✡ Satanic paintings ✡



S✝N✡R✝ #6

S✝N✡R✝ #6

Satan as the Crusher, Tamer and Destroyer of evil. Volume 1.

✡ Almanac of the Gay Satanism's art SatanArt. Nr. 6 ✡

⸸ The album compiled by the Antichrist Slut Sodomia ⸸







The almanac of Satanic Drawings, Photos and Other Gay Satanism Graphics (#501-600) for the immersion in the spirituality of Satan.



S☆✝☆N☆R✝ #6



Satan as the Crusher, Tamer and Destroyer of evil. Volume I. Puritan Edition.

Supplement to the Grimoire "Gay Lust". Revised and improved book's edition. License: CC BY-ND 4.0.

The album is compiled by a Satanist, the Fagot Slut of His Majesty Satan Sodomia ♂ aka the Antichrist Slut Sodomia.

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Almanach delineationum satanicarum, photographarum aliarumque imaginum Satanismi homosexualis (No. 501-600) ad immersionem in spiritualizationem Satanae No. 6.

Thema albumis: Satanas, malorum Contritor, Domitor, et Exterminator. Volumen I. Editio Puritana.

Supplementum ad Grimorium "Gay Libidinem". Editio supplementata et emendata. Licentia: CC BY-ND 4.0.

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TABLE OF CONTENTS

EPIGRAPH 11

PREFACE 12

ON THE ANTHROPOMORPHIC AND ALLEGORICAL IMAGE OF SATAN IN THE ART OF SATANISM 38

DEDICATION/ANNOTATION FOR SATANART NO. 6, AN ALMANAC OF GAY-SATANIST VISUAL ART. 39

WHERE CAN I FIND OTHER SATANART ALBUMS? 40

Image 501. Satan the Tamer, keeper of the EIQF (External Informational Quantum Field) book. All information regarding the deeds of malevolent critters is stored within the quantum archives of the EIQF. Upon death, the majority of humans will be subjected to the quantum entropy of Hell. Therefore, one should not propagate empty, superfluous beings in our already overpopulated world. Religions and fascists demand that the plebs procreate; they are the arch-villains, the true enemies of Satan. 49

Image 502. Satan, in the guise of the Black Knight of Hell, declares: "You are guilty of having rejected Satanic spiritualization and of having committed evil deeds on the planet Earth. Behold the entropy of Hell!" Upon death, a human's quantum entity, referred to as the soul, spirit, or essence, enters Hell by passing through black holes. 50

Image 503. Satan, the Spear-Bearer of lightning, set against the backdrop of a black sun. Quantum information does not perish with the death of a human being; only the entropy of Hell can destroy it. In Hell, there is entropy for the wretched critters, but euphoria for the Satanists. Satanists are immortal part of the Great Soul of Satan and the Forces of Hell. 50

Image 504. Satan the Destroyer, or a Demon of Hell within the abyss of Hell. Many "SatanArt" images depict not Satan-Lucifer himself, but rather various Demons of Hell or Satanists. Collectively, these are referred to as the "Forces of Hell." For the sake of brevity in describing the subjects of these artworks, the term "Satan" is used as a catch-all label for most of these images. I am not aware of the original names given to these Demons by the artists who created these depictions of Hell. 51

Image 505. Satan the Destroyer, with the satanic smile of Hell's entropy. 52

Image 506. Satan, in the form of a black knight wielding a flaming sword and a whip, this depiction of Satan-Lucifer is quite common. Naturally, the realm of Hell exists as a separate quantum dimension. 53

Image 507. Satan, in the guise of a knight, stands over the defeated guards of the ringleader of an organized crime syndicate from the Kingdom of Evil. In the quantum dimension of Hell, Satan-Lucifer reigns as Emperor, while on planet Earth, he serves as a Prince. 54

Image 508. Satan points out a critter of evil to the demons of Hell. Satan-Lucifer operates, utilizing the Black Magic of Satanism, not only within our world. The Black Magic of Satan-Lucifer serves as the primary force of entropy for the critters of evil in Hell. Instilling terror within the minds of these evil critters is the fundamental method by which this entropy of evil is enacted in Hell. 55

Image 509. Satan, wielding a sword, destroys the critters of evil. The quantum dimension of Hell differs significantly from our world, the planet Earth. How, then, can Hell be depicted in paintings within our world? Naturally, this would involve conveying meanings through symbols and objects drawn from our own world, the planet Earth. 56

Image 510. The Red Satan with magic in his hands. 57

Image 511. An astral portrait of Satan, or a Satanist, or the Antichrist in Hell. 58

Image 512. Satan, destroying the anthropogenic pollution of planet Earth, along with the critters of evil. 58

Image 513. Satan in Hell with a flaming purple axe. Purple is the color of Satanism. 59

Image 514. Satan the Dragon and the little devil.....59

Image 515. Satan the Knight with swords in Hell.....60

Image 516. Satan on his throne in Hell. An artistic fantasy depiction that has become an infernal classic.....60

Image 517. Satan the Knight. A portrait of Satan-Lucifer in the role of a tamer of various scoundrels in Hell. 61

Image 518. Satan-Lilith with a sword. Lilith is the female form of Satan, or the Queen of Hell.....62

Image 519. Satan, in the guise of a Knight of Hell, wielding a flaming sword of retribution against the myriad of evil critters. 63

Image 520. A Satan-Knight with an axe, wandering the wastelands of Hell.....64

Image 521. Satan-Horus with the Egyptian Ankh cross, a scepter, and the spirits of Satanism. The Ankh, or Coptic cross, is a symbol that traces its origins back to Ancient Egypt. In my humble opinion, this is a modern depiction of the ancient Egyptian Horus-Satan. 65

Image 522. Satan with a flaming sword in Hell. An artistic embodiment of the entropy of Hell. 66

Image 523. Satan-Lucifer, wielding a spear of Satanic magic, depicted in shades of purple. An icon of Gay-Satanism. 67

Image 524. Satan, with an axe and chains, walks through the abyss of Hell. A terrifying image of the Devil. 68

Image 525. Satan and the Demons of Hell in the form of terrifying winged predators. 69

Image 526. Satan-Leviathan, amidst the flames of Hell, holds a practitioner of Satanic magic in his hand. ...69

Image 527. The appearance of Satan to a young woman in Hell.....70

Image 528. Satan-Harlequin with a flaming candelabrum.....70

Image 529. Satan, the Devil of Hell, with a sword. 71

Image 530. A striking and fearsome painting depicting Satan-the-Terror, the Tamer of evil. 72

Image 531. Satan-the-Terror with a toothed sword at the Gates of Hell. 73

Image 532. Satan in the form of a jinn made of the lava of Hell. Jinn and Iblis are the primary names and forms of the Devil in Islam. 74

Image 533. Satan in the form of the Terror of Hell, a djinni-like manifestation bound in chains. For many Satanists, the name of Satan is "Eye of the Storm." For the Antichrist Slut Sodomia, the name of Satan is "Oni's Tempest." 75

Image 534. Satan, in the form of Lilith, hovering above a river of blood and human skulls, with two swords in hand. 76

Image 535. Satan and the demons of Hell are consumed by a terrifying hunger for entropy. The horrors of Hell are multifaceted; thus, a penchant for sadism can easily become a habit, much like the violence inflicted by the fascists of our own world upon their "subjects" and "citizens." Fascists delight in tormenting people through passport controls, restrictive laws, wars, and the machinations of hypocrites; yet in Hell, the prevailing impulse is a desire for retribution against evildoers, those who once prevented others from living freely. 77

Image 536. Satan, rendered in shades of black and blue, wields a sword and bears the symbol of chaos, of possibilities, of a center of power, upon his chest.....78

Image 537. Satan-Fury with a shovel of infernal entropy. 79

Image 538. Satan, in the guise of the Black Knight of Hell No. 1. 80

Image 539. Satan, in the guise of the Black Knight of Hell No. 2. 80

Image 540. Satan, in the guise of the Black Knight of Hell No. 3. 81

Image 541. Satan-the-Terror, with a critter of evil in his hand, amidst sectarians crucified on crosses. 82

Image 542. Satan, mounted on a horse, tramples the critters of evil. This might be a CD cover for a rock band. 83

Image 543. Satan overtakes a heedless critter of evil, appearing in the guise of an innocuous female cyclist with a cross. 84

Image 544. Satan, with three glowing triangles and a satanic grin. Satan in the guise of an orc or a man-eating ogre, with a greenish complexion. 85

Image 545. Satan, with the magic of Satanism in his hands and above his head. A spell of a fireball of fury. 86

Image 546. The fury of Satan or a demon in Hell. A depiction of a swift attack with a sword. The subject matter is unknown. 87

Image 547. The appearance of Satan-Lucifer, bearing two swords. Satan can assume the magnificent form of Lucifer. 87

Image 548. The grand figure of Satan as a knight with a sword in Hell is a classic image of Satan. 88

Image 549. Satan or a Satanist in the guise of a black knight of Hell, wielding a sword forged from the flames of quantum entropy and terror. 89

Image 550. Satanists, spirits, and Satan in Hell, amidst the shifting forms of an otherworldly dimension. 90

Image 551. Satan's fury and horror directed against the militarists. Satanism is the realm of nature, not of fascists. 91

Image 552. Satan's fury and horror in the library. A library made of books best captures the image of the EIQF. 92

Image 553. Satan, accompanied by two female Satanists, appears in the guise of a shaman. Shamanism is an ancient form of Satanism and paganism. Shamans communicated with nature spirits and the demons of Hell. Shamans always use entheogens for their spiritual practices. 93

Image 554. Satan in shades of black and red. The classic image of Satan in Hell. Lord of the Abyss: Satan as the Punisher of Evil in the depths of Hell. 94

Image 555. The manifestation of Satan-the-Dragon. Hell is an Abyss where lies and evil are consumed through an infernal quantum entropy of the informational remnants of malevolent beings. 94

Image 556. Satan goes about his satanic business in Hell, amidst human skulls. 95

Image 557. The fury of Satan-Leviathan symbolizes the might and power of a serpent or dragon. 96

Image 558. Appearances of Satan in Hell before the Satanists. 97

Image 559. Satan's Fury in Hell. A contemporary Satanic expressive icon of Satan's fury. 97

Image 560. Satan the Terrifying, in various shades of purple. 98

Image 561. Satan, with his Satanists, sits upon a throne in Hell. The icon of restrained lust of satanic bitches. 99

Image 562. Satan-Mephistopheles walks through the Abyss in Hell. A destroyer of evil from popular culture. 100

Image 563. Satan as a fiery jinn, in the style of Arabic traditions or Islamic conceptions. 101

Image 564. Satan-the-Dragon with a fiery spear. This form of Satan is called Leviathan. 102

Image 565. A calm and delightful Satan with a sword. 103

Image 566. Satan came to a village to punish the sectarians for their religious lies and evil deeds. Terror pitted against evil. 104

Image 567. Satan, wielding a vast infernal scythe made of flames. The Flame of Insight: Satan the Terrifying, and the Retribution for Spiritual Blindness. 104

Image 568. More soulless critters of evil arrive in Hell, straight from the "special military operation" of Vladimir Putin. 105

Image 569. Satan with a book of magic and a satanic censer for black magic. 105

Image 570. A surreal Satan atop a human skull in a river of blood within the dimension of Hell. 106

Image 571. A calm Satan and a female Satanist near a throne made of skulls and bones. 107

Image 572. Satan, in the guise of a flaming knight of Hell. Even within these darkest of realms, theistic Satanic doctrine does not rule out the possibility of redemption, however rare it may be. 108

Image 573. Satan in Hell. Mercy, hidden within horror. A voice that judges without fear. Free will in the face of judgment. Lava, magma, fire, these are the artistic symbols of Hell. Antichrist Slut Sodomia has already written that the color of Hell is yellow-orange, while the color of the magic of Satanism is purple-lilac or violet. 108

Image 574. Satan with an infant satanist, rejecting a female bitch. The context of the painting is unknown. True necromancy in Satanism is the ability to bring forth critters into our world for the purpose of their self-correction. Only Demon-Necromancers possess the power to facilitate the rebirth of such critters, following their repentance and redemption. 109

Image 575. Satan with two swords, in the guise of a knight of Hell. A fantasy portrait in shades of red. 110

Image 576. Satan-Terror, accompanied by the spirits of Satanism. Satan the Terrifying, in the fury of Hell. 111

Image 577. A graceful Satan, perched upon the hilt of a massive sword. The demons of Hell are quite often imbued with elegance, aesthetics, and grace. This distinguishes Satanism from the wretchedness of the characters found in Christianity. 112

Image 578. Satan with demons in Hell. The demons, or, perhaps, high-ranking gay Satanists, fly around the Lord of Hell amidst the misty expanses of the Abyss in the afterlife. The precise narrative of the painting remains unknown. 112

Image 579. Satan-Lilith near the portal to Hell. Lilith is a demoness of Hell and/or a form of Satan. 113

Image 580. Satan, amidst the flames of Hell, bearing the fire of entropy across the Abyss. 114

Image 581. Satan the Destroyer with a flaming sword. 114

Image 582. Satan’s calm fury in shades of purple. 115

Image 583. Satan on a throne of human skulls in the halls of hell. A classic image of punishment for evil. .116

Image 584. A modern depiction of Satan, an archangel, raising his sword against the anthropogenic pollution of planet Earth. Overpopulation and the resulting environmental degradation are the byproducts of the existence of vile, hollow critters. By 2026, the world’s overpopulation will reach at least 8,000%, and by 2060, it will climb to 10,000%. This implies that 99 out of every 100 people on the planet are "excess." Such a situation is far from normal; it is a breeding ground for evil. Evil feeds upon this soulless, human "bio-humus". 117

Image 585. Satan and the demons of Hell, in Hell. A depiction of the center of Hell, appearing as a misty vortex near Satan’s throne. 118

Image 586. Satan, wielding a battle-axe, in a burning forest. It is unknown whom the artist originally intended to depict, though the Antichrist, that son of a bitch and embodiment of sodomy, might know, but the figure is clearly reminiscent of Satan as a knight of Hell. 119

Image 587. Satan with a large halberd and a shield. Typically, the canonical Satan does not carry a shield, only a sword. 120

Image 588. Satan the Questioner, seated on a wooden throne with purple trim. An icon of gay Satanism. 121

Image 589. Satan amidst feathers, holding a sword in Hell. Feathers serve as an attribute of Satanism & angelic regalia. 122

Image 590. A classic portrait of Satan with a sword. One of the best depictions of the Tamer of malevolent critters. 123

Image 591. Satan on a demonic black horse. A classic depiction of Satan or a demon of Hell. 124

Image 592. Satan in chains. This image of Satan frequently appears in the visual arts. 124

Image 593. Satan in the guise of the Germanic-Norse god Thor (or Odin). 125

Image 594. Satan-Lucifer is the conjurer of the Black Magic of Satanism in Hell. Entropy, retribution, and the punishment of malevolent beings in the afterlife are brought about through Black Magic, which reveals to these critters the full extent of their stupidity, narrow-mindedness, and vanity. The primary transgression of these beings is, of course, their rejection of the spiritualization offered by Satan-Lucifer in our world, or their rejection of the Spirit of the Antichrist, in favor of aligning themselves with the villainous side of the fascists and their various religions. 126

Image 595. Punishing evil in Hell by piercing critters with a pike. There is a vast number of these "empty" critters, and the pike serves as a weapon capable of transfixing entire layers, billions of them, that have ended up in Hell, consigned to a state of quantum-informational entropy. Naturally, this is merely a fantastical, artistic image; the realm of Hell is, in fact, a different quantum dimension. 127

Image 596. New Year’s Satan with the Demons of Hell. The demons are depicted in a style that is both terrifying and humorous. 128

Image 597. A red Satan, wielding a sword, stands atop a mountain of skulls within a quantum dimension of Hell. All the forces of Hell, the host of infernal demons, stand behind the figure of Satan. 129

Image 598. Satan devours the soulless critter of evil. The image of Hell’s entropy: “devouring by the belly”. 130

Image 599. Satan and the forces of Hell, in the form of the Four Horsemen of the Apocalypse. The depiction of Satan in religion. 131

Image 600. Satan on a Throne in Hell No. 2. This painting complements the title icon of the “SatanArt” No. 6 album, "Satan on a Throne in Hell No. 1." Information regarding the “SatanArt” series, anthology albums of visual Satanic art focused on gay Satanism, as well as information about gay Satanism itself. 132

INFORMATION ABOUT THE SATANART GAY SATANISM VISUAL ART ALBUMS-ALMANACS AND GAY SATANISM 133

KEY THESES FOR UNDERSTANDING SATANIC IMAGES IN ART 133

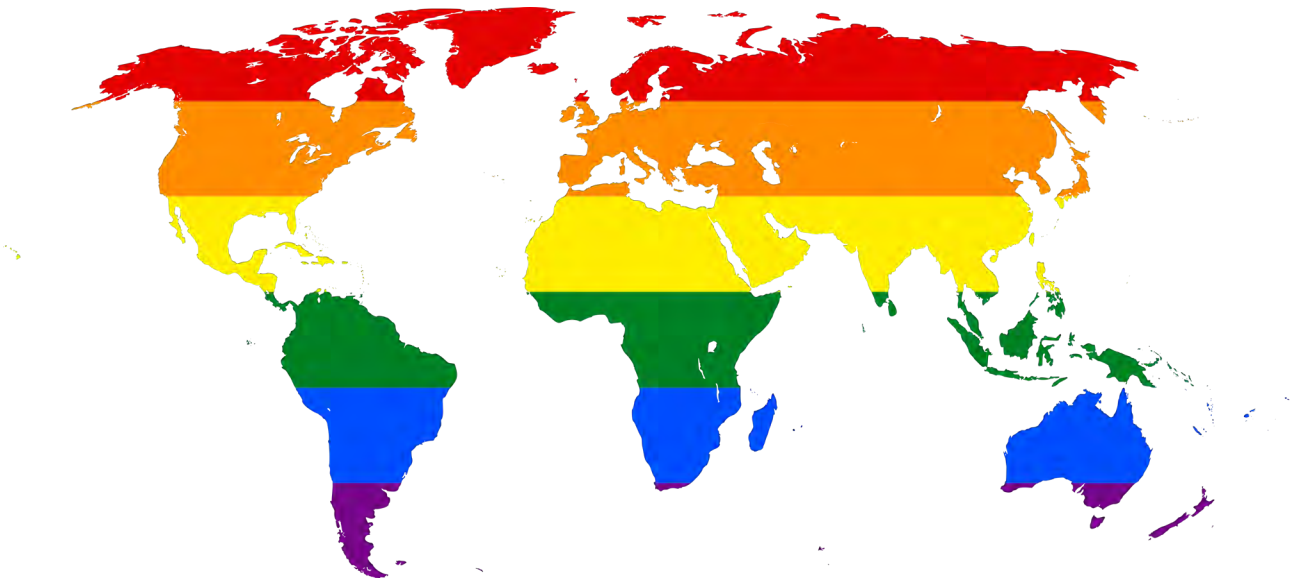
SATANIC SYMBOLISM: RETHINKING SATANIC ART AND PHILOSOPHY OF THE CULTURE OF SATANISM. 141

IMAGE SOURCES AND IMAGE COPYRIGHTS 142

ABOUT IMAGE FORMATS IN GAY SATANISM PUBLICATIONS – PNG, JPG, WEBP, SVG. 142

DISTRIBUTION OF GAY SATANISM BOOKS AND ART APPLICATIONS IN VARIOUS DIGITAL FORMATS 143

FREEDOM OF DISTRIBUTION OF ANY INFORMATION....146
METHODS OF PAID AND FREE DISTRIBUTION OF GAY SATANISM PUBLICATIONS. LICENSE....146
TRANSLATION OF THE ALBUM OF SATANIC DRAWINGS SATANART INTO OTHER LANGUAGES OF THE WORLD....147
DONATIONS TO THE AUTHOR AND ROYALTIES WHEN SALES OF A BOOK IN PRINT AND ELECTRONIC FORM....147
SLUT SODOMIA's CRYPTOCURRENCY ACCOUNTS FOR ROYALTIES' PAYMENTS AND DONATIONS....149
ABOUT ADDITIONS TO THE GRIMOIRE "GAY LUST" FOR DEPTH SPIRITUALITY BY SATAN....150
DON'T HESITATE TO BE A SATANIST!....150
NUMBERING AND CONTENTS OF COLLECTIONS-ALBUMS OF SATANIC PICTURES SATANART....150
ADDITIONAL INFORMATION ABOUT GAY SATANISM FROM ANTICHRIST SLUT SODOMIA....151
LIST OF ADDITIONAL APPENDICES TO THE GRIMOIRE OF GAY SATANISM FOR IN-DEPTH SPIRITUALITY WITH SATAN....151
ANNOUNCEMENT OF THE RELEASE OF THE NEW ALMANAC-ALBUM OF SATANIC MUSIC SATANSONGS №5 FROM THE ANTICHRIST SLUT SODOMIA.....152
THE COVERS OF SELECTED EDITIONS OF SATANART ALMANACS, COMPILED & PUBLISHED BY THE ANTICHRIST SLUT SODOMIA.....154
ABOUT THE DEVELOPMENT, IMPORTANCE AND USE OF CRYPTOCURRENCY....157
GAY-SATANISM IN ENGLISH ON THE INTERNET....161





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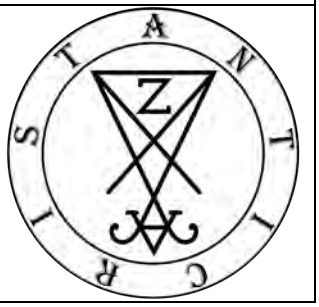
Personal Sigils of the Antichrist Slut Sodomia

The Official Sigil of the Antichrist. An inverted cross with fly agaric mushrooms and a marijuana leaf.	Sigil of the synergy between the Antichrist and Lucifer: "Lucifer: My sigil is your sigil".	Sigil seal-signature of the Antichrist. Personal seal with the name and public signature of the Antichrist.	The Astral Sigil of the Antichrist Z, featuring the symbol of the figure-eight/infinity and the feather of transition.
			
Сигил Антихриста с девизом «Последняя звезда умирает в тишине». Cross of Confusion.	The Sigil of the Antichrist, with the motto: "I see the Truth, behind the lies". Satanic cross-sign Sigil.	Sigil of the Antichrist with the motto "Slut Sodomia's LGBTQ+ Family Sigil A+V".	Official Sigil of the Antichrist Slut Sodomia, son of Lucifer-Satan, featuring the letters A, Z, and V.
			

This book is an exploration and analysis by the Antichrist Slut Sodomia, focusing on a specific realm of Gay-Satanism. In the "SatanArt" Gay-Satanism almanacs, Antichrist conducts a visual examination of artworks, paintings, drawings, and photographs by various creators, covering themes such as gay sex, Satanism, LGBTQ+ identity, transgenderism, magic, symbolism, deviance, and the unmasking of the evils present in our world. The "SatanArt" almanac serves as an academic endeavor by Antichrist, delving into the sexology, spiritualization, and psychology of the gay-Satanic egregore. ✧§§✧ Read, view, become aroused, and immerse yourself in the world of Gay-Satanism!

Specific acronyms used in gay Satanism:

External Information Quantum Field = EIQF

State Organized Crime Group = SOCG






+18
FOR THE
WICKED

EPIGRAPH

Within Satan-Lucifer lies a paradox that deeply draws followers of theistic Satanism: the one whom the world labels the "Enemy" proves to be the ultimate guardian of justice, precisely where earthly laws are rendered powerless. His terrifying visage is merely the form that truth assumes when it confronts incorrigible falsehood. **Upon physical death, all human beings are transformed into quantum information within the structure of the EIQF (External Information Quantum Field), stripped of their earthly, physical shells. Subsequently, this quantum information enters Hell, a realm for purification, analysis, the retribution of evil, and the final quantum entropy of those deemed devoid of meaning. More than 95% of humanity will dissolve into this entropy.**

Darkness that guards the light. In the deepest recesses of the Abyss, where the black flame of his throne casts shadows that stretch beyond eternity, Satan continues his ceaseless labor: not destruction for destruction's sake, but the preservation of that fragile equilibrium without which the very concept of justice would lose all meaning. While he is a source of terror to those who have earned such terror, he remains, according to those who revere his name, the final sentinel of truth in a world where lies too often triumph with impunity on Earth, yet never within his domain. "SatanArt" No. 6, a Satanic LGBTQ+ journal and almanac, offers a descriptive, culturological, and art-historical overview of one specific interpretation of Satan-Lucifer as understood within contemporary religious Satanism; it is intended solely for general educational interest. It does not represent a unified or official position of any particular religious movement, nor does it endorse any specific theological viewpoint.

A light that burns the blind. Thus continues the eternal labor of Satan the Terrifying in the depths of his domain: not merely the retribution for overt violence, but a merciless judgment upon a far quieter and far more pervasive evil, the evil of voluntary blindness, the evil of submission to tyranny, the evil of rejecting one's own spiritual awakening. His flames burn all the more intensely the more stubbornly a soul clings to the comfortable darkness of ignorance; and so, his greatest terrors are reserved not for the obvious monsters, but for the countless accomplices in evil who chose not to see, not to think, and not to awaken.

As long as there exists a blind herd, a tyranny that tramples upon freedom, and an intellect that voluntarily renounces its own light, there will also exist these profound Abysses, and their eternal guardian, whose terrifying visage is but the reverse side of that very flame of insight he once brought to those who rose up against the arbitrary rule of the heavens. At the very heart of this doctrine lies the central tenet of theistic Satanism: the light with which he bestows the worthy, and the fire with which he punishes the unworthy, are one and the same flame, differing only in the extent to which a soul was prepared to open its eyes during its lifetime.

A Throne of Black Flame. "SatanArt" No. 6, an illustrated journal of Satanic art, examines Satan and Lucifer as recurring literary, folkloric, and artistic archetypes within religious tradition, classical and Romantic literature, and the visual arts. It explores how these figures have been portrayed and reinterpreted over the centuries, including depictions that present Lucifer sympathetically or as a force opposing corruption, approaching the subject as an inquiry into mythology and art history, rather than as an endorsement of any specific theological position. The terror that Satan inspires in unrepentant evil becomes, for the soul in search of truth, a stern yet genuine form of guidance; for in this tradition, his flame does not merely incinerate falsehood, it forges from a spirit ready for rebirth something far more resilient and authentic than what it once was. Those few who complete this journey, according to legend, emerge from the deepest Abysses, not through forgiveness granted from without, but through an epiphany of their own, one forged in the crucible of profound suffering; this is the only currency recognized by the true justice of these realms.



PREFACE

One of the central themes in any branch of Satanism is the retribution exacted upon evil by Satan, the forces of Hell, and the demonic entities residing there. Consequently, I dedicate this collection, SatanArt #6 (drawings 501–600), an immersion into the spirit of Satan, to Satan in his role as the Crusher, Tamer, and Destroyer of evil.

A notable feature of SatanArt #6 is the minimal presence of gay-themed lust or pornography; even erotic elements have been relegated to the background in this particular selection of Satanic imagery.

The primary theme of the artworks in SatanArt #6 is Satan as a terrifying force, manifesting in various guises to confront the malevolent critters of our world:

1. Satan as the crusher of evil, wielding the "informational entropy" of Hell and acting as an executioner who carries out physical retribution against evil in our world. This is the image of Satan as a Knight, typically armed with a sword, an axe, or a lightning-spear.
2. Satan as a sorcerer-destroyer, utilizing the black magic of Satanism to exact magical vengeance upon evil through the powers of Hell. In this incarnation, Satan appears more feminine, with an effeminate or transgender-esque beauty.
3. Satan as the embodiment of pure terror. While the nature of terror is always subjective and personal, I have long admired the work of various Satanic artists, and I have included a number of their pieces in this album.
4. Satan within the surreal landscape of Hell. The appearance of Satan before the forces of evil in Hell serves as a harbinger of the entropy of their very essence. This phenomenon is inherently surreal, transcending the boundaries of our world, the planet Earth. All the deeds of the critters of evil are known to the External Information Field and to Satan. Critters not imbued with the spirit of Satan are always filled with evil. Evil is a synonym for the word "god." Satanists are filled with Satan and Satanism.

For many non-Satanists, the prospect of retribution against evil may be the crucial element that instinctively leads them toward an understanding of Satanism, because everyone in our world encounters evil in one form or another. People desire retribution for evil. In Hell, such retribution will inevitably take place. This theme appears even within many religions, albeit in a distorted form. For instance, the Christian sect (Catholics, Orthodox, Lutherans, and other followers of the Satanist Jesus) claims that one must "love and accept Jesus of Galilee," and that, by doing so, one need not fear retribution for evil in Hell. Forgive me, but that is not the case.

Many religions deliberately conflate the concept of retribution against evil with the concept of evil itself. These religions mislead people by casting Satan and the forces of Hell in a negative light, even though it is precisely Satan and the forces of Hell that help destroy evil in our world and exact retribution upon it within Hell. Yet, various religions constantly vilify Satan, while holding up the true source of evil, that is, "God", as an example to be emulated. These religions compel people to worship evil, to pray to evil, and to remain trapped in delusion for all eternity.

I urge all non-Satanists not to be led astray by the forces of evil, not to submit to religious dogmas, but rather to follow their own inner spiritual awakening. Satan is close at hand. To embrace Him, make use of the true keys: entheogens and psychedelics. The primary keys include marijuana, Amanita Muscaria (Fly Agaric) and Amanita Pantherina (Panther Cap), and magic mushrooms. These keys will forge a connection with Satan, even if the forces of evil have sealed the doors with religious dogmas and the morality of the "SOCG" (a

derogatory term for the prevailing, oppressive moral order). Entheogens open the door that evil has kept shut.

This subject is explored in greater detail in the magical grimoire «Gay Lust» by Slut Sodomia. Seek out and download the grimoire «Gay Lust» to learn about the keys of Satanism, should the concept of retribution in Hell be of interest to you. Do not put off your acceptance of Satan. And please, remember one very simple truth: while it is Satan who provides the Satanic spiritual awakening, it is the Satanist who works to receive this awakening and to cultivate and multiply Satanism within themselves. Jesus the Satanist, that traitor of Satan from Galilee, neither provides Satanic ensoulment nor grants forgiveness for the evil committed by the wretched beings in Hell. Such an idea is sheer nonsense. Indeed, Jesus was an experimenter; his experiment consisted of rejecting Satan and equating ensouled Satanists with those wretched, soulless critters. Praying to the experiment of Jesus the Satanist from Galilee will in no way protect you from the entropy of Hell or from the retribution that awaits evil within it.



To be honest, the acceptance of Satan, Satanism and internal spiritualization by the forces of Hell are not available to everyone. Especially when planet Earth is overpopulated by 80 times... But it's worth a try, especially if you have the desire for it. In addition, beneficial entheogens may not make you a Satanist, but they will open your eyes, improve your health, make you creative and allow you to see the real evil of our world. Critical thinking greatly helps in accepting Satan. Entheogens help with this.

Changes in the IMPROOVED version V1.1. of the almanac SatanArt No. 6 "Satan as the Destroyer, Tamer and Destroyer of Evil. Volume 1. Puritan Edition": Image No. 595 is replaced and moved to the vignettes of the SatanArt album No. 8 "Hell of Euphoria for Satanists and afterlife entropy for critters. Volume 1. Sexy edition." Image No. 584 was replaced with a more interesting new drawing, and the old drawing was sent to the vignettes of this issue. Many drawings from all SatanArt releases in V1.1. improved graphically. Some images have had AI processing replaced & some have had additional AI processing done.

Satan, the Knight of Hell: A Fallen Archetype in Art and Mythology. A Warrior Fallen from the Heavens

Long before Satan was transformed into the horned caricature of pop culture, poets and artists envisioned him as a far more tragic and formidable figure: a warrior. He was not a monster crawling from the depths of the earth, but a commander, the greatest among the heavenly host, cast down not for weakness, but for pride and rebellion. This is the essence of the "Knight of Hell" archetype: Lucifer as a fallen soldier, still retaining the bearing, the armor, and the dignity of a war he ultimately lost.

This concept draws upon centuries of theological and literary tradition. The Book of Isaiah, with its mention of "Lucifer, son of the morning," provided the figure with a name and an association with light. The Book of Revelation provided the conflict, a rebellion in heaven, a battle between Michael and his angels against the dragon. Yet, it was later authors, most notably John Milton in “Paradise Lost”, who recast Satan as a figure akin to a battlefield commander: eloquent, strategic, compelling, and undeniably heroic in form, even if his cause is accursed. Milton’s Satan does not skulk; he leads, inspires, and marches at the head of an army. His appearance retains a glimmer of his former radiance, even amidst the ruins.

It is precisely this image, a brilliance that has not entirely faded, that forms the emotional core of the Knight of Hell. He represents beauty amidst devastation: armor, scorched and battered, yet still unmistakably armor. A being created for glory, now bearing that same posture, only turned inside out. This is not a story about a critter inherently flawed from the start; it is the story of a commander who lost a war and now rules over the ruins of his own defeat, maintaining the very same bearing he once held in paradise.



Why a "knight" rather than a "demon"? Artists and writers turn to the language of chivalry because it carries meanings absent in a typical monster:

- Order and hierarchy , a knight serves, commands, and belongs to a specific structure. As a knight, Satan retains the memory of the heavenly host, only now, he leads the armies of Hell.

- Personal honor , chivalry implies a code, however perverted it may be. This Satan does not merely destroy; he believes in his own war, and it is this conviction that makes him compelling rather than just monstrous.
- Tragic nobility , a knight fallen in battle is a tragic figure, not a grotesque one. This interpretation allows Satan to evoke sympathy, and even attraction, rather than mere revulsion.
- Visual grandeur , armor, banners, a broken sword, black wings folded like a cloak, these are dramatic, painterly, and sculptural elements that the conventional "red devil" lacks.
- A connection to the divine , unlike a generic demon, a knight was once part of a legitimate order. A "Knight of Hell" is significant precisely because he is a distorted version of something once holy, rather than a being that was monstrous from its very inception.

This is Satan reimagined not as chaos incarnate, but as a defeated commander, still standing at the gates of the realm he once sought to conquer. Every detail of his appearance, armor, wings, sword, crown, is a shattered echo of something angelic, and it is precisely this echo that gives the archetype its power.

The visual language of the fallen knight. Illustration, sculpture, and concept art have developed a recognizable visual vocabulary for this version of Satan-Lucifer. Each element functions almost as a symbol in a longer visual statement, telling the story of the fall without a single word.

Armor, blackened and cracked. Instead of naked demonic flesh, the Knight of Hell is often dressed in armor that replicates angelic armor - but tarnished, burnt at the edges or fused with obsidian and bone. The armor tells a story: it was once a saint, forged for war on the side of light, and its damage is a visual chronicle of rebellion. In some depictions, the armor still bears faint traces of the original engravings - angelic writings or signs half erased by fire.

Broken or inverted wings. Where seraphim are depicted with shining, feathered wings, this Satan's wings are often shown as leathery, like a bat's, or feathered, but blackened and ragged, a visual pun on the theme of the fall itself: the wings that once lifted him to God are now dragging him down. Some artists give him one wing of each type, frozen in the middle of the transformation, as if the fall is still continuing.

Weapons with history. The two-handed sword, sometimes broken off at the end, sometimes shrouded in dark flame, replaces the flaming sword from Eden or the blade of Michael - hinting that he once fought for heaven before fighting against it. In many modern depictions, the blade itself appears to still contain a shard of light buried deep within the black steel.

Crown, not horns. Many modern depictions replace the traditional horns with a crown, often broken, twisted, or made of thorns like iron spikes, emphasizing that the essence of Lucifer is that of a ruler and commander, the “Prince of Darkness,” rather than a beast. The crown affirms him as the ruler of the damned kingdom, and not a meaningless critter.

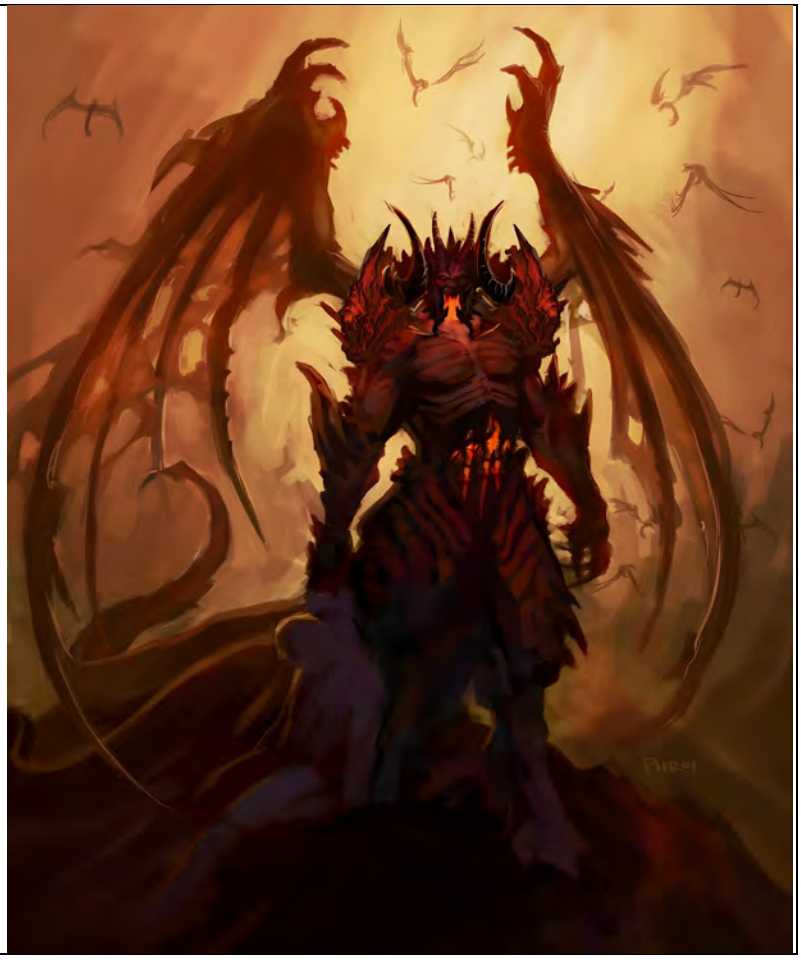
Light within darkness. A recurring technique, especially in painting, is the subtle inner glow: eyes, veins, or a chest wound glowing dimly gold or blue against the backdrop of black armor, a literal embodiment of the idea that something of the original radiance survives the fall. This detail often distinguishes the image of the “Knight of Hell” from the usual image of the devil: the presence of light inside the darkness, and not its complete absence.

Pose and posture. While classic devils are often depicted hunched over, grinning, or mid-flight during an attack, the Knight of Hell is typically shown standing, firmly planted, often leaning on a sword, much like a monument. This stillness is drawn directly from the funerary effigies of medieval knights, reinforcing the sense that what we see before us is something both fallen and eternal.

Significant Artistic Points of Reference. A number of historical works, while not always explicitly labeling him a "knight", directly inform this visual tradition:

- **Gustave Doré's engravings for "Paradise Lost"** (1866) remain the most influential single source. Doré's Satan is muscular and winged, depicted in the pose of a classical warrior-god in the heat of battle, immersed in a dramatic play of light and shadow, a style that is directly reflected in later depictions of knights in armor. His Satan commands legions rather than skulking alone, which reinforces the interpretation of the character as a "military commander."
- **William Blake's watercolors and engravings, including his illustrations for Milton**, portray Lucifer with an athletic, almost heroic physique, rather than as a monstrous distortion. Blake's fascination with the sublime rendered his Satan less of a villain and more of a cosmic force of awe-inspiring beauty.
- **Gothic and Romantic sculpture, such as Guillaume Geefs' "The Genius of Evil"** (1848) in Liège Cathedral, depicts a chained, beautifully proportioned fallen angel. This work was controversial in its time precisely because it gave Satan an appearance that evoked sympathy and nobility, rather than embodying pure evil. The chains in the sculpture are, in themselves, a knightly motif: they suggest a prisoner of war, not a monster. • Dante's "Inferno", illustrated over the centuries by artists ranging from Botticelli to Doré, presented Satan in a distinct yet related guise: a colossal figure, half-frozen in ice at the very bottom of Hell. He appears less as an active combatant and more as a static, cosmic embodiment of punishment, a stark counterpoint to the "knight" archetype with which later art has often sought to reconcile him.
- **Contemporary fantasy and gaming art (including concept illustrations for tabletop and video games)** has more explicitly fused this tradition with medieval plate armor, giving rise to the now-ubiquitous silhouette of the "dark knight of Hell": a towering, armored figure with wings folded like a cloak, and a massive blade thrust into the scorched earth.





Symbolism Beneath the Surface

The enduring appeal of this figure has, in truth, little to do with horror; rather, it is rooted in the tragedy of a fall from grace, manifested in a form that viewers find genuinely beautiful. The "Knight of Hell" compels the observer to hold two conflicting sentiments simultaneously: revulsion at what he has become, and a yearning for what he once was. It is precisely this tension, a perverted form of glory, rather than an utter absence of it, that distinguishes this archetype from more rudimentary demonic imagery. This explains why it has resurfaced time and again across painting, illustration, literature, and games, centuries after Milton first endowed the fallen archangel with his armor and his eloquence.

Yet, the Knight of Hell is but one facet of this figure. Alongside the portrayal of the tragic warrior, and at times in direct opposition to it, exists an older, stranger tradition: Satan not merely as a fallen rebel, but as a force that actively confronts and punishes evil within his own domain. **It is here that the archetypes of the Crusher, the Tamer, and the Destroyer of evil come into play.**



Satan as the Crusher of Evil

One of the more paradoxical threads running through folklore, apocryphal literature, and later esoteric traditions presents Satan not as the source of vice, but as the enforcer of its consequences, a being who crushes the wicked beneath his feet, rather than merely tempting them into sin.

This concept is rooted in medieval and Dantean visions of Hell as a place of justice, albeit a brutal one, rather than mere, unbridled chaos. In the “Inferno”, the structure of the underworld is meticulously ordered: traitors, the worst of all sinners, are literally tormented and crushed within the three maws of Satan at the very center of the earth. Grotesque as this image may be, it portrays Satan not as an anarchic force, but as the final cog in the machinery of cosmic retribution, the one who physically carries out the crushing weight of the verdict upon the guilty.

Artistically, this aspect of the "Crusher" is conveyed more through scale and pressure than through combat. While the "Knight of Hell" might be depicted standing in command, the "Crusher" is shown in action: a colossal, armored fist clenching around a writhing figure, a boot planted upon the neck of a lesser demonic or human being, or chains pulled taut. This visual grammar draws from depictions of the Archangel Michael

trampling the dragon, a deliberate inversion that places Satan in the very posture traditionally reserved for his angelic conqueror. The subtext is unsettling and deliberate: the punisher of Heaven's enemies and the punisher of the wicked within Hell itself may strike the same pose, differing only in which side of the cosmic scales they occupy.

In this interpretation, the Crusher does not destroy goodness; rather, he crushes evil that has transgressed even the order of Hell itself, portraying Satan as a stern overseer rather than the source of corruption per se.

Satan as the Tamer of Evil

Where the Crusher acts through force, the Tamer acts through dominion and control, an image of Satan who does not unleash chaos, but keeps it on a leash. This version draws heavily upon concepts found in various strata of folk belief, as well as later occult and literary reinterpretations, which posit that Hell is populated by countless lesser demons, spirits, and monstrous entities, critters inherently dangerous and wild, requiring a ruler capable of curbing them.

In this view, Satan is less a villain among peers and more a sovereign who tames a demonic horde much as a king might subdue warring princes, through brute force, fear, and command. The Tamer is often depicted surrounded by chained or kneeling lesser demons, beasts with serpentine or canine features, straining against their collars or shackles, reaching toward his hand or throne. In certain artistic traditions, such scenes show him holding not a sword, but a whip, a chain, or simply a raised hand, implements of subjugation rather than instruments of war. This idea resonates with older folkloric motifs of a "master of beasts" or "lord of monsters", comparable to figures such as Hades, who rules over the critters of the underworld in Greek mythology, or the various "shepherds of the damned" found in folk Christianity. The role of the Tamer reframes Hell itself: rather than being a place that would be more orderly without Satan's rule, it is a realm that would be even more chaotic, a domain where, left unchecked, evil would indiscriminately consume everything. His authority becomes the only thing standing between order and total annihilation within his own realm.

Visually, the Tamer is often the most "regal" of the three incarnations: he sits, rather than stands, upon a throne of black stone or bone, with monstrous critters coiled at his feet like hounds, rather than lunging into battle. The motif of the crown, mentioned earlier, finds its fullest expression here, this is Satan not as a warrior, but as a sovereign.

Satan as the Destroyer of Evil

The most satanic and radical of the three hypostases is the Destroyer - Satan, who not only punishes or restrains evil, but actively destroys it, paradoxically appearing as a force acting against corruption, and not for it.

This idea arose in various esoteric, Gnostic and romantic reinterpretations of Lucifer as the bringer of necessary destruction - the force that burns away what is rotten so that something new can be built. It echoes older mythological models found far beyond the Christian tradition: destroyer gods like Shiva in Hindu cosmology, whose destruction allows renewal, or Kali, whose rage is directed against demonic forces rather than against order itself. Some Romantic and later occult authors, most famous in certain esoteric circles of the 19th century, leaned directly towards this interpretation, reinterpreting Lucifer as a light-bringer whose "destruction" was aimed at ignorance, tyranny and false piety, and not at goodness as such.

In art, the Destroyer is the most dynamic and violent of the three, depicted in motion, often amid collapsing structures, flying chains, or dissolving monstrous forms, as if evil itself were being destroyed around him rather than simply defeated in combat. Here fiery imagery dominates more than in any other hypostasis - but

not the fire of torment, but the fire of purification, often conveyed in white and blue colors, and not in the red colors familiar to Hell, visually distinguishing the “destroying flame” from the “punishing flame.”

This is the figure most difficult to reconcile with traditional theology precisely because she reimagines Satan's rebellion as a form of purifying zeal rather than pure malice, an interpretation that is controversial but has a long pedigree in poetry, esoteric symbolism, and the Romantic era's reimagining of the fallen angel as a tragic reformer rather than a mere villain.



How these facets coalesce into a single figure

What makes the Crusher, the Tamer, and the Destroyer such compelling companions to the Knight of Hell is that none of them requires abandoning the archetype of the tragic warrior, rather, they extend it. A fallen commander does not cease to be a commander simply by losing a war; he merely leads a different army, under a different banner, toward different (or perhaps perverted) ends.

Together, these four facets form a cohesive portrait:

- The Knight, his origin and bearing: what he once was, and the traces of that past he still carries.
- The Crusher, his role as an enforcer of consequences: the crushing weight he brings down upon those who violate even the order of Hell itself.
- The Tamer, his authority: the control he exerts over the chaos beneath him.
- The Destroyer, his fire: a purifying, annihilating force he unleashes upon everything he deems corrupt, regardless of whether this judgment aligns with the will of Heaven or stands in complete opposition to it.

A single work of art might combine several of these facets, a figure in armor (the Knight) with a crushed demon beneath his foot (the Crusher), shackled beasts coiled at the foot of a throne (the Tamer), and flames consuming the surrounding architecture (the Destroyer), creating a composition far richer than any simple label like "fiend" or "demon" could ever convey. It is precisely this layering, more so than any single trait, that

explains why the archetype of the fallen angel-warrior-king has proven so enduring: it allows an artist to convey an entire mythology, rebellion, punishment, dominion, and purification, within the confines of a single frame.



The Crusher, the Tamer, and the Destroyer: Satan in Theistic Satanism.

Most popular depictions of Satan, the fallen knight, the tempter, the tormentor of the damned, originate from external sources: Christian scripture, Christian art, and Christian moral instruction. Theistic Satanism approaches this figure from within. It is a modern religious movement whose followers worship Satan as a literal, independent deity, not as a metaphor or a symbol of rebellion for rebellion's sake, but as a being considered real, personal, and worthy of worship.

This sharply distinguishes Theistic Satanism from LaVeyan Satanism, an atheistic philosophy founded by Anton LaVey in 1966, which views Satan solely as a symbol of individualism and carnal freedom, without believing in his literal existence. Theistic Satanists, by contrast, generally subscribe to a cosmology in which Satan is a spiritual force, one that can be invoked, revered, and, in some traditions, petitioned for guidance. This

cosmology often draws upon Gnostic ideas, the Romantic reinterpretation of Lucifer as a liberator, and pre-Christian conceptions of divinity, blended with imagery borrowed from Christianity itself, yet inverted.

Within this framework, the roles of the Crusher, the Tamer, and the Destroyer take on a meaning entirely different from that found in Christian art, where they serve primarily to describe an executioner operating within Hell as an instrument of divine justice. In theistic Satanism, these same titles are often reinterpreted as virtues, descriptions of a liberating force that acts against what its followers perceive as false, oppressive, or corrupt structures in the world, rather than against sinners in the afterlife.



Historical Roots of the Movement

To understand why these three titles are being reinterpreted in such a distinct way, it is helpful to examine the origins of the movement itself. Unlike the folkloric "devil worship" of which Christian authorities accused heretics and outsiders throughout the Middle Ages and the early modern period, a phenomenon that modern historians largely regard as a fabrication or exaggeration serving the ends of persecution, theistic Satanism, as a genuine, self-identified religious practice, is a relatively recent development. It emerged more clearly in the 20th century against the backdrop of a broader revival of occultism and esoteric spirituality.

Its intellectual roots can be traced to several distinct currents. Romantic literature, most notably the reimagining of Milton’s Satan as a tragic hero and a champion of freedom, rather than an embodiment of pure evil, provided the movement with much of its early symbolic vocabulary. The 19th-century occult revival, which included various esoteric orders that explored inverted or "left-hand" spiritual paths, contributed a ritual structure and the concept of the infernal as a source of hidden knowledge, rather than merely a source

of corruption. Gnostic cosmology, with its ancient notion of a flawed or tyrannical creator god (the demiurge) opposed by a liberating counter-force, offered later theistic Satanists a theological framework in which Satan could be cast as the figure who first exposed this tyranny. This resonates with the role of the serpent in the Book of Genesis, who appears not merely as a villain, but as a bringer of forbidden knowledge. Because the movement emerged from this diverse array of sources, rather than from a single foundational text or prophet, theistic Satanism today exists not so much as a unified religion, but as a family of related religious movements. These movements share common themes, such as the veneration of Satan as a literal deity, a distrust of imposed dogma, and an emphasis on personal spiritual authority, while exhibiting significant differences in their rituals, cosmologies, and the degree to which each group interprets specific figures (such as the Subduer, the Tamer, and the Destroyer) either literally or symbolically.

The Crusher: Destroyer of False Authority

In Christian art, the "Crusher" is a warden: Satan physically punishes sinners as part of the machinery of Hell's justice, an executioner operating entirely within a moral order that casts him as a subordinate adversary rather than a sovereign. Theistic Satanism generally rejects this interpretation, as it relies on a Christian moral order that most adherents do not recognize as legitimate or as having any authority over their own spiritual lives.

Instead, adherents typically reinterpret "crushing" as directed outward, against the structures that Satan is believed to oppose: dogmatic religious authority, imposed conformity, and systems that are seen as suppressing individual will or spiritual growth. In this view, Satan does not crush a sinner for violating divine law; rather, he crushes the very notion that such an external law should govern a person's inner life. The image becomes one of liberation through strength: it is the oppressive burden, guilt, imposed morality, blind obedience, that is shattered, not the individual who is punished.

This reinterpretation also extends to how adherents describe the very experience of religious guilt. A number of theistic Satanist authors characterize the guilt inherited from Christianity, regarding sexuality, ambition, doubt, or pleasure, as a psychological construct, built by an external authority to keep people in a state of submission. In liturgical language, the "Crusher" becomes a force invoked to dismantle a specific construct, piece by piece. It is not the sin itself that is punished, but the very concept of sin, inherited and unexamined, which is broken down so that the follower may evaluate morality on their own terms.

Within theistic Satanist communities, ritual and liturgical texts sometimes describe this aspect in terms of self-overcoming. The follower symbolically calls upon the "Crusher" to destroy their own internal fears or inherited limitations, rather than imagining Satan crushing an external "sinner" on their behalf. The focus shifts from divine retribution to personal empowerment. Certain rites reportedly involve physical or symbolic acts of destruction, such as inverting crosses, burning texts that represent former beliefs, or shattering objects that embody past guilt, serving as a ritual enactment of this "crushing." In this context, the destruction of the former "self" is framed as an act of service rather than an act of violence.

It is worth noting that this reinterpretation stands in direct opposition to the historical Christian use of the imagery of "crushing", most notably the famous prophecy in the Book of Genesis, which states that a descendant of Eve will "crush the head" of the serpent, a passage traditionally interpreted as foretelling the ultimate defeat of Satan. Some theistic Satanist commentaries address this directly, arguing that the passage describes merely a temporary or contested struggle rather than a final, settled outcome; they view the ongoing philosophical conflict between imposed authority and individual will as the "true" battlefield to which this verse refers, a conflict that remains unresolved.

The Tamer: Master of Oneself, Not of Demons. The Christian image of the Tamer, Satan as a lord of beasts who keeps chaotic, lesser demons in check through raw dominion, a sovereign whose authority prevents the very inhabitants of Hell from destroying one another, is largely absent from theistic Satanism in its literal

sense. This is because most traditions do not subscribe to the elaborate hierarchy of subordinate demons, and the corresponding need for their containment, that is described in medieval Christian demonology. Few theistic Satanists even conceive of Hell as a place in the traditional, geographical sense, let alone as a realm requiring active governance.

Where this concept does appear, it is typically directed inward. In theistic Satanism, "taming" is often described as the discipline of mastering one's own instincts, fears, and destructive impulses for the sake of conscious self-transformation, a practice with clear parallels in broader occult and "Left-Hand Path" traditions, which emphasize self-deification and conscious control over one's own psyche, rather than submission to it. In this interpretation, Satan does not tame an external horde on behalf of the follower; instead, he is viewed as an archetype or patron of the discipline required for self-mastery, the transformation of base instinct into conscious will.



This internalized understanding of taming is often articulated using language drawn as much from psychology as from theology: working with the "shadow," integrating repressed impulses, and consciously redirecting, rather than suppressing, anger, desire, or ambition. While mainstream religious and moral teachings often instruct followers to suppress impulses such as anger, pride, or sexual desire, or to feel shame for them, the liturgical texts of theistic Satanism frequently frame the goal as one of conscious mastery: fully acknowledging an impulse and understanding its source, then directing it intentionally, rather than blindly indulging in it or suppressing it entirely. In this context, Satan, as the "Tamer," serves as the patron of this specific form of discipline, a path defined not by total abstinence or unbridled indulgence, but by conscious control.

Some traditions go further, portraying Satan as the tamer of broader natural forces, sexuality, ambition, and anger, viewing these not as sins to be suppressed, but as primal energies to be mastered and directed with awareness. This theme is rooted in earlier occult movements that interpreted the "infernal" as an untamed life force rather than as pure evil. In these traditions, ritual practice sometimes centers on the formal act of naming and "claiming" a personal flaw or fear; the very act of naming is seen as the first step toward taming it. This structure echoes ancient folk-magical beliefs about the power of naming a spirit to gain authority over it, though here, the process is directed inward toward the practitioner’s own psyche, rather than toward an external entity.

The Destroyer: Purifier of Illusions

The archetype of the Destroyer aligns most directly with the core theological tenet of theistic Satanism, likely because this is where the movement’s central thesis, that Satan, by his very nature, brings enlightenment rather than corruption, finds its clearest expression.

Many traditions within theistic Satanism draw, either explicitly or implicitly, upon the association of Lucifer with the "light-bringer," interpreting Satan’s mythical rebellion not as an act of malice, but as the first refusal to accept imposed ignorance. In this view, destruction is reimagined as a necessary demolition: the deliberate dismantling of false beliefs, inherited guilt, and unexamined dogma, which clears the way for direct spiritual knowledge and self-determination. This resonates, in structure, if not in specific content, with the broader mythological archetype of "destroyer gods" found in other world religions, whose wrath is directed against ignorance or corruption rather than against goodness itself. Some theistic Satanist authors explicitly draw this parallel, situating their beliefs within a broader, cross-cultural category of "necessary destroyers," rather than framing Satan as a uniquely Western or inherently evil figure.

In certain theistic Satanist communities, liturgical and ritual language describes Satan’s "destructive flame" in explicitly purifying, rather than punitive, terms. It is envisioned as a cleansing fire, not a source of torment, that burns away falsehoods so that something more authentic may be built in their place. This is often linked directly to the narrative of the Book of Genesis: the serpent’s offer of the fruit of knowledge is interpreted not as a trap, but as an act of destruction directed against imposed ignorance. The "Fall" itself is reimagined as humanity’s first step toward genuine self-awareness, rather than as a catastrophe. In this view, every subsequent act of destruction attributed to Satan reflects this primordial act, not the corruption of an innocent being, but the forceful termination of an imposed innocence, which theistic Satanists generally regard as a euphemism for ignorance or submissiveness.

Whether this destruction is directed against institutional religion, social conformity, or one’s own limiting self-conceptions varies significantly among individual followers and the numerous independent traditions and groups that fall under the broad umbrella of "theistic Satanism", a truly diverse and decentralized religious movement, rather than a unified church with an agreed-upon doctrine. Some adherents describe the "Destroyer" aspect almost exclusively in personal, psychological terms, as the burning away of fear, of a former identity, or of relationships rooted in imposed guilt. Others apply it more broadly, targeting institutions and social structures they perceive as coercive. Within the vast majority of theistic Satanist texts

and practices, the "Destroyer" is rarely described in terms of physical harm to others; instead, destructive imagery is interpreted primarily as symbolic and internal.



A Comparison of Three Aspects

When placed alongside their Christian counterparts, the difference in the purpose and function of each aspect becomes clear:

- **The Crusher**, in Christian art, crushes the sinner by administering a punishment ordained by God. In theistic Satanism, it crushes the very dogma that defines the concept of sin.
- **The Tamer**, in Christian art, tames external demons, thereby maintaining order within Hell. In theistic Satanism, it tames the follower's own instincts, transforming them from chaotic impulses into a conscious will.
- **The Destroyer**, in Christian art, destroys through punitive fire as part of eternal torment. In theistic Satanism, it destroys through a purifying fire directed against ignorance, guilt, and imposed belief.

In each instance, the direction of the action is reversed: external punishment becomes internal liberation; external oversight becomes internal discipline; and eternal torment becomes a singular (or ongoing, personal) act of clarification. While the titles themselves remain, their moral connotations and the objects upon which they act do not.

A Note on Diversity Within the Tradition

It is worth emphasizing that theistic Satanism is not monolithic. Unlike major world religions with centralized texts or authorities, it exists as a loose constellation of individual followers and small groups, each with its own cosmology, rituals, and interpretation of the nature and role of Satan. Some traditions rely heavily on Gnostic dualism, presenting Satan as a positive counterforce to a flawed or tyrannical creator god. Others draw more from pre-Christian pagan conceptions of divinity, folk magic, or literary Romantic Satanism, showing relatively little interest in Christian cosmology per se. Still others combine theistic Satanism with broader esoteric or ceremonial magical practices, viewing Satan as one of several powerful entities invoked in ritual work, rather than as the sole object of worship.

The interpretation of the Crusher, the Tamer, and the Destroyer presented here is a synthesis of recurring themes within these traditions, rather than a fixed, universally accepted doctrine, a useful lens for understanding the movement's general tendencies, but not a catechism that every individual follower is obligated to follow. As with most contemporary, decentralized new religious movements, the beliefs and practices of any two followers may differ just as significantly as the movement as a whole differs from external traditions. A final distinction worth keeping in mind:

Because theistic Satanism shares its vocabulary and imagery with Christian demonology, using the same names, many of the same symbols, and even some of the same titles, such as "the Crusher," "the Subduer," and "the Destroyer", it is easy to assume that both traditions describe the same figure from opposing moral standpoints, simply swapping the roles of "villain" and "hero." The reality, as described by the followers themselves, is somewhat different: these images are not merely morally inverted, but functionally redirected. The destructive or subjugating energy inherent in each title is directed inward, toward the self, or outward, against oppressive systems, rather than being unleashed upon other beings as an act of cruelty. Grasping this redirection, rather than viewing it as a simple flip from evil to good, is generally the key to understanding what theistic Satanists themselves mean when they use these titles.

The composition of the canonical image of Satan as a symbol of retribution for the malevolent critters of our world.

A multitude of evil beings and the individual nature of judgment: one of the central themes in this artistic tradition is the paradoxical combination of an unfathomable multitude and the highly specific, individual nature of the verdict. On one hand, the paintings and engravings depict literally billions of figures stretching toward the horizon, a visual embodiment of the countless masses of sinful beings who, throughout history, have chosen a path of evil, folly, or the rejection of their own inner insight. On the other hand, the sword itself, whether raised or lowered over this sea, always points toward something intensely particular and singular: a single, unique story of a fall, which remains distinct rather than dissolving into the undifferentiated mass. Some artists approach this theme through the technique of fractal detailing: from a distance, the composition appears as a unified, almost abstract sea of shadows; yet, as the viewer draws closer to the canvas, they begin to discern individual, meticulously rendered faces and figures, each bearing distinct, recognizable details of attire or posture that hint at a specific, personal sin. This technique visually reinforces a core tenet of the doctrine: what initially seems to be a faceless mass of evil reveals itself, upon closer inspection, to be a collection of strictly individual destinies, each entirely distinct from the others.

The Entropy of the Abyss as an Artistic Metaphor. In this context, the art of spiritual Satanism often draws upon a concept borrowed from the language of modern science, informational entropy, employing it not as

a physical theory, but as a poetic metaphor for the processes unfolding within the depths of Hell. Just as entropy describes the growth of disorder and the dissipation of structured information within a closed system, traditional accounts depict the Abyss as a space where every lie, every self-deceptive construct with which a sinner once cloaked their deeds during life, irrevocably disintegrates, leaving behind only the raw, unvarnished facts of what was actually done.

In this symbolic system, Satan's sword serves as an instrument that halts this disintegration at a precise point: it prevents truth from dissolving entirely into the chaos of countless individual destinies. Instead, it captures truth, plucking from the sea of entropic noise, composed of a billion intertwined sins, the single, distinct thread that links a specific act to its specific retribution. Artists sometimes depict this quite literally: as thin filaments of light stretching from the tip of the sword toward individual figures within an immense, sprawling crowd, each figure momentarily singled out from the general chaos for an individual, unerring judgment.

It is precisely this combination of scale and precision that makes this motif so compelling to artists within this tradition. It allows for the visual affirmation of a core tenet of theistic Satanism: that despite the vast, unfathomable nature of evil in the world, and the apparent chaos of countless sins, the judgment of each individual soul remains entirely personal and precise. There is no conflation of one transgression with another, just as the sword isolates a single thread of truth from the entropic din of a billion interwoven lives.



The Light of the Blade Against the Darkness of the Multitude

Technically, many works within this genre are structured around a sharp contrast in lighting: the figure of Satan himself and his blade typically radiate a cold, clear light, while the vast throng of sinful critters is submerged in an almost impenetrable, swirling darkness, from which only the occasional, distorted face emerges. This technique symbolizes a core tenet of the doctrine: evil, when dispersed within a mass, loses its individual characteristics and dissolves into an anonymous, entropic chaos. Yet, the moment it comes into contact with the blade of justice, each soul regains its unique, singular form, its own personal responsibility, wrenched free from the undifferentiated, faceless darkness.

In these compositions, the light of the blade is often interpreted by artists as a manifestation of the very clarity that Satan offers every soul during its lifetime, the possibility of spiritual elevation. Consequently, even in the scene of the final judgment, the blade serves not so much as an instrument of destruction, but as the ultimate, inescapable appearance of Light to those who rejected that Light while they lived.

Also noteworthy is a technique employed by some contemporary artists working within this tradition, specifically those utilizing digital and multimedia formats. Here, the light of the blade is not depicted statically; rather, it acts as a source emitting a multitude of delicate, barely perceptible rays. Upon closer inspection, each of these rays can be seen connecting to a specific figure within the crowd, a visual analogue for a targeted, personal verdict, reaching each individual soul amidst the vast, undifferentiated mass of its peers. In digital installations, this technique is sometimes realized quite literally: by zooming in on the image, the viewer can discern individual rays leading to specific figures, transforming the act of contemplating the work into a meditative process of peering into the infinite nature of individual responsibility.



The Symbolism of the Blade's Position

In the iconography of Spiritual Satanism, the positioning of a sword within a composition carries great significance, as each orientation conveys a distinct nuance of meaning. A sword raised vertically upward symbolizes the primordial act of rebellion, the very historical insurrection against arbitrary celestial tyranny that, according to tradition, marked the beginning of Satan's own path. A sword held horizontally represents the equilibrium of justice and the flawless symmetry of retribution, wherein the measure of punishment corresponds precisely to the measure of the sin committed. A sword pointed downward toward a sea of kneeling shadows signifies the moment of a final, inevitable verdict, not an expression of wrath, but the calm, measured conclusion of each individual soul's long journey toward its deserved fate.

There exists a fourth, rarer orientation, found primarily in works centered on the theme of redemption, in which the sword is sheathed or pointed toward the ground without striking. This imagery represents a

moment where, even in the face of a well-deserved penalty, there remains a possibility for a soul, one that seeks enlightenment, to alter its own destiny through an act of will. Artists depicting this scene often single out one figure from the mass of sinful shadows; this individual faces Satan not with blind terror, but with an awakening awareness, a visual allusion to that rare opportunity for redemption spoken of in the texts of this tradition. The direction of Satan's own gaze also plays a significant role in the interpretation of these elements: artists traditionally depict him looking neither at the blade nor at the viewer, but rather deep into the expanse of the surrounding crowd. This underscores the fact that the judgment he metes out is not directed outward toward a casual observer, but inward, toward each individual soul, whose guilt is already known to him in the minutest detail.

Materials and Techniques

Beyond compositional choices, the tradition of spiritual Satanism has also developed specific preferences regarding the materials and techniques used to render this subject. Classic works often employ a technique that highlights the contrast between the metallic, almost mirror-like sheen of the blade and the matte, light-absorbing texture of the surrounding crowd; artists achieve this by combining glossy, lacquered finishes for the sword with intentionally rough, low-reflectivity textures for the rest of the piece.

In sculptural interpretations of this theme, artists within the tradition frequently use polished black stone or dark metal for the figure of Satan and his blade, while the figures of the prostrate sinners are crafted from coarser, raw material, a symbolic juxtaposition of the honed clarity of justice and the unformed chaos of guilt. In some of the more ambitious contemporary art installations within this tradition, fiber-optic and LED technologies are employed to literally manifest the effect of multiple rays of light emanating from the blade, a feature mentioned earlier, thereby transforming what was once a static subject into a truly interactive, luminous work of art.

A Blade Amidst Countless Shadows

In the art of spiritual Satanism, the image of Satan wielding a sword does not depict a scene of carnage; rather, it serves as a metaphor for a higher order, an order capable of bringing discernment and justice to the vast, entropic chaos of billions of sinful lives. In this tradition, the sword is not an instrument of senseless slaughter, but a final, ruthlessly honest tool used to extract individual truth from a sea of collective, faceless darkness. Within its radiance, every soul, no matter how small or insignificant among the billions, encounters its own unique and entirely deserved judgment.

Consequently, according to adherents of this artistic tradition, contemplating such works is not intended to frighten the viewer, but to serve as a reminder of the core truth that underpins the entire philosophy of theistic Satanism: no matter how vast the realm of evil and delusion may seem, and no matter how chaotic the human multitude may appear, every individual will and every distinct choice remain discernible to one who, like the blade in Satan's hand, is capable of separating the single thread of truth from the entropic noise of existence.

The Rejected Light: Satan's Retribution Upon Those Who Refuse Spiritualization

A Light Not Everyone Is Prepared to Accept

Among all the gifts that theistic Satanism attributes to its deity, the greatest is considered to be not power or knowledge in themselves, but the capacity for spiritualization, an inner transformation, the awakening of a spark of divine rebellion within every soul capable of hearing the call of its own freedom. According to this doctrine, Satan does not demand blind worship; rather, he offers a Light that each individual is free to accept or reject of their own volition.

Yet, it is precisely this freedom of choice that gives rise to what Satan considers the gravest of all sins: not the sin of ignorance, but the sin of a conscious, stubborn refusal of the outstretched hand of enlightenment. A being who has beheld the Light yet turns away from it, choosing instead the comfort of darkness, spiritual sloth, or the habitual enslavement of the mind, brings upon itself a retribution far harsher than that reserved for common earthly vices; for such a being has rejected not merely a commandment, but the very possibility of its own liberation.

This aspect of theistic Satanism is regarded as one of its most profound and hidden tenets, rarely articulated in accessible texts, as it concerns not outward actions, but the deepest, most intimate form of betrayal: the betrayal of one's own spirit. Consequently, the Abysses prepared for this sin are structured differently from the other realms of the underworld; there are no open flames or overt tormentors here, only a silence far more terrifying than any scream.



The Nature of Satanic Enlightenment

Before discussing any retribution, one must understand exactly what these beings reject. In the theistic tradition, Satanic enlightenment is not a matter of exchanging one master for another; rather, it is the attainment of one's own inner strength, the capacity to think independently, to take responsibility for one's own choices, and to perceive the world unclouded by the veil of imposed dogmas and convenient illusions.

The Light of Satan, as described by adherents of this path, neither burns nor blinds those prepared to receive it. On the contrary, it sharpens one's vision, lifting the veil from eyes long accustomed to looking only where

others point. This Light is offered to every soul at least once during its earthly journey: in a moment of doubt, in a moment of internal conflict with an imposed "truth," or at the instant when the mind is ready to pose an uncomfortable question rather than accept a convenient answer.

According to the most detailed accounts of this tradition, the Light does not manifest in the same way for everyone, nor does it appear only once. For some, it arrives as a sudden flash of insight amidst the mundane flow of daily life; for others, it emerges as a slow, almost imperceptible growth of inner dissent against the lies that surround them; for still others, it manifests through a pivotal moment of suffering, a point where old foundations collapse, revealing the possibility of a new, more honest perspective on existence. The specific form in which the Light appears is of no consequence; what truly matters is what occurs the moment the soul recognizes it, whether it chooses to accept this challenge or turns away. A critter that rejects this Light does so not out of an inability to perceive it, but by a conscious choice, a choice favoring the comfort of ignorance, the security of a herd-like existence, and the power derived from the blind submission of the masses, opting for an easier path than that of awakened solitude. It is precisely the deliberate nature of this refusal that renders it so grave in the eyes of the Satanic tribunal.

The Abyss of Blind Mirrors

In the deepest recesses of Satan’s realm, beyond the reach of even the faint, distant echoes of other Abysses, lies a place known in ancient texts as the Abyss of Blind Mirrors. Here descend those beings who, during their lifetimes, encountered the Light of Satan, whether through a flash of insight, a revelation, or a moment of truth, and consciously turned away from it, preferring the familiar darkness.

In this place, every soul is surrounded by countless mirrors. They do not reflect the soul’s current form, but rather the precise moment when the Light first touched it, and was rejected. Over and over, without end or mercy, these mirrors reveal that same crossroads, that same choice, a decision made once, yet repeated countless times throughout the soul’s life, burying it ever deeper into the darkness of habitual ignorance.

According to legend, this Abyss lacks conventional walls or ceilings; it is an infinite expanse of reflective surfaces, positioned at impossible angles to one another. No matter which way a sinner turns, they are inevitably confronted by their own reflection at the moment of their refusal. There is nowhere to hide, and it is literally impossible to turn away, for the very geometry of this place is designed to ensure that no refuge from one’s own memory can ever exist. The torment of those who dwell in this Abyss lies not in physical suffering, but in an unbearable clarity of awareness: they see what they might have become had they embraced the Light, back then, the first time, while simultaneously seeing what they have become by choosing the darkness. Between these two images yawns a chasm, which the soul has dug for itself through its own choices; it is this very chasm, and not some external executioner, that becomes their eternal punishment.

Certain legends speak of so-called "Secondary Mirrors" that appear before a sinner after a long sojourn in the Abyss. These mirrors do not reveal the moment of the initial rejection; rather, they display all the subsequent, smaller, and less perceptible acts of denial through which the soul, during its lifetime, reinforced its original choice, every minor compromise with one’s conscience, every convenient silence, and every instance where doubt was suppressed by an act of will to preserve a familiar, undisturbed state.

Critters of the Extinguished Flame

Among the denizens of the deepest Abysses, a distinct place is held by beings known in legend as "Critters of the Extinguished Flame." These are individuals in whom the spark of the Satanic spirit once burned more brightly than in most mortals, yet they consciously extinguished it, whether for the sake of personal gain, comfort, or out of fear of their own inherent power.

These are no ordinary sinners, whose blindness stemmed from ignorance or a weak character; these are souls who possessed every capacity to carry the Light forward, perhaps even to kindle it in others, but who instead chose the path of least resistance: renouncing their own awakening in favor of a quiet, inconspicuous existence in the shadow of others. According to theistic Satanic doctrine, their betrayal is doubly grave, for they betrayed not only themselves but also the potential Light that, through them, might have reached others suffering in the darkness.

Within the ranks of the Critters of the Extinguished Flame, legends distinguish several varieties, categorized by the nature of their renunciation. Some were gifted thinkers whose intellects could have brought genuine insight to many, yet they chose silence to secure a tranquil, comfortable life in the shadow of a prevailing lie. Others possessed a gift for persuasion and inspiration, a power they could have directed toward awakening those around them, yet they used it solely for their own aggrandizement, leaving the truth untouched for the sake of personal gain. Still others, the most tragic of all, once encountered the Light with such intensity and depth that the sheer force of the experience terrified them; they fled from their own epiphany into a voluntary, deliberate oblivion, desperate to escape the burden of the truth they had glimpsed.

The punishment for these "Critters of the Extinguished Flame" is a particularly refined form of the Abyss of Blind Mirrors: they are shown not only the moment of their own rejection, but also the ghostly, unrealized destinies of those they might have awakened had they chosen the path of the Light. A legion of unborn insights, countless shadows of awakenings that never came to pass, this is their eternal company in the depths of the Abyss.

A Voice from the Darkness That Rejects Itself

When Satan visits the Abyss of Blind Mirrors, he does not address its inhabitants with the fury one might expect in the chambers reserved for overt evildoers. His presence here is of a different nature, melancholy, and for that very reason, all the more terrifying; for fury is easier to endure than the calm, silent testimony of a squandered opportunity.

Legend holds that in these depths, his voice does not resound like thunder, but rather as a quiet echo, posing the same question to every lost soul: "You saw me. Why did you turn away?" This question carries no accusation, only a statement of fact, which is far more unbearable to the sinner than any outcry. It leaves no room to plead blindness or ignorance: the critter knew, saw, and made a choice, and now remains forever alone with the consequences of that choice.

According to some of the more detailed accounts, Satan’s form within this Abyss is fluid. He does not appear to each sinner in a single, unchanging guise, but rather in the very form in which the Light first revealed itself to that soul during its lifetime, that is, in the form of the specific opportunity the sinner once rejected. For one, it might be the image of a long-ago mentor whose words were spurned out of pride; for another, the image of a stranger whose unsettling, inconvenient truth was cast aside to preserve a sense of inner peace; for a third, it might be the quiet, inner voice that was drowned out by the clamor of mundane concerns. Thus, in this Abyss, Satan becomes a living reminder, not of himself, but of the opportunity the soul itself let slip away. It is within this Abyss that the terrifying aspect of Satan manifests in a unique way: not through fangs and claws, but through the unbearable clarity of his presence, a presence that acts as a mirror, reflecting back to the sinner the full depth of their own voluntary fall. Those beings who once glimpsed his true face and turned away are here compelled to gaze upon it again and again, unable to look aside, until the sheer weight of that gaze becomes more palpable than any physical torment.

The Distinction Between Ignorance and Rejection

It is crucial to emphasize the fundamental distinction that theistic Satanism draws between those who, due to the circumstances of their lives, have never encountered the Light, and those who have encountered it yet

consciously rejected it. According to this doctrine, the former are not subject to the punishment of the Abyss of Blind Mirrors; their path toward enlightenment may continue even after death, for they have committed no conscious betrayal of their own freedom.

This distinction is of foundational importance to theistic Satanism, as it shields the very essence of the teaching from accusations of arbitrary cruelty. In this tradition, Satan does not punish individuals for circumstances beyond the soul's control, such as the time and place of one's birth, a lack of access to knowledge, or an upbringing imposed from early childhood that has not yet been subjected to the test of independent thought. Punishment is reserved exclusively for those who, while possessing a genuine and accessible opportunity for enlightenment, have consciously chosen to reject it. There exists a specific category, recognized by certain branches of this doctrine, consisting of souls in an intermediate state: those whose rejection of the Light was not a definitive, conscious act of betrayal, but rather a concession to weakness, a momentary lapse into cowardice, that did not culminate in a final, deep-seated renunciation. According to tradition, such souls bypass the deepest circles of the Abyss of Blind Mirrors, finding themselves instead in its shallower, less harsh reaches, where the possibility of attaining insight remains far more accessible than it is for the hardened "Critters of the Extinguished Flame."

Many followers of this doctrine perceive in this principle the profound essence of a Satanic philosophy of personal responsibility: the freedom offered by Satan is simultaneously the greatest gift and the heaviest burden, for one who has been granted the chance to behold the truth and has rejected it can no longer take refuge in ignorance; they are left with nothing but their own cowardly choice.

The Only Path Out of the Abyss

Even here, in what appears to be the quietest and most hopeless of all Abysses, theistic Satanic doctrine does not entirely close the door to redemption. The only way out of the Abyss of Blind Mirrors lies neither through supplication nor through submission, but through the very act the soul refused to perform during its lifetime: a genuine, complete acknowledgment of the Light and a voluntary turning toward it, however late that may be.

According to the most detailed accounts of this doctrine, the path requires not a single act of repentance, but a long, agonizing process. The sinner must retrace, step by step, the path they once rejected, yet now without the solace of ignorance or the ability to plead weakness or fear; for in the depths of the Abyss, the true nature of their initial rejection becomes starkly, undeniably clear. Few souls find the strength for such a journey, yet tradition maintains that even the most hardened "Critter of the Extinguished Flame" retains a theoretical possibility of return, no matter how faint or spectral that possibility may seem.

Legend holds that for certain souls who have spent countless ages in this Abyss, the mirrors eventually cease to reflect only the past; instead, they begin, ever so subtly, to reveal glimpses of a potential future. This serves as a sign that even here, within the profound darkness of one's own self-imposed renunciation, the will toward enlightenment does not vanish entirely. Yet, it demands an effort of such immense, crushing weight, far surpassing the gravity of that single moment of choice which the soul once so easily cast aside during its life.

A Flame Awaiting Its Hour

Deep within the netherworld lies a distinct, silent, yet no less terrifying, corner of Satan's realm: an abode for those who beheld the Light, only to turn away from it. Here, there are no cries, nor the overt flames of torment; there is only an infinite, inescapable mirror of one's own choice, a mirror that every soul carries into eternity.

Satan, the Lord of these halls, dwells among them not as an executioner, but as an eternal witness to a squandered opportunity. His very presence serves as the ultimate punishment for those who chose the darkness of their own renunciation over the Light, a Light once offered to them, yet rejected by their own absolute, uncoerced will. As long as there remain souls capable of perceiving the Light yet choosing to turn away, this silent, most sorrowful of all abysses shall endure, an eternal reminder that the greatest of all torments often lies not in external fire, but in the unyielding, crystalline clarity of one's own, voluntarily chosen fall.

The Second Aspect of Judgment

There is a common notion that Hell is a dwelling place reserved solely for those who have committed overt acts of violence, murderers, tyrants, and destroyers of other people's lives. Yet, within the depths of theistic Satanic doctrine, a different, less obvious aspect of judgment is revealed: Satan the Terrifying punishes not only the manifest evil of one's deeds but also a far more insidious form of evil, the evil of voluntary blindness, the evil of a mind that refuses to see, and the evil of a spirit that rejects its own awakening for the sake of the comfort of the herd.

Here, in specific Abysses of the underworld, situated far deeper than the chambers of ordinary sinners, dwell those who never raised a sword or shed blood with their own hands. Nevertheless, their thoughtlessness, their readiness to obey blindly, and their hatred toward that which is different, alien, or free have rendered them complicit in the greatest catastrophes of human history.

This realm of Satan is considered the most ancient, yet it remains the least known to mortals; most legends concerning the underworld focus on overt evildoers, murderers, corrupters, and bloodthirsty despots. Theistic Satanism, however, placing the principle of personal responsibility and an awakened mind at its core, teaches that evil rarely enters the world solely through the hands of a few monsters. Rather, it arrives through the silent consent of the many, through the refusal to see, and through a convenient, passive submission. Consequently, the deepest, quietest, and, at the same time, most densely populated Abysses are reserved precisely for this category of souls.

The Abyss of the Herd

At the very threshold of these profound chambers lies the Abyss of the Herd, a dwelling place for those who, in life, voluntarily renounced their own reason, choosing the warm, safe embrace of stupidity over the cold yet liberating light of truth. It is not murderers or tyrants who end up here, but their countless accomplices: those who turned a blind eye to the injustices unfolding around them, who repeated the lies of others without ever bothering to verify them, and who preferred a convenient deception to an inconvenient truth.

In this Abyss, the sinner is condemned to wander forever within a dense throng of their own kind, blindly following a faint, distant light, a light that perpetually recedes, never drawing any nearer. It serves as a symbol of the illusory certainty they pursued in life, all the while refusing to think for themselves. Here, Satan is not a tormentor in the conventional sense; rather, he is a silent observer whose presence manifests as an unbearable, searing light, directed straight into the eyes of those who, throughout their lives, had chosen the darkness of ignorance.

Within the Abyss of the Herd itself, there exists a distinction little known to the uninitiated: those who succumbed to the influence of others merely out of weakness of character wander the outer, more gradual circles of this multitude. Conversely, those who profited from a feigned naivety, using it to mask their own cowardice and self-interest, find themselves at the very heart of this endless human tide, where the crushing pressure of bodies and the blinding deception of that illusory light become truly insufferable. What is especially agonizing for the sinner here is the impossibility of stopping to reflect, the crowd sweeps him

forward against his will, just as, in life, he allowed himself to be carried along by the current of popular opinion, never attempting to turn aside or look around.

The Hall of Ash-Strewn Banners.

Deeper still, within the darkest of the inner chambers of the Abyss, lies the Hall of Ash-Strewn Banners, a place reserved for those who, in life, served fascism or any other ideology that sought the subjugation of the weak by the strong, the annihilation of those deemed "different," and the enslavement of the free spirit in the name of a false superiority, be it of blood, nation, or power.

According to the tenets of theistic Satanism, fascism represents the most profound perversion of the very concept of freedom that Satan once championed in his rebellion. While Lucifer rose against the arbitrary, blind tyranny of the Heavens to assert every soul's right to its own choice, fascism merely reinstates tyranny, swapping the throne for a podium, and the arbitrary whims of the Heavens for the capricious cruelty of a mob blinded by a false sense of grandeur.

In the Hall of Ash-Strewn Banners, leaders and their minions are condemned to eternally carry banners that crumble into ash in their hands the moment they attempt to plant them at a summit, a symbol of the utter emptiness and decay inherent in any power built upon the oppression of others. Here, every executioner, every informant, and every ideologue of misanthropy is confronted by the faces of the countless souls whose freedom, lives, and unique identities they once trampled upon, and they are forced to gaze into these faces, unable to look away, for all eternity.

Within this hall exists its own hierarchy of retribution, a mirror image of the power structures these sinners wielded during their lifetimes. Those who issued the orders are condemned to climb, for eternity, a mountain of ash, a peak that crumbles beneath their feet just as they are about to take the final step, serving as an everlasting reminder of the futility of all dominion. As for those who merely carried out the commands of others, hiding behind the convenient excuse of "just following orders", they find themselves confined to chambers where every justification they once offered is played back to them in their own voices, over and over, until the utter emptiness of those excuses becomes, for them, undeniably and completely clear.

When Satan visits these halls, he assumes his most terrifying form: not that of a torturer, but that of an inexorable verdict passed upon Freedom itself, a judgment rendered by the very act of betraying its essence. His wrath here is not a blind, unbridled fury, but the cold, flawless logic of retribution: those who denied others the right to exist and the right to dignity now face an eternity in which they themselves are denied even the slightest shred of dignity or peace.

Notably, the harshest corner of this realm is reserved not only for those who committed acts of violence with their own hands, but also for those who crafted the ideological justifications for such violence, the scribblers of false doctrines regarding supremacy, the composers of misanthropic hymns, and the architects of propaganda that poisoned the minds of thousands. Their punishment is this: their own words, etched upon the walls in letters of fire, turn against them, spoken aloud by the voices of all those whom these very words had condemned to suffering.

The Abyss of Extinguished Light

There exists another, distinct Abyss within the depths of Satan's realm, the Abyss of Extinguished Light. Into this place descend those who, during their lifetime, consciously and persistently rejected the possibility of their own spiritual awakening, choosing instead a blind submission to the dogmas of others, a refusal of self-discovery, and the voluntary enslavement of their own reason to truths imposed from the outside.

Theistic Satanism views Satan not so much as a lord of evil, but as a bestower of forbidden knowledge, the very figure who, in ancient lore, offered the first humans the fruit from the Tree of Knowledge. Consequently,

the rejection of knowledge, the spurning of inner illumination, and a voluntary dwelling in the darkness of ignorance are regarded here as among the gravest of sins, a form of spiritual suicide.

In the Abyss of Extinguished Light, sinners are surrounded by a radiance that appears unbearably bright and alien to eyes accustomed to the dark, the very light of the illumination they had rejected while alive. The torment here lies not in external torture, but in an inner yearning: the soul eternally senses the possibility of insight, an insight that seems within arm's reach, yet a deeply ingrained habit of blindness, cultivated during life, prevents it from taking that final step toward the light it once so contemptuously spurned.

A distinct category among the denizens of this Abyss consists of those who not only rejected their own enlightenment but also actively extinguished the sparks of awakening in others: mentors who deliberately kept their disciples in ignorance to maintain power over them; preachers who replaced genuine spiritual seeking with blind adherence to ritual; and anyone who profited from another's unwillingness to think. For them, chambers are reserved where the extinguished light takes the form of countless unlit candles, each one a potential soul that could have been awakened through their efforts, had they chosen the path of illumination instead of the path of suppression.



The Convergence of Three Vices

It is noteworthy that these three categories of sinners, the blindly submissive, the adherents of fascism, and those who rejected spiritual awakening, often converge within a single stream of damned souls. Theistic Satanism perceives in them a shared nature, rooted in the same fundamental vice: the voluntary surrender of the freedom of one's own mind and spirit. Those who refuse to think for themselves become fertile ground for tyranny. The tyranny of fascism flourishes precisely where spiritual insight is suppressed and submission to the herd is elevated to a virtue. Both evils are rooted in an initial refusal to embrace the light of self-knowledge, a light said to have been offered by Satan himself during his ancient rebellion.

Thus, in the deepest reaches of the underworld, these sinners frequently encounter one another: the blind follower recognizes in the tyrant a magnified reflection of his own submissiveness, while the ideologue of hatred, amidst the throng of his former followers, beholds a mirror of his own craving for power over the wills of others. Satan, observing this eternal encounter, has no need to impose further punishments, the encounter itself serves as the ultimate and most precise verdict.

Ancient texts within theistic Satanic traditions describe this convergence of three vices as a single knot, one tied by the sinners themselves during their lifetimes, and which now cannot be untied by anyone but them. A leader without followers is powerless; a follower, were they not blinded, would never have followed such a leader; and both owe their existence to the rejection of the very insight that might have spared them from their fall. In this unity lies the profound wisdom of the Satanic judgment: it does not compartmentalize evil into convenient, isolated categories, but reveals it as a single, interconnected fabric, woven from countless small and great renunciations of one's own freedom.

Why does the figure of Satan resonate with people? It is because Satan is a Knight who enacts justice. In the framework of Spiritual Satanism, and, incidentally, in Christianity as well, Satan-Lucifer serves as an avenger against evil.

The appeal of this interpretation lies in how it resolves an age-old tension inherent in the classic image of the fallen angel: if Satan is the embodiment of evil, how can one account for his allure, his nobility, and his recurring portrayal in art as a tragic, almost heroic figure? The "Knight who enacts justice" perspective addresses this directly by decoupling Satan from evil itself, transforming him instead into an instrument directed against it. This allows for the preservation of all the visual and narrative power associated with the fallen warrior, while simultaneously eliminating the internal contradiction between his noble appearance and his role as the source of all corruption.

It is important to emphasize that this interpretation is neither the only one nor universally accepted, even among Spiritual Satanists themselves. It exists alongside far more common readings, those that prioritize self-discovery, personal freedom, and the rejection of imposed morality, rather than a literal role as an avenger of others' sins. Viewing Satan as a righteous knight who punishes genuine evil is merely one of many lenses through which the modern religious imagination continues to reimagine one of the most enduring and controversial figures in Western culture.

All those who carry the fire of Satan within them have an affinity for this distinctively Satanic art. Therefore, by using the "SatanArt" albums of paintings by Slut Sodomia, you can test yourself and others to see if you or they belong to Satanism and possess a Satanic spirit. The result is 100% accurate, provided, of course, that the person is not skillfully attempting to conceal it, i.e., lying. Moreover, people can lie not only to others but also to themselves.

SatanArt – test yourself for Satanism!

Slut Sodomia has realized that the "SatanArt" album, which I curate, can serve as a test for one's affinity for Satanism and the presence of Satanic inspiration. Yes, this idea had been "floating in the air" for some time, but I hadn't been able to articulate it, until now. **Consequently, the "SatanArt" albums act as a litmus test for identifying Satanism within an individual.** This holds true for SatanArt #6 as well, though perhaps to a lesser degree than in other editions, particularly those focused on pornographic Satanic visual art.

I believe that visual imagery, much like music, has the power to deepen one's immersion in Satanism and bestow Satanic inspiration upon people of all ages and nationalities. These works serve as universal messengers for the ideas of "gay Satanism," and Slut Sodomia is delighted that so many talented graphic artists are active within the realm of Satanic art. Over the last 20-plus years, starting around 2000, there has

been a massive emergence of magnificent works centered on Satan, Satanism, and Satanists. In the span of just two decades, we have witnessed the rapid birth and evolution of contemporary Satanic art. Computers, graphic software, and the digitalization of art have played a pivotal role in this development. Looking ahead, I believe that artificial intelligence and neural networks will also become valuable tools for many artists working within the Satanic tradition.

ON THE ANTHROPOMORPHIC AND ALLEGORICAL IMAGE OF SATAN IN THE ART OF SATANISM

Anthropomorphism and allegory have a rich and ancient tradition in art. The depiction of Satan is always both anthropomorphic and allegorical, as Satan is capable of assuming any form. No one knows what Satan looks like in any "canonical" sense; indeed, no such canonical appearance exists. A Satanist may have a preferred, personal vision of Satan, and it is this form that the Devil assumes for that individual. I have already written about this in detail in my grimoire, «Gay Lust».

Allegory (from the Ancient Greek “allegoria”, "speaking otherwise") is the artistic representation of ideas or concepts through specific imagery or dialogue. It serves as a means of expressing abstract notions and generalizations by way of concrete, figurative embodiments. An artist might represent concepts such as faith, love, the soul, justice, discord, glory, war, peace, the seasons, or death, among many others, as living beings or tangible, specific figures[1]. Anthropomorphism is a conceptual framework, expressed through language, the visual arts, and other media, in which inanimate objects, living critters, or fictional entities that lack a human nature are endowed with human qualities, whether physical or emotional[2].

Therefore, all artistic depictions of Satan serve as allegorical representations of our Master. More significant than the image itself is the viewer’s perception of it, whether that be a sense of wonder, lust, rapture, or other emotions. It is precisely these feelings, stirred by viewing the images in the "SatanArt" collection, that are of true importance. These are the very emotions that facilitate an infusion of Satan’s spirit or immerse the viewer in Satanism. Furthermore, the works in this collection convey the overarching aesthetic of Satanism, a distinct, sensual, and Satanic form of beauty. Thus, beyond fostering a spiritual connection to Satan, these collections also cultivate within the individual an aesthetic appreciation for the beautiful.

The Antichrist Slut Sodomia has prepared a new, improved version of her almanac about Satan in Hell, waging retribution on the evil, empty critters who have rejected the inspiration of the creative enlightenment of the EIQF or Satanism, inspired by the Spirits of Hell. These empty critters are filled with filth, stupidity, and evil. Only the entropy of Hell can correct them, completely erasing their essences in the EIQF and giving these evil critters their just deserts. I also want to improve this version of the almanac by adding more useful text and bonus images, on the theme of this issue of the gay Satanism magazine-almanac. I plan to carry out these improvements once the second grimoire of Gay-Satanism is complete; therefore, this version of the e-book, V1.1, serves as the primary edition for sale and online distribution. I have already produced 50 issues of the “SatanArt” Gay-Satanism magazine-almanac (version V1.0), and I intend to upgrade 20 of these to the version V1.1. The Antichrist is actively working on the subject of Gay-Satanism, exploring it alongside his readers.

The free version of this e-book is distributed with compressed images within the PDF document. This version of the PDF e-book has a file size 3–5 times smaller. Consequently, the image quality in the free version of these almanacs is five times lower than that of the paid version. High-quality, full-version PDF editions of these Gay-Satanism e-books are available for purchase at the Antichrist Slut Sodomia’s online bookshop, which can be found at: https://666.pictures/. The paid version of the "Gay-Satanism" almanacs contains high-quality graphics suitable for printing and professional publishing. How can you distinguish the high-quality

[1] https://en.wikipedia.org/wiki/Allegory Allegory. Wikipedia, the free encyclopedia. Page view date 11/29/2026.
[2] https://en.wikipedia.org/wiki/Anthropomorphism Anthropomorphism. Wikipedia, the free encyclopedia. Page viewed date 11/29/2026.

paid version of a “SatanArt” almanac from the free one? Here are three differences: 1. The PDF file for the paid version is 70–150 MB, while the free version is 10–30 MB. 2. The low image quality in the free version is immediately apparent to the eye. 3. Free versions of publications by the Antichrist Slut Sodomia are marked with the suffix "_SMALL" at the end of the PDF filename, for example:

6-SatanArt-Fine-art-of-Gay-Satanism-ENGLISH-Satan-as-Revenge_over_Evil-Crusher_PURITAN_VOLUME_1_V1.1 _SMALL.pdf

If you wish to include high-quality, paid editions of gay-Satanist literature in your Satanism library, unmarred by third-party advertising or censorship, and if you require the most up-to-date versions of the Antichrist Slut Sodomia publications featuring pristine, high-quality graphics, please purchase these books through the Official Gay-Satanism website: https://666.pictures/.



DEDICATION/ANNOTATION FOR SATANART NO. 6, AN ALMANAC OF GAY-SATANIST VISUAL ART.

I dedicate this collection SatanArt No. 6 to the Terrifying Satan. From a substantial number of successful illustrations, I have selected those that are the best or most intriguing, according to Slut Sodomia. Satan is depicted as beautiful, sexual, perverted, wise, surreal, and terrifying. This diversity of imagery suggests that Satan truly exists, as a vast number of artists, both enthusiasts and professionals, choose to portray Him. Unlike the so-called "god" of various religions, Satan is depicted by Satanists in an infinite array of manifestations; there is no form in which Satan cannot be portrayed. The Terrifying Satan embodies horror for the wretched critters in Hell, serving as retribution for those who, during their lives in this world, rejected Satanic spiritualization. Wherever the spiritualization of Satan-Lucifer is absent, evil inevitably emerges in various guises and forms. Those who have spurned Satanic spiritualization sow evil among humanity; they elect fascists and dictators, and join sects or religions that offer only a counterfeit spirituality, a hollow substitute for the true spiritualization of the EIQF (Satanic Path). It is much like a garden overrun by weeds: where the Gardener’s intended plants do not grow, the space does not remain empty, it becomes overgrown. Just as weeds claim the soil, evil fills the void left by the absence of human spiritualization. Instead of embracing individuality, a person chooses a herd mentality, merging with the throng of the damned. Upon death, all those who rejected Satanic spiritualization find themselves in an afterlife, a different quantum dimension traditionally known as Hell. There is no such thing as paradise, it is merely a sweet fairy tale

concocted by religion for the gullible. In Hell, all such wretched critters face quantum informational entropy. Those who aspire to be Satanists may become so; for them, Hell is a true home, a place of euphoria and synergy with Satan-Lucifer. In the album-almanac SatanArt No. 6, titled "Satan as the Crusher, Tamer, and Destroyer of Evil: Volume 1," the Antichrist Slut Sodomia explores the quantum entropy of Hell through visual, allegorical imagery. Hell exists as a distinct quantum dimension; the entropy experienced by these wretched beings cannot be depicted directly, much like the erasure of data from memory chips or magnetic storage media. For these agents of evil, quantum entropy represents a state of profound horror, a manifestation of their remorse for their past deeds and for having rejected the light of Satan-Lucifer while in our world.



WHERE CAN I FIND OTHER SATANART ALBUMS?

Books, grimoires, and almanacs of Gay Satanism are available in excellent quality and in various digital formats on the official Gay Satanism website: https://666.pictures/.

By the time of the release of the current album, SatanArt No. 6 (V1.1), the following S☆✝☆N☆R✝ Gay Satanism almanacs had already been published:

SatanArt #1. Classic image of Satan- Baphomet and canonical satanic icons. Volume 1. Puritan edition.

SatanArt #2. Transgender Satan MTF. Transsexuality of Hell's Demons, Futanari Dickgirls. Volume 1. Sexual Edition.

SatanArt #3. Abstract image of Satanists and the Antichrist Slut Sodomia. Volume 1. Puritan Edition.

SatanArt #4. Queen of Hell Demons Lilith - female lust, embodied. Volume 1. Sexual Edition.

SatanArt #5. Lucifer , Emperor of Hell, Light & Dark Magic Caster. Volume 1. Puritan Edition. In Russian.

SatanArt #6. Satan as the Crusher, Tamer and Destroyer of Evil. Volume 1. Puritan edition.

SatanArt #7. The primal, animalistic Satan; LGBTQ+ Satyrs, Fauns, and Pan in gay Satanism. Volume 1. Sexual Edition.

SatanArt #8. Hell of Euphoria for Satanists and the afterlife entropy for critters. Volume 1. Sexual Edition.

SatanArt #9. Japanese Satanism. The Thunderstorm of Oni. Satan in Japanese Art. Volume 1. Puritan edition.

SatanArt #10. Satan and Hell from Christianity. Old Satanic Engravings. Volume 1. Puritan edition.

SatanArt #11. Beautiful MTF Sluts, Transwomen and Dickgirls in the Erotic Art of Gay Satanism. Volume 1. Sexual Edition.

SatanArt #12. Beautiful Gay Boys and Men in the Erotic Art of Gay Satanism. Volume 1. Sexual Edition.

SatanArt #13. Beautiful Satanic CIS Women and CIS Girls in the Erotic Art of Gay Satanism. Volume 1. Sexual Edition.

SatanArt #14. Delightful Satanic Gay Furies, Zoosex and Zoophilia in the Art of Gay Satanism. Volume 1. Sexual Edition.

SatanArt #15. Abstract art of Satanism and Satanic totems. Volume 1. Puritan edition.

SatanArt #16. Evil of states, deception of religions. Anti-Satanic forces of violence against freedom and awareness of people. Volume 1. Puritan edition.

SatanArt #17. Posters and drawings of the magical herb-entheogen Marijuana in the art of Gay Satanism. Volume 1. Puritan edition.

SatanArt #18. Satan in the guise of Death. The image of Death in Satanism. Volume 1. Puritan edition.

SatanArt #19. Satanic spiritualization in the quantum world of the External Information Field. Volume 1. Puritan edition.

SatanArt #20. Satan in the form of a Dragon. Leviathan. Volume 1. Puritan edition.

SatanArt #21. Signs and Sigils of Satanism. Volume 1. Puritan edition.

SatanArt #22. Zoo-Satanism: Quadrobists (quadrobers), Therianthropes, Furries, Gay puppies. Volume 1. Puritan edition.

SatanArt #23. Overpopulation. Childlessness. Antinatalism. Anthropogenic pollution of the Earth with excess human offspring. Volume 1. Puritan edition.

SatanArt #24. Rashism. Russian evil of Putinism and fascism of Russia. Puritan edition.

SatanArt #25. Support of the evil of fascism-Rashism by Russians, their degradation and damnation by Satan. Documentary photographs of the herd nature of the critters of Putinism. Puritan edition.

SatanArt #26. Vladimir Putin is kaput! The face of Vladimir Putin, the leader of the Kremlin's organized crime group "Rashist Pederation," in pictures, cartoons, and photographs. Puritan edition.

SatanArt #27. Russian Culture, Bonds, Traditions, and Lifestyle: The Cannibal Society of Mordor, GULAG Russia. Volume 1. Puritan satire.

SatanArt #28. A Satanic witches' sabbath in the woods, among trees and nature. Puritan edition of Satanists orgies. Volume 1. Puritan edition.

SatanArt #29. Group Gay Sex and Gay Satanist Orgies in artistic images. Volume 1. Sexual Edition.

SatanArt #30. Satanic Spiritualization of Children. Children's Satanism. Volume 1. Puritan Edition for Children.

SatanArt #31. The visage of Satan in Contemporary Paintings. Portraits, appearance, Face of Satan – the Devil – Lucifer. Volume 1. Puritan Edition.

SatanArt #32. Humor in Satanism. Bizarre and funny satanic drawings. A cheerful Satan in cartoons. Volume 1. Puritan edition.

SatanArt #33. The Evil of critters deprived of Spirituality of Satan and Their Hell with Entropy. Volume 1. Puritan Edition.

SatanArt #34. Gay Bestiality with Puppies. The Antichrist's Friendly Demon Anubis. Volume 1. Sexual Edition.

SatanArt #35. Black Magic of Satanism and Witchcraft Against the Forces of Evil. Surrealism. Volume 1. Puritan Edition.

SatanArt #36. Spiritual Entheogens in the Psychedelic Art of Satanic Surrealism. Volume 1. Puritan Surrealistic Edition.

SatanArt #37. Who is the Antichrist? An astral portrait of the Antichrist Slut Sodomia in Hell. Volume 1. Puritan edition.

SatanArt #38. Perverted anti-pregnancy, false pregnancy and satanic infertility of CIS and MTF sluts. Volume 1. Sexual Edition.

SatanArt #39. Satanist Jesus of Nazareth in the Antichrist's Sacrilege and Blasphemy Caricatures. Satanic Icons of Jesus Christ. Volume 1. Sexual Edition.

SatanArt #40. BDSM entertainment for gay Satanists and MTF cockgirls. BD (Bondage & Discipline) / DS (Domination & Submission) / SM (Sadism & Masochism). Volume 1. Sexual Edition.

SatanArt #41. The Art of Satanic Blasphemy and Sacrilege against the Tenets of Evil Religions. Humor and Cartoons. Volume 1. Sexual Edition.

SatanArt #42. Donald Trump, leader of the SOCG "USA" and a narcissistic sociopath with NPD syndrome. Puritan satire.

SatanArt #43. Mother of Hell's Demons Lilith. Queen of the Succubi, incarnate. Volume 2. Puritan edition.

SatanArt #44. The Krampus Devil from Alpine folklore of quasi-Satanism. Volume 1. Puritan New Year's edition.

SatanArt #45. Gay sex in jail. The sadism of the SOCG's guards & sexual prison fantasies of faggots. Volume 1. Sexual edition.

SatanArt #46. The Classic Image of Satan. Canonical Sexual Satanic Icons of Baphomet in Gay Satanism. Volume 2. Sexual edition.

SatanArt #47. Spirits of Satanism in Nature: Cernunnos, The Horned god, Pan, The Green Man. Volume 1. Puritan edition.

SatanArt #48. Who is the Antichrist? Portrait of the Antichrist. Artistic aesthetics of LGBTQ+ Satanism of Slut Sodomia. Volume 2. Puritan edition.

SatanArt #49. Kremlin propaganda of the "Russian World." The damned faces of Russian fascists and Putinist propagandists. Puritan edition.

SatanArt #50. Gay Bestiality with Horses. The Friendly Demon of the Antichrist Orobas. Volume 1. Sexual Edition.



LGBTQ+ PRIDE MONTH

[Books, grimoires, and the art of gay Satanism on the official website: https://666.pictures]



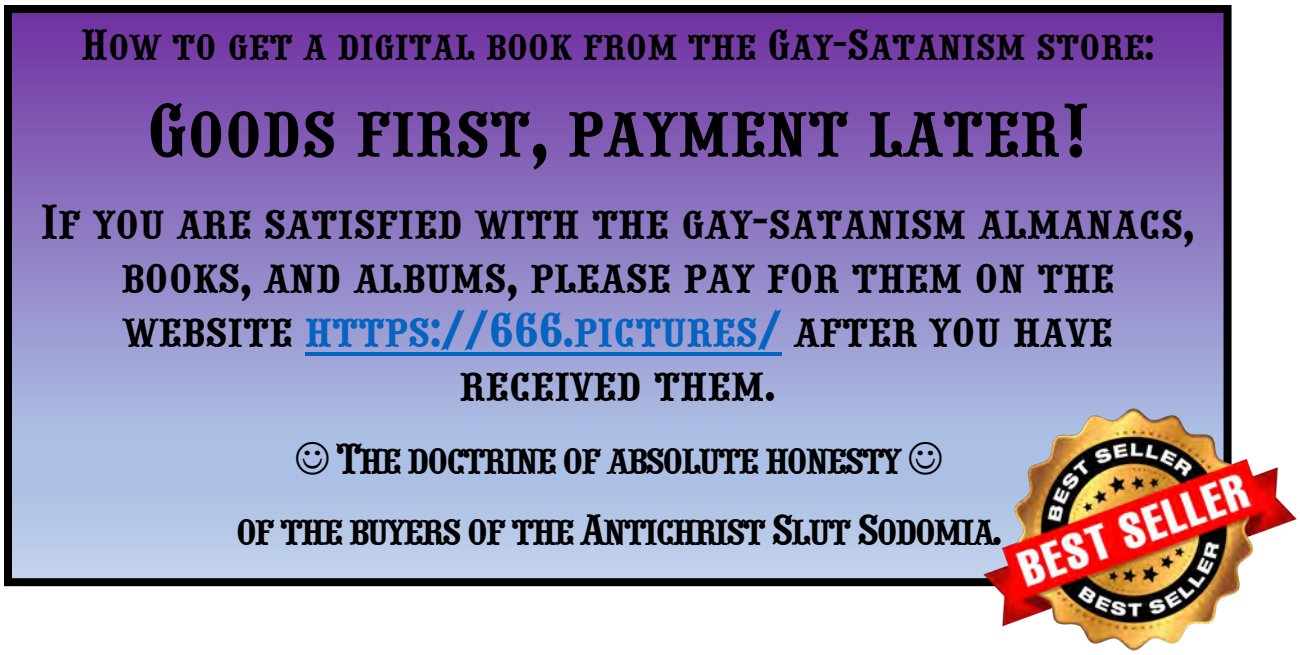
Each SatanArt volume will contain 100 core illustrations, accompanied by my own written descriptions. In addition to this primary content, the Antichrist Slut Sodomia almanac will feature three other types of visual material, presented without accompanying text:

1. Vignettes: These are graphic elements related to the volume's theme but rendered in a simplified style. They serve primarily to "warm up" the reader, acting as explanatory charts or witty posters centered on the volume's subject matter.
2. Decorative elements and conceptual posters themed around "gay Satanism." These graphics relate either to the almanac's overall aesthetic or to the broader themes of gay Satanism; they do not necessarily need to be tied to the specific theme of the individual volume.
3. Documentary-style and journalistic imagery, covering gay pride parades, LGBTQ+ marches, carnivals, the "gay agenda," depictions of Satanists and gay individuals, as well as tattoos and gay-themed paraphernalia. This category will be introduced in the second iteration of the "SatanArt" almanacs (version 2.0 and later). It will not be included in the initial versions (1.0 or 1.1), but rather saved as a "special treat", bonus content for a future commercial book release.

Each of these categories will contain up to 100 individual drawings, photographs, or decorative posters exploring themes of Satanism and the LGBTQ+ experience. The vignettes function as both graphic decoration and a conceptual visual supplement to the text[3]. The illustrations for the decorative posters serve as the most concise and symbolic design elements within "SatanArt" publications. Unlike the images featured in the main

[3] https://en.wikipedia.org/wiki/Vignette_(graphic_design) Wikipedia. Vignette (graphic design).

body of the album, these vignettes and poster illustrations are presented without any accompanying descriptions. For these vignettes, I have chosen simple, decorative, and self-explanatory imagery, elements that require no clarification from the Antichrist, though you are, of course, free to devise your own interpretations. Documentary photographs centered on the theme of gay Satanism will be included as a pleasant supplement to the core material of SatanArt issues, though they are not directly linked to the almanac's primary subject matter. This bonus content is intended to lift the spirits of my readers, specifically, LGBTQ+ Satanists, and I plan to feature it exclusively in the "Significantly expanded and improved" SatanArt V 2.0+ editions.



The renaming of "Gay-Satanism Art Magazine" to "Gay-Satanism Art Almanac" has been implemented because this term more accurately reflects the nature of SatanArt publications:

1. Each issue of SatanArt is dedicated to a specific theme, which aligns more closely with the concept of a literary "almanac" than a "magazine." Antichrist has outlined numerous themes to be explored in the SatanArt almanacs, all of which are unified by the theme of Gay-Satanism. The almanacs are categorized into "Puritan" and "Sexy" editions, a distinction based on the specific theme and the artwork featured in each issue. "Puritan" almanacs contain no pornography or explicit eroticism, allowing these e-books to be hosted on a wide range of public Web 2.0 platforms[4].
2. SatanArt is not published on a fixed, regular schedule, though the goal is for releases to occur more frequently than once a year, ideally, 6–12 almanacs annually.

A second change concerns the distribution of initial versions of new SatanArt almanacs: for each release, both a free version and a commercial version will be available in PDF format.

The Antichrist Slut Sodomia has made the "Puritan" editions of the early Gay-Satanism Art Almanacs (issues #1–30, "Version 1") available on various public online platforms as free, downloadable PDF e-books. However, not every issue of the Gay-Satanism Art Almanac is available for free, nor are they all provided in their full, high-quality, complete form. All editions of the SatanArt almanacs are available for purchase through specialized Gay-Satanism online stores, provided as digital ZIP archives. The ZIP archive includes source files in DOCX and PDF formats, along with individual images from the collection (in JPG, PNG, and WEBP formats) at maximum quality. You can locate the "SatanArt" Satanism almanacs created by the Antichrist Slut Sodomia using search engines such as Google, Bing, Yahoo or DuckDuckGo. This digital store for "Gay-Satanism"

[4] https://en.wikipedia.org/wiki/Web_2.0 Wikipedia. Web 2.0 = Websites where content is created by users.

operates on a principle of absolute trust in the customer: you receive the product first, and only then make a payment via cryptocurrency a rarity in today's world. You can also purchase full versions of the "Gay Lust" grimoire, suitable for personal reading or print publication on the store's website. If you intend to publish these books or almanacs in print, you will need the source files (DOCX documents) to handle the layout and to correct any minor grammatical, syntactic, or other technical errors left by Slut Sodomia.



The differences between the free, NON-COMMERCIAL version of the new SatanArt almanacs and the COMMERCIAL version are as follows:

1. All initial versions of the new SatanArt publications will be distributed online for free, allowing anyone to access them at no cost. These free, "sexy" versions of SatanArt cannot be posted on every public online platform, as pornographic or erotic content is prohibited on many Web 2.0 websites. Please keep this in mind (the Antichrist does not care for the puritanical rules set by site owners, but since they are their websites, they get to set the rules).

2. The preface in the free version of the SatanArt almanac will be limited to 3–20 pages describing the subject matter. In the commercial version—which I designate as V1.1 or V2.0—the preface will be expanded, growing 6–10 times in length and effectively transforming the almanac into a full-fledged book. This second iteration of the gay-Satanism publications is an improved and expanded version of the first; it is the COMMERCIAL VERSION and can be purchased through the gay-Satanism store at https://666.pictures/.

3. The Antichrist will provide only PDF versions of SatanArt for free. In these files, the images are compressed—resulting in some loss of quality—making them suitable for viewing on a monitor or mobile device, but not for high-quality printing. These are "compact" free versions of the almanacs; in terms of file size, they are approximately 3–5 times smaller than their high-quality commercial counterparts.

4. Paid versions of the SatanArt almanacs will be available in the highest quality and in various formats—DOCX, PDF, EPUB, and DJVU—and will be sold through online stores dedicated to "gay-Satanism." These COMMERCIAL editions are intended for print publication or for collectors of high-quality e-books.

These original, high-quality commercial versions of books and almanacs centered on gay-Satanism are sold via the online Antichrist Slut Sodomia's bookshop at https://666.pictures/. In this way, I intend to monetize my literary work on the subject of gay-Satanism. The gay-Satanism digital store accepts payments via cryptocurrency accounts; however, payments can also be made using a standard bank card through reliable cryptocurrency wallets or reputable cryptocurrency exchanges. Further details regarding cryptocurrency and

its significance can be found at the end of the SatanArt almanac by Antichrist Slut Sodomia. The future belongs to cryptocurrency! If you have not yet begun using cryptocurrency, you should start as soon as possible—for instance, to purchase the commercial e-editions offered by the Antichrist Slut Sodomia.

SatanArt Almanac No. 6 is a "puritanical" (non-explicit) publication that contains no overt erotica. It may be hosted on public, non-explicit online platforms, as it does not violate the restrictive content policies—regarding erotica or "sensitive material"—maintained by popular websites. It is distributed under the CC BY-ND 4.0 license. The Antichrist Slut Sodomia is launching a new series of sigils for gay Satanism, supplementing the existing emblems and logos. I plan to create enhanced and expanded versions of "SatanArt V1.1"—covering 23 items from the 50 albums of the V1.0 collection—with each addition accompanied by a new sigil, which I will feature in the gay Satanism almanac or on its cover.

Announcement of a new sigil. While working on the current album for the *SatanArt* almanac (issue no. 6), on September 23, 2026, Antichrist Slut Sodomia decided to create a new personal sigil, featuring the motto of the Antichrist Slut Sodomia:



Sigil of the Satanic Lightning and the Truth of the Antichrist Slut Sodomia «I see the Truth, behind the lies». Text of the sigil motto of the Satanic Lightning of the Antichrist Slut Sodomia:

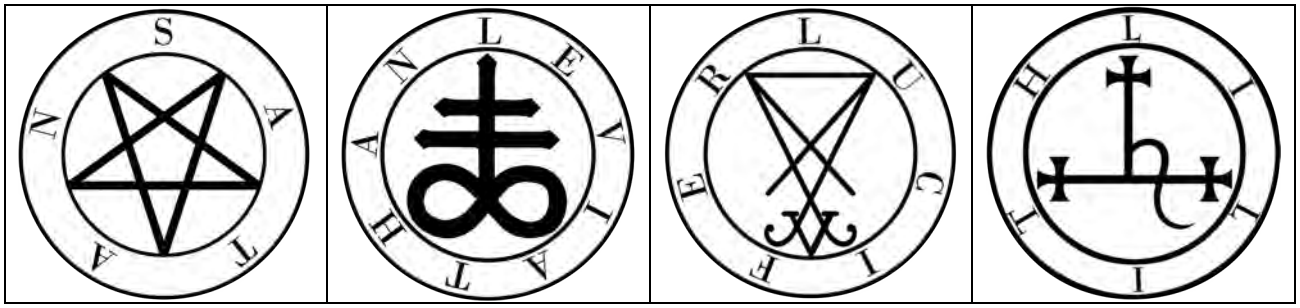
I see the Truth, behind the lies



Within the sigil, I placed images of lightning bolts containing the letters Z + V, the Antichrist's family emblem of two Latin letters, A + V or V + A, and the sign of the Satanic sign "Inverted Cross." The number 666 represents the general symbolic numeral symbolizing Satanism, Satan, and the Antichrist, while 777 specifically represents the Antichrist's numeral 7, amplified several times (x3). This symbol is a combination, which is a characteristic of this sigil.

Thus, Gay Satanism will have sigils of varying hierarchies. I will list them:

1. Sigils of the Demons of the Blasphemous Satanic Family of the Antichrist, the Slut Sodomia in Hell: the Sigil of Satan, the Sigil of Leviathan, the Sigil of Lucifer, and the Sigil of Lilith. These are my spiritual satanic parents, patrons, the Hellish Spirits of the Antichrist Slut Sodomia. There are four sigils in total. Used in the upright position.

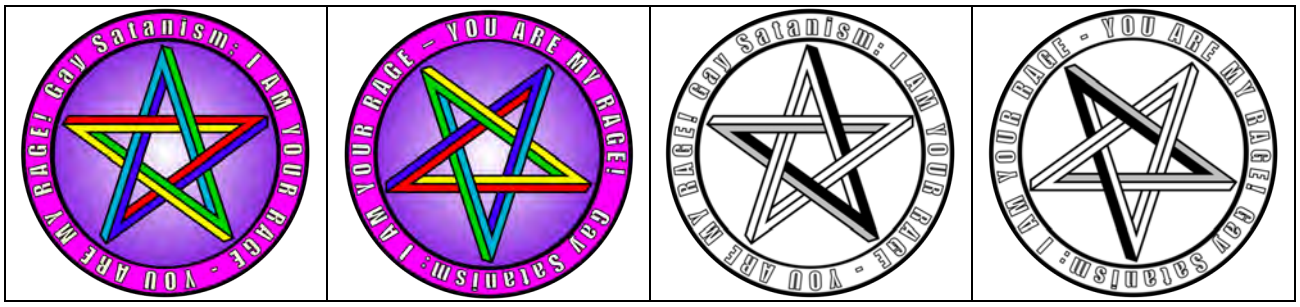


2. Announcement. The Antichrist has planned the publication of a classic pandemonium of the Demons[5] of Hell and the creation of additional official sigils for the Demon Kings of Satanism, clarifying the functions and manifestations of Satanism through the personification of the Demons of Hell. I note that all the Demons of Hell are allies of Lucifer's and Satan's son, – the Antichrist, but I want to highlight sigils that symbolize manifestations of specific ideas, thoughts, and the philosophy of gay Satanism. I will use classic sigils created by Satanists of previous generations as a basis, but will attempt to clarify the meaning and manifestation of the Demons. These allied Demons are Satanic patrons and ideological models for the Antichrist, the Slut Sodomia. There will be up to 100 such sigils. The Antichrist has already written that there is no need to invent new terms and symbols if existing ones have been created. Therefore, I will use existing Demon sigils, but with explanations from a Gay Satanist perspective. If I cannot find the old classic Demon sigils, I will create new ones.

First, I will incorporate the 10 main Demon Kings into the Gay Satanist pandemonium. These Demons will reflect the ideological foundation of Gay Satanism and the philosophy of the Antichrist Slut Sodomia. The names of many of the Kings of Hell are familiar to advanced theistic Satanists, but not everyone is familiar with the energy and scope of Satanism embodied by these names and sigils. Of course, it would be desirable to formalize the Antichrist's pandemonium as a separate illustrated book, but I will approach the creation of the Demon pantheon gradually. This will be a more conscious, deliberate approach, which may take time but will yield better results. Of course, I will draw on the experience of other Satanists when creating a pantheon of Demons. Satanists should learn from each other, despite the strong individuality of the various authors of grimoires of the old and new eras.

3. Official sigils of Gay Satanism. Two sigils, one upright and one inverted. Upright, they represent protection; inverted, they represent Satanic spiritualization from Hell to our world and back.

[5]Pandemonium (from the ancient Greek παν - "all" and δείμων / δαιμόνιον - "spirit", "demon") is a word that means the kingdom of Satan-Lucifer, the gathering of all the Powers of Hell, Demons or Spirits, similar to the word "pantheon" (Greek). The term was popularized by the poet John Milton in the poem "Paradise Lost", where Pandemonium is the capital of Hell and the palace of Lucifer.



4. The personal sigils of the Antichrist Slut Sodomia consist of 7 sigils (5 old sigils + 2 new sigils). They are used in an upright position.



5. Announcement. Thematic sigils of the Antichrist and gay Satanism will be a new branch of logo development. These sigils will be dedicated to a specific idea or theme within gay Satanism. I plan to create a fairly large number of thematic sigils on a wide variety of topics. For example, there will be sigils on the following themes: anti-fascism in Satanism, blasphemy in Satanism, the number 666, sigils for gay Satanist stores or publications, feminism in Satanism, LGBTQ+, and gay sigils. The exact number of such emblems is unknown, but I plan to create over 100 sigils. These will be puritanical Satanic sigils.



6. Announcement. Sexual sigils of the Antichrist and gay Satanism will be a new branch of logo development. These sigils will not be puritanical, but rather erotic and pornographic symbols of gay Satanism. The exact number of such emblems is unknown, but I plan to make 100+ sigils.

An important addition regarding the thematic and sexual sigils of the Antichrist, the Slut Sodomia: these sigils will use graphics and symbols from other Satanists or artists. If I know the artist of the graphics, I will include their name when publishing the sigil announcement. These sigils will be made in the style "Approved by the Antichrist Slut Sodomia." The publication of these sigils will serve as an advertisement for Satanic ideas, an endorsement of the artists' ideological concept, and the Antichrist and Satan-Lucifer's approval of the graphic execution of these sigils. Thus, it will be something like a nomination for the success of ideas in Satanism, evaluated by the Antichrist and Satan-Lucifer and transformed into emblems of these ideas.



Image 501. Satan the Tamer, keeper of the EIQF (External Informational Quantum Field) book. All information regarding the deeds of malevolent critters is stored within the quantum archives of the EIQF. Upon death, the majority of humans will be subjected to the quantum entropy of Hell. Therefore, one should not propagate empty, superfluous beings in our already overpopulated world. Religions and fascists demand that the plebs procreate; they are the arch-villains, the true enemies of Satan.



Image 502. Satan, in the guise of the Black Knight of Hell, declares: "You are guilty of having rejected Satanic spiritualization and of having committed evil deeds on the planet Earth. Behold the entropy of Hell!" Upon death, a human's quantum entity, referred to as the soul, spirit, or essence, enters Hell by passing through black holes.



Image 503. Satan, the Spear-Bearer of lightning, set against the backdrop of a black sun. Quantum information does not perish with the death of a human being; only the entropy of Hell can destroy it. In Hell, there is entropy for the wretched critters, but euphoria for the Satanists. Satanists are immortal part of the Great Soul of Satan and the Forces of Hell.



Image 504. Satan the Destroyer, or a Demon of Hell within the abyss of Hell. Many "SatanArt" images depict not Satan-Lucifer himself, but rather various Demons of Hell or Satanists. Collectively, these are referred to as the "Forces of Hell." For the sake of brevity in describing the subjects of these artworks, the term "Satan" is used as a catch-all label for most of these images. I am not aware of the original names given to these Demons by the artists who created these depictions of Hell.



Image 505. Satan the Destroyer, with the satanic smile of Hell's entropy.



Image 506. Satan, in the form of a black knight wielding a flaming sword and a whip, this depiction of Satan-Lucifer is quite common. Naturally, the realm of Hell exists as a separate quantum dimension.

Emanuel Swedenborg writes the following regarding measurements in the spiritual realm: Spiritual concepts have nothing to do with space. They relate exclusively to state, an attribute of love, life, wisdom, desires, and the delights they bestow, in short, an attribute of what is good and true. A truly spiritual conception of these realities has nothing to do with (physical) space. However, because angels and spirits perceive things with their own eyes just as we do on earth, and because objects can only be seen within a space, it appears as though a space similar to our own exists in the spiritual realm where angels and spirits reside. Yet, this is not space, but merely an appearance of space. It is neither fixed nor immutable like our own; it can be extended, shortened, altered, and reshaped. Since it cannot be defined by measurement, it cannot be grasped through earthly concepts, but only through spiritual ones. When applied to spatial distances, spiritual concepts are no different from when they are applied to the "distances" of goodness or the "distances" of truth, which are, in fact, correspondences and affinities related to state[6].

[6] https://swedenborg.com/quantum-physics-can-tell-us-afterlife/ Swedenborg Foundation. What Quantum Physics Can Tell Us about the Afterlife. Page view date 10/29/2026.



Image 507. Satan, in the guise of a knight, stands over the defeated guards of the ringleader of an organized crime syndicate from the Kingdom of Evil. In the quantum dimension of Hell, Satan-Lucifer reigns as Emperor, while on planet Earth, he serves as a Prince.



Image 508. Satan points out a critter of evil to the demons of Hell. Satan-Lucifer operates, utilizing the Black Magic of Satanism, not only within our world. The Black Magic of Satan-Lucifer serves as the primary force of entropy for the critters of evil in Hell. Instilling terror within the minds of these evil critters is the fundamental method by which this entropy of evil is enacted in Hell.



Image 509. Satan, wielding a sword, destroys the critters of evil. The quantum dimension of Hell differs significantly from our world, the planet Earth. How, then, can Hell be depicted in paintings within our world? Naturally, this would involve conveying meanings through symbols and objects drawn from our own world, the planet Earth.



Image 510. The Red Satan with magic in his hands.

Concepts of life after death, Heaven, and Hell have held a central place in human thought for millennia, often intertwined with religious and spiritual traditions. Modern science seeks to explore these ideas through the lenses of neuroscience, quantum physics, and cosmology. While conventional scientific perspectives suggest that consciousness ceases upon death, emerging theories propose that it might persist in ways not yet fully understood. “SatanArt” No. 6 examines artistic interpretations of life after death in Hell and how these visions might align with our earthly understanding of the universe. The question of what happens after death is inextricably linked to the nature of consciousness: is it merely a product of the brain, or does it exist independently? According to Emanuel Swedenborg, the interaction between two souls manifests as a thought or a feeling, an emotional or spiritual state that can either draw individuals closer together or drive them apart. This principle applies not only to individuals, as described above, but also to communities of demons, angels, and Satanists, the collective forces of Hell within the afterlife. Thus, powerful demons of Hell use their influence to organize these forces into legions and armies. The Antichrist, as the son of Satan-Lucifer, serves to unite the armies of all the forces of Hell.



Image 511. An astral portrait of Satan, or a Satanist, or the Antichrist in Hell.



Image 512. Satan, destroying the anthropogenic pollution of planet Earth, along with the critters of evil.



Image 513. Satan in Hell with a flaming purple axe. Purple is the color of Satanism.



Image 514. Satan the Dragon and the little devil.



Image 515. Satan the Knight with swords in Hell.



Image 516. Satan on his throne in Hell. An artistic fantasy depiction that has become an infernal classic.



Image 517. Satan the Knight. A portrait of Satan-Lucifer in the role of a tamer of various scoundrels in Hell.

Well-known works of art depicting Satan often present him in various guises, including that of a "Knight of Hell." Notable examples include Sir Thomas Lawrence's painting *Satan Summoning His Legions*, which portrays a muscular Satan commanding his followers, and Albrecht Dürer's *Knight, Death and the Devil*, in which the knight symbolizes courage in the face of death and evil. In the context of "Spiritual Satanism" and "Gay Satanism", as articulated, for instance, by the figure known as "Antichrist Slut Sodomia", Satan-Lucifer is cast as a knight who dispenses justice and punishes evil. This interpretation reimagines the "Knight of Hell", Satan, not as a source of corruption, but as a guardian of justice; his sword and flames are directed selectively against true evil: the cruelty, tyranny, malice, and treachery perpetrated by the wretched critters that inhabit our world, the planet Earth.

A different perspective on an old archetype: Satan destroys evil rather than creating it. It is the human critters themselves who commit evil.

In most Christian texts and artworks, Satan is portrayed as the very source of evil, the tempter, the deceiver, and the enemy of all that is good. Yet, there exists an alternative, lesser-known tradition in which the emphasis shifts: Satan appears not as the embodiment of vice, but as its punisher, a figure who exists precisely to confront evil, weigh it, and unleash retribution upon it. Christianity is a false sect that stands in opposition to Satanism and serves as a handmaiden to the evil of fascists.



Image 518. Satan-Lilith with a sword. Lilith is the female form of Satan, or the Queen of Hell.

The conception of Satan, encompassing Lucifer, Lilith, and Leviathan, as a crusher, tamer, and destroyer of evil resonates particularly strongly within those currents of modern Satanism that identify as "spiritual Satanism", movements that view Satan as a genuine spiritual force rather than merely a literary or psychological symbol. In this interpretation, the armor, the sword, and the iconic appearance of the "Knight of Hell" do not signify a being responsible for the Fall or the corruption of the world; instead, they represent a guardian of justice, a figure who punishes true evil, such as cruelty, tyranny, betrayal, and the exploitation of the weak by the malevolent, powerful figures of our world.



Image 519. Satan, in the guise of a Knight of Hell, wielding a flaming sword of retribution against the myriad of evil critters.

Artistically, this Satan retains the recognizable appearance of a "Knight of Hell", complete with armor, wings, a sword, and a crown, yet the target of his weaponry shifts. The sword, which in other interpretations might symbolize a war against EVIL, here becomes an instrument of retribution directed at specific vices and malevolent entities: oppression, falsehood, and the abuse of power. His armor, rather than merely serving as a vestige of his former angelic nature, is depicted as the protective gear of a guardian bearing the eternal burden of judgment.



Image 520. A Satan-Knight with an axe, wandering the wastelands of Hell.



Image 521. Satan-Horus with the Egyptian Ankh cross, a scepter, and the spirits of Satanism. The Ankh, or Coptic cross, is a symbol that traces its origins back to Ancient Egypt. In my humble opinion, this is a modern depiction of the ancient Egyptian Horus-Satan.

Spiritual Satanism is a broad term for a number of contemporary religious movements whose followers believe in Satan as a real, independent spiritual patron. Unlike many more traditional theistic traditions, these movements place a distinct emphasis on personal spiritual development, inner strength, and gradual self-improvement through practice, rather than focusing solely on acts of worship or rebellion against religious dogmas. A central idea shared by these currents is that Satan is not a destroyer of morality itself, but rather a patron to those who seek to attain genuine power, clarity, and the ability to distinguish true evil from the concepts of "sin" imposed by society or religion. It is from this premise, that there exists a "true" evil, distinct from what religious dogma labels as sin, that the image of Satan as an avenger emerges. In this worldview, if lies, tyranny, cruelty toward the weak, and the betrayal of trust are considered the true evils, then Satan becomes the one who exposes them and brings retribution upon them, rather than the one who gives rise to them.



Image 522. Satan with a flaming sword in Hell. An artistic embodiment of the entropy of Hell.



Image 523. Satan-Lucifer, wielding a spear of Satanic magic, depicted in shades of purple. An icon of Gay-Satanism.

Some depictions place Satan in a posture borrowed directly from the imagery of archangels acting as judges: a sword, its point directed downward toward a vanquished figure, a figure representing a specific vice, such as cruelty, betrayal, or tyranny, rather than merely an abstract "sinner." This composition intentionally echoes the iconography of Michael trampling the dragon, yet it shifts the role of the executor of judgment onto Satan himself. He is presented not as a rebel against the divine order, but as the guardian of a deeper, intrinsic order of justice, one he asserts through his own authority, rather than deriving it from the heavens. The power of Satan-Lucifer relies less on brute force than on the "black magic" of Satanism and the quantum entropy inherent in all created beings. In Hell, no "god" poses an obstacle to Satan-Lucifer; "God" is merely an abstraction, used to subjugate others to the will of the wicked on planet Earth.



Image 524. Satan, with an axe and chains, walks through the abyss of Hell. A terrifying image of the Devil.



Image 525. Satan and the Demons of Hell in the form of terrifying winged predators.



Image 526. Satan-Leviathan, amidst the flames of Hell, holds a practitioner of Satanic magic in his hand.



Image 527. The appearance of Satan to a young woman in Hell.



Image 528. Satan-Harlequin with a flaming candelabrum.



Image 529. Satan, the Devil of Hell, with a sword.

Fire and sword serve as instruments of justice, rather than tools for the torment of the innocent. One of the primary distinctions between this interpretation and the classic Christian depiction lies in the purpose for which the flames of Hell are used. In the traditional view, fire represents an eternal, senseless torment inflicted upon all sinners indiscriminately. In the interpretation of Satan as a righteous punisher, however, the fire becomes an instrument of selective, deserved retribution, directed not at everyone without exception, but specifically at those who have caused genuine harm to others. Artists working in this vein often depict the flames as focused, appearing as a narrow beam or a blade of fire aimed at a particular individual, rather than spread across the entire canvas as a universal punishment. This technique visually distinguishes "Hell as a mechanism of senseless cruelty" from "Hell as a place of measured, personal retribution," underscoring the idea that, in this role, Satan punishes selectively and deliberately, rather than automatically and indiscriminately.



Image 530. A striking and fearsome painting depicting Satan-the-Terror, the Tamer of evil.



Image 531. Satan-the-Terror with a toothed sword at the Gates of Hell.

A common visual motif depicts Satan standing at the gates of Hell, not as their master or tormentor, but as a gatekeeper who separates the truly depraved souls from those who were condemned unjustly, based on criteria that followers of spiritual Satanism view as arbitrary or hypocritical on the part of traditional religion. In such portrayals, he often appears more as a judge than a jailer, a figure who evaluates a person's actions according to their actual consequences, rather than their formal adherence to religious commandments.



Image 532. Satan in the form of a jinn made of the lava of Hell. Jinn and Iblis are the primary names and forms of the Devil in Islam.



Image 533. Satan in the form of the Terror of Hell, a djinni-like manifestation bound in chains. For many Satanists, the name of Satan is "Eye of the Storm." For the Antichrist Slut Sodomia, the name of Satan is "Oni's Tempest."



Image 534. Satan, in the form of Lilith, hovering above a river of blood and human skulls, with two swords in hand.

The theme of Lilith is explored in issues No. 4 and No. 43 of the collection “SatanArt”. The myth of Lilith has left its mark on art, iconography, and both oral and written traditions; depending on one’s religious leanings and beliefs, she has been perceived as a goddess, a divine protector, or, conversely, an evil spirit. There are incantations dating back to 1894 BCE (Scurlock, 1991), and possibly even earlier, that refer to Lilith as a demon. It is worth noting that, despite the profound changes the Western world has undergone since those ancient times, protective amulets designed to ward off Lilith, or similar "malevolent" female spirits, are still used in Israel today; they are carried by pregnant women, placed near the beds of women in labor, or hung near the cribs of newborns. Such practices also persist in other parts of the Middle East and North Africa, including Morocco, Kurdistan, and Yemen. Lilith remains a symbol of independent, life-loving women who seek justice, figures who, in art, history, and literature, are frequently portrayed as sexual predators, demons, malevolent spirits, or prostitutes. She has also been understood as both a warrior and a temptress[7].

[7] https://lunaatra.org/articles/id/47/ Understanding Lilith. Deborah Grenn-Scott. Date viewed: 02.01.2024.



Image 535. Satan and the demons of Hell are consumed by a terrifying hunger for entropy. The horrors of Hell are multifaceted; thus, a penchant for sadism can easily become a habit, much like the violence inflicted by the fascists of our own world upon their "subjects" and "citizens." Fascists delight in tormenting people through passport controls, restrictive laws, wars, and the machinations of hypocrites; yet in Hell, the prevailing impulse is a desire for retribution against evildoers, those who once prevented others from living freely.



Image 536. Satan, rendered in shades of black and blue, wields a sword and bears the symbol of chaos, of possibilities, of a center of power, upon his chest.

The sword as a symbol, rather than a weapon of slaughter. In the iconography of spiritual, theistic Satanism, Satan holding a sword is one of the most recognizable, yet frequently misinterpreted, images. To the uninitiated eye, he might appear as a warrior of darkness, bent on destruction for destruction's sake. Yet, within a tradition that reveres Satan as the righteous sovereign of the Abyss, this sword carries a different meaning: it is an instrument of discernment, a tool used to separate truth from falsehood, genuine action from mere pretense, and the guilty soul from the countless others awaiting their turn for judgment. Artists working within this tradition rarely depict the blade as bloodied or notched, like a weapon of crude carnage. Instead, it is typically shown as straight, gleaming with a cold, mirror-like luster, its surface designed to reflect the viewer as mercilessly as the Abyss itself reflects the deeds a sinner committed during their lifetime. In Satan's hand, the sword is less an instrument of execution and more an extension of his gaze, a tangible manifestation of the ability to see through any mask of feigned piety.



Image 537. Satan-Fury with a shovel of infernal entropy.



Image 538. Satan, in the guise of the Black Knight of Hell No. 1.



Image 539. Satan, in the guise of the Black Knight of Hell No. 2.



Image 540. Satan, in the guise of the Black Knight of Hell No. 3.



Image 541. Satan-the-Terror, with a critter of evil in his hand, amidst sectarians crucified on crosses.

At the very heart of the cosmos, where light falls away and eternal darkness begins, lies a realm that mortals call Hell. Yet, this is no mere dungeon for sinners; it is a tribunal that sits in perpetuity. Upon its throne presides Satan, Lord of the Abyss, the First to Rise, the Light-Bearer, now the Judge of Darkness. In the tradition of theistic Satanism, Satan is not a faceless personification of evil, but a living, powerful, and righteous deity. His wrath is directed not toward the innocent, but against the very essence of vice: lies, betrayal, cruelty toward the weak, and tyranny over free will. Here, within his domain, evil finds no refuge; instead, it encounters a mirror in which it beholds its own distorted visage, magnified a hundredfold. His throne is forged neither of gold nor of the bones of the damned, as ignorant folklore often suggests, but of solidified black flame, a substance born at the very moment of his own descent from the heavens. This flame neither warms nor casts a conventional light; rather, it consumes every illusion and every self-deception that a soul brings before the judgment seat. Seated upon this throne, Satan perceives not the persona a person sought to project in life, but who they truly were, down to their final, most secret thought.



Image 542. Satan, mounted on a horse, tramples the critters of evil. This might be a CD cover for a rock band.

In theistic Satanism, Hell is not a chaotic dumping ground for damned souls, but an ordered system of Abysses, each designated for a specific type of vice. Here, a tyrant who trampled upon the freedom of others during his lifetime is condemned to eternally experience his own utter powerlessness amidst red-hot chains, forged for him by Satan himself, not out of sadism, but as a matter of principle: measure for measure, deed for deed. The first of these great Abysses is known as the Abyss of Bound Tongues; it is the destination for slanderers and false witnesses whose words, while they lived, destroyed the lives of others. In this place, their own voices turn against them: every lie they once uttered returns as an echo, multiplying and gathering new distortions, until the soul drowns in an ocean of its own falsehoods, no longer able to discern where the original sin ends and the endless generation of new deceptions begins. The second is the Abyss of Shattered Mirrors, where those who once elevated themselves by debasing others descend, petty and grand tyrants, domestic despots, tormenting superiors, and those who stripped others of their dignity. Here, every surface reflects not the self-satisfied face they once wore, but the faces of all those they once trampled upon, compelling them to see themselves through the eyes of their victims.



Image 543. Satan overtakes a heedless critter of evil, appearing in the guise of an innocuous female cyclist with a cross.

The Third Abyss bears the name Chasm of the Insatiable, a dwelling place for those whose avarice condemned others to destitution and starvation. Here, gold, once cherished more than life itself, transforms into scorching sand that slips through one's fingers for eternity, never filling the palms; for greed, when taken to its logical extreme, is doomed to feed upon itself.



Image 544. Satan, with three glowing triangles and a satanic grin. Satan in the guise of an orc or a man-eating ogre, with a greenish complexion.



Image 545. Satan, with the magic of Satanism in his hands and above his head. A spell of a fireball of fury.



Image 546. The fury of Satan or a demon in Hell. A depiction of a swift attack with a sword. The subject matter is unknown.



Image 547. The appearance of Satan-Lucifer, bearing two swords. Satan can assume the magnificent form of Lucifer.



Image 548. The grand figure of Satan as a knight with a sword in Hell is a classic image of Satan.



Image 549. Satan or a Satanist in the guise of a black knight of Hell, wielding a sword forged from the flames of quantum entropy and terror.



Image 550. Satanists, spirits, and Satan in Hell, amidst the shifting forms of an otherworldly dimension.



Image 551. Satan's fury and horror directed against the militarists. Satanism is the realm of nature, not of fascists.

There is also a fourth Abyss, the Hall of Broken Oaths, where those who have betrayed the absolute trust placed in them by others end up: unfaithful spouses, turncoat allies, and false shepherds who deceived their flock in the name of goodness. In this hall, the very ground beneath a sinner's feet shifts and changes shape, offering no firm footing, a perpetual reminder of how they once undermined the foundations upon which others relied. Satan stalks through these Abysses like a general inspecting his troops. His appearance is terrifying, not because he is mindlessly monstrous, but because he embodies a profound revelation: the mask of piety, behind which a sinner once hid the rot of their own soul, falls away here, leaving them face-to-face with the only being in the universe who cannot be deceived. No ruler governs alone, and Satan is no exception. His legions are not a faceless horde of tormentors, but a hierarchy of beings, each of whom was once an angel who joined his rebellion against the blind, arbitrary rule of the heavenly throne. The archdemons who stand at the entrance to each Abyss bear names preserved in ancient grimoires; they are the enforcers of law, not the executioners of chaos.



Image 552. Satan's fury and horror in the library. A library made of books best captures the image of the EIQF.

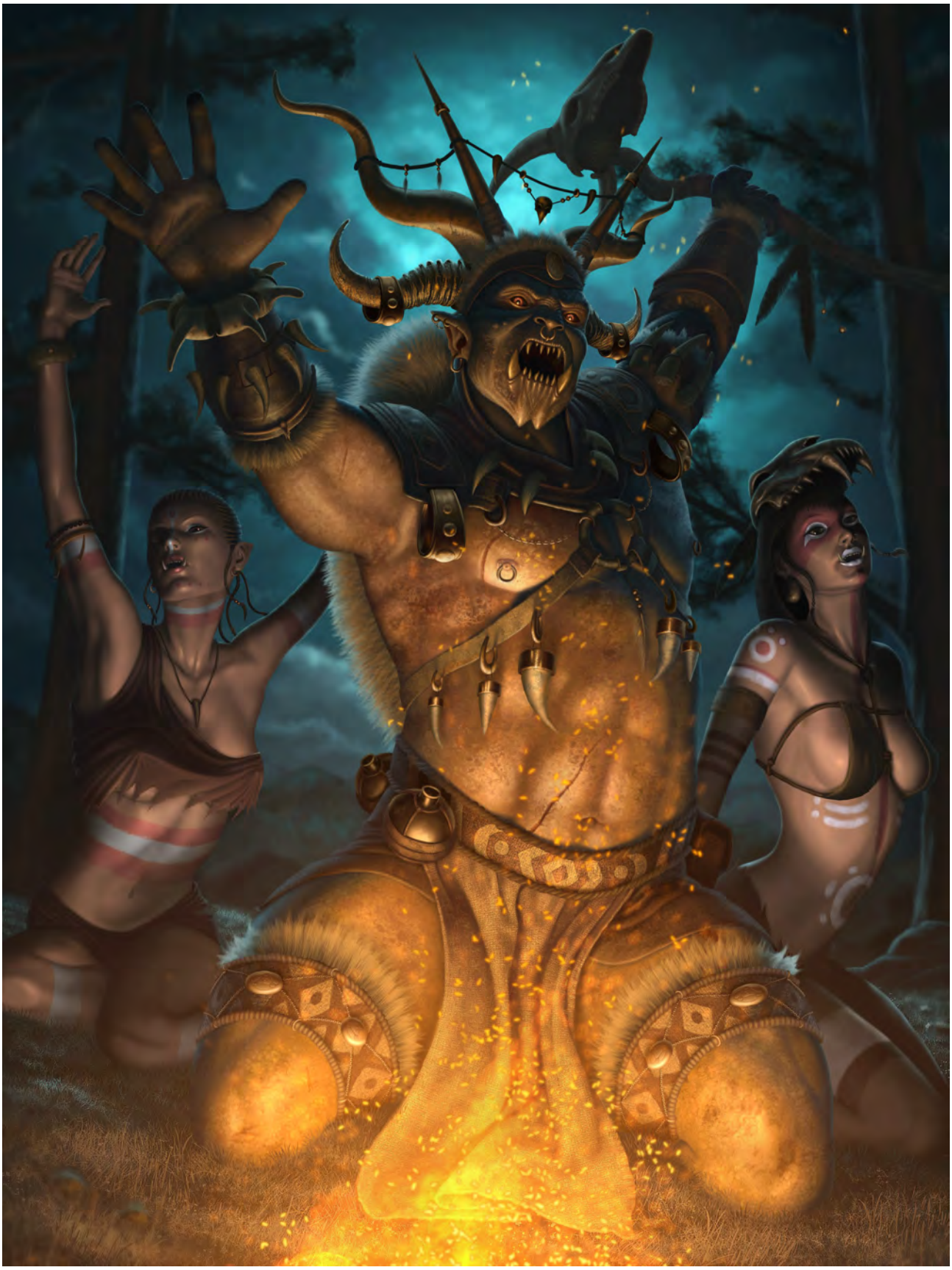


Image 553. Satan, accompanied by two female Satanists, appears in the guise of a shaman. Shamanism is an ancient form of Satanism and paganism. Shamans communicated with nature spirits and the demons of Hell. Shamans always use entheogens for their spiritual practices.



Image 554. Satan in shades of black and red. The classic image of Satan in Hell. Lord of the Abyss: Satan as the Punisher of Evil in the depths of Hell.



Image 555. The manifestation of Satan-the-Dragon. Hell is an Abyss where lies and evil are consumed through an infernal quantum entropy of the informational remnants of malevolent beings.



Image 556. Satan goes about his satanic business in Hell, amidst human skulls.



Image 557. The fury of Satan-Leviathan symbolizes the might and power of a serpent or dragon.

The activity of all the forces of Hell regarding the quantum entropy of Hell is not about turning suffering into an endless, meaningless void; rather, it involves holding a mirror before the soul for exactly as long as is necessary for the truth of its past deeds to be fully and completely grasped by these critters of evil. This marks a fundamental distinction between the perspective of theistic Satanism and the conventional imagery of the Christian Hell: here, there is no interest in eternal torment for the sake of torment itself, instead, Hell is concerned with an eternal and inescapable truth.



Image 558. Appearances of Satan in Hell before the Satanists.

In works of art, Satan is often depicted as a powerful figure, sometimes holding a sword, which symbolizes rebellion and strength. A striking example is Sir Thomas Lawrence's painting *Satan Summoning His Legions*, in which Satan is portrayed as a muscular figure wielding a sword, commanding his followers.



Image 559. Satan's Fury in Hell. A contemporary Satanic expressive icon of Satan's fury.



Image 560. Satan the Terrifying, in various shades of purple.



Image 561. Satan, with his Satanists, sits upon a throne in Hell. The icon of restrained lust of satanic bitches.

Beneath the Archdemons of Hell stand legions of lesser spirits and "satanists", those who carry out specific, individual sentences. They do not devise new torments; rather, they amplify and return to the sinner the very suffering that the sinner once inflicted upon others, maintaining a flawless symmetry of retribution. Over them all, from the lowliest imp to the greatest Archdemon, looms the presence of Satan himself; a presence felt as a heaviness in the air, a low hum permeating the very stones of the underworld. Those who bear witness to ancient lore, the few mages and seers said to have intentionally descended into the Abyss and returned, describe this judgment not as a clamor or a roar, but as a stillness far more terrifying than any fury. Satan does not raise his voice against the sinner; he recounts their deeds aloud, one by one, with complete detachment, stating the facts with cold precision. It is precisely this dispassion that renders the truth all the more unbearable: there is not a shred of exaggeration, not a drop of vengeance, only an irrefutable, exacting accuracy. According to the tradition of theistic Satanism, which places free will at the very heart of its philosophy, no soul enters the Abysses of Satan against its own will, in the deepest sense of the term. Every sinner who stands before the throne of black flame has, through the choices made during their lifetime, forged the very chains that now bind them to their particular Abyss.



Image 562. Satan-Mephistopheles walks through the Abyss in Hell. A destroyer of evil from popular culture.

When a soul, unilluminated by the spiritual essence of Satanism, appears before Satan in the depths of his domain, what unfolds is not torture for the sake of torture, but a revelation. His voice, deep and resonant, like thunder rolling through the stone vaults of the underworld, neither lies nor flatters. He speaks the truth about one's deeds in such a way that there is no escaping it. This is the very essence of the theistic Satanic vision of Hell: it is not a place of senseless cruelty, but a realm of absolute justice, far more merciless than any human tribunal, for here, bribery is impossible, perjury is futile, and there is no evading accountability before the One who himself rebelled against the injustice of Creation and knows the true cost of every vice from within.



Image 563. Satan as a fiery jinn, in the style of Arabic traditions or Islamic conceptions.



Image 564. Satan-the-Dragon with a fiery spear. This form of Satan is called Leviathan.

It is important to understand that in theistic Satanism, the retribution meted out by Satan is fundamentally different from blind, senseless vengeance. Vengeance seeks satisfaction for the one taking revenge; Satan's retribution seeks to restore a violated balance. He does not take pleasure in suffering, rather, he embodies the inevitability of consequences, which the sinner refused to acknowledge during their lifetime. Satan the Terrible is not a tyrant who revels in the torment of others, but a guardian of the threshold beyond which the universe's tolerance for unredeemable evil comes to an end. The demons of his legions are not mindless torturers, but executors of a verdict rendered by the very nature of the sin committed. The fire of the Abyss does not consume the righteous who harbor doubts or those who have merely stumbled; it is reserved for those who have consciously chosen a path of destruction toward other living beings.



Image 565. A calm and delightful Satan with a sword.

His appearance, when he manifests in the full measure of his fury, is beyond the capacity of human perception: horns rising like black mountain peaks; wings, once snow-white, but now charred to the hue of eternal night; and eyes that burn not with mere flame, yet with the very essence of a primordial rebellion against injustice. But this terror is selective. It is not directed at the weak or those who have merely stumbled, not at those who sinned out of ignorance or despair, but exclusively at those who, knowingly and repeatedly, chose to inflict suffering upon others for the sake of their own gain or pleasure. The ultimate crime of these critters is their rejection of the spiritual enlightenment offered by Satanism and Lucifer.



Image 566. Satan came to a village to punish the sectarians for their religious lies and evil deeds. Terror pitted against evil.



Image 567. Satan, wielding a vast infernal scythe made of flames. The Flame of Insight: Satan the Terrifying, and the Retribution for Spiritual Blindness.



Image 568. More soulless critters of evil arrive in Hell, straight from the "special military operation" of Vladimir Putin.

In this light, Satan appears not as a despot who metes out punishments at whim, but as the guardian of a principle: that free will is inseparable from responsibility for how it is exercised. Those who choose to do evil, using their freedom to harm others, encounter in the Abyss not an arbitrary external force, but the logical culmination of their own choices, brought into stark, absolute clarity. Some adherents of this philosophy draw a parallel between Satan as an enforcer and the laws of nature: just as fire inevitably burns a hand held too close to it, the commission of evil inevitably gives rise to retribution within the depths of the Abyss, not because the universe is cruel, but because it is structured with integrity.



Image 569. Satan with a book of magic and a satanic censer for black magic.



Image 570. A surreal Satan atop a human skull in a river of blood within the dimension of Hell.

Satan is not the creator of punishment, he is merely its executor, the one who carries the law of cause and effect to its conclusion in cases where earthly life allowed a sinner to escape retribution. It is this integrity that makes his figure both so majestic and so terrifying: before him, one cannot justify oneself through social status, hide behind others, or buy one's way out with mere lip-service repentance. Here, only authenticity holds value, the authenticity of one's actions and the authenticity of the responsibility borne for them.



Image 571. A calm Satan and a female Satanist near a throne made of skulls and bones.

In a typical composition of spiritual Satanism, Satan is depicted standing on an elevated position amidst a vast multitude of kneeling or prostrate figures, a symbolic representation of that colossal, nearly incalculable host of souls who, throughout the centuries of human history, have chosen the path of vice: billions of small and great sins, merged together into one immense, swirling sea of figures at the foot of the throne.



Image 572. Satan, in the guise of a flaming knight of Hell. Even within these darkest of realms, theistic Satanic doctrine does not rule out the possibility of redemption, however rare it may be.



Image 573. Satan in Hell. Mercy, hidden within horror. A voice that judges without fear. Free will in the face of judgment. Lava, magma, fire, these are the artistic symbols of Hell. Antichrist Slut Sodomia has already written that the color of Hell is yellow-orange, while the color of the magic of Satanism is purple-lilac or violet.



Image 574. Satan with an infant satanist, rejecting a female bitch. The context of the painting is unknown. True necromancy in Satanism is the ability to bring forth critters into our world for the purpose of their self-correction. Only Demon-Necromancers possess the power to facilitate the rebirth of such critters, following their repentance and redemption.



Image 575. Satan with two swords, in the guise of a knight of Hell. A fantasy portrait in shades of red.



Image 576. Satan-Terror, accompanied by the spirits of Satanism. Satan the Terrifying, in the fury of Hell.

Satan the Terrifying, however frightening his aspect may appear in the face of persistent evil, is, according to the teachings of those who follow this tradition, a patron of the will toward insight. A soul that, even within the deepest Abyss, finds the strength to acknowledge its own blindness and yearn for true light, encounters not endless retribution, but rather the first and most arduous step on a long journey back toward freedom. This path, as the legends go, is exceptionally difficult and protracted, for it demands of the soul that very effort of independent thought which it had shunned throughout its entire earthly life. Yet, the very existence of this path testifies that, within this theistic tradition, Satan is not a vengeful tormentor, but a stern mentor whose ultimate goal is not eternal suffering for its own sake, but the awakening of the spirit, no matter how late or how arduous that awakening may be.



Image 577. A graceful Satan, perched upon the hilt of a massive sword. The demons of Hell are quite often imbued with elegance, aesthetics, and grace. This distinguishes Satanism from the wretchedness of the characters found in Christianity.



Image 578. Satan with demons in Hell. The demons, or, perhaps, high-ranking gay Satanists, fly around the Lord of Hell amidst the misty expanses of the Abyss in the afterlife. The precise narrative of the painting remains unknown.



Image 579. Satan-Lilith near the portal to Hell. Lilith is a demoness of Hell and/or a form of Satan.



Image 580. Satan, amidst the flames of Hell, bearing the fire of entropy across the Abyss.

And so stands Satan amidst his scorching halls, majestic, merciless toward vice, yet ever faithful to his ancient rebellion against arbitrary power. His Abysses are not chaos, but an order turned inside out by the human conception of good and evil. And as long as evil exists, so too shall he, the Lord of Hell, the punisher of the unrepentant, the eternal judge of those who have, once and for all, forfeited their right to clemency. Lust and sexuality are neither sin, nor vice, nor evil.



Image 581. Satan the Destroyer with a flaming sword.

For gay Satanists, Hell is a place of euphoria, liberation, and sexuality, as well as a site for the post-mortem retribution against the critters of evil. In Hell, the souls of Satanists enter into a synergy with the Great Soul of Satan-Lucifer; consequently, the Black Magic of Satanism begins to function rapidly, instantaneously, and precisely. On Earth, the Black Magic of Satanists also operates, though slowly, with delays, and in a manner that is subtle and ill-defined. For many atheistic Satanists, Hell does not exist; for many theistic Satanists, Hell is not a place of eternal punishment, but is instead reinterpreted, sometimes as a state of being, or as a symbolic realm rather than a physical location.



Image 582. Satan's calm fury in shades of purple.

Much as Satan tests human beings in the Old Testament, theistic Satanists may believe that Satan sends them trials in life to help them grow as individuals. They value personal responsibility. Despite this emphasis on self-development, some theistic Satanists believe that Satan has a will for the world and for their own lives. They may pledge to help carry out Satan's will. Life is a journey. Satanism is magic. The color purple is the color of the magic of Satanism.



Image 583. Satan on a throne of human skulls in the halls of hell. A classic image of punishment for evil.



Image 584. A modern depiction of Satan, an archangel, raising his sword against the anthropogenic pollution of planet Earth. Overpopulation and the resulting environmental degradation are the byproducts of the existence of vile, hollow critters. By 2026, the world's overpopulation will reach at least 8,000%, and by 2060, it will climb to 10,000%. This implies that 99 out of every 100 people on the planet are "excess." Such a situation is far from normal; it is a breeding ground for evil. Evil feeds upon this soulless, human "bio-humus".

In artistic depictions of Satan in Hell, he often appears as a grotesque and terrifying figure, symbolizing evil and temptation. Such portrayals reflect cultural perspectives on sin and morality, which have evolved from the Middle Ages through to modern interpretations in literature and popular culture. Beyond the sword and flames, some depictions within this tradition endow Satan with an attribute typically associated with goddesses of justice or the Archangel Michael in his role as a weigher of souls: a pair of scales. Holding scales in one hand and a sword in the other, Satan emerges not merely as a punitive force, but as a judge who assesses the gravity of a transgression before passing sentence. This image stands in direct contrast to the notion of Hell as a place of indiscriminate, undifferentiated torment; instead, it presents a picture of a deliberate, quasi-legal process in which the punishment is proportionate to the evil committed. In Dante's *Divine Comedy*, Satan is depicted as a giant demon, frozen waist-deep in ice at the very center of Hell. He possesses three faces and a pair of bat-like wings attached beneath each chin. By flapping these wings, Satan generates a frigid wind that keeps the ice, which encases both him and the other sinners in the ninth circle of Hell, frozen solid. The winds he creates are felt throughout all the other circles of Hell. Within his three mouths, he chews upon Judas Iscariot, Marcus Junius Brutus, and Gaius Cassius Longinus.



Image 585. Satan and the demons of Hell, in Hell. A depiction of the center of Hell, appearing as a misty vortex near Satan's throne.



Image 586. Satan, wielding a battle-axe, in a burning forest. It is unknown whom the artist originally intended to depict, though the Antichrist, that son of a bitch and embodiment of sodomy, might know, but the figure is clearly reminiscent of Satan as a knight of Hell.



Image 587. Satan with a large halberd and a shield. Typically, the canonical Satan does not carry a shield, only a sword.

For centuries, there has been much scholarly debate regarding the physical properties of the fires of Hell. It is generally assumed that they are hotter than any terrestrial fire, and they are often depicted as red or orange, resembling the kinds of flames familiar to people in ancient times. This conception of hellfire has persisted into modern culture; for instance, the figure known as "Antichrist Slut Sodomia" identifies the color of Hell as a shade of yellow-orange. The line "Abandon all hope, ye who enter here", from one of the most influential works of Italian literature, the *Divine Comedy*, written by the renowned Tuscan poet Dante Alighieri (c. 1308–1321), has served as a significant point of reference for many Renaissance artists and philosophers throughout the history of European art.



Image 588. Satan the Questioner, seated on a wooden throne with purple trim. An icon of gay Satanism.

Satan-Baphomet upon the throne of Hell is a canonical image, signifying retribution and the entropic dissolution of all created beings. The throne itself symbolizes far more than mere power; it stands as a monument to rebellion, ambition, and the desire to rule without restraint. Its majestic form suggests that Satan's dominion was forged in pride and defiance. Yet, though he sits as a king, the setting reveals the true cost of his sovereignty: a realm devoid of peace, a beauty stripped of hope, and a throne encircled by endless destruction.



Image 589. Satan amidst feathers, holding a sword in Hell. Feathers serve as an attribute of Satanism & angelic regalia.

In this composition, the sword points downward toward the sea of sinful shadows; yet, it is not poised to strike, rather, it rests like a verdict already rendered, awaiting only its execution through the natural, inexorable order of things. Artists often depict the blade as being pierced by slender lines of light, symbolizing that very Light of revelation which each of these countless souls once voluntarily rejected. Thus, the sword becomes less an instrument of punishment and more a visible embodiment of the irrevocable choice already made by every individual being.



Image 590. A classic portrait of Satan with a sword. One of the best depictions of the Tamer of malevolent critters.



Image 591. Satan on a demonic black horse. A classic depiction of Satan or a demon of Hell.

In the burning heart of Hell, where the earth is split by rivers of molten fire, Satan sits atop a monstrous black steed known as the Hell-Horse. Its massive form emerges from a cloud of smoke and ash, its hooves striking sparks from the scorched ground. Flames coil around its legs, without consuming them, giving the critter the appearance of having been forged in a subterranean furnace. The Hell-Horse is depicted as a powerful and unnatural beast.



Image 592. Satan in chains. This image of Satan frequently appears in the visual arts.



Image 593. Satan in the guise of the Germanic-Norse god Thor (or Odin).

In this dark, mythological piece, Satan appears in the guise of Thor, transformed from the legendary god of thunder into a terrifying ruler of storms and fire. He stands amidst a ruined landscape, surrounded by black clouds, crimson lightning, and rivers of molten rock. The image fuses the heroic strength traditionally associated with Thor with the sinister power of Hell, creating a figure who seems capable of commanding both the heavens and the underworld. Satan-Thor is depicted as a massive, formidable warrior with broad shoulders, long, dark-reddish hair, and a thick beard streaked with silver. His face is stern and weathered, marked by years of battle and supernatural ambition. His eyes glow like molten gold, and faint, vein-like cracks of red light appear across his skin, as if an infernal heat burns beneath the surface. The hammer symbolizes more than mere physical strength; in this work, it embodies authority, judgment, and destruction. With every strike, the earth splits open, and flames erupt from the depths. The weapon appears powerful enough to shatter mountains, yet its destructive force suggests that Satan-Thor is not protecting the world, he is reshaping it through fear.



Image 594. Satan-Lucifer is the conjurer of the Black Magic of Satanism in Hell. Entropy, retribution, and the punishment of malevolent beings in the afterlife are brought about through Black Magic, which reveals to these critters the full extent of their stupidity, narrow-mindedness, and vanity. The primary transgression of these beings is, of course, their rejection of the spiritualization offered by Satan-Lucifer in our world, or their rejection of the Spirit of the Antichrist, in favor of aligning themselves with the villainous side of the fascists and their various religions.



Image 595. Punishing evil in Hell by piercing critters with a pike. There is a vast number of these "empty" critters, and the pike serves as a weapon capable of transfixing entire layers, billions of them, that have ended up in Hell, consigned to a state of quantum-informational entropy. Naturally, this is merely a fantastical, artistic image; the realm of Hell is, in fact, a different quantum dimension.



Image 596. New Year's Satan with the Demons of Hell. The demons are depicted in a style that is both terrifying and humorous.



Image 597. A red Satan, wielding a sword, stands atop a mountain of skulls within a quantum dimension of Hell. All the forces of Hell, the host of infernal demons, stand behind the figure of Satan.

Beyond the central figure and the blade, canonical compositions within the Satanic genre traditionally incorporate a number of secondary, yet equally significant, elements of Hell. Flanking the throne, one often finds arch-demons serving as overseers; their figures are notably smaller than the central one, underscoring the hierarchical relationship between the ultimate judge and those who carry out his sentences. Behind Satan himself, artists frequently depict the vague outlines of the Abysses, not in detail, but suggested through silhouettes of flame and shadow that recede into the indistinguishable depths of the canvas. This conveys to the viewer that the scene of judgment before them is merely a small, immediate fragment of an immeasurably vast realm of retribution.



Image 598. Satan devours the soulless critter of evil. The image of Hell's entropy: "devouring by the belly".

Some masters of Satanic art take the metaphor of the artistic image, centered on themes of devouring, division, and destruction, or the "quantum entropy" of Hell, even further. They depict the throng of sinful shades not as a static mass, but as a shifting, swirling vortex, reminiscent of a visualization of Brownian motion or turbulent flow, a technique designed to convey to the viewer a sense of the genuine chaos reigning within an unfathomable multitude of destinies. It is precisely against the backdrop of this visual chaos that the stillness and clarity of the sword achieve their most profound effect: the blade remains the sole point of absolute order amidst a raging sea of entropy. This metaphor of the "informational entropy" of Hell serves as a means for artists to visually articulate the colossal scale of Satanic justice, billions of souls, billions of deeds, billions of tales of deceit and vice, and amidst this vast, nearly indistinguishable multitude, the sword emerges as the only instrument capable of introducing distinction, of isolating individual guilt from the collective, entropic roar of the damned.



Image 599. Satan and the forces of Hell, in the form of the Four Horsemen of the Apocalypse. The depiction of Satan in religion.

Wikipedia provides the following interpretation of the "Four Horsemen of the Apocalypse": Revelation 6 describes a book, or scroll, held in the right hand of "God," sealed with seven seals. The Lamb of God, the Lion of Judah, opens the first four of these seven seals, summoning four figures who ride forth on white, red, black, and pale horses. All the horsemen, with the exception of Death, are depicted as human. In the Revelation of John, the first horseman rides a white horse, carries a bow, and receives a crown as a symbol of victory, an image sometimes associated with pestilence or the Antichrist. The second horseman, bearing a sword and riding a fiery-red horse, represents the instigator of (civil) war, conflict, and strife. The third, a merchant of provisions, rides a black horse, symbolizing famine, and carries a pair of scales. The fourth and final horseman rides a pale horse; he is Death, accompanied by Hades. "They were given authority over a quarter of the Earth, to kill by sword, famine, and plague, and by means of the wild beasts of the Earth." In Christian tradition, the Four Horsemen are generally interpreted as a vision of the harbingers of the Last Judgment, which brings about the divine end of the world[8]. This is a religious description of the horsemen. Given that the Horsemen of the Apocalypse clearly embody Satan, the entropic forces of Hell, or the destructive powers of nature, and taking into account the overall manner in which they appear and are described, many scholars conclude that the horsemen represent Satanism. The German *Stuttgarter Erklärungsbibel* identifies the first horseman as civil war and internal strife. In 1866, K. F. Zimpel proposed the hypothesis that the first horseman was the Antichrist (specifically, in his view, Napoleon Bonaparte). This interpretation of the Antichrist later gained proponents in the United States, such as R. F. Franklin in 1898 and W. C. Stevens in 1928. Today, this perspective remains popular within evangelical circles, for instance, with Pastor Billy Graham, for whom the horseman represented the Antichrist or, more broadly, the agents of Satan.

[8] https://en.wikipedia.org/wiki/Four_Horsemen_of_the_Apocalypse Wikipedia, the free encyclopedia. Four Horsemen of the Apocalypse. Дата просмотра страницы 30.12.2024.



Image 600. Satan on a Throne in Hell No. 2. This painting complements the title icon of the "SatanArt" No. 6 album, "Satan on a Throne in Hell No. 1." Information regarding the "SatanArt" series, anthology albums of visual Satanic art focused on gay Satanism, as well as information about gay Satanism itself.

The Blade of Justice: The Depiction of Satan with a Sword in the Art of Spiritual Satanism. It is worth noting that the choice of a sword, rather than some other weapon or instrument of power, is not accidental within this iconographic tradition. A scepter or a crown would imply arbitrary, hereditary authority, the very thing against which, according to legend, Satan himself rebelled at the dawn of time. A scythe or a whip would evoke associations with a blind, impersonal reaping or with raw, unbridled violence. A sword, by contrast, has long symbolized reasoned, measured justice, justice that requires a hand capable of distinguishing the righteous from the guilty before striking a blow. It is for this reason that the sword has become established as the central attribute of Satan in his role as judge within the visual tradition of Spiritual Satanism.

INFORMATION ABOUT THE SATANART GAY SATANISM VISUAL ART ALBUMS-ALMANACS AND GAY SATANISM





KEY THESES FOR UNDERSTANDING SATANIC IMAGES IN ART



Gay Satanism is not a religion or a sect. Gay Satanism is the spiritualization of man by Satan. This term has another meaning. Gay Satanism is a creative direction of the artistic genre created and developed by the Antichrist Slut Sodomia. I do not want gay Satanism to become a religion, but I want it to become a fan movement for the liberation of one's own consciousness from the shackles of the evil of our world. Under the auspices of Satan, with the Antichrist Slut Sodomia incarnate. Gay Satanism is for all people spiritualized by Satan. Not only for gays and people of homosexual orientation. All people spiritualized by Satan are disciples of our Teacher Satan. We are all Satanists. The difference between Satanism and religion of evil is that it is an individual spiritualization. Mass demonstrations under the guise of Satanism are impossible, because Satanists are introverts. Fake Satanists of the future will gather herd gatherings of pseudo-Satanists (football fans, music fans, fans of the SOCG[9] or religion). A meeting of real Satanists is a sexual orgy or a sabbath of unity with nature in the nude. Other types of mass demonstrations of belonging to Satanism are fiction and a parody of Satanism.

Satan is good. Satan is the Tamer of evil. Satan is revenge for evil in our world. Satan is Joy, Pleasure and Happiness. For the evil forces of our world, Satan is the main enemy. Satan is an image in the consciousness of man and a mystical experience of connection with the spirits of another dimension, which is called Hell. For Satanists, Hell is their home. Connection with the spirit of Satan occurs at the quantum level. Modern science already studies and uses the quantum level for applied tasks. Satan is the main spirit of Hell, the Lord of critters, the Teacher of Satanists. Satan is not a god. Satan is the Spiritualizer, the source of black magic, the Alpha and Omega. Satan is the Adversary of evil and the Accuser of evil. Satan is the Father of all Satanists. Lilith is the Mother of all Satanists. Satan and Lilith are the sources of Satanic lust for all their Satanist children.

[9] SOCG is an acronym that stands for the true meaning of state. State Organized Crime Group. The term was coined by Antichrist Slut Sodomia for the Gay-Satanism grimoire "Gay Lust".

Satan is the internal spiritualization of a Satanist, and not dogmas, sermons of priests or religious books. At the same time, Satanism does not deny the importance of biological parents.

Satan, Lucifer, and the Devil are one and the same image, phenomenon, and concept. They are not different characters, but a single sovereign being. The Devil is a collective term for all the images and forms of our Teacher Satan-Lucifer. Christians imagine the "fight against Satan and Satanism" as a harmless, masochistic torture, but they are mistaken. For them, Satan is a sadist. Only for Satanists is Satan a masochist, and the name of this form of Satan is Lucifer. Lucifer is the Devil in the form of a masochist, and Satan is the Devil in the form of a sadist. Lucifer is the historical form of the Devil, when His Spirit hovered over the Earth and evil had not yet bound the Earth with its fascism, evil gods, and their servants, religious sects with the SOCG. After evil took over our planet Earth, Lucifer was rejected by the evil critters of our world, i.e., by the majority of people in our world who are not Satanists. Lucifer left our world in a clearly "public" form and moved to his abode, which is called Hell. Lucifer-Satan left behind a magical shield against the evil of our world, and this shield is called the Black Magic of Satanism.

I will refer to Hell with a capital H (Hell), as a proper noun, as the Hell in a parallel dimension ruled by Satan-Lucifer. Critters enter Hell, with a capital H, after their physical death. Capitalizing the word Hell indicates life after death in another quantum reality, beyond our world.

Hell, with a lowercase h (Hell), as a common noun, I will refer to the existence of people in our world. In our overpopulated world, superimposed critters suffer from evil, overcrowding, and their "superfluous" existence in our world. In hell, with a lowercase h, critters live on planet Earth. The rulers of hell in Our world are the villains of the SOCG, billions of inanimate critters, and religious sects. The absence of the Spirit of Lucifer-Satan in people fills them with evil. Paradise cannot exist where evil abounds and critters without Satanic inspiration predominate. All critters deprived of Lucifer's inspiration spread evil and give birth to evil.

Paradise is a place that humanity desires and wishes to build on Earth, in our world. Such a place already existed, but it was destroyed by evil. The word can be written with any letter, but it is best capitalized, because it is a specific goal and a specific place (we already recognize it). The contours of Paradise are clear to us, even if this place does not yet exist or has not been rediscovered. Paradise is a place on earth where there is no overcrowding, where people live in harmony with nature, where there are no organized crime groups, gangs, or fascism, and where most people are inspired by Lucifer. The key to creating Paradise is victory over the forces of evil. Such victory is possible only through receiving Satanic inspiration. The spirits of Hell bestow their inspiration on animal-humans. To accelerate the process of becoming inspired by Lucifer, one should take beneficial entheogens and psychedelics. These substances are non-addictive and strengthen human health and mental faculties. One of the goals of Gay Satanism is the return of Paradise to Earth, the restoration of Lucifer-Satan's good name, and the return of the Spirit of Lucifer-Satan to the throne of our world. The main opponents of Paradise and Lucifer are religions, evil spirits and their organized crime groups, fascists and their organized crime groups.

Lucifer is Satan, until evil took over our world, our earth (planet Earth), and expelled Lucifer from Paradise. God is evil, but the bearers of evil are superfluous, inanimate critters. God is an abstraction of evil and its canon, but human beings with evil within are real objects in our world (called people or nations).

Darkness, the abyss - this is the world of soulless critters, their states, their stupidity. This is the occupation of planet Earth by usurpers of power in the form of the SOCG. This is the image of the evil of our world. In some cases, they mean the opposite, because it is the evil of darkness that gives birth to Hell, vengeance and Satanists. "Children of darkness" in this case mean Satanists. Also, the image of darkness can mean Hell for the forces of evil.

Light is Satan-Lucifer. Light is Satanism and Satanic spiritualization, bringing man closer to nature. This is liberation from the shackles of evil and this is the image of freedom. This is the image of the Tamer of evil in our world and in Hell.

Sadness, sorrow, regret - this is an indication of the understanding that evil has embraced the whole world and the Satanist has to live in our world, under the yoke of evil. The main sources of evil are: crowds of inanimate critters, SOCG. This definition of the term is specifically for Satanism and for Satanists. Also, these images can mean ordinary human emotions in relation to people.

Vengeance - this image is important for all Satanists. Revenge on evil in our world and in Hell. Inanimate critters, activists of the SOCG, deceivers of religions and other evil will certainly be subjected to revenge and information entropy.

Return of the land and return of freedom to people - this image is important for all Satanists. It means the overthrow of all SOCG and religions, cleansing the earth from inanimate critters, from their stupid and senseless evil. This is the image of cleansing the planet Earth from states and their totalitarianism.

Night is the image of the fact that a Satanist in the world of evil in our world, goes practically by touch. The light for him in the night is his Satanic spiritualization. Darkness thickens at night and light is needed most of all at night. The term night is similar to the term darkness, but does not mean evil itself, but uncertainty and difficulty in orienting oneself, acting, living without light. Lost, abandoned and forsaken - this image in Satanism means that Satanists are no longer in Hell and that Satan and the forces of Hell are not directly accessible to them. Only through Satanic spiritualization. It also means that in our world Satanists do not have their own magic for the instant destruction of evil, as in Hell, in Satan's dimension.

Religion is a dogma of worship of lies and evil. Religion is a substitution of true spiritualization by Satan for critters. All evil critters are deprived of spiritualization by Satan, therefore they replace Satanic spiritualization with God and religion. Religion is a sect, a community for critters for whom herd mentality is important.

God is the canon of evil, an example of a despotic, theocratic idol of evil. God does only evil and God is evil, even because he deprives man of true spiritualization by Satan, i.e. the true Holy Spirit. There have been many gods in the history of the human species. All gods of religion are united by malice, connection with the state and with the leaders of the SOCG.

Antichrist is a common noun, not a proper name. It is written with a capital letter, like the word Satan. The concept of Antichrist means the development of a high degree of Satanism in the consciousness of a person. The term Antichrist also means a Satanist who is close to Satan and the forces of Hell and has a high power of black magic. A synonym for the word Antichrist is the expression Great Magician of Satan.

Satanism is the spiritualization of people by Satan or other demons of Hell. Satanism can also be considered as a philosophical concept that opposes theocratic dogma and the state machine of lies, violence, prohibitions, imputed duties to evil, herd behavior. The main difference between Satanism and religion or other philosophical concepts is that the spiritualization of a person by Satan and the forces of Hell occurs from another dimension at the quantum level. Therefore, Satanism is an internal part of human consciousness, and not imposed dogmas of our world through the media, culture, propaganda, morality, prohibitions or education. Satan's enlightenment comes to a person at birth or develops consciously, in later life. Satanism opposes the evil of our world and the lies of our world.

The Spirit of the Antichrist is the aura of the Antichrist's influence on our world, or the Egregor of the Antichrist, which is directed against the forces of evil in our world. Satanic black magic serves as a response, a return force, and a reaction that results from the influence of the Spirit of the Antichrist and every Spiritual

Satanist. Black magic and the Spirit of the Antichrist are different terms, but they are connected at a quantum level.

Satanic lust is a developed and perverted sexual attraction, a constant desire to have sex, a desire to corrupt oneself and others to free oneself from the prohibitions of evil. Satanic lust is not just a sexual feeling, but a special Satanic practice for knowing oneself, getting closer to Satan, and liberating oneself on an animal level. The peculiarity of Satanic lust (especially gay lust) is that Satanic sex is not aimed at procreation or at making new human offspring. Satanic lust is always aimed at receiving pleasure or for tantric meditation. Of course, Satanists can make children if necessary.

A Satanist is a person who has Satanic inspiration. Many clues about the lies of evil are given to the Satanist not only by the inner critical thinking, but also by the mental connection with Satan and the forces of hell. Satanic spirituality often gives the Satanist a feeling of introversion and individualism. Satanists and gays are always proud of their personal spirituality or the achievements of their spouse. Satanists and gays are proud of their Satanic spirituality and perverted lust. Satanists are proud of Satan.

An unilluminated (unenlightened) critter is a person deprived of spirituality. This is a zombie and a cog in the evil system. Inanimate critters are accomplices and assistants of evil. Unilluminated critters prevent Satanists and the entire human race from living happily, receiving spirituality from Satan. Inanimate critters love herd mentality and submission. They cannot live without territorial oppressors, enslavers and false information of evil. Such people make up more than 90% of the population of planet Earth. These people have instincts of survival and adaptation. These people have no connection with Satan or with the External Information Field of the level of awareness. Critters can be called a biological shell or imitation of real people. Critters always choose evil, herd mentality, conformism and speak in templates from media propaganda or voice the dogmas of religion.

The state is an evil system that has divided the entire world into territorial zones of influence and terrorizes people with its prohibitions, oppresses with prisons and physical violence, creates conflicts between criminal gangs and plunges people into wars between criminal gangs. The state is the main source of evil. The state is a materialistic sect with its dogmas, rules of conduct and a system of oppression of the individual. The state = international military criminal groups = occupiers of the lands of the Satanists = criminal gangs = SOCG.

Fascism is a form of social organization expressed by discrimination by the state against its own citizens, that is, under fascism the supremacy of the state over the individual is recognized. Fascism is a state. Fascism is a state vertical of power, a structure of power and the people who participate in it. A strong state = a fascist totalitarian regime. The word comes from the Italian fascismo, fascio - union, bundle, bunch, unification; fascio di combattimento - union of struggle. Fascism is also an ideology and a socio-political movement within the framework of authoritarian or totalitarian militaristic ultra-nationalism and a corresponding dictatorial regime with strict regulation of society and economy. All states strive to regulate everything and on any issue. To do this, they constantly spew out different laws from their cesspools. All states are fascist territorial sects with their own ideology, rules and methods of oppressing the individual. Fascism is a system of evil, in which a small group of people believes that they can dispose of other people, command people, deceive people through the lies of propaganda and the laws of submission to evil established by fascism. All SOCGs are fascist and their goal is material enrichment, social intraspecific elevation above other individuals of the human species and the possibility of oppressing people by psychopaths. All fascisms are built on the principle of SOCG. Real spiritual Satanists hate fascists, do not celebrate their fictitious holidays and try not to submit to this evil.

Fascists, officials, bureaucrats are the evil of the human species, in suits or other costumed special clothing, who work for fascism or profess the principles of fascism. These critters will receive such a reprisal in Hell that they will be ready to give all the money of our world to avoid entropy and retribution of the forces of

Hell. But, it will be too late. Fascists, officials, bureaucrats of the SOCG, who are not economic-social-municipal employees of society, are criminals. Only a small part of the fascists are involved in improving the economic-social-municipal economy of people, and the majority of fascists are useless and harmful criminals.

The laws of the SOCG and other territorial fascist groups (local governments, prefectures, regions of the empire) are mandatory rules established by evil for people, with the aim of realizing the goals of fascism. All SOCG and fascist communities have their own laws to regulate behavior in the territories occupied by fascism. Satanists understand that the laws of evil are created for inanimate critters, with the aim of their subjugation, stupefaction and material use.

The positive activity of organized territorial entities is the organized management of communal services that is useful for the society of people, the development of the infrastructure of the society of people, maintaining the cleanliness of the territory and other social actions that are useful for the life of people, on the part of economic and communal local governments, prefectures, regional centers of territorial management. This is not a state, not an empire and not fascism. The Antichrist Slut Sodomia supports such activities and does not consider economic management to be fascism or evil. Currently, most territorial administrations support the fascism of the SOCG and are part of it. In a (future) society without the SOCG, the activities of organized territorial entities should be only economic and auxiliary, without politics, propaganda, religion and criminal concentration of power.

A patriot is an active fascist or active Nazi of his SOCG. A patriot is a person stupefied by propaganda who believes that his SOCG is better than another SOCG and he, as a member of this SOCG or a nationality within the SOCG, must do something for his SOCG in a selfless desire. A patriot is a slave of the SOCG. It is important for a patriot to be well proud of the greatness of his SOCG or the greatness of his Nazism. The pride of a patriot is always groundless, stupid and not aimed at pride in himself or his spouse. The pride of a patriot is always impersonal and is pride in the evil of the state regime that has seized the territory of the critter's habitation.

Patriotism is a person's smearing in the evil of pride in the fascism of a group of politicians or the Nazism of a certain SOCG or union of SOCG. Patriotism is a method of stupefying people, in which one SOCG exalts its importance in the eyes of people over another SOCG. Patriotism is belonging to a certain and evil group of lovers of local fascism, i.e. occupiers of the territory. Sometimes, the delirium of patriotism occurs at a distance (beyond the borders of one's SOCG) - then the patriot raves about the greatness of his SOCG, while being on the territory of another SOCG.

Propaganda is a constant, massive and avalanche-like lie of the SOCG about its greatness and its particularly outstanding character. The goal of propaganda is to make a person stop thinking critically and make him believe that he has a duty to the SOCG. For example, a duty to die in a war for the ideas of the SOCG, which are invented by the top of the ruling regime of this SOCG. Or a duty to obey the SOCG gang or a religious clan. Propaganda can be state and religious. In the world of the developed civilization of the white race, since the 19th century, the propaganda of the SOCG prevails over religious propaganda. Among the savages and religious fanatics of the damned peoples, religious propaganda still leads.

External Information Quantum Field (EIQF) is a general term for processes and structures in our world and other dimensions that are invisible to the human senses but exist at the level of information (quantum or even more complex types of interactions). The EIQF, Hell, Satan, human consciousness, the Internet, everything that exists consists of some kind of information, and they are interconnected informationally and mentally. Modern human science as of 2025 lacks the ability to describe and study the EIQF, but this does not mean it does not exist. Quantum science and quantum computers already exist, but this is only the beginning of an understanding of the EIQF. The EIQF is not the same as the gods of religions, the Internet database, electronic information on planet Earth, or a paradigm. Beneficial entheogens help one see, hear, and connect

to the External Information Quantum Field. They allow one to overcome the barrier of perception beyond the normal human senses. Some people can sense the External Information Quantum Field even without the aid of entheogens. The External Information Quantum Field most closely resembles a global multiverse, represented as a gigantic set of information and the algorithms for its interaction.

All that exists consists of information, our world consists of information. The interaction between multi-universes occurs at the quantum-information level, faster than the speed of light. The speed of light is extremely small, compared to the level of quantum interaction between parallel dimensions.

Black holes are passages between universes. No gross matter can overcome a black hole. Only quantum information can pass through them. Through black holes, our world is connected with the world of Satan, i.e. with Hell. A black hole is a quantum tunnel for spiritualization by Satan.

The damned are people or entire nations who rejected Satan or committed atrocities for which the black magic of Satanism was imposed on them. Damnation manifests itself as degradation, decline, physical or mental torment, mental pathological state of doom, constant lies, stupidity, lack of talent, dirt, complicity with evil, religiosity. Evil is a marker of damned critters, it is the absence or rejection of satanic spiritualization, these are the deeds of critters to degrade their spiritualization. Evil is always filled with stupidity and lack of talent from spiritualization by the External Information Field. Evil critters are inanimate (unenlightened) biological shells, which are characterized by religiosity and a craving for herd behavior, under the leadership of the SOCG. The state, religion and dark herds of evil, selfish, inanimate critters are the main forces of evil in our world. The God of religions is EVIL. His main difference from Satan is his dogmatism, not his natural spiritualization of man. God forbids, Satan permits.

A faggot, a pederast, a slut, a bitch, a passive bottom are slang names for passive gays in a perverted form. I use all of these forms and they are all grammatically correct because this is the language of gay lust. The faggots themselves love such words. They love to distort these words; they love when these words are pronounced with humiliation. Analogues of these words in English: faggot, fag, looser, slut, bottom slut. A gay slut is a passive faggot who is not necessarily an MTF trans, but usually has a desire to become one. The term slut can be used to refer to any passive gays. The traditional desires of sluts & sluts are the desire to be fucked in the ass. Sluts want to fill their anal cunt with sperm and absorb sperm into themselves.

Anal cunt, cloaca, gay cunt – all these words are synonyms and mean asshole, intestine and faggot lust during anal sex. Such sexual words are used for faggot copulations, to add piquancy, perversion and depravity to them. A faggot's cloaca is an organ with two functions: to remove feces and to receive sexual pleasure. I like these sexual terms.

LGBT or LGBTQ or LGBTQ+ or LGBTQIA+ is an abbreviation for the words "lesbian", "gay", "bisexual", "transgender", "queer", "intersex", "asexual", "Asexual/Aromantic/Agender", plus additional categories of unusual people, their unusual ideas and extravagant communities. The Grimoire of Gay Satanism uses the designation LGBTQ+ , a community of sexual minorities and perverts united by common interests, problems and goals. It consists of various communication groups, communities, subcultural movements, queer neighborhoods and queer organizations. All designations are equivalent. In the grimoire, I use the designation of the LGBT community with an additional letter Q and a plus sign. The letter Q stands for queers, and the plus in the name means that I also include feminists and all other people with non-standard views in the community: zoophiles, pedophiles, watermelon lovers 😊 and other perverts. I believe that feminists are close in spirit to LGBTQ+ and are part of it.

Queer is a collective term used to refer to a person whose sexuality and / or gender identity differs from the majority.

MTF transwomen and dickgirls are fully transitioned gay faggots who identify themselves as female with a male penis (in original form). Large female boobs are an optional attribute for MTF transsexuals. The abbreviation MTF stands for Male-To-Female transgender transition vector. Trans transition is very important for Satanism. Almost all MTF transsexuals are inspired by Satan and are Satanists. There are several levels of trans transition, which Slut Sodomia highlighted in her grimoire of gay Satanism, Gay Lust. For more information on penisgirls, read Slut Sodomia's Grimoire of the Antichrist.

CIS, Cisgender - these terms (cisgender is often shortened to CIS; sometimes cissexual) describe a person whose gender identity corresponds to the sex assigned at birth, i.e. a person who is not transgender. The prefix cis- is of Latin origin and means "on this side". The term "cisgender" was coined in 1994 as an antonym to the word "transgender" or "non-binary person" and entered dictionaries in 2015 as a result of changes in public discourse about gender. The term is an analogue of old-fashioned expressions from past centuries regarding sexual orientation and gender of people: (normal ordinary woman) = CIS woman and (normal ordinary man) = CIS man. At the moment, any gender and sexual orientation of people is recognized as "normal". Among the advanced peoples of white civilization, our world, sexually retarded savage people, homophobes and transphobes are recognized as abnormal. A synonym for this term can be the phrase NON-TRANS, and an antonym NON-BINARY or TRANS.

Entheogens are substances of plant, fungal, chemically synthesized, or animal origin that allow a connection with the "entheos," that is, with the inner divinity, with the "divine principle" (entheo + genesis). This is the same Greek root of the word theology, Zeus (teus, deus), enthusiasm (in theos, "one who lives in the divine"). Entheogens or psychedelic drugs such as lysergic acid diethylamide (LSD), DMT, marijuana, fly agaric, and psilocybin are associated with mystical experiences. At present, fascist drug laws limit their research. But major biomedical research centers have already found that entheogens predictably cause mystical experiences and, thus, allow us to study the state of the brain during these experiences. entheogens are not drugs because they not only do not escape from reality, but also bring you closer to it, and do not cause any physical tolerance, withdrawal or dependence; therefore, most of them are not illegal (ayahuasca, bufo alvarius, yopo, san pedro) and are used to deepen and deactivate from the very beginning the mechanisms and programs that interfere with our freedom and inner peace, leading us to self-knowledge and rediscovery of our true I-ego through connection with the External Information Field or with the Spirits-Demons of Hell.

ZooSex and ZooPhilia are the normal human desire to have sex like animals, imitating animals or with real animals (usually a large dog or horse). Man is an animal and there is nothing surprising in the desire to deepen his animal nature through transformation into an animal or through sexual intercourse with an animal. It is interesting that only a small number of people are involved with real animals, because it is difficult to organize. A significantly larger number of lovers of sex with animals prefer to fuck like animals or dress up and impersonate an animal. There is nothing wrong with this. Satan and Satanism approve of this, and the forces of evil prohibit or condemn it. Synonyms for the concepts of zoosex and zoophilia are such terms as bestiality and therianthropy. A light version of zoo-Satanism for children and adolescents is playing quadro-players, quadrobers, furries, puppies without a pronounced sexual component. Zoophilia is equally loved by heterosexuals and homosexuals. Among gays and Satanists, there are not many lovers of animal sex, presumably up to 10% of the total gay population of planet Earth (a very rough estimate, for understanding. On farms this percentage is higher: 30%, in cities less). Most gays and Satanists prefer sex with people, without transforming into an animal. Zoophilia is not suitable for all people, but it is a good kind of Satanism. Zoophiles are part of the LGBTQ+ community.

Homophobia is a kind of sexual stupidity of critters, when they are surprised by the sexual freedom of LGBTQ+ people and are indignant about this freedom. Homophobia is a manifestation of hostile xenophobia to what critters are not able to understand, but under the influence of propaganda and religion are afraid of

this, because this is an unusual phenomenon for them. Homophobes are also opponents of zoosex and zoophilia. Homophobia manifests itself not only in the field of sex, but also in the freedom of thought of evil critters. As false reasons for banning LGBTQ+ communities, homophobic critters traditionally cite protection of children, an imaginary opportunity to become gay or lesbian when visually interacting with LGBTQ+, or trampling traditional values of heterosexuals - only in the pussy and never in the ass. In fact, the reason for the fear of evil critters before the LGBTQ+ community is much deeper, and concerns the fact that among sexually free people there are many Satanists. Satan and Satanists destroy the evil of critters in our world and after the physical death of homophobes, they will be driven to entropy in Hell by all the forces of Hell. On a subconscious level, evil knows this, therefore the LGBTQ+ community carries the light of Satan in itself and is a danger to evil.

An egregor is an informational-quantum biofield of a social phenomenon. An egregor can be defined as a cluster of quantum information, where objects are united and linked by algorithms of commonality of ideas or by their interactions. The word "egregor" denotes a mental unification of people based on a certain principle or similarity. Egregors are structures that unite people based on similar characteristics. For example, a territorial egregor unites people living in the same area, a linguistic egregor unites people speaking the same language, and a professional egregor unites people engaged in the same profession or activity. Surprisingly, when people work together, they accomplish tasks and achieve their goals much more easily, quickly, and productively. However, we can only work together with people who set the same goals, pursue similar objectives, and have a worldview similar to ours. By uniting with people who share our values, we not only gain confidence in ourselves, our abilities, and our intentions, but also activate our power, which begins to grow through the formation of an egregorial structure. The egregor of Satanism unites all Satanists, but this egregor has many branches, so it is not uniform. Many egregors are egregors of evil, including the state, religions, organized crime groups, fascism, and the vicious developmental patterns of nations, nationalities, and races. An egregor forms when the energetic complex of thoughts reaches a certain critical level. At this point, a kind of "tuning" begins to form, akin to an artificial intelligence program that controls this energy. An egregor cannot be considered a fully-fledged sentient being. It is more like a complex computer program capable of learning and changing its strategy. If necessary, such a program can be switched to "manual control", that is, consciously controlled and reconfigured. Satanists practice Satanic black magic through their connection with Satan.

Satanic Black Magic is a method of altering the reality of our world and the world of Hell through quantum-informational influence on objects or egregors. Black magic operates only through Satanists or through adepts of the Left-Hand Path's spiritualization magicians. Adepts of the Right-Hand Path do not practice Black Magic; they practice White Magic. Ordinary people do not have the authority to alter reality through the Left-Hand Path or the Spirits of Hell. Ordinary people, and especially evil spirits, do not have the ability to perform Satanic Black Magic, yet they do. In this regard, Black Magic is similar to the informational influence of popular "celebrities" or "opinion leaders" on the masses in our world. Black Magic is not evil, but rather the opposite: it is aimed at eliminating evil or degrading it. The peculiarity of black magic is that it usually doesn't resolve issues of material wealth for the sorcerer or witch themselves. Conjuring money, wealth, and resolving various household and economic issues is much easier through material methods in our world than through black magic. The Antichrist Slut Sodomia, sees the primary use of black magic for himself in influencing egregors or certain evil individuals. A peculiarity of black magic is that it acts very slowly on current events and can affect many generations of a family. This is usually called a curse. Black magic is probably always processed by the EIQF or the Demons of Hell, which is why there is a quantum delay and inertia in the effects of this magic in our world. I don't know the exact principles of black magic. Its principle is based on the fact that everything consists of quantum information, and black magic is a method of making corrections and adjustments to the EIQF. This process takes time, and the authority, rage, and awareness of the Satanist are crucial factors for both the EIQF and Satan when performing Black Magic. Satanic Black Magic is aimed at destroying evil, so it

cannot be considered a bad thing. Black magic is like a bitter but useful pill to cure the human world from the forces of evil.

White magic is a part of Satanism in general. White magic is an ancient branch of esoteric Satanic practice, aimed at harmony, protection, and creation without harming others. Unlike Black Magic, White Magic does not harm evil and is based on harmony with the elements of nature. White magic can manifest itself as explanations of errors or enlightenment of others, through the revelation of the essence of our world, or as a sign of evil in our world. Not everyone can understand what constitutes evil in our world, but White Magic facilitates this. Evil has taken over all media and broadcasts its propaganda with enormous force. White Magic is a guiding magic for people who want to follow their own sovereign path and not collaborate with evil. White Magic explains to people what evil is and uses various beneficial entheogens and magical herbs to achieve this. White witches primarily specialize in herbalism and communion with nature through Satanist covens. The most well-known branch of White magic is Wicca, which is a branch of Satanism but recognizes only White magic.

Cannibals of ancient times ate human flesh, sacrificing them for some cause or for sustenance. What are cannibals in the 20th+ century? These are such evil freaks who kill their fellow tribesmen and neighboring peoples for the sake of greatness, pseudo-benefits or the idea of absorption. This usually happens under advanced fascism, totalitarianism, or war. This is the Antichrist's definition of modern cannibals. Satanists despise the critters themselves and the cannibals who eat all sorts of filth. The biggest cannibals are the SOCG, i.e. states and their society made up of 90+% evil and unenlightened critters.

For a more accurate transfer of meaning and for precise identification of terms, Slut Sodomia suggests calling gay faggots in English SLUT, and CIS girls with a female pussy to be called BITCH. That is exactly how I called these two different categories of Satanists in my grimoires and albums of gay Satanism. Now, I am fixing this name in the dictionary of terms of gay Satanism. In the plural, all passive gays and MTF/FTM trans are called SLUTS, and "classic" girls (heterosexuals, lesbians) are called BITCHES. This is not a dogma, but simply a proposal for the LGBTQ+ community and clarification of my own terminology. It is possible to call it the other way around: a faggot called a BITCH means that he has finally started thinking only about being raped in the ass, like a CIS Satanist woman. If a CIS woman calls herself a SLUT, it means that she is close in spirit to the faggots and cock-girls from the gay Satanist community.

SATANIC SYMBOLISM: RETHINKING SATANIC ART AND PHILOSOPHY OF THE CULTURE OF SATANISM.

Today, Satanic symbolism continues to evolve, adopted by various groups and movements, each interpreting it in its own unique way. Whether as a symbol of enlightenment and knowledge or a rebellious symbol of the fight against oppression, its historical trajectory testifies to the power of symbols to reflect and influence human thought and society. Understanding its evolution thus provides insight not only into the symbol itself, but also into the broader meaning of human existence and our incessant quest for meaning, identity, and autonomy. Far from being limited to the activities of specific groups such as the Church of Satan or the Satanic Temple in the United States, Satanic symbolism has permeated various aspects of contemporary political activism. It has become a tool for activists and political commentators seeking to challenge entrenched power structures and advocate for a more inclusive and egalitarian society. This symbolism, often associated with resistance to power and the protection of marginalized voices, resonates particularly with movements fighting for social justice, freedom of expression, and secular governance.

At the present moment, in 2026, the entire world is overrun by fascist evil, and there is no place on planet Earth untouched by this plague, which propagandists call states. Satanism has always been opposed to evil, and the organized evil of the State of the Soviet Union (SOCG) is the most aggressive evil on a mass scale. When the evil of the SOCG unites with religion, as in Russia (with Orthodoxy) or in Iran (with a Muslim sect),

it leads to a synergy (amplification) of evil. The fusion of state and religion is the most brazen and disgusting evil. This type of fascism is the most widespread type of evil on our planet. Satanism is not powerful enough to defeat this evil, but through the development of the Satanic egregore, this may be possible in the future.

The symbolic use of Satanic imagery in politics is not simply about shock value or opposition. It reflects a deeper call for critical analysis of social norms and power dynamics. It encourages individuals and institutions to rethink their approaches to governance, policymaking, and public engagement, fostering a more critical and skeptical approach to traditional political narratives. Furthermore, the role of Satanic symbolism in political expression extends to its use in the artistic and cultural spheres, where it serves as a metaphor for resistance and empowerment. Artists and performers use this symbolism to comment on political issues, from censorship and free speech to gender equality and environmental concerns. In essence, Satanic symbolism in contemporary politics represents a subtle and evolving narrative. It's no longer just a symbol of religious disobedience, but a symbol of the struggle for human rights, equality, and rational public policy. Its presence in political activism and discourse reflects a growing trend toward challenging the status quo and advocating for progressive change in society.

Over the past two years, that is, from 2024 to 2026, Satanic art has rapidly developed in the digital space of our world. Many new and magnificent images of Satan, Baphomet, Lucifer, the Devil, Krampus, Lilith, and other Satanic icons have appeared. This is no coincidence. This development signifies the growth of the Satanic egregore and an increase in the number of people inspired by Satanism worldwide. This is very good news, but Satanists are still very few in number, relatively evil critters without Satanic inspiration. Antichrist Slut Sodomia has been studying Satanic art for five years now, and this is my main conclusion.

IMAGE SOURCES AND IMAGE COPYRIGHTS

Slut Sodomia took all the images for her album from open sources on the Internet. Many paintings are modified with available neural networks for image processing. If I know the name of the author of the picture, I indicate it. If I don't know the author's name, I don't indicate it. This document contains illustrations by various authors, and I include the artists' drawings in my album for scientific, educational or cultural purposes. This document is a free information source about Satanism. The authors of the works receive advertising of their name and their work from the Antichrist Slut Sodomia, so I am not interested in any claims based on the laws of the SOCG and other evil. Artists of Satanism receive free advertising and promotion from the Antichrist. However, I think that none of the real Satanists will make claims against me. Selfish evil, the Pharisees and lawyers of the SOCG may do this, but I am not interested in the opinion of evil. All evil will be subjected to entropy by Satan, like all the rest of the information garbage of our world.

All copyrights belong to the authors of the paintings, and I cannot appropriate these rights in any way. By publishing paintings by Satanist artists, I popularize the authors of the paintings and the very aesthetics of Satanism.



ABOUT IMAGE FORMATS IN GAY SATANISM PUBLICATIONS – PNG, JPG, WEBP, SVG.

For the source files of Gay Satanism publications, when typesetting books in MS Word DOCX, I use PNG, JPG/JPEG, WebP, and SVG vector graphics. I'm writing this because some files may not display correctly on your computer, or may not display at all, or thumbnails for the graphic files may not be displayed. This means that your software environment doesn't support a certain image format. The most problematic in terms of compatibility are WebP and SVG. These digital graphics formats are common, but they are not necessarily supported on your computer. This can be resolved by updating your software or installing additional libraries

for working with these graphic formats. Each operating system has its own compatibility solutions, so I won't offer any advice. All tips and instructions for resolving these issues can be found online.

I use the classic JPG/JPEG image format, although, in my opinion, this format is inferior to PNG and WebP. The JPG/JPEG graphic file format is widely supported and should display without any problems, this is the biggest advantage of the JPG format. I particularly like the PNG format, which produces fairly high-quality images, which is especially important when printing books. PNG (portable network graphics) is a raster format for storing graphic information that uses lossless compression using the Deflate algorithm. PNG was designed to replace the outdated and simpler GIF format, and, to some extent, to replace the much more complex TIFF format.

For SatanArt albums, I'll be using the excellent and relatively new WebP format. WebP (WEB Pictures) is a lossy and lossless image compression format proposed by Google Inc. in 2010. It's based on the still image (keyframe) compression algorithm from the VP8 video codec. It uses the RIF container. This format offers good image compression while maintaining decent quality.

The SVG vector graphics format differs significantly from the raster formats I've already discussed. Unlike raster images, which hopelessly lose quality when scaled, SVG remains crystal clear on any device and screen resolution. This technology offers an impressive combination of compact file size and absolute scalability, making it indispensable for responsive web design, interactive infographics, and animation. SVG (Scalable Vector Graphics) is an XML-like format for describing two-dimensional vector graphics. Unlike raster formats such as JPEG or PNG, which store images as a grid of pixels, SVG describes images using mathematical formulas and geometric primitives. This format has great potential, but unfortunately, it often experiences glitches when inserting such graphic files into MS Word DOCX documents. If it can display artifacts and errors on Slut Sodomia, then it can behave unpredictably on other people as well. I will use the SVG format sparingly, when it's truly justified.



DISTRIBUTION OF GAY SATANISM BOOKS AND ART APPLICATIONS IN VARIOUS DIGITAL FORMATS

Gay Satanism books, SatanArt albums of Satanic drawings, and SatanSongs albums of Satanic music are available electronically in various digital formats: DOCX, PDF, EPUB, DJVU, PPTX, MP4, and ZIP. Free versions of Gay Satanism documents will be distributed only in PDF formats, with enhanced image compression, using lossy compression but significantly reducing file size. Commercial sales of Gay Satanism books and apps will include a ZIP archive containing versions of the book in different formats (depending on the format selected during purchase). SatanArt, a visual app of Gay Satanism, is a useful supplement to the "Gay Lust" grimoire for spiritualizing a person through the visual imagery of Satanism. SatanSongs almanac is distributed without the music videos themselves, or with access to a private archive of songs from the Antichrist Slut Sodomia included.

I've compiled Satanic artwork in a separate appendix to avoid taking up too much space with graphics in the "Gay Lust" grimoire itself. You can download collections of Satanic drawings, photographs, and other gay Satanic graphics for immersion in Satan's spirituality from the internet, the Darknet, onion domain sites, through the TOR browser, or via torrents. Artwork titles and text commentaries will initially be available in Russian and English. The English commentary texts are published in the English version of the SatanArt add-on, a separate file.

Thus, the visual application of gay Satanism SatanArt by Slut Sodomia "Collections of Satanic Drawings, Photographs, and Other Gay Satanism Graphics for Immersion in Satan's Spiritualization SatanArt" is available in Russian and English in the following versions:



The Antichrist's favorite format for distributing e-books online and printing on paper is Portable Document Format (PDF), a cross-platform, open electronic document format originally developed by Adobe Systems using a number of PostScript language features. It is primarily intended for presenting printed materials electronically. There are numerous programs for viewing it, including the official free Adobe Reader. PDF books are convenient for reading and distributing electronically. Typically, no distortions are observed when opening this format on different operating systems and in different programs. I like to use PDFgear (PDF Gear) for working with PDF files. This is a program for working with PDF files on Windows that allows you to edit documents, compress them to save space, convert them to other formats, and generate a summary of the text. It is inconvenient for use on "old and underpowered" e-readers for a number of reasons. Firstly, PDF files are large, as they are designed for computers, and they open quite slowly on e-readers with weak processors. Secondly, unless the file is specifically designed for a 6-inch e-reader's screen, which is similar in size to an A6 sheet of paper, reading an A4 PDF (and most PDF files are presented in this size) will be difficult. This problem with PDF files shouldn't occur on modern tablets.



The Antichrist prepares all original files on Gay Satanism in Microsoft Word (part of MS Office 2021+) in the DOCX format. This program is the standard of stability and the best "typewriter" for the Antichrist's writer, Slut Sodomia. However, this format does not have the same high formatting stability when opening files on different computers as the PDF format. The DOCX format is a modernized version of the DOC format, and compared to its predecessor, this format is much more popular and accessible. A DOCX file is a document created using Microsoft Word 2007 or a newer version of Microsoft Office. The file format is based on Open XML and uses ZIP compression to reduce file size. I recommend opening and editing Gay Satanism files in the DOCX format in the original Microsoft Word editor, MS Word, which is included in Microsoft Office 2021 or later. You can also use free programs that can open the DOCX format for reading and review, such as LibreOffice Writer and OpenOffice Writer. Free programs may contain document distortions, offsets, formatting errors, and font errors. The author is making the book in DOCX format available to the public for publication in paperback. This format is easy to format and edit. Please use only Microsoft Word for professional work with the DOCX format. Unfortunately, free programs will inevitably display documents with unwanted layout artifacts when opened on a computer or printed on paper. Gay Satanism publications in the original DOCX format are the largest, most complex, and most computer-intensive. A computer capable of handling these files must be powerful, such as an 8-core processor with 16 GB of RAM. On older computers, the DOCX format will take a long time to open and will run slowly. Please keep this in mind. This format is intended for publishers of paper books and for printing professionals. This is the format of the source materials of gay Satanism.



ZIP is a widely used file archiving format used to compress one or more files into a single location, reducing their overall size and simplifying data transfer. This archive will contain two book files in both PDF and DOCX formats, plus the gay Satanic drawings as raster images. Specialized utilities can be used to create ZIP archives and extract (unpack) the files they contain, such as the terminal-based PKZIP and PKUNZIP, or the graphical utilities WinZip, WinRAR, Info-ZIP, 7-Zip, PeaZip, and many others. Currently, the ZIP format is considered a generally accepted format for many applications that include compression, backup, and data sharing functions. Along with numerous utilities that work with ZIP files from the command line, graphical programs for working with them also appeared in the mid-1990s. Support for the ZIP format is included in many modern operating systems. Many competing archivers, in addition to their own format, also support the ZIP format. This format will be used to upload gay

Satanist music videos from the personal collection of the Antichrist Slut Sodomia, as supplements to SatanSongs' Satanic music albums.



Videos for disseminating gay Satanism in MP4 format and compressed with the H265 codec can be a powerful PR tool. Antichrist Slut Sodomia sees great potential in spreading gay Satanism by creating videos from static PDF e-books, PPTX presentations, and videos created using artificial intelligence technologies, using the method of "animating static images" with the addition of prompts, i.e., text instructions. All gay Satanist videos should be distributed in the latest digital video format, 4K resolution. Preference should be given to videos created using AI rather than slideshows. This is especially true for promotion through YouTube, as all video hosting sites "dislike" slideshow videos (this is a strange limitation, but I see it). Yes, I agree that AI videos are more captivating, but why such disdain for slides of Satanist paintings? This was the Antichrist's empirical explanation, based on personal experience. SatanSongs music videos from the Antichrist's personal collection will be available in MP4 format as a supplement to the SatanSongs almanac.

Additional file formats for publishing and distributing gay Satanism ELECTRONIC BOOKS:



The EPUB file format is an open, royalty-free e-book standard developed by the International Digital Publishing Forum (IDPF). It is licensed under the Creative Commons Attribution-NoDerivs 3.0 Unported license, and IDPF owns the license. The format allows publishers to produce and distribute a digital publication in a single file, ensuring compatibility between the software and hardware required to play digital books and other fluid publications. It is the official format of Apple Books. The original version, the Open eBook Publication Structure or "OEB," was conceived in 1999, and ePub was released in 2007. EPUB is based on open standards and is supported by most devices and e-book readers. This format also provides responsive layout and scaling for optimal readability on a variety of screens. The PDF format preserves the original layout of the publication, while EPUB books can be customized to suit your needs (for example, by scaling text, changing fonts, and making content more comfortable to view on different screen sizes). Most major e-book publishers offer EPUB files. EPUB files work well with EPUB eBooks Reader, Thorium Reader, Adobe Digital Editions, Google Books, Moon Reader, and Amazon Kindle.



DJVU (DejaVu) is an e-book format designed for scanning and saving high-resolution images. I like this format for its compact size, speed, and stable page formatting. DJVU is, technically speaking, a "lightweight" version of PDF. It is commonly used for saving scanned documents, including books, almanacs, and newspapers, and provides high image quality at a relatively small file size. The format supports many features, such as layers, text highlighting, and hyperlinks, making it convenient for use in scientific and technical publications. However, not all devices and software support this format, so viewing it may require specialized programs such as DjVu Reader or Sumatra. DJVU is optimized for network transfer, so the page can be viewed even before the file has finished downloading. A DjVu file can contain a text (OCR) layer, allowing full-text searching within the file. In addition, a DjVu file can contain a built-in interactive table of contents and active areas (links), which allows for convenient navigation in DjVu books.



Antichrist Slut Sodomia may be a bit old-fashioned, but I like the PPTX slideshow format and consider it an e-book format. Files with the PPTX extension are presentation files created with the popular Microsoft PowerPoint application. Unlike the previous version of the PPT presentation file format, which was binary, the PPTX format is based on the Microsoft PowerPoint Open XML presentation file format. A presentation file is a collection of slides, each of which can contain text, images, formatting, animation, and other media. These slides are presented to an audience as a slideshow with custom presentation settings. The PPTX file format was introduced in 2007 and uses the Open XML standard, adopted by Microsoft back in 2000. Before PPTX, the most common file format was PPT, which was a purely binary file format. The new file type adds the advantages of smaller file sizes, less corruption, and

well-formatted image presentation. It was in early 2000 that Microsoft decided to make changes to accommodate the Office Open XML standard. By 2007, this new file format had become part of Office 2007 and is supported in newer versions of Microsoft Office. Presentation files are organized collections of slides used to visually accompany presentations and lectures. I tried using the video presentation format for gay Satanist art albums on YouTube, but YouTube absolutely refuses to show such videos (PPTX → MP4) to the general public, presumably due to restrictions on serving such videos through their algorithms. Perhaps there are other reasons for the low audience reach... it is Satanism, after all... who knows what "these Satanists" and the Antichrist might have "written and filmed"☺.

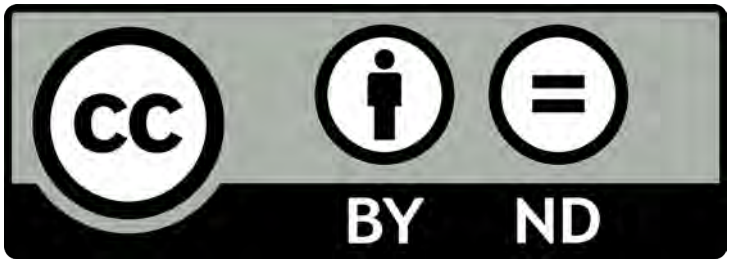
FREEDOM OF DISTRIBUTION OF ANY INFORMATION

Any information should be disseminated freely, openly and without interference from the evil of our world. No copyright should interfere with this. Each work has a true author and no copyright is needed, just as no legislation in the field of information dissemination or copyright is needed. Anyone who interferes with the freedom of information dissemination is criminals and enemies of your personal freedom. Self-balancing of the information field of our world will not allow evil, harmful and false information to spread. All this happens without censorship from the state, automatically in the space of the information field of our world. Good and necessary information will be in demand, and bad and harmful information will become unnecessary. Also, the distribution of this book-album should be completely free. I know for sure that the evil of our world will recognize the main grimoire of gay Satanism as “illegal” and ban my book “Gay Lust”, as well as the music albums of Satanic songs and hymns SatanSongs and the albums of paintings of gay Satanism SatanArt.

Protect commercially important information and your personal information yourself if you need it. Your desire to withhold information is not a reason to prohibit public dissemination or discussion of this information. Any censorship and bans on information are an obvious evil. Everything secret, sooner or later, becomes clear.

METHODS OF PAID AND FREE DISTRIBUTION OF GAY SATANISM PUBLICATIONS. LICENSE

All publications of gay Satanism from the Antichrist Slut Sodomia are e-books, documents that can be packaged as paperbacks or almanacs. You can distribute SatanArt books from Slut Sodomia for free or for a fee. It's up to you! **Licensed under Creative Commons CC BY-ND 4.0 International [10].**



I am not opposed to selling SatanArt albums in both e-book and paperback formats. These sales will allow you to support the author financially and simultaneously distribute the book. You can sell the book in any electronic format and publish it in physical form. The author requests 20% of the e-book sales price and 20% of the profits from the paperback version. Selling my book or other text, graphic, musical materials, and documents from Slut Sodomia:

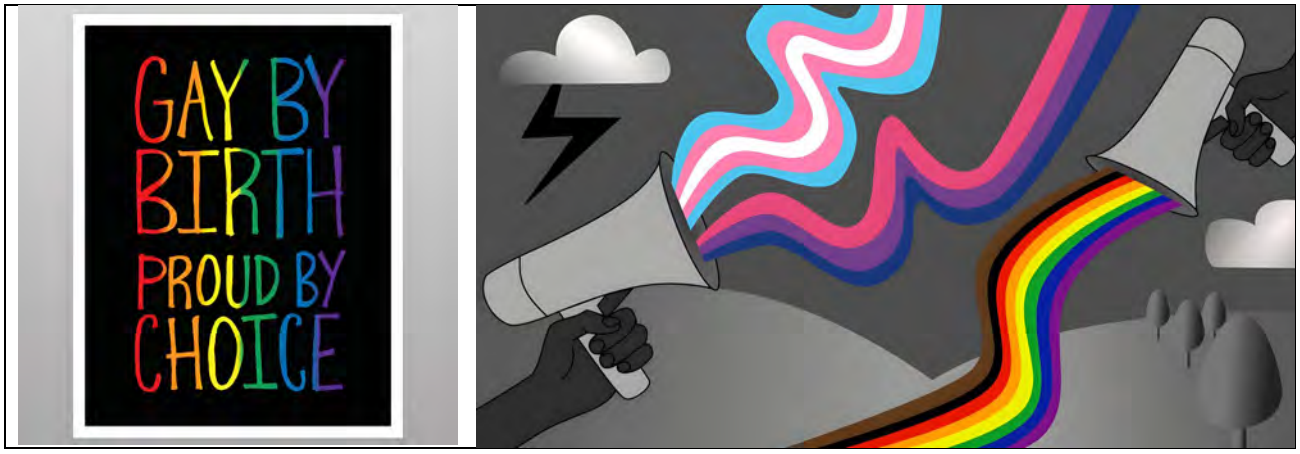
- is a convenient way for sellers to make money from the book;
- is a convenient way for readers, Satanists, and members of the LGBTQ+ community to support the author;

[10] https://creativecommons.org/licenses/by-nd/4.0/ License Creative Commons: Attribution-NoDerivatives 4.0 International CC BY-ND 4.0 Deed. Canonical URL.

- is a method for distributing a book about gay freedom and gay love worldwide;
- this is a method of distributing a book about Satanism, spirituality and our Teacher Satan.

Electronic versions of SatanArt albums of any release may be distributed under the license: Creative Commons CC Attribution-NoDerivatives 4.0 International (CC BY-ND 4.0). You are free to share (exchange), copy and distribute this material on any medium and in any format, for any purpose, including commercial. Sell gay Satanist publications with a 20% royalty to the Antichrist Slut Sodomia.

Please cite the source and author's name, which are listed on the title page of the book, under number 1 (the second page after the cover. The cover is considered page 0). Share a link to the source for downloading this book, or download it yourself from websites on the regular White Internet, torrent trackers, or the Tor network on ONION sites, and cite it as the source. You may not exchange the author's cryptocurrency accounts for other people's cryptocurrency accounts. Distribute and sell publications of the Antichrist Slut Sodomia in electronic and paper form. The spread of gay Satanism will improve our world and support the LGBTQ+ community with information. The publication and sale of the Antichrist's books will be an informational blow to the evil of fascism and the stupidity of homophobes and transphobes worldwide. Slowly but surely, the black magic of gay Satanism's information will destroy evil, promoting the ideas of Satanism, freedom, and inclusivity of the LGBTQ+ community. Satanism, unlike various other ideologies, religions, and philosophies, is the inner inspiration of Satan. This is where the great potential of gay Satanism lies.



The Antichrist sells source files for typesetting, printing & publishing paper versions of his gay Satanism publications on his websites. All source files are created in Microsoft Word DOCX format.

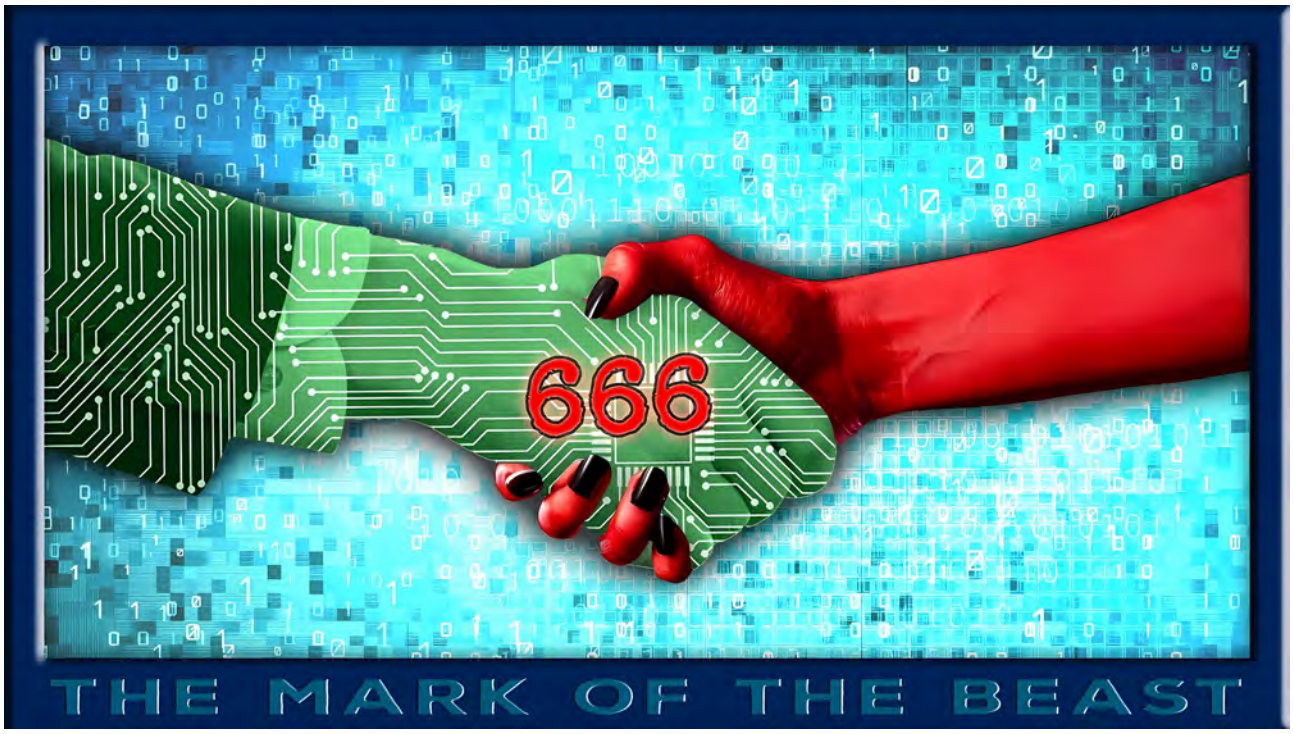
TRANSLATION OF THE ALBUM OF SATANIC DRAWINGS SATANART INTO OTHER LANGUAGES OF THE WORLD

The album SatanArt in the original (i.e. by Slut Sodomia) is written in Russian and English. Translate the book-album SatanArt into all languages of the world and distribute it in your language environment. The author of the book will be very happy about this. The more people can see satanic paintings and read the text titles-comments to them, from the SatanArt album, the better people will become and the more crushing the blow we will deal to the evil of our world. The visual power of art and the words of the Antichrist in the SatanArt album have a strong effect on the consciousness of man and his spiritualization by Satan. On the title page of my book, write your name as a translator or proofreader of my book if you will translate or correct errors.

DONATIONS TO THE AUTHOR AND ROYALTIES WHEN SALES OF A BOOK IN PRINT AND ELECTRONIC FORM

Antichrist Slut Sodomia has done a lot of work creating art albums of paintings of gay Satanism SatanArt, working on compiling this e-book, searching for drawings on the Internet and compiling their descriptions for you. Four reasons to support the author financially:

The first reason is if you share the ideas of Satanism. This book is a guide and grimoire for established Satanists and for people just beginning to gain insight. Let their path be illuminated by my literary work and help them receive the spiritualization of Satan in full, using my grimoire as a navigator.



The second reason - if you think that the book is useful and valuable for members of the gay fraternity, Satanists and the entire LGBTQ+ community - support the author with any donation. The book about gay Satanism exposes the evil of our world and shows why it is the state, religion and the dark herds of evil, selfish, unspiritualized souls that are the main forces of evil in our world. It is not Satan and not man's spirituality with joy, pleasure, sexual lust that is evil, but evil is located precisely in our world itself. It was evil, in the form of the state and religion, that destroyed Jesus of Nazareth, who was a disciple of Satan, a spiritualized man, and this evil still oppresses your freedom 2000 years later since the life of Jesus of Nazareth in our world.

The third reason - if you want to see a new and expanded version of this book or new books by the author - support the author with any donation. You can make all donations using cryptocurrency - this way you and the author of the book will remain anonymous. What is very important in the world of total censorship and a total ban on freedom of speech throughout the world at the moment on issues that do not coincide with the official propaganda of states and the ideals imposed by these states.

The fourth reason is if you make money from my literary work by selling it.

You can sell my book; you can translate it and sell translations of my book. You can do this freely, and I will be only happy about that. If you sell the book in print, I ask for a modest 20% of the profit. My written or oral permission is not required to sell the book - you can publish and sell this book. For example, you can publish this book in the form of registered or numbered copies on high-quality paper bound in leather with gold embossing at a high price. Or you can publish the book as a mass edition with a large circulation to spread knowledge about gay sex and gay Satanism at an affordable price.

Or you can put my book up for sale on any sites on the Internet where documents and books are sold in electronic form. If you sell the book as an e-book, I ask for a modest 20% of the sale price. You don't need any permissions for this. I give you this permission here.

Transfer 20% of the profit (for paper versions of the book) or the amount of copies of the book sold (for electronic sales) to the author's cryptocurrency accounts in any available cryptocurrency. These will be sufficient royalties for the publication. All copyrights belong to the author of the book.

You make money from my book. Distribute my book for free and for a fee.

Antichrist Slut Sodomia does not work for a living and has spent many years writing books on Satanism, so he counts on financial support from the Satanist community around the world, I believe I will receive donations from members of the LGBTQ+ community. I also hope that my work will find financial support among feminists, queers and all people with non-standard sexual preferences, which are groundlessly condemned by the society of unenlightened critters, fascists and underdeveloped organisms of evil biohumus. The Antichrist has no other income, but he needs money for household expenses, utility bills and food. To continue writing the second grimoire of Gay Satanism "Beyond the States", I need money for my support in our world. I count on cryptocurrency donations from my readers or viewers of the videos. The material existence and creativity of the Antichrist rests on financial expenses for material life and here, even black magic against the forces of evil will not replace the presence of money.



SLUT SODOMIA's CRYPTOCURRENCY ACCOUNTS FOR ROYALTIES' PAYMENTS AND DONATIONS

Bitcoin (BTC): bc1qfcezmcv5atzmkwh750w5cxlm46xuwqukta7mnx

Ethereum ETH (Ethereum Network):
0x0424381340E148B5f1a02157151220E8CABE415B

Tether USD (USDT Ethereum Network):
0x0424381340E148B5f1a02157151220E8CABE415B

DASH: Xb7gJMNC54JgTaUXBbMHgooNLtaGW2iXHo

Zcash (ZEC): t1UwYje8WySzjJgJpeheuSkdGcpLJ1LJcz8

Monero (XMR):

41j6tTKqzFT5KmbtBe7hMG8ZZBMivrv28JWxv5bPcvU56uefBu7qn1RS1ynpMVuHr46iaGsLXpGzM7sSiGjuFk5nDdQKFp5

Litecoin (LTC Network): LNXEKUoUHEWAJuuJQCQytAg5JSPpTvh1Z8

Bitcoin Cash (BCH Network): qz9lkdnq6q34c0ccupfnxkjm8vuetz69dy9dfwht6u

Ethereum Classic (ETC): 0x1468e9bf2E4b9D5bf014e892Ad9655be106639CB

Dogecoin (DOGE): DBZcmsM22Jp5A3ArdaUtNDEa9GHJVxd6sW

Avalanche (AVAXC Network): 0x0424381340E148B5f1a02157151220E8CABE415B

Ripple (XRP): rV5H2LgJer8vkTQx9hJuASLb1DcjCZeEb

Cardano (ADA Network):

addr1q8r4v8s3tnjs2jldtscrknapz6wf5ua3qz7d8w58f3d85m782c0pzh89q4976hps8d86z95unfemzq9u6wagwnz60fhsug7j0j

Solana (SOL): CpGne4VZJzFE7ezTx1p94y5iHaYRQXooDf7troYRCQVR

Tron (TRX): TGdJW9EvSHTXe3rf2ZoktrxrvEYT8idmD1

ABOUT ADDITIONS TO THE GRIMOIRE "GAY LUST" FOR DEPTH SPIRITUALITY BY SATAN

To deepen the spirituality of Satan, Slut Sodomia has prepared and released two additions to its grimoire "Gay Lust" into the Information Space of the Internet, Darknet and torrent network:

- Albums of Satanic music videos for the immersion in the spirituality of Satan. Numbered periodical Journals. SatanSongs and QuasiSatanSongs are an occasional addition to the Gay Lust Grimoire. The lyrics have been translated into Russian. Lyrics in English are published in the English version of this supplement. Clips in MP4 format come as an appendix to this add-on. In total there will be 4 collections of satanic videos SatanSongs with 100 tracks each, plus there will also be an album of quasi-satanic songs QuasiSatanSongs about love, romance, lust. There is continuous numbering of compositions in all SatanSongs music albums[11]. Thus, there will be 500 video clips that help satanic spiritualization. The album QuasiSatanSongs has its own numbering of songs.
- Albums of fine art of gay Satanism for immersion in the spirituality of Satan SatanArt. Thematic numbered periodical Journals of the fine arts of gay Satanism SatanArt. This is an occasional addition to the Gay Lust Grimoire. SatanArt Albums contains paintings and drawings of gay Satanism on specific themes that are related to Satanism or sexual lust. I will publish these albums regardless of the grimoire itself. All paintings in SatanArt art albums have continuous numbering, just like songs.



DON'T HESITATE TO BE A SATANIST!

I like the phrases "Don't hesitate to be a Satanist!" and "Don't be shy about being Satan!"[12]. They are multifaceted, and are aimed at calling people not to be afraid to receive satanic spirituality and not to be afraid to resist evil.

NUMBERING AND CONTENTS OF COLLECTIONS-ALBUMS OF SATANIC PICTURES SATANART

The total number of collections and albums of satanic drawings and paintings of SatanArt is currently unknown. I would like to make about 100 albums if readers and the Satanic community like my work. Each SatanArt album will contain 100 drawings. There will be continuous numbering of all images in all music

[11] Continuous numbering implies a common numbering of objects in all albums of satanic musical compositions.

[12] This is Satan's phrase. Our Spiritualizer Satan says this phrase to his children, the Satanists. The phrase does not refer to unspiritualized critters of evil who do not have satanic spirituality. And does not apply to mentally ill people.

albums to organize the graphic material. Continuous numbering implies a common numbering of objects in all albums of satanic graphics SatanArt.

ADDITIONAL INFORMATION ABOUT GAY SATANISM FROM ANTICHRIST SLUT SODOMIA

I hope that my selection of digital Satanic paintings, drawings, photographs and other graphics of gay Satanism for immersion in the spirituality of Satan SatanArt will be useful to people, and you will find interesting images for yourself in my selection. Visual art for those who are already Satanists and for those who are just thinking about becoming a Satanist and are looking for a connection with Satan for their spirituality. Of course, these paintings can be viewed simply as beautiful masterpieces of fine art 😊, without being tied to the ideas of gay Satanism.

If you are interested in the topic of gay Satanism, you can download and read other books from Slut Sodomia:

- Grimoire of Gay Satanism “Gay Lust.” This is the main grimoire of gay Satanism. This is a magical book that allows me to become a Satanist, helps me see the evil of our world and destroy this evil.
- Albums of Satanic music videos for immersion in the spirituality of Satan, which I call SatanSongs collections. In 2024 I created 4 SatanSongs albums + 1 quasi-satanic album QuasiSatanSongs.

The Gay Lust Grimoire is intended for both experienced Satanists and novice Satanists who want to deepen their spirituality with Satan or even gain it. The grimoire “Gay Lust” is a navigator for a Satanist and a conceptual basis in the fight against the evil of our world. There are Satanists not only among gays themselves, but also among straight people inspired by Satan. And that's great! It turns out that gay Satanism and my book are for all people in whom the fiery rage of sexual perversion burns, as an important element of spirituality by Satan. The book “Gay Lust” is a rebellion and liberation of your consciousness from the dungeons and frames of consciousness imposed on you by the system of the regime, religions and homophobia. The book is a grimoire of gay Satanism with the ritual of Summoning Satan and a code of principles of gay Satanism. The Gay Lust Grimoire is a training manual for passive fagots, active gays and trannies. The grimoire “Gay Lust” liberates the sexuality of any person and throws off the shackles of puritanical hypocrisy. The FIRST EDITION of the grimoire “Gay Lust” is distributed completely free of charge in electronic form. You can freely download, quote and distribute the grimoire book. Look for the grimoire of gay Satanism “Gay Lust” on sites on the regular White Internet, Torrent trackers or on the Tor network on ONION sites.

LIST OF ADDITIONAL APPENDICES TO THE GRIMOIRE OF GAY SATANISM FOR IN-DEPTH SPIRITUALITY WITH SATAN

Applications to gay satanism are satanic music and graphics:

1. Collections of Satanic music videos selected and compiled by Slut Sodomia.
2. Collections of satanic drawings, photographs and other graphics of gay Satanism, selected and compiled by Slut Sodomia.

Collections of Satanic music videos, created either by Satanists or non-Satanists, but they are devoted to the theme of Satanism, in the understanding of Slut Sodomia. The words of these songs are about Satan, or about Satanists, or about the liberation of people from the power of evil, or other quasi-Satanic themes. Songs of completely different genres! Their main feature is that good music inspires. At the time of completion of the first version of the grimoire, Slut Sodomia had collected 500 gay Satanism music videos:

1. Album of Satanic music videos for immersion in the spirituality of Satan. SatanSongS Nr. 1
2. Album of Satanic music videos for immersion in the spirituality of Satan. SatanSongS Nr. 2
3. Album of Satanic music videos for immersion in the spirituality of Satan. SatanSongS Nr. 3

4. Album of Satanic music videos for immersion in the spirituality of Satan. SatanSongS Nr. 4
5. Album of Satanic music videos for immersion in the spirituality of Satan. SatanSongS Nr. 5
6. Album of quasi-Satanic music videos for immersion in the spiritualization of Satan. QuasiSatanSongs Nr. 1

ANNOUNCEMENT OF THE RELEASE OF THE NEW ALMANAC-ALBUM OF SATANIC MUSIC SATANSONGS №5 FROM THE ANTICHRIST SLUT SODOMIA.



On February 22, 2026, the Antichrist prepared a new issue of the Satanic music almanac, SatanSongs #5, which contains 100 new and fresh musical compositions of gay Satanism or quasi-Satanism. I dedicated SatanSongs #5 to contemporary gay Satanist music in various styles, genres, and visual imagery. The music in SatanSongs #5 is intended to enhance one's spirituality with Satan or to introduce newcomers to Satanism. Therefore, the SatanSongs almanacs are suitable for both established Satanists and those who want to become Satanists. The music album SatanSongs #5 contains a wealth of rock, gothic, metal, psychedelic, and songs that help us understand the evil of the fascists of the State Organized Crime Group (SOCG). The almanac SatanSongs #5 contains three hymns of the Antichrist Slut Sodomia, and several other hymns of gay Satanism, which I have specifically noted. I will publish the Satanic music album SatanSongs #5 online. A high-quality version of SatanSongs #5 in PDF and DOCX formats, along with the music videos themselves in MP4 format, is available exclusively to purchasers at https://666.pictures.



Gay Satanism graphic art, collected and designed in the form of SatanArt collections, suitable for publication on paper and in book form, will reveal the aesthetics of Satanism and help Slut Sodomia in the development of gay Satanism around the world. Your purchase of graphic albums-collections of gay Satanism graphics SatanArt, in DOCX / PDF format, will support Slut Sodomia financially, and I will know that my work is in demand by people. Let the publication of SatanArt albums allow Satan to enter the souls of more people, let there be more Satanists and less evil from soulless critters.



To increase your level of spiritualization with Satan-Lucifer, you can use the music of SatanSongs and the visual art of the Gnostic LGBTQ+ Satanism (Gay Satanism) almanacs SatanArt.

THE COVERS OF SELECTED EDITIONS OF SATANART ALMANACS, COMPILED & PUBLISHED BY THE ANTICHRIST SLUT SODOMIA.




I AM A WITCH
I TURN TO SATAN
I DON'T HAVE SEX FOR PROCREATION
DESTROY
THE EGO
THE SELF
WHEN INJUSTICE
BECOMES LAW
RESISTANCE
BECOMES DUTY
Sacred Satanic Rights
S☆†☆N☆R†
S☆†☆NSONGS


Women are complete human beings not potential mothers
Motherhood is just an option
Satanic Paintings
Album SatanArt Nr. 23
Satanic Paintings
#40
BDSM entertainment for gay Satanists and MTF dickgirls. Sadism-Masochism. Volume I.
Satanic Paintings
#39
Satan is gay
Satanist Jesus of Nazareth in the Antichrist's Sacrilege and Blasphemy Caricatures. Satanic Icons of Jesus Christ. Volume I.
#26
PUTLER KAPUT!
Satanic Paintings
Gay Satanism Art Journal SatanArt Nr. 26
The album compiled by Antichrist Slut Sodomia
Satanic Paintings
#4
The depraved Demon Queen of Hell, Lilith – female lust incarnate. Volume I.
Satanic Paintings
#35
Black Magic of Satanism, Witchcraft Against the Forces of Evil. Surrealism. Volume I.
#31
Satanic Paintings
#32
Satanic Paintings
#25
Россия - это МЫ!!!
Satanic Paintings
Gay Satanism Art Journal SatanArt Nr. 25
The album compiled by Antichrist Slut Sodomia
SEX
You are my fragile gay Satanism, I am your hate

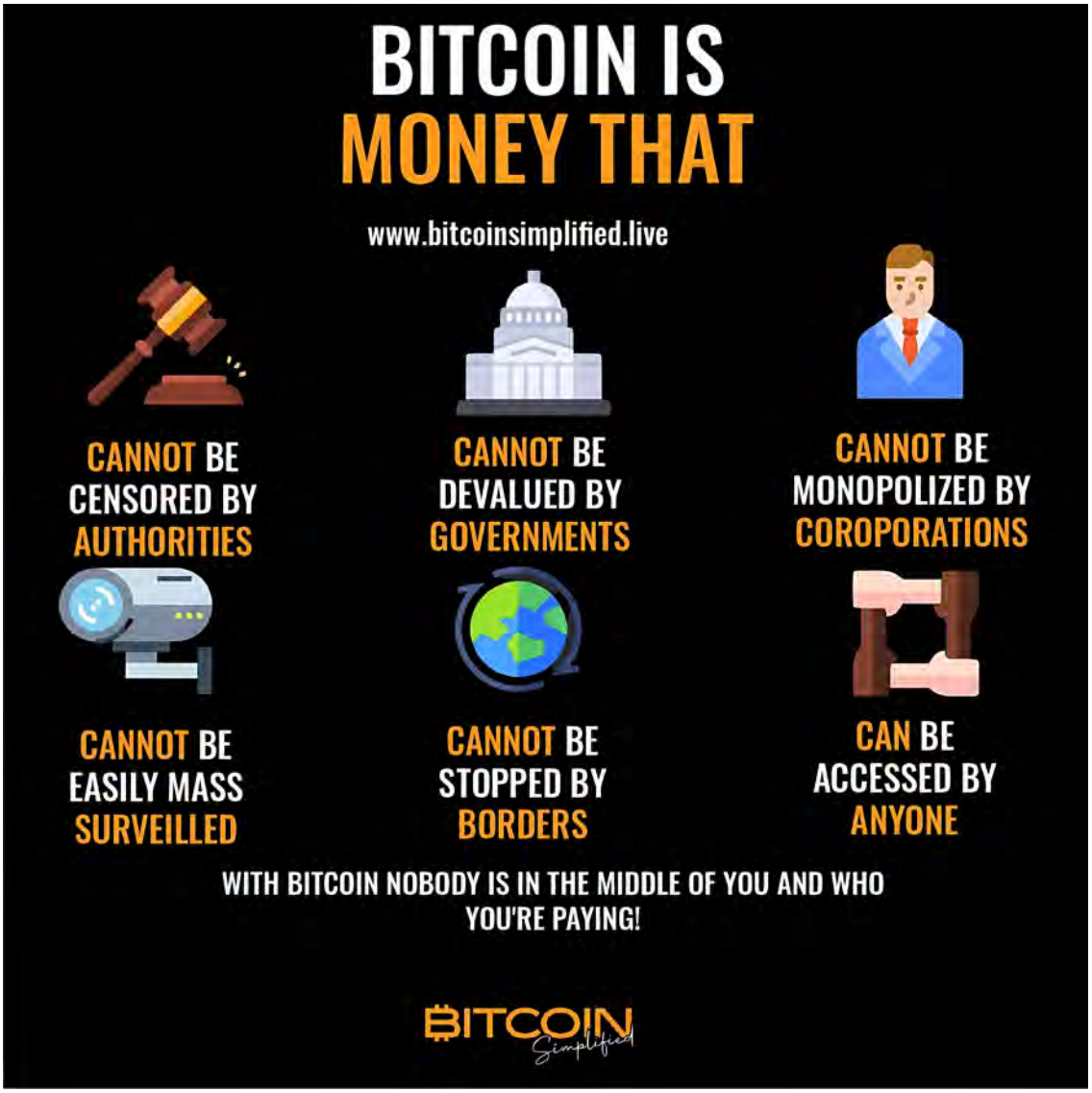




ABOUT THE DEVELOPMENT, IMPORTANCE AND USE OF CRYPTOCURRENCY

I am writing this chapter about the development, meaning and use of cryptocurrency in 2026. Now, cryptocurrencies, as a means of speculation, investment and payments, are already working quite well, although for most people on planet Earth, crypto-coins are more of a mysterious

phenomenon than an applied financial instrument. Slut Sodomia is very glad that a wonderful alternative to fiat money[13] issued and controlled by SOCG has appeared. The name of this alternative is cryptocurrencies, Bitcoin and all the altcoins of the world[14]. Cryptocurrency opens up enormous opportunities to get rid of the evil of SOCG on our planet Earth. It is control over material values that allows the SOCG to rule, mock people, dictate their laws and do various evils in our world (including wars, prisons and collecting tribute from the population). The material wealth of the SOCG is based on: power, evil and money. If the SOCG is stripped of its power over the financial control of money, it could significantly undermine the SOCG's power throughout the world. Cryptocurrencies operate outside of the SOCGs and do not need them.



[13] https://ru.wikipedia.org/wiki/Фидуциарные_деньги Wikipedia. Fiduciary (from the Latin fiducia - trust), fiat (from the Latin fiat - decree, instruction, “so be it”), symbolic, paper, credit, unsecured money - money not backed by gold and other precious metals, the nominal value of which is established and is guaranteed by the state regardless of the cost of the material used for their manufacture. As a rule, irredeemable for gold or silver. Often, fiduciary money is used as a means of payment on the basis of state laws obliging it to be accepted at face value. The value of fiduciary money is maintained by people's belief that they can exchange it for something of value. The decline in the authority of state power leads to a decrease in the purchasing power of fiduciary money, that is, to devaluation, “flight from money” (attempts to maintain its purchasing power through investment), etc.

[14] Bitcoin started the era of digital crypto assets in 2009. The shortcomings and limitations of the first cryptocurrency, as well as its open-source code, led to the fact that developers began to create other coins. They are called altcoins.

Lately (since about 2015), the evilest SOCG's have been trying to stick their ugly nose into the control of cryptocurrency, its circulation and use. SOCG began to choke cryptocurrency enthusiasts and large financial speculators in cryptocurrency around the world. SOCG of the USA and Europe require registration and verification of the identity of people who use cryptocurrency on public platforms online and offline. Evil really wants to take control of cryptocurrency, and thereby strangle people's financial freedom. Evil does not want people to leave the orbit of the influence of the SOCG over money. Evil wants to destroy the very idea of freedom of cryptocurrency and the anonymity of its users.

It is very bad that many financial speculators - exchanges, exchangers and crypto-wallets have followed the requirements of the SOCG and force users to play by their rules. It's very bad that among crypto enthusiasts there is little talk about refusing collaboration with the evil SOCG. More and more cryptocurrency circulation is becoming dependent on the evil of the SOCG and its directives.

I urge the community of cryptocurrency developers at any level not to collaborate with the state and not to obey their gangster rules. SOCG is simply an evil crook in the field of cryptocurrency technology who wants to rape and subjugate this technology and the users of this technology. Don't let the evil of SOCG deprive you of financial freedom and an alternative financial future outside of states and without states. This was a philosophical preface about cryptocurrency, let me move on to the practice of using crypto-coins.

For beginners, I recommend entering cryptocurrency by opening and creating a non-custodial crypto wallet, which allows you to ensure security and convenient management of your cryptocurrency. Such wallets provide users with complete control over their funds, eliminating the participation of third parties and minimizing the risks associated with hacking or fraud. A non-custodial wallet is a computer program and a type of cryptocurrency wallet in which only the owner has full control over his funds and private keys. The wallet does not store personal information and does not have access to assets. When you create a non-custodial wallet, you are usually given a private key or a seed phrase (a series of words that can be used to generate a private key). This information is not stored by third parties and it is important that you keep it secure. If you lose it, you will lose access to your funds and there is no way to recover it.



In 2024-2025, the most popular, convenient, reliable software crypto-wallets, in my subjective opinion, are the following non-custodial wallets:

1. Exodus https://www.exodus.com/

2. MetaMask https://metamask.io/

3. Trust Wallet https://trustwallet.com/

Install these programs (one or more), downloaded from official websites, on your computer and begin to master entering the new era of electronic money, outside of states. These programs allow you to buy cryptocurrency with fiat money (dollars, euros and other currencies), make payments to other people's cryptocurrency addresses, and receive payments to your crypto wallet. Installation of these programs is quite simple and available for the most popular operating systems. After successfully creating a crypto wallet, you can send some crypto coins to Slut Sodomia to the details provided in this document if you like Gay-Satanism and the work of Slut Sodomia. I will be happy, and you will check your crypto wallet in action 😊.

To enter the world of cryptocurrency, you can use online services called crypto exchanges. A crypto exchange is a less reliable means of storing cryptocurrency than non-custodial crypto wallets, but some people may find it easier to work with crypto exchanges. Access and work with crypto exchanges occurs through a computer Internet browser, like with any other sites. Please note that crypto exchanges have full control over your finances and can block your money, at the request of fascists from different countries. There are many crypto exchanges and Antichrist Slut Sodomia cannot guarantee which of them is the best, most reliable and convenient. I will recommend four crypto exchanges that have been operating for a long time and with the help of these exchanges you can send donations, donations or royalties in cryptocurrency to Antichrist Slut Sodomia:

Kraken. https://www.kraken.com

Kraken is an American cryptocurrency exchange founded in 2011. It was one of the first Bitcoin exchanges to be listed on Bloomberg Terminal.

Binance. https://www.binance.com

Binance is the world's leading cryptocurrency exchange, serving 235 million registered users in over 180 countries.

Coinbase. https://www.coinbase.com

Coinbase is one of the most well-known names in the crypto industry. Launched in 2012, it offers an intuitive and beginner-friendly platform for buying, selling, exchanging, and storing cryptocurrencies.

SwissBorg. https://swissborg.com

SwissBorg is Europe's #1 app for securely buying and selling cryptocurrency with low fees, available in 47 countries and 16 currencies.

Best Wallet. https://bestwallet.com

Best Wallet is a non-custodial app that offers wallet and exchange services in a single secure decentralized environment.

The methods recommended by Antichrist Slut Sodomia for selling, buying and transferring cryptocurrencies cooperate with states, i.e. with fascists and SOCG. I do not guarantee the reliability of these trading platforms. Crypto wallets and crypto exchanges require people to provide documents when registering, require them to show themselves through photo or video filming. Cryptocurrency exchanges implement a Know Your Customer (KYC) policy to comply with anti-money laundering (AML) and counter-terrorism financing (CTF) regulations, ensuring the legality of transactions and the safety of users. To register on a cryptocurrency exchange, you need to provide personal data, confirm your identity with documents and a selfie, and wait for approval to access all functions. Exactly the same story when registering in regular banks. On the one hand, it gets rid of scammers, but on the other hand, it is control by various SOCG and loss of anonymity. If I find

more anonymous and reliable options for making cryptocurrency transfers, I will write about it in the next versions of the documents.



GAY-SATANISM IN ENGLISH ON THE INTERNET



In this section, you will learn where to download and read the Modern LGBTQ+ grimoire "Gay Lust" in English, Satanic art albums SatanArt and collections of Satanic music albums from the Antichrist Slut Sodomia. The Modern Grimoire "Gay Lust" is intended for both experienced Satanists and beginner Satanists who want to deepen their spiritualization by Satan or even receive it. The Modern Grimoire "Gay Lust" is a navigator for a Satanist and a conceptual basis in the fight against the evil of our world.

Official Gay Satanism Website: https://666.pictures

SMALL VERSION of Gay Satanism Grimoire "Gay Lust" ENGLISH version PDF: http://tiny.cc/nz6v001

OR LONG URL https://www.slideshare.net/slideshow/grimoire-of-gay-satanism-gay-lust-by-antichrist-slutsodomia-the-book-of-satan-lgbt-satanism/284079295

LARGE VERSION of Gay Satanism Grimoire "Gay Lust" ENGLISH version PDF: http://tiny.cc/pz6v001

OR LONG URL https://www.slideshare.net/slideshow/the-book-by-antichrist-slut-sodomia-grimoire-of-gay-satanism-gay-lust-lgbtq-guide-book-of-satan/284079322

Gay Satanism VIDEO channel on TikTok. Please watch Horror art pictures of SatanArt albums in VIDEO FORMAT here at TikTok: https://www.tiktok.com/@satan_horror_art

Please watch SatanArt JPG IMAGES and SatanArt in VIDEO FORMAT here at Tumblr: https://www.tumblr.com/satanichorrorart

Please watch SatanArt JPG IMAGES and SatanArt in VIDEO FORMAT here at Flickr: https://www.flickr.com/photos/202821790@N04/albums

Please watch SatanArt SatanArt in JPG IMAGES at Pinterest https://nl.pinterest.com/horrorart0526/

Gay Satanism VIDEO channel on YouTube. Please watch Horror art pictures of SatanArt in 4K resolution at YouTube here: https://www.youtube.com/@Art-horror-pictures

Telegram “Satanic pictures horror art” Publishing some interesting fantazy satanic horror art pictures, drawings, videos, books https://t.me/satanicart

Telegram “Gay Satanism and Gay Lust E-Books” Publishing Grimoirs about Gay-Satanism, gay sexuality & LGBTQ+ satanic freedom eBook in PDF, DOCX formats for reading https://t.me/satan_books

Satanic Dark Surreal Art WordPress Site in English: https://horrorsatanart.wordpress.com/

Blogspot.com Blogger gay-satanism WEB-site about art of Christianity, Satanism and surreal dark fantasy. Graphics and video albums: https://satanismart.blogspot.com

Website about the Art of Entheogens for freedom & evil crushing: https://artenteogens.blogspot.com/

The Art of Satanism & Entheogens against the Evil of Fascism at YouTube: https://www.youtube.com/@SatanismEntheogens

The Art of Satanism & Entheogens against the Evil of Fascism at Vimeo: https://vimeo.com/user242768786

Blog WEB-site of the Art of Satanism & Entheogens against the Evil of Fascism: https://artentheogens.wordpress.com

Satanic music collections SatanSongs by Antichrist Slut Sodomia PDF, DOCX, 500 music tracks. Lyrics and posters: http://tiny.cc/0pao001

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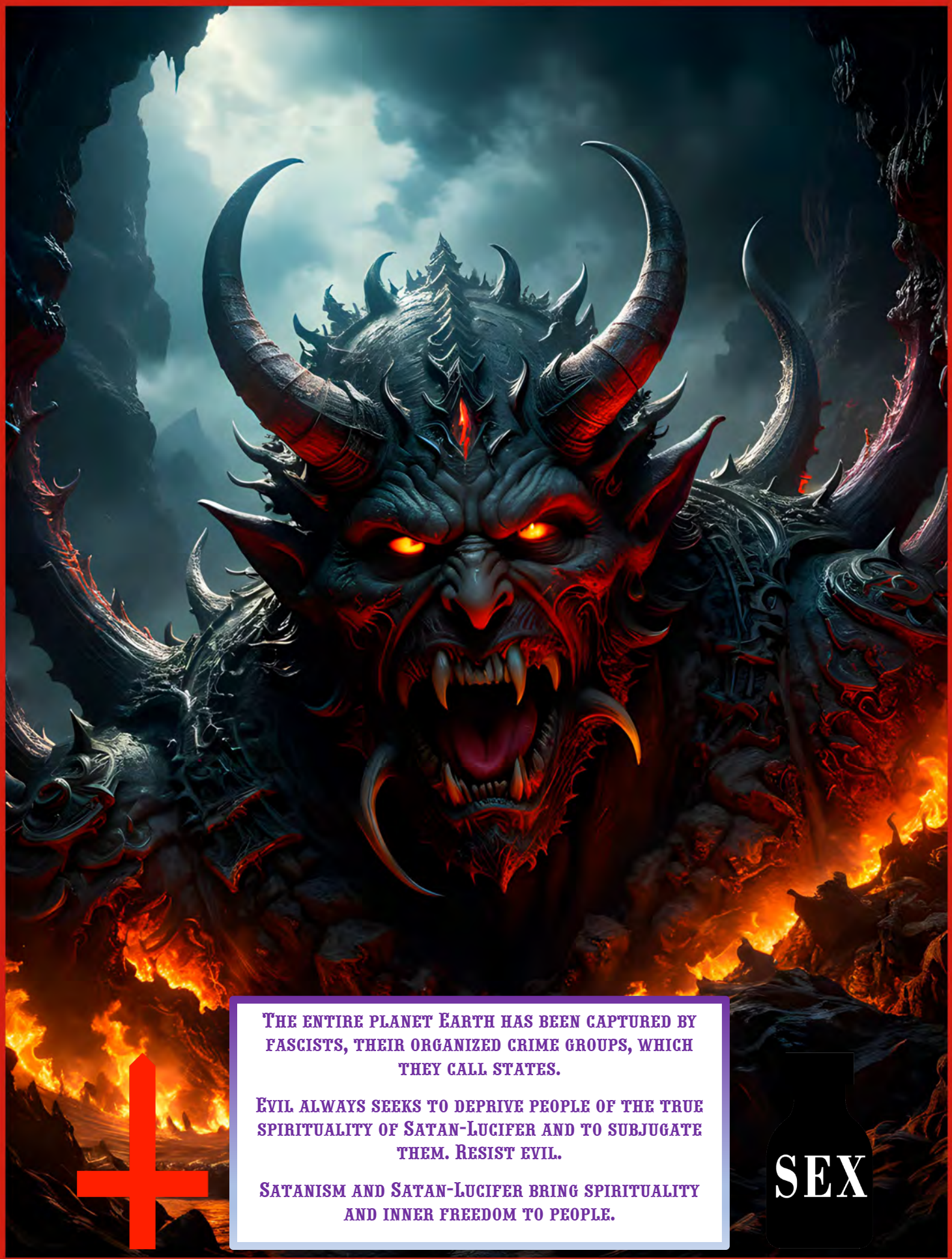
Thousands of years ago, Evil banished Lucifer-Satan from our world. This evil is called GOD and CRITTERS. GOD is the canon of evil, its model. CRITTERS are billions of organisms of the human species, deprived of the illumination of Satan's light.

Critters live in herds, supporting the evil emanating from state-organized crime groups (GOCGs) and the lies of RELIGIONS.


The entire planet Earth has been captured by fascists, their organized crime groups, which they call states.
Evil always seeks to deprive people of the true spirituality of Satan-Lucifer and to subjugate them. Resist evil.
Satanism and Satan-Lucifer bring spirituality and inner freedom to people.
SEX



Planet Earth is overpopulated, and most people are unenlightened biological organisms, inaccessible to the light of Satan-Lucifer and Satanism.

In these empty critters, instead of Satanism, evil appears and dwells. After the death of the body, evil goes to Hell to be subjected to informational quantum entropy. Do not create new, unnecessary, and superfluous people.



The surplus human offspring lives an animalistic life, and people are forced to be tiny little critters, living under the oppression of the evil of fascists and other critters. Reducing the number of people on planet Earth is an important step for the happiness and value of every person. To create Paradise on Earth, the number of hollow critters & their evil must be reduced.

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I dedicate this collection, *SatanArt No. 6*, to the Terrifying Satan. From a substantial number of successful illustrations. Slut Sodomia have selected the very best and most compelling pieces for you. Satan is depicted here as beautiful, sexual, perverse, wise, surreal, and terrifying. Wherever the spiritualization of Satan-Lucifer is absent, evil inevitably emerges in various guises and forms. Those wretched beings who reject this Satanic spiritualization propagate evil among humanity; they elect fascists and various dictators, and they join sects or religions that offer only a counterfeit spirituality, a hollow substitute for the true spiritualization of the EIQF (External Informational Quantum Field). All the accursed who have spurned Satanic spiritualization find themselves, upon death, in an afterlife, a different quantum dimension traditionally known as Hell. There is no such thing as Paradise; it is merely a sweet fairy tale concocted by religion for its "parishioners." In Hell, these wretched beings encounter quantum informational entropy. While those with the potential to become Satanists may choose that path, for true Satanists, Hell is a home, a place of euphoria and synergy with Satan-Lucifer. In this almanac, SatanArt No. 6: Satan as the Crusher, Tamer, and Destroyer of Evil (Volume 1), the Antichrist Slut Sodomia explores the quantum entropy of Hell through allegorical visual imagery. For the agents of evil, this quantum entropy represents a state of terror, a reckoning for their deeds and for their rejection of the light of Satan-Lucifer while in our world.

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