EULOGIES FOR EVERYONE

Eleven to Kill the Ten

Dissection's Reinkaos, Anti-Cosmic Satanism, and the Borrowed Goddess

Niall Liszt

Eulogies for Everyone
EulogiesForEveryone.com

November 15, 2026

Sunday Mourning: Special Edition. Annotated version.

Abstract

Dissection's *Reinkaos* (2006) is usually discussed in two registers: as a disappointing comeback album, and as an appendix to the criminal biography of its author, Jon Nödtveidt, convicted in 1998 as an accessory to the 1997 murder of Josef Ben Meddour in Gothenburg. This article reads the album as a third thing: a liturgical document of the Misanthropic Luciferian Order (MLO, later Temple of the Black Light), whose lyrics were co-written by the order's leading figure, Frater Nemidial. It first sets out the documented record of the album, its reception, the band's influence on Swedish black and melodic death metal, and the Keillers Park case, distinguishing court findings from police, press and scholarly interpretation. It then analyses the album's "Chaos-Gnostic" theology: an inverted Gnostic cosmology, a Qliphothic counter-Kabbalah of eleven against ten, and Egyptian and Mesopotamian material. Particular attention is given to the closing song, "Maha Kali," whose Śākta and tantric vocabulary is accurate in detail but inverted in structure: a nondual goddess theology is refitted to a dualism with a demiurge. Finally, the article places the album beside the twentieth-century Traditionalist and esoteric-Nazi uses of Hindu cyclical time (René Guénon, Julius Evola, Savitri Devi). No direct dependence of *Reinkaos* on Evola or Savitri Devi is documented, and none is claimed; a documented indirect lineage through the Order of Nine Angles is described as such. The comparison shows that borrowers of the same Hindu "clock" wanted opposite things from it.

Keywords: Dissection; *Reinkaos*; anti-cosmic Satanism; Misanthropic Luciferian Order; Temple of the Black Light; Qliphoth; Kālī; Kali Yuga; Savitri Devi; Julius Evola; black metal; reception of Hinduism

1. Introduction

Reinkaos, the third and final studio album by the Swedish band Dissection, was released on 30 April 2006 by the band's own label, Black Horizon Music, with The End Records in North America (Encyclopaedia Metallum n.d.). In May the band announced its dissolution; it played its last concert in Stockholm on 24 June; and in August its founder, Jon Nödtveidt (1975-2006), died by suicide (Blabbermouth.net 2006a; Dagens Nyheter 2006). Writing on the album has concentrated on its musical departure from *The Somberlain* (1993) and *Storm of the Light's Bane* (1995), and on Nödtveidt's 1998 conviction. Less attention has been paid to what the lyrics say about the cosmos, where that cosmology comes from, and how it uses material taken from Jewish, Egyptian and, above all, Hindu sources.

This article does three things. Section 2 summarises the album and its reception. Section 3 sets out what is documented about Nödtveidt's role in extreme metal and about the Keillers Park murder, and what remains interpretation. Sections 4 to 6 read the lyrics as theology, with particular attention to the

Hindu material, and set them beside twentieth-century esoteric uses of Hindu cyclical time. A methodological note: lyrics are quoted from the album booklet as transcribed in Encyclopaedia Metallum and are quoted sparingly. Where a claim rests on a secondary summary of a source not consulted directly, this is stated.

2. The album and its reception

The album runs to eleven tracks and about forty-three minutes. Nödtveidt performed lead vocals and guitars, Set Teitan guitars and backing vocals, and Tomas Asklund drums; Brice Leclercq is credited as a session bassist, Erik Danielsson (Watain) and Whiplasher (Deathstars) as backing vocalists, and "Nyx 218" as female vocalist on "Maha Kali." The album was recorded at Black Syndicate Studios, Stockholm, and produced by the band with Nightmare Industries (Emil Nödtveidt). The booklet credits lyrics to Frater Nemidial; the release notes state that all songs were written by Nödtveidt and Frater Nemidial and that "esoteric expressions" were taken from *Liber Azerate* and the teachings of the MLO (Encyclopaedia Metallum n.d.).

Musically the album abandons the fast, tremolo-driven melodic black metal of *Storm of the Light's Bane* for mid-paced, groove-based songs closer to heavy metal and to mid-1990s Gothenburg melodic death metal. Contemporary reviews were mostly negative. Blabbermouth.net (2006b) rated it 3/10 and described "dull, dated sounding Swede-metal castoffs"; Chronicles of Chaos gave 6/10 (Smit 2006); Rivadavia (n.d.) at AllMusic judged its "only glaring weakness" to be "being so inherently dated." In a later defence, Chris Dick (2011) acknowledged that it was "largely panned by critics and booed by fans" and argued that "*Reinkaos* is a hard rock album," written largely in prison and in isolation from the scene. Nödtveidt, announcing the split, called it "a truly Satanic record blessed by the dark gods" and said he had "reached the limitations of music as a tool for expressing what I want to express" (Blabbermouth.net 2006a).

The present author's assessment, given at greater length in the web version, is that the consensus ranking below *Storm of the Light's Bane* is correct, but that the album's tidiness and catchiness follow from its function. It is designed as a set of hymns.

3. Nödtveidt, influence, and the Keillers Park case

3.1 Songwriter and influence

Nödtveidt founded Dissection in Strömstad in 1989 and was its principal songwriter. From 1993 the band was based in Gothenburg, where it shared a rehearsal room with At the Gates, and in 1996 it toured North America with At the Gates and Morbid Angel. Ekeroth (2008) credits the band with developing "their own melancholic and atmospheric death metal style," and reports that Tomas Lindberg of At the Gates counts Dissection within the Gothenburg scene (cited via secondary

summary). AllMusic calls *Storm of the Light's Bane* "a landmark in the melodic black/death metal genre"; Metal Injection begins its history of blackened melodic death metal with the band (Andrew 2015); and *Decibel* identified Thulcandra as the most faithful of a line of "Dissection clones" (Decibel n.d.). The band's influence on both black metal and melodic death metal is therefore well attested.

3.2 The MLO

The Misanthropic Luciferian Order was formed in Gothenburg in 1995 by a handful of black metal enthusiasts. Its leading figure, known as Vlad and, as an author, Frater Nemidial, is generally credited with its writings, beginning with *Liber Azerate* (2002). Nödtveidt joined early, by his own account in 1995. The group never had more than a few members and was renamed the Temple of the Black Light after Nödtveidt's death (Linjamaa 2023; Introvigne 2016, 509; Metal Centre 2003).

3.3 The murder of Josef Ben Meddour

The following summary relies on the account published by the investigating officer, Lars Ohlin (2012 [1999]), as summarised in secondary sources, together with Swedish press reporting and Linjamaa (2023). Josef Ben Meddour (also spelled Meddaour), an Algerian national who had lived in Sweden for about ten years, aged 36 according to the police and 37 in most newspapers, was shot twice, in the back and the head, in Keillers Park on Ramberget, Gothenburg, in the early hours of 22 July 1997. His body was found the following afternoon. The case was solved in December 1997, when Vlad's girlfriend reported him for abuse and told police he had confessed to the killing. Both men confessed, and each named the other as the person who fired the shots. On 6 July 1998 the Gothenburg District Court convicted Vlad of murder (ten years) and Nödtveidt of accessory to murder and illegal possession of a weapon (eight years). On 25 September 1998 the Court of Appeal for Western Sweden raised Nödtveidt's sentence to ten years. Both were released in 2004 (Sveriges Radio P3 2013; Sigvardsson 2006a; Expressen 2004).

On motive, the record must be stated carefully. The court did not establish one. According to Ohlin, Nödtveidt described the killing in an early interrogation as "a sacrifice to Satan," and later retracted this. The police registered the killing as a hate crime, and Ohlin judged homophobia a major factor. Aftonbladet stated in 2006 that Ben Meddour was killed because of his sexual orientation (Sigvardsson 2006a). Linjamaa (2023) records that both men reported disgust at Ben Meddour's sexual orientation and concludes that the relative weight of MLO doctrine and "extreme homophobia" is "hard to determine." Introvigne (2025) describes the victim as "randomly chosen" and states that the men admitted planning a sacrifice; this goes beyond Ohlin's account of a retracted statement and is noted as a divergence. Asked by Expressen in 2004 whether he was a racist, Nödtveidt replied that he "really" was not; he declined to discuss the killing out of respect for the victim's relatives, and said he was "not proud" of it (Expressen 2004, author's translation). He did not, in that interview, address homophobia. Ben Meddour was buried in Algiers.

3.4 Stated views and death

Nödtveidt described himself in 2003 as an anti-cosmic Satanist who believed "in the total extinction of cosmic order, the Day of Wrath (The Great Dissolution, Mahapralaya, Ragnarök)," and wrote that the doctrine "is not for the apathetic masses. It is for the secret elite" (Metal Centre 2003). In 2004 he told Expressen that Satan represented for him "the ultimate goodness and freedom" and the creator of this world "the ultimate evil" (Expressen 2004, author's translation). In 2003 he told the fanzine *Slayer* that the Satanist "chooses death before dishonor," and that ending one's life out of misery was "completely un-Satanic" (quoted in Blabbermouth.net 2006c). He died in his flat in Hässelby, Stockholm; the band dated his death to 13 August 2006, and the press reported that he was found on 16 August within a ring of candles with a book before him, which Set Teitan identified as a Satanic grimoire rather than LaVey's *Satanic Bible* (Sigvardsson 2006b; Dagens Nyheter 2006; Introvigne 2016, 509). Introvigne (2025) interprets the suicide as a planned ritual act; that interpretation is not adjudicated here.

4. "Eleven to kill the ten": Chaos-Gnosticism in the lyrics

The MLO's self-description, "Chaos-Gnosticism," inverts the ancient Gnostic myth. In the classical systems the material cosmos is the work of an ignorant demiurge, whose archons imprison a divine spark that seeks to return to the pleroma of light. The MLO keeps the demiurge, the archons and the prison, but locates the origin and goal of the self in a pre-cosmic, "acausal" Chaos, so that liberation means the dissolution of the cosmos rather than ascent from it (Linjamaa 2023; Linjamaa and Olsson 2023). Linjamaa and Olsson (2023) argue that the group's idea of "Gnosticism" closely follows modern scholarly constructions of the category. *Liber Azerate* opens with a confession pledging the believer to sacrifice "my enemies' and if need be, my own blood" to hasten the change of aeons (Linjamaa 2023, author's translation of the Swedish).

The lyrics put the doctrine into song directly. "Xeper-i-Set" seeks to "crush the archon's cosmic lie"; "Starless Aeon" imagines acausal flames "erasing all signs of the demiurge's crime." The central numerical image is in "Beyond the Horizon": "Eleven to Kill the Ten." In Kabbalah the ten *sefirot* structure the divine life, and a "left side," the *sitra ahra*, contains the *qliphoth*, the "shells" of evil. MLO doctrine sets eleven anti-cosmic powers against the ten (Introvigne 2025), names the governing principle Azerate, and gives it the value 218, which sums to eleven; hence "Current 218," the track "Nexion 218," and the singer "Nyx 218" (Linjamaa 2023). "Starless Aeon" invokes Daath and "Kliffotic forces" that "will usurp the tree of cosmic lies."

The sources are real, though they are rearranged. "Black Dragon" lists Tohu and Tehom (Genesis 1:2), Theli (the cosmic dragon of *Sefer Yetzirah*), Leviathan, and Tanin'iver, the "blind dragon" of Isaac ha-Kohen's thirteenth-century *Treatise on the Left Emanation*, who serves as intermediary between Samael and Lilith (Dan 1986). "Dark Mother Divine" calls Lilith *Ishet Zenunim*, a Zoharic epithet. "Nexion 218" consists of the formula "Zazas Zazas Nasatanada Zazas," which Crowley recorded in *The Vision*

and the Voice as a traditional formula for opening the Abyss (Crowley 1998). "Starless Aeon" adapts the medieval sequence *Dies irae*, replacing *solvet saeclum in favilla* ("will dissolve the world in ash") with *solvet cosmos*. That single substitution states the whole programme. The same song invokes "Aeshma-Diva," the Avestan wrath-demon Aēšma, a *daēva*. In the Iranian tradition the word for "god" became a word for "demon," the opposite of its Sanskrit cognate *deva*.

Some borrowings do not fit their sources. "Xeper-i-Set" enlists Set and Apep together against "Ra's creation," but in Egyptian sources one of Seth's defining roles is to stand at the prow of the solar barque and repel Apophis (te Velde 1967, 99-108). The term *Xeper* (Egyptian *ḫpr*, "to come into being") reached modern esotericism through Michael Aquino's Temple of Set, founded in 1975 (Granholm 2009). Finally, *nexion* and the *acausal* are central technical terms in the Order of Nine Angles (Monette 2015), and Linjamaa (2023) lists the Order of Nine Angles among the MLO's sources. This point matters in Section 6.

5. The borrowed goddess: "Maha Kali"

"Maha Kali," the album's closing song (first issued as a single in 2004), is its most sustained engagement with a living religion. Its Hindu vocabulary is accurate in detail.

Kālī's first full mythological appearance is in the *Devī Māhātmya* (c. sixth century CE, transmitted within the *Mārkaṇḍeya Purāṇa*). In chapter 7 she springs from the brow of the Goddess, dark with wrath, to destroy Caṇḍa and Muṇḍa, earning the name Cāmuṇḍā; in chapter 8 she drinks the blood of Raktabīja, whose every drop would otherwise spawn a new demon (Coburn 1991; Kinsley 1986). Her name, the feminine of *kāla*, means "the black one" and associates her with all-devouring time (Kinsley 1975). The lyric "Kalika, Black Tongue of Fire" reflects the *Muṇḍaka Upaniṣad* (1.2.4), where Kālī is the first of the seven flickering tongues of Agni (Olivelle 1996). "Smashana Kali" names the cremation-ground form of the goddess. The song also quotes, in an unidentified English translation, a song attributed to the Bengali poet Rāmprasād Sen (c. 1718-1775), in which the poet makes his heart a cremation ground so that Kālī may dance there. "At your left hand" alludes to *vāmācāra*, the left-hand practice of certain tantric lineages. Theosophists took the term into English in the 1880s as a name for black magic, and later Left-Hand Path occultists reclaimed it, including the Swedish order Dragon Rouge studied by Granholm (2014). "The serpent power is rising up my spine" in "Internal Fire" refers to kundalini, the subject of John Woodroffe's *The Serpent Power* (1919), the principal channel of tantra into Western esotericism (Urban 2003). "I cut my own throat" recalls Chinnamastā, the self-decapitating goddess among the Mahāvidyās (Kinsley 1997).

Two features are not Hindu. "Virgin, mother, whore and crone" adapts the neo-pagan Triple Goddess that descends from Graves (1948). More fundamental is the cosmology. In Śākta theology, where the Goddess is ultimate reality, there is no demiurge: the world is the Goddess's own power and play, which

conceal and reveal her at once. Kālī destroys, and she also creates and sustains. Purāṇic dissolution (*pralaya*, and the *mahāpralaya* at the end of Brahmā's lifetime) is followed by renewed creation (Wilson 1840, book 6). In Rāmprasād's devotional idiom, and in the later tradition of Ramakrishna, the fierce goddess is first of all Mother, approached with a child's mixture of terror, intimacy and complaint (Nathan and Seely 1982; McDermott and Kripal 2003). Her iconography includes the gesture of fearlessness (*abhaya mudrā*). "Maha Kali" keeps the vocabulary and the ferocity but sets them inside a Gnostic dualism. Liberation becomes the cremation of the world ("I shall cremate this world and set my essence free") rather than the burning away of ego that the cremation-ground image means in its devotional setting. The pattern is old. Western representations of Kālī have favoured the murderous image, from colonial accounts of "Thuggee" to *Indiana Jones and the Temple of Doom* (McDermott and Kripal 2003). *Reinkaos* is far better informed than those representations and makes the same selection.

6. The wheel: Hindu time and its twentieth-century borrowers

Puranic cosmology describes four declining ages, of which the last is the Kali Yuga, conventionally dated from 3102 BCE. Its name comes from Sanskrit *kali*, the losing throw at dice (Turner 1962-1966, s.v. *kali*), a word distinct from the goddess's name *Kālī*. At the end of the age Viṣṇu descends as Kalki, and the cycle returns to an age of truth (Wilson 1840, 4.24; *Bhāgavata Purāṇa* 12.2).

In the twentieth century this cyclical schema was turned into politics. René Guénon (1927) described the modern West as living in the Kali Yuga. Julius Evola built *Revolt Against the Modern World* (1934) on the same decline, wrote a doctrine of "spiritual racism" (1941), and in *The Yoga of Power* (1949) argued that tantra, as a path of power, was the method suited to a dark age. Urban (2006, chap. 5) traces the influence of that reading on the European right. Savitri Devi (Maximiani Portas, 1905-1982) emigrated to India in the 1930s, married a Brahmin, and in *The Lightning and the Sun* (1958) presented Hitler as a "man against time" and an avatar of Viṣṇu, anticipating Kalki. The same book praises the "grand-scale exterminators" of history as "human likenesses of great Mahakala" (Savitri Devi 1958; Goodrick-Clarke 1998; 2002, chaps. 3 and 5). The same circles appropriated the swastika and the term "Aryan," against the warning of Max Müller (1888), who declared that an ethnologist who spoke of "Aryan race, Aryan blood, Aryan eyes and hair" was as great a sinner as a linguist who spoke of "a dolichocephalic dictionary."

No credible source consulted shows that Nödtveidt, Frater Nemidial, or *Reinkaos* drew on Evola or Savitri Devi, and no such dependence is claimed here. What can be documented is an indirect lineage. David Myatt, whom Goodrick-Clarke (2002) associates with the Order of Nine Angles, was introduced to *The Lightning and the Sun* and heavily influenced by it (Goodrick-Clarke 2002; Senholt 2013). The Order of Nine Angles' technical vocabulary of *nexion* and *acausal* appears on *Reinkaos*.

Linjamaa (2023) lists the Order of Nine Angles among the MLO's sources, and reports Fredrik Gregorius's observation of Nietzschean and National Socialist ideals in early-1990s Norwegian and western Swedish black metal Satanism. This is a shared genealogy of vocabulary, not evidence of shared politics.

The comparison is most useful where the traditions diverge. Evola and Savitri Devi wanted the wheel to turn, through the Kali Yuga toward a restored golden age. The MLO wants the wheel destroyed: "The snake will completely devour itself," runs "Starless Aeon," "putting an end to the cycle of time." Both borrow the Hindu clock. The Traditionalists want to wind it forward, and the Chaos-Gnostics want to break it. The Purāṇic and Śākta sources, themselves various and debated in their own commentarial traditions, ask for neither.

7. Conclusion

Reinkaos is musically weaker than its two predecessors and theologically more interesting than either. Its lyrics show careful study of Kabbalistic, Egyptian, Avestan and Hindu material. That material is then placed in a Gnostic dualism that several of the source traditions do not share and in places contradict. The song "Maha Kali" shows the method most clearly: a nondual goddess of destruction and renewal is reduced to the destructive half. The album's link to twentieth-century esoteric uses of Hindu time runs through vocabulary that travelled by way of the Order of Nine Angles. It is a genealogy and not a citation. The aims differ: restoration in the Traditionalist case, annihilation in the Chaos-Gnostic one. Any account of the album should keep in view that the order which produced this theology was also the setting of the killing of Josef Ben Meddour.

Note on sources. English Wikipedia articles on Dissection, Nödtveidt, *Reinkaos*, the Keillers Park murder, Savitri Devi and Evola were used as finding aids only. Ohlin (2012), Ekeroth (2008), Hilton (2006) and the P3 documentary were consulted through secondary summaries and are flagged in the verification notes. Translations from Swedish are the author's.

References

Andrew, J. 2015. "Blackened Melodic Death Metal: A History Lesson." *Metal Injection*, February 19, 2015. https://metalinjection.net/lists/blackened-melodic-death-metal-a-history-lesson/2.

Blabbermouth.net. 2006a. "Dissection Announce Plans to Split: 'We Have Reached the Ending Chapter.'" May 22, 2006. https://blabbermouth.net/news/dissection-announce-plans-to-split-we-have-reached-the-ending-chapter.

Blabbermouth.net. 2006b. "Dissection: *Reinkaos*." Review. June 5, 2006. https://blabbermouth.net/reviews/reinkaos.

Blabbermouth.net. 2006c. "Dissection's Jon Nödtveidt: 'The Satanist Chooses Death Before Dishonor.'" August 18, 2006.

Coburn, Thomas B. 1991. *Encountering the Goddess: A Translation of the Devī-Māhātmya and a Study of Its Interpretation.* Albany: State University of New York Press.

Crowley, Aleister. 1998. *The Vision and the Voice, with Commentary and Other Papers.* Edited by Hymenaeus Beta. York Beach, ME: Weiser. Originally published 1911.

Dagens Nyheter. 2006. "Metalsångare tog sitt liv." August 19, 2006. https://www.dn.se/kultur-noje/musik/metalsangare-tog-sitt-liv/.

Dan, Joseph, ed. 1986. *The Early Kabbalah.* Translated by Ronald C. Kiener. New York: Paulist Press.

Decibel. n.d. "Top 5 Dissection Clones." *Decibel Magazine.* Archived March 25, 2016. https://web.archive.org/web/20160325001026/http://decibelmagazine.com/featured/36966/.

Dick, Chris. 2011. "Justify Your Shitty Taste: Dissection's *Reinkaos*." *Decibel Magazine*, April 13, 2011. Archived at https://web.archive.org/web/20131205073033/http://www.decibelmagazine.com/featured/justify-your-shitty-taste-dissections-reinkaos/.

Dissection. 2006. *Reinkaos.* Black Horizon Music BHM001 / The End Records TE067. Compact disc.

Ekeroth, Daniel. 2008. *Swedish Death Metal.* Brooklyn, NY: Bazillion Points.

Encyclopaedia Metallum. n.d. "Dissection: *Reinkaos*." Accessed November 15, 2026. https://www.metal-archives.com/albums/Dissection/Reinkaos/108787.

Evola, Julius. 1934. *Rivolta contro il mondo moderno.* Milan: Hoepli. English translation: *Revolt Against the Modern World*, Rochester, VT: Inner Traditions, 1995.

Evola, Julius. 1941. *Sintesi di dottrina della razza.* Milan: Hoepli.

Evola, Julius. 1949. *Lo yoga della potenza.* Milan: Bocca. English translation: *The Yoga of Power*, Rochester, VT: Inner Traditions, 1992.

Expressen. 2004. "'Jag är inte stolt.'" September 22, 2004. https://www.expressen.se/nyheter/jag-ar-inte-stolt/.

Goodrick-Clarke, Nicholas. 1998. *Hitler's Priestess: Savitri Devi, the Hindu-Aryan Myth, and Neo-Nazism.* New York: New York University Press.

Goodrick-Clarke, Nicholas. 2002. *Black Sun: Aryan Cults, Esoteric Nazism, and the Politics of Identity.* New York: New York University Press.

Granholm, Kennet. 2009. "Embracing Others than Satan: The Multiple Princes of Darkness in the Left-Hand Path Milieu." In *Contemporary Religious Satanism: A Critical Anthology*, edited by Jesper Aagaard Petersen, 85-101. Farnham: Ashgate.

Granholm, Kennet. 2014. *Dark Enlightenment: The Historical, Sociological, and Discursive Contexts of Contemporary Esoteric Magic.* Aries Book Series 18. Leiden: Brill.

Graves, Robert. 1948. *The White Goddess: A Historical Grammar of Poetic Myth.* London: Faber and Faber.

Guénon, René. 1927. *La crise du monde moderne.* Paris: Bossard.

Hilton, Johan. 2006. *No tears for queers: Ett reportage om män, bögar och hatbrott.* New ed. Stockholm: Atlas.

Introvigne, Massimo. 2016. *Satanism: A Social History.* Leiden: Brill.

Introvigne, Massimo. 2025. "Religion, Esotericism, and Suicide. 5. Jon Nödtveidt and the Misanthropic Luciferian Order." *Bitter Winter*, September 17, 2025. https://bitterwinter.org/religion-esotericism-and-suicide-5-jon-nodtveidt/.

Kinsley, David R. 1975. *The Sword and the Flute: Kālī and Kṛṣṇa, Dark Visions of the Terrible and the Sublime in Hindu Mythology.* Berkeley: University of California Press.

Kinsley, David R. 1986. *Hindu Goddesses: Visions of the Divine Feminine in the Hindu Religious Tradition.* Berkeley: University of California Press.

Kinsley, David R. 1997. *Tantric Visions of the Divine Feminine: The Ten Mahāvidyās.* Berkeley: University of California Press.

Linjamaa, Paul. 2023. "Misanthropic Luciferian Order." World Religions and Spirituality Project, September 30, 2023. https://wrldrels.org/2023/09/30/22145/.

Linjamaa, Paul, and Johnny Olsson. 2023. "Chaos Untold: The Use of Gnosticism in the Misanthropic Luciferian Order (MLO)." *Nova Religio* 27 (1): 29-50. https://doi.org/10.1525/nr.2023.27.1.29.

McDermott, Rachel Fell, and Jeffrey J. Kripal, eds. 2003. *Encountering Kālī: In the Margins, at the Center, in the West.* Berkeley: University of California Press.

Metal Centre. 2003. "Dissection: Interview with Jon Nödtveidt." June 2003. https://www.metalcentre.com/2003/06/dissection-interview-with-jon-nodtveidt/.

Monette, Connell R. 2015. *Mysticism in the 21st Century.* 2nd ed. Wilsonville, OR: Sirius Academic Press.

Müller, F. Max. 1888. *Biographies of Words and the Home of the Aryas.* London: Longmans, Green.

Nathan, Leonard, and Clinton Seely, trans. 1982. *Grace and Mercy in Her Wild Hair: Selected Poems to the Mother Goddess, by Ramprasad Sen.* Boulder, CO: Great Eastern.

Ohlin, Lars. 2012. "Satanistmordet i Keillers park." *Veckans brott*, no. 31. Originally published in *Nordisk kriminalkrönika* 1999. Consulted through secondary summaries.

Olivelle, Patrick, trans. 1996. *Upaniṣads.* Oxford World's Classics. Oxford: Oxford University Press.

Rivadavia, Eduardo. n.d. "Dissection, *Reinkaos*." Review. AllMusic. Accessed November 15, 2026. https://www.allmusic.com/album/mw0000426055.

Savitri Devi. 1958. *The Lightning and the Sun.* Calcutta: Temple Press.

Senholt, Jacob C. 2013. "Secret Identities in the Sinister Tradition: Political Esotericism and the Convergence of Radical Islam, Satanism, and National Socialism in the Order of Nine Angles." In *The Devil's Party: Satanism in Modernity*, edited by Per Faxneld and Jesper Aagaard Petersen, 250-274. Oxford: Oxford University Press.

Sigvardsson, Kajsa. 2006a. "Han fick tio år för medhjälp till 'satanistmordet.'" *Aftonbladet*, August 19, 2006. https://www.aftonbladet.se/nyheter/a/kawAwL/han-fick-tio-ar-for-medhjalp-till-satanistmordet.

Sigvardsson, Kajsa. 2006b. "Hittad död hemma." *Aftonbladet*, August 19, 2006. Consulted through secondary citation.

Smit, Jackie. 2006. "Dissection, *Reinkaos*." Review. *Chronicles of Chaos*, May 15, 2006.

Sveriges Radio P3. 2013. "Mordet i Keillers park." *P3 Dokumentär*, March 24, 2013. Consulted through secondary summaries.

te Velde, Herman. 1967. *Seth, God of Confusion: A Study of His Role in Egyptian Mythology and Religion.* Leiden: Brill.

Turner, Ralph L. 1962-1966. *A Comparative Dictionary of the Indo-Aryan Languages.* London: Oxford University Press. Digital edition, Digital South Asia Library, University of Chicago.

Urban, Hugh B. 2003. *Tantra: Sex, Secrecy, Politics, and Power in the Study of Religion.* Berkeley: University of California Press.

Urban, Hugh B. 2006. *Magia Sexualis: Sex, Magic, and Liberation in Modern Western Esotericism.* Berkeley: University of California Press.

Wilson, H. H., trans. 1840. *The Vishnu Purana: A System of Hindu Mythology and Tradition.* London: John Murray.

Woodroffe, John [Arthur Avalon]. 1919. *The Serpent Power.* London: Luzac.