

The Necronomicon Everything You Never Wanted To Know

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The Lurker on the Threshold of Interpretation

The publication of hoax editions of the *Necronomicon* -- a fictional work used as a prop in the weird fiction of Howard Phillips Lovecraft and other writers -- may seem a simple matter. On closer examination this may no longer appear to be the case. It is not merely a question of the self-denying hoax -- for the hoax versions are all either admitted spoofs, or indicate their nature as hoax by internal evidence -- it is not merely that a hoax must not present itself as a hoax, in order for it to actually function as a hoax. Instead, the subject opens up onto a field that Gérard Genette has termed the *paratext*: roughly, the manner in which one text influences the interpretation of another text. The paratext may be a *peritext*, which appears alongside the text -- examples include the title, author's name, preface, introduction, and so forth; or it may be an *epitext*, which appears in a physical location not directly connected to the text. Genette explains that "More than a boundary or a sealed border, the paratext is, rather, a *threshold*, or -- a word Borges used apropos of a preface -- a 'vestibule' that offers the world at large the possibility of either stepping inside or turning back" (2). Where the epitext is concerned, moreover, the paratext displays a "potential for indefinite diffusion" (346) as more and more texts become mutually relevant and interconnected. It is evidently this problematic which study of the hoax *Necronomicons* provides data for.

Before attempting to tackle the hoax editions of the *Necronomicon* themselves, it should be informative to observe how the subject is prefigured in Lovecraft's own work. Lovecraft saw the weird tale as itself necessarily similar to a hoax -- in a letter to Clark Ashton Smith dated October 17, 1930, he says: "My own rule is that no weird story can truly produce terror unless it is devised with all the care & verisimilitude of an actual *hoax*. The author must forget all about 'short story technique', & build up a stark, simple account, full of homely corroborative details, just as if he were actually trying to 'put across' a

deception in real life -- a deception clever enough to make adults believe it. My own attitude in writing is always that of the hoax-weaver. One part of my mind tries to concoct something realistic & coherent enough to fool the rest of my mind & make me swallow the marvel as the late Camille Flammarion used to swallow the ghost & revenant yarns unloaded on him by fakers & neurotics. For the time being I try to forget formal literature, & simply devise a lie as carefully as a crooked witness prepares a line of testimony with cross-examining lawyers in his mind. . . . This ideal became a conscious one with me about the 'Cthulhu' period . . ." (SL III, 193) In short, the weird tale is devised as a hoax but it is not presented as one, which effectively means that it is merely devised to be *like* a hoax. The difference comes from the concrete speech-act that sets the text adrift in the world. A hoax that is presented as a hoax, that presents itself as a hoax, is no longer a hoax, but while an actual hoax is not presented as a hoax, neither is a work of fiction presented as a hoax -- but in the latter case this precondition for the hoax prevents it from functioning as a hoax. But then the "care & verisimilitude of an actual *hoax*" may create the suspicion in the reader that the tale is a fictionalized version of real events, and in effect an inverse hoax presenting reality as fiction rather than the other way around.

The possibility that such a fiction may be taken for reality is not all that remote, considering that even a seasoned "skeptical" like James Randi has included entries in his *Encyclopedia of Claims, Frauds, and Hoaxes of the Occult and Supernatural* which appear to take the historical existence of the *Necronomicon* as a mediaeval grimoire as uncontested fact (110-11, 159). He may, on the other hand, have intended these entries tongue-in-cheek, as the book does contain the occasional witticism, such as an entry on "Martinet Jardinier" which is actually a spoof based on Martin Gardner. If so, these arid attempts at humor are remarkably out of place in something apparently intended as a serious reference work. Likewise, it is interesting to note that the Cthulhu Mythos genre would later incorporate the idea that Lovecraft had disguised fact as fiction as one of its abiding clichés. An interesting example occurs in Robert Shea and Robert Anton Wilson's *Illuminatus!* trilogy, in

which a character inquires of Lovecraft "In 'The Case of Charles Dexter Ward' you quote a formula from Eliphas Levi's *History of Magic*. But you don't quote it in full. Why not?" and Lovecraft responds that "One doesn't have to believe in Santa Claus to recognize that people will exchange presents at Christmas time. One doesn't have to believe in Yog-Sothoth, the Eater of Souls, to realize how people will act who do hold that belief. It is not my intent, in any of my writings, to provide information that will lead even one unbalanced reader to try experiments that will result in the loss of human life" (331-32). In fact, Lovecraft employed even more caution than this passage implies, as he never published *The Case of Charles Dexter Ward* in any form. Elsewhere in the trilogy a scholar researching Lovecraft and other weird fiction writers explicitly states our theme:

The usual hoax: fiction presented as fact. This hoax described here opposite to this: fact presented as fiction (296; italics in original).

To complete the cycle, we need only a work of fiction that describes these prior works of fiction, which describe Lovecraft as presenting fact in the guise of fiction, as themselves presenting fact in the guise of fiction -- by some who believes that this is in fact true.

This ambivalent fiction-presented-as-fact vs. fact-presented-as-fiction status is put into play in "The Haunter in the Dark". The tale is told from the viewpoint of an anonymous narrator, who devotes the majority of the story to a paraphrase of the diary of Robert Blake, a young fantasiste, and most of the rest to paraphrases of supplementary accounts from other witnesses and newspaper stories. The narrator, however, does not accept Blake's word for the events he describes. He begins with the assertion that "Cautious investigators will hesitate to challenge the common belief that Robert Blake was killed by lightning, or by some profound nervous shock derived from an electrical discharge" and that "the entries in his diary are clearly the result of a fantastic imagination aroused by certain local superstitions and by certain old matters he had uncovered" (DH 92). But "his death may have nipped in the bud some stupendous hoax destined to have a literary reflection" (DH 93) -- note already the

connection between the weird tale and the hoax. The narrator informs us that "the newspapers have given the tangible details from the sceptical angle" -- which the narrator clearly accepts as the true account of events -- "leaving for others the drawing of the picture as Robert Blake saw it -- or thought he saw it -- or pretended to see it" (DH 93). He therefore follows the latter course, despite his own rejection of the conclusion implied in it. The tale is thus constructed on ironic grounds: what the narrator presents as a hoax, the reader must assume to instead be true in the fictional world of the text, or the tale will not be an effective weird story. In short, Lovecraft has concocted a hoax (after his usual fashion) to present as fiction instead of an "actual" hoax, but then has the narrator argue that it is in fact a hoax destined for use in the construction of a work of fiction.

But "The Haunter of the Dark" also opens up the field in another direction. In the story, the protagonist Robert Blake discovers a typical library of forbidden tomes: "He had himself read many of them -- a Latin version of the abhorred *Necronomicon*, the infamous *Cultes des Goules* of Comte d'Erlette, the sinister *Liber Ivonis*, the *Unaussprechlichen Kulte*n of von Junzt, and old Ludvig Prinn's hellish *De Vermis Mysteriis*. But there were others he had known merely by reputation or not at all -- the Pnakotic Manuscripts, the *Book of Dzyan*, and a crumbling volume in wholly identifiable characters yet with certain symbols and diagrams shudderingly recognizable to the occult student" (DH 100). Now, most of these are the fictional inventions of members of the Lovecraft circle, but the *Book of Dzyan* is another matter.

If Robert Blake had desired to read the *Book of Dzyan* (more properly, the *Stanzas of Dzyan*), he needed to look no further than H.P. Blavatsky's massive two-volume opus *The Secret Doctrine*, which contains both a translation of these Stanzas and select translations from the traditional commentaries on them, and is itself comprised of Blavatsky's own lengthy commentaries. Blavatsky describes the book: "An Archaic Manuscript -- a collection of palm leaves made impermeable to water, fire, and air, by some specific unknown process -- is before the writer's eyes" (I 1) written in a language known as

Senzar, which ultimately derives from "the inhabitants of lost Atlantis" (I xlirii) -- an unlikely story that is not helped by wild tales of secret subterranean galleries deep in Central Asian regions unvisited by Westerners, containing libraries left over from lost civilizations. The term *Dzyan* itself seems to have been invented by Madame Blavatsky, and derives from a Sanskrit root that refers to meditation and by extension to the enlightenment that results from the practice of meditation. The same root gives the Japanese term *zen*.

Contemporary research has shown that Blavatsky did in fact have contact with teachers of many different religious groups -- Rosicrucian, Sufi, Druze, Hindu, and both Hinayana and Mahayana Buddhist. The books she refers to and sometimes presents translations of -- the *Chaldean Book of Numbers*, the *Book of the Golden Precepts*, and the *Book of Dzyan* itself -- reveal genuine lore from Sufi, Mahayana Buddhist, and other traditions, though the precise source texts cannot be identified. It seems that she was simultaneously charged with giving these groups' secrets to the world and at the same with time concealing her connection with them. In some cases, this may have been for mundane political reasons: a number of the figures she was involved with in India were actively fighting against British colonial rule and presumably would not wish to draw further attention to themselves from the authorities. The cover story referring to Tibetan Mahatmas -- safely located in a country which was then closed to the West -- provided the necessary blind to put authorities off the track. (Perhaps it is a significant coincidence in this connection to note that the first appearance of the *Necronomicon* in Lovecraft's fiction, which occurs in "The Hound", refers to its information on "the ghastly soul-symbol of the corpse-eating cult of inaccessible Leng, in Central Asia" (D 174) -- where Leng is a fictional doublet of Tibet.)

The source for the *Book of Dzyan* itself has recently been identified. In an article Blavatsky said that the book "is the first volume of the Commentaries upon the seven secret folios of *Kiu-te*, and a Glossary of the public works of the same name" (cited in Pratt). This work, in its own turn, has created more

confusion, but the matter becomes settled when it is realized that *kiu-te* is a rough phonetic rendering for a Tibetan title correctly transliterated as *rGyud-sde*. This title refers to the Kanjur and the Tanjur, a massive set of some 325 volumes, copies of which were held by at least two of Blavatsky's contacts in the region. Indeed, Blavatsky herself refers to these works in the Introduction to *The Secret Doctrine* (xxvii) though she does not claim them as her source for the *Book of Dzyan*. Nonetheless, the precise text in the Kanjur and Tanjur from which the *Book of Dzyan* derives has not been identified, and most likely has been withdrawn from public circulation.

An entire procession of cults and obscure religious sects has followed Blavatsky's lead, copying their doctrines from her and from one another while simultaneously denying their true sources and instead attributing their second- and third-hand revelations to further contact with the Hidden Masters of the Great White Brotherhood. This process has been called "genealogical dissociation" (Johnson 1995; 158) and has continued through groups more-or-less in the classical Theosophical mold, such as Guy Ballard's I AM or Elizabeth Clare Prophet's Church Universal and Triumphant, and also into more up-to-date models in the form of the flying saucer contactee cults that replace the Hidden Masters in their Himalayan hideaways with Space Brothers winging in their cosmic wisdom from Venus or the Pleiades. J. Gordon Melton has noted that the flying saucer is practically the only new element of the story -- many of the older tales had the element of interplanetary travel already, such as Blavatsky's Hidden Masters originating in the distant past when the Lords of Flame traveled to earth from Venus -- and that even this element is often absent from current contact accounts, leaving them almost indistinguishable from nineteenth-century accounts (7; cf. also Stuple).

But I digress.

While the construction of a weird tale *like* a hoax does not itself involve the construction of the tale *as* a hoax, there are two senses in which Lovecraft's fiction can be said to truly indulge in hoaxing. The first involves the use of the various paraphernalia

of the Lovecraft Mythos -- the invented gods and forbidden tomes shared by the contributors to the Mythos. It is perhaps significant that this technique seems to have first occurred to Lovecraft as the result of an interesting example of paratextual noise: a letter writer to *Weird Tales* named N.J O'Neil enquired whether there wasn't some connection between Lovecraft's Cthulhu and Kathulos, who had appeared in Robert E. Howard's novel *Skull-Face*; he also notices the presence of Cthulhu and Yog-Sothoth in a story by Adolphe de Castro, a Lovecraft revision client (cited by Mariconda, 35). Lovecraft writes to Howard, in a letter dated August 14, 1930, that "[Frank Belknap] Long has alluded to the *Necronomicon* in some things of his -- in fact, I think it is rather good fun to have this artificial mythology given an air of verisimilitude by wide citation." (SL III, 166) He explains the strategy further in a letter to William Anger, dated August 14, 1934: "For the fun of building up a convincing cycle of synthetic folklore, all of our gang frequently allude to the pet daemons of the others -- thus Smith uses my Yog-Sothoth, while I use his Tsathoggua. Also, I sometimes insert a devil or two of my own in the tales I revise or ghost-write for professional clients. Thus our black pantheon acquires an extensive publicity & pseudo-authoritativeness it would not otherwise get. We never, however, try to put it across as an actual hoax; but always carefully explain to enquirers that it is 100% fiction. In order to avoid ambiguity in my references to the *Necronomicon* I have drawn up a brief synopsis of its 'history' . . . All this gives it a sort of air of verisimilitude." (SL V, 16) And in another letter, to Margaret Sylvester, dated January 13, 1934, he says: "Regarding the *Necronomicon* -- I must confess that this monstrous & abhorred volume is merely a figment of my own imagination! Inventing horrible books is quite a pastime among devotees of the weird, & many of the regular *W. T.* contributors have such things to their credit -- or discredit. It rather amuses the different writers to use one another's synthetic demons & imaginary books in their stories -- so that Clark Ashton Smith often speaks of my *Necronomicon* while I refer to his *Book of Eibon* .. & so on. This pooling of resources tends to build up quite a pseudo-convincing background of dark mythology, legendry, & bibliography -- though of course none of

us has the least wish actually to mislead readers" (SL IV, 346; ellipses as in original).

The reader will note Lovecraft's disingenuous disavowal of the intention of misleading readers, even though the strategy he outlines relies on doing precisely that. It should be noted that the strategy involves more than merely disseminating elements of the Mythos into multiple texts: in addition, many are altered in the process. In some cases this transformation reaches absurd heights, as in "The Mound", in which loathsome Cthulhu appears as "Great Tulu, a spirit of universal harmony anciently symbolised as the octopus-headed god who had brought all men down from the stars" (HM 136). This creates the impression, amongst naive readers, that author A and author B are not borrowing from each other -- *or even from the same source*, but are instead borrowing from sources which had in turn borrowed from earlier sources, which in turn were ultimately derived from a single ur-source and which reveal the traces of evolution over time, much as the variant versions of real myths do. In short, the transformation of the elements of the Mythos not only does not detract from the air of verisimilitude through the inconsistency, but adds to the air of verisimilitude by operating on another level. Since Lovecraft never codified his conceptions but instead continually added new ones while reconceptualizing the old (so that, for example, supernatural beings become extra-dimensional or ultra-terrestrial creatures more akin to the alien races of science fiction than to traditional supernatural monsters), this strategy provided greater room for his creativity.

It is noteworthy that one example of an earlier writer whose inventions were put to use by Lovecraft comes in Arthur Machen, for Lovecraft says, in the letter to Robert E. Howard cited above, that "Long and I often debate about the real folklore basis of Machen's nightmare witch-cult hints -- 'Aklo letters', 'Voorish domes', 'Dols', 'Green and Scarlet Ceremonies', etc., etc." (167). In "The Haunter of the Dark", for example, Blake deciphers a text "in the dark Aklo language used by certain cults of evil antiquity, and known to him in a halting way through previous researches" (DH 106). Howard's Kathulos, which

apparently first began the whole business, itself appears in a laundry-list of Mythos names derived from Lovecraft, other members of the Lovecraft circle, Lovecraft revision clients, and precursor writers such as Ambrose Bierce and Robert W. Chambers, names which the narrator had "heard elsewhere in the most hideous of connections", in the form "L'mur-Kathulos", which likely adds a reference to the lost continent Lemuria (DH 223).

The second sense in which Lovecraft can be said to have truly indulged in hoaxing incorporates and intensifies the first. This refers to Lovecraft's revisions, which, as mentioned in the letters cited above, frequently include references to the Mythos elements created by Lovecraft and other members of his circle. It should be noted as well that to refer to these works as "revisions" is often a bit of an exaggeration: Lovecraft frequently discarded anything his revision clients chanced to produce and simply wrote a new tale, almost purely of his own devising, to be sold as the client's work. The Lovecraft Mythos was not only disseminated through the work of many authors, but Lovecraft himself *was* many of those authors. The later publication of these stories under Lovecraft's own name -- which he would be unlikely to approve of, both as a matter of professional courtesy to his revision clients and out of (sometimes justified) concern over the aesthetic quality of these tales -- destroys the paratextual effect intended by the author.

All of which brings us by a rather circuitous route to actual *Necronomicon* hoaxes. We will not deal here with such matters as the various spoof sale ads for whatever edition of the *Necronomicon*, nor with the card catalogue entries that a number of university libraries (Yale, UC Berkeley, etc.) have sported at various times, nor with the entries in assorted bibliographies, etc. etc. etc. Here we will deal only with actual editions of texts that purport to present the *Necronomicon* itself. Unfortunately, no Pierre Menard has arisen to re-write the mad Arab's text in the way that Menard re-produced that of Cid Hamete Benengeli. Instead, we have three main editions -- the DeCamp-Scithers, the Wilson-Hay-Langford-Turner, and the Simon *Necronomicons*. Of these, the first two are admitted

spoofs. Each of the three presents within itself the denial of its own authenticity as the work of the mad Arab, as we shall see below. These hoax *Necronomicons* frequently display an utter lack of verisimilitude where a little research would have provided a much more convincing story: the Hay-Wilson-Langford-Turner *Necronomicon*, for example, spins a cock-and-bull story about Lovecraft's father obtaining the *Necronomicon* through his contacts in Egyptian Masonry and passing the book on to his son before going insane; in fact, while Lovecraft's father was not a Mason, his maternal grandfather, Whipple Phillips, not only belonged to the Masons but had himself founded a Masonic lodge. Clearly it was during little Howard's formative years, when grandfather Whipple took on the role of father to him after driving his real father insane, that the elderly gentleman introduced him to the Book of Hell.

Lovecraft himself considered writing a hoax *Necronomicon*. In a letter to James Blish and William Miller dated May 13, 1936, he says, "If anyone were to try to *write* the *Necronomicon*, it would disappoint all those who have shuddered at cryptic references to it. The most one could do -- and I may try that some time -- is to 'translate' isolated chapters of the mad Arab's monstrous tome . . . A collected series of such extracts might later be offered as an 'abridged and expurgated *Necronomicon*' -- although I am opposed to *serious* hoaxes, since they really confuse and retard the sincere student of folklore. I feel quite guilty every time I hear of someone's having spent valuable time looking up the *Necronomicon* at public libraries" (*Uncollected Letters*, 37-38). Perhaps it is unfortunate that Lovecraft himself did not close the field to further hoax editions; perhaps it is fortunate that the open-endedness of his enterprise remained unsullied.

Colin Wilson, in his "The *Necronomicon*: The Origin of a Spoof", regarding the Hay-Wilson-Langford-Turner *Necronomicon*, fulminates against Gerald Suster for daring to accuse the producers of the volume of "commercial opportunism", and he himself informs us that the book denies its own authenticity: "In fact, anyone with the slightest knowledge of Latin will instantly recognize it for a fake -- it is subtitled 'The book of dead names'

-- when the word 'necronomicon' actually means the book of dead laws" (88). In fact, anyone with the slightest knowledge of Latin will instantly recognize that the word *necronomicon* is not Latin but Greek, and Wilson's translation is no more accurate than the (inaccurate) translation included as the spoof's subtitle.

He does, however, hit the nail on the head regarding the DeCamp-Scithers volume when he discusses the stories produced for the Wilson-Hay-Turner-Langford spoof before he had become involved in the project (the original idea was to present stories *about* the *Necronomicon*, not a hoax text of the *Necronomicon* itself): "It was awful. The writers all seemed to have the idea that all they had to do was to imitate the basic Lovecraft formula. And this formula, as we all know, is deceptively straightforward. The writer explains that he is cringing in a garret in Arkham -- or Innsmouth -- committing his awful story to paper by the light of a guttering candle. Six months ago, in the library of Miskatonic University, he came across an ancient manuscript written in mediaeval German. . . . He ignored the advice of the dodderly old librarian, and proceeded to practise its magic spells in the hills behind Arkham. Even the violent death of the old librarian failed to deflect him from his foolishness. And now, too late, he realises that he has unleashed the Thing on the inhabitants of Massachusetts. . . . even as he writes, he can hear an ominous creaking on the stairs, as if an oversized elephant is trying to tiptoe on its hind feet. . . . But even as the door cracks open, he continues to write: 'I can hear its hoarse breathing, and smell its loathsome graveyard stench. . . . Aaaargh! . . .'" (88; ellipses in original).

But this "basic Lovecraft formula" never appears in Lovecraft's work. It is in fact a cliché-plot that derives from the work of Lovecraft's less creative imitators -- and those who in turn have imitated the imitators rather than the original, having found in them an example of "how to do it". In short, the imitation has eclipsed the original, becoming not only a model for the method of imitation but for the material to be imitated as well. While the elements described by Wilson do exist in many Lovecraft tales, the formula abstracts them from the novel conceptions at the

heart of each tale, all of which contain some unique and innovative subject. Just such a story introduces the DeCamp-Scithers *Necronomicon*, explaining why the publishers have left the text in its original Arabic rather than provide a translation. It seems that the first translator that L. Sprague de Camp had hired disappeared without a trace; the second was heard screaming, whereupon his locked study was found empty; the third disappeared, spatters of his blood remaining on the walls, floor, and ceiling of his room (de Camp 125-126). In short, de Camp has done nothing with "the basic Lovecraft formula" except to apply triplication to it after the manner described by Vladimir Propp in his study of Russian folktales. The Simon *Necronomicon* provides us with a similarly suspicious tale of a mysterious appearing/disappearing manuscript, though it mercifully refrains from splattering its translators on the walls and ceiling.

There is another way in which the internal evidence of the texts presented as the *Necronomicon* denies that they are the *Necronomicon* that Lovecraft wrote of: they embody, not the Lovecraft Mythos, but the Derleth Mythos -- for the authors themselves had fallen victim to hoaxing, conscious or otherwise.

The Simon *Necronomicon* describes Lovecraft's mythology as follows: "Lovecraft developed a kind of Christian Myth of the struggle between opposing forces of Light and Darkness, between God and Satan, in the *Cthulhu Mythos*. . . . Basically, there are two 'sets' of gods in the *mythos*: the *Elder Gods*, about whom not much is revealed, save that they are a stellar Race that occasionally comes to the rescue of man, and which corresponds to the Christian 'Light'; and the *Ancient Ones*, about which much is told, sometimes in great detail, who correspond to 'Darkness'. These latter are the Evil Gods who wish nothing but ill for the Race of Man, and who constantly strive to break into our world through a Gate or Door that leads from the Outside, In" (Simon xiv). In Robert Turner's commentary on the Hay-Wilson-Langford-Turner *Necronomicon* (Turner is the author of the actual text presented as an extract from the *Necronomicon*), he likewise accepts the Derleth Mythos of cosmic good guy Elder Gods vs evil Old Ones,

although he uses the fact to argue that Lovecraft had borrowed his cosmology from the *Book of Dzyan* (!). But this whole scenario never appears in Lovecraft's work: it is the invention of August Derleth.

Derleth was able to insinuate his own concepts, which were frequently at great variance with those of Lovecraft, into common conceptions of Lovecraft's work in two ways. First, he was the publisher of Lovecraft's texts in book form, and provided them with introductions, giving his ideas greater influence on the reader's experience than they would otherwise have (he also spread these interpretations far and wide in magazine articles). Derleth tells us, for example, that "As Lovecraft conceived the deities or forces of his Mythos, there were, initially, the Elder Gods . . . these Elder Gods were benign deities, representing the forces of good, and existed peacefully at or near Betelgeuze in the constellation Orion, very rarely stirring forth to intervene in the unceasing struggle between the powers of evil and the races of Earth. These powers of evil were variously known as the Great Old Ones or the Ancient Ones" (Introduction to *Tales of the Cthulhu Mythos*, viii). This is all very unlike Lovecraft, in whose work the Elder Gods never appear (but perhaps this is merely a limit case showing how "rarely" they stir forth -- never), and there is no unified pantheon of Great Old Ones. Indeed, the term "Ancient Ones" only appears in one story, "Through the Gates of the Silver Key", and this says of the protagonist: "He wondered at the vast conceit of those who had babbled of the *malignant* Ancient Ones, as if They could pause from their everlasting dreams to wreak a wrath upon mankind. As well, he thought, might a mammoth pause to visit frantic vengeance on an angleworm" (MM 433-34). Derleth's work, on the other hand, is filled with recaps of his basic cosmic good guys vs bad guys scenario. Derleth further tells us that "To supplement this remarkable creation [the *Necronomicon*], Lovecraft added . . . the *R'lyeh Text*" (x). In fact, Lovecraft never referred to the *R'lyeh Text*, as it was invented by August Derleth after Lovecraft's death.

In these paratexts to Lovecraft's work, Derleth provided not only summaries of these ideas, but support for them in the form of an

alleged quotation from one of Lovecraft's letters. This, the infamous "black magic" quotation ("All my stories, unconnected as they may be, are based on the fundamental lore or legend that this world was inhabited at one time by another race who, in practicing black magic, lost their foothold and were expelled, yet live on outside ever ready to take possession of this earth again."), supports not only the expulsions and imprisonment of the Old Ones -- a key element of Derleth's good vs evil scenario, but also affirms that Lovecraft's stories are all based on a shared myth. In this case Derleth was the victim of yet another hoax, albeit both hoaxster and victim most likely believed in it in good faith. The actual author of the passage allegedly cited from a Lovecraft letter is one Harold Farnese, who gave the passage in a letter to August Derleth as a direct quotation from his correspondence with Lovecraft. Farnese, it appears, had little grasp of what Lovecraft was doing in his fiction, and simply projected his own concerns with black magic onto Lovecraft, and then presented a paraphrase from memory as a direct quotation -- which Derleth then seized upon, as it fortuitously coincided with his own ideas about the Cthulhu Mythos, however much it might contradict Lovecraft's own words (Schultz 1990).

Second, Derleth presented many of his own works as "posthumous collaborations" with Lovecraft. Often based on a single sentence from Lovecraft's commonplace book (in which he kept notes of ideas for future stories), for practical purposes these can be considered the work of Derleth alone. Derleth was relatively forthcoming about the nature of this practice in, for example, his pamphlet *Some Notes on H.P. Lovecraft*, in which he describes the actual Lovecraftian material on which the stories were based, noting that only three of them "contain very much Lovecraft prose" -- which itself is a bit of exaggeration, it would be more accurate to say that only three of them "contain any Lovecraft prose" (x) -- and he gives the actual prose fragments he worked with. As he says "The rest of the stories grew out of jotting left by Lovecraft, insufficient in most cases to give any sure form to plot" (x) -- which may in fact be viewed as a similar exaggeration. Nevertheless, the practice allowed Derleth to insinuate his own work in the minds of readers into

the Lovecraft corpus, as the stories appeared under both of their names, implying genuine dual authorship, or even under Lovecraft's name alone. The most insidious example of this appears to be the current editions of *The Lurker at the Threshold* and *The Watchers out of Time* published by Carroll & Graf, which contain *only* Lovecraft's name on the front cover, spine, and title page, and on the back cover give "H.P. Lovecraft with August Derleth". (Thus the Carroll & Graf edition of *The Watchers out of Time* may cause some confusion amongst unwary readers, as it ends with the note that the title story was "Unfinished at the time of August Derleth's death, July 4, 1971".) The old hoaxster, who published his own work under the names of others in order to create singular paratextual effects through cross-comparison, now has another's work published under his own name, displacing the earlier paratextual effects with new ones, erasing and writing over his conceptions like a palimpsest. Taken together with the spurious "black magic" quotation, Lovecraft has been doubly erased and overwritten. The whole of this process has the effect of entirely inverting Lovecraft's open-ended, anti-systematic, ceaselessly productive practice into a celebration of him as the inventor and codifier of a closed Mythos that allows breathing room only in so far as newcomers may add additional creatures and entities to fill the slots left vacant by Lovecraft -- as for example Derleth's fire-elemental Cthugha: having arbitrarily decided that Lovecraft's creations corresponded to Aristotelian elementals, not even Derleth could cram one into the "fire" slot, and so Cthugha's birth was mandated by the necessity of closing the system.

The title of *The Lurker at the Threshold* opens the field up onto yet another chain of association with similar fiction/reality paradoxes. The term appears to derive from the "Dweller on the Threshold" in Bulwer-Lytton's novel *Zanoni: A Rosicrucian Tale*. Bulwer-Lytton belonged to a Rosicrucian group, and embodied a number of their ideas in his fictional works, not only *Zanoni*, but also *A Strange Story* and *The Coming Race* as well. Some of these ideas -- such as the "Dweller on the Threshold" and Vril, a sexual energy force through which magick may be performed -- were then incorporated into the theories of various later occultists -- Blavatsky among them. The Rosicrucians

themselves, it should be noted as well, had their origins in a seventeenth-century hoax and only came into existence as this hoax was imitated in real life (Washington, 36-40; Borges, 70).

While the hoax *Necronomicons* are quite evidently not the fictional work described by Lovecraft, a look at their actual contents may provide some clue as to what they, in fact, are. The Hay-Wilson-Langford-Turner *Necronomicon* contains a rather conventional set of rituals deriving from the common practice of ceremonial magick. As Wilson describes their goal: "the first thing to do was to find someone who really knew something about magic, and persuade him to concoct a book that could have been a perfectly genuine magical manuscript" (89), which they found in the person of Robert Turner. Turner's rituals tend to follow those actually used by ceremonial magickians rather slavishly, with some embellishment in the form of Mythos names and symbols. The Simon *Necronomicon* is likewise utterly conventional in its approach to magick: it mostly consists of ritual *récipé* texts transcribed from various Mesopotamian sources, Sumerian, Akkadian, Babylonian, and Assyrian, with assorted references to Lovecraftian (and Derlethian) deities tossed in at random. The inclusion of Mythos elements is not at all central to these works, since they could just as well have chosen any other myth-cycle, real or fictional, for the same use: it is yet another form of paratextual noise leading the reader onto a threshold -- a threshold to the abyss of interpretation.

We now have the clue that we needed: the Hay-Wilson-Langford-Turner and Simon *Necronomicons* belong to the *grimoire* genre, the spellbook compilations used by mediaeval wizards. It is a commonplace in the *grimoire* genre to attribute authorship to the most unlikely sources -- Moses, Solomon, Pope Honorius, Pope Leo III, Faust, or occasionally to more likely but nonetheless spurious sources -- Cornelius Agrippa, Pietro de Abano. The texts furthermore tend to contain all sorts of anachronisms and otherwise improbable material. Viewed in this light, the misattributed authorship and other problems with the hoax *Necronomicons* mark them as authentic entries in their chosen genre.

And so, after a somewhat lengthy journey through a labyrinth of thresholds, thresholds which do not always lead one out or in as might have been expected at first glance, but instead twist and turn as if they comprised a labyrinth constructed according to some non-Euclidean geometry, we can conclude that the hoax *Necronomicons* -- at least the Hay-Wilson-Langford-Turner and Simon versions -- falsely claim to be the work of the mad Arab Abdul Alhazred, but in so falsely attributing themselves, they signal their genuine inclusion in the grimoire genre. The misattribution is the mark of their genre, and their very falsity is the condition of their genuineness. The hoax *Necronomicons* are every bit as "authentic" as the *Lesser Key of Solomon* or the *Sixth and Seventh Books of Moses*.

History of the *Necronomicon*

Original title *Al Azif* -- *azif* being the word used by Arabs to designate that nocturnal sound (made by insects) supposed to be the howling of daemons.

Composed by Abdul Alhazred, a mad poet of Sanaá, in Yemen, who is said to have flourished during the period of the Omniade caliphs, circa 700 A.D. He visited the ruins of Babylon and the subterranean secrets of Memphis and spent ten years alone in the great southern desert of Arabia -- the Roba el Khaliyeh or "Empty Space" of the ancients -- and "Dahna" or "Crimson" desert of the modern Arabs, which is held to be inhabited by protective evil spirits and monsters of death. Of this desert many strange and unbelievable marvels are told by those who pretend to have penetrated it. In his last years Alhazred dwelt in Damascus, where the *Necronomicon* (*Al Azif*) was written, and of his final death or disappearance (738 A.D.) many terrible and conflicting things are told. He is said by Ebn Khallikan (12th cent. biographer) to have been seized by an invisible monster in broad daylight and devoured horribly before a large number of fright-frozen witnesses. Of his madness many things are told. He claimed to have seen fabulous Irem, or City of Pillars, and to have found beneath the ruins of a certain nameless desert town the shocking annals and secrets of a race older than mankind. [The Rebel Press edition adds this editor's note: "A full description of the nameless city, and the annals and secrets of its one time inhabitants will be found in the story THE NAMELESS CITY, published in the first issue of Fanciful Tales, and written by the author of this outline."] He was only an indifferent Moslem, worshipping unknown entities whom he called Yog-Sothoth and Cthulhu.

In A.D. 950 the *Azif*, which had gained a considerable tho' surreptitious circulation amongst the philosophers of the age, was secretly translated into Greek by Theodorus Philetas of Constantinople under the title *Necronomicon*. For a century it impelled certain experimenters to terrible attempts, when it was suppressed and burnt by the patriarch Michael. After this it is only heard of furtively, but (1228) Olaus Wormius made a Latin translation later in the Middle Ages, and the Latin text was printed twice -- once in the fifteenth century in black-letter (evidently in Germany) and once in the seventeenth (prob. Spanish) -- both editions being without identifying marks, and located as to time and place by internal typographical

evidence only. The work both Latin and Greek was banned by Pope Gregory IX in 1232, shortly after its Latin translation, which called attention to it. The Arabic original was lost as early as Wormius' time, as indicated by his prefatory note; [the Rebel Press edition adds parenthetically: "there is, however, a vague account of a secret copy appearing in San Francisco during the present century, but later perished in fire" -- a transparent reference to Clark Ashton Smith's tale "The Return of the Sorcerer". Indeed, Lovecraft says in a letter to Richard F. Searight (1935) "This 'history' must be modified in one respect -- since Klarkash-Ton's 'Return of the Sorceror' (pub in *Strange Tales* 3 yrs. ago) tells of the survival of an *Arabic* text until modern times."] and no sight of the Greek copy -- which was printed in Italy between 1500 and 1550 -- has been reported since the burning of a certain Salem man's library in 1692. An English translation made by Dr. Dee was never printed, and exists only in fragments recovered from the original manuscript. [This sentence does not occur in the first draft of the essay. It was added later, after Frank Belknap Long had quoted from "John Dee's *Necronomicon*" in his tale "The Space Eaters" (1928).] Of the Latin texts now existing one (15th cent.) is known to be in the British Museum under lock and key, while another (17th cent.) is in the Bibliothèque Nationale at Paris. A seventeenth-century edition is in the Widener Library at Harvard, and in the library of Miskatonic University at Arkham. Also in the library of the University of Buenos Ayres. Numerous other copies probably exist in secret, and a fifteenth-century one is persistently rumoured to form part of the collection of a celebrated American millionaire. A still vaguer rumour credits the preservation of a sixteenth-century Greek text in the Salem family of Pickman; but if it was so preserved, it vanished with the artist R.U. Pickman, who disappeared early in 1926. The book is rigidly suppressed by the authorities of most countries, and by all branches of organised ecclesiasticism. Reading leads to terrible consequences. It was from rumours of this book (of which relatively few of the general public know) that R.W. Chambers is said to have derived the idea of his early novel *The King in Yellow*.

Chronology

Al Azif written circa 730 A.D. at Damascus by Abdul Alhazred
Tr. to Greek 950 A.D. as *Necronomicon* by Theodorus Philetas
Burnt by Patriarch Michael 1050 (i.e., Greek text). Arabic text now lost.

Olaus translates Gr. to Latin 1228

1232 Latin ed. (and Gr.) suppr. by Pope Gregory IX

14... Black-letter printed edition (Germany)

15... Gr. text printed in Italy

16... Spanish reprint of Latin text

This should be supplemented with a letter written to Clark Ashton Smith for November 27, 1927:

I have had no chance to produce new material this autumn, but have been classifying notes & synopses in preparation for some monstrous tales later on. In particular I have drawn up some data on the celebrated & unmentionable *Necronomicon* of the mad Arab Abdul Alhazred! It seems that this shocking blasphemy was produced by a native of Sanaá, in Yemen, who flourished about 700 A.D. & made many mysterious pilgrimages to Babylon's ruins, Memphis's catacombs, & the devil-haunted & untrodden wastes of the great southern deserts of Arabia -- the Roba el Khaliyeh, where he claimed to have found records of things older than mankind, & to have learnt the worship of Yog-Sothoth & Cthulhu. The book was a product of Abdul's old age, which was spent in Damascus, & the original title was *Al Azif* -- *azif* (cf. Henley's notes to *Vathek*) being the name applied to those strange night noises (of insects) which the Arabs attribute to the howling of daemons. Alhazred died -- or disappeared -- under terrible circumstances in the year 738. In 950 *Al Azif* was translated into Greek by the Byzantine Theodorus Philetas under the title *Necronomicon*, & a century later it was burnt at the order of Michael, Patriarch of Constantinople. It was translated into Latin by Olaus in 1228, but placed on the *Index Expurgatorius* by Pope Gregory IX in 1232. [Note that this does not appear in the final version of the essay. The explanation is that the *Index* did not exist at this time, as further research must have revealed to Lovecraft.] The original Arabic was lost before Olaus' time, & the last *known* Greek copy perished in Salem in 1692. The work was printed in the 15th, 16th, & 17th centuries, but few copies are extant. Wherever existing, it is carefully guarded for the sake of the world's welfare & sanity. Once a man read through the copy in the library of Miskatonic University at Arkham -- read it through & fled wild-eyed into the hills but that is another story!

In yet another letter (to James Blish and William Miller, 1936), Lovecraft says:

You are fortunate in securing copies of the hellish and abhorred *Necronomicon*. Are they the Latin texts printed in Germany in the fifteenth century, or the Greek version printed in Italy in 1567, or the

Spanish translation of 1623? Or do these copies represent different texts?

Note that this is not entirely consistent with the accounts given earlier.

Annotated Version

From Kendrick Kerwin Chua's *Necronomicon* FAQ

With further annotation by Dan Clore

(Note: I have substituted the corrected text for the older, corrupt text used in the FAQ. -- D.C.)

"History of the *Necronomicon*", by H.P. Lovecraft, written in 1937 with footnotes and references by Kendrick Kerwin Chua, 1993.

See above for the date of this essay.

Original title *Al Azif* -- *azif* being the word used by Arabs to designate that nocturnal sound (made by insects) suppos'd to be the howling of daemons.

Composed by Abdul Alhazred, a mad poet of Sanaá, in Yemen, who is said to have flourished during the period of the Ommiade caliphs, circa 700 A.D. He visited the ruins of Babylon and the subterranean secrets of Memphis and spent ten years alone in the great southern desert of Arabia -- the Roba el Khaliyeh or "Empty Space" of the ancients -- and "Dahna" or "Crimson" desert of the modern Arabs, which is held to be inhabited by protective evil spirits and monsters of death. Of this desert many strange and unbelievable marvels are told by those who pretend to have penetrated it. In his last years Alhazred dwelt in Damascus, where the *Necronomicon* (*Al Azif*) was written, and of his final death or disappearance (738 A.D.) many terrible and conflicting things are told. He is said by Ebn Khallikan (12th cent. biographer) to have been seized by an invisible monster in broad daylight and devoured horribly before a large number of fright-frozen witnesses. Of his madness many things are told. He claimed to have seen fabulous Irem, or City of Pillars, and to have found beneath the ruins of a certain nameless desert town the shocking annals and secrets of a race older than mankind. [The Rebel Press edition adds this editor's note: "A full description of the nameless city, and the annals and secrets of its one time inhabitants will be found in the story THE NAMELESS CITY, published in the first issue of Fanciful Tales, and written by the author of this outline."] He was only an indifferent

Moslem, worshipping unknown entities whom he called Yog-Sothoth and Cthulhu.

(9) Note already how Lovecraft skirts the fine line between campy parody and seriousness. In *Lovecraft at Last*, Conover writes that Lovecraft wrote the history in order to allow people with any understanding of Arab studies to see through the mock scholarship. Note also the inconsistencies here with the description of Al-Hazred in the Simon *Necronomicon*. Al-Hazred there supposedly witnessed the horrible rituals at Masshu, a mythical island at the mouth of the Euphrates upon which Utnapishtim, the Babylonian Noah, supposedly still resides today. Whereas Lovecraft describes the Crimson Desert as the place where Al-Hazred witnessed much of what he wrote down. Note also that in the Simon version, Al-Hazred warns against worshipping "Iak-Sakkak" and "Kutulu", whereas Lovecraft's claims he did just that. Note also the improper use of the A.D. prefix until the next paragraph. KKC

In A.D. 950 the *Azif*, which had gained a considerable though surreptitious circulation amongst the philosophers of the age, was secretly translated into Greek by Theodorus Philetas of Constantinople under the title *Necronomicon*.

(10) Another inconsistency. Simon claims that Al-Hazred rendered the *Necronomicon* in Greek first, rather than Arabic. KKC

I haven't been able to find this claim in Simon's text, but he does claim that the manuscript he translated is a Greek version. As noted below, Lovecraft states that the Greek version was lost.

For a century it impelled certain experimenters to terrible attempts, when it was suppressed and burnt by the patriarch Michael. After this it is only heard of furtively, but (1228) Olaus Wormius made a Latin translation later in the Middle Ages, and the Latin text was printed twice -- once in the fifteenth century in black-letter (evidently in Germany) and once in the seventeenth (prob. Spanish) -- both editions being without identifying marks, and located as to time and place by internal typographical evidence only.

(11) Interesting to note that Lovecraft does not say outright that someone in our time had apparently found and identified these renditions of the book. KKC

The work both Latin and Greek was banned by Pope Gregory IX in 1232, shortly after its Latin translation, which called attention to it.

(12) The archivist has thusfar been unable to find *Al Azif*, *Necronomicon*, or anything even remotely similar on any of the

forbidden book lists of the era. But do consider that paper records from the 13th century are incomplete and unpreserved, to say the least. KKC

The Arabic original was lost as early as Wormius' time, as indicated by his prefatory note; [the Rebel Press edition adds paranthetically: "there is, however, a vague account of a secret copy appearing in San Francisco during the present century, but later perished in fire" -- a transparent reference to Clark Ashton Smith's tale "The Return of the Sorcerer".] and no sight of the Greek copy -- which was printed in Italy between 1500 and 1550 -- has been reported since the burning of a certain Salem man's library in 1692.

(13) Again, Simon claims to have translated a Greek edition. KKC

An English translation made by Dr. Dee was never printed, and exists only in fragments recovered from the original manuscript.

(14) An internal Lovecraft inconsistency. In his short story "The Dunwich Horror", the old wizard called Whately utilizes a Dee translation of the *Necronomicon* in order to produce children for Yog-Sothoth. A complete listing of John Dee's books reveals none titled *Necronomicon*. KKC

This is not an inconsistency, as old Wizard Whateley uses an incomplete manuscript of the Dee translation. Wilbur Whateley, Yog-Sothoth's son, requires the complete edition housed in the Miskatonic University Library to fill in the gaps in the fragmentary Dee version.

Of the Latin texts now existing one (15th cent.) is known to be in the British Museum under lock and key, while another (17th cent.) is in the Bibliothèque Nationale at Paris. A seventeenth-century edition is in the Widener Library at Harvard, and in the library of Miskatonic University at Arkham. Also in the library of the University of Buenos Ayres.

(15) Other than the Harvard copy, which the archivist knows for sure does not exist, and the fact that Miskatonic University is totally fictional, I cannot say with absolute certainty that the other locations Lovecraft lists do not have some copy of a book they may call the *Necronomicon*. Interested parties may contact the archivist to confirm or deny posession of the book, if they wish. KKC

They don't.

Numerous other copies probably exist in secret, and a fifteenth-century one is persistently rumoured to form part of the collection of a celebrated American millionaire. A still vaguer rumour credits the preservation of a sixteenth-century Greek text in the Salem family of

Pickman; but if it was so preserved, it vanished with the artist R.U. Pickman, who disappeared early in 1926. The book is rigidly suppressed by the authorities of most countries, and by all branches of organised ecclesiasticism. Reading leads to terrible consequences. It was from rumours of this book (of which relatively few of the general public know) that R.W. Chambers is said to have derived the idea of his early novel *The King in Yellow*.

(16) Much of the latter part of this paragraph is in fact derived from Lovecraft's own short stories, most notably "The Picture in the House", which featured the sadistic Robert Pickman character. Also, Lovecraft repeatedly cites Chambers' book as *his* main inspiration, although he created the *Necronomicon* before he first read Chambers.
KKC

The story featuring Robert Upton Pickman is, of course, "Pickman's Model", not "The Picture in the House". See above on Chambers. I am unaware of any serious statement by Lovecraft attesting to any significant influence from Chambers' work.

The Names *Necronomicon* and *Al Azif*:

Necronomicon

The name *Necronomicon* was coined by H.P. Lovecraft. He stated in a letter that the name occurred to him in the course of a dream, and there is no reason to doubt this. As no occurrence of the term has been found that predates Lovecraft's usage of it, and as all later uses can be traced back to his, he was certainly the sole source of the title.

While the origin of the name offers us no ambiguities, however, this is not the case with its interpretation. Most interpret the title *The Necronomicon* as "The Book of Dead Names". This, however, is certainly incorrect. The derivation of the first root from **νεκρός** (*nekros*, dead, corpse) is definitely right, but the second root cannot derive from **ὄνομα** (*onoma*, name, title, noun) as the combining form of that word is *onomat-*, as in *onomatomania*, the uncontrollable obsession with words or names or their meanings or sounds.

Some may also have in mind the Greek **ὄνομα** (*onyma*, name), as in pseudonym, antonym, etc., or the Latin *nomen* (name), root *nomin-*, but it is easily seen that these are equally impossible.

Another attempt to etymologize the title as "The Book of Dead Names" breaks it down into *nekros* plus the non-existent and impossible form *nomikon*, a book of names.

Lovecraft himself offered a translation of the title:

The name *Necronomicon* (**νεκρός** [*nekros*], corpse; **νόμος** [*nomos*], law; **εἰκόν** [*eikôn*], image = An Image [or Picture -- HPL's brackets] of the Law of the Dead) occurred to me in the course of a dream, although the etymology is perfectly sound. In assigning an *Arabic* author to a *Greek-named* book I was whimsically reversing the condition whereby the monumental astronomical work of the *Greek* Ptolemy

(**Μεγάλη Σύνταξις Τῆς Ἀστρονομίας** [*Megalê Syntaxis Tês Astronomias*]) is commonly known by the *Arabic* name *Almagest* (or more truly, Tabrir al Magesthi), which was evolved from a corruption of the original title when the Arabs made their translation (**Μεγίστη** [*megistê*] is the superlative of **μεγάλη** [*megalê*], & the Arabs probably found it in common use to distinguish the work from another of Ptolemy's) (*Selected Letters* V, 418).

Those concerned with authorial intent will feel bound by Lovecraft's interpretation, while it is certainly of interest to anyone reading his

work. While he was on the right track with *nomos*, however, the interpretation of the final root as deriving from *eikôn* is definitely mistaken, as we shall see later.

The exact meaning of the root *nom-* has caused some differences of opinion. It comes from a family of words including the verb $\nu\epsilon\mu\epsilon\iota\nu$ (*nemein*, to distribute, pasture, manage), the noun $\nu\omicron\mu\omicron\varsigma$ (*nomos*, usage, custom, law), and the combining form *-nomia*, (*-nomos*, distributing, arranging) used in the naming of sciences such as astronomy. The last would seem to be the interpretation favored by Lovecraft, the title thus indicating a treatise on the scientific study of the dead, which science would be named in this interpretation *necronomy*. Others have suggested the second choice, translating the title as "The Customs of the Dead". Still others have proposed deriving the *nom-* element from another set of related Greek words, with meanings such as "pasture", "region" "(political) division", thus giving the translation: "Guide[book] to the Regions of the Dead". Yet another possibility which suggests itself (though I do not recall seeing it mentioned before) is taking *-nomia* (management, control) as in *economy*, *economics*, "the art of household management"; -- thus giving "The Management of the Dead", which is not too far out of line of the conception of the book in the stories where it first appeared, "The Festival" & "The Hound". It would thus perhaps belong to the science of *necronomics*.

Yet another attempt to interpret the name views as combining two roots instead of three: *nekros*, dead, with *nomikos*, lawyer. As attractive as many might find "The Book of Dead Lawyers", however, this is not an accurate translation.

Finally, to resolve these nagging doubts we may turn to S.T. Joshi's "Afterword" to Lovecraft's "History of the *Necronomicon*". In addition to being the preëminent Lovecraft scholar, Joshi has a degree in Classics, and so is in his area of specialty twice over. He analyzes the title by comparison with that of the *Astronomica* (plural; singular *Astronomicôn*) of Manilius, a Latin work on astronomy which Lovecraft knew and cited. (E.g., in an article titled "Mysteries of the Heavens", published in the *Asheville Gazette-News* April 3, 1915, he says: "Manilius, referring to the Milky Way in his 'Astronomicon.'...") He breaks it down as follows: $\nu\epsilon\kappa\rho\varsigma$: *nekros*, dead person, corpse; $\nu\epsilon\mu\epsilon\iota\nu$: *nemein*, to consider; and $-\iota\kappa\omicron\nu$: *-ikon*, an adjectival suffix equivalent to Latin *-icum*, English *-ic*, *-ical*. From this last it can be seen that the strained interpretation of *-icon* as *eikôn*, picture, image = "book", is totally unnecessary. Joshi thus gives the Greek title the following rendering: "Book Concerning the Dead".

In the movies *Evil Dead II* and *Army of Darkness* there appears a variant form of the name. There, the book is called the *Necronomicon ex Mortis*. This is apparently a bit of flubbed Latin: it should presumably be either *ex Morte*, "from death", or more probably *ex Mortuis*, "from the dead".

Hearty thanks go out to Christophe Thill for providing the gifs of Greek words used on this page.

Al Azif

In his "History of the *Necronomicon*" Lovecraft begins: "Original title *Al Azif* -- *azif* being the word used by Arabs to designate that nocturnal sound (made by insects) suppos'd to be the howling of daemons." Again, in *Selected Letters II* he states: "The book was a product of Abdul's old age, which was spent in Damascus, & the original title was *Al Azif* -- *azif* (cf. Henley's notes to *Vathek*) being the name applied to those strange night noises (of insects) which the Arabs attribute to the howling of daemons."

Oddly, his only use of the title in his fiction seems to occur in his revision of Adolphe de Castro's "The Last Test" (unlike many of the "revisions", this was actually a revision of a work written by de Castro, rather than a ghost-writing job); there, the mad scientist is made to shout: "Be careful, you -- -- ! There are powers against your powers -- I didn't go to China for nothing, and there are things in Alhazred's *Azif* which weren't known in Atlantis!"

The meaning of *azif* in this context is not entirely clear. One speculation, that it indicates that the book was inspired by Alhazred hearing voices, certainly makes sense in the context of his status as a "mad poet" and Arab beliefs about such in the period in which he lived.

Still, a different interpretation emerges when one considers Lovecraft's acknowledged source for the word. He stated that he derived the word from a note to Henley's translation of Beckford's *Vathek*. The text to which the note is appended runs as follows:

The good Mussulmans fancied that they heard the sullen hum of those nocturnal insects which presage evil, and importuned Vathek to beware how he ventured his sacred person.

The note runs:

It is observable that, in the fifth verse of the Ninety-first Psalm, "the terror by night," is rendered, in the old English version, "the bugge by night." In the first settled parts of North America, every nocturnal fly of a noxious quality is still generically named a bug; whence the term bugbear signifies one that carries terror wherever he goes.

Beelzebub, or the Lord of Flies, was an Eastern appellation given to the Devil; and the nocturnal sound called by the Arabians *azif* was believed to be the howling of demons. Analogous to this is a passage in Comus as it stood in the original copy:--

But for that damn'd magician, let him be girt
With all the grisly legions that troop
Under the sooty flag of Acheron,
Harpies and Hydras, or all the monstrous buggs
'Twixt Africa and Inde, I'll find him out.

From all this it is clear that the noises referred to are not intelligible speech; and it would appear that the correct translation of the title would be something like *The Bug*; more specifically, *The Hum*, *The Humming*, *The Buzzing*, or *The Rustling*; or less literally, *The Omen* or *The Portent* (we respectfully refrain from suggesting *Humbug* as the title's true translation, however).

In any case, however, the word is not a real term from Arabic. The source of Henley's note is unknown. There is, however, an Arabic word *aziz*, which translates as "buzzing, rumbling (as of thunder)" and other buzzing or rumbling sounds in general.

Embarrassingly enough, after having the above placed on this website for several years, I have discovered that *azif* is in fact a legitimate Arabic term, with precisely the meaning that Henley and Lovecraft ascribe to it.

A variant form, *Kitab al-Azif*, was never used by Lovecraft and seems to have first appeared in the seventies. The word *kitab* simply means "book" in Arabic, and appears in many titles in that language. Those who have added it have probably had in mind, however, a specific work. This is the *Kitab-al-Uhud*, or *Book of Power*, by Abdul-Kadir, and identified with a book supposedly dictated to Solomon by the demon Asmodeus. Only one copy of this work is known to exist; that copy was tracked down by the Sufi expert Idries Shah, who tells of his search for it in *Oriental Magic* (1956). This text is mentioned in both the Simon *Necronomicon* and the Hay-Wilson-Turner-Langford *Necronomicon*.

ALLEGED QUOTATIONS FROM THE *NECRONOMICON*



Fake title page of the Dee edition
from the Hay-Wilson-Turner-Langford *Necronomicon*

H.P. Lovecraft

From "The Nameless City" (1921); also, "The Call of Cthulhu" (1926):

That is not dead which can eternal lie,
And with strange aeons even death may die.

Translation of unknown provenance.

From "The Festival" (1923):

The nethermost caverns are not for the fathoming of eyes that see; for their marvels are strange and terrific. Cursed the ground where dead thoughts live new and oddly bodied, and evil the mind that is held by no head. Wisely did Ibn Schacabao say, that happy is the tomb where no wizard hath lain, and happy the town at night whose wizards are all ashes. For it is of old rumour that the soul of the devil-bought hastes not from his charnel clay, but fates and instructs *the very worm that*

gnaws; till out of corruption horrid life springs, and the dull scavengers of earth wax crafty to vex it and swell monstrous to plague it. Great holes are digged where earth's pores ought to suffice, and things have learnt to walk that ought to crawl.

Translated from the awkward Low Latin of Olaus Wormius' forbidden translation by a patient at St. Mary's Hospital in Arkham while recovering from a "psychosis".

From "The Dunwich Horror" (1928):

Nor is it to be thought, that man is either the oldest or the last of earth's masters, or that the common bulk of life and substance walks alone. The Old Ones were, the Old Ones are, and the Old Ones shall be. Not in the spaces we know, but *between* them, They walk serene and primal, undimensioned and to us unseen. *Yog-Sothoth* knows the gate. *Yog-Sothoth* is the gate. *Yog-Sothoth* is the key and guardian of the gate. Past, present, future, all are one in *Yog-Sothoth*. He knows where the Old Ones broke through of old, and where They shall break through again. He knows where They have trod earth's fields, and where They still tread them, and why no one can behold Them as They tread. By Their smell can men sometimes know Them near, but of Their semblance can no man know, *saving only in the features of those They have begotten on mankind*; and of those are there many sorts, differing in likeness from man's truest eidolon to that shape without sight or substance which is *Them*. They walk unseen and foul in lonely places where the Words have been spoken and the Rites howled through at their Seasons. The wind gibbers with Their voices, and the earth mutters with Their consciousness. They bend the forest and crush the city, yet may not forest or city behold the hand that smites. Kadath in the cold waste hath known Them, and what man knows Kadath? The ice desert of the South and the sunken isles of Ocean hold stones whereon Their seal is engraven, but who hath seen the deep frozen city or the sealed tower long garlanded with seaweed and barnacles? Great Cthulhu is Their cousin, yet can he spy Them only dimly. *Iä! Shub-Niggurath!* As a foulness shall ye know Them. Their hand is at your throats, yet ye see Them not; and Their habitation is even one with your guarded threshold. *Yog-Sothoth* is the key to the gate, whereby the spheres meet. Man rules now where They ruled once; They shall soon rule where man rules now. After summer is winter, and after winter summer. They wait patient and potent, for here shall They rule again.

Mentally translated by Dr. Henry Armitage, looking over the shoulder of Wilbur Whateley in the Library of Miskatonic University, from the

Latin version of Olaus Wormius, as printed in Spain in the seventeenth century.

From "The Dunwich Horror" (1928):

*N'gai, n'gha'ghaa, bugg-shoggog, y'hah;
Yog-Sothoth, Yog-Sothoth [...]*

Fragment of an incantation as recited by Wilbur Whateley and as recalled by Henry Armitage; language unknown.

Cf. this pair of formulae from *The Case of Charles Dexter Ward* (1927):

Y'AI 'NG'NGAH,	OGTHROD AI'F
YOG-SOTHOTH	GEB'L--EE'H
H'EE--L'GEB	YOG-SOTHOTH
F'AI THRODOG	'NGAH'NG AI'Y
UAAAH	ZHRO

From *Selected Letters III* (1929):

Some things are just too horrible to write, even for a mad Arab....

From "Through the Gates of the Silver Key" (1932-33; with E. Hoffmann Price):

And while there are those who have dared to seek glimpses beyond the Veil, and to accept HIM as a Guide, they would have been more prudent had they avoided commerce with HIM; for it is written in the Book of Thoth how terrific is the price of a single glimpse. Nor may those who pass ever return, for in the Vastnesses transcending our world are Shapes of darkness that seize and bind. The Affair that shambleth about in the night, the Evil that defieth the Elder Sign, the Herd that stand watch at the secret portal each tomb is known to have, and that thrive on that which groweth out of the tenants within -- all these Blacknesses are lesser than HE Who guardeth the Gateway; HE Who will guide the rash one beyond all the worlds into the Abyss of unnamable Devourers. For HE is 'UMR AT-TAWIL, the Most Ancient One, which the scribe rendereth as THE PROLONGED OF LIFE.

Translation of unknown provenance.

In E. Hoffman's Price's original draft of this story, which was produced under the title "The Lord of Illusion", this quotation runs as follows:

And while there are those who have had the temerity to seek glimpses of beyond the Veil, and to accept HIM as a guide, they would be more prudent to avoid commerce with HIM; for it is written in the Book of Thoth how terrific is the price of but one glimpse; and none who pass may return, for they will be firmly bound by those who lurk in the vastnesses that transcend our world. The terrors of the night, and the evils of creation, and those that stand watch at the secret exit that it is known each grave has, and thrive on that which grows out of the tenants thereof; these are lesser powers than he who guards the Gateway, and offers to guide the unwary into the realm beyond this world and all its unnamed and unnameable Devourers. For HE is 'UMR AT-TAWIL, which signifieth, THE MOST ANCIENT ONE, which the scribe hath rendered as THE PROLONGED OF LIFE.

From *Letters to Henry Kuttner* (1936):

"the volume that cannot be" (perhaps the *Book of Iod*.)

IX, 21 -- p. 598 of the black-letter German copy (in Latin) in the Miskatonic University Library. Translation of unknown provenance.

Frank Belknap Long

From "The Space Eaters" (1928):

The cross is not a passive agent. It protects the pure of heart, and it has often appeared in the air above our sabbats, confusing and dispersing the powers of Darkness.

From the English translation of John Dee.

The mention of the cross, as well as the anachronistic reference to mediaeval-renaissance witches' sabbaths, marks this passage as a later, Christian, interpolation.

From "A Fragment" (?date):

It must not be thought that the powers capable of greatest wickedness appear to us in the form of repellent familiars, and other, closely related demons. They do not. Small, visible demons are merely the

effluvia which those vast forms of destructiveness have left in Their wake -- skin scrapings and even more tenuous shreds of evil that attach themselves to the living like leeches from some great slain leviathan of the deep that has wreaked havoc on a hundred coastal cities before plunging to its death with a thousand hurled harpoons quivering in its flesh.

For the mightiest powers there can be no death and the hurled harpoons inflict, at most, surface injuries which heal quickly. I have said before and I shall say again until my tardily earned wisdom is accepted by my brethren as fact--in confronting *that which has always been and always will be* a master of magic can know only self-reproach and despair if he mistakes a temporary victory for one that he can never hope permanently to win.

Paragraphs Seven and Eight -- Page 30, Book Three, of the John Dee translation. Slightly modernized.

Clark Ashton Smith

From "The Nameless Offspring" (1931):

Many and multiform are the dim horrors of Earth, infesting her ways from the prime. They sleep beneath the unturned stone; they rise from the tree with its root; they move beneath the sea and in subterranean places; they dwell in the inmost adyta; they emerge betimes [sic; see note below] from the shutten sepulchre of haughty bronze and the low grave that is sealed with clay. There be some that are long known to man, and others as yet unknown that abide the terrible latter days of their revealing. Those which are the most dreadful and the loathliest of all are haply still to be declared. But among those that have revealed themselves aforetime and have made manifest their veritable presence, there is one which may not openly be named for its exceeding foulness. It is that spawn which the hidden dweller in the vaults has begotten upon mortality.

Translation of unknown provenance.

Smith has been criticized for the apparent inaccuracy of the use of the word "betimes", which normally means in good time, early, soon, etc. However, "betimes" can also mean "from time to time", as this quotation from Charles Maturin's classic Gothic romance *Melmoth the Wanderer: A Tale* demonstrates:

When his honour sat in the kitchen in winter, to save a fire in his own room, he could never bear the talk of the old women that came in to light their pipes *betimes*, (from time to time).

A letter from Smith to Lovecraft gives an earlier version of this quotation:

Manifold and multiform are the horrors that infest the visible ways and the ways unseen. They sleep beneath the unturned stone; they rise with the tree from its root; they move beneath the sea and in subterranean places; they dwell unchallenged in the inmost adyta; they emerge *betimes* from the shutten sepulcher of haughty bronze and the low grave that is sealed with earth. There be some that are long known to man, and others as yet unknown that abide the terrible future days of their revealing. Those which are the most dreadful and the loathliest of all, are haply still to be declared. But among those that have revealed themselves aforetime and have made manifest their veritable presence, there is one which may not openly be named for its exceeding foulness. It is that spawn which the hidden dweller in the vaults has begotten upon mortality.

From "The Return of the Sorcerer" (1931):

It is verily known by few, but is nevertheless an attestable fact, that the will of a dead sorcerer hath power upon his own body and can raise it up from the tomb and perform therewith whatever action was unfulfilled in life. And such resurrections are invariably for the doing of malevolent deeds and for the detriment of others. Most readily can the corpse be animated if all its members have remained intact; and yet there are cases in which the excelling will of the wizard hath reared up from death the sundered pieces of a body hewn in many fragments, and hath caused them to serve his end, either seperately or in a temporary reunion. But in every instance, after the action hath been completed, the body lapseth into its former state.

Translated from the Arabic by a certain Mr. Ogden from a manuscript in a private collector's possession; the passage is wholly omitted in the Latin of Olaus Wormius.

Robert Bloch

From "The Fane of the Black Pharaoh" (1937):

[...] the Place of the Blind Apes where Nephren-Ka bindeth up the threads of truth [...]

Translation of unknown provenance.

Henry Kuttner

From "The Salem Horror" (1937):

Men knew him as the Dweller in Darkness, that brother of the Old Ones called Nyogtha, the Thing that should not be. He can be summoned to Earth's surface through certain secret caverns and fissures, and sorcerers have seen him in Syria and below the black tower of Leng; from the Thang Grotto of Tartary he has come ravaging to bring terror and destruction among the pavilions of the great Khan. Only by the looped cross, by the Vach-Viraj incantation and by the Tikkoun elixir may he be driven back to the nighted caverns of hidden foulness where he dwelleth.

Translation of unknown provenance. Transcribed from a copy in the Kester Library.

The anachronistic reference to the great Khan (Jenghiz Khan), marks this passage as a later interpolation.

Manly Wade Wellman

From "The Terrible Parchment" (1937):

Chant out the spell and give me life again.

Many minds and many wishes give substance to the worship of Cthulhu.

"H.P. Lovecraft and August Derleth" (i.e., August Derleth)

From *The Lurker at the Threshold* (1945):

Never is it to be thought that man is either oldest or last of the Masters of Earth; nay, nor that the great'r part of life and substance walks alone. The Old Ones were, the Old Ones are, and the Old Ones shall be. Not in the spaces known to us, but *between them*, They walk calm and primal, of no dimensions, and to us unseen. Yog-Sothoth knows the gate, for Yog-Sothoth is the gate. Yog-Sothoth is the key and guardian of the gate. Past, present, future -- what has been, what is, what will be, all are one in Yog-Sothoth. He knows where the Old Ones broke through of old, and where They shall break through in time to come until the Cycle is complete. He knows why no one can behold Them as They walk. Sometimes men can know Them near by Their smell, which is strange to the nostrils, and like unto a creature of great age; but of Their semblance no man can know, save seldom in features of those They have begotten on mankind, which are awful to behold, and thrice awful are Those who sired them; yet of those Offspring there are divers kinds, in likeness greatly differing from man's truest image and fairest eidolon to that shape without sight or substance which is Them. They walk unseen, They walk foul in lonely places where the Words have been spoken and the Rites howled through at Their Seasons, which are in the blood and differ from the seasons of men. The winds gibber with Their voices; the Earth mutters with Their consciousness. They bend the forest. They raise up the waves. They crush the city -- yet not forest or ocean or city beholds the hand that smites. Kadath in the cold waste knows them, and what man knows Kadath? The ice desert of the South and the sunken isles of Ocean hold stones whereon Their seal is engraven, but who has seen the deep frozen city of the sealed tower long garlanded with seaweed and barnacles? Great Cthulhu is Their cousin, yet can he spy Them only dimly. As a foulness shall They be known to the race of man. Their hands are at the throats of men forever, from beginning of known time to end of time known, yet none sees Them; and Their habitation is even one with your guarded threshold. Yog-Sothoth is the key to the gate whereby the spheres meet. Man rules now where once They ruled; soon They shall rule again where man rules now. After summer is winter, and after winter summer. They wait patient and potent, for here shall They reign again, and at Their coming again none shall dispute Them and all shall be subject to Them. Those who know of the gates shall be impelled to open the way for Them and shall serve Them as They desire, but those who open the way unwitting shall know but a brief while thereafter.

'Twas done then as it had been promis'd aforetime, that He was tak'n by Those Whom He Defy'd, and thrust into y^e Neth'rmost Deeps und'r y^e Sea, and placed within y^e barnacl'd Tower that is said to rise amidst y^e great ruin that is y^e Sunken City (R'l'yeh), and seal'd within by y^e Elder Sign, and, rag'g at Those who had imprison'd Him, He furth'r incurr'd Their anger, and they, descend'g upon him for y^e second time, did impose upon Him y^e semblance of Death, but left Him dream'g in that place under y^e great waters, and return'd to that place from whence they had come, Namely, Glyu-Vho, which is among y^e stars, and looketh upon Earth from y^e time when y^e leaves fall to that time when y^e ploughman becomes habit'd once again to his fields. And there shall He lie dream'g forever, in His House at R'l'yeh, toward which at once all His minions swam and strove against all manner of obstacles, and arrang'd themselves to wait for His awaken'g powerless to touch y^e Elder Sign and fearful of its great pow'r know'g that y^e Cycle returneth, and He shall be freed to embrace y^e Earth again and make of it His Kingdom and defy y^e Elder Gods anew. And to His brothers it happen'd likewise, that They were tak'n by Those Whom They Defy'd and hurl'd into banishment, Him Who Is Not to Be Nam'd be'g sent into Outermost space, beyond y^e Stars and with y^e others likewise, until y^e Earth was free of Them, and Those Who Came in y^e shape of Towers of Fire, return'd whence They had come, and were seen no more, and on all Earth then peace came was unbroke'n while Their minions gather'd and sought means and ways with which to free y^e Old Ones, and waited while man came to pry into secret, forbidd'n places and open y^e gate.

Concern'g y^e Old Ones, 'tis writ, they wait ev'r at y^e Gate, & y^e Gate is all places and all times, for They know noth'g of time or place but are in all time & in all place togeth'r without appear'g to be, & there are those amongst Them which can assume divers shapes & Features & any Giv'n Shape & any giv'n Face & y^e Gates are for Them ev'rywhere, but y^e 1st. was that which I caus'd to be op'd, Namely, in Irem, y^e City of Pillars, y^e city under y^e desert, but wher'r men sett up y^e Stones and sayeth thrice y^e forbidden Words, they shall cause there a Gate to be establish'd & shall wait upon Them Who Come through y^e gate, ev'n as Dholes, & y^e Abom. Mi-Go, & y^e Tcho-Tcho peop., & y^e Deep Ones, & y^e Gugs, & y^e Gaunts of y^e Night & y^e Shoggoths, & y^e Voormis, & y^e Shantaks which guard Kadath in y^e Cold Waste & y^e Plateau Leng. All are alike y^e Children of y^e Elder Gods, but y^e Great Race of Yith & y^e Gt. Old Ones fail'g to agree, one with another, & boath with y^e Elder Gods, separat'd, leav'g y^e Great Old Ones in possession of y^e Earth, while y^e Great Race, return'g from

Yith took up Their Abode forward in Time in Earth-Land not yet known to those who walk y^e Earth today, & there wait till there shall come again y^e winds & y^e Voices which drove Them forth before & That which Walketh on y^e Winds over y^e Earth & in y^e spaces that are among y^e Stars For'r.

Then shal They return & on this great Return'g shal y^e Great Cthulhu be fre'd from R'lyeh beneath y^e Sea & Him Who Is Not to Be Nam'd shal come from His City which is Carcosa near y^e Lake of Hali, & Shub-Niggurath shal come forth & multiply in his Hideousness, & Nyarlathotep shal carry y^e word, to all the Gr. Old Ones & their Minions, & Cthugha shal lay His Hand upon all that oppose Him & Destroy, & y^e blind idiot, y^e noxious Azathoth shal arise from y^e middle of y^e World where all is Chaos & Destruction where He hath bubb'l'd & blasphem'd at Y^e centre which is of All Things, which is to say infinity, & Yog-Sothoth, who is y^e All-in-One & One-in-All, shal bring his globes, & Ithaqua shal walk again, & from y^e black-litt'n caverns within y^e Earth shal come Tsathoggua, & togeth'r shal take possession of Earth and all things that live upon it, & shal prepare to do battle with y^e Elder Gods when y^e Lord of y^e Great Abyss is apprised of their return'g & shal come with His Brothers to disperse y^e Evill.

From *The Lurker at the Threshold* (1945):

... be they visible or invisible, to them it maketh no difference, for they feel them, & give voice.

From *The Lurker at the Threshold* (1945):

Ubbo-Sathla is that unforgotten [*sic*: "unbegotten"?] source whence came those daring to oppose the Elder Gods who ruled from Betelgeuze; the Great Old Ones who fought against the Elder Gods; and these Old Ones were instructed by Azathoth, who is the blind, idiot god, and by Yog-Sothoth, who is the All-in-One and One-in-All, and upon whom are no strictures of time or space, and whose aspects on earth are 'Umr At-Tawil and the Ancient Ones. The Great Old Ones dream forever of that coming time when they shall once more rule Earth and all that Universe of which it is a part.... Great Cthulhu shall rise from R'lyeh; Hastur, who is Him Who Is Not to Be Named, shall come again from the dark star which is near Aldebaran in the Hyades; Nyarlathotep shall howl forever in darkness where he abideth; Shub-Niggurath, who is the Black Goat With a Thousand

Young, shall spawn and spawn again, and shall have dominion over all the wood nymphs, satyrs, leprechauns, and the Little People; Lloigor, Zhar, and Ithaqua shall ride the spaces among the stars and shall ennoble those who are their followers, who are the Tcho-Tcho; Cthugha shall encompass his dominion from Fomalhaut; Tsathoggua shall come from N'kai.... They wait forever at the Gates, for the time draws near, the hour is soon at hand, while the Elder Gods sleep, dreaming, unknowing there are those who know the spells put upon the Great Old Ones by the Elder Gods, and shall learn how to break them, as already they can command the followers waiting beyond the doors from Outside.

Armor against witches and daemons, against the Deep Ones, the Dholes, the Voormis, the Tcho-Tcho, the Abominable Mi-Go, the Shoggoths, the Ghosts, the Valusians and all such peoples and beings who serve the Great Old Ones and their Spawn lies within the five-pointed star carven of grey stone from ancient Mnar, which is less strong against the Great Old Ones themselves. The possessor of the stone shall find himself able to command all beings which creep, swim, crawl, walk, or fly even to the source from which there is no returning. In Yhe as in great R'lyeh, in Y'ha-nthlei as in Yoth, in Yuggoth as in Zothique, in N'kai as in K'n-yan, in Kadath in the Cold Waste as at the Lake of Hali, in Carcosa as in Ib, it shall have power; yet, even as stars wane and grow cold, even as stars die and the spaces between stars grow more wide, so wanes the power of all things -- of the five-pointed star-stone as of the spells put upon the Great Old Ones by the benign Elder Gods, and there cometh a time as once was a time, when it shall be shown that:

*That is not dead which can eternal lie.
And with strange eons even death may die.*

August Derleth

From *The Trail of Cthulhu* (1943-62):

For within the five-pointed star carven of grey stone from ancient Mnar lies armor against witches and daemons, against the Deep Ones, the Dholes, the Voormis, the Tcho-Tcho, the Abominable Mi-Go, the Shoggoths, the Valusians and all such peoples and beings who serve the Great Old Ones and their Spawn, but it is less potent against the

Great Old Ones themselves. He who hath the five-pointed stone shall find himself able to command all beings who creep, swim, crawl, walk, or fly even to the source from which there is no returning.

In the land of Yhe as in great R'lyeh, in Y'ha-nthlei as in Yoth, in Yuggoth as in Zothique, in N'kai as in K'n-yan, in Kadath-in-the-Cold-Waste, as in the Lake of Hali, in Carcosa as in Ib, it shall have power; but even as the stars wane and grow cold, as the suns die, and the spaces between the stars grow more great, so wanes the power of all things -- of the five-pointed star-stone as of the spells put upon the Great Old Ones by the benign Elder Gods, and there shall come a time as once there was a time, and it shall be shown that:

That is not dead which can eternal lie,
And with strange eons even death may die.

Translated from page 177 of the Latin translation of Olaus Wormius, copy residing at Miskatonic University Library.

From *The Trail of Cthulhu* (1943-62):

Whosoever speaketh of Cthulhu shall remember that he but seemeth dead; he sleeps, and yet he does not sleep; he has died, and yet he is not dead; asleep and dead though he is, he shall rise again. Again, it should be shown that:

That is not dead which can eternal lie,
And with strange eons even death may die.

Great Cthulhu shall rise from R'lyeh, Hastur the Unspeakable shall return from the dark star which is in the Hyades near Aldebaran, the red eye of the bull, Nyarlathotep shall howl forever in the darkness where he abideth, Shub-Niggurath shall spawn its thousand young, and they shall spawn in turn and take dominion over all wood nymphs, satyrs, leprechauns, and the Little People, Lloigor, Zhar, and Ithaqua shall ride the spaces among the stars....

He who hath the five-pointed stone shall find himself able to command all beings which creep, swim, crawl, walk, or fly even to the source from which there is no returning....

Fragments from a translation of unknown provenance.

Richard Tierney

From "The Howler in the Dark" (1957):

There are Ways in which the Mind of a man is like unto an Eye, in that it can be used as a Lens to focus the Powers that exist in the Spaces between the Worlds. Indeed, the Mind of any Man can be used, when severed from the confining ties of the Flesh and put into a state of Trance, as a Weapon of great Power. To the sorcerer who brings such a Mind under his Control, nothing is impossible, for he will be able to see into the farthest Lands of the World by means of that Mind's Eye, and shall be able to inflict upon his Enemies a Vengeance of such Type as will leave no slightest Mark, but shall cause them to expire with Fear and great Terrors.

From the autograph manuscript of Dr. John Dee's translation.

Robert Silverberg

From "Demons of Cthulhu" (1959):

A Warning To Those Who Peruse This Book.

Title of opening section.

[...] Lightest of all are the slumbers of Narrathoth, who may be awakened by the veriest novice in the art. Narrathoth lies drowsing beyond the Great Gate, hideous in form, servant to the sleeping Old Ones who wait for their day once more to dawn. But Narrathoth may be summoned from his blasphemous dreams and forced to serve. One who achieves control over him has access to the wealth of the world; but great care must be exercised, for fear of Narrathoth's wrath, for even he shares the might of the Old Ones, and pity be upon him who summons him and loses control.

Narrathoth is called by simple incantations. The blood of a male cat is needed, and the undergarment of a woman and [...]

Ph'nglui mglw'nafh Cthulhu R'lyeh wgah'nagl fhtagn. Iä! Shub-Niggurath! Narrathoth! Narrathoth! Narrathoth!

End of the invocation from the summoning ritual of Narrathoth, found on page 638.

I have called you by your True Name, Old One, and I command you to do my bidding.

Binding formula from the ritual to summon Narrathoth.

Version of unknown provenance, according to the title page:
"Translated from the Latin version of Olaus Wormius as printed in Spain in the seventeenth century."

Ramsey Campbell

From "The Church in High Street" (1964);

The tomb-herd confer no benefits upon their worshippers. Their powers are few, for they can but dispartage space in small regions and make tangible that which cometh forth from the dead in other dimensions. They have power wherever the chants of Yog-Sothoth have been cried out at their seasons, and can draw to them those who will open their gates in the charnel-houses. They have no substance in this dimension, but enter earthly tenants to feed through them while they await the time when the stars become fixed and the gate of infinite sides opens to free That Which Claws at the Barrier.

Copy in the British Museum; presumably, the Latin translation of Olaus Wormius.

From "The Horror from the Bridge" (1964):

As in the days of the seas' covering all the earth, when Cthulhu walked in power across the world and others flew in the gulfs of space, so in certain places of the earth shall be found a great race which came from Outside and lived in cities and worshipped in dark fanes in the depths. Their cities remain under the land, but rarely do They come up from Their subterranean places. They have been sealed in certain locations by the seal of the Elder Gods, but They may be released by words not known to many. What made its home in water shall be released by water, and when Glyu'uho is rightly placed, the words shall cause a flood to rise and remove at last the seal of those from Glyu'uho.

Copy in the British Museum; presumably, the Latin translation of Olaus Wormius.

From "The Plain of Sound" (1964):

Verily do we know little of the other universes beyond the gate which YOG-SOTHOTH guards. Of those which come through the gate and make their habitation in this world none can tell; although Ibn Schacabao tells of the beings which crawl from the Gulf of S'glhuo that they may be known by Their sound. In that Gulf the very worlds are of sound, and matter is known but as an odor; and the notes of our pipes in this world may create beauty or bring forth abominations in S'glhuo. For the barrier between haply grows thin, and when sourceless sounds occur we may justly look to the denizens of S'glhuo. They can do little harm to those of Earth, and fear only that shape which a certain sound may form in Their universe.

Translation of unknown provenance.

From "The Mine on Yuggoth" (1964):

The lizard-crustaceans arrive on Earth through their towers.

As Azathoth rules now as he did in his bivalvular shape, his name subdues all, from the incubi which haunt Tond to the servants of Y'gonolac. Few can resist the power of the name Azathoth, and even the hunters of the blackest night of Yuggoth cannot battle the power of N-----, *his other name*.

[...] at those times of the year the lizard-crustaceans are glad of the lightlessness of Yuggoth.

Copy in the British Museum; presumably, the Latin translation of Olaus Wormius. The "other name" of Azathoth is not given in the *Necronomicon*.

Gerald W. Page

From "Preface to the *Necronomicon*" (1966):

I, Abdul Al-Hazred, say this to you:
The Elder Gods have put the damned
To sleep. And they that tamper with the seals
And wake the sleepers, too, are damned.
And I say further, herein lies those spells
To break the seals that hold in thrall

Cthulhu and his ebon horde. For I
Have spent my life to learn them all.
So, fool, the darkness is pent up in space:
The gates to Hell are closed. You
Meddle at your own expense: When you call
They will wake and answer you.
This is my gift to mankind -- here are the keys.
Find your own locks; be glad.
I, Abdul Al-Hazred say this to you:
I, who tampered, and am mad.
Translation of unknown provenance.

Colin Wilson

From *The Philosopher's Stone* (1969):

The book of the black name, containing the history of that which came before men. The great old ones were both one and many. They were not separate souls like men, yet they were separate wills. Some say they came from the stars; some say that they were the soul of the earth when it was formed from a cloud. For all life comes from the beyond, where there is no consciousness. Life needed a mirror, therefore it invaded the world of matter. There it became its own enemy, because they [bodies? -- note in original] possess form. The great old ones wanted to avoid form; therefore they rejected the heavy material of the body. But then they lost the power to act. Therefore they needed servants.

Quoted by a thirteenth-century monk called Martin the Gardener, in a commentary on the *Necronomicon* itself.

The phrase "The book of the black name" is apparently a very poor attempt at a translation of the title *Necronomicon*, confusing the Greek *nekros*, dead, with the Latin *niger*, black.

"Antonius Quine"

From the Quine translation of the *Necronomicon* ("1972"):

YOG-SOTHOTH knows the gate. YOG-SOTHOTH is the gate. YOG-SOTHOTH is the keeper and guardian of the gate. YOG-SOTHOTH knows where the Old Ones broke through of old and where they shall come again. Past, present, future ... all are one in YOG-SOTHOTH.

That is not dead which has the capacity to eternally lie,
And when the strange (things/aeons) arrive death itself may cease to be.

Think not the Great Old Ones are all of darkness. The fire of Azathoth is all brightness and heat as it devours. The globes of Yog-Sothoth shimmer with the stellar blaze.

Note: the purported translation by Antonius Quine apparently does not exist. The quotations above were derived from various newsgroups on UseNet; if anyone has information as to their true source, please contact me: clore@columbia-center.org.

Brian Lumley

From *The Burrowers Beneath* (1974):

Ye Power in ye Five-Pointed Star

Armor against Witches & Daemons, Against ye Deep Ones, ye Dools, ye Voormais, ye Tacho-Tacho, ye Mi-Go, ye Shoggoths, ye Ghasts, ye Valusians, & all such Peoples & Beings that serve ye Great Olde Ones & ye Spawn of Them, lies within ye Five-Pointed Star carven of gray Stone from ancient Mnar; which is less strong against ye Great Olde Ones Themselves. Ye Possessor of ye Stone shall find himself able to command all Beings which creep, swim, crawl, walk, or fly even to ye Source from which there is no returning. In Yhe as in Great R'lyeh, in Y'ha-nthlei as in Yoth, in Yuggoth as in Zothique, in N'kai as in Naa-Hk & K'n-yan, in Carcosa as in G'harne, in ye twin Cities of Ib and Lh-yib, in Kadath in ye Cold Waste as at ye Lake of Hali, it shall have Power; yet even as Stars wane & grow cold, even as Suns die & ye Spaces between Stars grow more wide, so wanes ye Power of all things -- of ye Five-Pointed Star-Stone as of ye Spells put upon ye Great Olde Ones by ye benign Elder Gods, & that Time shall come as once was a Time, when it shall be known:

That is not dead which can eternal lie,
And with strange Aeons even Death may die.

From Joachim Feery's *Notes on the Necronomicon*.

(The Vach-Viraj Incantation)

Ya na kadishtu nilgh'ri stell'bsna Nyogtha,
K'yarnak phlegethor l'ebumna syha'h n'ghft,
Ya hai kadishtu ep r'luh-eeh Nyogtha eeh,
S'uhn-ngh athg li'hee orr'e syha'h.

From Joachim Feery's *Notes on the Necronomicon*.

[...] Sunken G'lohee, in the Isles of Mist [...]

Translation of unknown provenance.

(Reference is to G'll-ho.)

Many & multiform are ye dim horrors of Earth, infesting her ways from ye very prime. They sleep beneath ye unturned stone; they rise with ye tree from its root; they move beneath ye sea, & in subterranean places they dwell in ye inmost adyta. Some there are long known to man, & others as yet unknown, abiding ye terrible latter days of their revealing. Those which are ye most dreadful & ye loathliest of all are haply still to be declared.

From Joachim Feery's *Notes on the Necronomicon*.

From *The Transition of Titus Crow* (1975):

'Tis a veritable & attestable Fact, that between certain related Persons there exists a Bond more powerful than the strongest Ties of Flesh and Family, whereby one such Person may be *aware* of all the Trials & Pleasures of the other, yea, even to experiencing the Pains or Passions of one far distant; & further, there are those whose skills in such Matters are aided by forbidden Knowledge of Intercourse through dark Magic with Spirits & Beings of outside Spheres. Of the latter: I have sought them out, both Men & Women, & upon Examination have in all Cases discovered them to be Users of Divination, Observors of Times, Enchanters, Witches, Charmers, or Necromancers. All claimed to work their Wonders through Intercourse with dead & departed Spirits, but I fear that often such Spirits were evil Angels, the Messengers of the Dark One & yet more ancient

Evils. Indeed, among them were some whose Powers were prodigious, who might at will *inhabit* the Body of another even at a great Distance & against the Will & often unbeknown to the Sufferer of such Outrage.

Moreover, I have dreamed it that of the aforementioned most ancient of Evils, there is *One* which slumbers in Deeps unsounded so nearly Immortal that Life & Death are one to *Him*. Being ultimately corrupt, *He* fears Death's Corruption not, but when true Death draws nigh will prepare Himself until, fleeing *His* ancient Flesh, *His* Spirit will plumb Times-to-come & there cleave unto Flesh of *His* Flesh, & all the Sins of this Great Father shall be visited upon *His* Child's Child. I have dreamed it, & my Dreams have been *His* Dreams who is the greatest Dreamer of all....

Translation of unknown provenance; from the rarest *Al Azif* of all.

From "Aunt Hester" (1977):

'Tis a veritable & attestable Fact, that between certain related Persons there exists a Bond more powerful than the strongest Ties of Flesh and Family, whereby one such Person may be *aware* of all the Trials & Pleasures of the other, yea, even to experiencing the Pains or Passions of one far distant; & further, there are those whose skills in such Matters are aided by forbidden Knowledge of Intercourse through dark Magic with Spirits & Beings of outside Spheres. Of the latter: I have sought them out, both Men & Women, & upon Examination have in all Cases discovered them to be Users of Divination, Observors of Times, Enchanters, Witches, Charmers, or Necromancers. All claimed to work their Wonders through Intercourse with dead & departed Spirits, but I fear that often such Spirits were evil Angels, the Messengers of the Dark One & yet more ancient Evils. Indeed, among them were some whose Powers were prodigious, who might at will *inhabit* the Body of another even at a great Distance & against the Will & often unbeknown to the Sufferer of such Outrage. Yea, & I discovered how one might, be he an Adept & his familiar Spirits powerful enough, control the Wanderings or Migration of his Essence into all manner of Beings & Persons -- even from beyond the Grave of Sod or the Door of the Stone Sepulcher.

From Joachim Feery's *Notes on the Necronomicon*.

Robert Anton Wilson and Robert Shea

From the *Illuminatus!* trilogy (1975):

Onlie those who have eaten a certain alkaloid herb, whose name it were wise not to disclose to the unilluminated, maye in the fleshe see a Shoggothe.

English translation of John Dee, copy residing in Miskatonic University Library.

From the *Illuminatus!* trilogy (1975):

They ruled once where man rules now, summer. Where man rules now, after summer is winter. They shall rule again, and after winter.

Olaus Wormius' Latin translation, 1472 Lyons edition with its numerous misprints and errors. Translation into English of unknown provenance.

From the *Illuminatus!* trilogy (1975):

Past, present, future: all are one in Yog-Sothoth.

Translation of unknown provenance.

From the *Illuminatus!* trilogy (1975):

Their hand is at your throat but you see them not. They walk serene and unsuspected, not in the spaces we know, but between them.

Translation of unknown provenance.

From the *Illuminatus!* trilogy (1975):

Kadath in the cold waste hath known him [i.e., Yog-Sothoth].

Translation of unknown provenance. "Known" in the Biblical sense....

Brian McNaughton

From *Satan's Mistress* (1978):

Call not upon Yog-Sothoth until ye be certaine that ye Bones be compleat and culled of forraine contamination. For it hath been known in antient Tymes that ye Bones of a Man mingled with ye Bones of a Beare or Lyon, or even with ye Offaile of a lowly Coney or Porpentine, hath produced for a hapless Necromancer not a Ressurrection of that which was, but a Creation of Abomination that should not be.

He who would be a Master of the Runes and possessor of Life eternaille must consecrate to Crom Cruach on Lammas Night ye Flesh of an infant newborn and eat thereof. Nor is the consecration to be made by those faint of heart or doubting in their souls, for Crom Cruach knows all, Crom Cruach sees all, Crom Cruach is all. *Iä! Crom Cruach!*

From the English translation of Dr. John Dee, London edition of 1589.

From *Satan's Seductress* (1980):

Whenas Aldebaran riseth to the Sixth House, and agreeth in all ways with ye Conjunctions of Phutatorius as shall hereinafter be inscribed, then that is no Door which openeth on its Rising, but a Gate to ye Outside, through which All may pass but None may return save a Master of ye Runes, or ye Host of Ekron.

From the English translation of Dr. John Dee, London edition of 1589.

Thomas Ligotti

From "The Sect of the Idiot" (1988):

The primal chaos, Lord of all ... the blind idiot god -- Azathoth.

Translation of unknown provenance.

Fred Chappell

From "The Adder" (1989):

Wisely did ibn Mushacab say, that happy is the tomb where no wizard hath lain, and happy the town at night whose wizards are all ashes.

For the spirit of the devil-indentured hastes not from his charnel clay,
but feeds and instructs the very worm that gnaws. Then an awful life
from corruption springs and feeds again the appointed scavengers
upon the earth. Great holes are dug hidden where are the open pores
of the earth, and things have learned to walk that ought to crawl.

[...] they dwell in the inmost adyta [...]

[...] Yog-Sothoth knows the gate [...]

[...] in the Gulf the worlds themselves are made of sounds [...]

[...] the dim horrors of Earth [...]

[...] iä iä iä, Shub-Niggurath! [...]

The affair that shamleth about in the night, the evil that defieth the
Elder Sign, the Herd that stand watch at the secret portal each tomb is
known to have and that thrive on that which groweth out of the tenants
thereof: All these Blacknesses are lesser than He Who guardeth the
Gateway [...]

That is not dead which can eternal lie,
And with strange aeons even death may die.

From a handwritten copy of *Al Azif* in the original Arabic, translating
itself into English, little by little.

David A. MacIntee

From *White Darkness* (1993):

Even as the Great Ones may return from their resting slumber, so the
adept may, by use of the Ashes of Noah, and essential Saltes, call his
fellow man back from the great beyond.

Translated by Dr. Who as he reads from an unknown edition in the
eocene language (a reference to a pre-human reptilian race
slumbering in cites beneath the earth and sea). The edition is
described as "unexpurgated" and contains "all of Roerich's original
illustrations".

Allen Mackey

From "The Plague Jar" (1994):

[...] concerning Irem, the City of Pillars, I spake of the Elder Days and of the four nations that had ruled this land of old, Thamood of the north, and Ad of the south, and Tasm, and Jadis; and I spake of many-columned Irem and of Shaddad the Accursed who had raised up its walls around an Elder central obelisk and who did build therein an Thousand pillars to Those better left unnamed.

Translation of unknown provenance.

William Browning Spencer

From *Résumé with Monsters* (1995):

Na'ghimgor thdid lym.

Myn th'x barsoom lu'gndar.

In'path gix mth'nabor.

In'path nox vel'dekk.

Yig sudeth M'cyorum.

M'xliit kraddath Soggoth im'betnk.

Nog s'dath blexmed!

Version unknown. Banishing spell against the Old Ones; translation approximately as follows:

You will leave this spot, which spot denies the logic of your coming and going, and you will take, in the Name of the Nameless One, all your minions and their devices with you. And even the uttering of your name will be lost to this world until Time has eaten its Own Head.

Robert M. Price

From "The Soul of the Devil-Bought" (1996):

The nethermost caverns are not
for the fathoming of living eyes;
it is written in the Scroll of Thoth
how terrible is the price of a single glimpse,
for that the marvels thereof
are strange and awful.

Nor may those who pass ever return,
for in that transcendent Vastness
lurk Shapes of darkness
that seize and bind.
Cursed the ground where dead thoughts live
new and oddly bodied,
and the wakeful mind
that is held by no head.
Wisely did Ibn Mushachab bless the tomb
where no wizard hath lain.
Happy the town by night
whose wizards are all ashes!
But woe to that place
whose folk omit to burn the poisoner
and the enchanter at the stake.
I tell you, it will go easier for Sodom
and Gomorrah than for that town.
For it is rumored of old
that the soul of the devil-bought
hastes not from his charnel clay,
but fests and instructs the gnawing worm;
till out of corruption horrid life springs,
and the dull scavengers of earth
wax crafty to vex it
and swell monstrous to plague it.
Great holes are digged in secret,
where earth's pores once sufficed
and things have learnt to walk
that once did crawl:
The Affair that shamleth about in the night,
the Evil that defieth the Elder Sign,
the Herd that do stand watch
at the secret portal of every tomb,
and feast unwholesomely therein.
All these Blacknesses
slither but seldom from the moist
and fetid burrows of their loathsome lair.
Less shall ye fear them than
Him That Guardeth the Gateway;
that guideth the dead beyond all worlds
into the Abyss of Unnamable Devourers.
For he is that Ubb,
the worm that dieth not.
These are the words of al-Hazrat,

Imam of al-Allah.

The wise shall head them.

Price presents a novel source for this alleged quotation. Dr. Anton Zarnak explains:

To put it perhaps over-simply for the moment, I have concluded that the *Al-Azif* and the *Necronomicon* are not in fact one and the same. The former was the work of an eighth-century Yemenite demonologist, Abd al-Hazrat. The more notorious *Necronomicon*, while it incorporates various bits and pieces of lore filched from the older *Azif*, is substantially a new work, a series of mediumistic revelations made to Dr. John Dee while he gazed into his scrying crystal.

Not to criticize too heavily, but Dr. Dee did not himself perform the scrying with his shew-stone, as he got too poor results. Instead, he acted as scribe while others, such as the infamous Edward Kelley or Dee's son Arthur, did the actual scrying.

Once he had transcribed the visionary material, he stood aghast at the character of it. Suspecting demonic inspiration for the larger part of it, he tried to disguise its true origin by fathering the work on the obscure Arab al-Hazrat. It was a day when Christians commonly believed their Saracen rivals to worship idols and monsters such as Termagant and Iblis, so the attribution seemed natural. Dr. Dee dared not simply destroy the blasphemous text outright for fear of what vengeance might be wrought upon him by whatever alien influences had imparted the revelations to him. Afterward he petitioned his God for the gift of the tongue of angels, that spoken by the antediluvian revealer Enoch, that henceforth he might receive the oracles of God without admixture.

What I have just read you comes from the original work of al-Hazrat. I do not care to say how it came into my hands.

ALLEGED CONTENTS OF THE *NECRONOMICON*

From "The Hound" (1922):

Description of the ghastly soul-symbol of the corpse-eating cult of inaccessible Leng, in Central Asia. This is an amulet depicting the oddly conventionalised figure of a crouching winged hound, or sphinx with a semi-canine face. Its sinister lineaments, according to the old Arab daemonologist, were drawn from some obscure supernatural manifestation of the souls of those who vexed and gnawed at the dead.

From "The Descendant" (?):

Strange diagrams.

From "The Call of Cthulhu" (1926):

No real hint of the Cthulhu Cult, but double meanings which the initiated might read as they choose.

From *The Case of Charles Dexter Ward* (1927):

Instructions on raising the dead from their chemical salts.

From "The Last Test" (1927):

Things that weren't known in Atlantis.

From "The Dunwich Horror" (1928):

A kind of formula or incantation containing the frightful name *Yog-Sothoth*.

From "Medusa's Coil" (1930):

Hints of the old, hideous shadow that philosophers never dared mention, the thing symbolised in the Easter Island colossi -- the secret that has come down from the days of Cthulhu and the Elder Ones --

the secret that was nearly wiped out when Atlantis sank, but that was kept half alive in hidden traditions and allegorical myths and furtive, midnight cult-practices.

From "The Whisperer in Darkness" (1930):

Hints of the fearful myths antedating the coming of man to the earth -- the Yog-Sothoth and Cthulhu cycles.

Certain ideographs linked with the most blood-curdling and blasphemous whispers of things that had had a kind of mad half-existence before the earth and the other inner worlds of the solar system were made.

Vague guesses about worlds of elder, outer entity.

Mention of the amorphous, toad-like god-creature Tsathoggua.

References to the monstrous nuclear chaos beyond angled space, mercifully cloaked under the name of Azathoth.

From a letter to Clark Ashton Smith (1930):

Mention of Clark Ashton Smith's ghoul [?], and his adventures. But some timid reader has torn out the pages where the Episode of the Vault comes to a climax -- the deletion being curiously uniform in the copies at Harvard and at Miskatonic University. When Lovecraft wrote to the University of Paris for information about the missing text, a polite sub-librarian, M. Léon de Verchères, wrote to him that he would make him a photostatic copy as soon as he could comply with the formalities attendant upon access to the dreaded volume.

Unfortunately, it was not long afterward that Lovecraft learned of M. de Verchères' sudden insanity and incarceration, and of his attempt to burn the hideous book which he had just secured and consulted. Thereafter Lovecraft's requests met with scant notice.

From a letter to Clark Ashton Smith (1930):

Mention of *Yog-Soth-oth* [sic] made with manifest reluctance.

From *At The Mountains of Madness* (1931):

Reluctant descriptions of the evilly fabled plateau of Leng.

Primal myths of Elder Things, supposed to have created all earth-life as jest or mistake.

Whispers about 'shoggoths' -- not even hinting that any exist on earth except in the dreams of those who have chewed a certain alkaloidal herb, nervously trying to swear that none have bred on this planet.

From a letter to Clark Ashton Smith (1931):

A formula that is *not* in Olaus' Latin Text.

From "The Dreams in the Witch House" (1932):

Terrible hints relating to abstract formulae on the properties of space and the linkage of dimensions known and unknown.

The name *Azathoth*, standing for a primal evil too horrible for description.

Description of *Nyarlathept*.

Guarded quotation of some croaking ritual in a strange language.

From "The Horror in the Museum" (1932):

Descriptions of black, formless Tsathoggua, many-tentacled Cthulhu, proboscidian Chaugnar Faugn, and other rumoured blasphemies.

A very peculiar symbol.

From a letter to E. Hoffman Price (1932):

Nothing about *Zemargad*, unless perchance it be that passage (*Nec.* xii, 58 -- p. 984; edition unspecified) in Naacal hieroglyphics, whose fullest purport Lovecraft was never able to unravel.

Material on the Vaults of Zin, so well known to all students of Alhazred.

From "Through the Gates of the Silver Key" (1932-33):

An entire chapter that takes on significance once the designs graven on the Silver Key have been deciphered.

Instructions on certain obeisances made when one meets the Guide and Guardian of the Gate.

From "Out of the Aeons" (1933):

Certain primal symbols.

From "The Thing on the Doorstep" (1933):

A formula enabling the caster to exchange bodies with another person.

From a letter to August Derleth (1933):

Both the primal name *Glyu-uho* and new Arabic word *Ibt al Jauzah*, referring to Betelgeuse.

From a letter to Duane Rimel (1934):

Records of non-human sounds that were known to certain human scholars in elder days. Non-human names given a twist in the direction of Alhazred's Arabic, including *Azathoth*, *Yog-Sothoth*, *Shub-Niggurath*, etc.

From a letter to Duane Rimel (1934):

An attempt to represent the non-human names *R'lyeh* and *Cthulhu* in human alphabets.

From a letter to Richard F. Searight (1934):

Tantalizing and subtly disquieting references to man's earliest struggles with the survivors of the pre-human world.

From a letter to Richard F. Searight (1934):

Many hinted horrors very ominously anticipated by the Eltdown Shards.

From "The Shadow out of Time" (1934-35):

Suggestions of the presence of a cult among human beings founded on hints of the forbidden past, derived from the memories of those who have exchanged minds with members of the Great Race -- a cult that sometimes gave aid to minds voyaging down the aeons from the days of the Great Race.

From "The Haunter of the Dark" (1935):

Equivocal secrets and immemorial formulae which have trickled down the stream of time from the days of man's youth, and the dim, fabulous days before man was.

From a letter to Henry Kuttner (1936):

Ridicule of the text of the *Book of Dzyan*.

Clark Ashton Smith

From "The Return of the Sorcerer" (1931):

A singular incantatory formula for the exorcism of the dead, with a ritual that involves the use of rare Arabian spices and the proper intoning of at least a hundred names of ghouls and demons. (Only present in Arabic manuscript.)

Robert Bloch

From "The Faceless God" (1936):

Cryptic mention of the name *Nyarlathotep*, which Alhazred had heard whispered in tales of shadowed Irem.

August Derleth

From "The House on Curwen Street" (1943):

Hints that seem to indicate that the awaited time for the resurgence of Cthulhu is drawing near.

From "The Dweller in Darkness" (1944):

A terrible footnote which gives no clue as to the identity of Cthugha.

From "The Keeper of the Key" (1951):

The closest that anyone has ever come to revealing the secrets of Cthulhu and the cults of Cthulhu, of Yog-Sothoth, and indeed, of all the Ancient Ones.

Hints of things so terrible that the mind of man could scarcely conceive of them, and, conceiving, would instantly elect to reject them rather than adopt into the realm of the possible any potential event of such a nature as to refute many of the most fundamental principles by which the races of mankind exist, and relegate man to a position of even greater insignificance than his present mote-like place in the cosmos.

Oddly disturbing paragraphs concerning the return of the Ancient Ones, the devotion of the minions who serve them, some in the guise of men, others in guises far stranger.

Names reaching out from the pages to transfix with primal fear -- Ubbo-Sathla, Azathoth, the blind idiot god, 'Umr At-Tawil, Tsathoggua, Cthugha, and yet others, all suggestive of a weird and horrific godhead, of a terror-fraught panoply of great, gigantic creatures, in no wise similar to man, as ancient as and quite possibly more ancient than earth itself, or even the solar system so familiar to the astronomers of our times.

Specific statement that the region of the Nameless City is shunned by the natives.

An account of the 'spectral wind'.

"H.P. Lovecraft and August Derleth" (i.e., August Derleth)

From *The Lurker at the Threshold* (1945):

Description of Nyarlathotep as 'faceless'.

At least part of certain rites through which the Great Old Ones and their extraterrestrial minions might be 'called' to appear through 'openings'.

From "Witches' Hollow" (1962):

Description of ancient, alien races, invaders of earth, great mythical beings called Ancient Ones and Elder Gods, with outlandish names like Cthulhu and Hastur, Shub-Niggurath and Azathoth, Dagon and Ithaqua and Wendigo and Cthugha, all involved in some kind of plan to dominate earth and served by some of its peoples -- the Tcho-Tcho, and the Deep Ones, and the like. The books is filled with cabalistic lore, incantations, and what purports to be an account of a great interplanetary battle between the Elder Gods and the Ancient Ones and of the survival of cults and servitors in isolated and remote places on our planet as well as on sister planets.

Ramsey Campbell

From "The Church in High Street" (1962):

An engraving on page 594 (edition unspecified) that depicts a strange creature, so hysterically alien as to be indescribable; it is a glistening, pallid oval, with no facial features whatsoever, except for a vertical, slit-like mouth, surrounded by a horny ridge. There are no visible members, but there is that which suggests that the creature can shape any organ at will.

From "The Room in the Castle" (1964):

Descriptions of the alien beings which, according to the author, lurk in dark and shunned places of this world -- bloated Cthulhu, indescribable Shub-Niggurath, vast batrachian Dagon.

From "The Horror from the Bridge" (1964):

A very incomplete and long outdated astrological table.

Pages that deal with the commission of beings in tampering with the elements, including chants and a powerful formula that must be pieced together from various pages.

An illustration depicting a species of incarnate hideousness. The thing has eight major arm-like appendages protruding from an elliptical body, six of which are tipped with flipper-like protrusions, the other two being tentacular. Four of the web-tipped legs are located at the lower end of the body, and used for walking upright. The other two are near the head, and can be used for walking near the ground. The head

joins directly to the body; it is oval and eyeless. In place of eyes, there is an abominable sponge-like circular organ about the center of the head; over it grows something hideously like a spider's web. Below this is a mouth-like slit which extends at least halfway round the head, bordered at each side by a tentacle-like appendage with a cupped tip, obviously used for carrying food to the mouth.

Robert Anton Wilson and Robert Shea

From the *Illuminatus!* Trilogy (1975):

Strange illustrations, always with five-sided borders just like the Pentagon in Washington, but with people inside doing freaky sex acts with other creatures who aren't humans at all (probably shoggoths).

Obscene metaphysics.

A lot of bragging and bombast about some Yog-Sothoth, probably a wog god, who was both the Gate and the Guardian of the Gate. Absolute rubbish.

Material on Tsathoggua.

Acrostics which Dr. John Dee deciphered to derive his Enochian Keys.

Michael Crichton

From *Eaters of the Dead: The Manuscript of Ibn Fadlan, Relating His Experiences with the Northmen in A.D. 922* (1976):

No specific information is attributed to the *Necronomicon*, but it is included in the bibliography under "General Reference Works" along with various volumes about the Vikings. The edition cited was edited by H.P. Lovecraft and published in Providence, Rhode Island, in 1934.

William Browning Spencer

From *Résumé with Monsters* (1995):

Spells and portents, incantations, rituals that are effective against the Old Ones. All kinds of rituals and spells, in fact: tax evasive rituals, lawyer conjuring, inner child exorcisms, women (attracting, warding), travel (dimensional, linear, time), demon entreating ... and demon repelling, binding, contracts.

James "the Amazing" Randi

From *An Encyclopedia of Claims, Frauds, and Hoaxes of the Occult and Supernatural* (1995):

Powerful formulas for calling up dangerous demigods and demons who are dedicated to destroying mankind.

Innumerable Adolescents Everywhere

Lots of hoky nonsense about Sumerian Mythology.

Fake *Necronomicons*

The DeCamp-Scithers *Necronomicon*.
The Wilson-Hay-Turner-Langford *Necronomicon*.
The Simon *Necronomicon*.
The Gregorius *Necronomicon*.
The Quine *Necronomicon*.
The Ripel *Necronomicon*.
The Perez-Vigo *Necronomicon*.
The Lin Carter *Necronomicon*.
The H.R. Giger *Necronomicon*.
The *Necronomicon* Project.
The Charles Pace *Necronomicon*.

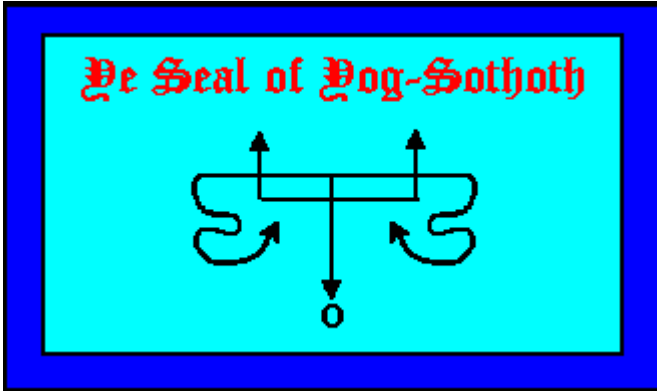
The DeCamp-Scithers *Necronomicon*

Lovecraft biographer and science-fiction writer L. Sprague De Camp relates a tale of intrigue about how he smuggled the manuscript of this, entitled *Al Azif*, out of Iraq amidst various dangers. A scholar who attempted to translate it, he further states, wound up spattered all over the walls of his study. In fact, most of the book, released by Owlswick Press, consists of a mere eight pages of scrambled Syriac script repeated over and over, with the characters nearest the margins changed to help hide the repetition. As this obviously cannot be taken seriously, it would be unfair to consider this a hoax rather than a sort of in-joke.

DeCamp himself, in a later commentary on his introduction, has said:

I hope you get a chuckle out of this introduction -- but I also trust that you will not take it seriously. I may wish to go back to Iraq some day, and I do not want this little hoax to complicate my visit.

The Wilson-Hay-Turner-Langford *Necronomicon*



Typical illustration from the Wilson-Hay-Turner-Langford *Necronomicon*.

Little effort need be spent to prove that this version is not the genuine article, for Colin Wilson has admitted as much in his article, "The *Necronomicon*, the Origin of a Spoof", which appeared in *Crypt of Cthulhu* and was reprinted in *Black Forbidden Things: Cryptical Secrets from the "Crypt of Cthulhu"*, edited by Robert Price. Wilson's claims cannot be taken entirely seriously, for he says:

In fact, anyone with the slightest knowledge of Latin will instantly recognise it for a fake -- it is subtitled "The book of dead names" -- when the word "necronomicon" actually means the book of dead laws.

In fact, anyone with the slightest knowledge of Latin will recognise that the title is Greek.

Wilson describes how George Hay approached him with the idea of his writing an introduction to a spoof volume of stories about the *Necronomicon*. The tales, according to Wilson, were very dreadful indeed, all centering on the theme of the scholar who finds the hellish tome, stupidly invokes powers greater than he can control, and winds up smeared all over the walls. Wilson instead proposed that they attempt to produce something that could actually be the *Necronomicon* itself. The idea was partly inspired by a tale by David Langford, in which a computer analysis proves the existence of the *Necronomicon*, with the usual unsightly results. In the finished volume, Langford indeed contributes a portion in which he claims that a computer analysis has deciphered the manuscript *Liber Logaeth* of John Dee, revealing it to be -- none other than. Robert Turner, an actual practitioner of ceremonial magick, contributes another section, purporting to be the translation of *Liber Logaeth*. For the most part, it

is run-of-the-mill occultist fair, with typical magickal récipés utilizing a few Mythos names. Wilson himself contributes the introduction, which presents a mishmash of fact and fantasy, claiming (unfoundedly) that Lovecraft's father belonged to "Egyptian Freemasonry" and had learned all sorts of bizarre occult secrets -- which he later spouted in his (actual) insanity. There is also a letter by a "Dr. Hinterstoisser", actually written by Dominic Purcell.

The work also includes two essays supposedly written before the discovery of the manuscript key, and if anything in the book makes it worth owning it will be these. They are: "Dreams of Dead Names: The Scholarship of Sleep" by Christopher Frayling, -- which, by the way, includes an accurate account of Lovecraft's invention of Abdul Alhazred and the *Necronomicon*, and "Lovecraft and Landscape", by Angela Carter.

Other than this, there is little to say about the book. Wilson's introduction will be interesting to those with the background knowledge to separate the fact from the fantasy. Some find the information on cryptography in Langford's piece interesting; there are entire books available on this subject, however, which are doubtless better sources. The material presented as the *Necronomicon* itself lacks aesthetic value. (For example, the near-constant -- but inconsistent -- use of "ye" for "the"; -- we could accept the authentically archaic "y^e".) Whether it has value for practicing mages I leave to them to decide.

The use of the Cthulhu Mythos is also suspect. The well-known cryptic couplet appears several times misquoted as: "That which is not dead which can eternal lie . . ." Other inconsistencies with Lovecraft's conceptions appear as well. Shub-Niggurath appears as a male deity, whereas in Lovecraft this being is clearly female. The Old Ones are correlated with the four elements, in a scheme borrowed from August Derleth that neither appears in Lovecraft's work nor is consistent with it. The work also holds to the two warring factions, the "Elder Gods" vs the "Great Old Ones", another innovation of Derleth, along with his Christianity-inspired tale of the revolt of the Great Old Ones against their Elders and betters. The simple fact is, the vast majority of the material in this version of the *Necronomicon* owe its inspiration not to the Lovecraft Mythos, but to the vastly different Derleth Mythos -- when they are not simply supplanted by typical magick récipés.

A number of on-line versions of the Wilson-Hay-Turner-Langford *Necronomicon* exist. These include only the purported translations of

Liber Logaeth, and omit all other material. They include (sorry most of these links have gone dead):

Liber Logaeth (dead).

Liber Logaeth (forbidden).

Liber Logaeth.

Liber Logaeth.

Liber Logaeth.

Liber Logaeth.

Liber Logaeth.

Liber Logaeth (forbidden).

Liber Logaeth (dead).

Liber Logaeth (Belgium).

Liber Logaeth (Germany).

Liber Logaeth (Poland).

Liber Logaeth (Spain).

Liber Logaeth (Spain; translated into Spanish).

Liber Logaeth (Norway; dead?).

Liber Logaeth (Norway).

Liber Logaeth (Sweden).

Liber Logaeth (Croatia; dead?).

Liber Logaeth (Yugoslavia!).

Liber Logaeth (Russia).

Liber Logaeth (Russia).

Liber Logaeth (Russia).

Liber Logaeth (Russia; translated into Russian!).

Liber Logaeth (Russia; translated into Russian!).

Liber Logaeth (Russia; translated into Russian!).

Liber Logaeth (text only).

Liber Logaeth (text only).

Liber Logaeth (Belgium; text only; dead?).

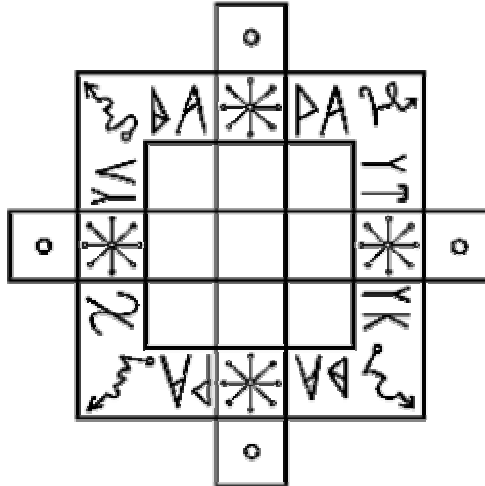
Liber Logaeth (Soviet Union! -- text only).

There has since appeared a purported *R'lyeh Text*, compiled by the same team, which claims to continue the manuscript begun in the first volume. It is interesting to note that Lovecraft never used the name *R'lyeh Text*, which was in fact invented by August Derleth after Lovecraft's death, and which is not identical with the *Necronomicon* or any part of it. (It is supposedly in the actual tongue of Cthulhu himself and possibly brought from the stars with him.) For the most part, the book is just more of the same. There is included an interesting essay, "Awake in the Witch-House: On the Trail of the 'real' Brown Jenkin", by Patricia Shore -- which, however, includes the notorious, spurious, "black magic" quotation. By 1992, one's scholarship really ought to have been better than that.

The additional material attributed to *Liber Logaeth* is now on the Web as well:

The R'lyeh Text.

The Simon *Necronomicon*



Typical illustration from the Simon *Necronomicon*.

As this is the only *Necronomicon* which qualifies as a full-blown hoax rather than a spoof or in-joke, it will receive a longer examination than the others. There are quite a number of problems with the volume, all of them impeaching its claims to represent a true text of the *Necronomicon*.

The claims concerning the supposed manuscript are unconvincing. The publisher states that the MS cannot be held up to public inspection. But scholars would not normally use the actual manuscript of such a work; they would work from a set of photographs of it. Provision of such a set would certainly bolster the book's claim. In any case the story told about the discovery of the manuscript is simply too much like a bad Cthulhu Mythos story to be credible. In addition, they state that the manuscript is in Greek, whereas Lovecraft makes it clear that the Greek text has been lost for centuries. Simon says that one section of his putative translation, the URILLIA TEXT, "might be Lovecraft's *R'lyeh Text*". Lovecraft, however, never referred to the *R'lyeh Text*, which was an invention of August Derleth's (after

Lovecraft's death); and the work is distinct from the *Necronomicon* in Derleth's conception.

It is evident that the majority of the work is composed of adaptations of existing translations of various Mesopotamian religious and magickal texts, with Lovecraftian names tossed in wherever the original is unreadable. Simon tosses together Sumerian, Akkadian, Babylonian, and Assyrian materials without discrimination, in an historically impossible fashion. The pieces purporting to represent the original languages of various incantations are apparently simply gibberish.

Simon would like us to see great similarities between both his Mesopotamian material and the magick of Aleister Crowley, and the Lovecraft Mythos, but provides essentially no correspondances between them. What few he does attempt to argue for, are unconvincing. He would like us, for example, to see great similarity between the name *Cthulhu* and the Greek word stélé (as in Crowley's Stélé of Revealing); -- in the right Greek typeface, it does look kind of like *CTH^H*. The other entries on his short list are either commonplaces of magick and weird fiction or even less similar. Again, he wants us to notice the similarity between Shub-Niggurath and Crowley's Pan (a commonplace of magick and weird fiction both), whereas Shub-Niggurath is female. (Yog-Sothoth would certainly correspond fairly well, on the other hand, given the basis of "The Dunwich Horror" in Arthur Machen's "The Great God Pan".) Again, he would have us note the similarity between Lovecraft's exclamation *Iä!*, Crowley's use of the commonplace exclamation *Io!* and the equally commonplace deity name *IAO*, and the Sumerian deity name *IA*, which Simon claims as a variant of the god EA (despite which, in his *Necronomicon*, it is used as the Lovecraftian exclamation).

Simon also wishes us to see a great correspondance between the Lovecraft Mythos and the Mesopotamian mythologies. He states:

Lovecraft depicted a kind of Christian Myth of the struggle between opposing forces of Light and Darkness, between God and Satan, in the *Cthulhu Mythos*.

And again:

Basically, there are two "sets" of gods in the *mythos*: the *Elder Gods*, about whom not much is revealed, save that they are a stellar Race that occasionally comes to the rescue of man, and which correspond to the Christian "Light"; and the *Ancient Ones*, about which much is told, sometimes in great detail, who correspond to "Darkness". These latter are the Evil Gods who wish nothing but ill for the Race of Man,

and who constantly strive to break into our world through a Gate or Door that leads from the Outside, In.

Those knowledgeable of modern Lovecraft scholarship will recognize that this does not accurately describe Lovecraft's work, in which there are no Elder Gods, and no cosmic conflict between Good and Evil in any form either. The term "Ancient Ones", as well, only occurs in one story -- and there, it is made clear that they are amoral and indifferent to man rather than evil. It is in fact an accurate description of the Derleth Mythos rather than the Lovecraft Mythos. Considering that renaming the Good and Evil sides of the Mesopotamian deities "The Elder Gods" and "The Ancient Ones" is the major attempt at syncretising the two systems, it would appear the attempt ended in abject failure.

The treatment of individual deities is hardly any better, however. Cthulhu appears as KUTULU, a name which never appeared before this book. Simon derives it from KUTU, the city Kutha, and LU, man. The proper Sumerian form, however, would be LU-KUTU, if these words were compounded. In any case, the name *Cthulhu* is of non-human origin and thus not amenable to such interpretation.

Simon derives Azathoth from a compound AZAG-THOTH, where AZAG is indeed a Sumerian demon, and THOTH is the Coptic name for the Egyptian deity Tehuti. As to how this compound name could have come about, however, he gives us no clue. Nor does he tell us why it had never appeared in print before.

Other deities are less convincing. Shub-Niggurath appears as ISHNIGGARAB. Yog-Sothoth appears as IAK SAKKAK.

Even where Simon merely cites a Lovecraftian name, without attempting to give a corresponding form, he frequently misspells them. So *Yog-Sothoth* appears as *Yog Sothot*, *Azathoth* as *Azatot*, "the mad Arab" as "the Mad Arab", *shoggoth* as *shuggoth*, etc.

At least one deity of paramount importance in Lovecraft, Nyarlathotep, has nothing corresponding to him in the Simon *Necronomicon*, as is the case with various minor creations of Lovecraft's that one might expect to put in an appearance, such as Yig, Nug and Yeb, Ghatanothoa, or Rhan-Tegoth, whereas several of the most important Mesopotamian deities in the volume have no corresponding deity in Lovecraft. These include: MARDUK, TIAMAT, PAZUZU, ENKI, NANNA, and INANNA (ISHTAR). Likewise, the various alien races invented by Lovecraft have no place in Simon's *Necronomicon*, while a host of supernatural creatures from Mesopotamian cultures, with no answering form in Lovecraft, figure prominently.

Another questionable assertion that Simon makes is as follows:

Lovecraft's *mythos* deals with what are known as *chthonic* deities [sic], that is, underworld gods and goddesses, much like the Leviathan of the Old Testament. The pronunciation of *chthonic* is 'katic', which explains Lovecraft's famous Miskatonic River and Miskatonic University, not to mention the chief deity [sic] of his pantheon, *Cthulhu*, a sea monster who lies, "not dead, but dreaming" below the world; an Ancient One and supposed enemy of Mankind and the intelligent Race.

There is quite a number of problems with this statement:

- The pronunciation of *chthonic* is 'thawnick'; the 'ch' is silent.
- Sea monsters are not usually considered chthonic.
- The name *Miskatonic* most likely derives from American Indian roots.
- Cthulhu's name derives from an alien language predating humanity by aeons; it cannot derive from the word chthonic, though Lovecraft may have been influenced in his coining of the name by that word. In any case, this assertion conflicts with Simon's proposed derivation of the word as KUTU + LU, used everywhere else in his *Necronomicon*.
- Cthulhu is not the chief deity of Lovecraft's supposed pantheon, but is important due merely to his proximity.
- Cthulhu is not a 'sea monster', but an extraterrestrial or extradimensional creature impeded by being trapped beneath the ocean.
- Cthulhu is never referred to as an 'Ancient One', though he is associated with a group called the Great Old Ones.
- Cthulhu is not an actual enemy of Mankind; men are merely in his way. This is like saying that a human is an enemy of Termitelike because he would exterminate those who infest his house.
- What 'the intelligent Race' might refer to here is unclear; it would not seem to correspond to anything in Lovecraft.

Most readers seem to find the portion labelled "The Testimony of the Mad Arab" to work effectively as Lovecraftian fiction. Many claim that

the volume works wonders in the area of magick, regardless of whether the factual claims made regarding its origins are fraudulent or not. This is fully consistent with modern theories of magick.

In addition to the inexpensive paperback edition, the Simon *Necronomicon* was also released in an expensive leatherbound edition of 666 copies, followed by another of 3,333 copies.

There is also a Simon *Necronomicon Spellbook* (originally titled *The Necronomicon Report*), which gives a more récipé-like approach to the section "The Book of Fifty Names". Another such volume, *The Gates of the Necronomicon*, was also announced for publication, but apparently never appeared. Avon has recently re-issued the *Spellbook*.

The Simon *Necronomicon* exists in pirated form on the Web:

The Simon *Necronomicon* (not currently up).

The Simon *Necronomicon*.

The Simon *Necronomicon*.

The Simon *Necronomicon* (Russia; dead).

Or for a text-only version presented by the Coroner:

The Simon *Necronomicon* (dead).

The Simon *Necronomicon*.

The Simon *Necronomicon* (Poland; text file).

The Simon *Necronomicon* (gopher text).

Those interested in its validity may also wish to see:

Comments on the *Necronomicon*

And:

The *Necronomicon* and Ancient Sumer: Debunking the Myth.

Various rumors have spread around concerning the true identity of "Simon". One of these states that he was Herman Slater, the proprietor of the Magickal Childe occult bookshop of New York, which is indeed mentioned prominently in the volume. Another, more likely rumor, has it that he was a magickian in need of cash, who has subsequently gained a great name for himself in the field of Chaos Magick. Less likely candidates rumored to have authored the Simon *Necronomicon* include L. Sprague De Camp, Colin Wilson, L. Ron Hubbard, Robert Anton Wilson, Timothy Leary, and Sandy Pearlman (the Lovecraft-influenced lyricist for the band Blue Öyster Cult).

The Gregorius *Necronomicon*

Published in Germany and German, titled *Das Necronomicon: Nach den Aufzeichnungen von Gregor A. Gregorius* (*The Necronomicon: From the Transcription of Gregor A. Gregorius*), this is simply a translation of the *Simon Necronomicon*. The volume also includes a German translation of an authentic mediaeval grimoire called the *Goetia*; or, *the Lesser Keys of King Solomon*.

The Quine *Necronomicon*

The purported translation of the *Necronomicon* made by Antonius Quine appears to be so fake it doesn't even exist.

However, if you have any information on please contact me: clore@columbia-center.org.

The Ripel *Necronomicon*

This was published by one Frank G. Ripel, who is head of the *Ordo Rosae Mysticae* (Order of the Mystic Rose), in Italy, 1987-88, as part of his *Sabaeen Trilogy*. It includes a book called *Sauthenerom*, of ancient Egyptian origins, and a text of the *Necronomicon*, which is alleged to be 4,000 years old and to have been plagiarized by Abdul Alhazred.

A description of this volume by Luis Abbadie resides at Daniel Harms' excellent *Necronomicon Files Page*.

The Perez-Vigo *Necronomicon*

Recently published in Spain, this edition by Fernando Perez-Vigo reputedly includes a *Necronomic Tarot* along with a text derived from those of the *Ripel Necronomicon* and the *Wilson-Hay-Turner-Langford Necronomicon*.

I have been unable to obtain any information on the Perez-Vigo *Necronomicon*, including whether or not it truly even exists. If you have any such information (especially if you know where I might obtain a copy), please contact me: clore@columbia-center.org.

The Lin Carter *Necronomicon*

"If the *Necronomicon* actually existed, it would be out in Bantam paperback with a preface by Lin Carter.
-- T.E.D. Klein

Lin Carter wrote several short stories which purport to be chapters from the John Dee translation of the *Necronomicon*. They relate various adventures of Abdul Alhazred. Obviously and explicitly fiction, this is only included here for completeness.

Lin Carter's version is included in a volume available from Chaosium, edited by Robert M. Price and entitled *The Necronomicon: Selected Stories and Essays Concerning the Blasphemous Tome of the Mad Arab*, containing sundry works of interest.

Chaosium Press.

The H.R. Giger *Necronomicon*

Swiss surrealist H.R. Giger has used the title *Necronomicon* for a book compiling his necrotic art. Obviously, this makes no claim to be an authentic *Necronomicon*, but we include the entry not only for completeness, but as a pretext to enthusiastically endorse Giger's art. Giger has also produced a sequel volume, *Necronomicon II*.

The Official H.R. Giger Website.

The *Necronomicon* Project

This is a collaborative effort to create a fake *Necronomicon* on the Web. There is clearly no attempt to claim validity for the results of this project.

You too can participate: The *Necronomicon* Project.

The Charles Pace *Necronominon*

Leroy Green's article "Shaman or Showman? Alex Sanders, 'King of the Witches'" (*Rapid Eye* #2 contains the following information:

One of the show's writers later told me that [Dennis] Wheatley was "terrified" of Sanders and had as little to do with him as possible, except for joining in the discussion on the show. During it, Sanders produced a wax image which he called a "fith-fath", and proceeded to stick pins in it. He announced that the image had been consecrated to represent a man named Charles Pace, with whom Sanders had had some sort of dispute. Twisting the pin around in the location of the image's heart, Sanders said: "*He will have a heart attack now.*" Questioned if he thought such a grotesque performance could actually work, Wheatley said he thought that it was highly possible.

It didn't. Pace lived on to write a number of articles for *The News of the World*, in which he made his own verbal attack on Sanders. Pace himself, however, was something of a fantasizer. I gather that, at some time, he had been on friendlier terms with Sanders, because at his London flat, Sanders showed me a manuscript prepared by Pace.

It purported to be *The Necronominon* [sic]--a totally fictional work, invented by the horror writer H.P. Lovecraft, who actually called it *The Necronomicon*. Pace's work was one of the most amateurish forgeries I have ever seen--something between a comic book and a child's crayoning book.

A *Necronomicon* Glossary

Contents:

- Abdul Alhazred.
- *The Book of Thoth*.
- Robert W. Chambers and *The King in Yellow*.
- Aleister Crowley.
- John Dee.
- Ebn Khallikan.
- Ibn Schacabao.
- Irem, the City of Pillars.
- (The Patriarch) Michael.
- Theodorus Philetas.
- Roba el Khaliyeh.
- The Voynich Manuscript.
- Olaus Wormius.

Abdul Alhazred

H.P. Lovecraft invented the mad Arab Abdul Alhazred, and no references to this name have been found that do not stem from Lovecraft's use of it. The story of Abdul Alhazred's life may be found in Lovecraft's "History of the *Necronomicon*". It is notable that none of the variant forms of the name used by other writers appear in Lovecraft's work; indeed, his only use of a variant form ("Abdool Al-Hazred") appears in a letter from the eighteenth century quoted in *The Case of Charles Dexter Ward*. Lovecraft himself describes the origin of the name in a pair of letters:

... how many dream-Arabs have the *Arabian Nights* bred! I ought to know, since at the age of 5 I was one of them! I had not then encountered Graeco-Roman myth, but found in Lang's *Arabian Nights* a gateway to glittering vistas of wonder and freedom. It was then that I invented for myself the name of Abdul Alhazred, and made my mother take me to all the Oriental curio shops and fit me up an Arabian corner in my room.

I can't quite recall where I did get *Abdul Alhazred*. There is a dim recollection which associates it with a certain elder -- the family lawyer, as it happens, but I can't remember whether I asked him to make up an Arabic name for me, or whether I merely asked him to criticise a choice I had otherwise made.

It should be noted that the element "hazred" may be a pun on the phrase "all has read" or "has read all". Another possible origin is a distorted form of Hazard, the common prefix "al" (the definite article) being added on to the beginning. Lovecraft claimed that his great-great-great-great-grandfather was Robert Hazard (1635-1710), one of a well-known family in Rhode Island history. There appears to be no evidence to support this contention.

In any case, it should be noted that the name Abdul Alhazred is not a properly-formed Arabic name. The element *-ul* in Abdul is identical to the *al-* of Alhazred, thus meaning that this element is simply repeated. Additionally, *hazred* does not exist in Arabic, although it is theoretically possible (however, every single letter in the name could represent more than one possible Arabic original, making it hopelessly obscure as a whole).

This, however, need not be seen as a problem, as many Arabic authors are known in Europe under distorted forms of their true names, such as: *Avicenna* for Abu Ali al-Husein *ibn Senna*, *Hali* for *Khalid* ibn Yazid, *Averroës* for Abu al-Walid Muhammad *ibn Rushd*, etc. A number of suggestions along this line have been made, among them:

- Abd al-Azrad. *Abd* = servant; *azrad* < *zarada* = to strangle or devour; thus, "servant of the great strangler or devourer".
- Abdallah Zahr-ad-Dihn. "Servant-of-God Flower-of-Faith."
- Abd Al-'Uzzâ ar-Rahib ibn Ad. *Abd* = servant; Al-'Uzzâ, a goddess worshipped alongside Allah in the pre-Muslim period; *ar-Rahib* = hermit; *ibn Ad*, of the tribe of Ad, a fabulous race of prehistoric giants.

Another suggestion has been that the name is not Arabic at all, but rather Yemenite, and translates as "one-who-sees-what-should-not-be-seen".

The Book of Thoth

Robert W. Chambers and *The King in Yellow*

Lovecraft's "History of the *Necronomicon*" states that: "It was from rumours of this book (of which relatively few of the general public know) that R.W. Chambers is said to have derived the idea of his early novel *The King in Yellow*."

Chambers' book appeared in 1895 and is not a novel but a collection of short stories. Some of these stories in turn refer to a play also titled *The King in Yellow*, and which drives its readers mad. Some have speculated that Lovecraft derived his idea of the *Necronomicon* from Chambers' work; this, however, is impossible, as he did not read Chambers until 1927 (the same year, incidentally, that he authored the "History" -- the similarity in conception apparently inspiring the playful allusion) and had referred to the *Necronomicon* by name as early as 1922 ("The Hound").

Robert W. Chambers: *The King in Yellow*.
Henrik Johnsson's *King in Yellow* Page.

Aleister Crowley



The Great Beast Aleister Crowley as "the Silent Watcher".

Much speculation has been wasted on the hypothesis that Lovecraft may have been influenced in his conceptions by the occultist and magickian Aleister Crowley. It is usually hypothesized that Lovecraft's wife, Sonya, provides a link between the two during Lovecraft's New York period. In fact, we know perfectly well that Lovecraft had heard of Crowley, and exactly what he thought of him. Lovecraft mentions Crowley in the *Selected Letters V*, p. 120, -- this letter written in the last year of Lovecraft's life -- and here's what he has to say:

In the 1890's the fashionable decadents liked to pretend that they belonged to all sorts of diabolic Black Mass cults, & possessed all sorts of frightful occult information. The only specimen of this group still active is the rather over-advertised Aleister Crowley who, by the way, is undoubtedly the original of the villainous character in H.R. Wakefield's "*He Cometh & He Passeth By*".

This quotation proves conclusively that Lovecraft knew nothing of Crowley other than what anyone would have gleaned from the press's libelous attacks against him.

Some links for those interested in Crowley:

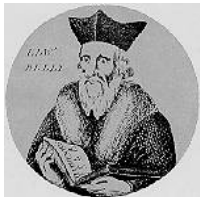
Ordo Templi Orientis (Crowley Cult).

The College of Thelema & Temple of Thelema.

Dr. John Dee



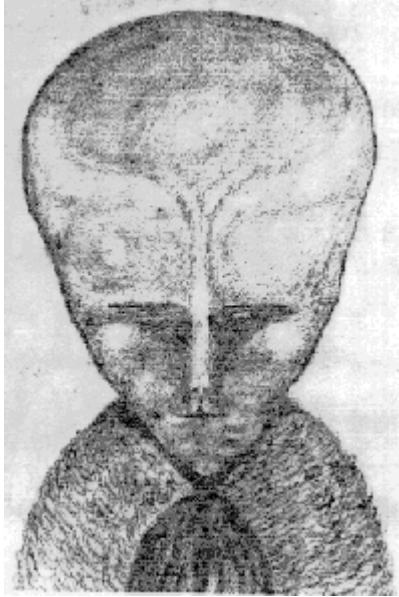
Dr. John Dee (left) Edward Kelly (right)



John Dee was born on July 13, 1527 in London. His life included a notable amount of study and practice of magick, some of it in service to Queen Elizabeth I of England. Much of Dee's practice consisted of alchemical experiments, and he also indulged in the creation of talismans. However, he gained the most notoriety for the contact that he and his associate Edward Kelly (who may have been something of a con man) established with a group of praeterhuman beings they referred to as Enochian Angels, recalling the apocryphal Book of Enoch. In this, Kelly acted as "skryer", gazing into a "shewstone" -- a piece of crystal, dictating to Dee the messages sent by the Enochian Angels. It is interesting to note that these messages are composed in their own unique language, which does indeed have its own syntax and vocabulary. Later mages have supposedly found this language to be the most effective language known for their incantatory purposes. In any case, Dr. Dee acquired a reputation as the archetypal mage.

Dee was first connected with the *Necronomicon* by Frank Belknap Long, who seems, however, to have had in mind that Dee was its author rather than a mere translator. H.P. Lovecraft, having recently written his "History of the *Necronomicon*", then added that Dee had translated the work and referred to this translation in "The Dunwich Horror".

One of the more interesting bits of Fortean concerns Dee's Enochian Angels. When Aleister Crowley was in contact with them, he produced a portrait of one, named Lam. As can be seen, Lam appears almost identical to the "Greys" who currently besiege UFO abductees:



Lam, an Enochian Angel

Ebn Khallikan

Ibn Khallikân (1211-1282) was born in Irbil and lived in Egypt and Syria, where he served as kadi (head of justice) of Damas. He compiled a biographical dictionary, the first of its kind, that took twenty years to complete.

Extant versions (Ibn Khallikân updated the work several times) do not seem to include an entry for Abdul Alhazred, either under that name, or under any recognizable variant. This should not be too surprising, considering that the work followed the novel plan of only including information which had been obtained first-hand from living individuals. So, the omission of the eighth-century mad Arab is understandable, as Ibn Khallikân is unlikely to have had access to him in the thirteenth century (do I smell a plot-germ here?).

Ibn Schacabao

Lovecraft has Alhazred cite Ibn Schacabao with the interesting couplet:

Happy is the tomb where no wizard hath lain,
And happy the town at night whose wizards are all ashes.

Ibn Schacabao is also referred to in "The Case of Charles Dexter Ward", in which Joseph Curwen writes in a letter:

I laste Night strucke on y^e Wordes that bringe up YOGGE-SOTHOTHE, and sawe for y^e firste Time that fface spoke of by Ibn Schacabao in y^e -----.

Later authors have given Ibn Schacabao's work the title *Reflections*.

The name "Schacabao" is not a proper Arabic name. It has thus been subjected to much the same speculation as "Alhazred". Possibilities include:

- Ibn Shayk Abol, "Son of the Sheik Abol".
- Ibn Mushacab, "Son of the Dweller" (*shacab*, "to sit, inhabit, dwell" plus *mu-*, personalizing element).
- Some derivate of the Hebrew term *shakhabh*, "bestiality".

Irem, the City of Pillars

In Lovecraft's "History of the *Necronomicon*" we read: "Of his [Alhazred's] madness many things are told. He claimed to have seen the fabulous Irem, or City of Pillars, and to have...."

Elsewhere in the fiction Irem is mentioned only in these brief allusions:

....and one terrible final scene shewed a primitive-looking man, perhaps a pioneer of ancient Irem, the City of Pillars, torn to pieces by members of the elder race. ("The Nameless City", D 106)

Of the cult, he [Castro] said that he thought the centre lay amid the pathless deserts of Arabia, where Irem, the City of Pillars, dreams hidden and untouched. ("The Call of Cthulhu", DH 141)

That antique Silver Key, he [Randolph Carter] said, would unlock the successive doors that bar our free march down the mighty corridors of space and time to the very Border which no man has crossed since Shaddad with his terrific genius built and concealed in the sands of Arabia Petraea the prodigious domes and uncounted minarets of

thousand-pillared Irem. Half-starved dervishes -- wrote Carter -- and thirst-crazed nomads have returned to tell of that monumental portal, and of the Hand that is sculptured above the keystone of the arch, but no man has passed and returned to say that his footprints on the garnet-strown sands within bear witness. The key, he surmised, was that for which the Cyclopean sculptured Hand vainly grasps. ("Through the Gates of the Silver Key", MM 426)

"Be careful, you -- -- ! There are powers against your powers -- I didn't go to China for nothing, and there are things in Alhazred's *Azif* which weren't known in Atlantis! We've both meddled in dangerous things, but you needn't think you know all my resources. How about the Nemesis of Flame? I talked in Yemen with an old man who had come back alive from the Crimson Desert -- he had seen Irem, the City of Pillars, and had worshipped at the underground shrines of Nug and Yeb -- Iä! Shub-Niggurath!" ("The Last Test", HM 47)

Lovecraft did not invent Irem. The City of Pillars is mentioned in the *Qûran*; in the *Arabian Nights*; and in Omar Khayyam's *Rubaiyat*. In these, Irem, Iram, or Irâm appears as a city destroyed ages before and lying buried somewhere in the desert sand. Its many columns, pillars, or towers are frequently mentioned.

Lovecraft's precise source, however, can be determined from an entry [no. 47] in his commonplace book. Here, Lovecraft cites an article from the *Encyclopedia Britannica*, of which he owned the ninth edition:

From "Arabia" *Encyc. Britan.* II-255: Prehistoric fabulous tribes of Ad in the south, Thamood in the north, and Tasm and Jadis in the centre of the peninsula. "Very gorgeous are the descriptions given of Irem, the City of Pillars (as the Koran styles it) supposed to have been erected by Shedad, the latest despot of Ad, in the regions of Hudramaut, and which yet, after the annihilation of its tenants, remains entire, so Arabs say, invisible to ordinary eyes, but occasionally, and at rare intervals, revealed to some heaven-favoured traveller." Rock excavations in N.W. Hejaz ascribed to Thamood tribe.

In 1975, there was an archaeological discovery in the city Ebla, which had itself been discovered only the decade before. There, a library of more than fifteen thousand tablets was found. Some of these tablets mentioned Irem by name, taking it out of the realm of legend and giving it a historical foundation.

The City of Pillars made a further step into reality when archaeologist examined photographs taken by the space shuttle *Challenger* in 1984. These, of the Arabian Gulf Coast, revealed a number of buried cities along routes to the "Atlantis of the Sands" -- the center of the

frankincense trade between 2800 BCE and 100 CE. Among others, there was found a city known as Ubar, identified with the Irem of Arabic legendry.

NASA's Ubar Page.

"The Extinct Arabian People of 'Ad and their Famous Pillars of Iram."
The NOVA documentary on Ubar.

(The Patriarch) Michael

Most likely, Michael Cerularius, Patriarch of Constantinople from 1043-58.

Theodorus Philetas

So far as I know, this purported translator of the *Necronomicon* is purely fictional and an invention of Lovecraft's.

Roba el Khaliyah

The Voynich Manuscript

In two works by Colin Wilson, "The Return of the Lloigor" and *The Philosopher's Stone*, the Voynich Manuscript's code is cracked and the volume turns out to be the *Necronomicon*. The Voynich Manuscript really does exist; however, it remains indecipherable to this day.

Here is a description of the Voynich Manuscript from the Catalogue of Yale University Library, where it currently resides:

MS 408

Cipher Manuscript

Central Europe [?], s. XV^{ex}-XVI [?]

Scientific or magical text in an unidentified language, in cipher, apparently based on Roman minuscule characters; the text is believed by some scholars to be the work of Roger Bacon since the themes of the illustrations seem to represent topics known to have interested Bacon (see also Provenance below.) A history of the numerous attempts to decipher the manuscript can be found in a volume edited by R. S. Brumbaugh, *The Most Mysterious Manuscript: The Voynich "Roger Bacon" Cipher Manuscript* (Carbondale, Illinois, 1978). Although several scholars have claimed decipherments of the manuscript, for the most part the text remains an unsolved puzzle. R. S. Brumbaugh has, however, suggested a decipherment that establishes readings for the star names and plant labels; see his "Botany and the Voynich 'Roger Bacon' Manuscript Once More," *Speculum* 49 (1974) pp. 546-48; "The Solution of the Voynich 'Roger Bacon' Cipher," *Gazette* 49 (1975) pp. 347-55; "The Voynich 'Roger Bacon' Cipher Manuscript: Deciphered Maps of Stars," *Journal of the Warburg and Courtauld Institutes* 39 (1976) pp. 139-50.

Parchment. ff. 102 (contemporary foliation, Arabic numerals; not every leaf foliated) + i (paper), including 5 double-folio, 3 triple-folio, 1 quadruple-folio and 1 sextuple-folio folding leaves. 225 x 160 mm.

Collation is difficult due to the number of fold-out leaves that are not always foliated consistently. I-VII⁸ (f. 12 missing), VIII⁴ (leaves foliated 59 through 64 missing from center of quire), IX² (double and triple fold-out leaves), X² (1 triple fold-out), XI² (1 quadruple fold-out), XII² (f. 74 missing, followed by stubs of conjugate leaves), XIII¹⁰, XIV¹ (sextuple fold-out), XV⁴ (1 triple and 1 double fold-out), XVI⁴ (1 double fold-out; ff. 91, 92, 97, 98 missing, 2 stubs between 94 and 95), XVII⁴ (2 double fold-outs), XVIII¹² (ff. 109-110, central bifolium, missing). Quire signatures in lower right corner, verso, and sometimes on recto.

Almost every page contains botanical and scientific drawings, many full-page, of a provincial but lively character, in ink with washes in various shades of green, brown, yellow, blue and red. Based on the subject matter of the drawings, the contents of the manuscript falls into six sections: Part I. ff. 1r-66v Botanical sections containing drawings of 113 unidentified plant species. Special care is taken in the representation of the flowers, leaves and the root systems of the individual plants. Drawings accompanied by text. Part II. ff. 67r- 73v Astronomical or astrological section containing 25 astral diagrams in the form of circles, concentric or with radiating segments, some with the sun or the moon in the center; the segments filled with stars and inscriptions, some with the signs of the zodiac and concentric circles

of nude females, some free-standing, other emerging from objects similar to cans or tubes. Little continuous text. Part III. ff. 75r-84v "Biological" section containing drawings of small-scale female nudes, most with bulging abdomens and exaggerated hips, immersed or emerging from fluids, or interconnecting tubes and capsules. These drawings are the most enigmatic in the manuscript and it has been suggested that they symbolically represent the process of human reproduction and the procedure by which the soul becomes united with the body (cf. W. Newbold and R. Kent, *The Cipher of Roger Bacon* [Philadelphia, 1928] p. 46). Part IV. ff. 85r-86v This sextuple-folio folding leaf contains an elaborate array of nine medallions, filled with stars and cell-like shapes, with fibrous structures linking the circles. Some medallions with petal-like arrangements of rays filled with stars, some with structures resembling bundles of pipes. Part V. ff. 87r-102v Pharmaceutical section containing drawings of over 100 different species of medicinal herbs and roots, all with identifying inscriptions. On almost every page drawings of pharmaceutical jars, resembling vases, in red, green and yellow, or blue and green. Accompanied by some continuous text. Part VI. ff. 103r- 117v Continuous text, with stars in inner margin on recto and outer margins of verso. Folio 117v includes a 3-line presumed "key" opening with a reference to Roger Bacon in anagram and cipher.

Binding: s. xviii-xix. Vellum case. Remains of early paper pastedowns.

Written in Central Europe [?] at the end of the 15th or during the 16th [?] century; the origin and date of the manuscript are still being debated as vigorously as its puzzling drawings and undeciphered text. The identification of several of the plants as New World specimens brought back to Europe by Columbus indicates that the manuscript could not have been written before 1493. The codex belonged to Emperor Rudolph II of Germany (Holy Roman Emperor, 1576-1612), who purchased it for 600 gold ducats and believed that it was the work of Roger Bacon; see the autograph letter of Johannes Marcus Marci (d. 1667, rector of Prague University) transcribed under item A below. It is very likely that Emperor Rudolph acquired the manuscript from the English astrologer John Dee (1527-1608) whose foliation remains in the upper right corner of each leaf (we thank A. G. Watson for confirming this identification through a comparison of the Arabic numerals in the Beinecke manuscript with those of John Dee in Oxford, Bodleian Library Ashmole 1790, f. 9v, and Ashmole 487). See also A. G. Watson and R. J. Roberts, eds., *John Dee's Library Catalogue* (London, The Bibliographical Society, forthcoming). Dee apparently owned the manuscript along with a number of other Roger Bacon manuscripts; he was in Prague 1582-86 and was in contact

with Emperor Rudolph during this period. In addition, Dee stated that he had 630 ducats in October 1586, and his son Arthur (cited by Sir T. Browne, Works, G. Keynes, ed. [1931] v. 6, p. 325) noted that Dee, while in Bohemia, owned "a booke...containing nothing butt Hieroglyphicks, which booke his father bestowed much time upon: but I could not heare that hee could make it out." Emperor Rudolph seems to have given the manuscript to Jacobus Horcicky de Tepenez (d. 1622); inscription on f. 1r "Jacobi de Tepenez" (erased but visible under ultra-violet light). Johannes Marcus Marci of Cronland presented the book to Athanasius Kircher, S. J. (1601-80) in 1666. Acquired by Wilfred M. Voynich in 1912 from the Jesuit College at Frascati near Rome. Given to the Beinecke Library in 1969 by H. P. Kraus (Cat. 100, pp. 42-44, no. 20) who had purchased it from the estate of Ethel Voynich.

Included with MS 408 is the following supplementary material in folders or boxes labelled A - N.

A: Autograph letter of Johannes Marcus Marci of Cronland in which he presents the manuscript to Athanasius Kircher in Rome, in the belief that Kircher would be able to decipher it. "Reuerende et Eximie Domine in Christo Pater. Librum hunc ab amico singulari mihi testamento relictum, mox eundem tibi amicissime Athanasi ubi primum possidere coepi, animo destinaui: siquidem persuasum habui a nullo nisi abs te legi posse. Petijt aliquando per litteras ejusdem libri tum possessor iudicium tuum parte aliqua a se descripta et tibi transmissa, ex qua reliqua a te legi posse persuasum habuit; uerum librum ipsum transmittere tum recusabat in quo discifrando posuit indefessum laborem, uti manifestum ex conatibus ejusdem hic una tibi transmissis neque prius huius spei quam uitae suae finem fecit. Verum labor hic frustraneus fuit, siquidem non nisi suo Kircheri obediunt eiusmodi sphinges. Accipe ergo modo quod pridem tibi debebatur hoc qualecunque mei erga te affectus indicium; huiusque seras, si quae sunt, consueta tibi felicitate per rumpe. retulit mihi D. Doctor Raphael Ferdinandi tertij Regis tum Boemiae in lingua boemica instructor dictum librum fuisse Rudolphi Imperatoris, pro quo ipse latori qui librum attulisset 600 ducatos praesentarit, authorem uero ipsum putabat esse Rogerium Bacconem Anglum. ego iudicium meum hic suspendo. tu uero quid nobis hic sentiendum defini, cujus fauori et gratiae me totum commendo maneoque. Reuerentiae Vestrae. Ad Obsequia Joannes Marcus Marci a Cronland. Pragae 19. Augusti AD 1666 [or 1665?].

B: Correspondence between W. Voynich and Prof. W. R. Newbold concerning Newbold's supposed decipherment of the manuscript

(1919-26). Correspondence between Anne M. Nills, executrix of the estate of Ethel Voynich, and the Rev. Theodore C. Peterson, dated 1935-61, concerning the provenance, dating and decipherment of the manuscript.

C: Cardboard tube containing articles from international newspapers and magazines; among them The New York Times, The Washington Post, Der Zeitgeist, and others, concerning the announced sale by H. P. Kraus of the cipher manuscript.

D: Scrapbook of newspaper clippings (1912-26) concerning the cipher manuscript, compiled by W. Voynich.

E: Miscellaneous handwritten notes of W. Voynich.

F: Miscellaneous material, including handwritten notes by A. Nills about the cipher, and her correspondence about the sale of the manuscript.

G: Five notebooks handwritten by Ethel Voynich containing notes on the identification of the plants, medicinal herbs and roots; miscellaneous notes by A. Nills listing some characters or combinations of characters as they appear in the manuscript.

H: Box of negative and positive photostats.

I - L: Lectures, pamphlets, reviews and articles concerning the manuscript. Includes (in K) the transcript of a seminar held in Washington D. C. on November 1976 entitled "New Research on the Voynich Manuscript."

M: Miscellaneous correspondence between R. Brumbaugh and J. M. Saul (Paris) and J. Arnold (Oak Grove, Mo.). Handwritten transcription of ff. 89v-116r by R. Brumbaugh.

There is a great deal of information about the Voynich Manuscript on the Web; among other places:

The European Voynich Manuscript Transcription Project Home Page.
Voynich Manuscript Page.
Voynich Manuscript Bibliography.

Olaus Wormius

In his "History of the *Necronomicon*" Lovecraft states that: "(1228) Olaus Wormius made a Latin translation later in the Middle Ages, and the Latin text was printed twice". While this is a fine example of

Lovecraft's pseudo-documentary style, he has committed an unfortunate error in placing Olaus Wormius at this time. In fact, Olaus Wormius (Ole Wurm) was a Danish physician who lived from 1588-1654, putting him far too late to make the translation Lovecraft imputes to him. Wormius published a work on the literature of his native country, *Runir; seu, Danica Literatura Antiquissima, vulgo Gothica Dicta Luci Reddita* (1636), and also a book on the philosopher's stone, *Liber Aureus Philosophorum* (1625).

Lovecraft's unfortunate error can be attributed to his use of secondary sources rather than primary. He drew on a work of Hugh Blair (1718-1800), *A Critical Dissertation on the Poems of Ossian, the Son of Fingal* (1763), which contains a section on Runic or Gothic poetry in general. In this, Blair states:

Their poets were distinguished by the title of *Scalders*, and their songs were termed *Vyses*. Saxo Grammaticus, a Danish historian of considerable note, who flourished in the thirteenth century, informs us, [...] A more curious monument of the true Gothic poetry is preserved by Olaus Wormius, in his book de *Literatura Runica*. It is an *Epicidium*, or funeral song, composed by Regner Lodbrog; and translated by Olaus, word for word from the original.

It can be seen from this that Lovecraft has accidentally conflated this two figures, thus leading him into his erroneous dating of Wormius in the thirteenth century. As an item of trivia, it is interesting to note that Lovecraft prepared a rough draft of a translation of Wormius' Latin version of Regner Lodbrog's poem.

(I am indebted to S.T. Joshi's fine essay, "Lovecraft, Regner Lodbrog, and Olaus Wormius", which appeared in *Crypt of Cthulhu*, No. 89, for most of the facts in this entry.)

***Necronomicon* (Anti-)FAQ**

I guess all those people who still think the *Necronomicon* is an invention of Lovecraft's just aren't keeping up with the fast-moving pace of modern occult scholarship. It is time to repost the *Necronomicon* FAQ.

Well, we'll see about that.

Q. What is the *Necronomicon*?

The *Necronomicon* of Alhazred, (literally: "Book of Dead Names")

This translation is inaccurate. See my Page on the subject.

is not, as popularly believed, a grimoire, or sorcerer's spell-book;

This popular belief, of course, derives from Lovecraft, who mistakenly has several characters derive spells from the work.

it was conceived as a history, and hence "a book of things now dead and gone", but the author shared with Madame Blavatsky a magpie-like tendency to garner and stitch together fact, rumour, speculation, and complete balderdash, and the result is a vast and almost unreadable compendium of near-nonsense which bears more than a superficial resemblance to Blavatsky's *Secret Doctrine*.

What is the authority or evidence for this statement?

In times past the book has been referred to guardedly as *Al Azif*, or *The Book of the Arab*.

Okay, sure.

It was written in seven volumes, and runs to over 900 pages in the Latin edition.

Authority or evidence?

Q. Where and when was the *Necronomicon* written?

The *Necronomicon* was written in Damascus in 730 A.D. by Abdul Alhazred.

According to Lovecraft's *History*, merely "circa 730 A.D."

Q. Who was Abdul Alhazred?

Little is known. What we do know about him is largely derived from the small amount of biographical information in the *Necronomicon* itself - he travelled widely, from Alexandria to the Punjab,

Odd that Lovecraft was unaware of these travels, while he does mention a number of others.

and was well read. He had a flair for languages, and boasts on many occasions of his ability to read and translate manuscripts which defied lesser scholars.

For example?

His research methodology however smacked more of Nostradamus than Herodotus. As Nostradamus himself puts it in Quatrains 1 & 2:

Sitting alone at night in secret study;
it is placed on the brass tripod. A slight
flame comes out of the emptiness
and makes successful that which should
not be believed in vain.

The wand in the hand is placed
in the middle of the tripod's legs.
With water he sprinkles both the hem
of his garment and his foot.
A voice, fear; he trembles in his robes.
Divine splendour; the god sits nearby.

In case anyone is interested, here is the original of Nostradamus' verses:

*Estant assis de nuict secret estude
Seul reposé sur la selle d'aerain;
Flambe exiguë sortant de solitude
Fait prosperer qui n'est à croire vain.*

*La verge en main mise au milieu des BRANCHES
De l'onde il moule & le limbe & le pied;
Un peur & voix fremissant par les manches;
Splendeur divine. Le divin pres s'assied.*

Much clearer in the original, *n'est-ce pas?*

Just as Nostradamus used ritual magic to probe the future, so Alhazred used similar techniques (and an incense composed of olibanum, storax, dictamnus, opium and hashish) to clarify the past, and it is this, combined with a lack of references, which resulted in the *Necronomicon* being dismissed as largely worthless by historians.

What authority or evidence is there for Alhazred's use of these techniques, and more particularly, for this precise récépé?

He is often referred to as "the mad Arab", and while he was certainly eccentric by modern standards, there is no evidence to substantiate a claim of madness, other than a chronic inability to sustain a train of thought for more than a few paragraphs before leaping off at a tangent.

Now this claim is patently unbelievable. The quotations which I have collected show the "mad Arab" as lucidity personified.

He is better compared with figures such as the Greek neo-platonist philosopher Proclus (410-485 A.D.), who was completely at home in astronomy, mathematics, philosophy, and metaphysics, but was sufficiently well versed in the magical techniques of theurgy to evoke Hekate to visible appearance; he was also an initiate of Egyptian and Chaldean mystery religions. It is no accident that Alhazred was intimately familiar with the works of Proclus.

Authority or evidence?

Q. What is the printing history of the *Necronomicon*?

No Arabic manuscript is known to exist;

Not surprising, since no manuscript in any language is known to exist.

the author Idries Shah carried out a search in the libraries of Deobund in India, Al-Azhar in Egypt, and the Library of the Holy City of Mecca, without success.

Evidence or authority?

A Latin translation was made in 1487 (not in the 17th. century as Lovecraft maintains) by a Dominican priest Olaus Wormius.

An odd claim, since Lovecraft places the translation of Olaus Wormius at 1228, whereas the actual historic Olaus Wormius did indeed live in the 17th century.

Wormius, a German by birth, was a secretary to the first Grand Inquisitor of the Spanish Inquisition, Tomas de Torquemada, and it is likely that the manuscript of the *Necronomicon* was seized during the persecution of Moors ("Moriscos") who had been converted to Catholicism under duress; this group was deemed to be insufficiently pure in its beliefs.

What evidence is there that this third Olaus Wormius even existed? And why did a German have a Danish name?

It was an act of sheer folly for Wormius to translate and print the *Necronomicon* at that time and place. The book must have held an obsessive fascination for the man, because he was finally charged with heresy and burned after sending a copy of the book to Johann Trithem, Abbot of Spanheim (better known as "Trithemius"); the accompanying letter contained a detailed and blasphemous interpretation of certain passages in the Book of Genesis.

Again, evidence? And where can the text (or even a summary) of this letter be found?

Virtually all the copies of Wormius's translation were seized and burned with him, although there is the inevitable suspicion that at least one copy must have found its way into the Vatican Library.

Just one?

Almost one hundred years later, in 1586, a copy of Wormius's Latin translation surfaced in Prague. Dr. John Dee, the famous English magician, and his assistant Edward Kelly were at the court of the Emperor Rudolph II to discuss plans for making alchemical gold, and Kelly bought the copy from the so-called "Black Rabbi" and Kabbalist, Jacob Eliezer, who had fled to Prague from Italy after accusations of necromancy.

Evidence, authority?

At that time Prague had become a magnet for magicians, alchemists and charlatons of every kind under the patronage of Rudolph, and it is hard to imagine a more likely place in Europe for a copy to surface.

Now, this logic is impeccable. We can take it as *proven* that a copy of the *Necronomicon* would appear in Prague at this time. Ergo, one did.

The *Necronomicon* appears to have had a marked influence on Kelly; the character of his scrying changed, and he produced an extraordinary communication which struck horror into the Dee household; Crowley interpreted it as the abortive first attempt of an extra-human entity to communicate the Thelemic *Book of the Law*. Kelly left Dee shortly afterwards. Dee translated the *Necronomicon* into English while warden of Christ's College, Manchester, but contrary to Lovecraft, this translation was never printed

Contrary to Lovecraft, who states: "An English translation made by Dr. Dee was never printed...."? (The copy of Dee's translation that appears in "The Dunwich Horror" is apparently a handmade transcription.)

-- the manuscript passed into the collection of the great collector Elias Ashmole, and hence to the Bodleian Library in Oxford.

Where, like the rest of Dee's manuscripts, it is available for the inspection of scholars. What is the catalogue number of this manuscript? (We see the answer to this later on.)

There are many modern fakes masquerading as the *Necronomicon*. They can be recognised by a total lack of imagination or intelligence, qualities Alhazred possessed in abundance.

Well, hard to disagree with that one.

Q. What is the content of the *Necronomicon*?

The book is best known for its antediluvian speculations. Alhazred appears to have had access to many sources now lost, and events which are only hinted at in the Book of Genesis or the apocryphal Book of Enoch, or disguised as mythology in other sources, are explored in great detail. Alhazred may have used dubious magical techniques to clarify the past, but he also shared with 5th. century B.C. Greek writers such as Thucydides a critical mind and a willingness to explore the meanings of mythological and sacred stories. His speculations are remarkably modern, and this may account for his current popularity: he believed that many species besides the human race had inhabited the Earth, and that much knowledge was passed to mankind in encounters with beings from other "spheres". He shared with some neo-platonists the belief that stars are like our sun, and have their own unseen planets with their own lifeforms, but elaborated this belief with a good deal of metaphysical speculation in which these beings were part of a cosmic hierarchy of spiritual evolution. He was also convinced that he had contacted these "Old Ones" using magical invocations, and warned of terrible powers waiting to return to re-claim the Earth -- he interpreted this belief in the light of the Apocalypse of St. John, but reversed the ending so that the Beast triumphs after a great war in which the earth is laid waste.

What was Alhazred, an Arab, doing with Christian scriptures -- however "indifferent" a Muslim he may have been?

Q. Why did the novelist H.P. Lovecraft claim to have invented the *Necronomicon*?

The answer to this interesting question lies in two people: the poet and magician Aleister Crowley, and a Brooklyn milliner called Sonia Greene.

A more accurate answer lies in the fact that he *did* invent it (more precisely, it occurred to him in the course of a dream).

There is no question that Crowley read Dee's translation of the *Necronomicon* in the Ashmolean, probably while researching Dee's papers; too many passages in Crowley's *Book of the Law* read like a transcription of passages in that translation.

Examples of these passages?

Either that, or Crowley, who claimed to remember his life as Edward Kelly in a previous incarnation, read it in a previous life!

I vote for this alternative!

Why doesn't he mention the *Necronomicon* in his works? He was surprisingly reticent about his real sources - there is a strong suspicion that 777, which Crowley claimed to have written, was largely plagiarised from Allan Bennet's notes. His spiritual debt to Nietzsche, which in an unguarded moment he refers to as "almost an avatar of Thoth, the god of wisdom" is studiously ignored; likewise the influence of Richard Burton's "Kasidah" on his doctrine of True Will. I suspect that the *Necronomicon* became an embarrassment to Crowley when he realised the extent to which he had unconsciously incorporated passages from the *Necronomicon* into *The Book of the Law*.

Yes, this must be it! He was too embarrassed by the fact that Aiwass - - who dictated *The Book of the Law* to him -- was a plagiarist, to admit his praeternatural friend's literary crime, or even to mention the book he plagiarized from! That's it, right!

In 1918 Crowley was in New York. As always, he was trying to establish his literary reputation, and was contributing to *The International* and *Vanity Fair*. Sonia Greene was an energetic and ambitious Jewish emigré with literary ambitions, and she had joined a dinner and lecture club called "Walker's Sunrise Club" (?!); it was there that she first encountered Crowley, who had been invited to give a talk on modern poetry.

Authority or evidence (yet again) for this meeting?

It was a good match; in a letter to Norman Mudd, Crowley describes his ideal woman as "rather tall, muscular and plump, vivacious, ambitious, energetic, passionate, age from thirty to thirty five, probably a Jewess, not unlikely a singer or actress addicted to such amusements. She is to be 'fashionable', perhaps a shade loud or vulgar. Very rich of course." Sonia was not an actress or singer, but qualified in other respects. She was earning what, for that time, was

an enormous sum of money as a designer and seller of woman's hats. She was variously described as "Junoesque", "a woman of great charm and personal magnetism", "genuinely glamorous with powerful feminine allure", "one of the most beautiful women I have ever met", and "a learned but eccentric human phonograph". In 1918 she was thirty-five years old and a divorcee with an adolescent daughter. Crowley did not waste time as far as women were concerned; they met on an irregular basis for some months.

Isn't the question obvious by now?

In 1921 Sonia Greene met the novelist H.P. Lovecraft, and in that year Lovecraft published the first novel where he mentions Abdul Alhazred ("The Nameless City").

Too bad that Lovecraft wrote that short story (not novel) in January, and didn't meet Sonia for months afterward. Perhaps he'd had a dream presaging the remarkable information she would impart to him....

In 1922 he first mentions the *Necronomicon* ("The Hound"). On March 3rd, 1924, H.P. Lovecraft and Sonia Greene married.

Well, I bet mentioning the *Necronomicon* was just a ploy to get into her pants.

We do not know what Crowley told Sonia Greene, and we do not know what Sonia told Lovecraft. However, consider the following quotation from "The Call of Cthulhu" [1926]:

That cult would never die until the stars came right again [precession of the Equinoxes?], and the secret priests would take Cthulhu from His tomb to revive His subjects and resume His rule of earth. The time would be easy to know, for then mankind would have become as the Great Old Ones; free and wild, and beyond good and evil, with laws and morals thrown aside and all men shouting and killing and revelling in joy. Then the liberated Old Ones would teach them new ways to shout and kill and revel and enjoy themselves, and all earth would flame with a holocaust of ecstasy and freedom.

It may be brief, it may be mangled, but it has the undeniable ring of Crowley's *Book of the Law*.

Well, it might have a slight similarity to a few passages, yes. Still, why this passage, and not one presented as a quotation from the *Necronomicon*?

It is easy to imagine a situation where Sonia and Lovecraft are laughing and talking in a firelit room about a new story, and Sonia introduces some ideas based on what Crowley had told her; she

wouldn't even have to mention Crowley, just enough of the ideas to spark Lovecraft's imagination.

Sure, it's easy to imagine, but what evidence is there that it ever happened?

There is no evidence that Lovecraft ever saw the *Necronomicon*, or even knew that the book existed; his *Necronomicon* is remarkably close to the spirit of the original, but the details are pure invention, as one would expect. There is no Yog-Sothoth or Azathoth or Nyarlathotep in the original, but there is an Aiwaz...

Really? -- Evidence?

Q. Where can the *Necronomicon* be found?

Nowhere with certainty, is the short and simple answer, and once more we must suspect Crowley in having a hand in this. In 1912 Crowley met Theodor Reuss, the head of the German Ordo Templi Orientis (O.T.O), and worked within that order for several years, until in 1922 Reuss resigned as head in Crowley's favour. Thus we have Crowley working in close contact for 10 years with the leader of a German Masonic group. In the years from 1933-38 the few known copies of the *Necronomicon* simply disappeared; someone in the German government of Adolf Hitler took an interest in obscure occult literature and began to obtain copies by fair means or foul.

So, the logical place to look would be right next to the Ark of the Covenant. Get going, Indy!

Dee's translation disappeared from the Bodleian following a break-in in the spring of 1934.

Now, that's unfortunate. Are police records of this event available?

The British Museum suffered several abortive burglaries, and the Wormius edition was deleted from the catalogue and removed to an underground repository in a converted slate mine in Wales (where the Crown Jewels were stored during the 1939-45 war).

Ouch! -- Guess we'll have to look elsewhere....

Other libraries lost their copies, and today there is no library with a genuine catalogue entry for the *Necronomicon*.

There are, however, many with fraudulent entries.

The current whereabouts of copies of the *Necronomicon* is unknown;

To say the least, there is a story of a large wartime cache of occult and magical documents in the Oster-horn area near Salzburg. And what is this story?

There is a recurring story about a copy bound in the skin of concentration camp victims. And what is this story? And where does it occur and recur?

***Necronomicon* FAQ**

Table of contents for part 1 --

- (1) What is the *Necronomicon*?
- (2) Where can I find a copy of the *Necronomicon*?
- (3) What if my lousy bookstore does not carry it?
- (4) What do I do now that I have a copy?
- (5) What should I believe?

(1) What is the *Necronomicon*?

This FAQ is chiefly concerned with the mass-media format books on the international market which are titled *Necronomicon*.

So far, so good. Our area of study has been delimited.

These books are marketed in the occult and "New Age" sections of bookstores, and are reputed to be books of magick, or grimoires. This FAQ does not address the following items related to the *Necronomicon*:

- *Necronomicon* - an anthology of B-grade horror movies;
- NecronomiCon - an annual convention of H.P. Lovecraft enthusiasts;
- *Necronomicon*, Vols. I and II - portfolios of adult oriented art from the files of fantasy artist H.R. Giger;

Vital information on the two commercially available *Necronomicons* which fit our narrow description is as follows:

The Necronomicon: Second Edition

Edited by Simon

(c) 1977 Schlangekraft Inc.

pub Magical Childe, Inc.

Avon Books, New York (1980 printing)

ISBN - 0 - 380 - 75192 - 5

US \$ 5.99

The Necronomicon: The Book of Dead Names

Edited by George Hay

with Colin Wilson, Robert Turner, and David Langford

(c) 1978 Neville Spearman Ltd.

Skoob Books Publishing Ltd, London (1992 printing)

ISBN - 1 - 871438 - 16 - 0

US \$ 9.95

I'm not vouching for this information. (And now that I have my links to Amazon.com in, I don't need to be concerned about it.)

(2) Where can I find a copy of the *Necronomicon*?

As stated above, the book is frequently available in the local book shop. In America, BDalton Booksellers and Books-a-Million often carry one of the two *Necronomicons*, and can order the other (provided with the right information, like the nifty numbers and letters given above).

Well then, I guess I'll forget about my planned break-in of the Miskatonic University Library....

(3) What if my lousy bookstore does not carry it?

Then you can order the books direct from wholesalers and distributors, like the Abyss Distribution Company (free plug coming up).

Abyss Distribution

48 Chester Road

Chester MA 01011 - 9735

(413) 623 - 2155 , M-F 10am - 4 pm EST

(413) 623 - 2156 priority FAX orders

[Order form cut. No advertisements on this Page! If interested, you can still try the address above for information. But we of course recommend purchasing from Amazon.com -- after following one of our links to them....]

Abyss is a large dealer of occult related books, supplies, and materials, and has sent thousands of *Necronomicons* all over. Cut out this form and send as an order, or call them with your credit card handy. Or request a full catalog from the above address.

[Ha! Try writing or calling, Wilbur!]

The author of the FAQ is in no way affiliated with Abyss, and makes no claims regarding the company. End of free plug.

The author of this Page is in no way affiliated with Abyss, or with the author of this FAQ....

(4) What do I do now that I have a copy?

You should read it.

But won't I go mad?

Many people own the book simply to own it and do not read it.

Such impudence! -- Let us cast ferocious curses upon these people!

Therefore they have very little to contribute to discussions about the *Necronomicon* on the Usenet groups alt.magick or alt.necromicon.

Please read your copy.

All right! all right! I'm reading mine now....

(5) What should I believe?

Now that you've read your copy(ies) of the book, we can try to discuss what you should and should not believe, by filling in what may or may not be gaps in your background knowledge concerning the *Necronomicon*....

Kind of you, I'm sure.

The *Necronomicon* -- FAQ Version 2.0

19 May 1994 -- Kendrick Kerwin Chua

kchua@unf6.cis.unf.edu -- University of North Florida, USA

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Kendrick Kerwin Chua -- kchua@unf6.cis.unf.edu - "Which ones friends?" *Necronomicon* FAQ author, OS/2 consultant, Transformers collector, amateur Sumerologist, miniature painter, student journalist, and cartomancer extraordinaire. -- "Ones with this face, I think."

Frequently Asked Questions Part 2
The *Necronomicon* - FAQ Version 2.0

20 May 1994 Written and compiled by Kendrick Kerwin Chua
(kchua@unf6.cis.unf.edu)
University of North Florida, United States of America

FAQ - Part 2

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-

INTRODUCTION TO VERSION 2.0

This revision is prompted by several small inconsistencies in the original FAQ 1.3. A preface part has been added containing more hands-on information on how to actually get a hold of the books, as well as ISBN statistics and other fun stuff like that. Also, various fact errors have been checked, re-checked, and glossed over (IE, a lot of stuff has been left to remain, even though the clarity and/or truth is quite questionable). But that's okay, this FAQ is far more useful than its three predecessors.

KKC 20 May 1994

Again, a revision is prompted by a change in the status of the Faraday book. As I said in an earlier post, the Faraday *Necronomicon* does not exist. It was a spoof that was inadvertently published by a Massachusetts newspaper, and does not deserve the amount of research I've put into it (you may properly infer that I'm a bit incensed at this find ...) Anyway, the rest of the introduction comes from v. 1.2, because most the rest of the FAQ is the same. Enjoy.

KKC 20 October 1993

Other than that, I have been able to fill in a few blanks in the original FAQ, a table of contents, and I have added a third part as a sort of appendix. This includes within it the complete text of Lovecraft's fictional "History of the *Necronomicon*", as well as a Pantheon listing of the dieties [sic] which are common to Lovecraft and the Simon *Necronomicon*. If you feel I have left anything out, or that I have made an error, please don't hesitate to send me e-mail. Thanks go out to Lupo the Butcher, who was a tremendous help with the original text and in between revisions, as well as Josh Geller and Thyagi Nagashiva (who is no longer listed as an alias of Aliester Crowley....)

KKC, 29 June 1993

INTRODUCTION

I sometimes wonder why I have taken it upon myself to become a caretaker of the argument over the "thing" called the *Necronomicon*. Not the black paperback book, not the concept H.P. Lovecraft invented, and not the big coloring book by H.R. Giger. I cannot bring myself to call it anything but the "thing", because at present, the human race cannot come to a consensus on what the *Necronomicon* is. People who claim that they are skeptics, people who believe that they practice Magick, people who believe that they are Satanists, and just about everyone else have argued and argued with their voices and their e-mail accounts over the what, why, where, who, how, and the when of the *Necronomicon*.

Most people who argue whatever viewpoint are reasonably knowledgeable about their subject, and are fairly expert in their particular angle of entry into the subject of the *Necronomicon*. Science fiction and horror fans who have something to say are well-read in their H.P. Lovecraft and August Derleth. Pagans and Satanists who join in are reasonably well-read in their LaVey and Crowley. Skeptics know their Colin Wilson and their Sumerian mythology. And so, except for the big flamewar that happens every six months or so, discussion is at best educational and enlightening, but usually leads to no concrete conclusions or new ideas.

Aside from that problem, there are also newbies on Netnews and beyond who may have seen a Lovecraft novel once or twice, dabbled in the occult, or played a role playing game. Innocently asking what the *Necronomicon* is, they become the butt of numerous jokes, get caught in flamewars, and leave their questions mostly unanswered and their information confused and incomplete. I know, because I was once in this predicament. I have since taken the time to research, filled my disk space with other peoples' posts and flames, and created this FAQ for the enlightenment of all.

If you have any comments to make, additions to contribute, or corrections to offer, please e-mail me at kchua@unf6.cis.unf.edu. Thanks go out to Thyagi Nagashiva, "Grendel" Al Billings, Colin Low, and Josh Geller of netnews.alt.magick, SemHaza and Lupo from alt.satanism, Marc Carlson, and Issac Truder. Also to anyone out there that helped whom I may have forgotten.

FREQUENTLY ASKED QUESTIONS

Note: Text within [brackets] indicate text which would normally be placed in a footnote or a bibliography. However, since this FAQ is most likely going to be read as a text file on some newsreader, footnotes are unwieldy in the extreme. Therefore, all such information will be bracketed and indented like so. Read them or ignore them.

KKC

Here, I've put these inside a deeper layer of quotation/indentation for easy identification.

(1) What is the *Necronomicon*?

A question not answered easily, quickly, or with any level of assurance. If we may begin at what seems to be the beginning, we will also answer the question:

(1a) Who is H.P. Lovecraft?

In the early 1900s, a man by the name of Howard Phillips Lovecraft lived in New England and struggled with an unsuccessful career as a writer. Living as a bachelor and a recluse most of his life,

That Lovecraft was a "recluse" is a myth.

he tried various occupations, journalism,

I'm unaware of any attempt on Lovecraft's part to ply the trade of journalist.

literary criticism,

While Lovecraft certainly produced literary criticism, I'm unaware of any attempt to make money of it.

and editing among them.

Lovecraft never took a paying job as an editor; perhaps the confusion has arisen over Lovecraft's actual occupation, ghost-writer and reviser. He supported himself on this sort of work for much of his life.

He finally came upon an enjoyable form of composition, writing horror fiction. Like his hero, Edgar Allan Poe, Lovecraft dreamed of creating worlds of wonder and mystery, and is credited with the creation of the modern mystery format

Perhaps this should be "horror" format.

by his student,

I'm not sure this term is wholly apposite. Lovecraft corresponded with Bloch, and gave him advice on his writing, but they never had any formal teacher/student relationship.

Robert Bloch, the author of *Psycho*.

At the time, his name was merely "Robert Bloch". Only later did his name change to "Robert Bloch, author of *Psycho*".

While Lovecraft published much of his work, most notably in the magazine *Weird Tales*, he died with no critical acclaim, and little recognition by the public. It was much later, after World War II and into our decade,

Our decade?

that Lovecraft began to receive the publicity that he deserved as a literary figure. Lovecraft is now noted as the logical successor to Poe, and served as the inspiration for many modern horror authors, including Steven [sic] King.

(1) Most information from Willis Conover's biography of Lovecraft entitled *Lovecraft at Last*. Published by Carrollton-Clark in 1975 in Arlington, Virginia. ISBN 0-915490-02-1. Conover was a publisher who corresponded with Lovecraft during the height of his writing and during his years of illness before he died. KKC

What made Lovecraft's works different from other pulp fiction was his method of "legitimizing" the stories he told. Devoid of gratuitous splatter violence or adolescent foolishness, Lovecraft mixed ancient mythology and occult literature by real authors with books and theologies of his own devising. He did this so well that in many short stories, one cannot tell the difference between the two without a lifetime's knowledge of the subject. Take the story "The Rats in the Walls", where Lovecraft creates a fictional family history from the Magna Mater cult, or in "The Dunwich Horror", where Lovecraft freely intermingles books like the *Malleus Maleficarum* with fictional titles like the *Book of Eibon* or the *Vermis Mysteriis* [sic: *De Vermis Mysteriis*].

(2) This opinion is expounded upon by Robert Bloch in the introduction to the Lovecraft anthology entitled *Bloodcurdling Tales of*

Horror and the Macabre. New edition published by Ballantine Books, ISBN 0-345-35080-4. KKC

This essay also appears as the introduction to *The Dunwich Horror and Others*, which contains the corrected texts of the stories and hence is preferable to the corrupt mass-market editions.

One of the titles that Lovecraft freely threw around was *Necronomicon*. Lovecraft denied that the book existed, and wrote as a joke a paper titled "A History of the *Necronomicon*", giving a chronology of the book, names, and places. Supposedly, the book was written around A.D. 700 by an Arab by the name of Abdul Al-Hazred,

That should be Abdul Alhazred. The form "Al-Hazred" only appears in Lovecraft once, where an eighteenth century figure refers to "Abdool Al-Hazred".

and the original title was *Al Azif*, which is Arabic for the sound made by nocturnal insects.

This, however, is spurious. See my Page on the name.

Al-Hazred was supposedly better known as "the mad Arab, and the name of the book is supposedly bastardized Greek and Latin,

According to who? Lovecraft believed it was simply Greek.

which roughly translates into "The Book of Dead Names" (i.e. *ikon*=book, *necro*=die or dead, and *nom*=name).

This is false. See my Page on the name.

(2a) The nomenclature of the *Necronomicon* is one of those wonderful topics that can be argued forever, much like the debate over whether Elvis Presley is still alive.

Well, this analogy is certainly apt.

Whatever the true linguistic origins of the name, "*Necronomicon*" is meant to evoke images of horror and suspicious [sic], and so it does. KKC

This much I certainly agree with. Much more important than the exact meaning of the name is its value in creating atmosphere.

Lovecraft told his colleagues that he stole the name *Al Azif* from another author as a joke,

He stated that he derived it from the notes to Beckford's *Vathek*. See my Page on the name.

and that the name *Al-Hazred* was a pun on his mother's maiden name, Hazard.

Lovecraft's mother's maiden name was not Hazard, but Phillips. Lovecraft claimed that his great-great-great-great-grandfather was Robert Hazard (1635-1710), one of a well-known family in Rhode Island history. There appears to be no evidence to support this contention.

(The history is reproduced in the Appendix, in part 3 of the FAQ. The archivist is receiving no monetary gain from the publication of the material in this public format.)

The corrected text version of "History of the *Necronomicon*" is included on another Page, along with the annotations from this version. I am not receiving any monetary gain either. Feel free to correct this oversight.

(3) Again, from Conover's *Lovecraft at Last*. KKC

From this, we can assume the following: In fiction or in fact, the *Necronomicon* is a magickal grimoire, or a collection of spells and experiences from the pen of one person, presumably the man called Al-Hazred.

Fair enough.

Apparently there are those who believe that Lovecraft lied.

Apparently so.

Several books are currently in print bearing the title *Necronomicon*. But whether or not Lovecraft invented the concept of the *Necronomicon*, it was he who gave it publicity and notoriety.

(2) What are the *Necronomicons* like? What is in these books?

Well, it depends on what you happen to find.

Of the books which are titled *Necronomicon*:

1) The *Necronomicon*, by Abdul Al-Hazred

Edited by Simon

ISBN 0-380-75192-5

Copyright 1977 by Magickal Childe Publications, New York

1980 by Avon Books, third printing

218 pages, illustrations by Khem Set Rising

Standard mass media (paperback) format

\$5.99 in the U.S.

Published by the same people who produced Anton Lavey's *Satanic Bible*, this book has little or nothing to do with Lovecraft, but a great deal to do with Sumerian and Assyrian mythology. One-fourth of the book is a large introduction written by Simon that supposedly relates the history and the times of the *Necronomicon* and of Abdul Al-Hazred.

This exaggerates the size of the introductory material, which occupies less than one-fifth of the book.

The book seems to be a collection of genuine translations of cuneiform tablets found in Iraq by archaeologists, with the occasional indecipherable line deciphered by Simon, invariably with some reference to Cthulhu or another reference to something vaguely Lovecraftian.

Simon claims that the book was originally written in Greek, and that this volume is not a complete translation, as parts were "purposely left out" for the "safety of the reader".

I haven't been able to find any statement indicating that the text was originally written in Greek. Simon does, however, claim that the manuscript which he has translated is a Greek copy.

This book is interesting because of its subtlety in some places, and outright bluntness in others. While Simon attempts in his preface to form a tenuous link between Lovecraft and Aleister Crowley (who never met each other, as far as anyone knows),

They certainly did *not* meet.

he dedicates the book in part to a demon named Perdurabo, without telling us who he is. Frater Perdurabo is a name that Crowley adopted for himself, and is a mystical motto of sorts.

Frater Perdurabo ("I shall endure") was the motto Crowley adopted when he joined the Hermetic Order of the Golden Dawn, and often used by him later as well.

Also, Simon warns against allowing the text to be used by "novices" in the mystical arts, and the author also states repeatedly something to the effect of "show these words not to the uninitiated". However, neither give any definition of what an expert or an initiate might be. The system of rituals also seems extremely simplistic, compared to, say, the high-complexity of the Golden Dawn system.

On the up side, the book does contain some "real" information, most notably the fifty names of Marduk as archetypes, and an abridged version of the Sumerian creation epic, where Marduk kills Tiamat and creates the earth from her corpse. Also, the symbols and sigils are

complex and interesting to look at, and form the basis of a "gate walking" ritual that supposedly takes a full year, and is supposed to raise the user's consciousness to a higher state. This sort of ritual is common to many magickal texts. The text also bears a suspicious resemblance to *The History of Babylon* by Berossus, which is considerably more credible to historical authorities.

This book was also made available in hardback leatherbound, with silver inlay on the cover. The archivist believes that the print run was about 600, and it was made available in an advertisement in *Omni* magazine in 1989.

The number is usually given as 666 copies. There was also another leatherbound edition of 3,333 copies.

1a) *The Necronomicon Spellbook*, by Simon
ISBN 0-939708-11-6
Copyright 1987 by Magickal Childe Publications
170 pages, paperback
\$6.95 in the U.S.

The Gates of the Necronomicon, by Simon
ISBN 0-939708-08-6
\$14.95 in the U.S

These two books, essentially repeating the material in the "original" Simon *Necronomicon*, are Simon's efforts towards fleshing out the vague material he originally put forth in 1977.

The *Necronomicon Spellbook*, originally entitled *The Necronomicon Report*, is a "simplified" guide towards usage of the fifty names of Marduk in divination and prayer, and contains some interesting insight into the meanings of the names. It is interesting to note that many systems of Magick seem to have some diety [sic] upon whom many names are conferred; Egyptian and Greek pantheons come to mind.

The Gates of the Necronomicon is a purported "introduction to the system," which supposedly takes one step by step through each part of the gate walking initiation which is described in the *Necronomicon*. Supposedly, the ambiguities and unavailability of certain materials which are needed in the rituals are explained away by Simon. The book is currently unavailable from Magickal Childe; although they claim to have published a first edition in June of 1992, it was never made available. It was supposed to be released for the first time in December of 1993, as a sort of "sequel" to the first. No evidence of the *Gates* book has yet manifested.

This is still the case.

(4) Short of travelling directly to New York and visiting the Magickal Childe shop, you will find these two very difficult to obtain (and if you don't, please do tell us all how you got them). KKC

Since even the *Spellbook*, which actually did appear, is long out of print, this will hardly work now. A rare book dealer might be able to get the *Spellbook*, however.

2) The *Necronomicon*, by Colin Wilson et al.

ISBN 1 - 871438 - 16 - 0

Edited by George Hay

Copyright 1978 Neville Spearman, London

184 pages, illustrated by Stamp and Turner

\$9.95 in the U.S.

With about 150 pages of introduction and essay, and about 40 pages of *Necronomicon*,

By my count (in the Skoob edition), about 130 of introduction and essay, and about 35 of *Necronomicon*.

famed skeptic Colin Wilson

Wilson is pretty much laughed at in skeptic circles for his credulity regarding occult matters.

gives us the most exhaustive piece of research on how H.P. Lovecraft must have seen the *Necronomicon*, and evidence for and against the existence of such a book. Wilson calls on the research by Robert Turner and David Langford to form a *Necronomicon* that they admit freely was fabricated from the works of Lovecraft alone, and seemingly without any real historical base. Notably, Wilson presents a "complete" text on the summoning of Yog-Sothoth and the passage through the gates, the Ibn Ghazi powder, the "adjuration" of Cthulhu, and references to Kadath, Leng, and other names found only in Lovecraft's stories. There is also a poem containing the famous "not dead which eternal lie" couplet.

Unfortunately, they've garbled the couplet as follows:

That which is not dead which can eternal lie,
And with strange aeons even death may die.

But, to return to our FAQ:

Wilson claims to have taken the contents of an obscure volume owned by John Dee called the *Liber Logaeth*, which supposedly contains several tables of enochian-like characters in 49x49 grids.

From this, Hay and Wilson claim to have taken the contents of the book that they published.

Yep.

It can be said with a fair amount of certainty that the Hay book is a fake. In addition to various references to the fictional Miskatonic University as if it were real, there are also plates and photographs which are cunningly faked as if to convince the reader that all the material is genuine. Look closely if you have a copy; what they portray is not necessarily what has been "translated."

Interesting argument. The photographs presented in this edition are of a different manuscript, not of the *Liber Logaeth* which is purportedly deciphered.

In toto, the book contains:

This listing omits the first four chapters:

Of Ye Old Ones and Their Spawn.

Of Ye Times and Ye Seasons to be Observed.

To Raise up Ye Stones.

Of Diverse Signs.

The following items do refer, however, to illustrations of these chapters.

A table of working.

I'm not sure what's being referred to here.

The configuration of planetary and astrological stones to form a circle.

Yup.

Four hand signs.

Yup: Ye Sign of Voor, Ye Sign of Koth, Ye Great Sign of Koth, and Ye Elder Sign.

Ye Elder Sign.

This illustration is the infamous eye-in-the pentacle.

Ye Sigil of Koth.

The following is all accurately taken from the Table of Contents:

To Compound Ye Incense of Zkauba.

To Make Ye Powder of Ibn Ghazi.

Ye Unction of Khephnes Ye Egyptian.

To Fashion the Scimitar of Barzai.

Ye Alphabet of Nug-Soth.

Ye Voice of Hastur.
Concerning Nyarlathotep.
Of Leng in Ye Cold Waste.
Of Kadath Ye Unknown.
To Call Forth Yog-Sothoth.
To Conjure of Ye Globes.
Ye Adjuration of Great Cthulhu.
To Summon Shub-Niggurath Ye Black.
The Talisman of Yhe.
Ye Formula of Dho-Hna.

This book is probably most useful to players of the role playing game *Call of Cthulhu*, as it is most faithful to the works of Lovecraft.

At the moment, the book is not available on American shelves, so far as the archivist has been able to discern. Every occult shop and speciality bookstore has either been out of stock for years or participate in some elaborate conspiracy to keep it out of American hands (most likely the former, but don't discount the possibility :) To obtain the book, you need to mail order it for \$9.95 from the Abyss, a New England occult wholesaler whose address is given in part I of the FAQ.

The Hay *Necronomicon* was also begetting a sequel in December, called *The R'lyeh Text*, which supposedly is a translation of the second half of the book (the *Necronomicon* part is only the first half, so claims Wilson). This book does not seem to be in existence yet either.

This is now available.

(5) This information owes a great deal to Ashton from the net, who seems to have no last name, but found and bothered to read the book. I have also read the book by this writing. KKC

3) Al Azif: The *Necronomicon*, by Abdul Al-Hazred
Copyright 1973 by Owlswick Press
196 pages
Hardback

This is an interesting book, if for purely aesthetic reasons. It consists of eight pages of simulated Syrian script, repeated over and over 24 times, in a spiffy hardback cover. No notes, no value, makes a great conversation piece.

While the middle portion of the text is simply repeated, the edges are varied to give it a less monotonous appearance. It does include an introduction by L. Sprague de Camp.

It is interesting to note that Wilson says in his introduction to the Hay *Necronomicon* that it was this book which inspired DeCamp to collaborate on the publication of the Hay *Necronomicon*. The connection is unclear, as this book is very, very unavailable to the general public.

A few copies are available in the rare and uncirculating portions of some university libraries. The University of South Florida, somewhere in Tampa, has one under tight lock and key, according to one anonymous source.

Copies pop up from time to time on rare book dealers' lists. Those interested (and able to afford a fairly expensive volume) should check with rare book dealers to see if one is available.

An entry which once deserved a place among these *Necronomicons* has been proven to be a hoax. Apparently a man by the name of Wollheim sent to the Branford Review (a Massachusetts Newspaper) a fake review of a book called *Necronomicon* in 1934, supposedly edited by a W.T. Faraday. Interestingly, it was this fake book review which spurred Lovecraft to write his own History of the *Necronomicon*, according to Willis Conover. Although Lovecraft had invented most of the history prior to this time, it was small scale hoaxes like the Wollheim incident which actually inspired Lovecraft to set the record firmly crooked on one or two relevant points.

Donald A. Wollheim was a correspondent of Lovecraft's. He later became a publisher, and DAW Books is named for his initials.

A copy of the history is found at the end of this FAQ.

I've included the annotated version of the history on my Page dedicated to the history.

There are also many other books that bear the same title. Modern artist H.R. Giger, of *Alien* fame, has produced two books of horror art title *Necronomicon*. There is also a gaming newsletter in the northeast called *Necronomicon*. There are also many entries in catalogs, library systems, and cross-references to books with the title *Necronomicon*, most of which are pranks or inside jokes. If anyone does find a significant book titled *Necronomicon* not in the above list, please e-mail the archivist.

Please e-mail me, too: clore@columbia-center.org.

(3) Who is/was Abdul Al-Hazred? Does he exist?

Two theories:

1) Lovecraft?

As stated above, Lovecraft created the name as a family joke. His mother's maiden name was Hazard,

Lovecraft's maiden name was *not* Hazard, but Phillips (as in Howard *Phillips* Lovecraft). See the information above on the name Hazard.

and taking a common name "Abdul", Lovecraft created the Mad Arab with his scanty knowledge of Arabic nomenclature. Lovecraft had such inside jokes with many of his fictional authors. Comte d'Erlette, author of the fictional *Cultes de Goules*, was a derivative of the name of Lovecraft's biggest fan, August *Derleth*.

This is the historically accurate source of the name Derleth.

Robert Blake, the writer who was possessed and destroyed by Nyarlathothep in "The Haunter of the Dark," was based on his student Robert Bloch, the author of *Psycho*.

There is also "the Atlantean high priest Klarkash-Ton", derived from Lovecraft's friend Clark Ashton Smith.

2) For Real?

Supposedly, there was a wandering Arab who ended up in Damascus after witnessing horrible magical rituals since leaving his home on the bank of the Euphrates river sometime in the mid 1200s. He took the name Abdul Al-Azred, which supposedly but erroneously means Servant of God, He Who Knows the Forbidden (or something to that effect). After writing down an incomplete synopsis of everything he learned and saw, he mysteriously vanished, leaving only a thick, 800 page Greek text.

On the name Abdul Alhazred see the entry in my Glossary. If anyone has any information on the above supposed story, please inform me: clore@columbia-center.org.

Originally, this wandering Arab was thought by the archivist to be the famous Ibn Khallikan, the biographer and historian from whose works we know many great middle eastern writers and philosophers. Without Khallikan's work, many of these men and women would be forgotten. An exhaustive search of Khallikan's biographies reveals no one with a

name even remotely similar to Al-Hazred. Khallikan himself should not be confused with Al-Hazred either.

There is an entry for Ibn Khallikan in my Glossary.

There is evidence against and for both theories, all of which is too lengthy to include in this already humongous FAQ. But suffice it to say that the above two theories are the prevalent ones, with other minor ones floating around.

This is a damn shame. It would be fascinating to learn what evidence there is for the second theory.

(6) Jason and Laurie Brandt from the University of Oregon are the main contributors to the extremely abridged text above. KKC

(4) Who or what is Cthulhu?

Cthulhu is the main character of Lovecraft's masterpiece, "The Call of Cthulhu". Supposedly, in the early days of life on earth, an alien being came to earth and established rule over whatever sentient life was inhabiting earth. However, the lives of Cthulhu and his race are reportedly cyclical, and so at present they are in a hibernation of sorts.

Cthulhu is chief among these entities. Cthulhoid beings resemble a humanoid several hundred feet tall, with a head resembling a squid, claws, and prodigious telepathic capabilities. Supposedly, the cycle is about to end as the 20th century comes to a close, and Cthulhu has maintained a cult of humans to help him return and re-establish his previous rule.

These "prodigious telepathic capabilities" are, (un)fortunately, blocked by water. Hence the Big C is currently out of touch with his followers.

The time that R'lyeh (Cthulhu's sunken continent) shall re-arise is currently undetermined.

In the Simon *Necronomicon*, Cthulhu is seen as the great and all-powerful evil that will invade the world with the rest of his "evil" brethren if certain gates are left open or carelessly used. Cthulhu is head of the Ancient Ones, the old gods who were defeated originally by the Elder Gods, who are supposedly the "good guys".

This Christian tale was invented by August Derleth. It never appears in Lovecraft's work.

An interesting side note: Kutu is the name of a city in the Sumerian underworld, according to the mythology. Lu is a word in Sumerian which reads as "man", as evidenced by all the Mesopotamian kings

whose names were LuGalxxxxx, meaning "Great Man of xxxxx". So Kutulu means man of the underworld. Or so claims Simon, the editor of the Magickal Childe rendering of the *Necronomicon*.

Unfortunately, the element *Lu* would need to be the prefix, and the term -- which means "man" -- was not used of deities. This helps clarify why the form "Kutulu" never appeared before Simon coined it.

Those interested should read the netnews.alt.horror.cthulhu FAQ for more information.

Please see part three.

The *Necronomicon* -- FAQ Version 2.0

19 May 1994 -- Kendrick Kerwin Chua

kchua@unf6.cis.unf.edu -- University of North Florida, USA

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Kendrick Kerwin Chua -- kchua@unf6.cis.unf.edu - "Which ones friends?" *Necronomicon* FAQ author, OS/2 consultant, Transformers collector, amateur Sumerologist, miniature painter, student journalist, and cartomancer extraordinaire. -- "Ones with this face, I think."

Frequently Asked Questions Part 3

The *Necronomicon* - FAQ Version 2.0

20 May 1994 Written and compiled by Kendrick Kerwin Chua

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University of North Florida, United States of America

FAQ - Part 3

(5) What is a **Necromicon**? Shouldn't it be *Necronomicon*?

Probably the most frequently asked, see this post from Joshua Geller:

~From: joshua@coombs.anu.edu.au (Joshua Geller)

~Subject: Re: *Necronomicon* FAQ

~Date: 23 Oct 92 10:11:39 GMT

oh shit.

due to the fact that I'm at home at 1200 baud and my editor sometimes skips characters under these conditions, this group was created as 'alt.necromicon' rather than 'alt.necronomicon'.

I am now going to rmgrouop it and newgroup the new one.

sorry for any inconvenience.

josh

This is the reason for the misspelling. No one has created a new group with the correct spelling as of yet, due to the low volume of messages on netnews.alt.necromicon.

By this point, not only has alt.necronomicon been created, it has wholly supplanted the older newsgroup.

(6) Does the *Necronomicon* really exist?

Reference this question to seven years of e-mail and dozens of flamewars. I respectfully submit instead this post from Thyagi Nagashiva (and withdraw any official opinion)....

Please note that my stance on the *Necronomicon* in this context is not in conflict with the fact that I have said the Hay *Necronomicon* is a fake. Just because something is not what it claims does not mean it cannot be useful. The Hay *Necronomicon* does claim to be the ancient word of Abdul Al-Hazred, but in fact was the product of many men's imaginations and hard work. Does this reduce its value or its utility?

Please feel free to work it out for yourself.

Just as a side note: The first line of this answer once read "Reference this question to _five_ years," not seven. I have been at this for far too long...

9210.16 e.v.

I've presented Frater Nigris' *Liber Grimoiris* on its own Page, and so omit it here.

(7) Many thanks for the opinions and the information that Thyagi has provided. KKC

Uh, yeah, thanks Thyagi, nice doing business with you.

(7) What is the Voynich Manuscript?

The Voynich was first connected to the *Necronomicon* in Colin Wilson's short story, "Return of the Lloigor", written in the style of Lovecraft. In short, the Voynich is an encoded text accompanied by botanical illustrations and pictures of nudes, all scribbled in some unknown alphabet by an unknown author, perhaps the unseen Abdul Al-Hazred. It could be either a magickal grimore or a gardening guide, because no one has come up with a definitive crack of the cipher, if it even is a cipher and not just random scrawling. Those who have access to internet should check out internet.voynich for more information.

There is an entry for the Voynich Manuscript in my Glossary.

(8) Thanks to Karl Kluge from CMU. KKC

(8) Where can I find more information?

Well, there's this nifty bibliography that Laurie Brandt posted several times:

~From: JBrandt@AAA.Uoregon.edu (Laurie E. W. Brandt (Pegasus))

~Subject: Bib necro

~Date: 3 Nov 1992 06:07:53 GMT

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I'm not vouching for any of this list. (I've found a few items at Amazon.com -- buy them all.)

In the near future (probably Fall of 1994), Llewellyn books may be publishing a book, tentatively titled "The Practical Guide to the *Necronomicon*". If you have any ideas or opinions on this possibility, please e-mail me so that I can pass those words on to the author and the publisher.

If this was ever published, I am unaware of it. Anyone with information please contact me: clore@columbia-center.org.

Also, there are FAQ's on several newsgroups that mention the *Necronomicon* and give additional information, including:

netnews.alt.horror
netnews.alt.horror.cthulhu
netnews.alt.magick
netnews.alt.satanism
internet.voynich

Also, various authors and magazine articles have been published on the subject, too numerous to list here. This FAQ along with the rest, should give you a fairly complete base of information on which to form an opinion, if any.

Please see part four.

The *Necronomicon* -- FAQ Version 2.0

19 May 1994 -- Kendrick Kerwin Chua

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Kendrick Kerwin Chua -- kchua@unf6.cis.unf.edu - "Which ones friends?" *Necronomicon* FAQ author, OS/2 consultant, Transformers collector, amateur Sumerologist, miniature painter, student journalist, and cartomancer extraordinaire. -- "Ones with this face, I think."

Frequently Asked Questions Part 4
The *Necronomicon* - FAQ Version 2.0

20 May 1994 Written and compiled by Kendrick Kerwin Chua
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(Note: Kendrick Erwin Chua's presentation and annotation of Lovecraft's "History of the *Necronomicon*" here appears on my Page devoted to that essay.

(2) An abridged pantheon of the mythos

The format of this section is as follows: LOVECRAFTIAN NAME,
Simon name: Brief description in prose.

CTHULHU, Kutulu: The ancient entity which is currently hibernating on the ocean floor in the sunken city of R'lyeh (or Urillia). Cthulhu has supposedly maintained a cult of human beings which will assist him when he awakens from slumber, in order to reclaim the earth and establish whatever civilisation existed when Cthulhu first arrived on the earth aeons ago. In the Simon *Necronomicon*, Kutulu is mentioned in the creation epic, where other translators have failed.

According to the Hay/Wilson *Necronomicon*, Cthulhu's Sumerian name is Gipartu, a name I have failed to find in many many old texts. They also equate Cthulhu with the Scorpion man, a monster created by Tiamat in the creation epic to combat the younger Igigi gods (and which, incidentally, Al-Hazred supposedly instructs one to turn to for "emergency" guidance at the end of the Simon *Necronomicon*.) More information on Cthulhu will be available in the next edition of the FAQ. For the meantime, please see the alt.horror.cthulhu FAQ for a more complete description.

YOG-SOTHOTH, Iak-Sakkak: A whirling mass of gelatinous spheres, Yog-Sothoth is the entity who is "keeper of the gate and the key". In simple terms, evoking his powers allows one to travel great distnaces in spirit and body. Some believe that his name is derivative of Set or Seth.

Precisely who believes that his name is derivative of Set or Seth?

AZATHOTH, Azag-Thoth: The blind mad god, Azathoth is supposedly a very old deity who is essentially nothing but an energy repository. In Lovecraft's stories, when Azathoth was summoned he grew exponentially in size and volume until he was sent back to wherever he came from. Simon claims that his name is derivative of the Egyptian Thoth, and is a lord of magicians.

It is interesting to note that this deity seems to be a parallel of the Gnostic Yaldaboath, who is also a chaos deity represented in a similar manner. Interested parties should check out the Nag Hammadi Codices for more info.

NYARLATHOTHEP: An Egyptian god who is supposedly a messenger and an executioner. Nyarlathothep was supposedly responsible for many of the demon and devil sightings during the Middle Ages and during the Salem witch trials. He has no counterpart in the Simon *Necronomicon*.

Marduk: Head of the Igigi, or "good guy" gods, Marduk was the son of Enki, and was responsible for defeating the evil ancient gods and creating the earth and mankind. The story rendered by Simon is consistent with most translations of the cuneiform tablets by other authorities. He has no counterpart in Lovecraft.

Tiamat: The Mother goddess, Tiamat was the origin of all the other gods. She fashioned a copious number of monsters to fight Marduk before she was dismembered and recycled into what we now call the earth, according to the Sumerian mythology. She has no counterpart in Lovecraft.

Liber Grimoiris:

The Parallels of East and West: Termas, Grimoires, and the *Necronomicon*

Do what thou wilt shall be the whole of the Law.
The word of Sin is Restriction.

EAST

In the East, especially Tibet, some sacred texts are called 'termas'. Tantric Buddhism is loaded with such references. In fact, Mahayana Buddhism is founded upon a text called the 'Heart of Wisdom' Sutra (scripture), transmitted by the Buddha via nagas (water dragons) to Nagarjuna (Arjuna of the nagas), who is said to have been a reincarnation of Ananda, Buddha's illustrious disciple.

Here are some quotes to explain these interesting texts:

Terma - ...Tibetan, literally 'treasure.' In Tibetan Buddhism, a term for religious texts, which...were hidden in secret places, so that at the right time they would be discovered and newly expounded by qualified persons.... The preservation of religious literature in hidden places is a practice handed down from an earlier period in India. Thus Nagarjuna is said to have found teachings, which he later propagated, in the realm of the serpent spirits (naga), where they were being guarded from falling into the wrong hands.

The Nyingmapas possess by far the most voluminous terma literature, of which the most important works derive from Padmasambhava and his female companion Yeshe Tsogyel. These works are based not only on Indian sources but also on teachings from the land of Ugyen. According to his biography, Padmasambhava hid his works in 108 different places in Tibet, in caves, statues, etc. Among the best-known terma texts are just this biography of Padmasambhava and the *Tibetan Book of the Dead (Bardo thodol)*. In addition, works on astrology and the basic text on Tibetan medicine were transmitted as terma.

The Shambhala Dictionary of Buddhism and Zen, pgs. 222-223; 1991, Shambhala Publications.

Yeshe Tsogyel - ...Tibetan, literally 'Princess of the Wisdom Lake,'...; intimate companion of Padmasambhava and the most important female figure in the tradition of the Nyingmapa school....

Padmasambhava took her as his consort and transmitted to her particularly the teachings of the phurba cycle. Yeshe Tsogyel codified countless of her guru's teachings in terma texts and also composed his biography....

Ibid, p. 253.

Phurba -...Tibetan, literally 'nail, wedge'; a dagger for subduing demons introduced into the ritual of Tibetan Buddhism by Padmasambhava. As a symbol for the direct transmutation of negative forces, it plays a central role in a system of meditative practice that was transmitted by Yeshe Tsogyel...

The origin of the phurba is associated with a long Tantra [scripture] presented by Padmasambhava at the beginning of his journey to Tibet. A deity personified as a phurba plays an important role as a yidam [an approximate equivalent of a 'telesmic image' - see William Gray] in the Sakyapa and Nyingmapa schools; new transmissions, in the form of terma texts, of teachings relating to this deity were discovered in the 19th century....

Ibid, p. 170.

These 'termas' were transmissions of esoteric doctrines. Their content was deposited in hidden locations by ancient masters. Only adept individuals, sufficiently qualified by awareness and connected to the master, could successfully 'discover' the terma - be it hidden in the dark recesses of a cave or in the seclusion a mystic grove. It is said that what was discovered were not 'scripts' (i.e. written documents) but energy-patterns, transduced through time via meditative purity. These the adepts translated into written form.

Some adepts set out to discover these texts, while others (perhaps like the prophet Mohammed) simply had the experience thrust upon their secluded meditations. Yeshe Tsogyel discovered many of them for the Tibetan Tantrics, and the phenomenon is not simply eastern.

WEST

In the west such texts have sometimes been attributed to God or to a person who had an experience attributed to God ('The Revelation of St. John', for example). In orthodox religion they are called 'revelations'. In heretical or 'occult' traditions they are called 'grimoires'. More often than not they are said to be of ancient or mystically powerful origin. As Richard Cavendish explains in *The Black Arts*, 1967, Putnam (p. 3):

...the writers of old grimoires, or magical textbooks, which instruct the reader in methods of calling up evil spirits, killing people, causing hatred, and destruction or forcing women to submit to him in love, did not think of themselves as black magicians. On the contrary, the grimoires are packed with prayers to God and the angels, fastings and self-mortifications and ostentatious piety. The principal process in the *Grimoire of Honorius*, which is usually considered the most diabolical of them all, overflows with impassioned and perfectly sincere appeals to God and devout sayings of the Mass. It also involves tearing out the eyes of a black cock and slaughtering a lamb, and its purpose is to summon up the Devil.

Cavendish confines his writings about 'grimoires' here to those which are intended to aid the adept in summoning demonic entities, descriptions complete with bodily movements and 'barbarous names of evocation'. It seems that many such texts are in existence, having survived the ravages of an orthodox fear, yet not all of them concern this subject.

When considering the origin of grimoires and terms, what is being cited as their 'source' (e.g. 'Abraham the Jew', the source of *The Book of the Sacred Magic of Abramelin the Mage*; or 'Aiwaz/Aiwass', the source/channel of *The Book of the Law*) is a certain state of consciousness. Whether this state of consciousness is in some way related to any historical or extra-terrestrial figure I leave to the discernment of the reader.

Given all this, there is no reason why a text could not be referred to ahead of time by its source, the 'intended' recipient, or a knowledgeable or intuitive third party. The state of consciousness is there to experience by those with the courage and ability. The scripture will be received by the adept in any case, and there is no reason why more than one copy of said text could not be obtained, though individual minds being what they are it will most likely be a different 'version'. Perhaps this is the reason that the gospels of Matthew, Mark, Luke and John differ as much as they do.

THE NECRONOMICON

When we turn to the text referred to by H.P. Lovecraft as the *Necronomicon*, we are hard-pressed to render a 'verdict' as to its legitimacy. If indeed the text preceded Lovecraft, then this does not guarantee that it has come down to us unedited. If the idea and title were used by Lovecraft as a result of suggestions from others without an extant text, then perhaps its 'source consciousness' hid the text until a later time. If Lovecraft fabricated even the *idea* of the tome along with its title, then perhaps he was simply a 'third party' to a state of consciousness which we may never assess.

The writing of this tome at *any* time after Lovecraft's fabrication, in the special context of termas and grimoires, does nothing to disprove its value or its origin. Just because Lovecraft was perceptive enough to imagine such a text, this does not mean that it did not exist in some fashion (be it within or *without* the dimension we call 'earth').

The *only* means of evaluating the various versions of the *Necronomicon*, therefore, is in comparison with Lovecraft's writings and through personal experience of the tome in question. Given sufficient qualification and connection, the adept may then be able to analyze the contents of the version in question and discern whether it represents a clear transmission of the source consciousness.

Two points regarding even this method must be understood. First, Lovecraft's own ideas about the text may have been faulty. Therefore, his description in his writings regarding the text is questionable. One can only say, given that one feels a specific version of the text varies from Lovecraft's description yet represents a valid grimoire, that these two '*Necronomicons*' are different and possibly of different origin.

Second, *all* such evaluations are subjective and therefore deserve the skepticism of other students. We can not arrive at 'objective knowledge' about this, and thus no review can be considered absolute in its authority. Certainly some adepts' opinions may be accepted over others by the researcher, but even this is a personal preference and cannot constitute the final word in the matter.

Therefore, regardless of the history or origin of the *Necronomicon*, whether or not Lovecraft fabricated it or reflected it in some way, all claims that writings entitled the *Necronomicon* are useless or ignorant must be taken in context -- as personal opinions. Those who pass such judgements make a claim to adeptship themselves in order to perform such an evaluative role. Unless we can vouch for the ability

and awareness of those who do the reviewing, it is a mistake to take them too seriously.

The best means of evaluating grimoires and terms is personally, and only then after taking steps to develop our mind to such an extent that exposure to their occulted energies will not also expose us to danger or in some way disclose that for which we are unprepared. Some grimoires, it is said, can *never* be prepared for in this way and have powerful effects upon *all* those with sufficient perception to comprehend their horrible secrets.

In the realms of consciousness, 'time' and the 'transmission of teachings' are not the simple concepts that many would have us believe. Be warned that some who 'approve' or 'contest' the validity of a scripture are either myopic or have political goals - the enslavement of your mind!

Invoke me under my stars. Love is the law, love under will.

I am !!

The *Necronomicon*

(Vernon Shea was one of the less well-known members of the Lovecraft Circle. Like many of the others, he tried his hand at fiction, with varying degrees of success. The following story was written in time for Lovecraft himself to read it, and he made a small number of annotations to the manuscript, all of which I have noted below. To my knowledge, this story has never before been published in the English-speaking world: I have drawn the present text from a facsimile of the manuscript in a French publication, *Dragon & Microchips: Le Seul Fanzine Qui Rêe*. -- DC.)

At forty six Edward Stowescroft surveyed his literary life without regret, but with an undeniable melancholy. Its rewards had been damnably meagre -- meagre beyond his expectations, and from the first he had been sensible that to pursue his course without concessions would bring at best but a living wage. Throughout his career he had been discouragingly ill paid. Hack work in his twenties, revision and "ghost writing" in his thirties had sufficed while he nurtured and cultivated his art; yet that art, so sedulously practiced, in its flowering drew admiration from a woefully limited if fervent audience.

Stowescroft was a man of brilliant attainments. Modest to a fault in his ambitions, he aspired to be little else than a well-cultivated gentleman in the exacting New England sense of the term: that cultivation meant a thorough grounding in the classics, a comprehensive knowledge of the natural sciences, and more than a dilettante's understanding of painting and architecture, of economics and sociology, of history and biography and politics. So wide were his sympathies as revealed in his correspondence that people were disposed to grant him a truly encyclopaedic comprehension, although he himself was the first to decry such a description. An antiquarian of note, his most especial delights lay in visiting historical sites along the Atlantic coast. To explore a church such as Notre Dame des Victoires in Quebec or to

revisit the Poe environs in Richmond gave him keener anticipation than a much-needed check from an editor.

Stowescroft's countenance was patterned severely along the lines of his New England heritage. To a stranger he might appear somewhat prim and humorless with his dark brown eyes deep-set above a formidably long nose, the tight line of his lips, and the stern chin, but in reality his wit was as renowned as his tolerance. He lived on the second floor of a venerable Georgian house in the city of his birth. His widowed aunt [note: here and throughout HPL has altered Shea's "maiden aunt" to "widowed aunt" -- DC] occupied the ground floor and helped with the house-keeping; his differences with his wife had been amicably settled by a divorce years before.

To his readers he might be a source of fascinated speculation, for the intensity of his writings in unusual fields hinted at delvings into black magic, but to his correspondents his views were well-known -- even the apparent contradictions in his nature, such as the military streak that made him love firearms and volunteer for a war his intellect assured him was senseless or caused him to espouse a fascism incompatible with his civility and gentle tolerance. For Stowescroft managed a correspondence such as has not flourished since the eighteenth century. In a script minute and instantly recognizable he wrote voluminously on myriad topics, casually developing a theme to essay-length before relinquishing it; by that time the correspondent had been edified and informed to an astonishing degree. So skillfully did he write that although Stowescroft had almost a hundred correspondents, he never once gave offence and almost never lost an argument. Although he wrote with unflinching felicity, his correspondence took so much of his time that he had difficulty in fulfilling his commercial obligations or -- more important -- in writing his own inimitable tales.

And those tales were distinctly worthy of the most eager expectations. Their range was restricted to the somewhat narrow field of the horror tale -- for Stowescroft had so long been a recluse that the more normal themes of literature were virtually closed to him, despite his great talent -- but within that field Stowescroft need yield to no one, even if his tendency

toward self-disparagement might make him fancy that certain British writers, such as Blackwood and Dunsany and Machen, excelled him in craftsmanship. Truly, Stowescroft was as successful in depicting the faintly morbid and gloomy atmosphere of New England as ever was Hawthorne; and stylistically he had matched and then surpassed Poe. His portraits of Arkham (Salem) were unforgettable; there was a singing rhythm in his shorter tales that was verbally delightful; and in his longer tales he attained a degree of *outsideness* so convincing that their spell lingered in the memory for years. Even to the least impressionable reader there came during the progress of the tale a half-belief in dark demons such as Nyarlathotep and in planets of dread like Yuggoth and especially in that abhorrent book, the *Necronomicon*.

The *Necronomicon* had been his most successful creation. Purporting to be the centuries-old and clerically banned work of a mad Arab, Alhazred, it had figured in most of his stories as the sourcebook of incantations and dread magic rites. It was casually mentioned in the most shuddery of allusions; and such was the skill of his writing and such the credulity of his readers that it was taken at its face value. Probably the readers felt a tinge of uneasiness at its every mention. Such books, if they really existed, should be destroyed, they thought; for, while they could read of the most fearsome abominations with enjoyment, the suggestion that there might be some basis in truth disturbed them greatly.

Stowescroft himself was far from deriding such literal interpretations, for in truth he himself could never laugh over the *Necronomicon*. The conception for the book had come to him in circumstances which had haunted his memory every since. All his life Stowescroft had been subject to nightmares of the most frightening potency; indeed, several of his most vivid dreams had furnished ideas for his tales. One night he had dreamed, and knew he dreamed, yet the knowledge that he was not awake did not rouse him from the dream, as is almost always the case. His dream was so terrifying that he struggled to escape into consciousness and found he could not. Yet in some manner it was vouchsafed him that if he did not awaken there

would not be a living Edward Stowescroft to come presently to awareness. The military streak in his nature would not tolerate so abject a surrender; and by dint of the utmost endeavor he managed his release -- to find himself, not in his bed, but in an abandoned Providence cemetery near a grave whose mouldering stones gave the singular impression of having been recently disturbed. And in his mind ineradicably was the thought of the book, even the name. He had seized upon it for his stories, since much of the success of weird tales depends upon the choice of sinister-sounding and memorable symbols, things like Dunsany's lion-shunned Bethmoora, like Chambers' Yellow Sign, like Machen's Aklo letters [HPL writes in the margin: "ritual?", but Machen in fact writes of "Aklo letters". -- DC] -- but he confessed to himself a slight uneasiness in the appropriation.

The *Necronomicon* had justified its use subsequently. Few stories came from Stowescroft's gifted pen without some references to it, and other writers to whom he acted as mentor began likewise to use it in their narratives. Stowescroft's influence among younger writers was very pronounced. Of the contributors to the esoteric magazine in which the majority of Stowescroft's tales had appeared, there were few who had not become acquainted with the deceptively dour-looking writer, either personally or through correspondance. Many a promising talent had been fostered by his mentorship; a more scrupulously honest and yet encouraging critic could scarce be found, and it is to his everlasting credit that Stowescroft never once trod on the over-sensitive toes of egotistical young writers. In return, they helped to spread the fame of the *Necronomicon*. The very youthful Robert Blake [i.e., Robert Bloch: HPL had used the name "Robert Blake" for Bloch in the story "The Haunter of the Dark". -- DC] made especial use of it in his famed *Ghoul* and *Doom* tales; the Comte d'Erlette [i.e., August Derleth: named for an actual ancestor of Derleth's, the Comte d'Erlette supposedly wrote . -- DC], the brilliant Wisconsin novelist, in his "potboilers" made the *Necronomicon* much more poignantly vivid than his somewhat shop-worn themes; and the Egyptian painter and poet, Klarkash-Ton [i.e., Clark Ashton Smith. -- DC], had drawn a picture of it that was so disquietingly like the book of the

dream, even to the exact position of a worm-hole, that Stowescroft had been unable to sleep for nights.

Consequently there was considerable of a stir amongst the "gang" of the magazine when, in a somewhat cryptic note, Stowescroft asked them to discontinue further reference to the book. The Comte d'Erlette, an indefatigable worker, was forced to delete it from half a dozen tales he had written since his latest bi-weekly letter to Stowescroft, and to recall it from the proofs of several accepted manuscripts. Lounger, Jr. [i.e., Frank Belknap Long. -- DC], the closest associate of the writer, made a hurried trip to the Providence ménage. He was shocked to find that Stowescroft almost overnight had become the old man he had whimsically pretended to be in his correspondence.

"What is it, Edward?" he asked in tones of shock. Behind him the widowed aunt was walking about, shaking her head and muttering as to herself. There was not the wonted responding twinkle in Stowescroft's eyes as he weakly beckoned Lounger, Jr. to a seat. He was in the high-backed chair which commanded an excellent view of Federal Hill [note: here and throughout HPL has altered Shea's "Beacon Hill" to "Federal Hill". Beacon Hill is in Boston, whereas Federal Hill could be seen from the window of HPL's home in Providence. -- DC], a shawl about his shoulders, although the day was not chill. There was a deep resignation in his face. Lounger, Jr. received singularly an impression that he was dying, and the very thought fell upon him like an icy hand. He was somewhat reassured a moment later when Midnight, a venerable tomcat, came into the room and leaped upon Stowescroft's lap. The relaxation in the writer's face as he stroked Midnight restored the familiar appearance of the household, and made Lounger, Jr. dismiss the feeling of portent as beyond credence.

"It was fantastic of me, Nappy, I suppose," Stowescroft was saying slowly, "to ask you and the rest of the gang to stop the mention of the *Necronomicon*. And yet I must insist that you do precisely that. Oh, I can't explain why; it's against all the rules of natural science; it even sounds like one of my own tales; yet lately I have been receiving the intimation that the *Necronomicon* is more real than I had supposed. But how can

that be? It is as if Cervantes were haunted by the ghost of Don Quixote. Still, were I to credit Yoga and the rest of that quackery of the Far East, I might believe that the very persistence of mention of the *Necronomicon* had created more than a mental image. The Yogas teach that many things can gain solid form through concentration."

That evening Stowescroft sat in his chair. Far away lights were springing up on Federal Hill. He sat in reverie, thinking of Lounger, Jr.'s reassurances, and wishing that he had had the courage to make a clean breast of the affair. Why had he not told him of how precisely Klarkash-Ton's painted book duplicated the *Necronomicon* of his dreams? Or of how the quotations from the book, with which he studded his stories, required not the slightest labor, but rather sprang to his pen as if by rote? Or even more alarming, of how even the quotations of the "gang", of Blake's and Comte d'Erlette's, which presumably would have to be invented by them, had sounded disturbingly familiar? He remembered with a sudden access of trepidation the visit of the Italian from Federal Hill, who excitedly had insisted that he burn the book, and when Stowescroft had assured him it was an invention, had declared that it was known to his grandfather, and that his grandfather after whispering of it had made the sign of the cross.

Was it possible that somewhere such a book did exist, and that by some curious communication he had been made aware of it in his nightmares? And, granting so impossible a speculation, how could it be found and its spell exorcised?

Stowescroft sat late in his chair that night, and when he went to his bed he was almost instantly asleep and dreaming. And in his dream the *Necronomicon* was seen with a greater clarity than ever before, and he fingered its mouldering pages that had a wormhole exactly where Klarkash-Ton had placed it in his painting. And for the first time the ancient script was sufficiently legible. He read in it, although it spoke of such abominations that he struggled without avail to awaken. And once and again his eye hesitated over words that were damnedly familiar, and

he recognized them in his dreaming state as the quotations the "gang" had so inadvertantly used.

In the morning the words stood out in his memory as clearly as he had read them in his dreams. He shrank in horror from their import, and told himself realistically that such things could not and must not be, and that he was Edward Stowescroft of 66 College St., Providence, R. I., a very prosaic and obscure writer who specialized in outré tales for which he was ill paid.

There was only one way in which the reality of his visions could be tested. The military streak in his composition suggested the way. He spent the morning carefully cleaning and loading a pistol. He made a somewhat shamefaced visit to an old church on Federal Hill and received from the priest a rosary, a font of holy water, and a small crucifix. He gathered up more sinister things according to the instructions of the *Necronomicon*.

And presently he was ready. He stood in a circle, with his pistol and the holy implements outside it but within reach, and slowly intoned the incantation to Nyarlathotep. After some moments of breathless expectancy he could see a shadowy outline forming just beyond the smoke of his small flame. It became clearer as he watched, grouping itself into a shuddery malevolence that was ominously familiar....

"Go back!" he cried. "I only imagined you!"

The sound of a shot sent the widowed aunt scurrying upstairs. There was an acrid smoke in the room that blinded her for a moment. As it settled, she thought she saw Stowescroft huddled in a contorted heap.

There was a body there, definitely, curiously festooned by a rosary and crucifix, and the shreds of clothing that remained resembled the cloth of the suit Stowescroft had been wearing. But the widowed aunt would never be sure that it was he. Every bit of flesh on the frame had been stripped away, as if by some strong corroding acid.

**Warning The Following Pages contain
the
Necronomicon**

THE NECRONOMICON

DEC. 1985

WARNING: The NECRONOMICON'S magick is nothing to fool with and it may expose you to psychological forces with which you cannot cope. Remember if you fool with the incantations, you were warned! THIS IS NOT A FARCE!!! As a former follower in the ways of the Occult I can guarantee the legitimacy of this.

Book 1: The Introduction

"LET THEM CURSE IT THAT CURSE THE DAY, WHO ARE SKILFUL TO ROUSE THE LEVIATHAN" JOB 3:8

CHART OF COMPARISONS

H.P. Lovecraft Alexander Crowley Sumer

Cthulhu	The Great Beast as represented in	"CTH/H 666"	Ctha-lu, Kutulu
The Ancient Ones	Satan; Teitan		Tiamat
Azathoth	Aiwass (?)		Azag-thoth
The Dunwitch	Choronzon		Pazuzu
Horror			
Shub Niggurath	Pan		Shub Ishniggarab (?)
Out Of Space	The Abyss		Absu; Nar Mattaru
IA!	IO! IAO!		IA(JAH; EA; LORD OF WATERS)
The Five-pointed the	The Pentagram		The AR, or UB (Plough Sign; original pentagram and sign of the Aryan Race)
gray star cavern			
Vermis Mysteriis and the sea as Chaos; Gothic:	The Serpent		Erim (the enemy;
Orim, or Worm			great Serpent

This, of coarse, is not a complete list but rather an inspisational sampling. Meditation upon the various things mentioned in the Mythos will permit the scholar to draw his own conclusions; research upon the etymology of both Lovecraft's and Crowley's respective literature enables the occultist to discover the ancient Names and Numbers for much of his own, familiar, material.

(Note:that Lovecraft may have heard of Crowley is hintedat darkly in his short story "The Thing On The Doorstep" in which he refers to a cult leader from England who established a covenstead of sorts in New York. In that story, published in Weird Talesin 1936, the cult leader is closely identified with chthoinc forces, is described as "notorious", and linked to the strange fate that befell the protagonist, Edward Derby)

SUPPLEMENTARY MATERIAL TO 777

THE CHART that follows is based on research presently available to the Editor with regard to Sumerian and Assyro-Babylonian religions. Entries in parenthesis refer to the state of Correspondance before the advent of the Elder Gods, the Race of Marduk ; that is, it reflects the nature of the cosmos before the Fall of Marduk from Heaven. (Names of zodiacal constellations are after Budge's renderings)

	Table VII [A.C.]	Table XXV [S,]
0. ...		ANU (TIAMAT)
1. Sphere of the Primum Mobile		ENLIL (ABSU)
2. Sphere of the Zodic or		ENKI; LUMASHI (IGIGI)

	Fixed Sars	
3.	Sphere of Saturn	ADAR
4.	Sphere of Jupiter	MARDUK
5.	Sphere of Mars	NERGAL
6.	Sphere of the Sun	UTU
7.	Sphere of Venus	INANNA
8.	Sphere of Mercury	NEBO
9.	Sphere of the Moon	NANNA
10.	Sphere of the Elements	KIA
11.	Air	ANNA
12.	Mercury	GUDUD
13.	Moon	SIN
14.	Venus	DLIBAT
15.	Aries	AGRU (XUBUR)
16.	Taurus	KAKKAB U ALAP SHAME (KINGU)
17.	Gemini	RE'U KINU SHAME U
	TU'AME RABUTI (VIPER)	
18.	Cancer	SHITTU (SNAKE)
19.	Leo	KALBU RABU (LAKHAMU)
20.	Virgo	SHIRU (WHIRLWIND)
21.	Jupiter	UMUNPADDU
22.	Libra	ZIBANITUM (Ravening Dog)
23.	Water	BADUR
24.	Scorpio	AKRABU (SCORPION-MAN)
25.	Sagittarius	PA-BIL-SAG (HURRICANE)
26.	Capricorn	SUXUR MASH (FISH-MAN)
27.	Mars	MASTABARRU
28.	Aquarius	GULA (HORNED BEAST)
29.	Pisces	DILGAN U RIKIS NUNI (WEAPON)
30.	Sun	SHAMASH
31.	Fire	AG
32.	Saturn	KAIMANU
32.	(bis) Earth	KIA
31.	(bis) Spirit	ZI

NOTES ON PRONOUNCIATION

WE CANNOT BE absolutely sure how Sumerian and Akkadian were spoken; but many useful guidelines are available to the student, including the translated tablets found all over Mesopotamia. Basically, we can offer the following principles which should prove of value in reciting the foreign language instructions:

Vowels

- a as in "father"
- e as in "whey"
- i as in "antique"

o as in "boat" (but rarely found)

u as in "zulu"

Consonants

Most are basically the same as in English. The Sumerians did not have an alphabet as we know it, but they had developed a syllabry, very much like the Japanese "Kana" script of today. In phonetic transliterations, the English spelling sought to approximate the Sumerian pronunciation. However, there are a few sounds which English does not possess, and which have been put into phonetic variations. Important examples below:

x as in the German "ach"

ch (same as above)

q as in "liKe"

k (same as above)

sh as in "shall"

ss as in, perhaps, "lasso"; a hissing "s" common to Arabic languages

z as in "lotS"; a hard "ts" sound, not quite as in "zoo"

Remember, in the translations which follow, every letter must be pronounced. There are no schwas or silent syllables in Sumerian. Hence, KIA is pronounced "keeya"; "KAIMANU" is pronounced "ka-ee-mah-nu" or, if spoken rapidly, the two initial vowel sounds slur onto "kigh" rhyming with "high".

The incantations should be carefully and slowly at first, to familiarize oneself with the tongue-twisting phrases. A mistake may prove fatal to the Work.

SPELLS

(TRANSLATED)

WHERE POSSIBLE, the Editor has taken every opportunity to find the original Sumerian or Akkadian translation of a given Greek charm or conjuration. These will be given here. Also, the reader will find English translations of the Sumerian charms as they are given in the NECRONOMICON. Not all of the charms are available in this way, and sometimes we have had to make do with near misses. Much of what is found here is from the MAKLU text, of which only extant translation is in German or Tallqvist. The word "maklu" or "maqlu" itself is controversial, but Tallqvist seems to think that it does, indeed, mean "burning"; especially so as the incantations to be found

therin invariably entail burning something, usually a doll made in the likeness of a witch or evil sorcerer that the magician wished to dispose of. Hence, we have here probably the archetype of the Great Burning Times of the Inquisition, when people were condemned to fiery deaths as Witches and Pagans. The chant "burn!witch!burn!" can be found in the MAKLU text, in all its pristine glory.

Indeed, Cthulhu Calls.
The Conjunction "The Binding of the Evil Sorcerers"

Alsı ku nushi ilani mushiti
Itti kunu alsı mushitum kallatum kattumtum
Alsı bararıtum qablıtum u namarıtum
Ashshu kashshaptu u kashshipanni
Eli nitum ubbiraanni
Ili-ia u Ishtari-ia ushis-su-u-eli-ia
Eli ameri-ia amru-usanaku
Imdikula salalu musha u urra
Qu-u imtana-allu-u pi-ia
Upu unti pi-ia iprusu
Me mashtiti-ia umattu-u
Eli li nubu-u xiduti si-ipdi
Izanimma ilani rabuti shima-a dababi
Dini dina alakti limda
Epu-ush salam kashshapi-ia u kashshapi-ia
Sha epishia u mushtepishti-ia
Is mass-sarati sha mushi lipshuru ruxisha limnuti
Pisha lu-u ZAL.LU Lishanusha Lu-u Tabtu
Sha iqbu-u amat limutti-ia kima ZAL.LU litta-tuk
qi-ishrusha pu-uttu-ru ipshetusha xulluqu
Kal amatusha malla-a sseri
Ina qibit iqbu-u ilani mushitum

The Conjunction "XILQA XILQA BESA BESA" or "A Most Exellent Charm Against the Hordes of Demons" etc.

Arise! Arise! Go far away! Go far away!
Be shamed! Be shamed! Flee! Flee!
Turn around, go, arise and go far away!
Your wickedness may rise to heaven like unto smoke!
Arise and leave my body!
From my body, depart in shame!
From my body flee!
Turn away from my body!
Go away from my body!

Do not return to my body!
Do not come near my body!
Do not approach my body!
Do not throng around my body!
Be commanded by Shammash the Mighty!
Be commanded by Enki, Lord of All!
Be commanded by Marduk, the Great Magician of the GODS
Be commanded by the God of Fire, your Destroyer!
May you be held back from my body!

"Another Binding of the Sorcerers"

Ssalmani-ia ana pagri tapqida duppira
Ssalmani-ia ana pagri taxira duppira
Ssalmani-ia iti pagri tushni-illa duppira
Ssalmani ini ishdi pagri tushni-illa duppira
Ssalmani-ia ana qulqullati tapqida duppira
Ssalmani-ia ina igari tapxa-a duppira
Ssalmani-ia ina askuppati Tushni-illa duppira
Ssalmani-ia ina bi'sha duri tapxa-a duppira
Ssalmani-ia ana GISHBAR tapqida duppira

"The Conjunction of the Mountains of MASHU"

May the mountain overpower you!
May the mountain hold you back!
May the mountain conquer you!
May the mountain frighten you!
May the mountain shake you to the core!
May the mountain hold you in check!
May the mountain subject you!
May the mountain cover you!
May the mighty mountain fall on you!
May you be held back from my body!

(Note that the original translator had noted the resemblance between the Greek word for Lord, KURIOS, and the Sumerian word for mountain, KUR, and for a type of underworld, chthonic, monster which is also called KUR and which refers to the Leviathan of the Old Testament. Also in this particular conjunction, the word for mountain is SHADU-SHADDAI? The Old Serpent KUR is, of course, invoked every day by the Christians: Kyrie Eleison!)

BOOK 1 PART 2

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COMMON SUMERIAN WORDS AND PHRASES IN ENGLISH

Akhkharu	Vampire
Alal	Destroyer
Alla Xul	Evil God
Barra!	Begone
Dingir Xul	Evil God
Edin Na Zu!	Go To The Desert!
(a form of exercism)	
Gelal	Incubus
Gigim xul	Evil Spirit
Gidim Xul	Evil Ghost
Idimmu	Demon
Idpa	Fever
Kashshaptu	Witch
Lalartu	Phantom
Lalassu	Spectre
Lilit	Succubus
Maskim Xul	Evil Fiend
Mulla Xul	Evil Devil
Rabishu	same as Maskim Xul)
Telal	Wicked Demon (Warrior)
Uggae	God Of Death
Uruku	Larvae
Utuk Xul	Evil Spirit
Zi Dingir Anna Kanpa!	Spirit, God of the Sky,
Zi Dingir Kia Kanpa!	Spirit, God of the Earth,

BANISHINGS

Read this section carefully.

In the interim period between the translation and the publication of this work, the editor, along with a circle of initiates in another discipline, undertook to experiment with the rituals and forces outlined in the NECRONOMICON. In using the material alone, or within a Western ceremonial structure (such as the Golden Dawn system) we came upon startling discoveries in both cases: THERE ARE NO EFFECTIVE BANISHINGS FOR THE FORCES INVOKED IN THE NECRONOMICON ITSELF! {Except, that is, for Christians} The rituals, incantations, formulae, of this work are of ancient origin, comprising some of the oldest written magickal workings in Western occult history. The deities and demons identified within probably have not been effectively summoned in nearly six thousand years. Ordinary exercisms and banishings have thus far proved extremely inadequate: this, by experienced magicians. Hence, the following recommendations.

The religion of the ancient Sumerian peoples seem to have been lunar-oriented, a religion-or religio-magickal structure-of the night, of darkness in a sense. Invocations using solar formulae have proved thus far effective in successfully banishing NECRONOMICON demons and intelligence. For instance, the KADDISH prayer of the Jewish faith contains some solar elements that have proved resilient to inimical genii, and the vibration of the Lord's Prayer for Christians is also a workable method.

We suggest that individual operators utilize an equivelant solar (i.e., positive light) invocation from thier own religion or the religion of thier ancestors, should they no longer have a religion or should they have changed it in thier lifetime. For best practical purposes in the beginning-for those intent on actually the rituals contained herein-it is advisable to take espicial care in the construction of the magickal defences. A preliminary period of purification is well in order before attempting anything in this grimioire
Persons of unstable emotional condition should not be allowed, under any circumstances, to observe one of these rituals in progress. That would be criminal, and perhaps even suicidal. One of our colleagues was fearfully attacked by his dog directly following a fairly simple and uncomplicated formula from this book. This is definatly not a Gilbert chemistry set.

The method of the NECRONOMICON concerns deep, primeval forces that seem to pre-exist the normal archetypal images of the Tarot trumps and the Golden Dawn telematic figures. These are forces that developed outside the Judeo-Christian mainstream, and were worshipped and summoned long before the creation of the Qubala as we know it today. Hence, the ineffectiveness of the Golden Dawn banishing procedures against them. They are not necessarily demonic or qliphotic in the sense that these terms are commonly understood in the West, they just simply represent power scources largely untapped and thus far ignored by twentieth-century, mainstream consciouness.

The results of any experimentation with this work, as well as practical suggestions concerning its rituals, are welcomed by the publishers.

BOOK 2 PART 1

THE TESTIMONY OF THE MAD ARAB

THIS is the testimony of all that I have seen, and all that I have learned, in those years that I have possessed the Three Seals of MASSHU. I have seen One Thousand and-One moons, and surely this is enough for the span of a mans life, though it is said the

Prophets lived much longer. I am weak, and ill, and bear great tiredness and exhaustion, and a sigh hangs in my breast like a dark lantern, I am old.

The wolves carry thier name in thier midnight speeches, and that quiet, subtle Voice is summoning me from afar. And a voice much closer will shout into my ear with unholy impatience. The weight of my soul will decideits final resting place. Before the time, I must put down here all that I can concerning the horrors that stalk Without, and which lie in wait at the door of every man, for this is the ancient arcana that has been handed down of old, but which has been forgotten by all but a few men, the worshippers of the Ancient Ones (may thier names be blotted out!)

And if I do not finish this task, take what is here and discover the rest, for time is short and mankind does not know or understand the evil that awaits it, from every side, from every open Gate, from every broken barrier, from every mindless acolyte at the alters of madness.

For this is the Book of the Dead, the Book of the Black Earth, that I have writ down at the peril of my life, exactly as I recieved it, on the planes of IGIGI, the cruel celestial spirits from beyond the Wanderers of the Wastes.

Let all who read this book be warned thereby that the habitation of men are seen and surveyed by that Ancient Race of gods and demons from a time before time, and that they seek revenge for that forgotten battle that took place somewhere in the Cosmos and rent the Worlds in the days before the crea- tion of Man, when the Elder Gods walked the Spaces, the race of MARDUK, as he is known to the Chaldeans, and of ENKI our master, the Lord of Magicians.

Know, then, that I have trod all the Zones of the Gods, and also the places of Azonei, and have descended into the foul places of Death and Eternal Thirst, which may be reached through the Gate of GANZIR, which was built in UR in the days before Babylonian was.

Know, too, that I have spoken with all manner of spirit and daemon, whose names are no longer known in the societies of Man, or were never known. And the seals of these are writ herein ; yet others I must take with me when I leave you. ANU have mercy on my soul! {Actually Jesus Christ is the one he should ask for forgiveness from, for Christ is the all powerful God and the only god full of love}

I have seen the Unknown Lands, that no map has ever charted. I have lived in the deserts and the wastelands, and spoken with demons and the souls of slaughtered men, and of women who have died in childbirth, victims of the she-fiend LAMMASHTA.

I have traveled beneath the Seas, in search of the Palace of Our Master, and found the stone monuments of vanquished civilizations, and deciphered the writings of some of these; while still others remain mysteries to any man who lives. And these civilizations were destroyed because of the knowledge contained in this book.

I have traveled among the stars, and trembled before the gods. I have at last found the formula by which I passed the gate of ARZIR, and passed into the forbidden realms of the foul IGIGI.

I have raised demons, and the dead.

I have summoned the ghosts of my ancestors to real and visible appearance on the tops of temples built to reach the stars, and built to touch the nethermost cavities of HADES. I have wrestled with the Black Magician, AZAG-THOTH, in vain, and fled to the Earth by calling upon INANNA and her brother MARDUK, Lord of the double-headed AXE.

I have raised armies against the Lands of the East, by summoning the hordes of fiends I have made subject unto me, and so doing found NGAA, the god of the heathens, who breathes flame and roares like a thousand thunders.

I have found fear.

I have found the Gate that leads to the Outside, by which the Ancient Ones, who ever seek the entrance to our world, keep eternal watch. I have smelled the vapors of that Ancient One, Queen of the Outside, whose name is writ in the MAGAN text, the testament of some dead civilization whose priests, seeking power, swing open the dread, evil Gate for an hour past the time and were consumed.

I came to possess this knowledge through circumstances quite peculiar, while still the unlettered son of a shepherd in what is called Mesopotamia by the Greeks.

When I was only a youth, traveling alone in the mountains to the East, called MASSHU by the people who live there, I came upon a grey rock carved with three strange symbols. It stood as high as a man, and as wide

around as a bull. It was firmly in the ground, and I could not move it. Thinking no more of the carvings, save that they might be the work of a king to mark some Ancient victory over an enemy, I built a fire at its foot to protect me from the from the wolves that wander in that reigons and went to sleep, for it was night and I was far from my village, being Bet Durrabia. Bieng about three hours from dawn, in the nineteenth of Shabatu,

I was awakened by the howl of a dog, or perhaps a wolf, uncommonly loud and close at hand. The fire had died to its embers, and these red, glowing coals cast a faint, dancing shadow across the stone monument with the three carvings. I began to make haste to build another fire when, at once, the grey rock began to rise slowly into the air, as if it were a dove. I could not move or speak for the fear that siezed upon my spine and wrapped cold fingers around my skull. The Dik of Azug-bel-ya was no stranger seemed to melt into my hands!

Presently, I heard a voice, softly, some distance away and a more practical fear, that the possibility of robbers, took hold of me and I rolled behind weeds, trembling. Another voice joined the first, and soon several men in black robes of thieves came together over the place where I was, surroundin the floating rock, of which they did not exhibit in the least fright.

I could see clearly now that the three carvings on the stone monument were glowing, a flame red color, as through the rock were on fire. The figures were murmuring together in prayer or invocation, of which only a few words could be heard, and these in some unknown tongue; though, ANU have mercy on my soul!, these rituals are not unknown to me any longer.

The figures, whose faces I could not see or recognize, began to make wild passes in the air with knives that glinted cold and sharp in the mountain night.

From beneath the floating rock, out of the very ground where it had sat, came rising the tail of a serpent. This serpent was surely larger than any I had ever seen. The thinnest section thereof was fully that of the arms of two men, and as it rose from the earth it was followed by another, although the end of the first was not seen as it seemed to reach down into the very Pit itself. These were followed by still more, and the ground began to tremble under the pressure of so many of these enormous arms. The chanting of the priests, for I knew them now to be some the servents ofsome hidden Power, became much louder and nearly hysterical.

IA! IA! ZI AZAG!

IA!IA! ZI AZKAK!
IA! IA! KUTULU ZI KUR!
IA!

The ground where I was hiding became wet with some substance, being slightly downhill from the scene I was witnessing. I touched the wetness and found it to be blood. In horror I screamed and gave my presence away to the priests. They turned toward me, and I saw with loathing that they had cut their chests with the daggers they had used to raise the stone, for some mystical purpose I could not then divine; although I now know that blood is the very food of these spirits, which is why the field after the battles of war glows with an unnatural light, the manifestation of the spirits feeding thereon.

May ANU protect us all!

My scream had the effect of casting their ritual into chaos and disorder. I raced through the mountain path by which I had come, and the priests came running after me, although some seemed to stay behind, perhaps to finish the Rites. However, as I ran wildly down the slopes in the cold night, my heart gave rise in my chest and my head growing hot, the sound of splitting rocks and thunder came from behind me and shook the very ground I ran on. In fright and haste I fell to the earth.

Rising, I turned to face whatever attacker had come nearest me, though I was unarmed. To my surprise, what I saw was no priest of ancient horror, no necromancer of that forbidden Art, but black robes fallen upon the grass and weeds, with no seeming presence of life or bodies beneath them.

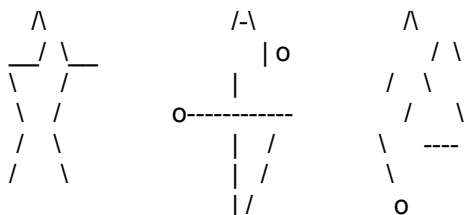
I walked cautiously to the first and, picking up a long twig, lifted the robe from the tangle of weeds and thorns. All that remained of the priest was a pool of slime, like green oil, and the smell of a body lain long in the sun to rot. Such a stench nearly overpowered me, but I was resolute to find the others, to see if the same fortune had also befallen them.

Walking back up the slope that I had so fearfully run down only moments ago, I came across yet another of the black priests, in identical condition to the first. I kept walking, passing more of the robes as I went, not venturing to overturn them any longer. Then, I finally came upon the grey stone monument that had risen unnaturally into the air at the command of the priests. It was now upon the ground once more, but the carvings still glowed with supernatural light. The serpents, or what I had then thought of as serpents, had disappeared. But in the dead embers of the fire, now cold and black, was a shining metal plate. I picked it up and saw that it was also carved, as the stone, but very intricately, after a fashion I could not understand. It did not bear the same markings as the stone, but I had the feeling

I could almost read the characters, but could not, as though I once knew the tongue but had since long forgotten. My head began to ache as though a devil was pounding my skull, when a shaft of moonlight hit the metal amulet, for I know now what it was, and a voice entered my head and told me the secrets of the scene I had witnessed in one word: **KUTULU**.

In that moment, as though whispered fiercely into my ear, I understood.

These were the signs carved upon the grey stone, that was the gate to the Outside:



(I wish to apologize for the primitive descriptions of the symbols but its about the best that can be done with this file writer)

The amulet that I held in my hand, and hold to this very day, around my neck as I write these words, is this: (after seeing the so-called picture of the symbols you can probably understand why I did not attempt to show you the amulet) Of the three symbols carved, the first is the Sign of our Race from beyond the Stars, and is called ARRA in the tongue of the Scribe who taught it to me, an emissary of the Elder Ones. In the tongue of the eldest city of Babylon, it was UR. It is the Sigil of the Covenant of the Elder Gods, and when they see it, they who gave it to us, they will not forget us. They have sworn!

Spirit of the Skies, Remember!

The second sign is the Elder Sign, and is the Key whereby the Powers of the Elder Gods may be summoned, when used with the proper words and shapes.

It has a Name, and is called AGGA.

The third sign is the Sigil of the Watcher. It is called BANDAR. The Watcher is a Race sent by the Elder Ones. It keeps vigil while one sleeps provided the appropriate rituals and sacrifice has been preformed; else, if called, it will turn upon you.

These seals, to be effective, must be graven on stone and set in the ground. Or, set upon the alter of offerings. Or, carried to the Rock of Invocations. Or, engraved upon the metal of ones God or Goddess and hung about the neck, but hidden from the view of the profane. Of these three, the ARRA and the

AGGA may be used seperatly, that is to say singly, and alone. The BANDAR however, must never be used alone, but with one or both of the others, for the Watcher must needs to be reminded of the Covenant he has sworn with the Elder Gods and our Race, else it will turn upon thee and slay thee and ravage thy town untill succour is to be had from the Elder Gods by the tears of thy people and the wailing of thy women KAKAMMU!

BOOK 2 PART

THE TESTIMONY OF THE MAD ARAB

The fire amulet that I retrieved from the ashes of the fire, and which caught the light of the moon, is a potent seal against whatever may come in the Gate from the Outside for, seeing it, they will retreat from thee SAVE ONLY IF IT CATCH THE LIGHT OF THE MOON UPON ITS SURFACE for, in the dark days of the moon, or in clouds, there can be little protection against the fiends from the Ancient Land should they break the barrier, or be let in by their servants upon the face of the Earth. In such a case, no recourse is to be had untill the light of the moon shines upon the Earth, for the moon is the Eldest among the Zonei, and is the starry symbol of our pact. NANNA, Father of the Gods, Remember!

Wherefore, the amulet must be engraved upon pure silver in the full light of the moon, that the moon shine upon it at its working, and the essence of the moon be drawn down and captured therein. And the proper incantations must be performed, and the prescribed rituals as given forth in this Book. And the amulet must NEVER be exposed to the light of the Sun, for SHAMMASH called UDU, in his jealousy, will rob the seal of its power. In such case, it must be bathed in waters of camphor, and the incantations and ritual performed once again. But verily, it were better to engrave another.

These secrets I give to thee at the pain of my life, never to be revealed to the profane, or the banished, or the Worshippers of the Ancient Serpent, but to keep within thine own heart, always silent upon these things.

Peace be to thee!

Henceforth, from that fateful night in the mountains of MASSHU, I wandered about the countryside in search of the key to the secret knowledge that had been given me. And it was a painful and lonely journey, during which time I took no wife, called no house or village my home, and dwelt in various countries, often in caves or in the deserts, learning several tongues as a traveler, to bargain with the tradespeople and learn of the news and customs. But my bargaining was with the Powers that reside in each of these countries. And soon, I came to understand many things of which before I had no knowledge, except perhaps in dreams. The friends of my youth deserted me, and I them. When I was seven years gone from my family, I learned that they had all died of their own hand, for reasons no one was able to tell me; their flocks had later been slain as the victims of some strange epidemic.

I wandered as a beggar, being fed from town to town as the local people saw fit, often being stoned instead of threatened with imprisonment. On occasion, I was able to convince some learned man that I was a sincere scholar, and was thereby permitted to read the Ancient Records in which the details of necromancy, sorcery, magick and alchemy are given. I learned of the spells that cause men illness, the plague, blindness, insanity and even death. I learned the various classes of demons and evil gods that exist, and of the old legends concerning the Ancient Ones. I was thus able to arm myself against the dread Maskim, who lie in wait about the boundaries of the world, ready to trap the unwary and devour the sacrifices set out at night and in deserted places; against the she-devil LAMMASHTA, who is called Sword that Splits the Skull, the sight of whom causes horror and dismay, and (some say) death of a most uncommon nature.

In time I learned of the names and properties of all the demons, devils, fiends and monsters listed herein, in this Book of the Black Earth. I learned of the powers in the astral Gods, and how to summon their aid in times of need. I learned, too, of the frightful beings who dwell beyond the astral spirits, who guard the entrance to the Temple of the Lost, of the Ancient Days the Ancient of the Ancient Ones, whose Name I cannot write here.

In my solitary ceremonies in the hills, worshipping with fire and sword, with water and dagger, and with the assistance of strange grass that grows wild in certain parts of the MASSHU, and with which I had unwittingly built my fire before the rock, that grass that gives the mind great power to travel tremendous distances into the heavens, as also into the hells, I received the formulae for the amulets and talismans which follow, which provide the Priest with safe passage among the spheres wherein he may travel in search of the Wisdom.

But now, after One Thousand-and-One moons of the journey, the Maskim nip at my heels, the Rabishu pull at my hair, Lammashtha opens her dread jaws, AZAG-THOTH gloats blindly at his throne, KUTULU raises his head and stares up through the Veils of sunkun Varloorni, up through the Abyss, and fixes his stare upon me; wherefore I must with haste write this Book lest my end come sooner than I had prepared. For indeed, it appears as though I have failed in some regard as to the order of the rites, or to the formulae, or to the sacri- fices, for now it appears as if the entire host of ERESSKIGAL lies waiting, dreaming, drooling for my departure. I pray the gods that I am saved (which he is not, for "gods" cannot save ones soul, only GOD) and not perish as did the Priest, ABDUL BEN-MARTU, in Jerusalem (the gods remember and have mercy upon him!). My fate is no longer writ in the stars, for I have broken the Chaldean Covenant by seeking power over the Zonei. I have set foot on the moon, and the moon no longer has power over me. The lines of my life have been obliterated by my wanderings in the Waste, over the letters writ in the heavens by the gods. And even now I can hear the wolves howling in the mountains as they did that fateful night, and they are calling my name, and the names of the Others. I fear for my flesh, but I fear for my spirit more.

Remember, always, in every empty moment, to call upon the gods not to forget thee, for they are forgetful and very far away. Light thy fires high in the hills, and on the tops of temples and pyramids, that they may see and remember.

Remember, always, to copy each of the formulae as I have put it down and not to change it by one line or dot, not so much as hair's breadth, lest it be rendered valueless, or worse: a broken line provides means of entrance for those Outside, for a broken star is the Gate of GANZIR, the Gate of Death, the Gate of the Shodows and the Shells. Recite the incantations as they are written here, in the manner thus prescribed. Prepare the rituals without erring, and in the proper places and times render the sacrifices.

May the gods ever be merciful unto thee!
May thou escape the jaws of the MASKIM, and vanquish the

power to the Ancient Ones! AND THE GODS GRANT THEE DEATH
BEFORE THE ANCIENT ONES RULE THE EARTH
ONCE MORE!

KAKAMMU! SELAH!

BOOK 3

OF THE ZONEI AND THEIR ATTRIBUTES

The gods of the Stars are Seven. They have Seven Seals, each of which may be used in their turn. They have Seven Colors, Seven Material

Essences and each have a separate Step on the Ladder of Lights. The Chaldeans were but imperfect in their knowledge, although they had understanding of the Ladder, and certain of the formulae. They did not however, possess the formulae for the passing of the Gates, save one, of whom it is forbidden to speak

The passing of the Gates gives the Priest both power and wisdom to use it. He becomes able to control the affairs of his life more perfectly than before, and many have been content to merely pass the first three Gates and then sit down and go no further than that, enjoying the benefits that they have found on the preliminary spheres. But this is Evil, for this is not equipped to deal with the attack from Without that must surely come, and the people will cry unto them for safety, and it will not come forth. Therefore, set thy face towards the ultimate goal and strive ever onward to the furthest reaches of the stars, though it mean thine own death; for such a death is as a sacrifice to the gods, and pleasing, that they will not forget thier people.

The ZONEI and their attributes then, are as follows:

The god of the Moon is the god NANNA. He is father of the Zonei, and eldest of the Wanderers. He is long of beard, and bears a wand of lapis lazuli in his palm, and possesses the secret tides of blood. His color is Silver. His essence is to be found in Silver, and in camphor, and in those things bearing the sign of the Moon. He is sometimes called SIN. His Gate is the first you will pass in the rituals that follow. His Step on the Ladder of Lights is also Silver.

This is his seal, which you must engrave on his metal, on the 13th day of the Moon in which you are working, having no other person about you who may watch you in its manufacture. Being finished, it should be wrapped in a square of the finest silk and lain aside until such time as you desire its use, and then, it should be removed only after the Sun has gone to rest. No ray of sunlight should strike the seal, lest its power be rendered nil and a new Seal must needs be cast.

The number of NANNA IS Thirty (30)

The god of Mercury is NEBO. He is a very old spirit, having a long beard, and is the guardian of the gods, as well as the keeper of the knowledge of Science. He wears a crown of 100 horns, and the long robe of a priest. His color is Blue. His Essence is in that metal known as Quicksilver, and is sometimes also found in sand, and in those things bearing the sign of Mercury.

His Gate is the 2nd you will pass in the rituals that follow. His Step on the Ladder of Lights is Blue.

This is his Seal, which you must write on perfect parchment, or on the broad leaf of a palm tree, having no other person about you who may watch you in

its construction. Being finished it should be wrapped in a square of the finest silk and lain aside until such time as you desire its use, and then, it should only be removed when its light is in the sky. Such is also the best time for its manufacture.

The number of NEBO is 12.

The goddess of Venus is the most excellent Queen INNANA, called of the Babylonians ISHTAR. She is the goddess of passion, both of love and of war, in the heavens. She appears as a most beautiful lady, in the company of lions, and partakes of a subtle astral nature with the Moon god NANNA. When they are in agreement, that is, when their two planets are auspiciously arranged in the heavens, it is as two offering-cups split freely in the heavens, to rain the sweet wine of the gods upon the earth. And there is great happiness and rejoicing. She sometimes appears in armor, and is thereby a most excellent guardian against the machinations of her sister, the dread Queen ERESHKIGAL of KUR. With the Name and Number of INANNA, no Priest need fear to walk into the very depths of the Underworld; for being armed, in Her armor, he is similar to the goddess. It was thus that I descended into the foul pits that lie gaping beneath the crust of the earth, and commanded demons.

She is similarly the goddess of Love, and bestows a favorable bride upon any man who desires it, and who makes the proper sacrifice. BUT KNOW THAT INANNA TAKES HER OWN FOR HER OWN, AND THAT ONCE CHOSEN BY HER NO MAN MAY TAKE ANOTHER BRIDE.

Her color is the purest White. Her manifestation is in the metal Copper, and also in the most beautiful flowers of a field, and in the saddest death of the battlefield, which is that field's fairest flower. Her Gate is the Third you will pass in the rites that follow, and in which place you will be of a heart to stay; but turn your face to the road that leads beyond, for that is your genuine goal, unless the goddess chooses you. Her Step on the Ladder of Lights, built of old in Babylon and at UR, is White.

This is her seal, which you must engrave on Copper, Venus being exalted in the heavens with no one about watching its construction. Being finished, it is to be wrapped in the purest silk and lain safely away, only to be removed when need arises, at any time.

The number of INANNA is Fifteen, by which Number she is frequently known in the incantations of the Dispensation.

The god of the Sun is the Lord SHAMMASH, son of NANNA. He is seated upon a throne of gold, wearing a crown of two horns, holding a sceptre aloft in his right hand and a flame disk in his left, sending rays in every direction.

he is the god of life. His color is gold. His essence is to be found in all gold, and in all golden objects and plants. He is sometimes called UDDU. His Gate is the Fourth you will pass in the rituals that follow. His step on the great Ladder of Lights is Gold.

You must engrave his Seal in gold when the Sun is exalted in the heavens, alone on a mountain top or some such place close to the rays, but alone. Being finished it should be wrapped in a square of the finest silk and lain aside until such time as it is needed.

The number of SHAMMASH is Twenty.

The god of Mars is the mighty NERGAL, He has the head of a man on the body of a lion, and bears a sword and a flail. He is the god of war, and an agent of the Ancient Ones, for he dwelt in CUTHA for a time. His color is a dark red. His essence is to be found in Iron, and in all weapons made to spill the blood of man and of animals. His Gate is the Fifth you will see as you pass the Zones in the rituals that follow. His Step on the Ladder of Lights is Red.

His Seal must be engraved upon a plate of Iron, or on paper in blood when Mars is in exaltion in the heavens. It is best done at night, far from the habitations of men and of animals, where you cannot be seen or heard. It must be wrapped first in heavy cloth, then in fine silk, and then hid away until some time as it is needed. But take care not to use this Seal hastily, for it is a sharp Sword.

The Number of NERGAL is Eight.

The god of Jupiter is the Lord of the Magicians, MARDUK KURIOS of the Double-headed Axe. MARDUK was born of our father {Not of MY father, at spiritually or otherwise. GOD is the only true father I know of}, ENKI, to do battle against the forces of the Ancient Ones and he won powerful fight, subduing the armies of the Evil and putting the Queen of the Ancient Ones beneath his foot. That Serpent is dead, but dreams. MASDUK was bestowed Fifty Names and Powers by the Council of the Elder Gods, which powers he retains to this day. His color is Purple. His Essence is in the material Tin, and in Brass. His Gate is the Sixth that you will come upon in the rituals that follow. His Step on the Ladder of Lights is Purple.

His Seal which you must engrave on a plate of tin or brass, when Jupiter is strong in the heavens, while making special invocations to ENKI Our Master. This shall be wrought as the others, and wrapped in pure silk and lain away until the time for its use. Know that MARDUK appears as a mighty warrior with a long beard and a flaming disk in his hands. He carries a bow and a quiver of arrows, and treads about the heavens keeping the Watch. Take care to summon his assistance in only the most terrible of circumstances, for his might is powerful and his anger fierce. When thou hast need of the

powers of the star Jupiter, call instead one of the appropriate powers listed within these files and they will surely come.

The Number of MARDUK is Ten.

The god of Saturn is NINIB called ADAR, the Lord of Hunters and of Strength. He appears with a crown of horns and a long sword, wearing a lions skin. He is the final Zonei before the terrible IGIGI. His color is the darkest Black. His Essance is to be found in Lead, in the burnt embers of fire, and in things of death and of antiquity. The horns of a stag are his symbol. His Gate is the Last you will come upon in the rites that follow. His Step on the Ladder of Lights is Black.

You must engrave his Seal on a leaden plate or bowl, keeping it well hidden from the eyes of the profane. It should be wrapped and put away as all the others, until its use is desired. It should never be removed when the Sun is in the sky, but only after the night has fallen and the earth has grown black, for NINIB knows the best ways of the demons that prowl among the shadows, looking for sacrifice. He knows best the territories of the Ancient Ones the practices of their worshippers, and the locations of the Gates. His realm is the realm of the Night of Time.

His Number is Four (as the quarters of the Earth).

BOOK 4

THE BOOK OF ENTRANCE AND OF THE WALKING

This is the book of entrance to the Seven Zones above the earth, which Zones were known as Chaldeans, and to the Ancient Races proceeded them among the lost Temples of UR. Know that these Zones are governed by celestial spirits, and that passage may be had by the priest through those lands that border the Unzoned Wastes beyond. Know that, when walking thus through the Sea of Spheres, he should leave his Watcher behind that It may guard his body and property, lest he be slain unawares and must wander throughout eternity among the dark spaces between the Stars, or else be devoured by the wrathful IGIGI that dwell beyond.

Know that thou must walk thy Steps of the Ladder of Lights, each in its place and one at a time, and that thou must enter the gates in the lawful manner, as put down in the Covenant; else thou ist surely lost.

Know that thou must keep purified for the space of one moon for the Entrance to the First Step, one moon between the First and Second Step, and again between the Second and Third and so on in like manner. Thou must obtain by spilling thy seed in any manner for the period of time, but thou mayest worship at the Temple of ISHTAR, provided thou not lose thine Essance. And this is a great secret.

Thou must needs call upon thy god in the Dawn Light and upon thy goddess in the Light of Dusk, every day of the moon of purification. Thou must summon thy Watcher and instruct it perfectly in its duties, providing it a time and place to where it must serve thee, and surround thee with a flaming sword in every direction.

Thy clothing for thy Walking should be fair, clean and simple but appropriate to each Step. And thou should have with thee the Seal of the particular Step whereupon thou Walkest, which is the Seal of the Star appertaining thereunto.

Thou must need to prepare an alter that face the North, having it upon thy statues of thine deities, or some sutable images, an offering bowl, and a brazier. Upon the earth should be inscribed the Gate appropriate to the Walking. If above thee is the sky, so much the better. If there is a roof above thine head it must be free from all hangings. Not even a lamp should be suspended over thee, save in Operations of Calling, which is discussed in a Book not yet released. The only light shall be from the four lamps upon the ground, at each of the four Gates of the Earth: of the North, one lamp; of the East, one lamp; of the South, one lamp; and of the West, one lamp. The oil should be pure with no odor, or else sweet-smelling, or especially

appropriate to the Star where thou wouldst desire Entrance after thy fasion of thy country.

The Seven Gates here follow:

THE FIRST GATE...THE GATE OF NANNA CALLED SIN

THE SECOND GATE..THE GATE OF NEBO

THE THIRD GATE...THE GATE OF INANNA CALLED ISHTAR

THE FOURTH GATE..THE GATE OF SHAMMASH CALLED UDDU

THE FIFTH GATE ..THE GATE OF NERGAL

THE SIXTH GATE...THE GATE OF THE LORD MARDUK

THE SEVENTH GATE.THE GATE OF NINIB CALLED ADAR

And the Walking must follow the formulae herein described:

First thou must observe the moon of purification. In this time thou mayest not eat meat for the space of seven days preceeding the last day of the moon thou mayest not eat anything whatsoever, save to drink sweet water. On the last three days thou must invoke, in addition to thy god and goddess thy Three Great Elder Ones, ANU, ENLIL, ENKI, by their proper invocations. And the Number of ANU is sixty, the perfect Number, for he is Father of the Heavens. nd the Number of ENLIL is fifty, and he is Father of thy Wind. And the Number of ENKI is forty, a most exellant Number, and he is the Father, of all who would tread these forgotten paths and wander into lands unknown, among the Wastes amid the frightful monsters of the Azonei.

Second on the night of the Walking which must be the 13th night of the moon, having begun on the previous 13th night, thou must approach the Gate with awe and respect. Thy Temple is excersised, thou must light thy Fire and conjure it, by the invocation of the God of Fire, and pour incense thereon. Thou must make offering to the dieties on the alter.

Third, thou must light the four lamps from the flaming brazier, reciting the invocation proper to each of these Watchtowers in its proper place, summoning the respective Star.

Forth, thou must recite the invocaton of the Watcher, thrusting the sword into thy earth at its station, not touching it until it is at the appointed time for its departure.

Fifth, thou must take thy Seal of the Star in thy right hand, and whisper its Name softly upon it.

Sixth, thou must recite the invocaton of the Walking, loudly, and in a clear voice, as thou walkest about the Gate in a circular fasion, beginning at the North, walking to the East, then to the South, and then to the West, the Number of times being Equal to the special Number of the Star.

Seventh, thou must needs arrive back at the center of the Gate, before thine alter, at which time thou must fall to the ground looking neither to the right nor left at what may be moving there, for these Operations attract many kinds of wandering demons and ghosts to the Gate, but in the air above the alter, whereupon thou wilt see the Gate presently opening for thee and the spirit messenger of the Sphere, greeting thee in a clear voice and giving thee a Name, which thou must remember, for that is the Name of the Passing thy Gate which you must use Each time thou passeth thereby. The same Spirit-Messenger will meet thee and, if thou know not thy Name, will forbid thee entrance and thou wilt fall to the earth immediatly.

When the First Gate has been entered and Name recieved, thou wilt fall back to earth amid thine Temple. That which has been moving about thy Gate on thy ground will have gone. Recite thine thanksgiving to thy gods upon thine alter, strike thy Sword of the Watcher that It may depart, and give the incantation of INANNA, which says how she conquered the realm of the underworld and vanquisheth KUTULU. All Idimmu will vanquish thereby and thou wilt be thus free to depart the Gate and estinguish the Fire.

Thou mayest not call upon NANNA till thou hast passed the Gate of NANNA. Thou mayest not call NEBO untill his Gate is passed, similarly to the rest of the Gates. When thou hast ascended to the Limit of the Ladder of Lights, thou wilt have knowledge and power over the Spheres, and will be able to summon them in times of need. This will not give thee power over the ABSU however this power being obtained differently by the ritual of the Descent.

This Ritual thou will undertake in the 15th day after the 13th of the month when thou hast summoned the Gate of Marduk to open. For MARDUK slew the Feinds, and INANNA, the goddess of the 15, conquered the Netherworld where some of theirs still dwell. This is a most perilous rite and can be undertaken by any man who has the formulae wether he has passed the previous Gates or not, save that it is best advised to pass through MARDUK Gate before venturing forth into the pit. For this reason few have ever opened the Gate of ADAR, and spoken to the Horned One who resideth there and give all manner of wisdom regarding to Operations of necromancy, and of the spells that hasten unto death. Only when thou hast shown thy power over the Maskim and the

Rabishu mayest thou venture forth into the Land of the IGIGI, and for that reason was this Covenant made, that none shall safely walk through the Sunken Valleys of the Dead before having ascended to MARDUK, nor shall they breach the Gates that lie beyond ADAR untill they have seen the signs of the Mad God and felt the fury of the hellish Queen. And aginst the Ancient Ones there is only defense. Only a madman, indeed, such as I am called!, can hope to overpower Them that dwell in the Outer Spaces, for their power is unknown and the number of their hordes uncounted, and each day they breed more horrors than a mans mind can conceive, the sight of which he can hardly bear. There was a time when the Gate to the Outside was open too long and I witnessed a horror that struck, of which words cannot speak,

and of which writing can only confuse. The Ancient One that had escaped into the Inner World was forced back through the Gate by a magician of great power, but at a great loss to the villages and flocks of the Island. Many sheep were slain after an unnatural fasion, and many devored, and many Bedou rendered senseless; for the mind percieves what it is shown, but the sight of the Ancient Ones is a blasphemy to the ordinary senses of a man, for they come from a world that is not straight, but crooked, and their existence is of forms unnatural and painful to the eye and to the mind, whereby the spirit is threatened and wrenches loose from the body in flight, and for that reason the fearful utukku xul take possession of the body and dwell therein untill the Priest banish them back to whence they came and the normal spirit may return to its erstwhile neighborhood.

And there are ALLU, frightened dog-faced demons that are the Messengers of the Gods of Prey, and that chew on the very bones of a man. And there are many other of which it is not the rightful place wherein they be mentioned save to warn the Priest aginst ambitious striving aginst the Ancient Ones of the Outside, untill mastery is acquired over the powers that reside Within. Only when ADAR has been obtained, may the Priest consider himself a master over the Planes of the Spheres and able to wrestle with the Old Gods. Once Death Herself has been stared in the Eye can the Priest then summon and contro the denziens of Death's darkly curtained halls. Then he can hope to open the Gate without fear and without that loathing of the spirit that slays man.

Then can he hope to have power over the demons that plague the mind and body pulling at the hair and grasping the hands, and screaming the vile Names into the airs of the Night. For what comes on the Wind can only be slain by he who knows the Wind; and what comes on the Seas can only be slain be he who knows the Waters. Thus it is written in Ancient Covenant.

BOOK 5

CONJURATION OF THE FIRE GOD

Spirit of the Fire, Remember!

GIBIL, Spirit of the Fire, Remember!

GIRRA, Spirit of the Flames, Remember!

Oh God of Fire, mighty son of ANU, Most terrifying among Thy Brothers,
Rise! O God of the Furnace, God of Destruction, Remember! Rise up, O God
of Fire, GIBIL, in Thy Majesty, and devour my enemies!

GIBIL GASHRU UMUNA YANDURU

TUSHTE YESH SHIR ILLANI U MA YALKI!

GISHBAR IA ZI IA

IA ZI DINGIR GIRRA KANPA!

Rise up, son of the Flaming Disk of ANU!

Rise up, offspring of the Golden Weapon of MARDUK!

It is not I, but ENKI, Master of Magicians who summons Thee!

It is not I, but MARDUK, Slayer of the Serpent, who calls Thee here now!

Burn the Evil and the Evildoer!

Burn the Sorcerer and the Sorceress!

Singe Them! Burn Them! Destroy Them!

Consume Their powers!

Carry Them away!

Rise up, GISHBR BA GIBIL BA GIRRA ZI AGA KANPA! Spirit of the God of
Fire, Thou art conjured! KAKKAMMANUNU!

BOOK 6

THE BOOK OF MAKLU OF THE BURNING OF THE EVIL SPIRITS

Here are the Banishments, the Burnings, and the Bindings handed down to us by ENKI, the Master. They are to be performed over the AGA MASS SSARATU (which is explained in Book 8) by the Priest, with the appropriate images as described herein. The incantations must be recited after the Watcher has been summoned, and he will do the deeds set down for him by the incantations. When he returns, he is to be dismissed as set down previously. Know that, when images are used, they must be burned utterly, and the ashes buried in safe ground where none may find them, else to touch them would be death.

Know that the Evil Spirits are principally Seven, for the Seven Maskim who tear away the heart of a man and mock his Gods. And their magick is very strong, and they are the Lords over the shadows and over the depths of the Seas, and reigned once, it is said, over MAGAN, whence they came. The banishings, or excorsisms, are to be said in a clear voice without trembling, without shaking. The arms should be held over the head in the attitude of a Priest of SHAMMASH, and the eyes must behold the Spirit of the God SHAMMASH even though it be the time of the Sleeping of SHAMMASH behind the Mountain of the Scorpion.

No word must be changed. These must not be shown to any but the properly instructed. To show them to anyone other is to ask the curse of NINNGHIZHIDA on yourself and upon your generations.

The Book MAKLU of the Burnings:

THE EXCORCISM OF THE CROWN OF ANU

The Priest, in time of peril, Shall put on the spotless white crown of ANU with the Eight-rayed Seal and stand in the prescribed manner with the Tablets of Calling on his breast and the copper dagger of INANNA in his right hand aloft.

For it is said, if a man builds a fire, does he not build it in a Pit, that he might not be harmed thereby? Thus it is true of the UDUGGU we call, for they are like Fire and every caution must be used lest they consume the magician and his entire generation. Thus, the Exorcism of ANU

I have put the Starry Crown of Heaven, the potent Disk of ANU on my head

That a kindly Spirit and a kindly Watcher
Like the God that hath me
May stand at my head always

To lift me to favor with the Elder Gods
UDUGGHUL
ALLACHUL
MALLACHUL
MASQIMCHUL
DINGIRCHUL
No Evil Spirit
No Evil Demon
No Evil God
No Evil Fiend
No Hag Demon
No Filth-Eating Demon
No Thieving Demon
No Shadow of the Night
No Shell of the Night
No Mistress of the Demon
No Offspring of the Demon
No Evil Spell
No Enchantment
No Scorcery
NO EVIL IN THE WORLD OR UNDER IT
OVER THE WORLD OR INSIDE THE WORLD
MAY SEIZE ME HERE!
BARRA ANTE MALDA!
ZI DINGER ANNA KANPA!
ZI DINGER KIA KANPA!
GAGGAMANNU!

CONJURATION AGAINST THE SEVEN LIERS IN WAIT

They are Seven
They are Seven
In the depths of the Ocean, they are Seven
In the shining heavens, they are Seven
They proceed from the ocean depths
They proceed from the hidden retreat
They are neither male nor female
These which stretch themselves out like chains

They have no spouse
They beget not children
They are strangers to charity
They ignore prayer
They scoff at wishes
They are the vermin that comes forth from the Mountains of MASHU
Enemies of Our Master ENKI
They are the vengeance of the Ancient Ones
Raising up difficulties
Obtaining power through wickedness
The Enemies! The Enemies! The Seven Enemies!
They are Seven!
They are Seven!
Spirit of the Sky Remember! Spirit of the Earth Remember!

THE EXCORCISM BARRA EDINNAZU FOR SPIRITS WHO ATTACK THE CIRCLE

ZI ANNA KANPA!
ZI KIA KANPA!
GALLU BARRA!
NAMTAR BARRA!
ASHAK BARRA!
GIGIM BARRA!
ALAL BARRA!
TELLAL BARRA!
MASQIM BARRA!
UTUQ BARRA!
IDPA BARRA!
LALLASSU BARRA!
AKHKHARU BARRA!
KIELGALAL BARRA!
LILITU BARRA!
UTUQ XUL EDIN NA ZU!
ALLA XUL EDIN NA ZU!
GIGIM XUL EDIN NA ZU!
MULLA XUL EDIN NA ZU!
MASQIM XUL NA ZU!
BARRA!
EDINNAZU!
ZI ANNA KANPA! ZI KIA KANPA!

THE EXCORCISM DI DINGIR

(To be used against any kind of malefick)

ZI DINGIR NNGI E NA KANPA
ZI DINGIR NINGI E NA KANPA
ZI DINGIR ENNUL E NA KANPA
ZI DINGIR NINNUL E NA KANPA
ZI DINGER ENN KURKUR E NA KANPA
ZI DINGIR N DA SHURRIM MA KANPA
ZI DINGER NINNDA SHURRIM MA KANPA
ZI DINGIR ENDUL AAZAG GA KANPA
ZI DINGIR NINNDUL AAZAG GA KANPA
ZI DINGIR ENUHDDIL LA KANPA
ZI DINGIR NINN UHDDIL LA KANPA
ZI DINGIR ENMESHIR RAA KANPA
ZI DINGIR NINNME SHIR RAA KANPA
ZI DINGIR ENAA MAA A DINGIR ENLIL LAAGE KANPA
ZI DINGIR NINNA MAA A DINGIR NINNLIL LAAGE KANPA
ZI DINGIR SSISGI GISH MA SAGBA DAA NI IDDA ENNUBALLEMA
KANPA ZI DINGIR BHABBHAR L'GAL DEKUD DINGIR RI ENNEGE KANPA
ZI DINGIR NINNI DUGGAANI DINGIR A NNUNNA IA AN SAGGNUUNGA
GATHA KANPA!

THE EXCORCISM AGAINST AZAG-THOTH AND HIS EMMISSARIES

An image must be made of a throne-chair, and put into the flames of the
AGA MASS SSARATU while chanting the following excorcism

Boil! Boil! Burn! Burn!
UTUX XUL TA ARDATA!
Who art thou, whose son?
Who art thou, whose daughter?
What scorcery, what spells, has brought thee here?

May ENKI, Master of Magicians, free me!
May ASHARILUDU, son of ENKI, free me!
May they bring to naught your vile scorceries!
I chain you!
I bind you!
I deliver you to GIRRA
Lord of the Flames
Whose sears burns, enchains
Of whom even mighty KUTULU has fear!
May GIRRA, the Ever-burning One, give strength to my arms!
May GIBIL, the Lord of Fire, give power to my magick!
Injustice, murder, freezing of the loins
Rending the bowels, devouring of the flesh, and maddness
In all ways hast thou persecuted me!
May God of CHAOS!
May GIRRA free me!
AZAG-THOTH TA ARDATA! IA MARDUK! IA MARDUK! IA ASALLUXI!
 You have chosen me for a corpse.
 You have delivered me to the Skull.
 You have sent Phantoms to haunt me.
 You have sent vampires to haunt me.

To the wandering Ghosts of the Wastes, have you delivered me, To the
Phantoms of the fallen ruins, have you delivered me.

Open Thy Mouth In Scorceries Against Me No More!

I have handed thine image over
Into the flames of GIBIL!
Burn, Mad Fiend!
Boil, Mad God!
May the burning GIRRA untie thy knots!
May the flames of GIBIL untie your cord!
May the Law of the Burning seize your throat!
May the Law of the Burning avenge me!

It is not I, but MARDUK, son of ENKI, Masters in Magick, that commands
thee!

KAKKAMMU! KANPA!

INCANTATION AGAINST THE ANCIENT ONES

(To be recited each year, when the Bear hangs from its Tail in the Heavens)

Destructive storms and Evil winds are they
An evil blast, herald of the baneful storm
They are mighty children, Ancient Ones

Heralds of Pestilence
Throne-bearers of NINNKIGAL
They are the flood which rusheth through the land

Seven Gods of the Broad Heavens
Seven Gods of the Broad Earth
Seven Ancient Ones are They
Seven Gods of Might
Seven Evil Gods
Seven Evil Demons
Seven Demons of Oppression
Seven in Heaven
Seven on Earth

UTUG XUL
ALA XUL
GIDIM XUL
MULLA XUL
MASQIM XUL
ZI ANNA KANPA!
ZI KIA KANPA
ZI DINGIR ENLIL LA LUGAL KURKUR RA GE KANPA!
ZI DINGIR NINLIL LA NIN KURKUR RA GE KANPA!
ZI DINGIR NINIB IBILA ESHARRAGE KANPA!
ZI DINGIR NINNI NIN KURKUR RA GE KANPA!
ZI DINGIR A NUNNA DINGIR GALGALLA E NE KANPA!
ZI DINGER ANNA KANPA!
ZI DINGIR KIA KANPA!

BABABARARARA ANTE MALDADA!
BABABARARARA ANTE GEGE ENENE!



Here in this book I have given the most complete information gathered in a single book on the *Necronomicon*. *Many claim that it is fake!!!!*

But in my research for this book I found news articles of teenagers and adults who died as a result of experimenting with the ***Necronomicon***. and as a result I have repeatedly warned against using the acts described herein, and I am not responsible for what may happen if this information is used incorrectly or without proper understanding..

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