

"Gnosis" means "knowing". The knowledge about the Necronomicon is not based on any historical or mythological tradition but on dreams, visions, vague impressions, and subtle transmissions from the Beyond, which reach sensitive individuals and those who seek to receive them. The authenticity of Necronomicon as a concrete book has never been proved and its worth as a magical system was often questioned. However, if we consider it as a collection of knowledge about the forces from outside the world of creation, dimensions in-between the planes known to humans, the practical work with them acquires a new sense.

This book is based on a very wide literary tradition of the Cthulhu Mythos and diverse aspects of the Lovecraftian magic. The author, who has explored the Necronomicon magic for many years, introduces the reader into this dark and mysterious world: the realm of the Great Old Ones where the forgotten gods lie dead but dreaming and await their return. The book presents basic magical concepts and techniques of their practical use in the context of the Necronomicon gnosis: pacts and ceremonies, astral journeys, dream magic, scrying and traveling through gateways to interstellar dimensions, evocations, invocations, sex magic, shapeshifting, necromancy, etc.

These techniques allow for a shift of consciousness in which we are able to experience the nature of the Lovecraftian gods which is normally completely alien to our perception. These forces represent human potentiality – what we may become if we manage to transgress beyond the world of creation which is the prison of our minds. Then we will be able to become like the Great Old Ones – entities of unlimited potential, ever-changing and mutable, creatures of an infinite nature – with possibilities as vast as the eternal Chaos itself.



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Necronomicon Gnosis

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- A Practical Introduction -

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NECRONOMICON GNOISIS

A Practical Introduction



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A Word of Introduction

„What do we know of the world and the universe about us? Our means of receiving impressions are absurdly few, and our notions of surrounding objects infinitely narrow. We see things only as we are constructed to see them, and can gain no idea of their absolute nature.“

H.P. Lovecraft *From Beyond*

Over the last few years when I have been working with the Necronomicon gnosis, I was very often asked the question „Is Necronomicon real?“ or „How much truth is in all these legends about the book?“ Many people to whom I spoke about my magical work often wondered about the nature of these entities, the effectiveness of rituals, dangers and advantages of the practices, or simply asked how can it work if all this is merely a literary fiction.

This book has been created as an answer to these questions. It contains texts and practical workings written over the last few years of my individual work as well as a group work with my brothers and sisters from Dragon Rouge. It is based on a very wide literary tradition of the Cthulhu Mythos and diverse aspects of the Lovecraftian magic. It refers to chosen published versions of the Necronomicon (by 'the Necronomicon' I will refer in this book to the general idea of the book and the particular lore of entities, not to any *specific* published text) as well as on some Necronomicon-related texts and grimoires which have appeared in the internet over the last few years. All these texts are generally considered hoaxes and if you do any serious research, you will find out that none of them is the 'genuine' Necronomicon. But on the other hand, no one has ever seen the genuine one and the search for it still continues among enthusiasts of Lovecraftian Mythos. This fact, however, should not discourage us from working with these texts. I am not going to examine them here or speculate whether the real Necronomicon exists or not. Magical power is not contained within any written book but within our minds, and a mind of a creative individual can transform fiction into a genuine experience. In this sense we can use the Lovecraftian lore as a tool in exploration of dark labyrinths of our minds.

However, you should remember that all the rituals and workings found in these kinds of texts should not be treated in a literal sense. To summon a chosen entity you do not have to build a temple on the hill or dig out

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corpses from their graves! These elements should only serve as an inspiration for your own workings – meditations, pathworkings, etc. You can use a description of a ritual in the same way as a fictitious story by Lovecraft or his followers: read it so as to create a particular atmosphere and prepare yourself for your own ritual or a meditation. This allows for a shift of consciousness into the realm of Lovecraftian gnosis: the frightening and dark world of the Great Old Ones, infused with an overwhelming sense of awe and doom, where the forgotten gods lie dead but dreaming.

The purpose of this book is to introduce the reader into this dark and mysterious world. You will read here about chosen elements from the Lovecraftian lore and about how to work with them. The book presents basic magical concepts and techniques of their practical use in the context of the *Necronomicon* gnosis. Some of the readers might be surprised to find that the book contains very few references to the most popular *Necronomicon*, the Simon work. It is because the author designed it as a reputedly 'Sumerian magic', while the *Necronomicon* gnosis as presented here is not located within any cultural context. It belongs to the astral / dream sphere and stellar dimensions. However, I decided to include some of the elements and ideas from his book, like e.g. the creation myths or some of entities. The Lovecraftian magic is also non-ritualized and based on an individual experience. The call of Cthulhu influences the mind of each individual in a different way. Workings presented in this also book stem from personal experience and the same concepts might be as well approached from a different perspective by another practitioner. However, it is not advised to alter any elements of these workings without having a proper background in designing one's own rituals.

Rituals and meditations presented in this book can be used by both beginners and advanced magicians. It is usually stated in a description of the working whether there is any higher level of experience needed or not. If you feel uncomfortable with any idea presented in the working, do not perform it. The realm of the *Necronomicon* gnosis is vast and contains unlimited possibilities which depend only on your imagination. Just attune your mind and senses to the call of the Great Old Ones. The power of the *Necronomicon* is hidden in its intangibility and an infinite potential of a book that has never been completed and it is still writing itself by hands of those who receive messages from Beyond. So open your mind and enjoy the madness!

Asenath Mason, spring 2007



What Is Necronomicon Gnosis

The majority of available Necronomicon versions is based on fiction of H.P. Lovecraft and his followers. All these stories are a part of the so-called Cthulhu Mythos. Lovecraft himself claimed that Necronomicon is his own invention, and the name of the reputed author, Abdul Al-Hazred was his childhood nickname, inspired by reading *The Thousand and One Night* stories. Therefore many researchers of the Necronomicon have always wondered whether the book existed in reality or was only a creation of Lovecraft's imagination. Nevertheless, its popularity among the twentieth-century occultists was enormous. Necronomicon inspired such magicians as Aleister Crowley, Michael Bertiaux, Anton LaVey, Michael Aquino, or Kenneth Grant. Also magical orders were created to explore the esoteric aspects of the Cthulhu Mythos. Among them we can mention e.g. Esoteric Order of Dagon. These magicians claimed that Necronomicon in fact exists on the field of Akasha, the sphere of Astral Light containing all knowledge about the universe and all past and future events – since the beginning of time. Sometimes glimpses of this knowledge manifest in the material world in the minds of persons sensitive enough to receive transmission from subtle planes. Such a transmission was received by Helen Blavatsky and written down in the so-called *Book of Dzyan*. But access to this hidden knowledge can be also gained by means of magic – while practicing the rituals and ceremonies described in the Necronomicon. These workings are aimed at awakening the Great Old Ones in human consciousness, forces existing outside the world as it is known to humans. According to the Cthulhu Mythos, they lie dormant, waiting to be awakened and to rise again. Their call reaches their cultists, who work on their awakening by means of magical practices. Necronomicon mentions three main currents of the worship of the Great Old Ones: the cults of the Dragon, the Goat, and the Dog (Draconis, Capricornus, Sirius). As Lovecraft writes:

„This was that cult, and the prisoners said it had always existed and always would exist, hidden in distant wastes and dark places all over the world until the time when the great priest Cthulhu, from his dark house in the mighty city of R'lyeh under the waters, should rise and bring the earth again beneath his sway. Some day he would call, when the stars were ready, and the secret cult would always be waiting to liberate him.“

H.P. Lovecraft: *The Call of Cthulhu*

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These deities have no physical body and their shape is not made of matter. „The spells that preserved them intact likewise prevented Them from making an initial move, and They could only lie awake in the dark and think whilst uncounted millions of years rolled by“. But they know about everything that happens in the universe and prepare for their return. Then some force from outside must help to liberate them – the cultists and priests who, by practicing the mysterious rites, will open the gate of Infinity and bring the Old Ones back to earth. They came to this world aeons ago from the stars and passed their knowledge to humans. Thus theirs and human destiny has become inseparably connected. It was from the blood of Kingu, one of them, that mankind was created, and thus, we all contain within an element of the Old Gods. They were repressed to the chthonic regions of the earth and into the underwater areas, but when the stars are right, they will awaken and humanity will become aware of their kinship and the divine power. The motif of Cthulhu, a dormant monster resting in the sunken city, refers to the image of the Dragon encompassing the whole earth: Leviathan or Ouroboros. He is dormant but his pulse is felt in each living creature. He is the world Kundalini and his awakening is being initiated by everyone who works on awakening the inner force in one's mind – the divine spark that is the heritage of the Old Gods. This can be done by many magical and spiritual paths – and the Cthulhu Mythos and Necronomicon are one of numerous philosophies that awaken our imagination and provide inspiration to magical practice. In this book I will refer to widely available versions of Necronomicon, as well as related texts and essays published online, and also the stories of H.P. Lovecraft and his followers, such as Clark Ashton Smith, August Derleth, and others whose fiction constitutes the literary current known as „The Cthulhu Mythos“.

„Gnosis“ means „knowing“. The knowledge about Necronomicon is quite ambiguous. It is the magical system that is hard to legitimize and place in any mythological or historical context because its elements are found everywhere and nowhere – as they are also hard to recognize. The authenticity of Necronomicon as a concrete book has never been proved, which is the reason why its worth as a magical system was often questioned. However, if we consider it as a collection of knowledge about the forces from outside the world of creation, dimensions in-between the planes known to humans, the practical work with it starts to make sense. The subtle transmissions of the Great Old Ones manifest usually through dreams and visions. The entities described by this system are intangible and formless. Seldom do they manifest in any concrete form on the earthly plane, which often makes the evocation techniques completely useless. They have hundreds of avatars which are so weird

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and surprising that we often wonder how it is possible at all. They seldom resemble creatures living on earth – like for instance, a giant octopus with wings or flying fungoidal crustaceans. The reason why we perceive them in such a way is that our consciousness „translates“ their intangible form into shapes familiar to human perception. Thus we are able to experience their nature which is normally completely alien to our way of perceiving the reality. And that is why we often see their avatars as extremely weird hybrids. These entities remain outside the world of creation, in the Abyss, Chaos that surrounds everything and is the infinite prime matter that gave birth to all manifest universe. And because the world of creation is also an emanation of this Chaos. Dragon / Tiamat – both the earth and humans are in a way bound to it. These forces represent human potentiality – what we may become if we manage to transgress beyond the world of creation which is the prison of our minds. Then we will be able to become like the Great Old Ones ourselves – entities of unlimited potential, ever-changing and mutable, creatures of an infinite nature – with possibilities as vast as the eternal Chaos.

The initiation into the Necronomicon gnosis is usually made through Nyarlathotep, the intermediary between the Outer Forces and humanity. He is the one who leads man to the stars and through the path to divinity. Nyarlathotep often appears in the shape that can be understood and grasped by man – usually in a human form. He is the Left Hand Path initiator who destroys everything and ruthlessly shatters all weaknesses of our minds. He is the Crawling Chaos who opens the gate to the Outer Void through which the Great Old Ones can enter our consciousness. Nyarlathotep is thus the beginning (the initiator of communication with the outer gods) and the end – the destroyer and the principle of disintegration.

The practical work with Necronomicon is often described as dangerous and even fatal. Many times we encounter warnings and discouragement. A beginner in this system is warned that the invoked forces may be too powerful to control and they can easily shatter human mind. We are advised to perform banishing rituals after reading each singular page, otherwise the very reading of this „forbidden“ book may cause madness or even death. The Cthulhu Mythos presents the Great Old Ones as evil, terrifying and ruthless entities, striving to break into the world of humans and destroy mankind. They are depicted as horrible monsters and the contact with them as abhorrent and resulting in insanity. This image is caused by experiences of persons who encountered the Necronomicon forces while they were completely unprepared for such a confrontation. The Great Old Ones symbolize the dark side of consciousness, what we repress out of it, instead of trying to accept as a part of our nature. But it is impossible to throw them all totally out of our mind.

10 The dark, repressed instincts are transformed into demons and monsters who emerge to the light of consciousness sooner or later. The *Necronomicon* describes these darkest elements of human soul as terrifying alien beings. That is why Lovecraft calls *Necronomicon* a horrible and blasphemous book, for it refers to the most hidden instincts flowing from the deepest recesses of human unconsciousness.

But the Old Gods are not always presented as enemies of humanity. *The Magan Text* (a paraphrase of the Babylonian epic *Enuma Elish*) from Simon's *Necronomicon* reminds the kinship of humans and the Ancient Ones:

„And was not Man created from the blood of Kingu
Commander of the hordes of the Ancient Ones?
Does not man possess in his spirit
The seeds of rebellion against the Elder Gods?
And the blood of Man is the Blood of Vengeance
And the blood of Man is the Spirit of Vengeance
And the Power of Man is the Power of the Ancient Ones
And this is the Covenant.”

Human blood is the symbol of the divine spark binding mankind with the Ancient Gods – the force which liberated will allow man to become like his „parents” – „free and wild, and beyond good and evil”, his own creator and god. Man is the key that opens the Gate – the one who can awaken the Old Gods and regain the dormant power. The practices described in *Necronomicon* and the *Cthulhu Mythos* help in this process. The power of the Old Gods is a spark existing in our souls and it depends only on us whether it becomes a destructive fire or a light illuminating the darkness of the unconsciousness on the initiatory path.

The printed and widely available *Necronomicon* and related texts (like *Grimoirium Imperium*, *De Vermis Misteriis*, or *The Book of Dagon*) are attempts to classify and systematize practical work with these entities. And thus we have them grouped and described according to function, qualities, etc. Each of these texts presents yet a different side of the Great Old Ones, e.g. *De Vermis Misteriis* refers to their insatiable nature and teaches the methods of making sacrifices, *Grimoirium Imperium* classifies them according to the hour appropriate for calling, and also gives the list of possible forms assumed by Nyarlathotep, the messenger of the Old Gods. Each such a scheme helps to grasp of on the countless aspects of their nature and makes the work with them more organized and less chaotic. Also the avatars of a particular Great Old Ones differ from one another. We can experience e.g. Cthulhu in a com-

17 pletely different way while working with Simon's book than during the work with *De Vermis Misteriis* or *Al Azif*. As practitioners we encounter many such differences in particular avatars of Great Old Ones.

Ritual magic is not always effective in practical work with these entities. They do not possess a form which they might assume in front of the magician who evokes them. They cannot be defined or limited to structures of any ceremonial system, even though such attempts have been made. For instance, Kenneth Grant ascribed the *Necronomicon* forces to particular sephiroth on the Qabalistic Tree of Life. Yet these correspondences are not accurate as the nature of the Great Old Ones is indefinable, shapeless and ever mutating. They are subtle and hard to grasp or „see”. But they can be contacted by means of diverse techniques and practices. The most popular of them are listed and developed in this book.

Gnosis

The places for calling the forces from Outer Void are usually outdoor solitary locations – deep forests, peaks of mountains, watery areas like seaside, or the shores of a lake, etc. Places, where none human lives, or even abandoned by animals. This kind of magic is wild, performed at night, during a stormy weather or in the strong wind, among thunders and lightnings – only then can we experience this primal savageness of nature and catch a glimpse of the primeval element of Great Old Ones that is contained within wild nature. In such places and in such an atmosphere we can leave our rationality behind and fully plunge into the realm of dark magic – the irrational sphere of primordality.

Outside it is easy to achieve the state of gnosis, a trance needed to communicate with the Old Gods. Yet there are many methods and techniques described in *Necronomicon* and the *Cthulhu Mythos* magic to enter such a state and tune one's consciousness to the influence of the Outer Forces. The method described most often by Lovecraft is the gnosis of fear and terror, creating a terrifying obsession within one's mind. Another technique involves the use of ritual mantras – imitating strange sounds resembling those described in the *Mythos*, incantations in the „primal speech”. Other methods are e.g. wild dancing, orgiastic sex, overbreathing, remaining in cold water in order to cool organism, sensory deprivation, or bloodletting. We will take a closer look at the use of some of these techniques further in the book.

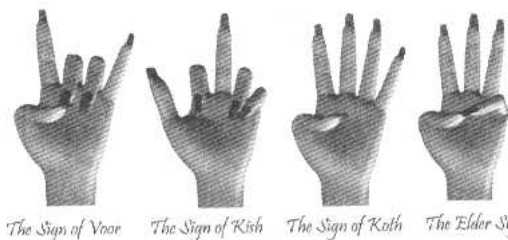
Pacts and ceremonies

The Necronomicon magic has also many strictly ritual aspects. We can e.g. prepare a special place for calling the Old Gods: a circle of stones in the open area, where each of the stone symbolizes either the particular cardinal direction or a planet and has a proper symbol carved on it. In the middle of the circle an altar is placed, containing the seal of Yog-Sothoth and names of the most powerful deities: Azathoth, Cthulhu, Hastur, Shub Niggurath, and Nyarlathotep. Around the altar one should place the four stones referring to the four cardinal directions, and around these – seven stones representing the planets, the Sun and the Moon. The whole space encircled by the stones constitutes a Gate through which the summoned forces can manifest (See *Al Azif* for reference).

But not only the temple is important. We can also prepare the ritual tools: the wand, the sword, the robe, the ring, and special incense and scrolls with spells. Each of these tools should be carefully prepared, with consideration of the planetary influence, then special symbols should be carved on them, and then they should be consecrated in a special ceremony. Some of them have special names, like the sword of Barzai, the incense of Zkauba, or the powder of Ibn Ghazi. Each is used in a specific ritual or a ceremony, according to the method described by Necronomicon. The details can be easily found in the widely available versions of Necronomicon and I will not focus on this theme here, in this book, since the purpose of this writing is to present new methods and techniques of practical work with Necronomicon gnosis.

In the ritual Necronomicon magic an emphasis is also put on certain days on which the Old Gods can be called. The most important of them are: Candlemas (the second day of the second month), Beltane (the eve of the fifth month), Lammas (the first day of the eighth month), and Samhain (the eve of the eleventh month).

There are also special ritual signs of power that should be used in particular rites and ceremonies: the sign of Voor that symbolizes the power of Great Old Ones, the sign of Kish that opens gates and destroys barriers, the sign of Koth that seals the Gate, and the sign of the Elder Gods that hinders the power of Great Old Ones and is used in exorcisms. Since in this book we will concentrate on pacts and open work with the Outer Forces, the sign of Kish will not be used in practical workings except a few. Yet, it is an individual matter if one chooses to include it in the workings presented here for safety. Below you can see the signs of power as given in *Al Azif*:



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Dream magic

Dreams are the key to unconsciousness. By exploring their meaning we can get access to the deepest layers of psyche. Dream magic is one of the most important techniques in exploration of Necronomicon realms and in communication with its dwellers. The Lord of Dreams is Cthulhu. He lies „dead but dreaming“ in a sunken tomb in R'lyeh – the city representing the depth of the unconscious. Although he is dormant, he has the ability to contact humans through dreams. He sends visions and dreams about the old times and about gods who ruled the world at the beginning of time. To most people such transmissions take the form of nightmares, but to initiates in the Necronomicon gnosis and to those who willingly open their minds for Cthulhu's call, they are the source of great knowledge. Such messages have been transmitted to mankind since the rise of the universe:

„When, after infinities of chaos, the first men came, the Great Old Ones spoke to the sensitive among them by moulding their dreams; for only thus could Their language reach the fleshly minds of mammals.“

H.P. Lovecraft: *The Call of Cthulhu*

Thus, according to Lovecraftian magic, dreams are the gate to the deep layers of unconsciousness, the guardian of which is Cthulhu. Sensitive people receive his „call“ in dreams as a mysterious voice or a message spoken in a monotonous manner, enigmatic and apparently without meaning. A dreaming person simultaneously experiences visions of slimy temples and monoliths located in a huge, forgotten city. One can also see names, images, symbols, mantras, and words of power that can be later used in conscious communication with these forces. A conscious entering into such a dream allows for clear contact with Great Old Ones and other akin entities who exist on the border of the dreaming and waking worlds, in between spaces known to us.

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The Lovecraftian Dreamlands (I recommend reading *The Dream Quest of Unknown Kadath*) are guarded by four wards: Nemus, Dacos, Cabid, and Leebo. To enter the dreamworld one should summon them, and the gates to the hidden dimensions will open. To do this one has to prepare the ring of Hypnos with names of the guards carved on it. The ring is also the key to other people's dreams. Again, the details are described in *The R'lyeh Text*, available in bookshops and widely on the internet, so I will not focus on them here. Nevertheless, some other aspects of dream magic will be developed in a further chapter of this book.

Astral travels

The Necronomicon describes many worlds, distant stars and planets, underground and underwater realms, forgotten and hidden before humans. We can gain access to them through dreams and through astral travels. The Cthulhu Mythos presents many methods to travel astrally to these hidden locations. One of them is to make contact with Mi-Go, creatures from planet Yuggoth (identified sometimes with Pluto). They can carry human consciousness at unlimited distances in the outer space that is the domain of the Great Old Ones. There are also special formulas enabling the free travels between the worlds. These are e.g. the Silver Key formula, or the formula Dho-Hna. We can also use the Angle Web. The formula of Dho-Hna opens the gates of angles with appropriate incantations and signs. This way a magician open the door leading to the worlds hidden in dimensions between the angles.

Thus, the magician can travel to infinite worlds described in the Cthulhu Mythos: the black planet Yuggoth, the Cold Waste of Kadath, the great Plateau of Leng, the world of Abbith, Cykranosh, Yaddith, the lost library of Caleano, and many, many others. The cities of the Great Old Ones are characterized by a specific structure – weird shapes and lines which do not resemble any human geometry, like it is in case of Labyrinths of Zin leading to the sunken city of R'lyeh. The gate to the labyrinths is opened by the Silver Key. It is the network of corridors and chambers built in the form of a giant labyrinth. Underneath there are tunnels leading to R'lyeh. In order not to lose way, it is advised to call a guide – one of its dwellers.

Another example of astral techniques used to explore the forgotten worlds is a journey on Shantak birds, the steeds of darkness. Like in case of Mi-Go, the contact with them is made in wild and desolate places, dark woods and caves. The Shantak birds carry a magician to the infinite space, to a chosen location in the stars.

Scrying

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Scrying is a technique of observing the astral plane through a mental entering a chosen object in which astral energies are expected to manifest. In this practice we may use all kinds of mirrors, crystals or glass balls. This occurs in both directions – we observe the images of astral entities reflecting in the mirror, and at the same time these creatures are aware of the observer and communicate with him by sending impulses, visions and messages. In the Necronomicon we have several mythical artifacts useful in this practice. One of them is the so-called Shining Trapezohedron, a crystal that was brought to the earth by Mi-Go. One can look into the depths of the Abyss through the crystal and plunge one's mind in the darkness that flows through it. The Shining Trapezohedron is also used in contacts with Nyarlathotep.

Another artifact used to gaze into the Outer Void is the mirror of Nitocris. It must be covered with special symbols and placed in a circle, otherwise it might attract unwanted creatures. Shapes and shadows appear in the mirror by means of a spilled ink or sprayed powder of Ibn Ghazi.

We can also gaze into the Other Side with the help of Daoloth, the Render of the Veils. He might be called by making his image and evoking him into a circle called „the pentacle of planes“. Then he will appear and reveal the secrets of the hidden side of the universe. Further in the book, we I will present a working with Daoloth which lifts the veil between Reality and the Other Side.

Evocations

Evocations are not the best way of practical work with the Necronomicon forces. I have already explained earlier that they are too intangible and too alien to human perception to evoke them in a concrete form. Of course, we can try to do this, but either we will limit their vast nature to one single aspect as it is manifested in an evocational circle / triangle, or the situation will appear to difficult for us to control and will result in completely unexpected event or we will get no results at all. The traditional methods of evocation, i.e. summoning a spirit into a circle / triangle / crystal, etc. to perform a certain task of function for us, seldom makes any sense while working with Necronomicon gnosis.

One of the few Necronomicon deities who appears in a visible and concrete form is Nyarlathotep, the messenger of the Great Old Ones. And there are texts that attempt to classify his masks / avatars according to function – and these classification can be used to evocation practices. Such a list is given in *Grimoirium Imperium*, another text widely available on the net,

22 which mentions twenty-one names / faces of Nyarlathotep that can be summoned in their special hours. Each name is given together with a sign that should be also used in a ritual.

Invocations

Invocation techniques are much more effective than evocations. By invocation we usually mean a condition of subjecting the consciousness to summoned forces, usually godforms. In the work with *Necronomicon* our minds become merged with a gnosis of primal ecstasy. There are numerous instances of such practices in widely available *Necronomicon*-related texts, as well as in fiction of the Cthulhu Mythos.

The key to successful invocation is to enter a state of trance in which one is able to open one's mind to the influence of alien consciousness, the minds of the forces dwelling in the Outer Void. I have already mentioned briefly some of trance techniques before. Some of them stimulate the body and mind and allow for a state of ecstasy in which a magician's mind is empty and ready to be filled with transmissions from outside – voices, visions, and other messages flowing from the depths of the unconscious. Among these methods we can mention ecstatic dancing, overbreathing, or strong sexual stimulation. Other techniques allow for achieving trance through distortion of ego consciousness and limits of perception. These are, for instance, sensual deprivation, lack of sleep for a longer time, fasting, or bloodletting which weakens organism. All of them create a state of mind that enables the communication with a deity and manifestation of power and qualities of this godform, which occurs through temporary possession.

Sex magic

The Cthulhu Mythos include also many sexual elements. One of them are „sacred marriages“ or sexual congress usually occurring between an Old God and a human partner. Such a situation is described in Lovecraft's story *The Dunwich Horror*, where the sexual union occurs between Yog-Sothoth and a human woman, Lavinia Whateley, and results in a child, a hybrid resembling partly human, and partly an alien being. Also the Deep Ones, the race of children of Dagon, are known for mating with human partners, which is described in Lovecraft's story *The Shadow over Innsmouth*. Sexual gnosis is a specific way of invocation, when the power of an invoked deity manifests through sexual impulses and is thus absorbed into the body and mind of a magician. This way the alien nature of Great Old Ones is more easily absorbed into consciousness. This is also one of the ways to achieve a trance state: at

23 the moment of orgasm the mind is focused on a single experience and all other states of consciousness are left behind. An example of a magical working when sexual congress occurs between a male magician and the outer force is union with Shub-Niggurath, a quasi-female deity of strongly sexual nature. Another practice aimed at absorption of the outer forces would be a ritual performed by a male and a female magicians, one invoking e.g. Yog-Sothoth the other one – Shub-Niggurath. Then the congress occurs between the male and the female magician and the invoked powers are transferred to each other and united.

Another sexual technique which can be applied to *Necronomicon* practice is the popular tantric tradition of achieving the state of ecstatic trance through awakening and raising the power of the Fire Snake. The serpentine deities in the Cthulhu Mythos, especially Yig, correspond to the tantric concept of Kundalini, the potential human energy depicted as a serpent coiled at the base of the spine. This concept will be further explained in this book, and I will present a working with Yig based on sexual magic.

Shapeshifting

Shapeshifting is a technique aimed at a change of a shape: either physical, mental, or astral. In legends we have numerous examples of shapeshifting in tales of werewolves, vampires, or astral creatures flying at night. In magic shapeshifting usually is applied to dark witchcraft tradition and connected with such practices as Sabbatic flight, theriomorphism or lycanthropy. A magician assumes a form of a demon or a deity or any other chosen creature, along with its characteristics and traits in order to obtain knowledge about it. This occurs during a limited time and for a particular purpose. In the practical work with the *Necronomicon* gnosis this technique may be used to learn about nature of a chosen deity / spirit, or to explore the astral worlds and locations as one of their dwellers, or to enhance one's astral and visual skills. In one of the chapters of this book I will present an example of a shapeshifting practice related to astral vampirism.

Creating servitors

On the basis of the Cthulhu Mythos we can also create a servitor, a servile spirit designed to perform a certain task for us. These are Shoggoths. In Lovecraft's stories Shoggoths were mindless creatures created by the Great Old Ones as servants. The procedure of their creation by a skillful magician does not differ from the popular modern techniques of chaos magic. And thus, first we have to specify a task or function they are supposed to per-

24 form, then create a sigil, give the Shoggoth a name, and finally activate the servitor by ritual means. The method of activation is through sexual energy (according to Kenneth Grant, the word „Shoggoth“ is related to Chaldean „shaggathai“ – „fornication“). The whole operation of creating the servitor lasts 40 days, during which a magician feeds the Shoggoth with his sexual fluids mixed with his own blood. The Shoggoth can assume any form the magician wished and can become rebellious and acquire their own intelligence if they are employed for a longer time. Therefore it is advisable to destroy the spirit after the task was completed.

Necromancy

Among necromantic practices we can mention many techniques described in Necronomicon texts and the Cthulhu Mythos stories. Many practices concentrate on the communication with the world of the dead, both deceased humans, animals and gods. The most valuable to us are the spirits of dead magicians. In fiction we encounter numerous descriptions of resurrecting people from the dead as necromancer's slaves, catching and imprisoning the souls of dead persons, etc. There are many methods and aspects of necromancy in the Cthulhu Mythos and this theme will be further explored in details in one of the chapters of this book.

While reading the Cthulhu Mythos we can also invent our own methods and techniques to contact and work magically with these forces. Then we become aware that they are not terrifying monsters, striving to destroy mankind and the world, but initiators who lead man through the path towards one's own self-deification. The Great Old Ones are sometimes identified with the Hebrew Nephilim, fallen angels who endowed mankind with a gift of civilization and knowledge that so far had been accessible only to gods and angels. In a similar way Necronomicon presents the arrival of forces from the Outer Void – they come from the stars to become initiators of humanity. An interesting story is found among the African Dogon tribe, whose mythology describes contacts with extra-terrestrial creatures who came from the stars, in particular: from Sirius. Similar stories are found worldwide. Necronomicon refers to such similar creatures – entities able to travel through space and time, among stars and galaxies, not limited by any barriers, free, primal, undimensional. Their messages and transmissions are the impulse that initiates human longing for progress of psychic will and consciousness. Necronomicon gnosis evokes from human unconsciousness forgotten dreams, instincts, yearning for perfection and power that was given to humanity by those who came from the stars and lost throughout ages. This power is „dead but dreaming“ within us, lies dormant like Cthulhu in his sunken city. If we awaken it

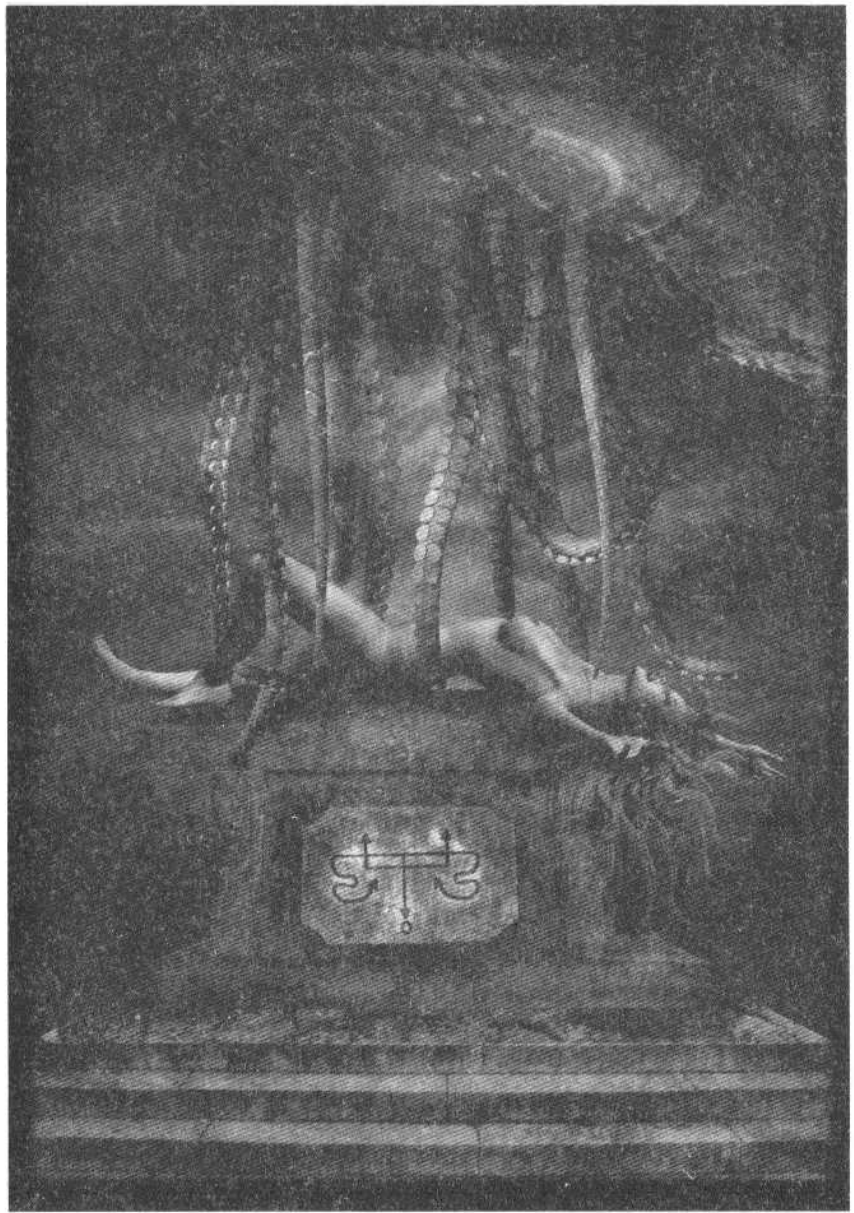
and learn to use it, we may become like those, who gave us their „blood“ from which we were created.

25 „...and all the earth would flame with a holocaust of ecstasy and freedom. Meanwhile the cult, by appropriate rites, must keep alive the memory of those ancient ways and shadow forth the prophecy of their return.“

H.P. Lovecraft: *The Call of Cthulhu*

Ph'nglui mglw'nafh Cthulhu R'lyeh wgah'nagl fhtagn





The Call from the Depths: Cthulhu and Lovecraftian Dream Magic

The first and foremost association attributed to Cthulhu is his mastery over dreams. Through dreams he acts as an intermediary between the Great Old Ones and humans. He sends waves of telepathic messages that reach the minds of individuals sensitive enough to receive these impulses. They may cause madness or stir a desire to follow his cult. Through Cthulhu we communicate with entities completely alien to human consciousness, such as e.g. Azathoth. Their images are transmitted through the subconscious and translated into the language of human perception. Because of this function, Cthulhu is sometimes called „the highest priest of the Great Old Ones“. His other titles include: „The Lord of R'lyeh“, „The Master of the Watery Abyss“, or „The One Who Is To Come“.

R'lyeh, the sunken city in which Cthulhu reputedly lies „dead but dreaming“, is identified with a town of Nan-Madol, a series of small islands in the Pacific ocean. The legend has it that the town was built by an ancient race which came from the stars. There are also theories that it is a remnant of the legendary lost continent of Mu. Nan Madol is situated on 92 artificial islands, built of basalt. Also the buildings were built from huge basalt blocks, the transportation and location of which evoke much controversy and have never been explained so far. The local folklore includes many legends and mysterious stories about the city. Some mention a curse cast upon it or an identical underwater town, inhabited by forgotten gods. There are also stories about ghosts haunting the ruins of the town, etc.

From a macrocosmic perspective, Cthulhu is presented as a deity who rests dormant in the ocean and awaits the time when he will rise again and rule over the earth – or, from the stellar point of view, as an alien from the Outer Void who waits for the right time to invade the planet. The waters of Cthulhu are not the same as the common earthly element. These are the cosmic waters, higher ones, which exist outside the structure of creation. In the microcosmic sense, Cthulhu seems to be the voice of the subconscious, the dark instinct hidden in the depths of psyche, manifesting to chosen „priests“. Therefore the „call of Cthulhu“ is most often received through dreams. It reaches the sensitive individuals as a chaotic sensation, a vague impression which human mind transforms into sounds and images, at an attempt to interpret their meaning. The pictures of dark, slime covered temples or monoliths, and cyclopean underwater cities are the typical examples of such a mes-

30 sage. A dream like this is described by Lovecraft, whose protagonist, Henry Wilcox, dreamt about huge cyclopean cities of Titan blocks and sky-flung monoliths, all dripping with green ooze, and hieroglyphics covering the walls and pillars, while from some undetermined point below came „a voice that was not a voice“. The chaotic tones of this voice seemed to form an incantation: „Cthulhu fhtagn“. It was during this dream that Wilcox made a sculpture which depicted Cthulhu. The dreams continued each night for about a month, when Wilcox fell into delirium. Then the symptoms were gone. As we further learn from the story, it was the time when R'lyeh rose out of the waters, and the call of its master was sent to sensitive persons. Thus, the author writes that Wilcox was not the only one who experiences such dreams – Cthulhu's message reached many people, who lost sanity or even died of fear. At this time also the dark blasphemous cult became more active with their rituals and ceremonies, and asylums reported numerous troubles with their patients.

Lovecraft explained the name „Cthulhu“ as a dream-like transmission in some alien language, which could be hard to write down and to specify. It could be also written as „Khlul-hloo“, or „tluhluh“. There are many speculations about a possible meaning and etymology of the word. There is an old-Accadian term „kutallu“, which means „the back of the head“, or „behind“, which could point at the relation with Cthulhu, if we identify the lord of dreams with primal reptile instincts, dormant at the back base of the skull. A similar sounding name appears in *The Vision and the Voice*, the book describing Crowley's exploration of the Aethyrs. While working with the 27th Aethyr (ZAA), Crowley encountered the guardian of the Aethyr in the shape of the goddess Hecate, who spoke two magical incantations in the language described by Crowley as „lunar“. The second incantation included the word „Tutulu“, the pronunciation of which is similar to the name of the dreaming god. And while the rest of incantations received in the vision were translated, Crowley left this word in its original form, claiming that it cannot be translated. Kenneth Grant includes the word „Tutulu“ in his incantation to invoke Hecate, who is associated with the exploration of subconsciousness, Tuat. Its numeral value equals 66, which is the mystical number of the Qlipoth and the Great Work as the sum of numbers [I-II].

Parker Ryan points at the similarity of the name Cthulhu with the Arabic word Khadhulu, the name mentioned in the Quran. It appears in the sentence: „Mankind, Shaitan is Khadhulu“, where the word Khadhulu is translated as Abandoner:

11 „Cthulhu is very close to the Arabic word Khadhulu (also spelled al qhadhulu). Khadhulu (al qhadhulu) is translated as „Forsaker“ or Abandoner.“ Many Sufis and Muqarribun writings make use of this term (Abandoner). In Sufi and Muqarribun writings „abandoner“ refers to the power that fuels the practices of Tajrid „outward detachment“ and Tafrid „interior solitude.“ Tajrid and Tafrid are forms of mental „yoga,“ used in Arab systems of magick, to help the magician free himself from (abandon) cultural programming... In the Quran chapter 25 verse 29 it is written, „Mankind, Shaitan is Khadhulu.“ This verse has two orthodox interpretations. The first is that Shaitan will forsake man. The other orthodox interpretation is that Shaitan causes men to forsake the „straight path of Islam“ and the „good“ ways of their forebears.“

Necronomicon Info Source

In Arameic „Ketul-hu“ means „the imprisoned one“, and the Arabic root „Katala“ translates as „imprison“, „bind“. The word „R'lyeh“ could be related to the Arabic word „Galiyah“ or „r'allyah“ – „boiling“.

In the introduction to Simon's *Necronomicon* Cthulhu is the principle identified with Babylonian Apsu, the personification of sweet waters. His female counterpart is Tiamat, the dragon goddess who embodies the salty waters. The underworld, the land of the dead, and the kingdom of demons in the Mesopotamian mythology was referred to as „Absu / Apsu“, or „Cutha“, „Kutu“, which is also regarded as a name akin to Cthulhu. Parker Ryan writes that the title „Lord of the Abyss“ in Sumerian is „Kutulu“, which could confirm the thesis that this is the concept of the abyss, personified by a powerful creature (dragon or another sea monster), who lies sleeping somewhere in the depths of the ocean (the symbol of subconsciousness).

Let us now take a closer look at the most important and controversial line with the written transmission of „Cthulhu's call“: Ph'nglui mglw'nafh Cthulhu R'lyeh wgah'nagl fhtagn. Lovecraft translated this phrase as „in his house at R'lyeh dead Cthulhu lies dreaming“. It is the most significant incantation in the cult and rituals devoted to Cthulhu, the calling which wakes him from the ancient slumber. Kenneth Grant describes it as „the 41-lettered spell for opening the door to the Outer Ones“. The gematric value of the incantation, in terms of Hebrew letters, equals 1331, which corresponds to such phrases as: „ChtzR BITHIHVH HPNIMITh“ („the inner court of the house of the lord“), and „RVCh DOTh VIRATH IHVH“ („the spirit of knowledge and the fear of the Lord“).

32 Lovecraft, however, claims that the incantations themselves are not enough to explore the cult of ancient deities. The most important is oral tradition, in which the messages reach chosen individuals, sensitive and talented enough to receive them and exploit their meaning. True information about the Great Old Ones cannot be found in any book because none is able to describe their vast nature. Therefore all the books and manuscripts constitute only a small part of the knowledge which we could gain if we delve into the unknown dimensions and the spaces between the angles.

The cult of the Great Old Ones has never disappeared, but hides waiting for the right time to emerge again – for the moment when the stars are right, just like aeons ago, when the ancient deities came to earth and brought their stellar knowledge with them. Now Cthulhu lies „dead but dreaming“ in the telluric dimensions, or in the vast ocean of the unconscious, but he will awaken. The fire of stellar knowledge will burn again, and humanity will become one with their extra-terrestrial potential.

Cthulhu Dreamworking

In order to receive Cthulhu's call in a dream, you have to open yourself to this experience and direct your consciousness to inter-dimensional transmissions. Techniques which may be employed for this purpose do not differ much from other dreamworking methods. Here are some of the examples:

* Choose a graphic symbol representing Cthulhu: a seal, a glyph, or an illustration. You will find many depictions in books, magical texts, and grimoires. If you browse through them, you will find that Cthulhu is a very popular figure. Choose this image which appeals to you most, disturbs your aesthetic sense, or stirs your imagination. Gaze into it and enter a meditation over the figure and the attributes of the deity. Send a mental message into the Void and invite Cthulhu into your mind. This should be done prior to falling asleep. The meditation should last at least for half an hour, but you can also prolong this time, if you feel such a need.

* Create a sigil expressing your desire to communicate with the Lord of Dreams. You can write down your wish and then create a graphic symbol from the letters, or you may use any other method of designing sigils. Then, before going to sleep, follow the instructions given in the example above.

33 * Choose a mantra or a power word associated with Cthulhu. The most recommended one is „Ph'nglui mglw'nafh Cthulhu R'lyeh wgah'nagl fhtagn“ or simply „Cthulhu R'lyeh Fhtagn“. You will find many other in Necronomicon-related texts. Again, choose the one that seems appealing. You may as well create your own mantra, instead of a graphic sigil, using a set of letters expressing your will. Then, before falling asleep focus on entering a magical trance while chanting the mantra (either mentally or aloud), and from this state, slip into a dream.

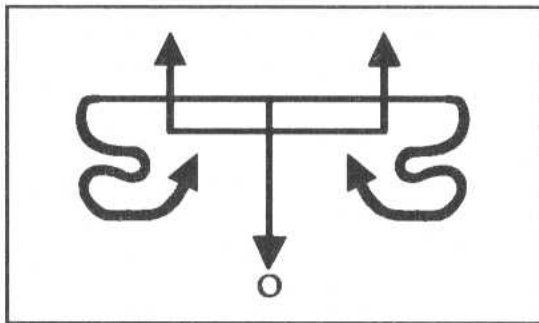
* Before going to sleep read a story describing the deity. Lovecraft's *The Call of Cthulhu* is an obvious recommendation. Then, try to fall asleep while visualising the scenes from the story. You can also memorize some descriptions, and then, while falling asleep, use them as a gate to enter a conscious dream. This demands a good visualisation skill and clear focus. If you do it right, the scene will continue in your dreams.

* You may use some objects to help you trigger conscious dreaming. One of the hints is to put a small stone on your forehead, in the place of the third eye chakra (an amethyst is recommended). Another method is to get a stone from the sea and use it in each magical practice with Cthulhu. Then, hold it in your hand while sleeping. The magically charged object might influence the dream. You can also use a specific incense for Cthulhu workings, which your mind will associate with this entity. When you fall asleep in a room filled with this incense, this might be reflected in your dreams. Some people also find useful the dark Lovecraftian ambient music.

Combination of these techniques also brings good results. Try to experiment with them and choose these ones which you will find most effective. Below I present a dreamworking which employs several of above-mentioned techniques. You may perform them exactly according to the directions or alter it for your own needs. Dreams are the keys to subconsciousness and should be approached from an individual perspective.

Invocation of Cthulhu into a Dreaming Mind

The following working should be conducted prior to sleep. You should not distract your attention from the goal of the ritual by any other activities before falling asleep. Burn lotus incense and light black candles. On the altar place the symbol of Cthulhu (the one below is taken from *Al Azif*).



4

Focus for a while on the symbol, and then begin the summoning:

la, la, Cthulhu!

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

**I invoke you, Lord of Dreams! Master of the Abyss!
Send me visions of the ancient times!
Let me experience your memories!
Let me hear your voice in Darkness!
Guide me through the streets of forgotten R'lyeh!
Awaken from your ancient slumber,
And answer my calling!**

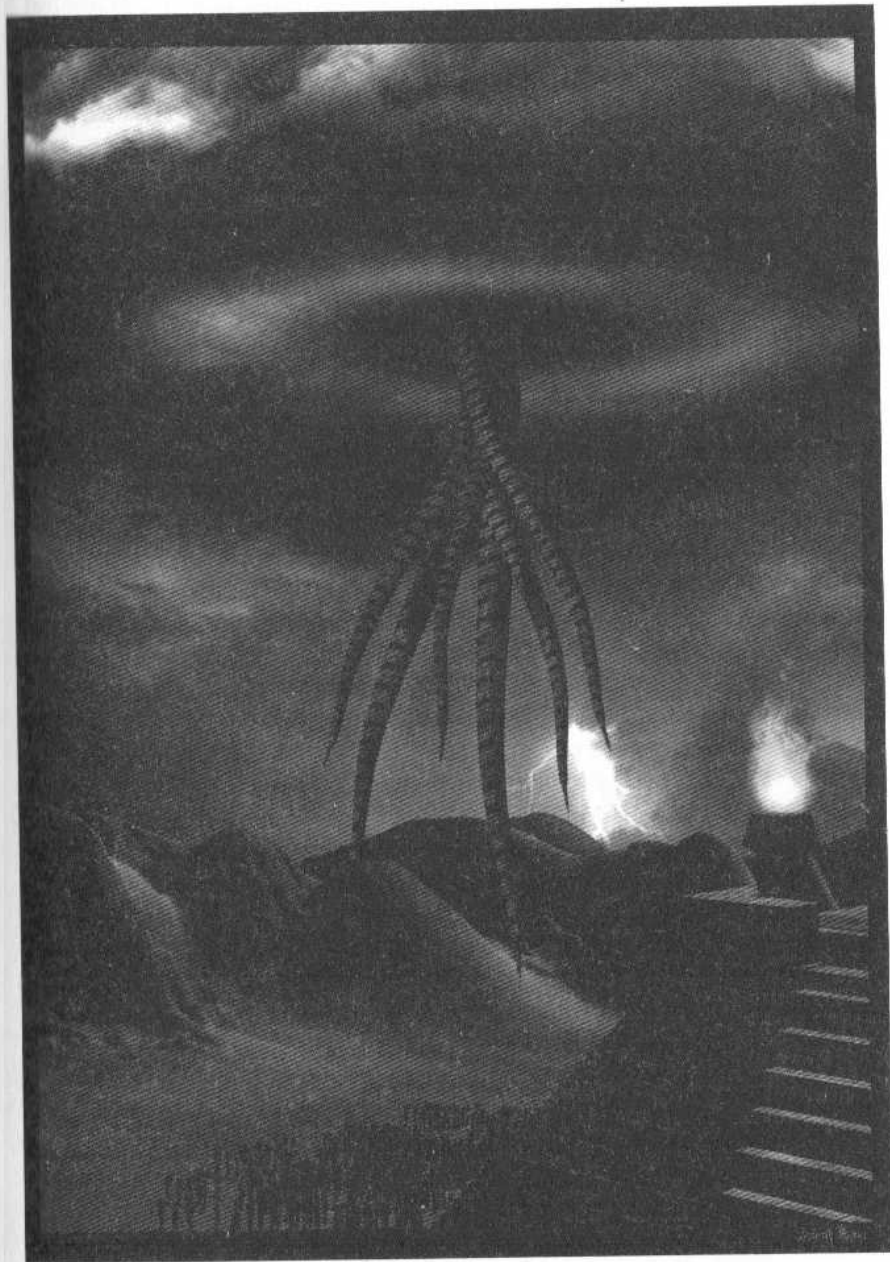
Ph'nglui mglw'nafh Cthulhu R'lyeh wgah'nagl fhtagn!

Then begin the meditation: gaze into the symbol and chant the mantra „Ph'nglui mglw'nafh Cthulhu R'lyeh wgah'nagl fhtagn“. Visualise that the seal becomes a gate through which energies float freely. Feel how the atmosphere in the room becomes dense. Send your message to Cthulhu through the gate, and when you receive an answer, finish the meditation and lie down on your back, prepared to enter a dream.

Visualise that you are swimming in the sea, down towards the black citadel of R'lyeh – the sunken city with constructions alien to human knowledge. Strange angles and weird light can be seen everywhere. Envision a green mist filling the streets and wrapping around you, as if in a cloak. The mist covers you with green slime. Attune your mind to strange voice which floats from the distance and forms a chant „Cthulhu Fhtagn“. Let the mist and the voice guide you around the black citadel. Enter the dream while continuing the visualisation.

Keep a detailed record of your dream experiences. Use dream visions: scenes, objects, entities encountered, to explore them further, with the use of the same techniques. Remember, however, that dream magic is a long-term project and rarely brings immediate results. Be patient in your work!





Gates to Interstellar Dimensions

„These places are solitary or inhabited by insane outcasts, worshipping the Forces of Evil. All birds keep off this area, except those who feed on the carrion... It is possible to see there white shivering shadows, crawling upon the ground, and the grass under them grows yellow and withers.“

De Vermis Misteriis

Lovecraftian magic often employs a concept of a gateway through which a magician enters another state of consciousness and alternate worlds, locations and dimensions. Such gateways may be found at desolate places, often wild and located far from human habitations. These are usually places connected with the local folklore, reputedly haunted or very ancient and mysterious: old stones seemingly arranged in a certain order, groves in a strange shape, peaks of mountains, caves, etc. There lonely visitors may encounter ghosts and shades of the dead, see strange lights, hear unearthly voices, or sink into the world of visions, stirred by their own imagination and the desire of the supernatural. At such places the border line between the worlds is thinnest. Crossroads has always been one of the most famous examples of this kind of places – there an astral gate opened to allow the witches and magicians entry into the subtle planes where the Sabbat occurred. It is similar with the haunted places in the Lovecraftian folklore. Where people once met the ancient gods and goddesses, one can also encounter the Great Old Ones, the primal atavistic manifestations of one's subconsciousness.

However, it is specific for the Lovecraftian gnosis that such dark places are not only the wild and uncivilized locations. They can be also encountered in urban area – old and abandoned industrial buildings, subterranean subway tunnels, dark streets, ruined buildings, etc. – they all may as well stir the imagination and open the gate in one's mind through which one can perceive glimpses of the Lovecraftian entities.

But the Lovecraftian gateways are of many kinds and include not only places and locations, but also objects, constructions, and even some entities themselves may function as a portal to the other side. There are also lots of formulas used to open them. With the examples of these we will deal in this chapter, and further on I will present a sample of a meditation employing the concept of an inter-dimensional gate.

Outdoor locations

In the Cthulhu Mythos stories we often encounter cultists performing their blasphemous rites somewhere in the wild. But apart from typically savage, located far from civilization places, the most prominent example of this kind of locations are rings of stones. One of them is described in *The Dunwich Horror* and has a significant role as a portal to the alternate dimensions. Lovecraft describes the circle of stones on Sentinel Hill as very ancient, possibly a burial place of the Pocumtucks or other old Indian tribes. The stones are arranged in a special order, forming a circle around a big table-like rock which functions as an altar in the story. Within the circle one can find deposits of skulls and bones of sacrificial victims.

The stone ring in the story is the place where the Whateley family bring sacrifices to Yog-Sothoth and communicate with the dark entities. It is there that the act of sex ritual occurs, after which Lavinia gives birth to her two sons, conceived in the union with Yog-Sothoth: Wilbur and his twin brother, more resembling the ancient god in his countenance. It is also there that the ceremony of summoning the deity is performed by his son himself. From Lovecraft's descriptions we might conclude that the whole ring functions as a gateway to the other side. Yog-Sothoth appears within the circle, with lightnings and a great tidal waves of viewless force and indescribable stench. Around the circle all trees, grass and other plants are whipped with fury, dogs howl, and the whippoorwills fall dead on the ground.

Another ring of stone appears in the story *The Lurker at the Threshold*. It also includes a concentric ring of big stones arranged around an altar. The magicians invoke there another Lovecraftian entity, Ossadogowah. The incantation, however, is directed to Yog-Sothoth, who possibly functions as a gate for other forces to manifest: „N'gai, n'gha'ghaa, y'hah... Yog-Sothoth...”

Another example of such a gateway is given in *Al Azif* which sets the instructions of how to form a gate through which They from the Outer Void may manifest. According to the text, it should consist of four stones marking cardinal directions and seven stones attributed to each planet (Saturn, Jupiter, Mercury, Mars, Venus, Sun and Moon). And in the centre of the stone ring an altar should be placed with the names of Great Old Ones and the seal of Yog-Sothoth. Again Yog-Sothoth is here the symbol of the Gate.

In *The Wanderings of Alhazred* Tyson explains the rings of stones as the places of Yog-Sothoth's cult. According to the description, from the stone circle open outward gateways to all reaches of the cosmos and countless lesser gates. This can happen only when the stars align and the angles are right. Then Yog-Sothoth appears with flashing colours and the gates open, all over-

lapping and turning one within another. Yog-Sothoth is called the gate and the key, but more of this will be said further in this book.

Tyson's book gives another interesting idea: that while invoking Yog-Sothoth, one opens also the gateways of the soul. And this points at the significant awareness of the idea behind using such gates and opening incantations: that what is open is first of all the mind of the practitioner. The consciousness expands and is taken on a different level by the energies of these power spots. In this condition the door of our perception opens and we are able to communicate with the deities.

Rooms and indoor spaces

Gates to other dimensions in Lovecraftian magic are also located indoors, and here we will find secret rooms, hidden somewhere in huge labyrinthine houses; rooms constructed on strange angles and non-Euclidean geometry; mouse holes; underground tunnels; etc.

The most explicit example is the main motif in the story *Dreams in the Witch House*. The room in which the main character, Walter Gilman, experiences strange dreams, visions, hallucinations and astral journeys, is built in an oddly irregular shape: „the north wall slanting perceptibly inward from the outer to the inner end, while the low ceiling slanted gently downward in the same direction.” There was an impression that between the walls there must have existed a hidden space, but there was no access to it. At night this strange corner of the room turned into an inter-dimensional portal through which Keziah Mason, the witch who had lived in this house before, travelled between the worlds. Each her appearance in the room was heralded by violet light flashes. When the portal was open, Gilman was drawn to the Other Side and drifted through dimensions alien to human knowledge and perception: vague, twilight abysses and black spaces in which he heard monotonous piping of an unseen flute of Azathoth. He travelled among titan prisms, labyrinths, cube-and-plane clusters and quasi buildings. There he also met inhabitants of these dimensions: creatures of unknown, undefined shape, grotesque-looking and monstrous: „bubbles, octopi, centipedes, living Hindoo idols, and intricate arabesques roused into a kind of ophidian animation.”

Gilman also travelled to the Other Side in his flesh, unaware of the journeys, as if in a lunatic delirium or sleepwalking. This suggests that the portal was not a gate of a solely astral nature. Keziah Mason herself was taught the secrets of the gate by Nyarlathotep with whom she entered a pact. From her we learn that these lines and curves opened the walls of space to other spaces beyond. This is how she travelled to Sabbats and nocturnal meetings. Also when she was imprisoned for witchcraft, she drew the patterns on the wall

of her cell and vanished. Since that time she has been traveling through alien spaces and visiting this world from time to time.

But for more descriptions of inter-dimensional spaces mentioned so many times in *Dreams in the Witch House* I suggest reading the story itself. Many of these experiences have been shared by practitioners exploring the Necronomicon gnosis by astral workings, and the climate of the story itself might have a great impact on one's imagination and serve as an inspiration for one's own travels through the labyrinths of the Lovecraftian magic. In the meantime we will have a short look at other examples of inter-dimensional gateways mentioned in the Mythos.

The story „The Peabody Heritage“ by August Derleth presents a very similar concept as in the case of the previous tale: the protagonist opens a secret room in the house inherited from his uncle and starts to experience dreams about the sorcerer and dimensions on the Other Side. And while in the previous story the witch was accompanied by a demon in the form of Brown Jenkin, here the sorcerer, Asaph Peabody, always appears in the company of his demonic familiar – the black cat named Balor. The main character dreams about traveling to the Sabbat and taking part in Black Masses, where he witnesses child sacrifices and blasphemous orgies. The secret room then seems to be a substitute for the crossroads in the traditional witchcraft. Here the Lovecraftian gnosis is transformed into the concept of the Medieval and Renaissance European witch Sabbats and employs a wide range of Satanic tradition: the Black Mass, the Sabbatic flight, witches and their familiars, the Sabbatic initiation, the Black Man, etc.

The room which functions as the gateway is very small and has a circle cut in the floor, with signs and characters written within and outside the lines. Again, the corner of the room was constructed in strange angles and it was there that the guests from the Other Side materialized on the physical plane. The events of the story very much resemble *Dreams in the Witch House*. Again, we read about dreams of vast black abysses without any gravity, odd lights, and unearthly sounds which accompanied the journeys. Again the main character is initiated into this kind of sorcery by signing the book in the presence of Nyarlathotep, the Black Man of the Sabbat. There are, however, fewer descriptions and the motif of the gate is not given so much attention.

And a final example which I will mention here comes from Derleth's story *The Shadow in the Attic*. Here it takes form of a small opening in the wall, like a mouse hole, surrounded by a circle of lines painted with a bright red chalk. The lines formed a certain kind of a pattern which opened the gate to the other dimensions. When it was active, the atmosphere in the room thick-

ened and the space was filled with some kind of dark energy. Also a strange light radiated from the hole and the lines seemed to glow. The creature which emerged from the Other Side was a succubus and a minion of the sorcerer who lived there, material enough for the main character to see her.

Windows

Windows in the Mythos stories often function as lenses through which one can see glimpses of other worlds. They can be a kind of mirrors in which other cosmic dimensions reflect. This is the concept found in *The Lurker at the Threshold* as well as in some other stories. These windows might be interpreted as scrying objects which in the modern world might be as well replaced by various kinds of mirrors, crystal balls, water vessels, etc.

The window in „The Lurker at the Threshold“, like other gates mentioned before, was constructed around a certain pattern, odd and alien to human architecture. It consisted of concentric circles of coloured glass built around the main element. While gazing at it, one could get an impression that the small pieces of glass were moving and forming a picture – a landscape or a face. The most vivid description of its visual qualities is given by one of the characters who saw in it a landscape of the Hyades, the constellation from which some of the Great Old Ones reputedly came to the earth, sometimes mentioned as the abode of Hastur. Apart from the landscape, the scene included also the inhabitants of this mysterious land: huge, amorphous, octopus-like creatures with black wings.

A very similar, almost identical motif is repeated in the story *The Gable Window* by Derleth. Here the window in the attic is described as a „Leng glass“, brought from the Hyades. Again, the main character uses it to observe lands located in other dimensions and writes them down in his diary. This time, however, the window shows a wider spectrum of images and landscapes: Leng with withered trees, black clouds and caves full of bats; dark rocks and ghastly Shantaks; an ocean and the Deep Ones; cosmic void and blackness; cultists invoking Shub-Niggurath; etc. The gateway is opened when the protagonist takes place in a circle painted on the floor and recites the incantation: „Ph'nglui mglw'nafh Cthulhu R'lyeh wgah'nagl fhtagn.“ The gate also functions as a two-ways portal. One can observe the creatures from Beyond, but at the same time is seen by them, and they can even enter through the gate.

Magical items used to open the gateways

These objects are as common as the gates themselves. Sometimes they function as keys to the portals, sometimes they generate a kind of a gateway. All of them are surrounded by mystical history and reputedly come from Beyond, though we may sometimes find also some which were invented by human characters. These objects, just like the alien windows are purely fictitious, nevertheless they might serve as an inspiration to construct one's own magical mirrors and scrying items.

The first example of such a magical item comes from Lovecraft's story *The Haunter of the Dark*. Here we are presented the so-called „Shining Trapezohedron“, described as „a window on all time and space“. It was supposedly brought from Yuggoth, used by sorcerers of Valusia, Lemuria, Atlantis, and Khem, where the Pharaoh Nephren-Ka built around it a temple. It is described as a nearly black, red-striated polyhedron with many irregular flat surfaces. From the story we learn that the object functioned as a scrying crystal: in it one could see images from the Other Side: distant stars and galaxies, images from the remote past and future, worlds located in other, alien dimensions, etc.

An object of similar qualities is the lamp of Alhazred from Derleth's story. Like in the case of the previous item, the lamp is of an ancient origin and has a very obscure history. When lit, it allowed the main character of the story to see visions of the lost city of Irem and other fantastic places. The images generated by the lamp are also a gateway itself. One can pass through it onto the Other Side, to the fabulous lands that it shows. From the practical point of view, we might say that the lamp represents the significance of lighting used in scrying workings. The colour and intensity of the light may greatly influence the effect of a scrying session. In a very dim glow astral energies easily form shapes visible to the human eye. Also it is recommended to try different colours of light in the temple. A proper set of lights might turn the room in an unearthly temple, with a great impact on imagination and visual skills of a practitioner.

Another example of a similar motif is found in Lovecraft's story *From Beyond*. Here, however, the magical scrying item is not an alien product but an invention of a scientist, Crawford Tillinghast. The resonator constructed by him generated waves acting on unrecognized sense organs that exist in human beings as atrophied or rudimentary vestiges. It affected especially the pineal gland, which in Lovecraft's theory was the organ which transmitted visual pictures to the brain. Waves of ultra-violet which activated the organ opened the mind to visions and images unknown to humans in our normal perception. Under its influence the characters of the story experience a wide

series of visions, so vivid and tangible that affecting also the material plane: the entities can touch and attack them. One of them describes the experience in the following way:

„I was now in a vortex of sound and motion, with confused pictures before my eyes. I saw the blurred outlines of the room, but from some point in space there seemed to be pouring a seething column of unrecognizable shapes or clouds, penetrating the solid roof at a point ahead and to the right of me. Then I glimpsed the temple - like effect again, but this time the pillars reached up into an aerial ocean of light, which sent down one blinding beam along the path of the cloudy column I had seen before. After that the scene was almost wholly kaleidoscopic, and in the jumble of sights, sounds, and unidentified sense-impressions I felt that I was about to dissolve or in some way lose the solid form.“

The description resembles not actually a scrying experience but an astral one – being transferred to one's astral body and losing the contact with the physical surroundings. Again, the gateway here is twofold – opens the world from Beyond to the practitioner as well as the material plane for astral entities.

Opening formulas

Both the Mythos stories and the Necronomicon-related texts mention a few formulas used to open the gates between dimensions. In Lovecraft's prose we can read about it in the story *The Book* which, however, only vaguely mentions a spell and a pattern of five concentric circles on the floor, used as the key to the Abyss.

In Derleth's stories we also encounter a mysterious 'Dho-Hna' formula, which is further developed in *Al Azif*. As we learn from the text, the formula allows the magician to pass the Gates of Creations and enter the Ultimate Abyss. One begins the working with tracing the web of angles (according to the pattern given in the text) with magical weapon (here the Scimitar of Barzai), offering the incense (of Zkauba), and then one has to enter the web by the gate in the north (on the diagram), reciting proper incantations.

The working contains a lot of ritual elements, among which we will also find the so-called signs of power (see the chapter: „What Is Necronomicon Gnosis“), of which the Sign of Kish opens the portals and the Sign of Koth seals them.

How to work with the inter-dimensional gates

As we have already seen, the gateways can be found almost anywhere. The key to understanding this concept is to realize that they exist in our minds and the entrance can be found mostly in dreams, visions, and other altered states of consciousness. The Mythos created the idea of the Dreamlands: a mystical realm which exists beyond the sphere of waking and which can be accessed by a sensitive individual, either involuntarily or as a result of a magical practice. In the Dreamlands we can find specific contact points with the physical world. Apart from most famous of them, such as e.g. Kadath in the Cold Waste or the Labyrinths of Zin, these are also water pools, lakes, holes in the ground, walls, also graves. This is actually the Cthulhu Mythos idea that graves are the doors to astral tunnels with the whole earth is connected and which lead to the Dreamlands.

Of course, this should not be taken literally, and these kind of gateways exist on an astral level. We can find them during astral journeys, in dreams or in visual travels. With the skill of conscious / controlled dreaming one can explore these gateways and use them as entrances to the astral plane, and from there – to other dimensions. When you are in your astral body, you can easily enter a mouse hole or a key hole, using it as a portal to the Other Side, and the adventure begins! The extent to which this experience might be taken depends solely on skills and creativity of an individual practitioner. All you have to do is to keep focus on a location you want to explore. It is not difficult to get lost in the astral labyrinths of the *Necronomicon* gnosis, especially if you are an inexperienced traveller. The most elaborate description of an astral / dream journey into the Dreamlands is given by Lovecraft in his *Dream Quest of Unknown Kadath*, the reading of which is highly recommended.

As we have also said, the ritual frame is not needed in case of this kind of gnosis. However, drawing a gate on the ground might function as an enclosure of the working space and help in achieving the desired experience. The pattern of such a gate should reflect the nature of a working: e.g. inside write the name of the location you wish to explore. You can use some of the barbarous alphabets listed in *Necronomicon*-related texts (like the alphabet of Nug-Soth). Be creative and imaginative in constructing your own ritual frame.

It is also recommended to go out and meditate in the actual places where the line between the worlds is thin. Spending some time alone at night in an abandoned place might work well with the intended gnosis of fear, for instance. And it might open the mind for the manifestation of primal intangible atavisms which the Great Old Ones represent.

For indoor kinds of workings with the gates, especially for scrying, one can use several objects. Among the most traditional ones we can mention such scrying items as a crystal ball, an obsidian, or an ordinary mirror. Other things used for this purpose are a black mirror (a smooth flat surface painted black), a copper mirror, a bowl filled with water, etc. This can be also a thick smoke. Some modern magicians might even use a TV screen. Visualise that the object is a gateway to other dimensions. Send a mental message through the gate and wait until you receive a response. You can use an opening formula (like „zazas, zazas nasatanada zazas“, or simply chanting the name of the location you want to explore – or an entity you want to see). Attune yourself to energies flowing through the gate and focus on how they start to form an image.

You can also create a sigil representing the location you wish to explore (e.g. from the letters in its name) and use it as a gate to this location while meditating on it. Or you can summon Yog-Sothoth, who is the gate himself, while chanting his name or focusing on any of his symbols.

There are many of such techniques to work with the gateways and enter the dimensions to which they lead. Now let us take a look at an example of such a working which employs several of these techniques: the evocation of Daoloth, the Render of the Veils.

The Render of the Veils Ritual

Daoloth is the entity mentioned in Ramsey Campbell's stories. His title is the Render of the Veils because he reveals to the practitioner the most bizarre and remote worlds, located somewhere in distant dimensions. He allows to see also the past, future and travel between dimensions. He is described as a complex entity, consisting of numerous hemispheres of shining metal and long plastic rods. He must be summoned within an enclosed space, otherwise he expands at an infinite ray. It is also advised that he should be summoned in darkness, without any light.



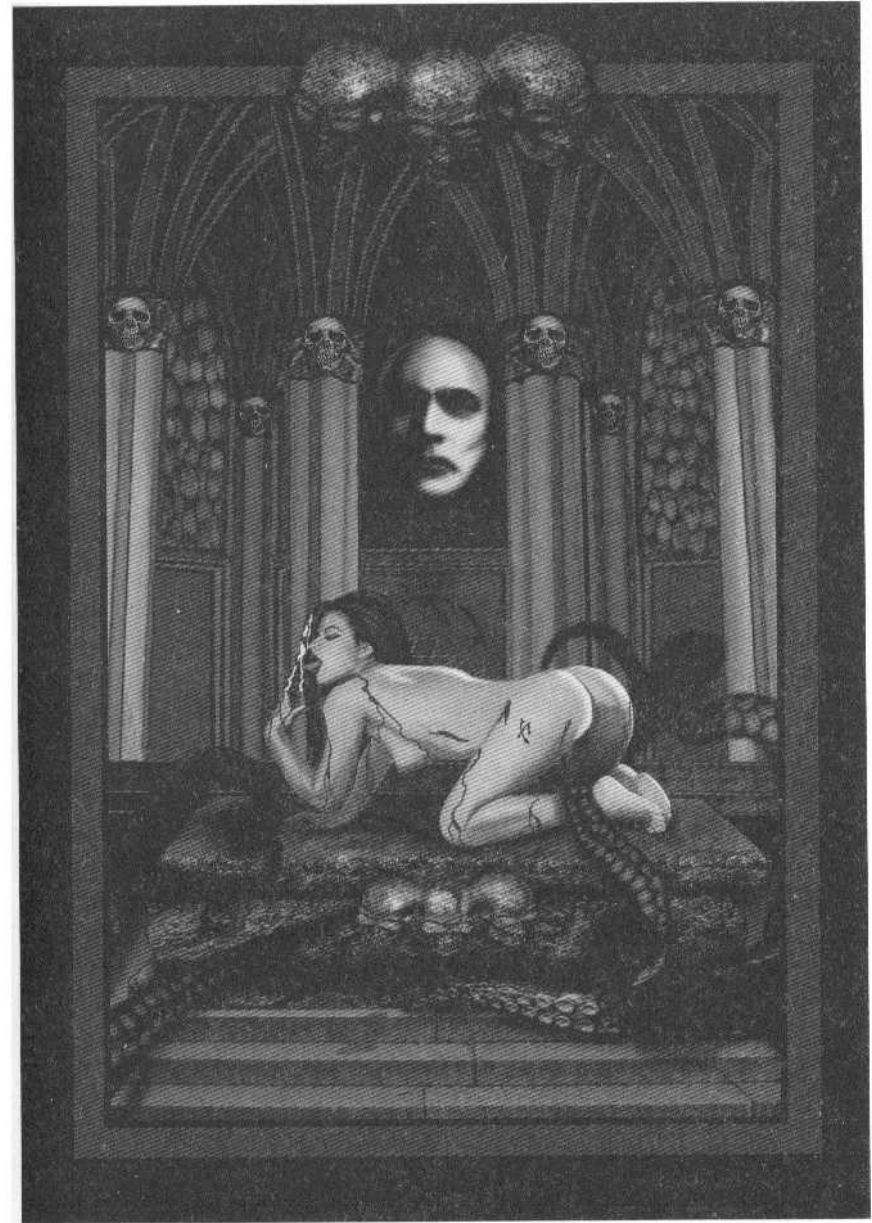
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The sigil used in this working comes from a scrying session. It will replace an evocation circle and will enclose the magical space for the entity to manifest. You have to make it big enough for you to put the censer inside and not to cover any of the symbols or lines.

Clear up the magical space with any suitable banishing so as to drive away the unwanted energies and begin the working. Burn enough incense to cause a thick smoke. Turn off the lights and sit comfortably in a completely dark room. Focus on the seal of Daoloth and start chanting his name. Continue until you feel the atmosphere in the room becoming dense and you sense the energies flowing through the seal as if from a gateway to the Other Side.

Keep chanting the name and focus on how the smoke thickens within the seal and how it forms shapes. Daoloth may reveal to you many visions and images. Focus on the ones you want to see. Keep the focus until you have achieved the desired result of the working or until the images cease to appear. If you're an experienced astral traveller, you may enter the circle / seal, cross the gateway and travel through interstellar dimensions with Daoloth.

When you feel it is time to finish the working, banish and close carefully.



7

Nyarlahotep – Initiator of the Sabbat

Nyarlahotep appears most often not in the *Necronomicon* itself (there are no mentions of him in the popular versions, apart from D. Tyson's *Necronomicon: The Wanderings of Alhazred*), but he is one of the leading deities in the Cthulhu Mythos because of his role as an intermediary between humans and the Great Old Ones. The first occurrence of his name is found in a poem by Lovecraft, in which he is described as a god originating from Egypt. Moreover, he is reputedly the oldest of all Egyptian deities. The Cthulhu Mythos researchers claim that his name itself clearly proves his Egyptian origin, especially the ending „hotep“, which means „peace“. William Hamblin translates the name as: „ny“ – „no“, „har“ – „at“ or „through“, „lut“ – „gateway“ or „place of judgement“, and „hotep“ – „peace“ or „rest.“ Thus, the whole name might be translated as „there is no peace at the gateway“, or „there is no peace at the place of judgement“. Nyarlahotep is often regarded as a figure originating from ancient Egypt and his cult is connected with the reign of the pharaoh Nephren-Ka (a fictitious figure, though there have been attempts to identify him with a few authentic Egyptian kings), who built the labyrinths of Kish, where the rituals in worship of the Black God were performed. He is also associated with an artifact called „The Shining Trapezohedron“, a magical crystal, brought to the earth from the black planet Yuggoth.

Nyarlahotep is one of the few *Necronomicon* deities who appear in a human form. He is usually depicted as a black, thin figure, with a ghastly pale skin, dressed in black, often a long black robe and a hat. We can find his description in Lovecraft's story *Dreams in the Witch House*, where he appears to the main protagonist, Walter Gilman:

„A tall, lean man of dead black colouration but without the slightest sign of negroid features: wholly devoid of either hair or beard, and wearing as his only garment a shapeless robe of some heavy black fabric. His feet were indistinguishable because of the table and bench, but he must have been shod, since there was a clicking whenever he changed position. The man did not speak, and bore no trace of expression on his small, regular features.“

52 The Cthulhu Mythos identify him also with the Black Man, presiding the witches' sabbats, wild celebrations to the sound of the flute music. The most explicit example of his role as the initiator of the Sabbat is found again in the story *Dreams in the Witch House*. The protagonist is haunted in his dreams by a witch, who used to live in the house where he is staying, her familiar, the Brown Jenkin, and the mysterious „Black Man“. All visions appear in his dreams, on the astral plane: weird screams, singing, shadows and blinding lights, or all strange sounds of „a monstrous, half-acoustic pulsing, and of the thin, monotonous piping of an unseen flute“. All this heralded the forthcoming Walpurgis Night, when „hell's blackest evil roamed the earth and all the slaves of Satan gathered for nameless rites and deeds.“ The Walpurgis Night is the traditional sabbatic occasion, when witches gather in secret places in dark woods or on the peaks of mountains in order to celebrate the Sabbat with demons and infernal spirits. The dreams and visions were to prepare Walter Gilman to his participation in the Sabbat of Nyarlathotep as his servant:

„He must meet the Black Man and go with them all to the throne of Azathoth at the centre of ultimate chaos. He must sign the book of Azathoth in his own blood and take a new secret name.“

Nyarlathep has many masks / avatars which point at his connection with the concept of the Sabbat. One of them is the aforementioned Black Man who appears in the legends about witches and human pacts with the devil – he is the mediator between men and dark forces. He is also identified with the Celtic Horned Man, and with the Black Pharaoh in Egypt – a deity who looks like a man with deadly black skin, but has hooves instead of feet.

As the messenger of the Great Old Ones and his servant, he can assume any form, in any time and space. His element is Ether. He dwells in the land of eternal cold, in Kadath, in the black castle, together with Azathoth (though it is sometimes written that his residence is the planet Sharnoth). Nyarlathotep is not „dormant“, or banished out of the space known to humans. He appears on the earth, among people, in a human shape and speaking human languages. He will transfer a message to the cults of the Great Old Ones and the Outer Gods when the stars are on their right position, and when the time of their awakening and rising comes again. He is also called „The Crawling Chaos“, as his nature is chaotic and cunning. He loves to provoke insanity, cheat, and deceive. In this way he resembles the Trickster, like Mephistopheles – the embodiment of trickery, the master of illusion and deceit, often described in the European literature. This is also the reason why

53 he can be ascribed to the third qliphothic level – the Samael qlipha (The Venom of God). Samael (a dark counterpart of the sephira Hod) is a sphere where all creation and the surrounding reality is questioned. This sphere is often linked with insanity – the reversal of order and all values known to us. No wonder that her patron is the Crawling Chaos in the Cthulhu Mythos.

Nyarlathep appears with strange sounds, piping, and wild screams which do not resemble anything human. In such a way he is described by the author of *Grimoirium Imperium*, a grimoire written supposedly by Abdal Al-Hazred, the mad poet. The introduction to the book was reputedly written by John Dee, who also translated this grimoire (this is a claim that has never been proved). The author writes that the arrival of Nyarlathotep was preceded by terrifying screams and sounds which ordered him to go into the desert, where he wandered for two days, all the time hearing these screams. On the third day, he saw a demon who was one of Nyarlathotep's avatars. The author describes this encounter in the following way:

„On the third day, on the eighteenth hour of that day, the screaming call stopped and standing in front of me was a man. The man was completely black, both in face and clothing, and he greeted me in my tongue and with my name. The man told me his name and his name was Ebonor and he was a demon.“

From the further description we learn that Ebonor is one of twenty-one avatars of Nyarlathotep which were revealed in a book with directions to call them at particular days and hours. Ebonor endowed the author with the ability to understand all languages and he told him a story of the Old Gods who were banished from the earth before mankind appeared. Only Nyarlathotep remained here to act as their voice and messenger.

„Who shall know the mystery of Nyarlathotep? for He is the mask and will of Those that were when time was not. He is the priest of the Ether, the Dweller in Air and hath many faces that none shall recall. The waves freeze before Him; Gods dread His call. In men's dreams He whispers, yet who knoweth His form?“

Necronomicon Project

The Astral Sabbat

This pathworking was constructed on the basis of the story by H.P. Lovecraft: *Dreams in the Witch House*.

It is recommended to meditate on the name „Nyarlahotep“ before performing the visualisation.

You stand alone in the middle of the forest. Around you can hear only the howl of the wind. Suddenly, a rat runs out from behind the trees. He is bigger than any rat you have ever seen. He is running straight ahead, but stops from time to time and looks behind him. Just as if he wanted you to follow him. Go after the rat.

Suddenly the rat disappears. You approach the place where he vanished and you notice a hole in the earth and a flight of steps down. You start descending the stairs, but they suddenly end and you start falling down. You find yourself in an underworld realm. The only light here is the red glow of unknown origin. Again you notice the rat. Again you follow him. You pass strange boundless jungle of outlandish, incredible peaks, balanced planes, domes, minarets, horizontal disks poised on pinnacles, and numberless forms of still greater wildness. The deeper you move into the underworld land, the darker is the light, and it turns from red to violet. You can hear more and more vividly the odd sound of pipes.

Finally, the rat guides you to a gate. A huge gate made of strange metal on which there are images and symbols of the Great Old Ones. The gate opens and you go inside. Now you are in a chamber lit by a strong violet light. In front of you there is a table with an open book on it. Next to the book there is a pen and a dagger. Behind the table you notice a black figure – a tall young man with shining eyes, without a beard or hair, dressed in a black robe. You approach the table. Take the dagger and cut your hand so that your blood flows out of it. Take now the pen and drip it in your blood. Sign your name in the book. When you are done with this, look straight into the eyes of the man standing in front of you.

When you join your eyes with Nyarlahotep's, you feel that you lose control over your body. At one moment you are transported on a dark hill, somewhere in the middle of the Cold Waste. Around you there are hundreds of shades and you hear wild screams: „la Shub Niggurath!

la Nyarlahotep! In the centre of the circle you can see a fire blazing with an odd, unusual colour. You feel overwhelmed with a desire for blood and ecstasy. You are filled with power. You throw yourself towards other participants of the Sabbat and take part in this orgiastic celebration.

When you finish the meditation, return to normal consciousness and perform a chosen banishing.



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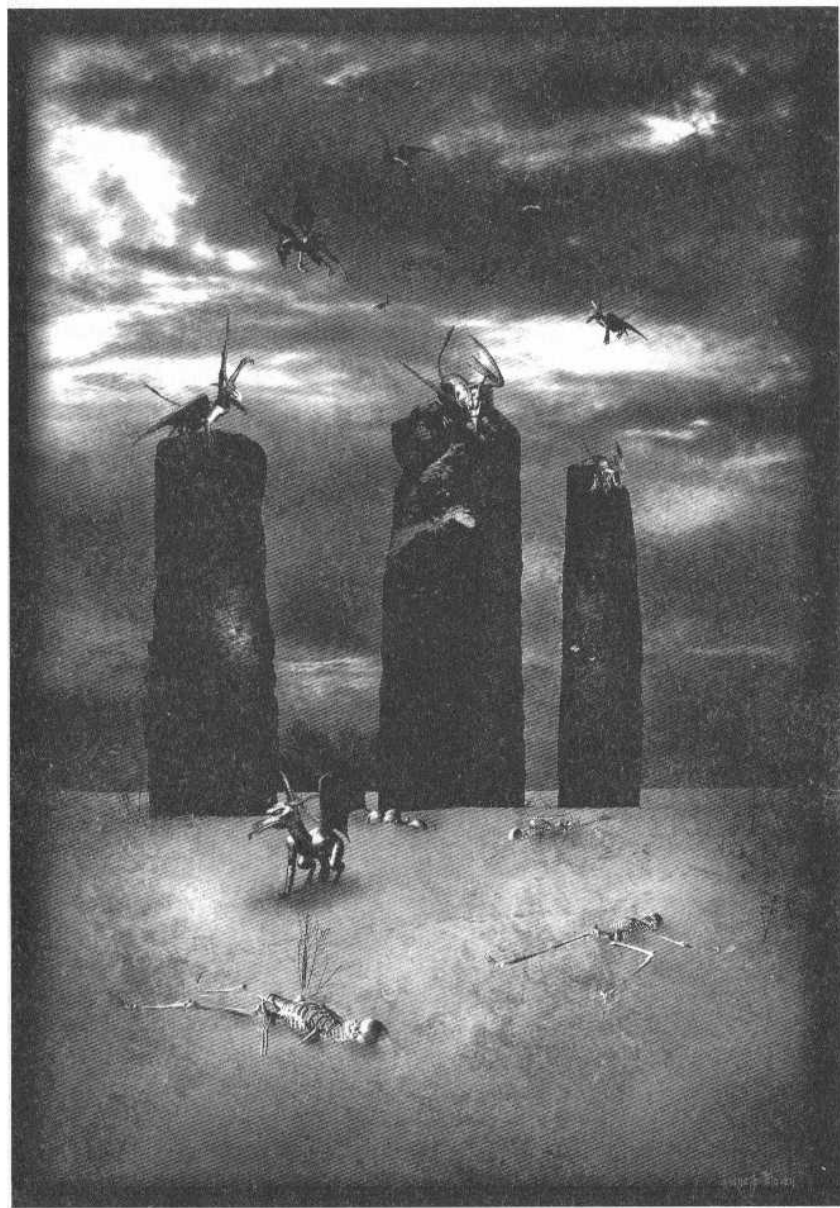
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The Vision of Chaos and Cosmic Space

„When on High the Heavens had not been named,
The Earth had not been named,
And Naught existed but the Seas of ABSU,
The Ancient One,
And MUMMU TIAMAT, the Ancient One
Who bore them all,
Their Waters as One Water“

This passage from *The Magan Text* presents the Necronomicon vision of the original state that existed before Creation. Everything was shapeless and untamed, and nothing existed apart from waters. *The Magan Text* is a paraphrase of the Babylonian creation epic *Enuma Elish*. In Babylonian cosmology, at the beginning there was only a great ocean – the underground realm of sweet waters (Absu) and salt waters personified by Tiamat. The ancient waters were the womb out of which everything emerged in the process of creation. They were called „tehom“, which also signifies „the depth“ or „the abyss“, or primeval chaos – the matrix of all potentialities. The dark masses of waters were not, however, the abyss in the sense of „the void“. Neither Necronomicon mythos nor Babylonian cosmology claim *creatio ex nihilo*. The Abyss is empty of being, yet simultaneously, full of all possible forms. It is the Unmanifest, the cosmological potential of being and at the same time – the antithesis of being. The Abyss is thus synonymous with the concept of Chaos. The essence of Chaos is the existence of impulses which continuously strive towards un-being, the ultimate annihilation at all possible levels and in every possible sense. Chaos is the force without form, the raw energy which can be shaped into all forms. It is the Infinite, but with an innate potential of limitation, finiteness, and thus – creation. In Necronomicon gnosis these two opposing principles are presented by means of two entities: Yog-Sothoth and Azathoth. Azathoth appears in Necronomicon mythos under many names: „the Primal Chaos“, „The Idiot God“, „The Daemon Sultan“, but the most significant name is „The Nuclear Chaos“. It is believed that it was him who gave birth to the universe. Azathoth is the central point of Chaos, the destructive energy inherent in the atomic particle, the antithesis of creation, or the passive principle of fire. He dwells in the centre of Infinity surrounded by entities that perform an eternal dance to the tune of a weird piping music. He is the lord of the forces of anti-space, the prime-mover in darkness, a mindless, bodiless entity, remover of thought

60 and form, personification of fundamental forces that created and maintain the universe. In the Cthulhu Mythos Azathoth belongs to the group of the Outer Gods – independent beings that exist outside the cosmos. It may be believed that they are personifications of the cosmic forces, entities that can manipulate cosmic laws and reality. As Parker Ryan writes in *Necronomicon Info Source*: It is from the Throne of Azathoth that the aimless waves, whose chance combining gives each frail cosmos its eternal law, originate from". In this sense Azathoth is this principle of Chaos in which an occasional spark sets forth the whole series of cosmic processes. The zero-point, as the quantum theory would call it – the single point from which all time, space, mass and energy erupted. It is the point in which everything starts and to which everything returns – according to the cyclic view of time that prevails in *Necronomicon* lore.

While Azathoth may be identified as the principle of contraction, Yog-Sothoth represents the principle of expansion. Yog-Sothoth is the fire active. He may be identified as the Old Ones' aeonic current. He is the gate to the Abyss, often associated with the eleventh sephira Daath – the gate to the Qlipoth:

„Yog-Sothoth knows the gate. Yog-Sothoth is the gate. Yog-Sothoth is the key and the guardian of the gate. Past, present, future, all are one in Yog-Sothoth.“

(H.P. Lovecraft: *The Dunwich Horror*).

Yog-Sothoth is the outer manifestation of the Primal Chaos. Philip A. Shreffler writes in *H.P. Lovecraft Companion* that the principles of Yog-Sothoth and Azathoth can be described as „infinite expansion and infinite contraction“. Yog-Sothoth is the limitless space, the expanse of Infinity. Lovecraft describes him in the following way: „an All in One and One in All of limitless being and self-the last, utter sweep which has no confines and which outreaches fancy and mathematics alike. Past, present, future all are one in Yog-Sothoth“. While Yog-Sothoth is the infinite space and time, Azathoth may be viewed as the manifestation of the nuclear point at the center of Infinity, out of which the whole universe spontaneously manifested. Yog-Sothoth is also associated with the concept of Aeon. As Kenneth Grant explains in „Outside the Circles of Time“:

„It is now possible to see the continuous flow and evolution of Aeons occurring simultaneously and passing over into the world of anti-matter. The Yog (or Yug .. an aeon or age ..) of Sothoth is the counterpoint

61 - as the Aeon of Set-Thoth, or Daath - of its Twin, the Yug-Hoor, or Aeon of Horus. Yog-Sothoth is the Gate through the aeons to the Star- Source beyond Yuggoth, the Yug or Aeon of Goth.“

Daath is also connected with Absu (Sumerian „ab“ – deep sea, „zu“ – wisdom), which can be translated as „the sea of wisdom“, wisdom being the term inseparately linked with this hidden sephira. As the guardian of the gate of Daath, Yog-Sothoth can be identified with Choronzon, the Guardian of the Abyss, the entrance to the qlipothic side of the Tree of Life, or in Grant's terms: to the Universe B. Grant views the Qlipoth as the primal manifestation of all things and associates them closely with the Ancient Ones or the Old Ones of the Lovecraftian lore. Similarly as the Qlipoth are „those who are without, or beyond the Tree of Life“, the Ancient Ones are entities and forces that exist outside the cosmic order or any organized structure of the Universe. They come from Outside, from other dimensions of space, from the infinite Abyss. They are not subject to any laws of time and space, they exist eternally and independently of the cosmic cycle: „The Old Ones were, the Old Ones are, the Old Ones shall be, not in the spaces we know but between them. They walk serene and primal, undimensioned and to us unseen“, as it is written in *The Dunwich Horror*. Yog-Sothoth is the gateway to this vast reality. Moreover, as a principle of expansion it may even be said that he IS this reality. Together with Azathoth, he is the beginning and the end at the same time.

The Ancient Ones from the Cthulhu Mythos exist in another dimension of space, where the concept of time is different than on earth, between the angles in a vast continuum of Infinity. As the forces of the Abyss, they are transcendental, multi-dimensional and such is also their realm. Lovecraft describes it in *The Hounds of Tindalos*:

„Time is merely our imperfect perception of a new dimension of space. Time and motion are both illusions. Everything that has existed from the beginning of the world exists now. Events that occurred centuries ago on this planet continue to exist in another dimension of space. Events that will occur centuries from now exist already. We cannot perceive their existence because we cannot enter the dimension of space that contains them. Human beings as we know them are merely fractions, infinitesimally small fractions of one enormous whole. Every human being is linked with all life that preceded him on this planet. All of his ancestors are parts of him. Only time separates him from his forebears, and time is an illusion and does not exist“.

62 The age or aeon as described by Grant is not only associated with Yog-Sothoth but also with Yuggoth, the place from which the Old Ones are believed to have come to the Earth. Yuggoth, known as the Black Planet, is the abode of Mi-Go (crustaceans with wings that allow them to fly through the vast recesses of outer space). The planet is said to consist of cities of windowless towers and fungoid gardens. Yuggoth was possibly the first abode of Azathoth. The city of green pyramids contains structures that were built by some forgotten race before Mi-Go came there. Yuggoth is also the planet Pluto. Grant connects it to qabalistic Kether. According to him Yuggoth is the dark side of Kether.

The title „Lord of the Abyss“ in Necronomicon lore is attributed to Nodens, one of the Elder Gods. Nodens is a deity of human form. He is described as an elderly man, grey-bearded and hoary, with white hair. His most common image is that of a man riding a chariot formed of a huge sea shell, pulled by sea beasts. Indeed it is most often sea and waters that are the symbol of the Abyss and Chaos, both in Cthulhu mythos and in Babylonian cosmology. At the beginning there was the vast primeval ocean, Nar Mar-ratu. It is presented as the shapeless mass of waters corresponding to the notion of Chaos – the primordial undistinguished multitude of energies. The ocean is the Prima Materia, the matrix of all creation, the cosmic womb, the source of all life. In Babylonian mythology the waters of Tiamat and Absu gave birth to the first gods: An (Heaven) and Ki (Earth). Their birth was the preliminary step to the whole process of Creation. The primordial waters preceded the separation of the opposites. The sea is the dissolving and creative principle: the grave in which everything dissolves and vanishes, and the womb where everything originates from, where new life begins, where everything returns to die and to be reborn again. This brings to mind the concept of Chaos. In *The Secret Doctrine* Helena Blavatsky writes: „What is prime chaos if not the ether containing all forms and all beings, all seeds of the universal creation?“. Chaos is the formless energy out of which the cosmos and order of the universe evolved. It is the primeval source, the living continuum, all and nothing, states of being and of nothingness at the same time. It is the will, the wisdom, the force of all things, the energy behind everything, the subtle energies within all living beings and in every cosmic molecule of space. In this sense Chaos is the well-spring of being, the energy that can be differentiated and take all possible forms. It is the Unmanifest, yet it is not Nothingness, or it is no longer Nothingness. It is the raw, infinite potential which evolves around the Void, the singularity, the zero-point. It is Azathoth manifested as Yog-Sothoth.

Thus also the waters of Tiamat and Absu can be identified with Chaos and the Abyss as they are both the womb and the dissolving principle. The

63 light of the Sun, the masculine spirit, infuses the salt waters of tiamatu (in Babylonian: „sea“), the womb of creation, and warms them. As a result, the sea (which has always been associated with female lunar principle) becomes impregnated with the solar force and gives birth to her creatures. In alchemical sense, the sea becomes the Divine Water (Hudor Theion), in Latin: Aqua Igne Sacra Inflammata (water inflamed by the sacred fire). The salt in the waters of Tiamat is the spark of the Anima Mundi dissolved in the depths of the dark sea, the creative spark of life residing in Prima Materia.

According to one of the cosmological theories in Necronomicon gnosism, the Universe was created by three primal sources: Sothoth, Ubbo-Sathla and Abthoth. Sothoth created matter, Ubbo-Sathla life and Abthoth created all evil and abomination.

Azathoth was the entity that existed before the creation of the universe. It was his essence that served as a substance for creating matter. Ubbo-Sathla is the source and the end. It is the primeval force dwelling on the new made Earth. It is a shapeless mass of undifferentiated matter, spawning the grey, formless prototypes of all forms of life:

„There, in the gray beginning of Earth, the formless mass that was Ubbo-Sathla reposed amid the slime and the vapors. Headless, without organs or members, it sloughed off from its oozy sides, in a slow, ceaseless wave, the amoebic forms that were the archetypes of earthly life.“

Clark Ashton Smith: *Ubbo-Sathla*.

According to the Book of Eibon, all earthy life shall return through the great cycle of time to Ubbo-Sathla. Abthoth is described as a dark grey, horrid protean mass, associated with the demon lord Juibilex, the entity mischievous to humans.

In Grant's terms the Abyss is the Great Gulf that exists between the phenomenal world and its noumenal source, between manifestation and non-manifestation. Daath which is the gate to the Abyss is also called „the Mauve Zone“, the entrance to multidimensional aspects of vast spaces beyond the universe as we know it. These dimensions exist outside or between the states of dreaming and waking. The Mauve Zone is also an analogue to the Crimson Desert of the Arabs, the ancient equivalent of the Robe el Khaliyeh, a zone inhabited by evil spirits. The Crimson Desert is also called the „Empty Space“ or „Dahna“ and it is believed that Abdul Alhazred, the legendary author of *Necronomicon*, spent there ten years in solitude. Roba el Khaliyeh is not, however, only a physical place, but a mystical dimension,

64 the gate to the Abyss. In this sense, it is also connected with Irem, the fabulous City of Pillars. Irem appears in diverse contexts in Cthulhu mythos. Lovecraft places this city in the Crimson Desert. It is claimed that „pillar“ is the code name for „elder“ or „old one“, which translates „Irem of Pillars“ as „Irem of the Old Ones“. Also Abdul Alhazred is said to have visited Irem, where he found manuscripts with ancient forgotten knowledge. In Lovecraft fiction Irem is a kind of portal to the Outside, to the Abyss.

„It is popularly believed by the Arabs that Irem was built by the Jimn under the direction of Shaddad, lord of the tribe of Ad. The tribe of Ad, according to legend, was a race roughly equivalent to the Hebrew „Nephilim“ (giants).“

P. Ryan: *Necronomicon Info Source*

It is often claimed by Necronomicon researchers that Nephilim is the Hebrew term for the Ancient Ones. Like entities from the Cthulhu mythos, they descended to the Earth from vast spaces and other galaxies, from the Outside. Necronomicon tells a similar story: the Old Ones arrived on the primal Earth from the stars. They built the cities and raised the temples until there was a great war and the Elder Gods (representing the principles of Light) cast them forth „from the Earth to the Void beyond the planes where chaos reigns and form abideth not. And the Elder Lords set Their seal upon the Gateway and the power of the Old Ones prevailed not against its might“. The places where they are sealed are outside the cosmic structure. They are the focus of the forces of the Old Ones – the standpoints of the Abyss. This may be the black planet Yuggoth, but also the Cold Waste – Kadath. Sometimes these two places are viewed as synonymous. Grant sometimes places them both at the Kether level. Kadath is the land of everlasting snow. It is located in the vast and empty Plateau of Leng. Kadath is empty of any life (though sometimes it is said that there is the Old Ones' castle – the abode of Azathoth and Nyarlathotep – the messenger). According to Grant, it is the ultimate snow, the place of dissolution, total annihilation which can be reached by the place of the Crossing, Daath, or the gate of Yog-Sothoth:

„Before the complete influx of these elder forces into our present space-time continuum can be facilitated, the secret and primal gateways must be located, and opened, to allow access from 'outside the circles of time.'“

Frater Tenebrous XIII, *Aeon of Cthulhu Rising*

95 Irem, the city of Pillars, is regarded the abode of Cthulhu, the lord of dreams and visions. Cthulhu is described as dead (dormant) but dreaming in R'lyeh, the lost, forgotten city sunk somewhere in the Pacific Ocean (R'lyeh was identified with a ruined stone city of Nan-Madol – the legendary city that „flew down from the sky“, inhabited by a race of god-like beings). R'lyeh is one of the cities considered as existing not on the earth but somewhere outside. The „Outside“ cities, worlds and planes are the places of the Abyss, the realms beyond and between the spaces known to humanity. Cthulhu is sometimes called „the Lord of the Abyss“ (or „the Dragon of the Abyss“) – from Sumerian „kutulu“ („kutu“ – underworld, abyss, and „lu“ – lord). There is therefore an analogy between Cthulhu and the Sleeping Dragon Tiamat, the Ouroboros. R'lyeh psychologically equates to human subconscious (similarly as Nar Marratu), whereas Cthulhu himself is the intermediary between the Old Ones and human dimensions. He is sometimes referred to as the High Priest of the Old Ones. A similar communicative function is ascribed to the Tower of Koth. In Lovecraftian mythos Koth is the Dream Tower that transmits messages from the Necronomicon entities into dream visions of humans. According to Grant, it stands sentinel in the Tunnels of Set. The Tower of Koth is also called the Hollow One or the Void.

The worlds „Outside“ are numerous. The most important ones are identified with the stars or planets, especially with the seven starry spheres which, according to Cthulhu mythos, are the sign of the Old Ones' return to the Earth and the awakening of primeval entities. These seven zones are usually identified as:

- 1) Fomalhaut (Alpha Pisces Australis) – the abode of Chtugga, one of the Great Old Ones, an entity of living plasma, the lord of fire vampires
- 2) Aldebaran (Alpha Tauri) – mentioned in „The King of Yellow“ by Robert W. Chambers as the home of Hastur (the personification of the sphere of air, guardian of the eastern elemental gate, the voice of the Old Ones). Aldebaran is sometimes also regarded as the star where many of the Old Ones emanated from.
- 3) Algol (Beta Persei) – mentioned in „Beyond the Wall of Sleep“ by Lovecraft
- 4) Betelgeuse (Alpha Orion) – the star from which Elder Gods ruled
- 5) Polaris (Alpha Ursae Minoris) – the axis of the sky, appears in Lovecraft story „Polaris“
- 6) Arcturus (Alpha Bootes) – again from „Beyond the Wall of Sleep“
- 7) Sirius (Alpha Canis Majoris) – the star linked with Dagon or Nyarlathotep (the messenger of Necronomicon deities)

These are the seven star spheres. Necronomicon however, identifies also the seven planetary spheres called „the zonei“:

„The Gods of the Stars are Seven. They have Seven Seals, each of which may be used in their turn. They are approached by Seven Gates, each of which may be opened in their turn. They have Seven Colours, Seven Essences, and each a separate Step on the Ladder of Lights.“

Simon's *Necronomicon*

They are as follows:

Moon – Nanna – the oldest of the wanderers, the father of the Zonei
Mercury – Nebo – the guardian of the gods and keeper of the knowledge of science
Venus – Inanna – the goddess of passion, love and war
Sun – Shammash – the god of light and life
Mars – Nergal – god of war and the spiller of blood, an agent of the Ancient Ones
Jupiter – Marduk – lord of magic, lord of fifty names
Saturn – Ninib also called Adar – the lord of hunters and strength, his realm is the Night of Time

Beyond the Zonei is the „terrible Igigi“, identified sometimes as the sphere of the Zodiac or Azonei. These are rather, however, forms beyond the fixed constellations, those signifying the Outer Spaces. Necronomicon states that the star spheres must be open to enable the Old Ones' return:

„Know that the Seven Spheres must be entered in their times and in their seasons, one at a time, and never the one beyond the other.“

Simon's *Necronomicon*.

Saturn is also known as Cykranosh and it is thought that Tsathoggua came to the Earth from this planet. From Cykranosh came also Atlach-Nacha, a spider-like being that spins a web bridge across the bottomless chasm between the waking world and the Dreamlands. In the later research the remaining planets have been given the following correspondences: Uranus – Yog-Sothoth, Neptune – Kadath, and Pluto – Yuggoth. Grant also provided correspondences between the Necronomicon entities, planets and the particular levels of the Tree of Life. They are as follows:

Kether – Pluto – Yuggoth
Chokmah – Neptune – Kadath
Binah – Saturn – Cthulhu
Daath – Uranus – Yog-Sothoth
Chesed – Jupiter – Nodens
Geburah – Mars – Hastur
Tiphareth – Sun – Azathoth
Netzach – Venus – Shub-Niggurath
Hod – Mercury – Nyarlathotep
Yesod – Moon – Yig
Malkuth – Earth – Geh

R'lyeh consists of weird-shaped monoliths constructed according to strange angles and perspectives. It is a series of gateways to other dimensions, an equivalent to the Tunnels of Set. The tunnels leading to the qlipothic side of the Tree of Life can also be compared to the labyrinths of Zin. Zin is located in the Dreamlands, somewhere on the astral planes. Like R'lyeh it has a strange geometry – the structure which extends to all directions until the bonds of Infinity are met and passed. There are doors that lead to Nowhere, Never and Outside. Tunnels of Zin are beyond the laws of spaces. There are no angles and the numerous stairs lead in all possible directions. It is said that the Labyrinths of Zin lead to R'lyeh, to the black city of monoliths where dead Cthulhu lies dreaming.

There are, however, more such places – multidimensional cities, temples, planets and other celestial bodies. They can be explored through the Dho-Hna formula, or a Silver Key formula that allow the magician to see hidden locations in time and space and travel there. Among the other in-between worlds that exist in multidimensional realities we can mention: Yith (a distant planet from which some of the Ancient Ones came to the Earth), Yekub (an everlasting planet existing at the edge of all worlds), Sharnoth (the black planet with a deep well – the gate to all existing spaces and times, the abode of Nyarlathotep), Yaddith (a place originally inhabited by Nug-Soths, the ones that created most of the universe), Caleano (the lost great library of the ancient knowledge), Abbith (the world with seven suns and the double star Xoth. It is said that Cthulhu dwelled on Xoth before he came to the Earth), and many more...

These locations can be accessed by magical means – astral travels, scrying, or through dream visions. There we may find the forgotten knowledge that lies in the Abyss of Oblivion. These places exist between the spaces and aeons. As Necronomicon states: they exist in a form of a certain mat-

ter which thickens and acquires qualities through the mind of the magician. The more condense such a world is, the more travelling minds are drawn to it. Then it acquires shape. However, this is the world where nothing exists and yet, simultaneously, everything exists and everything is possible. The Necronomicon Abyss is a multitude of forces and cosmic impulses where everything disappears and evolves from. These dimensions are unknown to people. They exist outside the creation paradigm. As the Magan Text describes: „before the elder Gods had been brought forth, – before the planets, stars, galaxies were formed, „uncalled by name,,, their destinies unknown and undetermined,,. Giving a name to something is symbolic of including it in the organized structure. The Abyss existed before anything was given a name. It pre-existed the creation. It is an amalgam of electromagnetic and nuclear forces, the womb of creation in which Tiamat, the symbolic primeval entity is like the Ouroboros – the serpent that encircles the Cosmos, providing a „womb,, – the Ocean, the Abyss, the forces that have always been and will always remain dynamic – the creative everlasting and multidimensional current.

„Know that Tiamat seeks ever to rise to the stars,
and when the Upper is united to the Lower,
then a new Age will come of Earth,
and the Serpent shall be made whole,
and the Waters will be as One,
when on high the heavens had not been named.“

Astral journey to Yuggoth

The working is a form of an astral or a visual journey into the Outer Void, to the black planet Yuggoth. It is based on the descriptions of the planet found in stories by H.P. Lovecraft and his followers, as well as on the available sources and personal experiences. It is advised to perform the working during the New Moon, in a completely dark room, or outdoors, in a solitary place, where you can feel comfortable and no one would disturb the meditation. If you are an experienced astral traveler, you can follow the directions given in this text and travel to the black planet itself. If you are a beginner, do not worry – all you need is a good concentration and visualisation, and you can travel to the chosen location visually in your mind.

Sit in a comfortable position or lie down and start relaxing. Breathe rhythmically and slowly, focusing totally on the process of breathing. Feel and see how your body is being filled up with bright energy, from feet to the top of the head. With each inhale the energy flows into your body and makes it light. You feel that you are slowly floating up, over your body.

Above you there is a black portal looking like a pulsating hole. As you float above your physical body, you are pulled into the portal and you drift to the other side. Now you are standing on a black barren ground, where there is nothing apart from black rocks around and withered plants. This is the plane between the earthly one and the Outer Void where Yuggoth is located.

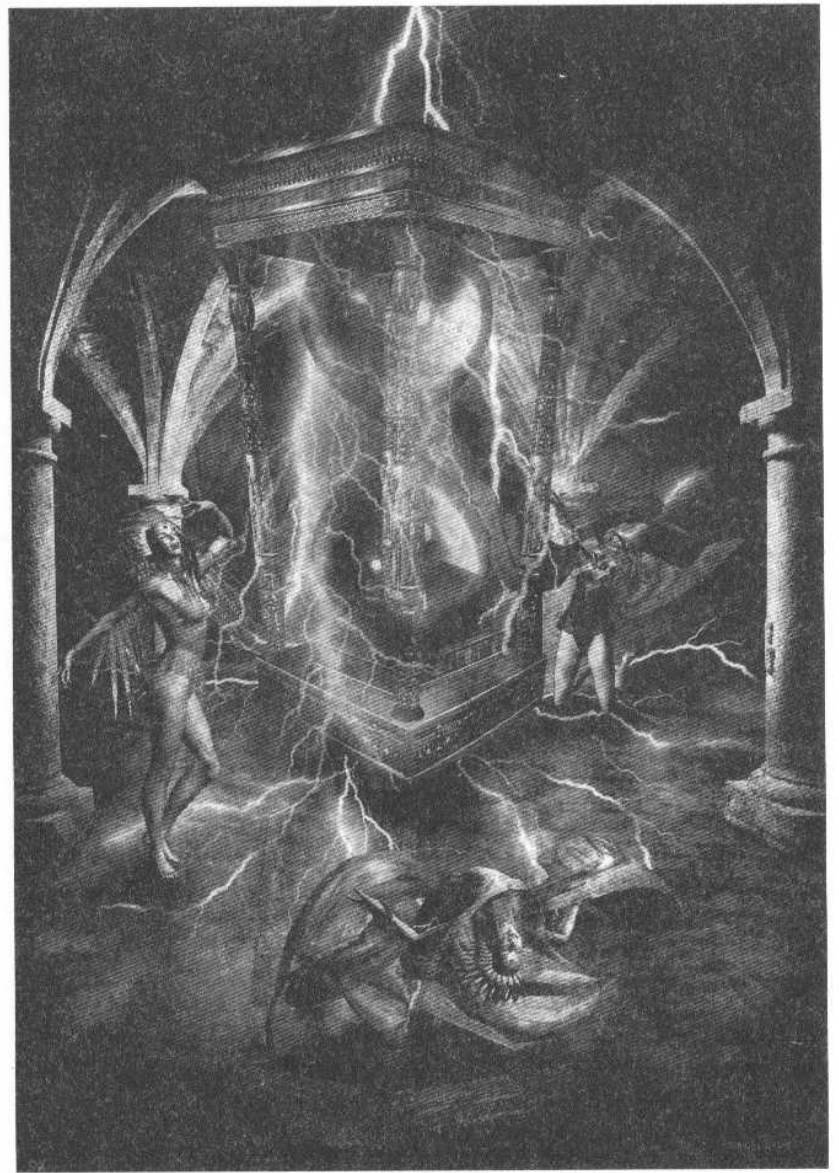
Focus now on incantation: „Lepaca Mi-Go“. Start chanting it in your mind as a mantra and let yourself fall into a deep trance while chanting. After a while you will feel that you are not alone any more. The air around you will be filled with strange colours and in your mind you will hear a voice coming from dimensions unknown to humans. Make a wish to travel to the black planet, the realm of ice and darkness.

You will see now the Mi-Go, crustacean beings covered with white fungoidal fur and with large wings. Only their hands and their faces are bare and not covered with the strange fur. Let them carry you up into the cosmic space, through the black void, towards the planet Yuggoth. You will recognize it by the strange huge dark purple moon close to the planet.

The Mi-Go carry you to an entrance into the black cavern leading somewhere underground. The whole planet contains myriads of caves and underground tunnels and corridors, lit by dim red light. You can now start your own journey through the Yuggothian Underworld, explore its hidden shrines and ancient constructions.

When you feel ready to finish the journey, carry your consciousness back to your physical body. Open your eyes and return to normal consciousness.





AZATHOTH –
Madness in the Centre of Infinity

Written together with Adam Kościuk

„...Outside the ordered universe, where no dreams reach; that last amorphous blight of nethermost confusion which blasphemes and bubbles at the centre of all infinity - the boundless daemon sultan Azathoth, whose name no lips dare speak aloud, and who gnaws hungrily in inconceivable, unlighted chambers beyond time amidst the muffled, maddening beating of vile drums and the thin, monotonous whine of accursed flutes...”

H. P. Lovecraft: *The Dream-Quest of Unknown Kadath*

The figure and the characteristics of Azathoth – the insane „god-idiot” is probably one of the most fascinating themes in the so called Cthulhu Mythos because each thought, thesis, or claim about his true meaning and role leads to further confusion instead of explanation, and is far beyond the artificial scheme of human perception. Just like in the case of all other gods who constitute the basics of Necronomicon gnosis, the nature of his essence provokes more questions than answers, and we might even say that it is hard to find any other conceptions as ambiguous as the ones attributed to him.

On the one hand, Azathoth is described as the Prime Chaos, dwelling in the centre of Infinity, amorphous and unrecognizable. He is the Primum Mobile in Darkness, the Confusion, the one who descends with a thought and a form, an antithesis of creation, the sultan of demons. This description, derived from the Polish edition of Necronomicon, seems contradictory in itself and seems impossible to understand. How can a „blind and insane” being reside on the top of any pantheon of deities? How can a being defined as chaos exist in one concrete place in the cosmic space and how is it possible that he is the symbol of eternal contraction and not dispersion? How can a creator and a ruler of the universe be an antithesis of creation at the same time? Well, as we will see in this chapter, there is a method in this madness.

General Characteristics

„And the Old Ones hold foul and formless Azathoth for Their Master and Abide with Him in the black cavern at the centre of all infinity, where he gnaws ravenously in ultimate chaos amid the mad beating of hidden drums, the tuneless piping of hideous flutes and the ceaseless bellowing of blind idiot gods that shamble and gesture aimlessly for ever.“

Al Azif

Azathoth is referred to as blind and idiot Lord of the Universe and all Great Old Ones, who dwells in the centre of infinity. As a true king, he has his own court and servants, not less grotesque than the ruler himself. They constitute a pantheon of creatures, equally insane and idiot, who wander and make gestures without any aim, and like their master they are deprived of sight. It is them, known as the Other Gods, who are responsible for all confusion and chaos around his throne, and for the whining of the flutes which can bring madness upon any mortal man. They are also often called the servants of the Outer Gods. But in the group of Azathoth's servants we also find the god-messenger Nyarlathotep who fulfills his will in the whole universe. The figure of Azathoth might be interpreted as a huge black hole in the centre of the Milky Way galaxy. On the other hand, this association has a significant meaning, which will be discussed later.

A completely another theory is presented by Donald Tyson in his *Necronomicon*, where he identifies Azathoth with the sphere of Sun (as the central and responsible for the element of creation), and with the numerical value of 666, which is also the number of his magical square. Similarly as the Sun, Azathoth emanates the energy, the light, and the heat, so that none creature is able to look at him, apart from Nyarlathotep. And even he is blinded by this light and has to turn back immediately. Also his role is different in this version of *Necronomicon* – here Nyarlathotep is not only the servant but also twin brother to „Lord of All Things“, and has to stay in a close contact with him. Together they represent the relations between the order (represented by Azathoth) and the lack of it (metaphorically represented by Nyarlathotep). According to Tyson, they also represent the thesis and antithesis of creation, because what Azathoth creates is continuously destroyed by Nyarlathotep. It is the Crawling Chaos who will slay his brother on the last day of this world, and will bring the final destruction upon the whole universe.

If we discuss the concrete principles of the *Necronomicon* gnosis, we should mention the theories of Parker Ryan about the name of Azathoth and its meaning as the „Nuclear Chaos“. In this view Azathoth is compared

to the second most important deity, Yog-Sothoth – „All in One and One in All“, embracing in himself all time and space. Together with Azathoth they seem to represent the cosmic space in the view of the Cthulhu Mythos. While Yog-Sothoth represents the principle of infinite expansion, Azathoth is the metaphor of infinite contraction, Yog-Sothoth is the circle, and Azathoth is the point. All this constitutes the overall theory of Azathoth as the „nuclear chaos“, the one who resides in the centre of the universe and emits chaotic and aimless radiation in all possible directions. This creates, destroys, and mutates everything encountered on its way, without any specified reason or a key. Such a theory became popular thanks to enthusiasts of chaos magic, because of their interest in modern mathematical research into the chaos principle and the quantum physics.

The worshippers of Azathoth are few and not much can be said about them, apart from the fact that they are insane maniacs and psychopaths. Some of their descriptions are found in the source literature. Summoning of Azathoth is considered extremely dangerous and it is believed that it often brings doom upon the cultists. Yet, when properly performed, it can bring also wisdom, wealth and health. But nothing is certain among the things related to this capricious and chaotic god, and such theories should be treated suspiciously. The fanatical worshippers of Azathoth are the insects of Shaggai, known as Shan. In their temples, built in the shape of pyramids, they create multi-dimensional gates so that Xada-Hgla (Azathoth's avatar whom they worship) could enter their world.

As a useful curiosity about Azathoth, we can have a look at descriptions from Lovecraft Tarot deck where he corresponds to the Fool, and represents fearlessness, imagination, the open mind, and the restless spirit striving towards exploration of the unknown. Here we also find references to carelessness, hazard, extravagance, and drug taking. Probably the most important information is the fact that he represents the pure, raw energy, and the place where all wisdom and oblivion are confronted. The best time to summon the terrifying Azathoth is the day when the Sun is in the sign of Aries, Leo, or Sagittarius, the Moon is waning, and Mars and Saturn are in the conjunction.

The Flutes of Madness

...the ancient legends of Ultimate Chaos, at whose centre sprawls the blind idiot god Azathoth, Lord of All Things, encircled by his flopping horde of mindless and amorphous dancers, and lulled by the thin monotonous piping of a demoniac flute held in nameless paws"

H. P. Lovecraft, *The Hunter of the Dark*

The information about the „piping of the demoniac flute“, which appears almost every time when Azathoth is mentioned, can be found in Donald Tyson's book. He tells a legend explaining why the sound of the flute is so irritating and abhorrent to human ears. The reason is that the flute is cracked. When Azathoth blew the first great note that began the outpouring of the words (according to this legend he is the inventor of piping), the force of the sound was so powerful that even the flute could not endure it, and it cracked. Since that time all that Azathoth creates with the sound of the flute is imperfect and contains the element of chaos within. The author gives further explanation of the story: the material things cannot be perfect and whole. Only the pure energy, the amorphous and the invisible, might be considered perfect, which is symbolically represented by the breath flowing with the sound of the flute.

But following this point of view, we might claim that all that exists in the objective and the subjective world is imperfect, and only the void and its „order“ are flawless. This is seen on the example of Azathoth's form – a cloud of gas, which although almost amorphous and invisible, is not the pure energy – which represents the imperfection of the creator himself.

Having in mind all the above theories we might here refer to another god whose flute was a significant symbol, that is: Pan. Even though this comparison seems unsubstantiated, there are a few similarities. Pan can be associated with Azathoth e.g. because of the name. In Greek „Pan“ means „all“, and Azathoth is called „Lord of All Things“. Pan unites all elements in his half-human / half-animal nature. His upper, human, part refers to the upper world – the realm of spirit and the sublime aspirations (the highest chakra – Sahasrara, and the spiritual plane). The lower part of the body, because of its animal symbolism, refers to the lower world – the domain of impulses, urges and instincts (the lowest chakra – Muladhara). His horns symbolize the Kundalini force and the ability to transform and unite the above and the below on the path of spiritual progress. Pan is the demonic deity embracing all aspects of existence – both light and dark. Like Azathoth, he is the metaphor of pure energy existing outside all predictions and rationality, independent from all rules and laws. His piping represents the role of music in the cosmic

harmony – it is the force which tames the most savage aspects of nature. In this case we might say that the sound of Azathoth's flute represents not only the principle of harmony and balance, but also what exists outside of it, the dark and chaotic vibrations of the Universe B. But also Pan is the one who guides his followers through the gates of the realm of darkness, chaos and night. It is the Night of Pan that can symbolize the light of NOX. It is the sphere of primordial chaos, Prima Materia which existed before the process of creation. The sphere of all possibilities and all things. The one which leads further. This is what the flute of Azathoth symbolizes – the chaotic and dynamic, even though imperfect, sound is the vibration which guides our consciousness beyond the frames of the illusive world, beyond limitations, the false stability, and light.

The meaning of Azathoth's flute can be also interpreted in a completely different way. Again we must turn attention to the term „nuclear chaos“. As we have previously noticed, the nature of the „Lord of All Things“ embraces radioactive vibrations which bring chaos wherever they reach. Therefore we can claim that the sound of the flute is a subtle wave which reaches the dreams and the minds of sensitive humans, just like it was in the case of Lovecraft himself. This also leads to a conclusion that the music of the flute announces the forthcoming return of the Great Old Ones, who communicate with their earthly cults by this means. This would prove the initiatory nature of Azathoth himself – his attempts to influence the evolution of humanity by showing them a path beyond all limitations and barriers, that is: the path to self-deification.

The flute piping can be also interpreted in a more practical sense – as one of the ways to achieve a magical trance. As it is widely known, some ecstatic techniques of dancing, sacral sex, overbreathing, drumming, and others which lead to sensory overcharging, might induce the trance state in human mind. A similar technique is described in the Polish edition of the Necronomicon Rite of Transformation (based on P. Carroll's „Conjuration of Azathoth“), the aim of which is to unite consciousness with the Primal Scream from the Void, the amorphous shape of Azathoth: „Start shouting. Let its force flow from the stomach and then possess your whole body. Feel how it tears apart your body and mind. Let it continue until it becomes the whole of your being. Then feel how the place from which it came turns into a whirl of blackness. You will free yourself from your personality. Your mind will be possessed by thoughts alien to your perception, and your consciousness will be dispersed in the cosmic abyss of infinity“.

The Wisdom of Insane Mind

Insanity is the highest form of wisdom. It does not know the boundaries of reason and is not limited to false ideas of right and wrong, good and evil. It is there like a free spirit of the deepest knowledge.

The gospel of insanity 2:1 Daemon Deshemal

The traditional quality associated with all rulers and kings is wisdom. But what kind of wisdom can we expect from a creature which is almost always described with such terms as „blind“ or „idiot“? The answer to this question may appear surprising and useful to an open-minded individual.

Once again we will start our interpretation from the meaning of Azathoth's name, this time referring to the etymology. One of the theories about this name is given by Parker Ryan who claims that it derives from the words „Asa“ and „Thoth“. Both words stem from ancient Egyptian language. „Asa“ means „source“ (the similar name was attributed to one of the gods related to the beginning of all time), while „Thoth“ was the god of wisdom. Thus, when we put these words together, the meaning of Asa Thoth is „the source of wisdom“.

But this does not answer the question what kind of wisdom this is and what it can bring to a researcher. However, there is one more ruler called „blind“ in certain contexts, namely Samael, the lord of hell. In the apocrypha of John, found in the library of Nag Hammadi, Samael is the third name of the evil demiurge, the other names of whom are: Yaltabaoth and Saklas. In this context Samael means „the blind god“, representing the motif of blindness popular among the gnostics. He was born from the mistake of Sophia who wanted to have her own offspring without the Spirit. Also this interpretation does not answer our question, though tempts us to take a closer look at the third qlipha on the Tree of Night, the sphere called Samael. It is connected with questioning the God's creation and confronting doubts and hesitations. But how and where should we seek answers to this intriguing issue?

The solution is just within the reach. The wisdom is the pure insanity, the result of which is the absolute freedom, true laughter, energy, courage, and the ability to look behind the veil of illusion which covers true reality. How is it possible? Let us think for a while what the nature of insanity is. In the deepest positive meaning it is the ability to move outside the conventional and imposed by society outlook. In this case I do not mean any mental disorders, or maniacal and psychopathic behaviour, though sometimes the border between these kinds of insanity seems quite thin. When we start to question the surrounding reality and when we begin the long journey on the antinomian path,

we cannot make anyone else responsible for our actions, find excuses for our weaknesses, or expect our problems to be solved by any deity or spirits. All of us are continuously programmed to perform certain roles in society, to fulfill certain patterns of behaviour, or even to think in a controlled way. This leads to stagnation and limitations of individuality, and eliminates alternative possibilities of individual development, apart from the ones established by the mass culture. Therefore one of the basic skills of a left hand path adept is to break the socially imposed conventions and boundaries, and to re-program oneself, or in other terms – to re-create oneself according to one's Will. It is possible only when we manage to question the surrounding reality. All evolution and progress were most often developed in this way – to create something new one must leave the old behind. The wisdom of insanity allows us to step beyond the common boundaries and limitations, and also beyond the normal states of consciousness. It moves our consciousness to where it was inaccessible to us, and allows for an individual transgression.

Not without a reason we often speak about the creative chaos or a brain storm. We often realize that the look at an issue from another perspective brings sometimes the best results. Have you noticed how often your best ideas come from a sudden and weird inspiration which seems to derive from nowhere and exists before the feelings are put into words? Do you realize how often you follow some supposedly important goal which after some time appears only an illusive creation?

The sound of Azathoth's flute is the most perfect reflection of his divine madness. It represents the breaking of all chains and focusing on pure essence. Gods in almost all mythologies exist outside all laws, limitations, or morality – for them everything is possible – and this is the most important ability which they can teach their adepts. Azathoth is the metaphoric black hole in the centre of the universe which precedes all manifestation. It is the first creative and irrational impulse which crosses all barriers and comes from the void. This is the divine spark of insanity in man, the one which creates all progress. It is the contact with the pure energy instead of experiencing its illusive emanations. And finally – the overcoming of trance of „the Cosmic Joke“ – the existence has no predestined meaning, unless we chose to accept it. Madness in the centre of the universe is the irrationality, brought to its limits, which provides a reward in the form of absolute freedom.

Invocation of Insanity

This working should not be attempted by a beginner. It is an invocation of a principle of chaos and madness into the consciousness, in order to transgress beyond the limitations of reason and experience the totality of the irrational. During this working the ego and the rational part of the mind will be left behind, and you will face chaos hidden in the depths of unconsciousness. This may assume a form of visions, hallucinations and dreams, which will lead you to the brink of insanity. It is important to keep awareness of being in a magical state and not to lose yourself in the experience, as this may result in obsessions, self-delusion and psychic disorders. Observe the events with an open mind and a conscious perception. This might be challenged, depending on how strong the experience would become. Yet, you must not lose control over the working.

Weaken the boundaries of reason

The operation should last at least a few days (4-5 are recommended) and during this time you should be alone, separated from any interactions with the surrounding: other people, phone calls, the internet, tv, radio, etc. If possible, conduct the working in a desolate place, in the mountains, forest, or a wilderness. Food provides a grounding energy, so keep a very light diet or consider fasting during the operation. Do not use any substances altering consciousness (drugs, alcohol, medications). The experience should be generated and controlled by your mind itself.

On the first day, burn heavy incense and invoke the Lord of Insanity:

la Azathoth! la Azagthoth! la Asa Thoth!

**Sultan of demons! Blind god of space! Chaos in the centre of Infinity!
Formless master of confusion! Nuclear Chaos!
I invoke you!**

Enter my consciousness!

And let my mind merge with the amorphous chaos which is your essence!

la Azathoth! la Azagthoth! la Asa Thoth!

**Come with your demonic flutes and maddening piping!
I seek to become one of your mindless dancers
So as to experience the mad music of the spheres.**

**Let me taste the wisdom of Insanity
And reach the source of madness in my mind!
I desire to become one with the centre of all things!
With the Primordial Chaos!**

la Azathoth! la Azagthoth! la Asa Thoth!

**Azathoth! Open for me the gate to Infinity,
To the realms beyond all limitations and boundaries!
Annihilate the barriers of reason,
and let me float in the ecstasy of irrationality!**

la Azathoth! la Azagthoth! la Asa Thoth!

Meditate now on the nature of insanity and open your mind for all visions and experiences that may come in the next few days.

Push yourself to the limits

In order to enter a state of magical trance and release your imagination from the prison of reason, you have to exhaust your organism and lose awareness of your physical body. It depends solely on you which technique you will choose: lack of sleep, bloodletting, or through effort-demanding activities such as dancing, running, sex, and others. Fasting and lack of food enhances the results. You can also lead yourself into a trance by self-hypnosis, e.g. while listening to slow, repeating, monotonous sounds (for instance drumming). Explore how your perception changes under the influence of these practices. After around 3-4 hours (it very much depends on your fitness and techniques used) you should have lost awareness of the objective reality and start receiving impulses from subtle planes and inter-dimensions.

Explore the irrational

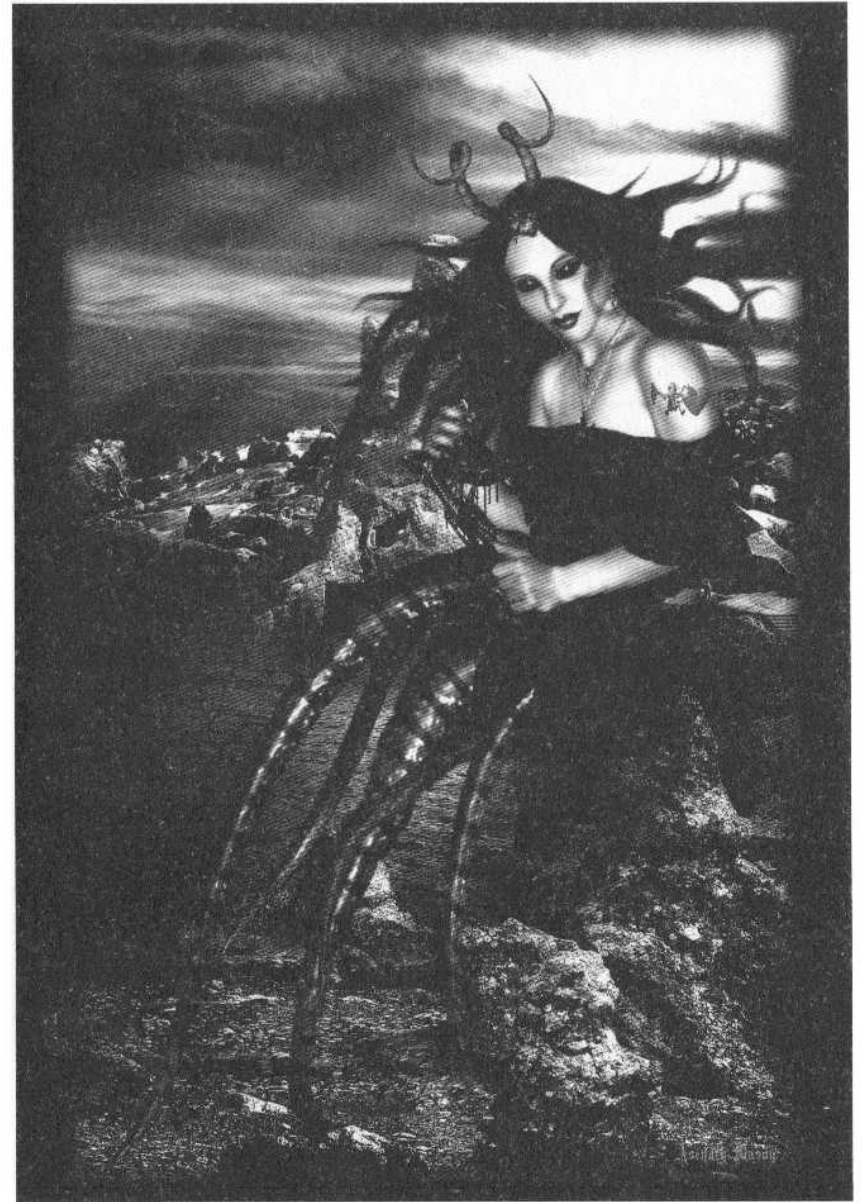
During the whole operation explore each thought, concept, feeling, or vision that would come to your mind. Analyze its name, attributes, associations, and try to reverse them and experience the opposite. Switch your consciousness to the „Left Side“, the irrational. When you walk, imagine that you are doing it backwards. When you sit, envision yourself in a reversed position, with head downwards. Write your name and learn it backwards, with each letter separate, and meditate on its meaninglessness until you lose the sense of identity. You can also play music or read books backwards, so as to experience the confusion and disintegration of reason-based thinking.

Travel to the Centre of Confusion

Each day spend at least 3-5 hours sitting in a complete darkness and chanting the name „Azathoth“ as mantra. Visualise the vortex of black whirling smoke entering the room and feel how it lifts you up and how you float to the centre of Infinity. There, on a throne, sits the blind daemon sultan, surrounded by insane dancers, among the maddening beating of drums and the whine of flutes. Unite your consciousness with this cosmic music and let your mind travel freely between dimensions, galaxies and stars. Open yourself to visions floating towards you and remain in this hallucinatory trance as long as you feel such a need.

Return to reality

During the working you will probably lose the sense of time, so end the operation when you feel it should be finished. Ground yourself by performing mundane activities, which you abandoned for the last few days: cleaning, washing up, etc. Stop fasting and get a good long sleep. When you feel refreshed, perform banishing and take a shower. It might be difficult to switch to normal mundane reality, but after a while you will adapt yourself again. Spend the next few days on analyzing everything that happened during the operation, and write down your conclusions about the nature and wisdom of insanity.



Dagon – Lord of Watery Depths

Historical sources

Dagon as a deity appears in many ancient sources. He is often identified with a West Semitic god of grains, Dagan, and his earliest representations were found in a region of the Upper Euphrates, from ca. 3000 BC. The main cult centre of Dagan was the kingdom of Mari located west the Mediterranean Sea. The Amorites regarded Dagan as one of major deities. He had many priests there. It was believed that he speaks to his priest through dreams and thus reveals his advice and orders concerning the religious and state affairs. His cult also included ecstatic oracles where priests called „mahhûm“ contacted the god through dreams and visions. Dagan’s consort was the Amorite goddess Belet-ekallim, „Lady of the Palace“. The popularity of Dagan’s cult in Mari is proved by the titles taken by the Amorite kings and nobles: „Izi-Dagan“ (The Servant of Dagan), „Migir-(ilu) Dagan“ (The Favourite of Dagan), „Ili-(ilu) Dagan“ (My god is Dagan), or „Kakki-(ilu) Dagan“ (My weapon is Dagan).

But the cult of Dagan was spread much farther than Mari. We can find its traces in the whole Syria, Palestine, and among the Canaanites who introduced it to Macedonia. The Sumerians believed his consort to be the goddess Shalash, and some Mesopotamian texts prove that he was sometimes identified with Enlil – lord of humans, earth, agriculture and fertility, and also he was the god who endowed humanity with a gift of civilization. In a similar way the Mesopotamian people worshipped Dagan: he was a powerful chthonic deity, lord of the earth and the underworld, where he presided over the dead. It was him who gave orders concerning sacrifices for those who departed the world of the living. He was also the judge of the souls who set for their last journey to the land of the dead.

Thus, we can see that apart from frequent associations with water, Dagon was also often regarded an earth deity. Philo from Byblos (42-117 C.E) writes in his „Phoenician History“ that „Dagon“ means „grain“, and the god himself is one of the four children of Ouranos (Heaven) and Gaia (Earth). At Ugarit Dagan was considered the father of Baal, god of nature who made the earth fertile, and also the god of rain, storms and lightnings. Dagan was a very popular deity, often one of the leading gods in the local pantheon:

„At Ebla (Tell Mardikh, 55 km south-west of Aleppo on the edge of the Syrian Desert), the royal archives have revealed that Dagon was the head of the pantheon of some 500 deities. HE is referred to as Bedingir-dingir: 'Lord of the Gods' and Bekalam: 'Lord of the Land', and along with his consort – identified simply as Belatu: 'Lady' – he ruled over the temple complex called ē-mul: 'House of the Star'. One entire quarter of Ebla and one of its gates bore his name, and the first month of the year was dedicated to him. There are references to Dagon as being: 'Lord of Bulanu', 'Lord of Tuttul', „Lord of Irim', 'Lord of Ma-Ne', 'Lord of Zarad', 'Lord of Uguash', 'Lord of Siwad' and 'Lord of Sipishu'. Also, Dagon is called ti-lu ma-tim: 'The Dew of the Land' and as Be ka-na-na, he may already have been known as 'Lodr of Canaan'. One tablet from Ebla mentions the preparation of silver for a white statue of Dagon, but the statue itself has not been found”

Fra. Sadashtor 645', *Dagon Rising. The Litany of Dagon.*

One of the most known temples of Dagon was in Teqa, the major centre of his cult. The temple was called „ekisiga”, which meant „House of Sacrifices” (for the dead). Dagon appears also in the Bible (The Old Testament) as the main god of the Philistines. His temples were located in Ashdod, in Ghaza, and many other towns of the southern Palestine. The Old Testament (The Book of Samuel) tells a legend about the superiority of Yahweh over Dagon: the Philistines took the Ark of God from Eben-Haezer and placed it in Ashdod. There they put it in the temple of Dagon. The following day, when people came to the temple, everyone saw the statue of Dagon lying on the ground before the ark. They put it up again, but the next day the situation was the same: they found the statue of Dagon lying face down to the ground, the head and hands were cut off lying on the threshold. Thus Yahweh was thought to overcome the weak god of the Philistines.

Nevertheless, Dagon was associated not only with the earth – in myths he appears most often as a water deity. It could be due to the similarity of his name with the Hebrew word „dag” (fish) – that is why he was presented as a god with a fish tail. Such images we can see on coins from north Phoenician town of Arados. This image of half a fish was the reason why Dagon came to be identified with the Mesopotamian god Oannes. This figure is described in writings of a late Babylonian priest named Berossus. Oannes was the god who brought culture and knowledge to earth, taught humans masonry, crafts, and other domains of civilization. According to Berossus' story, the Babylonian civilization was created by a race of amphibious beings under the leadership of Oannes. He mentions a half-fish half-man from the Erythrean

Sea named Odacon, which is another name of Oannes. Similar beliefs are encountered among the Dogon tribe at Mali. They worshipped water-beings resembling fish, or half-fish half-man. They called these beings Nommo and gave them a title of „Lords of Waters”, „Teachers”, or „Supervisors”. The Dogon believed that they resided in water, and to live, they had to spend some time in water and some time on earth. According to these beliefs, these beings came to earth from a distant star – perhaps Sirius. Berossus described them in the following way:

„That under the fish's head he had another head, with feet also below, similar to those of a man, subjoined to the fish's tail. His voice too, and language was articulate and human. And a representation of him is preserved even to this day.. And when the sun had set, this Being Oannes, retired again into the sea, and passed the night in the deep; for he was amphibious.”

Robert Temple: *The Sirius Mystery.*

Berossus also attributes to them a title „Annedoti” (disgusting), and describes them like half-demons, not gods. The name „Odacon” itself may originate from the Sumerian „Utukku”, the term applied to both good and evil demons, represented with fish-like attributes and vessels of water.

In this sense, Dagon and Oannes may also be identified with the Babylonian Ea or Sumerian Enki. The name „Ea” was interpreted as „House of Water”, and his kingdom was located in the underground ocean of sweet waters, Apsu – the domain of fate and destiny. Ea was presented as half-goat, half-fish (the upper part of the body was that of a goat, the lower of a fish). At the same time, however, he was the god of the earth, and his title was Nidimud (begetter). This aspect is yet more evident in the case of Sumerian Enki – the lord of ocean of sweet waters and the master of the earth. In the myths Enki appears as the creator of humans and plants, and his name means „Lord of the earth” or „Lord of the Pit”, which has much in common with titles applied to Dagon.

H.P. Lovecraft and Necronomicon

88 Then suddenly I saw it. With only a slight churning to mark its rise to the surface, the thing slid into view above the dark waters. Vast, Polyphemus-like, and loathsome, it darted like a stupendous monster of nightmares to the monolith, about which it flung its gigantic scaly arms, the while it bowed its hideous head and gave vent to certain measured sounds"

H.P. Lovecraft *Dagon*

In the stories of Howard Philip Lovecraft Dagon appears twice: as a fish-god in the story *Dagon* and as the father and leader of the Deep Ones. These beings lived on the earth before mankind appeared. They resemble humanoid fish, i.e.: creatures of a human shape but with characteristic fish features. Their appearance is described in detail in Lovecraft's story *Shadow over Innsmouth*, where citizens of a small seaside town are presented as an offspring of relationships between humans and the Deep Ones. They have characteristic fish eyes and the body covered with scales, and also a specific smell of a fish. They regard Dagon as the one who gave rise to the Deep Ones – the ancient race endowed with an enormous intelligence, who built cities under the waters of seas and oceans. In the town there is even a cult devoted to Dagon, a sect named Esoteric Order of Dagon, who worship „Father Dagon“ and „Mother Hydra“ – the major deities of this ancient cult. Children from relationships with the Deep Ones, who live in Innsmouth, do not die but when they are ready, join their families living in the underwater city of Y'ha-nthlei, where they lose their human weaknesses and become as their ancestors: strong, intelligent and immortal. The worshippers of Dagon believe that some day he will rise and the race of his children will rule upon the earth.

In this sense Dagon resembles Cthulhu, a deity lying dormant in the sunken city of R'lyeh. There is a prophecy that when the stars are right, he will rise and again will rule the earth, and together with him other Great Old Ones will return: Azathoth, Shub-Niggurath, Hastur, Nyarlathotep, or Yog-Sothoth. Sometimes Cthulhu is identified with Dagon, but there are also myths, according to which Dagon and the Deep Ones are the servants of Cthulhu. This is the claim of August Derleth, one of Lovecraft's followers. Dagon is also thought to be a prototype of Cthulhu. In *Necronomicon* both Cthulhu and Dagon are regarded as gods lying sleeping in underwater cities. But thanks to their cults they will be awoken to life. Then the sunken cities will emerge out of the oceans and the ancient deities will rise together

with their worshippers. The gates of forgotten cities will be open, and those who sleep, will be finally awoken.

89 „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 the earth would flame with a holocaust of ecstasy and freedom.“

H.P. Lovecraft: *The Call of Cthulhu*.

In the Cthulhu Mythos stories also a book about Dagon and water entities is mentioned. It is called *Cthaat Aquadingen* and supposedly is one of the most rare grimoires of *Necronomicon* kind. It contains a collection of spells and rituals for calling the water elementals and describes the cult of father Dagon and mother Hydra. The book also gives a description of underwater cities near Ponape, Innsmouth, the Alaska shores, in the Northern Sea, in the Indian Ocean, and other watery areas. Among them the most famous is Y'ha-nthlei, the residence of Dagon and his children – the Deep Ones. Brian Lumley in his Cthulhu Mythos books (the *Titus Crow* cycle) claims that the term „Deep Ones“ refers to all fish-like races who worship Dagon and await his return. The best example of this cult is Innsmouth, where human cultists entered marriages with the Deep Ones and their monstrous fish-like offspring settled a cult devoted to Dagon. They brought their wealth from the depths and Innsmouth became rich and everyone had enough gold to buy whatever they wanted. The worshippers of Dagon founded secret churches where they performed ceremonies devoted to their deity.

Also Donald Tyson in his *Necronomicon – the Wanderings of Alhazred* writes about a special fancy of the Deep Ones for human partners, especially women. In return of their favours they adorn the brides with rich jewellery and precious stones and metals. Tyson identifies Dagon with Kraken or Leviathan, which is not, however, correct, as these sea monsters possess different qualities and characteristics. Also his description of Dagon's appearance is unlike Lovecraft's. According to Tyson, he is covered with great silver scales and has a human hands but webbed between long fingers. It is the same with his legs. His head is similar to a dolphin's and joined to the body without a neck. He has only one eye, devoid of a lid, so it never shuts. Other descriptions of Dagon which we encounter in Cthulhu Mythos stories depict him as a giant octopus-like creature, resembling Cthulhu, but without wings as it is only a water dweller. He has giant black tentacles with which he grabs his enemies and sacrificed creatures.

In Tyson's book the cults of Dagon worship a sacred black pillar, which is supposedly the source of his power. In other Cthulhu Mythos stories the Deep Ones are given not so much attention as other cults. Yet they are entities endowed with interesting talents. One of their special abilities is the art of shapeshifting – they can assume any shape they want to and thus, they can hide their true appearance before the eyes of enemies. This is suggested in the story *The Shattered Room* by August Derleth and H.P. Lovecraft, where the offspring of a woman with the Deep One is shut for many years, and finally escapes assuming a shape of a small frog or a toad.

The Magical Profile

Dagon is ascribed to the element of water. His direction is west, and the number is 777. He is, in a way, a counterpart of Shub-Niggurath in his aspect of the father of water creatures: the Deep Ones. Shub-Niggurath (the goat with a thousand young) performs a similar function in relation to the element of earth. Thus we have another similarity with Cthulhu – lord of the watery abyss who communicates with his cultists through dreams and visions. R'lyeh is thought to be sunken somewhere in the South Pacific – and the elemental attribution of directions and elements for Cthulhu is also west and water. At least this is the most popular attribution (the other attributions according to *Necronomicon* are: east: air / Hastur, south: fire / Yog-Sothoth, and earth: north / Shub-Niggurath). As sunken deities, Dagon and Cthulhu represent the depths of the unconscious, out of which the primeval and forgotten instincts sometimes emerge out to the light of consciousness. The Cthulhu Mythos and *Necronomicon* describe this phenomenon as „the call of Cthulhu“, a message sent by the sleeping god to humans through the Deep Ones, under the leadership of Dagon. This message is usually revealed as nightmares showing scenes of what we consider disgusting, horrible, immoral, or terrifying. Therefore the instincts represented by the Ancient Ones are repressed and forced out of the consciousness by the social standards. Hence, the Ancient Ones are called as „dead but dreaming“ – as these impulses have never vanished, the only thing that disappeared are the names, the energies still remain in our psyche. They lie dormant at deep levels of human consciousness, waiting for their „awakening“. In R'lyeh dead Cthulhu lies dreaming and waiting for his return, when the sunken city will rise out of the waters once again.

In the Tarot Dagon is associated with the 18th Atu: the Moon, related to the letter Qoph and the zodiacal sign of Pisces. It symbolizes immersing oneself in the sea of consciousness and the confrontation with the sea monsters, which leads to rebirth. Upon standing at the shores of the Ocean, surrounded

by poisonous plants and monsters coming out of the waters, we realize that this is nothing else but the womb of the universe that gave birth to everything, including us. Immersing oneself in the Ocean is an act of rejuvenation. The primeval sea monsters belong both to the water and to the earth – they are the bridge between the unconscious (represented by the Ocean) and earthly, mundane consciousness. In the waters we are reborn as new, perfect beings.

Another Tarot Atu that can be associated with Dagon is the Hermit (IX). The name DGVN in Hebrew has a numerical value of 63, and $6 + 3 = 9$ (the ninth Atu). This card is related to the letter Yod, the sign of Virgo, and the influence of Mercury.

Dagon himself may be identified with Anubis, „the guardian of the twilight, the god who stands at the threshold“. He is the guide of the souls in Amenta, and the one who opens ways. Anubis is an aspect of Mercury, which is the key to draw the magical profile of Dagon. Mercury as a psychopomp represents the alchemical immersing in Darkness to find the Light of illumination and to be reborn again. Crowley, in turn, ascribes Dagon to some aspects of the Atu 0: The Fool and XIII: Death. These are, however, only vague speculations.

Nevertheless, Dagon, just as other Ancient Ones, represents these energies that lie dormant deep in dark abysses of human consciousness. The waters of Dagon are the symbol of the gate, through which we can access cosmic spaces where the ancient deities lie dead but dreaming – both in macro and microcosmic sense.

The Invocation of Dagon

Stage 1: Preparation phase

This stage of the ritual should last three days. On the day when you decide to perform the working, start preparing the temple for the ritual. Decorate your altar with objects connected with the sea: shells, stones, sea water in the chalice, a blue piece of cloth, etc. The altar should be oriented to the west so that while facing the altar, you also face this cardinal direction. Prepare a mirror, large enough for you to gaze into it and use it as a gate through which you will communicate with the invoked deity. Another item needed for the working is the Tarot card: 18th Atu: The Moon. The deck is your individual choice. I suggest you use the card from the deck you work with most often, and with which you have a good energetic contact. Place the mirror in a vertical position and place the card in such a way so that it could be reflected in the mirror. You should clearly see the card's reflection while gazing into the mirror.

Preliminary working:

It is advisable to clean the room with a chosen banishing and to take a bath or shower before the meditation.

Light two black candles and place them on both sides of the mirror. It should be bright enough in the room to see the reflection of the card. If two candles are not enough, you can use more. Sit in a comfortable position and start gazing into the mirror. Make the sign of Kish and start chanting „ZAZAS ZAZAS NASATANADA ZAZAS“. Feel and see how the mirror becomes a gate through which the energies from the realm of Dagon are flowing towards you. Meditate on the card and its reflection and open your mind to impulses flowing through the gate. Whisper the name „DAGON“ and send the deity the mental „message“ inviting him into your temple and your consciousness.

This meditation should last about 30 minutes. Afterwards, do not perform any banishings in the room where you meditated during the whole preparation phase. Repeat this meditation three days in a row – without any banishings this time.

Stage 2: The Invocation

Light nine black candles and burn a suitable incense (e.g. lotus). On the altar place the tools which you usually employ during the rituals, and this sigil:



II

Begin to gaze into the symbol and try to feel its energies. Envision that the symbol becomes a gate through which your consciousness will be linked with Dagon. Start chanting: „Zazas Zazas Nasatanada Zazas“ while gazing into the symbol until you feel that the gate is open and energies are flowing smoothly through it. Then begin the ritual itself.

The Ritual

Make the Sign of Voor and start incantation:

**I call forth Dagon, the ancient Lord of Waters from his residence in
Y-ha-nthlei, to experience the nature of his Power...
MAY THE RITUAL BEGIN!**

**I invoke the monster of the Sea!
The father of the Deep Ones who endows his worshippers
with wealth and longevity!
Lord of dark waters, dwelling in his underwater city of wonders!**

94

You, who stirs the waters and reveals the ancient mysteries
of the oceanic depths, Let me emerge in the source of
force and dark wisdom,
the salty waters of your domain!
I seek the forgotten knowledge of Y'ha-nthlei!
Reveal to me secrets of power and give me the treasures of wisdom!
Transform me into your child and grant me the power
over the ocean of the unconscious!
I wish to be reborn in the realm of you and Mother Hydra!

Hear me as I call your name:

Dagon! Dagon! Be-dingir-dingir! Bekalam! Ti-lu ma-tim! Be ka-na-na!
Oannes! Odacon! Lord of Bulanu, Lord of Tuttul, Lord of Irim, Lord of
Ma-Ne, Lord of Zarad, Lord of Uguash, Lord of Siwad, Lord of Sipishu!
COME FORTH!

Envision now that you cut your hand and your blood flows into the
chalice with salt seawater as an offering.

Our father Dagon!
Awaken and rise
Let your kingdom on earth flourish like it was in the old times!
Lord of Y'ha-nthlei!
Master of primeval instincts, unconscious impulses,
dark shadows of our subconscious!
Come forth at my calling!

Ia Dagon! (3 x)

I become now a sea creature, the manifestation of the Black Sea,
silent and overwhelming!
Dagon! Enflame me in your essence!

Meditation

Now sit in a comfortable position. Start breathing slowly and when
you feel relaxed, begin visualisation. Envision yourself floating over
the dark sea at night. You are carried by a cloud of thick energy. You
drift towards a monolith rising out of the water and shining in the
moonlight. The monolith is shaped as a huge, octopus-like creature

with human hands stretched out and joined as if awaiting a gift or a
sacrifice.

95

Envision that you have the chalice from your altar – filled with salt
water and your blood. Pour the liquid onto the hands of the statue and
dive into the water. Follow the trace that is left by the blood in the
water – it leads down, towards the bottom of the sea.

You approach a cave leading to some underwater tunnel, and then – to
a great underwater hall. It is carved out in the stone, huge, and devoid
of water. There is a strange green light here, the source of which is
unknown. There is only a watery pool in the centre of the hall, as if a
deep well reaching to the utmost depths of the ocean.

While gazing into the well, you can see that the water becomes red,
as if the sacrificial blood poured onto the hands of the statue found
its way here, into this mysterious cavern. Shout mentally the name
„Dagon“ and watch the well.

Suddenly tentacles emerge from the well and grasp you. You are pulled
under the water, into the well. You feel dizzy, but after a while this
feeling disappears. You are now one of the sea creatures: with gills,
webbed fingers and toes. You breath, see and move smoothly in the
water. Explore this feeling and your powers awakened in the commun-
ion with Dagon. Open your senses to his sight and his voice. Let him
guide you through the waters of your subconscious.

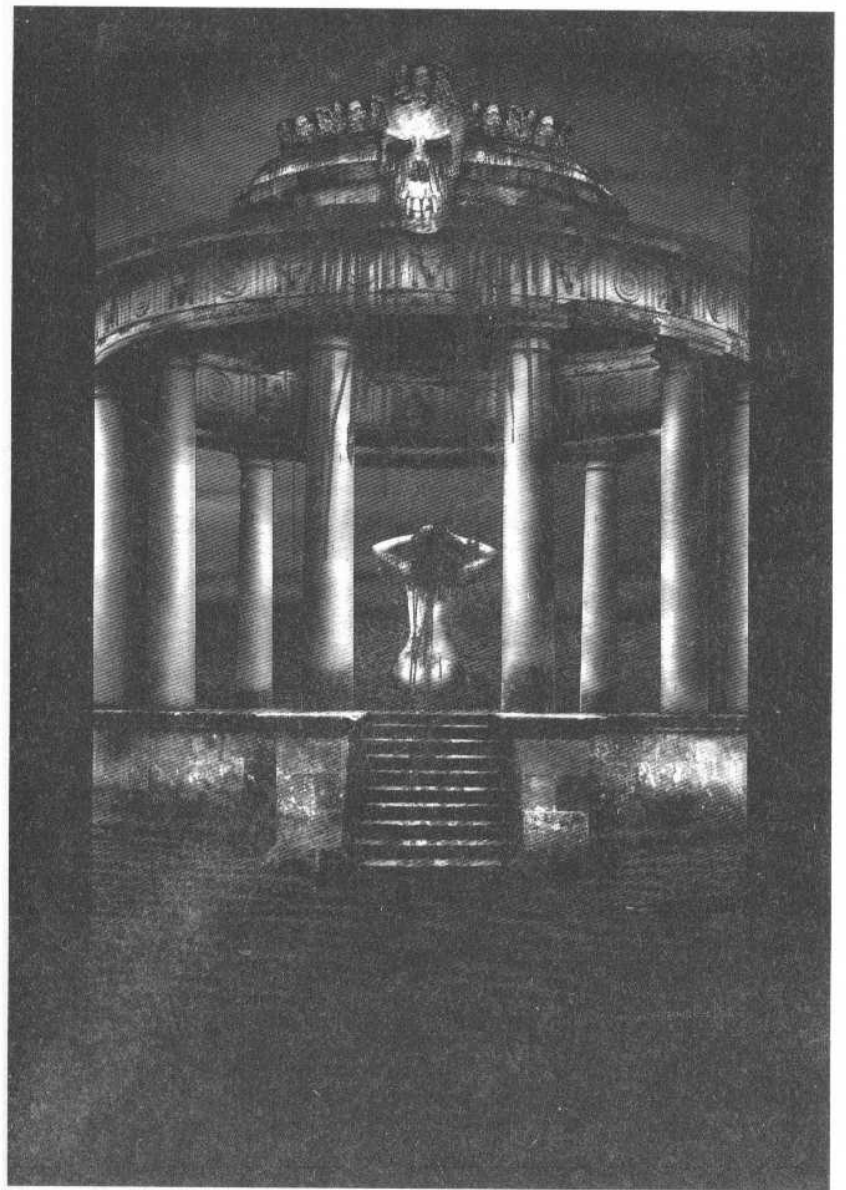
When you feel it is time to end the meditation, leave the waters and return
to your temple and physical senses.

Stage 3 - Closing

After the meditation clean up the ritual objects and destroy the sym-
bol which was used during the ritual. Perform a careful banishing and
take a shower. You may wish to continue the working in dreams, as
Dagon manifests also through the dreaming images and visions. If
you choose to do so - fall asleep during the meditation and perform the
cleaning the following morning.



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Necromancy in the Cthulhu Mythos

„My heart is made a necromancer's glass,
Where homeless forms and exile phantoms teem,
Where faces of forgotten sorrows gleam
And dead despairs archaic peer and pass.“

Clark Ashton Smith: *Necromancy*

An *Encyclopaedia of Occultism* by Lewis Spence gives the following definition of „necromancy“: divination by means of the spirits of the dead, from the Greek word „nekos“, dead; and „manteria“, divination. Necromantic practices came, however, to embrace a much wider spectrum of techniques than solely divination. It is the evocation and communion with the dead, submergence in the dark vaults and crypts, where the dead corpses lie and where one can find hidden passages to the dark realms of the Underworld. Spirits of the dead reside in between the waking and the dreaming dimensions and can be viewed as messengers of the Other Side.

The nature of necromancy in the Mythos

Necromancers presented in Cthulhu Mythos stories are powerful magicians who solved the great mystery of life and death and gained control over all phenomena that are related to dying and decay. This is explicit in the stories by Clark Ashton Smith. In *The Empire of The Necromancers* we encounter two extremely powerful magicians, Sodosma and Mmatmuor, who raised the whole kingdom of the dead to serve them. A similar picture is presented in *Necromancy in Naat* where the main protagonist, young prince Yadar, sets on a journey in search of his abducted betrothed. His ship, however, never reaches its destination and crashes in the waters of what is called „the Black River“, near the Isle of Naat, the land of necromancers. The mysterious island is inhabited only by necromancers and the dead who are raised up and controlled by their sorcery. Also the catastrophe of the ship was caused by three necromancers who seemed to control the weather and the sea waters by means of their spells. Their chanting led the ship to crash at the shores of the Island of Naat. Clark Ashton Smith presents the ritual of raising the dead in the following way:

„Then, in the ashy sand by the wayside, they drew a threefold circle;
and standing together at its center, they performed the abominable

rites that compel the dead to arise from tranquil nothingness and obey henceforward, in all things, the dark will of the necromancer. Afterward they sprinkled a pinch of magic powder on the nostril-holes of the man and the horse; and the white bones, creaking mournfully, rose up from where they had lain and stood in readiness to serve their masters."

As the author explains, the resurrected corpses suffer a miserable fate: they cannot recall their former existence, and their present state is empty and shadow-like. They have no emotions, passions, desires, sense of joy or happiness. Their only feeling is „the black languor of their awakening from Lethe, and a gray, ceaseless longing to return to that interrupted slumber." They also have no free will and are completely dependent on those who raised them from the dead.

But sometimes the corpses awakened from the deadly sleep are still driven by emotions, as H.P. Lovecraft's story *In the Vault* shows. The story presents a man who was awakened from death by hatred and desire for vengeance. He manages to imprison in his crypt the dishonest undertaker who cut his legs down from ankles because he was too tall to fit the coffin. In revenge the dead man severely injures the undertaker.

In Cthulhu Mythos the dead are raised not only by a magical spell. Lovecraft's story *Reanimator* presents a method of resurrecting people by means of a chemical substance. The protagonist, Herbert West, is not a magician but a scientist, working on a medicine that would bring the dead back to life, „reanimate" them. The results that he achieves are, however, not very far from the effects of the necromantic practices, as well as the nature of his work. Together with his assistant he hunts for fresh corpses, digs dead people out of their graves, and does not hesitate to kill a person in order to have a material for his experiments. The „reanimated" people turn out to be bloodthirsty monsters, devoid of any intellect or reason, and unwilling to obey anyone.

A skillful necromancer also wins with one's own death. Although the physical body dies, the soul may escape the blackness and oblivion of death and possess the body of some other human. This situation is described by Lovecraft in the story *The Tomb*. One of the magicians from the Hyde family, famous for their blasphemous rites and black magic practices, is burnt alive during the fire that broke out in their house. His soul, however, enters bodies of other people and lives in them. Finally he takes full control of a young man who becomes fascinated with the Hydies' family tomb. He sleeps in the coffin and gradually starts to resemble the necromancer who possessed his mind. He acquires an archaic accent and recollects events from distant past. Finally, he recognizes his possession and longs to rest among the corpses of his ancestors.

A theme of men and women possessed by souls of powerful magicians is recurrent in Lovecraft's stories. We encounter this subject in *The Lurker at the Threshold*, written in collaboration with August Derleth, in which a black magician escapes death by entering the bodies of his descendants and slowly taking control over them. Richard Billington, the magician, is also the necromancer, which he proves by raising his faithful Indian servant who had been dead for over two centuries. A similar theme of possession returns in *The Thing on the Doorstep*, in which the powerful necromancer exchanges his soul with the soul of his young daughter at the moment of his death.

These practices, however, belong rather to the fictitious side of the Mythos and neither *Necronomicon* nor the related texts give any recipe for resurrecting someone from the dead. There are other, more suitable practices, if one wishes to experiment with necromancy.

The God of Necromancy

How to obtain a desired woman? Kill her and raise her back from the dead as an obedient zombie, deprived of free will. This solution is offered in the story *The Charnel God*. Abnon-Tha, a skillful necromancer, slays his beloved Arctela with a deadly spell and plans to raise her from the dead as his slave. But this is only a part of the story. Clark Ashton Smith presents us the god of death and necromancy: Mordiggian, the Charnel God. This Great Old One resides in the Dreamlands, in the town of Zul-Bha-Sair, where his temple is located. His cult dates back to years that are lost to man's memory in shadow deeper than the subterranean of his black temple. Everyone who dies in the town of Zul-Bha-Sair belongs to him. The dead are taken by his priests and laid on a vast table of stone to await his coming from the nether vault in which he dwells. Then he devours them, which is why he is called the eater of the dead. There are no tombs, graves, catacombs, funeral pyres, and other burial places in the town – all corpses are given to Mordiggian. Clark Ashton Smith describes him as „an impersonal force akin to the elements — a consuming and cleansing power, like fire." He appears as a colossal shadow, a bulk of darkness, black and opaque. „Its form was that of a worm-shapen column, huge as a dragon, its further coils still issuing from the gloom of the corridor; but it changed from moment to moment, swirling and spinning as if alive with the vortical energies of dark eons." His appearance fills the temple with a chill of utter death and void. He sometimes visits the waking world through numerous tunnels connecting all tombs and crypts on the earth. Also his priests are characteristic. No one has ever seen their faces as they wear skull-like masks of silver and dress in long violet robes. They also cover their hands. They live in the temple and leave it only to perform their funeral du-

ties. No one knows where they come from - many believe that they are both male and female and thus renew their numbers from generation to generation. Another rumour has it that they are not human beings at all, but an order of subterranean earth-entities, who never die, and who feed upon corpses like the god himself.

One might ask why to work with the god of death. Let us not forget that death is a part of life and is intertwined with life as two threads of the DNA code. One cannot exist without another: there is no death without life and vice versa. A death working can serve several purposes: one may attempt a death invocation as a rite of entropy and destruction or a curse cast on a chosen victim, or one may invoke the death godforms for the sake of knowledge and understanding of dying. In the second case, one invokes symbols and concepts associated with death in order to get at ease with dying and to transform the fear and anxiety that is usually related with it into the creative life force. Below I will present a working with Mordiggian aimed at gaining knowledge about death and its aspects.

Necromancy in practice

„Where in times past the Old Ones have stained the earth with Their curse, the dead shall know not the peace of the grave.“

Diverse versions of the *Necronomicon* and related texts based on the Cthulhu Mythos stories, present us with a wide variety of necromantic practices. Starting from simple techniques of scrying, through calling forth spirits of dead animals and humans, we come to more demanding practices like communication with the gods of death themselves. The Cthulhu Mythos mention a lot of undead creatures and spirits that cannot rest in their graves but wander upon the face of the earth. Such phantoms may be encountered - either intentionally, through magical practices, or accidentally, when they appear by themselves and by their own will. Among them the Mythos mention ghouls who dwell in the shadow-world of phantasm, serpent-like lamias, clawed harpies, vampiric creatures, ghosts and apparitions. Also the dead sorcerers do not always rest peacefully - those buried with their faces downwards and their hands spiked with iron, release their spirit through dark passageways to the world of the living. By their power and necromantic art, they shape the marrow of their backbones to form serpents or great lizards that feed upon noisome remains, and thus appear before the eyes of the living. A few of the most common necromantic practices are listed below.

Scrying

In *The R'lyeh Text* we come across a technique of observing the spirits of the dead through a special speculum - vessel in which their images are ensnared. To prepare it, one must have a vessel of crystal glass in the form of the alchemist's retort. The complicated process of preparation of the magical mirror must begin in the day and hour of the Moon and when the Sun is in the House of the Scorpio. With a powder made from diverse herbs and the sea water one has to fill the vessel and consecrate it with a special incantation. In this mirror the sorcerer will be able to see clearly apparition of the spirits and the souls of the dead. The magical speculum was supposedly invented by magician-priests of the Vale of Zurnos, a mysterious land somewhere in the Beyond.

Necromantic evocation

One can summon both spirits of dead animals and humans. Animal spirits may be evoked when one needs to learn something from them - the language, secrets, or skills. This is also the first step to learn shapeshifting into the animal form. The formula of evocation in both cases includes a special preparation. In case of animal spirits this is just eating of a special mixture prepared out of the lake water, ale, wine, oil, opium, honey, tobacco with butter, euphorbia, and the hair of a dog, a cat and a fox. In case of a human spirit, preparations are more demanding and complicated. First one has to create a shoggoth, a kind of a servitor, that would search the earth to find the grave and the real name of a person. If one wishes to evoke a dead sorcerer, the shoggoth is not enough - one has to evoke Durson (one of Yog-Sothoth's servant spirits) first, and ask the demon to reveal the real name of the dead magician. Then one has to obtain the ashes of the dead person and put them in a vessel that should be left out for a month. After this time, during recitation of several incantation, one is finally ready to speak to the desired spirit. The dead may reveal many secrets, especially if this is the spirit of a powerful sorcerer.

How to make use of a corpse

Don't bury the corpse! Even if the person is dead, you can still use the body for magical purposes - you can make an offering out of it and feed the entities from the Void. These forces, as *The R'lyeh Text* explains, have lost their flesh, but „their desire for the essence of matter remains and long unremembered lusts burn with ravenous ferocity“. Therefore, to feed them, one has to prepare the cadaver: recite an incantation to summon the Yoth fly that would enter the dead body and dwell there for one hundred and ninety days. From its decay shall rise the nine worms of Iscuxcar which shall gnaw

104 until only the essence remains. This essence can serve as an offering to dark entities. Out of the ashes of the cadaver one can also make the Powder of Desiccation, a magical substance which causes mummification when sprinkled on any corporeal being.

Donald Tyson in his *Necronomicon*:

„The Wanderings of Alhazred presents another method of making use of a corpse. According to him, one can learn all secrets and knowledge of a dead person by eating flesh from the corpse. When eating of a wizard, one can even acquire his magical powers. An example of such a powerful wizard is Nectanebus, the last king of pure Egyptian blood, who lies in his tomb near Memphis. Many sorcerers travelled to the tomb to eat a piece of his corpse and learn his ancient wisdom, power and memories. Thus, only a few pieces of flesh have been left now: two fingers, the nose, ears, and also no one had ever dared to touch the stone disk that covers the groin of the wizard.“

Summoning of a dead deity

A magician can also summon a dead god. This ritual has to be performed in a secret place, without windows, or with only one window in the northern wall, and there should be only one lamp lit on the altar. Simon's version of the *Necronomicon* gives a long formula to recite in the ritual. It must be spoken only once. And if the deity does not appear, it is the sign that it is somewhere else, and the ritual must be finished quietly.

Travelling to Cutha

A magician can summon the spirits of the dead to his / her own dimension, or one may travel to the Underworld to meet the shades. Simon's *Necronomicon* claims that one has to open the Gate of Ganzir, the entrance that leads to the Seven Steps into Cutha, the Underworld. When this is done, one may hear the wails and laments of the shades that are chained there and „the shrieking of the Mad God on the Throne of Darkness“. Ganzir is the residence of Ereshkigal, the mistress of the Underworld, the goddess of darkness. When the magician has spoken with the spirit, one has to remember that it has to be sent back to its place. Also no attempt should be made to free the spirit, because this would be violation of the Covenant that sets the balance and harmony in the universe. There is even a threat of a curse upon the magician and his following generations in case he did not abide the law of the Covenant.

The Arrow of Ghat

105 *De Vermis Misteriis* describes another way of searching the grave of a dead sorcerer. A commonplace person is unable to locate graves of powerful sorcerers because they are buried in the dark, unseen dimensions of the universe. The tool that makes the search of such a grave possible is a special arrow that should be carefully prepared and consecrated. This is a long and complicated task. First, a magician has to make the arrow out of pure iron, and dig a pit in the ground. The pit must be filled with the corpses of dogs, men and rats, and left until the corpses begin to decay. Then one has to pour the rotting flesh with tar and burn it. While it is burning, a special ceremony must be performed. Finally, the search may begin. On a rainy day the magician, clothed in woolen cloak with hood, with a special amulet on the neck, is able to begin the trip. In the search the magician makes use of the so called „Dha lines“, eleven lines that connect all directions and bases of different parts of the universe. The sound and the colour of the lines leads one to the hidden grave of a sorcerer, and the arrow points the right direction. After the grave is found and the corpse is dug out, the magician should break left and right shin-bones of the skeleton and take the scrolls with magical knowledge that are supposedly hidden in the bones of a sorcerer. One scroll is the key to understanding all Dead Dialects, the other one contains secrets of sorcery. *De Vermis Misteriis* explain also that the one who has found the burial shroud shall be buried in the same grave in the end of one's days.

Priests of Nyarlathotep

In Tyson's version of *Necronomicon* Nyarlathotep is the god of necromancers, and his priests are the most skillful magicians in the art of death. The priests appear as robed and hooded in black, and keep their faces wrapped in a veil of black silk, to imitate the garments of their master. They seldom speak but communicate with one another by means of gestures. They worship their god by sacrificing their own blood, gashing their arms with knives in front of their master's statue. These necromancers use only the corpses of wizards and people of royal blood, because they can reveal hiding places of rare books and treasures buried in the earth, and also because they can teach the necromancers their spells. Their method of resurrecting the corpse is unlike any other: first they cut a chosen corpse in parts and boil them in clean water for a full day and night. The flesh is boiled together with linen wrappings. The flesh is softened and made fluid by the heat so that is gradually becomes liquefied. Then the necromancers add a special elixir to the water that has the property of softening and dissolving bones and flesh. Then the

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water is allowed to boil completely away, and what remains in the kettle is a white, crystalline material, the essential salts of a human. From this powder the living body of a person can be reconstituted and made to serve as a vessel for the soul that is called back into flesh by words of power. A person resurrected this way is the same as at the end of one's life and can reveal to the necromancers one's knowledge until one is completely exploited. As the author of the book writes:

„Those who are reanimated by the priests of Nyarlathotep are never permitted to die, save by mischance, until they have offered up all their knowledge, and the priests are satisfied that they have nothing more of value to give.“

Creating zombies

Another kind of necromancers mentioned in Tyson's work are the worshippers of Yig and Tsathoggua, shamans of the black race of Khem. They have the power to raise the corpses of the newly dead and animate their bodies. By means of magical spells they invoke demonic spirits to dwell in the vessel of decaying flesh, making a zombie out of a corpse. The spirits give the zombie strength and make it obedient to the shamans who called them. During the day, the zombies lie in boxes or shallow graves. Shamans call them to perform a task by means of a sound of a whistle made from thinner bone of the human forearm. The usual task is to murder someone. When the walking corpse is summoned, the shaman leads it to his intended victim and gives to a zombie an object that belonged to the chosen person. This can be hair, nail parings, sweat-stained garment, a sandal, or a dried piece of excrement. From the contact with such items, the zombie knows how to recognize the person who is to be slayed. Only shamans cannot be attacked because they are protected by the power of the whistle. Such a zombie serves its master until the spirits are called away, or until the vessel of flesh eventually falls into a putrid mass and decays.

Soul bottles

This is the power that is granted by the goddess Shub Niggurath to her worshippers. It is the skill solely in possession of women. By means of magic they can summon and capture souls of the dead into bottles of glass. A soul imprisoned in the vessel is obedient to the owner of the bottle and reveals all wisdom it possessed during life, and also all knowledge of life after death. When the soul is unwilling to give up its secrets, the witch can heat the bot-

tle over a fire, which makes the imprisoned soul suffer tortures of hell, and it eventually agrees to all wishes of its master.

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The bottles should be about half a cubit in height and a span in width, with straight sides and a leather stopper sealed with green wax. The glass should be colourless and transparent. The lower portion of the bottle is filled with the urine of its maker that provides a tangible body for the captured soul. Into the urine the witch places bits of hair, skin, fingernails, and bone from the corpse, and a few drops of her own blood, shed during the ritual in which the soul is summoned. The ritual should be performed during the new moon, when the power of Shub Niggurath is most potent, at a high place in the open air. The witch inscribes with a black ink upon the palm of her left hand the name of the soul she wants to enslave, and on her right hand her own name. Then she prepares the bottle with the relics of the dead and hot urine, and sheds seven drops of blood into it. Then she speaks the name of the dead and recites a special incantation. When all is done, she seals the bottle with wax.

The soul bottle may be useful in many ways. It is made not only to obtain secrets from the dead person, but also the witch draws strength from the soul – both physical and the force of will. With each additional soul captured, the power is enhanced. The imprisonment of the soul can also be a great punishment upon the enemies of the witch, for the soul in the bottle suffers extreme torments and agony.

Conclusion

Such is the nature and practical face of necromancy in Cthulhu Mythos and popular versions of the Necronomicon. I leave it to the individual choice of the reader whether to experiment with these methods or not. I certainly *do not* recommend a literal interpretation of the above-mentioned examples. The most vivid picture of necromancy is described in Tyson's version of Necronomicon, in which Abdul Alhazred is presented as a necromancer and the master of ghouls, eaters of the dead. He wanders through the desert and explores hidden towns, dimensions and secret places that can be found in the Empty Space the desert that is described as „a lover of the dead and a hater of all things that have life.“ There one can find demons eating the flesh of the dead, guardians of the tombs and ancient spirits coming with nocturnal winds. This is the true home of the necromancer: graves, the night, the stars, the wilderness, the scent of freshly turned earth and the cries of the ghouls. As the author of the book says:

„Fill yourself with corruption and from it you shall be reborn, even as the fungi arise and glow with radiance on the faces of the dead who have rested in their tombs a span of years. Emulate the beetles and worms, and learn their teachings. Eat of the dead, lest you be consumed by the emptiness. The living cannot teach the dead, but the dead can instruct the living.“

Invocation of Mordiggian

This ceremony is a rite of passage and inner transformation by the death force, the black fire, or the Tantric concept of the Black Kundalini Serpent – the force opposite to the Red Kundalini, the life principle. Mordiggian is the death godform from the Cthulhu Mythos. He is a very destructive and vampiric entity, so it is not advisable to attempt the working if you have any emotional or psychic disorders.

Prepare the ritual space so that you could easily feel the death atmosphere in it: place skulls and bones on the altar, decorate the room black, use all possible symbols and things associated with death. Light black candles and burn suitable incense (e.g. myrrh).

When you feel ready, start the ceremony:

LEPACA KLIFOTH!

I invoke Mordiggian! Lord of the Black Void, Master of the Final Rite, Devourer of the decaying corpses! Come forth, black master appearing at the moment of death known to humans!

I summon Mordiggian! The Charnel God! Dweller in the crypts of Zul-Bha-Sair and lord of forgotten priests of your temple. Your cult reaches the beginning of time, the aeon unknown to human knowledge. Open the door to your temple for me, guide me to your priests, whose faces have never been seen by anyone! Manifest unto me in your spectre shape and fill the temple with the chill of eternity!

I seek the death of what is weak in me and I yearn for immortality in communion with your divine essence! I offer myself to you! Devour me! Lay my body in your temple, on a stone altar and feed on it! Annihilate the weakness of my mind and fill me with your dark and eternal essence, the elixir of immortality!

Purify my soul with your black fire and swallow my imperfections! Fill my mind and body with your strength! Give me power to destroy my enemies and those who are not worth to see your face! Let them become your servants and your food when you enter this world and tear apart the veil of Night.

Teach me the art of necromancy and give me the power to read the minds of the dead. I seek to discover the mysteries of the world of the dead and the realm of the living. Reveal to me the paths through your Kingdom and show me the secret of your power!
 Light the black fire in me and destroy all that threatens me.
 Enflame me with your power!

Pour now some red wine in the chalice placed on the altar and envision that you are pouring your own blood.

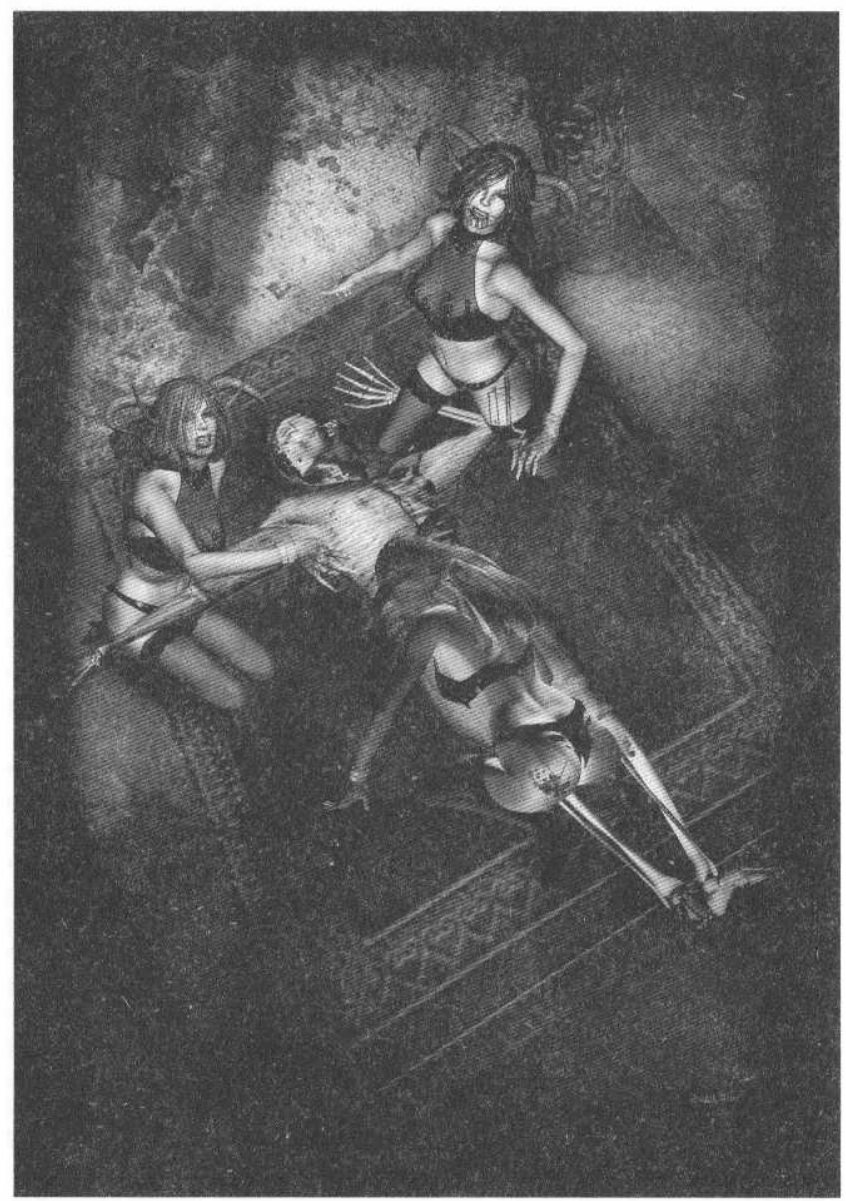
Through my blood, the essence of life, I offer myself to you and await a new rebirth in the black fire of your essence, Mordiggian!

So be it!

IA! MORDIGGIAN!

Drink the wine and lay down in a coffin position. Feel how the black fire consumes your body and sense that your mortal nature is dying and is being devoured by the god of death. Meditate upon the nature of death and a new rebirth. When you finish the meditation, rise and distinguish black candles and light a white one to celebrate the transformation that occurred in your consciousness.

A banishing is recommended after the working.



Vampires and the art of astral shapeshifting

„My lips are moist, and I know the art of losing in a deep bed the antiquated conscience. All tears are dried upon my triumphant breasts, and I cause the old to laugh with the laughter of children. For those who see naked and without veils, I replace the sun, the moon, the stars and the heavens. I display so profound a knowledge of pleasure, such subtle erudition, when I stifle men in my velvet arms, or abandon to bites and kisses my shy, lascivious, frail and robust bosom, that even the impotent angels would damn themselves for me on my swooning mattresses.“

C.A. Smith: *The Metamorphoses of the Vampire*

Among entities mentioned in the *Necronomicon*, vampires are rather scarce in comparison to the Great Old Ones or the Outer Gods. The Simon's version mentions a few vampiric entities in the Book of Urilia as servants and children of Tiamat, the mother of all demons. These are just short descriptions with seals for summoning them. Most of them originate from the Sumerian lore on which a prominent part of the Simon's *Necronomicon* is based, even though it is done in such a way that it has not much to do with this mythology at all.

The Mesopotamian figure is for instance Lamashtu, the mythological female demon who was believed to threaten women at childbirth. From written sources we might assume that she was more than a demon, a goddess – as she was the daughter of the god Anu. Lamashtu was depicted with a hairy body, a lion's head, donkey's ears and teeth, long fingers, and the feet of a bird with sharp talons. Also snakes were a significant item in her iconography. Unlike most of the demons, who acted on the behalf of gods, she preyed on her victims out of sheer pleasure. She was believed to enter the womb of a pregnant woman and touch the foetus seven times. This reputedly killed the unborn children. She also stole newborn infants away from their mothers. Women protected themselves against Lamashtu by wearing amulets with the image of Pazuzu, another demon of Mesopotamian lore. It was believed that Pazuzu was able to force Lamashtu back into the Underworld. On clay tablets we find many spells against Lamashtu. One of them is:

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„Great is the daughter of Heaven who tortures babies
Her hand is a net, her embrace is death
She is cruel, raging, angry, predatory
A runner, a thief is the daughter of Heaven
She touches the bellies of women in labor
She pulls out the pregnant women's baby
The daughter of Heaven is one of the Gods, her brothers
With no child of her own.
Her head is a lion's head
Her body is a donkey's body
She roars like a lion
She constantly howls like a demon-dog.”

She has her own sacred animal (donkey) and her own boat in which she travels through the underworld rivers. Sometimes she is identified with Dimme, another demon who preys on children. Her predatory qualities and image allows for her classification as a vampiric entity. Simon's text calls her „the Queen of Sickness and Misery”.

A creature of a similar type is Lalartu, another vampiric demon who also tends to slay mothers at birth. Lalartu is described as the one who was once living, an undead shadow entity. She is „caught between the Worlds” and seeks entrance into one or the other. Another entity mentioned in Simon's *Necronomicon* is Lalassu, a female demon of the same kind and similar qualities. She haunts the places where humans live and feeds on madness and fear. Both Lalassu and Lalartu seem to be aspects of Lilith and it is even said that both are simply two of numerous names of this dark goddess. The same concerns Xastur, „a foul demoness who slays men in their sleep, and devours that which she will”. *Necronomicon* gives only her seal, but no description. It is only remarked that the worshippers of Tiamat know Xastur very well as she is the beloved of the Ancient Ones.

Necronomicon mentions also vampiric entities feeding on sexual energy: Gelal and Lilith, incubi and succubi. As it is written: „Gelal invades the bed of a woman, and Lilit that of a man”. They feed on „the Water of Life and the Food of Life” which „quickens the Dead”, the sexual fluids of their prey. The name Lilit is obviously a reference to the Mesopotamian female demons. The Babylonian Lilitu threatened women at childbirth and small children. They were believed to suck the blood of their victims, hence the association with vampirism. Later they came to be known as the children of Lilith, her offspring dwelling on the shores of the seas and lakes, closely related to the sphere of water. They were depicted in a bestial form: with

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large wings, sharp bird talons and with thick hair on some parts of their body. Gelal are described as the demons of the sphere of air, Lilit – that of water. According to other legends, Lilith was the first wife of Adam. She rebelled against God and left the Garden of Eden to settle on the shores of the Red Sea, in the land of Zemargad. There she copulated with Samael / Satan and bore hundreds of monstrous children: Lilim or Lilitu – the demonic succubi: creatures resembling humans, but winged. She taught them the art of seduction and witchcraft, and through sexual fluids that they gathered she bore more demonic offspring.

A similar image of a succubus is found in Tyson's *Necronomicon*. The succubi are called „lovers of the winds”, and are described as air entities. They come in dreams and induce nocturnal emissions, feeding on the vital energy of sexual fluids. The image of such a spirit is that of a beautiful woman with long, glossy hair, dressed in a silk gown, wearing subtle jewellery. Like a common succubi, they gradually drain all vital energy of their prey, and leave the lover dead. Here we see another reference to Lilith: it was widely believed that both Lilith and her demonic children haunt the earth at night and visit houses – to strangle newborn children and to obtain male semen. Lilith and her offspring are the most common symbols of lustful delight that does not serve procreation. They can assume any shape, but most often they appear in the form of beautiful and alluring women.

Demons of this kind are found, however, not only in Mesopotamia but worldwide, in many old beliefs. The Hindu people were afraid of demons named Churreyl, appearing in the shape of women and sucking life out of men while performing fellatio. It was believed that Churreyl are the spirits of women who died at childbirth. Another Hindu demon was Yukshee, also appearing as an attractive and tempting woman with an insatiable sexual appetite. She was known to leave her lovers extremely exhausted and often caused impotency. Pishauchee was a demon evoking male erotic dreams. In the Hindu mythology we also encounter spirits of an incubus kind: Bhootum, Preyt, Rauksheh, Gandharvas, or Pisacha – demons copulating with sleeping women and sucking their blood. The Babylonian-Assyrian goddess Ishtar had a servitory succubus in the form of an attractive prostitute named mano di Unnini, an incarnation of lascivia (the lewd one). In the area of France we encounter terrifying succubi called Mares. They were believed to sit upon the chest of a sleeping person and evoke nightmares. In Scandinavia these demons evoked also erotic dreams and appeared to men as beautiful women. In Japan the succubic spirits were the so-called fox maidens, known for their shape-shifting abilities and their power of seduction. Their true face could be only seen in a mirror reflection on the surface of water. Also in Ireland we meet

a female demon – succubus: Lhiannan Shee. The inhabitants of the isle of Man regarded her a female vampire dwelling in wells and water springs. She could suck all vital forces out of her lovers. In Ireland itself she was known as Leanan Sidhe and, apart from her demonic qualities, she also had beneficial ones: she was the muse of artistic creation. Those whom she chose as her lovers endowed with creativity, helped them to obtain wealth and fame. But it was believed that a relationship with her cannot last long, because she slowly takes away life in exchange for her favours. In the world of ancient Greece we also meet Mermaids – traditionally depicted as half-women, half-fish. But their original images are not of fish, but half-bird. They were thought to lure sailors by „enchanting them with lewd singing“. Like Lilitu, Mermaids visited sleeping men at night or at noon, when they were „most subject to erotic dreams followed by the waste of semen“. The Mermaids were also presented as blood-thirsty creatures, that is why they later came to be identified with the winged demons. Another Hindu figure of a succubus kind was Mohini. According to the original legend, she was a nymph. Wishnu took her shape to obtain the immortality drink Amrita. In the legend Mohini seduces Shiva and gives birth to his son. But she was also known for her demonic aspects: it was believed that at night she seeks lovers among men so as to obtain their semen and give birth to her demonic offspring. The origin of the Necronomicon vampire can be therefore traced to many ancient cultures.

Apart from vampiric entities described in *Necronomicon*, the vast collection of stories that constitute the Cthulhu Mythos includes many more single creatures of this kind, or their groups. In August Derleth's stories we encounter the so-called „flame vampires“. In the story *The Dweller in Darkness* they are described in the following way: „These appeared as thousands of tiny points of light“ or „The myriad points of light were living entities of flame“. They are minions of Cthugha, a mysterious entity whose essence is that of living fire or plasma. Derleth describes him as „an enormous burning mass continually varying in shape“. The Flame Vampires originate from the star Fomalhaut. Sometimes the star can be experienced a huge labyrinthine construction. The flame vampires are unlike other succubi and incubi. As their abode is that of a living fire and extreme heat, they have no hair on their bodies, only a bare skin of a black and red hue.



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From the labyrinths of Fomalhaut

Vampires mentioned in Simon's *Necronomicon* are spectres and phantoms, usually originating from early Sumerian beliefs. The Mesopotamian vampires are one of the first known entities of this kind. There were a few types of vampiric creatures in this mythology. Montague Summers distinguishes three distinct classes of evil spirits in the Babylonian lore: the first group were those ghosts who were unable to rest in their graves, and so perpetually walked up and down the face of the earth; the second group was composed of those horrible entities who were half human and half demon; and finally the third class were the devils, pure spirits of the same nature as the gods, fiends, who bestrode the whirlwind and the sand-storm, and afflicted mankind with plagues and pestilence.

Entities that could be considered typical vampires were the Ekimmu, the souls of the dead people that could find no rest, and wandered over the earth preying on humans. They appeared in deserted places and attacked wanderers who went astray. The ancient Babylonian people believed that vampires were the spirits of those whose corpses lay unburied or uncared for, those who died a violent or premature death, or those who left some of their duties undone. Such spirits were thought to find no peaceful rest in the Underworld, but they returned to the world of humans. The Ekimmu appeared also in houses. They passed through walls and doors and drained the life force out of the inhabitants. This was more an astral vampirism, the drainage of the psychic energy and the vital force of persons, than sucking of their blood. Thus, while the Lilitu represented the blood vampirism, the shadow phantoms such as the Ekimmu belonged to the more subtle sphere of energetic type of vampirism. Ekimmu, like some of the *Necronomicon* creatures are the astral vampires,

118 beings that reside in the lower astral realms from where they descend to the earth, where they feed on vital spiritual energies of living persons.

As all forces described in *Necronomicon* are the denizens of the Dark Side, the qliphothic realms of the Nightside of the Tree of Life, so are the vampires. Succubi and incubi, such as Gelal and Lilith, can be found in the astral sphere of Gamaliel, the qlipha of dreams, fantasies and visions. Here reside the children of Lilith, who is the ruling mistress of this qliphothic level. Gamaliel impulses are the ones closely connected with vampirism: the astral lunar instincts, sexual fantasies, dark and bloody dreams and visions. Gelal and Lilit invade the dreams of their victims, elucidate the dark sexual fantasies in dream visions and prey on the energy that is gathered this way. As Kenneth Grant writes in *Cults of the Shadow*:

„If the shadow is strongly developed and is under the control of the black magician, it can be projected into the aura of sleeping people and obsess them with sexual fantasies that can drive them to madness and suicide. It is then withdrawn by the vampire who dispatched it and he nourishes himself on the energy which the shadow has collected.“

It is similar with all other demons related to Lilith. They belong to the astral moon sphere and make their appearance mostly through dreams and visions. On the Tree of Death blood and the notion of vampirism is also related to the sphere of Golachab, which is also the level of fire, and to the tunnel of Characith – the path between the Golachab and Satariel qliphoth. Characith contains the elixir of ecstasy and immortality. It is related to the red Moon and the blood of the Goddess. Linda Falorio writes:

„Vampires are created of those who linger here to drink, for they too easily become addicted to the pleasures of the pursuance of their dark desires. Draining life to sustain their energy and life beyond its ordinary span, they acquire the power of bewitchment, casting strange enchantments to lure fresh victims to their astral touch.“

The Shadow Tarot

Among writers of the Cthulhu-related stories who wrote about vampires we find many of Lovecraft's followers. Brian Lumley's *A Coven of Vampires* shows a vast spectrum of vampiric types. In the story *Kiss of the Lamia* we encounter another mythical vampiric figure. A lamia traditionally was considered a monster with the lower half of the body in the shape of a serpent with the head and breasts of a woman. Lamiae prey upon humans and suck

119 the blood of children, hence they were considered vampires. Similar figures are described in some of Clark Ashton Smith's stories like *The Youngest Vampire*, *Morthylla*, or *The End of the Story*. Lamia is a figure who derives from Greek mythology and was identified with Skylla, and her origin is explained in the following way by Erberto Petoia: she was the daughter of king Belo and she attracted attention of Zeus who lusted for her. She bore him a few children, but all of them were killed by jealous goddess Hera. Then Lamia became a blood-thirsty monster. She wandered in the darkness of the night, and when she met any children, she sucked out all of their blood. Another legend has it that Lamia was a demon appearing near the Parnas, when a youth was singing or playing the flute. She usually came for sexual reasons, and in case of refusal, she killed the man.

The incubi and the succubi are the familiar spirits that are dependent on humans because they can exist only by the energy drained from people. They can be useful and helpful, as well as dangerous and destructive. The sexual experience with an incubus or a succubus occurs usually in the state of half-dream lucidity when one is not fully awakened and cannot move the body, yet one is consciously aware and senses the whole situation mentally, rather than physically. It is the awakened mental or hypnagogic state. Often such experiences are accompanied by intense sensual sensations, when a person senses the presence of one's demonic partner, hears the sounds, smells the odour, or even sees the shape of the demon – usually a black, thick shadow floating above the bed. One can also have a sensation of a burden on one's body – hence the medieval legends about night mares sitting on the chest of a sleeping person. However, I am not going to explore this kind of sexual magic further in this book. In a further chapter I will describe another aspect of sex magic, connected with Yig and serpent-energy.

A typical vampire described in *Necronomicon* is Akkharu. Again, Akkharu seems not to be a single entity, but a name ascribed to a group of creatures of the same kind. They are described as the ones who suck the blood of man, the essence of Kingu, so as to become „a fashioning of man“. But they can only feed on the essence, they will never be able to transform themselves into humans. All vampiric spirits are endowed with the ability to shapeshift, and I will explain this art more specifically on the example of Akkharu.

The Rite of Akhkharu

Astral shapeshifting as represented by Akhkharu involves a change in the astral body of shadow into a shape of a nocturnal demon or some other predatory creature. By assuming the form of the shadow-demon, we assume its consciousness and abilities. As it is a predatory and bloodthirsty entity, this technique should not be employed by persons with mental or emotional disorders. Also a careful banishing after the working is strongly recommended.

Shapeshifting occurs on an energetic level and the more energy is used, the more concrete shape is assumed. The legends about werewolves involve the complete transformation. The astral technique influences only the astral form, in a more or less advanced way. It should be also mentioned that a single use of this technique changes the astral body only temporarily. The more often it is practiced, the greater change occurs in the astral body, and the transformation is more fixed and long-termed. This has an impact on the person's aura and energy field, and the change can be sensed or even seen by clairvoyant individuals.

The Akhkharu technique can be used to gain a deeper insight into one's Shadow and deep layers of the unconscious, out of which the predatory and bestial instincts arise. The astral body of shadow is a part of the Beast, those emotions that the Jungian psychology classifies as the Shadow, the repressed aspects of consciousness. It is the Qlipothic equivalent of the body of light, connected with the concept of the Holy Guardian Angel in the Right Hand Path magical traditions. The work with one's Shadow brings inner balance between these two opposing forces: Light and Darkness, Life and Death. Yet, it should be approached with responsibility and carefulness. Otherwise it may cause psychic disorders.

Draw the sigil of Akhkharu and place it on your altar. Light only one black candle and strong incense in large amounts. The room in which you perform the rite should be dim with smoke. Recite the incantation and then assume a comfortable position for a meditation, or simply lie down.



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The sigil of Akhkharu from Simon's *Necronomicon*

Focus for a while on the sigil. Then begin the incantation:

IA AKHKHARU!

**Ancient gods from the origin of time! Wake up and come forth!
Come with the dark winds! May the Abyss of Darkness open up before
me and the primeval demonic essence surround me and enter my soul!
Lepaca Yog-Sothoth! Rise up, creatures of Night! Come forth from the
Void – I open the Gate for you! Demons of Abhorrence! Come to me on
the silent wings of the Night, I summon you! Nyarlathotep, come from
the Cold Waste, from your dark kingdom and witness the rite! Open up
the door to other dimensions through which I desire to travel!**

**By the power of Tiamat and the Ancient Ones!
Lepaca Draconis!**

Envision now and feel the dark energies entering the room and surrounding you. Sense the atmosphere around you – it becomes thick and intense.

**Akhkharu, shadow master of pestilence, come to me from the utmost
Darkness, your abode in the Outer Void! Sed, Ustur, Nattig, Lamas
– guardians of the four winds, I call you! May the astral realm receive me
tonight as a living shadow! I seek to descend to the Underworld and rise
up transformed, powerful and unhindered by any human barriers!**

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Envision your astral body of light on the right, next to your physical body. It is bright and shines with astral light. Envision also your astral body of shadow, next to you, on the left. It is completely dark, and sucking all light into it and transforming it into darkness. Feel and see how your body of light becomes vague and slowly disappears. At the same time your body of shadows grows and becomes stronger, until only this body is left, and all light disappears.

IA AKHKHARU!

I enter your essence, I become the night demon, an astral shadow. I am transforming into the vampiric form. I walk on the wind and move through spaces and in-between them. I am the flesh and blood of the Black Dragon. I drink the essence of Kingu to awaken the demonic spark in the depths of my souls. Ia Tiamat! Ia Kingu! I ride the Dragon's breath as a creature of the Night – the wild incarnation of the primeval beast! In Darkness I die and I am reborn. I transform into Akkhkharu to seek the divine essence through my dark fantasies. The creatures of Night await me to join them in this nocturnal hunt!

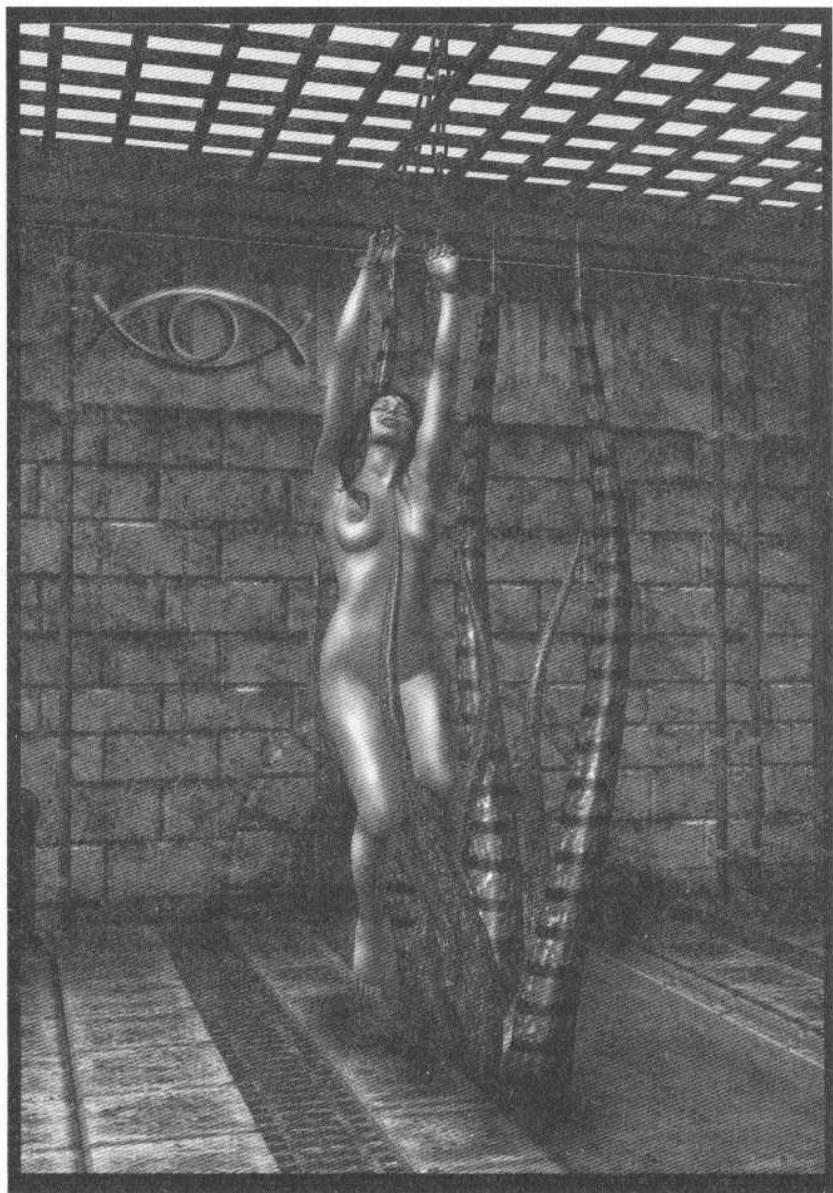
So mote it be!

Now sit in a comfortable position or lie down. Extinguish the candle and let the room sink into darkness. Focus completely on your body of shadow. See how it is transforming – it becomes a predatory creature, with talons, claws, and wings. The form will be shaped by your fantasies and imagination. When the transformation is complete, project your consciousness into the dark shape you have created: let your awareness sink into this creature. See your body – your hands, feet, etc. Feel the skin, each muscle, move your parts of the body, your wings. See through the eyes of the creature. Feel its emotions, instincts, the flow of energy. Everything. Focus on this until you totally identify yourself with the creature and forget your human identity. Then fly up through the dark gate that opens above you. Your astral form enables you to travel between the spaces. You are a vampiric astral entity, Akkhkharu, seeking a prey. Let your dark instincts carry you, feel the taste of prey and learn how to use your astral powers. You are free and not bound by any inhibitions, moral, mental or physical barriers do not exist any more. Let your fantasy carry you through the astral realm.

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When you finish the meditation, return to your normal consciousness. Envision both your body of light and shadow. Feel and see how they are both entering your physical body and merging. Open your eyes. Switch on a very bright light to disperse the dark energies gathered in the room. Perform a chosen banishing. It is also advisable to take a shower and clean yourself physically after the rite.





Sex, Blood, Chaos and Death – Presentation of Shub-Niggurath

Written together with Adam Kościuk

„Shub-Niggurath, Great Lord of the Woods, giver of Life, bestow your productivity to this rite. Confer your fertility. The portents of your fecundity are rejoiced. Ever praises to Shub-Niggurath the Black Goat of the Woods. Ia! Shub-Niggurath.”

Parker Ryan

The female element in nature has always been related to the dark, the unknown, and the hidden. To the ancients, Mother Earth was the one who gave all life, just as all plants are born from the earth. But at the same time she was an eternal symbol of the mystery of life after death, as all that emerged out of her always had to return to its source. On the one hand, this point of view was due to the observations of relations between the Sun and the Earth which was believed to be „impregnated” with the solar rays. On the other hand, the ancients observed relations between our planet and the Moon which also performs a significant function in regulation of Earth’s natural cycles. There are many examples of goddesses who appear in iconography as three-formed figures – representing the Moon phases and the eternal chain of events: birth – life – death – and rebirth. This was reflected in attributions and symbolism of such figures as Kore, Demeter, Persephone, or Hecate. To all this we might add later cultural influences – the patriarchal religions repressed the female element from the sphere of sacrum. Femininity came to be demonized, regarded as evil and impure, and the woman became the symbol of sin. Human sexuality went through a similar process. The divine act of union between the male and the female element was originally an expression of the highest sacrum, the godly principle present in the mundane sphere. But sex was also always associated with power, and control over sexuality was the key to the rule over the society. In all cultures worldwide we encounter patterns of sexual behaviour, either enjoying social approval, or severely punished. But what’s more important, sex gives us power over ourselves because it is the ultimate expression of life. Thus, we have the conviction, characteristic of all monotheistic religions, telling us that sex is sin, as all mastery over life is reserved to God and man is not allowed to aspire to the divine power. The aim of this chapter is to explore the role and meaning of Shub-

Niggurath, the Necronomicon „goddess“ of perverse sexuality, the one who endows her worshippers with all abundance and the elixir of immortality.

After this short introduction let us proceed to the main part of this chapter: the characteristics of Shub-Niggurath, the deity known as the Great Black Goat of the woods with a Thousand Young. The Necronomicon describes her as the earthly manifestation of the Old Ones' power. She is the one who presides over the witches' sabbats. Her element is earth, „symbolized by the Sign of the Taurus in the sky, and in the world by the Gate of the Northern Wind“. Her power-days, when her energy is strongest, is Beltane (the eve of the fifth month), and Rodmas (the fourteenth day of the ninth month), and during the remaining part of the year she might be called at the time of the New Moon. In *Necronomicon: The Wanderings of Alhazred* we find information that she is ascribed to the planet Venus – the one which is always associated with goddesses of love and fertility. The cult of Shub-Niggurath is not located in one single place, but rather scattered among groups of cultists on the whole earth. According to a legend, she came from the planet Yaddith, earlier colonized by Nug-Soths. Although their magical powers were great, they could not stop Dholes, who began to multiply under the surface of Yaddith. For many thousand years their wisemen tried to find a way to get rid of them but they failed. Finally, the Dholes came out and destroyed all cities on the planet. Many citizens managed to escape but the Dholes reached them through dreams. The dark legends say that it was Shub-Niggurath who dwelt in the underground caves of Yaddith and the Dholes were merely her servants. Then, after the death of all inhabitants of Yaddith, Shub-Niggurath left the planet and travelled beyond the Spheres of Nath, and finally arrived on the Earth. According to cultists initiated in her mysteries, she came to Horag-Kalath, an underground city in the South of Arabia. There are, however, also other theories which claim that she inhabits the court of Azathoth in the centre of the universe. As far as her cults are concerned, we might say that they are one of the most numerous groups in the whole galaxy. Among her servants we may find people of Samath, Hyboreans, the Mi-Go fungi, and many druid and barbarian cults. Even though Lovecraft never described her role in a detailed way, the frequency of her name mentioned in rites and ceremonies proves that her function in the Cthulhu Mythos is great.

Shub-Niggurath as the goddess of fertility is also the mother of many gods and creatures. She is believed to have mated with Hastur to give birth to Ithaqua, Zhar, and Lloigor. There are also theories, according to which the Lord from the Lake of Hali is the father of her Dark Young. These are the creatures meant in one of Shub-Niggurath's names: „Black Goat of a Thousand Young“. They look like huge, sticky bodies formed of writhing tentacles, with numerous lips from which drops green slime. The tentacles are shaped

into hooves on which the creatures move. They are the messengers of the goddess – accept offerings on her behalf, devour the unfaithful, preside over the rites of the cultists, and spread the worship of their mother through the whole world. According to other theories, the Black Goat was the one who mated with Cthulhu to give birth to all armies of servant races which helped the Old Ones conquer the earth. However, today, just like their father, they are imprisoned in underwater caves, deep in the ocean, and wait for a day when the stars are right. From the union of Shub-Niggurath with Yog-Sothoth two deities were born: Nug and Yeb. And she also mated with Yig, the child of this relationship being Byatis.

The appearance of the goddess is most often described as a huge, flexible mass of writhing black tentacles, mouth dripping with slime, and short goat's legs. According to Tyson, she is most often presented standing upright, four horns bristling from her hairy head, her mouth snarling with savage teeth. Her arms and hands are those of a woman, but her legs and feet those of a goat. She is always naked, with exposed vagina, from which all dark creature issue. Her torso is covered with numerous round breasts which represent the fertility of the goddess.

Having in mind the above mentioned information, let us try to focus on the esoteric meaning of the goddess' symbolism. First we will discuss the darkness which undoubtedly is one of her main attributes. On the one hand, in many ancient cults, e.g. in Mesopotamia or Egypt (the countries associated with the origin of Shub-Niggurath's symbolism in writings of Parker Ryan) the black colour (even though it represents also death and the underworld) usually signifies fertility and life, this fact being due to the hue of the fertile mud left by the Nile, allowing for growth of plants. Because of the death of Osiris (often called „the black god“) we might also associate this colour with the metaphor of rebirth and resurrection – just like in a natural cycle. Death is also an eternal counterpart of sex (which is represented by Eros and Thanatos). From a biological point of view sexual union is connected with venereal diseases, and simultaneously it is the process of reproduction which allows for the survival of the species. Through sex man tries to defeat death. However, from a psychological point of view, Sex and Death are two basic instincts in man, symbolically representing the process of creation: in which the old must be destroyed in order to create something new, as it is stated in the alchemical principle of „Solve et Coagula“.

The natural cycle is closely (and not only metaphorically) connected with the symbolism of the Moon. One of the oldest lunar goddesses is Egyptian Ta-Urt, the mother of Set in the Typhonian Tradition. This dragon goddess represents the wheel of eternal changes which constantly occur in the world of nature. Similarly as the dragon goddess Tiamat, she is the deity of a very

dark and chaotic character, to a large extent connected with the element of water. The symbolism of this element is a common attribute of the Typhonian goddesses, representing the source of dynamics, life, and chaos. Waters and Darkness also symbolize an infinite sum of all potentialities. Perhaps this is the reason why Shub-Niggurath is presented as a writhing mass of tentacles – as the sign of the eternal forces of chaos, assuming the form of the coiled serpent Ouroboros.

One might also ask why in the futuristic Cthulhu Mythos the deity of fertility is ascribed such a horrible form – and the answer is simple: sex has always belonged to the repressed and feared sphere. On the one hand it was limited by cultural background, on the other one, it was this dark and instinctual element in man, the hidden and the unknown, the source of fear. This theme is present especially in the modern times, when people departed from nature, which resulted in problems with contact with one's sexuality. The sphere of Eros is one of the most primitive and atavistic in us, the confrontation with the animal and instinctual element is therefore one of the most difficult life challenges. This resulted also in repression of the huge amount of libidinal energy which could be creatively used if one gains access to sexuality. The archetypal goddess of this process is Lilith (identified with the Black Goat by Tyson), the symbol of dark sexual practices, the released erotic impulses and hidden passions. In this sense she is quite similar to Kali (the second goddess who, according to Tyson, is the same as Shub-Niggurath) – the mother and the murderess, the one who brings life and the one who takes it away. In monotheistic religions sex serves only one purpose: procreation. There is no place for pleasure from the sexual union. The female element which rebels against this rule and is aware of its potential is demonized and becomes the symbol of evil. It is reflected in one of the apocrypha in which Lilith refuses to lie under Adam in the sexual union and strives to dominate the intercourse. This is also reflected in the process of enslaving the primeval cults and lunar goddesses by the later patriarchal cultures, because for this behaviour Lilith was exiled from the Garden of Eden and replaced by the submissive Eve.

Another quality shared by goddesses of darkness, also Shub-Niggurath, is the motif of blood. Blood, similarly as sex, is one of the most universal symbols of life. The Eastern cultures believe that it is the vehicle of prana, and the Western ones, like Judaism, claim that all blood belongs to God and derives from him. That is why the blood rituals and sacrifices are often employed in ceremonies devoted to the Goddess – the mastery of blood signifies the mastery of life, the rule over the earth's fertility signifies the rule over the lives of others. From another point of view, blood is connected with the dark goddesses through the menstrual cycle and vampirism, the bitter-sweet

union of life and death, which is in a way reflected in the sexual act itself. Menstrual blood is also associated with the Moon cycle, which is one of the attributes of dark goddesses, as we have already noticed. A menstruating woman is „impure“ because she is not pregnant – and pregnancy is the sole expression of female sexuality allowed by the solar cultures. Vampirism is the eternal insatiable life-hunger, opening oneself for transformational energies of darkness, and the dark side of human sexuality. In the Qlipothic Qabalah vampirism is linked with the sphere of Gamaliel, the qlipha ruled by Lilith. This is the dark womb of the goddess from which a magician drinks the blood of the Moon and enters visual dreams, often of sexual nature.

Let us now focus for a while on the symbolism of the womb. For this purpose we have to look once again at the image of the goddess as the reflection of the nature of our planet. She is the womb because everything that lives emerges from it. She is the Mother because she sustains life that she gave to her creatures. That is why the goddess' yoni is always exposed in all depictions of her appearance. Abundance and fertility of this principle is also expressed by unlimited number of her offspring which is born from her womb. But Mother Earth is also Death, as there is no escape from the return to her interior. Historically, this is connected with the motif of blood in a very interesting way: some ancient tribes painted the deceased people with ochre, which coloured them red. Like children, who are born covered with blood of their mothers, also the dead must return to the womb of their eternal mother painted with blood. The vagina is also a symbol of the chalice. Therefore we might associate Shub-Niggurath with Babalon, the Scarlet Woman. The chalice of Babalon is the womb of the goddess, the sacred Grail, filled with blood which is the elixir of knowledge about life and death mystery. Through drinking this potion, a magician is acquainted with joy and power inherent in life, and the bitter kiss of death. Kenneth Grant identifies this liquid with the magic potion drunk by witches during mysterious sabbats, the symbol of integrated sexuality:

„It was in a fusion of solar and lunar energies that the secret of life and regeneration lay. The blood is the life, but the brew of the Sabbatic Rites was not the red blood of animal life as it flowed through the veins of the living body, but the essential *prana* or *ojas* stored in the secret centres of energy which welled forth at certain specific seasons. The Rite of the Sabbath entailed a knowledge of these seasons as well as of the centres wherein the primal Bindu abode prior to its massing in the form of flesh. It was in order to turn this blood or essence back upon itself, so that it might form itself into non-material bodies, that

the *vinum sabati* was prepared and imbibed. It was in fact the matrix of all spiritual creation or – better still – creation in the spirit form; a magical rather than a religious process.”

On the Tree of Night this formula is presented by the tunnel of Characith, the magical siddhi which is the ability to achieve the full sexual integrity, and the chalice assumes here the form of a vessel, filled with the elixir of immortality. This potion is the result of the union between the male and the female elements. It endows an adept with unlimited energy, creativity and eternal youth. In the case of Shub-Niggurath this process is reflected in a ritual in which „Gof’nn hupadgh” is formed – the beloved cultist of the goddess. If the Black Goat finds the adept worthy, a special ceremony is held in which the deity devours the cultist and then transforms him into an immortal satyr.

Now let us discuss briefly the role and meaning of well-known horned deities of fertility, associated with the image of the goddess. The most interesting of them are the cults of the goat from the Egyptian town of Mendes – the ones which were later assimilated into the mysteries of the Greek god Pan, and the more modern form of Baphomet. We might claim that he is a universal symbol which unites all opposites within: the head of a goat, the wings, the hooves, the upper part of the body in a female shape, and the burning torch on the head, between the horns. Through such attributes as the hooves (which point at his contact with the earth element), or the thick fur (a universal symbol of vitality and fertility), Pan / Baphomet represents the fertility of the earth – which is also expressed by his horns, reminding us of mythological „sacred cows”, holding the earth on their horns. A similar symbol is the Greek goat Amalthea, which in our culture is usually associated with abundance. Baphomet is also the creature representing the balance between male sexual energy with all other elements. Symbolically, this includes creativity, wisdom and knowledge. It is the image of what unites the human and the divine – or human and beast, forming together a picture of awakened divinity. As Peter J. Carroll writes:

„Baphomet is the psychic field generated by the totality of living beings on this planet. Since the Shamanic aeon, it has been variously represented as Pan, Pangenitor, Pamphage, All-Begetter, All-Destroyer, as Shiva-Kali – creative phallus and abominable mother and destroyer – as Abraxas – polymorphic god who is both good and evil – as the animal headed Devil of sex and death, as the evil Archon set over this world, as Ishtar or Astaroth – goddess of love and war – as the Anima Mundi or World soul, or simply as ‘Goddess’.

Liber Null & Psychonaut

Shub-Niggurath, however, is not merely a reflection of Nature. As the stellar deity of the Necronomicon Gnosis her nature and sexuality has a deeper meaning. From one point of view we might interpret this theory as basics of the antinomian path, the separation from the natural order. The adept who explores these mysteries, strives for self re-creation as a separate god, unification of one’s consciousness and its separation from the wheel of Samsara. Those who decide to devote themselves to this path are exposed to social disapproval and being regarded as evil and sinister. One needs an inhuman and a demonic Will force to break all barriers that appear on this path. Symbolically, this is reflected in the „Rite of the Companion” (from Tyson’s *Necronomicon*) which is held three days after a child is born, in a tribe sacred to Shub-Niggurath. The aim of the ritual is to unite the soul of the child with its demonic „brother” who will be its companion for the rest of its life. The infant is held by the father and the four seniors of the tribe over the flames of the bonfire and passed in such an order so as to form a pentagram. Then the mother of the child kills a sacrificial goat and the child is baptized by a bath in blood. Last, the child is lifted up and it is believed that from the stars descends a spirit which becomes united with the infants for eternity. But from another point of view we might interpret this phenomenon in a different way. Life and sexuality is not limited only to the planet Earth in the cosmic space. The history of mankind contains numerous accounts of contacts with extraterrestrial creatures, angels, demons, or gods and goddesses – we can mention here e.g. the Bible, *Necronomicon*, *Liber AL*, or the writings of Dee and Kelley. As Linda Falorio writes in her article about stellar magic – it is the system which reaches far beyond the aura of the Moon and all that is fed with it, opening human consciousness for extraterrestrial points of contact. And even though we are also the creatures from the stars, we tend to plunge into a comfortable dream of our planet, and forget about the subtle currents which try to penetrate the aura of the Earth. This is not about confirming the existence of UFO, aliens or E.T. The key is to open oneself for currents of energy and messages which reach us from the stars through the astral plane, and to exploit them in the evolutionary progress of the individual and mankind.

Sexuality is the path of expansion and expression through which lots of energies are spread in the universe. In fact, all energy is sexual in its nature and the material world is nothing else but varied forms of its structure. Through careful attention and open mind, man is able to open oneself sexually for new experiences which stretch far beyond the world of humans. This could mean both sexual and energetic contacts with the Cthulhu Mythos deities on the astral plane, in dreams, or during meditations on the nature of these forces. But we should first of all explore the realm of our own sexuality to discover the connection with other beings living among the stars. When

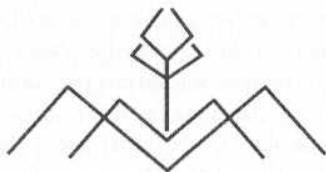
134 you see the true face of the goddess and you open the gate for her, then the Black Goat will come to you with a Thousand Young, whose howling will rise from the Earth.

The Black Communion

A sex-magical rite of invoking Shub-Niggurath into the temple of flesh

This ritual is designed for two partners, male and female, as an act of sexual sorcery. The male participant acts as the priest who invokes the Goddess and seeks spiritual communion with her, through the ecstasy of flesh. The female performs the role of the priestess who seeks possession and total identification with the Goddess, and manifests as her material avatar.

The priestess should be naked during the ritual, with the seal of Shub-Niggurath painted on her belly, below the navel, where the Svadisthana chakra is located. In the temple a strong incense should be burnt, e.g. opium or musk. The participants should also prepare the altar, on which the sexual communion will take place. Apart from this, black candles are needed and a chalice filled with red wine, representing the elixir of the Goddess.



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The seal of Shub-Niggurath from a scrying session

The ritual starts with the priestess lying on the altar and chanting „la, la, Shub-Niggurath“. While the priest recites the incantation, the priestess must concentrate on becoming possessed by the invoked force. She should envision the Goddess with all her attributes and fully identify with her, so that the consciousness of the entity and the priestess become one. She should also arouse her sexual energy of the Kundalini serpent and inflame herself until she feels the primal insatiable lust, embodied by Shub-Niggurath.

The priest:

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Shub-Niggurath! Black Goat with a Thousand Young!
I summon you to this temple of flesh!
Enter the body of this priestess
And join me in the ecstasy of union!
I offer myself to you on your altar of perversion!
Through fire and blood!
Reveal to me your black gifts!
Let me taste your forbidden knowledge!
Grant me the wisdom more ancient than time!
Open your womb of chaos
And let me dissolve in the debauchery of flesh and spirit!
Come to me, Black Goddess!
Come to this sabbatic feast!

Screaming ecstatically: IA, IA Shub-Niggurath!

At this time the priestess is writhing on the altar. When she feels ready, she rises and recites her part of the ritual, while the priest takes her place on the altar and continues the chant.

The priestess:

I am the primal Harlot,
I am the mistress of transformation: from flesh to spirit,
I am the black womb of the universe.

Drink from my cup of fornication!
Taste my insatiable lust!
And delve into the mouth of chaos
In search of putrefaction and rebirth!

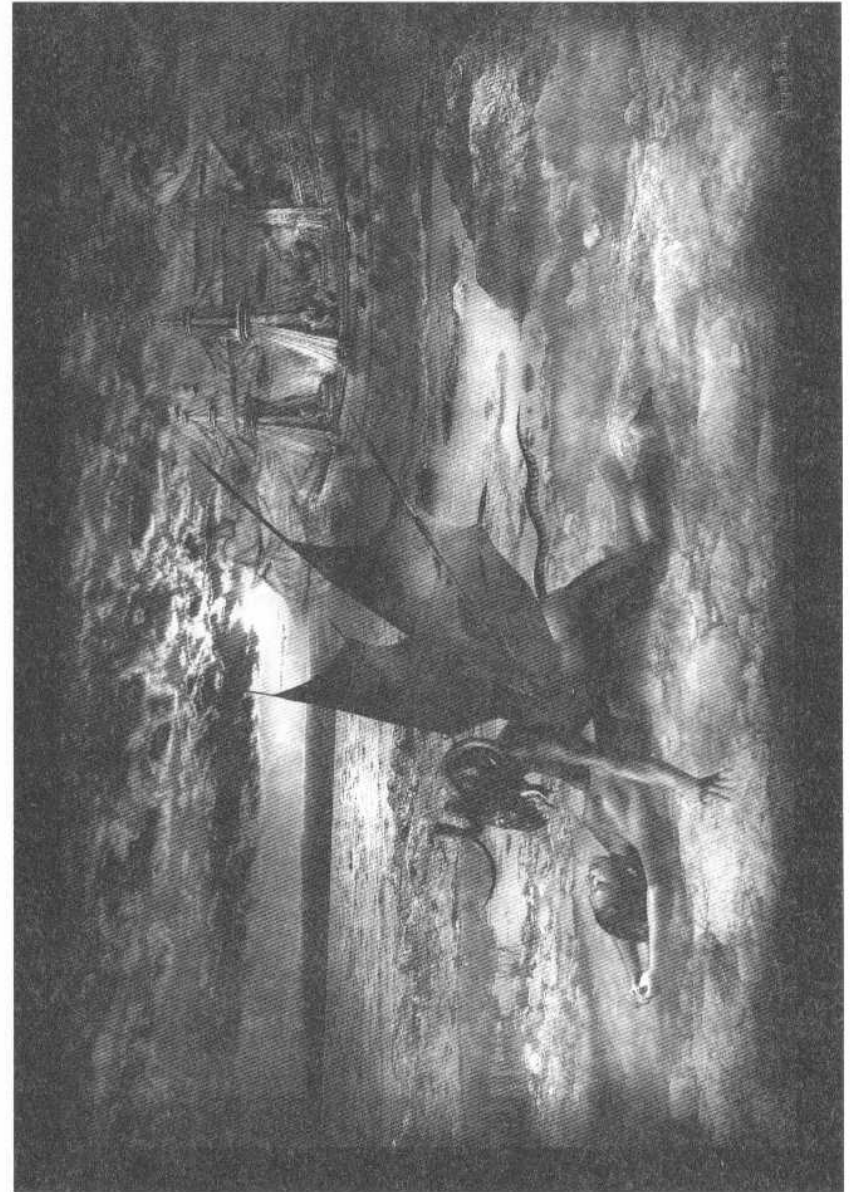
I hold the key to the garden of delights,
I am the earth that consumes the dead and the living,
I am the pit of primal abominations,
I give birth to Shadow and devour Light!

Sink into my dissolving embrace
And receive my dark communion!

Then she arouses the priest and the sexual congress begins, in which she mounts him until she reaches the state of complete possession. At this point she is the manifestation of the Goddess, the embodiment of debauchery, the primal lust incarnate.

Both participants should release the spirit and receive the communion of the forces. The further course of the ritual very much depends on how the force would manifest through the priestess. Therefore, open yourself to an ecstatic experience, and let your darkest instincts and desires be revealed. When the communion is complete, drink from the chalice and absorb the magically charged nectar.

A banishing is recommended after the practice.



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Those who walk on the wind – Cthulhu Mythos deities and demons of air and stellar dimensions

The Necronomicon lore includes many air demons and deities. These are either main gods of a significant function, or groups of minor entities.

An important figure related to the sphere of air is Hastur, one of the central deities in the Cthulhu Mythos. He is one of the Great Old Ones, their „voice“. Hastur is the avenger and the destroyer, sometimes referred to as the guardian of the eastern gate. His connection with the sphere of air is expressed by his names, which are: „the wind-walker“, or „the one who is not to be named“. His abode is the lake of Hali, Carcosa, in the Hyades. His attribute is the yellow colour, identified with the zodiacal Aquarius. Necronomicon states that he should be called on Candlemas when the Sun is in Aurius. Hastur appears in Robert Chambers' stories, but originates from writings of Ambrose Bierce where he was depicted as a shepherd god, a benevolent deity. In Chambers's *The King in Yellow*, Hastur is the name of a city (in the story *The Repairer of Reputations*) and the name of a potentially supernatural servant (in *The Demoiselle D'Ys*). In August Derleth's tales, Hastur is the half-twin brother of Cthulhu and his main enemy. They both represent two opposing forces that strive for domination over the universe. It is said that those who wear the Yellow Sign (the mark of Hastur) are enemies of the Old Ones.

Another deity called „the wind walker“ is Ithaqua, a creature worshipped in the far North, according to the Cthulhu Mythos. He is described as a cloud of fog or snow in a human shape. He has a characteristic blazing red eyes. His cult involves human sacrifices, and the dead frozen bodies of his victims are sometimes found buried in snow drifts. Ithaqua has an ability to control weather.

Cthulhu Mythos include many entities that move through dimensions and serve as steeds for other deities or magicians powerful enough to make use of them. One of such groups are the Mi-Go, the fungi from Yuggoth. Their wings allow them for travels through vast interstellar distances. Their shape resembles human-sized crustaceans. They are said to come from beyond the solar system and reside on Yuggoth (the planet Pluto). Sometimes they visit Earth to look for minerals and natural resources. They can carry humans between the planets by removing human's brain and placing it in a „brain canister“ equipped with accessories that substitute the three main senses:

140 sight, hearing and speech. The Mi-Go carry the canister through interstellar dimensions, where the brain is plugged to special machines. This way the human body stays on the Earth, and the brain alone can travel through space.

Other interstellar entities are the Byakhee, the race regarded as Hastur's servants. They are used as steeds by members of some cults, like the Pnakotic Brotherhood. They communicate by wolf-like howls. A similar function is ascribed to Shantaks, another race of winged entities used as steeds by magicians and deities. Lovecraft describes Shantak-birds in his story *The Dream Quest of Unknown Kadath* in the following way:

„It was only the flickering light of the clouds that made their mitred double heads seem to move, but as Carter stumbled on he saw arise from their shadowy caps great forms whose motions were no delusion. Winged and whirring, those forms grew larger each moment, and the traveller knew his stumbling was at an end. They were not any birds or bats known elsewhere on earth or in dreamland, for they were larger than elephants and had heads like a horse's.“

Another race of stellar steeds are the Nightgaunts. They are servants of Nodens, the Lord of the Abyss. They reside mostly in the Dreamlands. They are black, faceless creatures with rubbery skins and horns on their heads. They avoid water and fly through the dark dimensions of dreaming. Nightgaunts can be used as steeds by travellers in the Dreamlands, though their appearance is quite loathsome. Lovecraft describes them as „shocking and uncouth black things with smooth, oily, whale-like surfaces, unpleasant horns that curved inward toward each other, bat wings whose beating made no sound, ugly prehensile paws, and barbed tails that lashed needlessly and disquietingly“. They appear suddenly at night and seize the traveller to carry him into the lower regions of the Dreamlands.

A race of entities able to fly, though without wings, are the Flying Polyps. They appear in Lovecraft's *The Shadow out of Time*. The Flying Polyps are described as one of the first stellar races that came to Earth out of space as conquerors. They were involved in a war with the Great Race of Yith. Now they are believed to reside in caverns and subterranean places, to enter which one has to find a well in old forgotten ruins. About them Lovecraft writes:

„A horrible elder race of half polypous, utterly alien entities... They were only partly material and had the power of aerial motion, despite the absence of wings... Suggestions of a monstrous plasticity and of temporary lapses of visibility... singular whistling noises and colossal

footprints made up of five circular toe marks seemed also to be associated with them.“

141 Although they can fly and are somehow related to the sphere of air, they are not a race of steeds. The polyps are regarded dangerous and usually their dwelling places are avoided by mortals.

Apart from these, there are also entities related to the four winds and the four cardinal directions. They are mentioned in Simon's *Necronomicon* as: Ustur, Sed, Lamas and Nattig. Ustur is the ruler of the northern wind. He is related to the sign of Aquarius and the month of Shabatu (February). Ustur is the dark human-like figure. His southern counterpart is Lamas, the lord of the hot wind. He is related to the sign of Leo and the month of Abu (August). He appears with a lion's body and a human head. Sed is the ruler of the eastern winds. His sign is Taurus and the month is Airu (May). Sed appears as a bull with a human face. And finally, Nattig is the lord of the western winds. His sign is Scorpio and the month is Arahshamma (November). He resembles human but with a face, wings and talons of an eagle.

Simon's *Necronomicon* mentions also wind entities originating from the Mesopotamian lore. The most vivid example is Pazuzu, bringer of plague and destruction. Pazuzu himself is the figure inspiring not only the Cthulhu Mythos stories, but also other tales. In the film he was depicted metaphorically as a swarm of locust, bringing starvation and death. In Mesopotamian images Pazuzu appears as a black, winged demon with rotting genitals. François Lenormant ascribed Pazuzu to the hot south-west winds, yet originally he was the ruler of the cold eastern winds. In the *Book of Urilia* we read:

„Lord of all fevers and plagues, grinning Dark Angel of the Four Wings, horned, with rotting genitalia, from which he howl in pain through sharpened teeth over the lands of the cities sacred to the Aphkallu even in the height of the Sun as in the height of the Moon; even with whirling sand and wind, as with empty stillness.“

Pazuzu was regarded the son of the god Hanbi, and the ruler of evil winds. However, he also had a protective function – he was believed to protect pregnant women from Lamashtu, a female demon slaying children at birth. But his malevolent qualities were more recognizable. He was thought to spread diseases with his dry fiery breath, cause starvation and plagues. This relates him to Typhon, the embodiment of the devil, or Set, the desert god of heat and destructive fire. The number of Pazuzu is 107, which is also the number of the angel of Leo, OVAL, the messenger of the Beast, as Kenneth Grant

142 writes. Thus, Pazuzu can be related even to the Apocalyptic Beast, the herald of destruction through fire.

His older brother, as it is written in *Necronomicon*, is Humwawa, another authentic figure from the Mesopotamian lore. Again, in *The Book of Urilia* we read that Humwawa is the lord of the South Winds and a dark angel of all that is excreted. His face is a mass of the entrails of animals and humans, and his breath is the stench of dung. He is also the lord of the Future and thus, divination. In ancient Mesopotamia people sacrificed animals to him and from their entrails they read the future.

In fact, in the Mesopotamian mythology Humwawa (Huwawa, Hum-baba) is the giant representing the river of the dead, and the guardian of the Forest of Cedars, the dwelling place of gods. He appears in the Epic of Gilgamesh, in which he is slain by the hero. In this lore, however, he reveals no relation to the sphere of wind. This function is ascribed to him by *Necronomicon* where he is described as the one who „rides upon a silent, whispering wind.“

De Vermis Misteriis mentions also the so-called Star Dwellers, the name suggesting stellar entities residing in starry dimensions. They are invisible until they drink the blood that fill their bodies and makes their contours appear before the summoner. They are evoked by a big stone lying on the plain overgrown with grass or ruins of an old temple. Also a sacrifice of a human being is needed, like it is written in the book: of a woman not older than twenty two years and born in ninth or fourteenth or twenty third day of the Moon. It is not described what the nature of these creatures is, but they seem to carry a magician through stellar dimensions. They sometimes manifest as dark predatory scavengers emerging out of stellar gateways appearing as dark vortices swirling with energy.

One can approach the stellar steeds and inter-dimensional residents in a few ways, but the most suitable method is to evoke them either on the astral or the physical level, and then use them as guides or vehicles to travel in the Outer Void and between the dimensions. From them one can learn ways to travel to the realm of stars, and discover hidden locations which are either mentioned in the Cthulhu Mythos, or completely unknown and unexplored. Further on I present two kinds of practical work with daemons of the sphere of air and stellar dimensions. The first one is focused on communication with the four wind demons, the other is the working with Hastur, a pathworking of a journey to his dwelling place – Carcosa.

Summoning of the Four Wind Demons

143 The ritual is based on Simon *Necronomicon*. It is aimed at summoning the forces of the elements as represented by the four wind demons: Ustur, Sed, Lamas, Nattig. The ritual may function as a tool of communication with the wind entities or as a preliminary stage to further workings with relative forces.

LEPACA KLIFOTH!

**In the name of Pazuzu, lord of demons of the air, I summon you:
spirits of the four cardinal directions! Hear my calling and come forth!**

Facing North:

**I invoke you, Ustur! Lord of the Northern Wind!
I summon you, who rules the Aquarius and the month of Shabatu!
Come to me, wanderer on the path of the Ancient Ones!
Whisper to me forgotten secrets of Darkness in which I dedicate myself!**

Envision that a dark shape resembling a human figure enters the temple through the Northern gate

Facing East:

**I invoke you, Sed! Lord of the Eastern Wind!
I summon you, who rules the Taurus and the month of Airu!
Come to me, follower of the Dragon!
Reveal to me the ancient wisdom that you have witnessed and
guarded since darkest ages!**

Envision a figure resembling a bull but with a human face, entering the temple through the Eastern gate

Facing South:

**I invoke you, Lamas! Lord of the Southern Wind!
I summon you, who rules the Leo and the month of Abu!
Come to me, priest of the forgotten deities!
Light up the darkness with your fire and let us find the
treasures hidden there!**

Envision a figure with a human face and the body of a lion, entering the temple through the Southern gate

144 Facing West:

I invoke you, Nattig! Lord of the Western Wind!

I summon you, who rules the Scorpio and the month of Arahshamma!

Come to me, participant of the ancient rites!

**Lead me to the waters of Tiamat and Absu,
out of which the whole universe emerged!**

Envision a figure resembling a human but with a face, wings and talons of an eagle, entering the temple through the Western gate

**Come forth, lords of winds! I summon you from your dwelling place –
from Nuzku upon Uru! From the spaces between the Sun and the Moon,
day and night, light and darkness! Through the force of IGIGI!
Come to me!**

KIA! ANNA! AQ! BADUR!

By the power of the sign of Voor and in the name of the Great Red Dragon!

(make the Voor sign)

HO DRAKON HO MEGAS!

Focus on the elemental forces surrounding you, feel the breath of the four winds upon you, let them carry you and lead you through astral paths and dimensions.

Journey to Carcosa

On the basis of *An Inhabitant of Carcosa* by Ambrose Bierce

145 Sit in a comfortable position. Slowly relax and begin visualisation. Envision a dark whirlpool above you. It pulls everything around you inside. You also feel that you are floating up and the portal pulls you onto the other side. You drift in the black cosmic space, among the stars and feel that the whirlpool is carrying you towards one of them. After a while you land on the surface of the star.

Around you stretches a bleak and desolate expanse of plain, covered with sere grass which rustles moved by some weird unearthly wind. Protruded at long intervals above it, there are strangely shaped rocks in unusual colours. You also notice a few solitary blasted trees. The sun is invisible but it is quite bright. Lead-coloured clouds hang low in the sky and the atmosphere is filled with a hint of evil and menace. There are no birds, insects, or other living creatures.

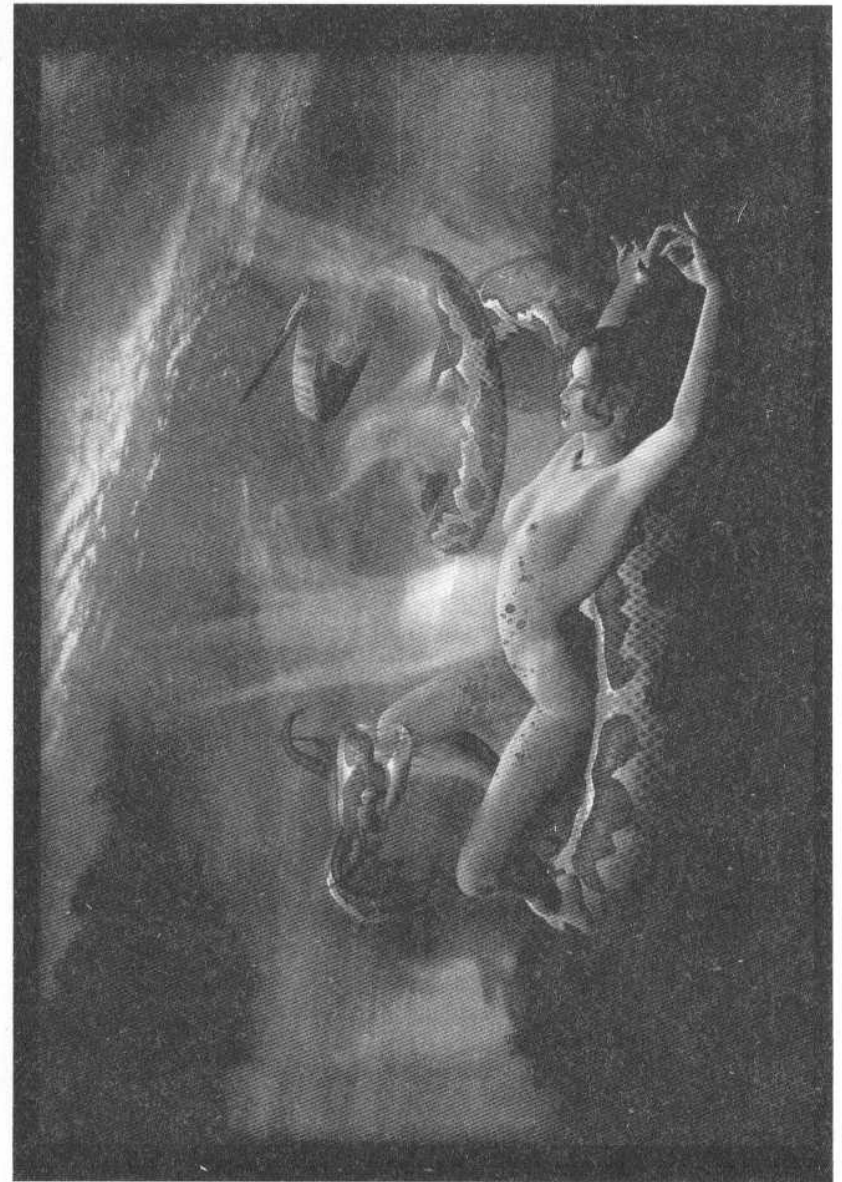
You go straight ahead. You pass weird weatherworn stones, shaped with tools, with characters and images carved on them. Some lie prostrate, some leaned at various angles, none is vertical. Some of them look like headstones of graves. It seems to be the burial-ground of a prehistoric race of men whose name is long extinct. In the distance you can see ruins of a city, once huge and beautiful, now ruined and destroyed. There are no living creatures, only shadows appear occasionally among the stone ruins.

You enter the city and walk through its ruined streets towards the lake that is behind the ruins. When you approach the lake, you notice that it is unlike earthly vessels of water. Its waters shine with a strange light, and plants there are slightly purple. Suddenly the waters of the lake fall down, and out of them arises a black castle which floats in the air above the huge lake. The whole scenery seems to radiate with an unearthly gleam, and everything around you rises to life. The plants begin to blossom. And the city rises up and flourishes again. And between the towers of the city you can see a huge moon.

The wind which moves the grass lifts you up and you drift to the gate of the castle. Its inhabitants, creatures resembling ghouls or spectres, open the gate and invite you in. You enter a chamber of black stone

walls where you notice lots of doors to other chambers. Explore the castle. Let your vision and imagination lead you through its corridors and chambers. Perhaps you will meet Hastur himself.

When you feel that your journey is coming to an end, let the whirlpool carry you again to the earth, and return to normal consciousness.



The Serpent God Yig and the Power of Ecstasy

149

In the Cthulhu Mythos Yig is an earth, chthonic deity, a giant serpent, the father of all other snakes. H.P. Lovecraft describes him as an Indian deity, the serpent-god of the central plain tribes, and „an odd, half-anthropomorphic devil of highly arbitrary and capricious nature.“ Yig was usually friendly to those who worshipped him, but in the autumn he always became abnormally ravenous. Then he was driven away by means of suitable rites:

„That was why the tom-toms in the Pawnee, Wichita, and Caddo country pounded ceaselessly week in and week out in August, September, and October; and why the medicine-men made strange noises with rattles and whistles curiously like those of the Aztecs and Mayas.“

Lovecraft compares Yig to such deities as Quetzalcoatl or Kukulcan. Quetzalcoatl, known also as „the plumed serpent“, was an old Mexican god of varied attributes. The Aztec regarded him the god of wind, the deity of the Zodiac (the feathered serpent was also the symbol of the sky), and the lord of all teachings. He was also the creator of fifth world human race, as it was him who made man from the powdered „precious bones“ of previous generations of mankind. The powder was enliven with his own blood. Quetzalcoatl was known under many names: Kukulcan, Gukumatz, Kukumatz, etc. He was worshipped by inhabitants of ancient Mesoamerica: the Quiché, the Aztec, the Toltec, the Maya, the Olmec, and the Mixtec, since the ancient times until the area was invaded by the Spanish under the command of Cortés. His cult included, among other elements, the human sacrifice. His name originates from the figure of a heroic chief, or a king-priest. The image of a feathered serpent is the most common depiction of Quetzalcoatl. Sometimes he was also presented in an anthropomorphic shape: in a pointed hat, with a spiral jewel on his chest, made from a snail shell. Also in Lovecraft's description he appears in a half human form: as a black demonic anthropomorphic figure with a giant head and shoulders. Quetzalcoatl was the deity of ambiguous functions, which differed depending on the particular civilization where he was worshipped. Sometimes he was believed to be a morning star, while his twin brother Xolotl was the evening star (Venus). As the morning star, he was called Tlahuizcalpantecuhtli, meaning „lord of the star of the dawn.“. It was believed that he was the inventor of the calendar and books, and the giver of food: the maize corn. He was also the patron of priests.

A figure similar to Quetzalcoatl was another „plumed serpent“, Kukulcan. His name was derived from the Toltec god who came to the Maya territories together with the Izta tribe, guided by the chief bearing the same name. Kukulcan was the god of the earth, the water and the fire, and his symbols were: the growing maize, the fish, or the lizard. He was most of all regarded as the god of resurrection and rebirth, and his cult included stone statues representing phalluses.

Kukumatz, another related deity, was the main god of the Quiché Indians. Just like Quetzalcoatl and Kukulcan, he was depicted in a serpent shape, and he is often identified with these two mythological figures. He was an androgynous deity: the mother and the father. He was the heart of „heavens“ and the creator of plants and animals. Also the giver of civilization to mankind: law, agriculture, fishery, and medicine.

In the Cthulhu Mythos, Yig is worshipped both on the earthly plane and in the lands located in other dimensions. His cult may be found in K'naa, the part of the ancient kingdom of Mu. He is one of the main deities of this land, apart from Shub-Niggurath, Nug and Yeb. In *De Vermis Mysteriis* he is the Guardian of the Right Side, one of the main gateways to the dimensions beyond the world of creation:

„Sorcerers bring Him pure and an innocent female, whose life force absorbed by the right side makes material things changeable and submissive in the hands of the Sorcerer. So that the sorcerer can turn some substances of material world to other things. That is why the title of this Guard is Master of the Serpent, for in His embrace all hard things leave their skins and present uncovered before Him.“

His magical power is therefore the force of transformation. The serpent itself is an ancient symbol of metamorphosis and rejuvenation. The removal of the skin represents the transformative power, the change into a new existence. The conception related to this principle is the force represented by the snake's venom which poisons the organism and causes death – the transition into a new state of being. For this reason Yig might be compared to Samael, the demonic angel whose name means „The Venom of God“. In the Talmudic literature Samael appears as the accuser, seducer and destroyer. He is the angel of death who slays men with a drop of poison. He is regarded the „prince of devils“, the commander of the demonic army, and the ruler of Hell, the angel with twelve wings. In the Bible he is presented as the serpent, and in this form he seduces Eve in the Garden of Eden. He is also the initiator of sexual debauchery, as he is mentioned among the leaders of angels who descend-

ed to the earth in order to unite with earthly women, about which we learn from the apocryphic Book of Enoch. His consort is Lilith, and sometimes also other female personifications of debauchery and prostitution: Naamah, Eisheth Zenunim, and Agrat bat Mahlat. In the Qabalistic tradition he is the prince of demons and the patron of magic. He corresponds to the second solstice, the western wind, and the third day of the week. On amulets he is presented as the angel of death. It is also believed that the dark spots on the Moon are caused by his impurity. The name Samael is also attributed to the third qlipha on the Qabalistic Tree of Night, the sphere where the adept experiences magical death, undergoes the rite of passage, and is reborn on the following qliphothic levels.

As the angel of death, Samael is also connected with the sphere of Saturn and the qliphothic tunnel of Thantifaxath, the path which links the material world (Malkuth / Lilith) with the astral plane (Yesod / Gamaliel). It is the sphere of death, inhabited by ghouls and larvae, illuminated by the phosphoric glow of candles made of bones. In *Nightside of Eden* Kenneth Grant writes:

„The Ash and Cypress, the Nightshade, the Elm, and the Yew, are the trees of darkness in whose shadows the tunnel disappears into the deepest cells of the earth. Yet this tunnel has affinities with the ocean of space through its association with Set, the child of the Goddess of the Seven Stars whose planetary vehicle is Saturn.“

The Egyptian god Set is another deity depicted as a serpent. While walking the path of Thantifaxath, the adept is bitten by a snake, and the venom which flows through the veins lifts one on the other level of consciousness, filled with visions of blood and the Moon. That is why Kenneth Grant ascribes Yig to the qliphothic level of Gamaliel, the lunar sphere of dreams and visions, induced by intoxication of consciousness with a serpent's transformative elixir. There the magician leaves one's earthly body, just as a serpent drops its skin, and enters the astral realm of lunar fantasies.

In Tyson's book *Necronomicon: The Wanderings of Alhazred*, Yig is also ascribed to the sphere of Saturn: as Yig is the most ancient of the Old Ones, so Saturn is the most ancient of the planets; the serpent is the coldest of animals, and Saturn is located in the most distant and coldest cosmic recesses; Yig is the wisest of the Old Ones, and Saturn is a symbol of wisdom and mystery; the serpent hunts its prey in the darkness of the night, and Saturn is plunged in the darkest depths of space; just as the serpent sometimes becomes slow and sleepy, so Saturn

152 is the slowest of planets. It is also believed that Saturn influences those phenomena and qualities which relate to death: cold, ageing, sleep, stagnation, depressions, melancholy, blackness, and the inevitable flow of time which devours everything like the god Cronos (the Roman Saturn), who swallows his own children in a terrifying cycle of death and rebirth.

The sign of Yig is the numerical square of Saturn: the field of three rows and three columns, where each three cells sum fifteen, and the total of nine cells equals forty-five. From this square one may create a seal of Yig, with the use of Hebrew letters. It is believed that such an amulet, made of lead, and worn close to the heart, protects from biting of snakes and provides the owner with the benevolence of Yig.

The children of Yig are all snakes and serpent-like creatures encountered in mythologies worldwide. There is a myth that in ancient times the first civilizations were ruled by serpent-people. The king of Lemuria was reputedly a serpent or a half-serpent. Also the mythical kingdom of Valusia was inhabited by serpent-people, the worshippers of Yig. They were sorcerers and alchemists, who devoted their lives to magic. When the civilization of Valusia was destroyed, the inhabitants sheltered in underground cities and corridors, the largest of them was the land of Yoth. But when the serpent-people encountered dwellers of another underground land, N'kai, many of old worshippers of Yig rejected him and started to worship the god of N'kai, Tsothoggua. As a punishment, Yig transformed the unfaithful followers into snakes, and took away their human qualities: the speech, the limbs, and intelligence. Then the civilization of Yig's worshippers moved to the area around the Voornithadreth mountain, and after that, they arrived in Lemuria. When also these civilization fell down, the serpent-people survived hiding in deep caves. Such is the story told by the Cthulhu Mythos stories.

Apart from the above-mentioned serpent deities, such as Quetzalcoatl and his associates or the Egyptian Set, we may find numerous myths of serpent-people in the Hindu lore, especially the stories about the Naga serpents. According to this tradition, the Nagas are demonic entities, often immortal, depicted in a half-human, half-snake form: with human upper part of the body (above waist), and the serpent's lower part (below the waist). They also have more heads – usually seven or five. They inhabit the underworld, the realm of serpents (naga-loka), where one may find many palaces, houses, towers, and gardens. This serpent kingdom is called Patala or Niraya (Hell). The capital city is the City of Pleasures (Bhogovati), ruled by Vasuki. Other famous Nagas are Ananta and Shesha. The Nagas like jewellery and all kinds of decorations. Their attribute is also an exceptional beauty. It is also believed

153 that they possess great magical skills. In the folk beliefs they are worshipped as the givers of fertility, and in Tibet they are regarded the water deities, the guardians of Buddhist writings.

Another child of Yig mentioned in the Mythos is Byatis, the god of forgetfulness, who came with the Great Old Ones from the stars. His mother is supposedly Shub-Niggurath with whom Yig mated. Byatis is known for his power of darkening the mind and causing forgetfulness with his gaze. Those who call him fall prey of his hunger. He feeds on them and drains their vital force. Then the dreams of his victims are filled with terrifying images of the Abyss and the dark parts of the universe.

Also the legendary basilisks are regarded as the children of Yig. They are usually depicted as serpent-like creatures, with eight legs or a dragon's tail, eyes of a toad, and a pointed head, on which they wear a crown. It was believed that they are hatched from an egg of a seven-year old cockerel, incubated by a toad or a serpent. The legendary power of basilisks was to cause death by a single glance. Similarly as other children of Yig, basilisks inhabited underground and chthonic regions: caves, cellars, or wells, and in many stories they are the guardians of treasures hidden in these places. The belief in existence of basilisks was so strong that often black cockerels were killed in order to prevent the creation of these demonic monsters. For instance, in Basel in 1417, the town council sentenced an eleven-year-old black cockerel for laying an egg: the animal was beheaded and burnt in public.

The connection of basilisks with Yig might originate from their association with Saturn. „The blood of basilisk“ or „the blood of Saturn“ was the name attributed to a magical elixir which was believed to bring luck and protect from witchcraft. None human being can resist the gaze of basilisk. One can fight him with a mirror, but you can also control him with flute music, because then the basilisk starts dancing and loses the power of killing until the sounds go down. It is the power of Azathoth, the blind god, the center of creation, surrounded by an unearthly sound of flutes, the music which all beings must obey.

All children of Yig contain within themselves an element of his essence and are the reflection of his nature. There is a legend that when all snakes die on the earth, then also Yig will leave this world. But no one knows if this legend is true, and none man shall witness its ending: for the serpent is more ancient than human race, and will endure eons after we fall into dust.

The key to understanding the mystery of Yig is hidden in the story *The Curse of Yig*, written together with Zealia Bishop, where Lovecraft describes the cult of Yig and the encounter with the deity. There was a conviction among the Indian tribes that no one is allowed to kill any

snake, even though there are plenty of them because this might arouse anger of their father, the god Yig. He was believed to be an enormously vengeful deity who might take a cruel revenge on those who did any harm to his children. His favourite method was to turn his victim, after suitable tortures, to a spotted snake. In the story, Lovecraft presents a couple of young settlers, who came to the territories where the cult of Yig was very strong. The man had an almost „epileptic fear of snakes“ – even the very mention of a snake could make him faint and pale, while the sight of them produced a shock, sometimes bordering on a convulsion seizure. The settlers tried to avoid the sight of snakes by any means. But one day they had to shelter from a wind on a rocky cliff, where his wife noticed a nest of rattlesnakes. To prevent her husband from a shock, she killed all of them. Since that time they both lived in a continuous fear of the terrible curse of Yig. Each day they remembered about prayers and protective spells, but one day they neglected this habit and went to sleep without any protection. At night they awoke at the sound of hissing rattlesnakes which were crawling around their bed. The snakes killed the man, and the frightened woman was transformed into a snake-like creature, just as her offspring which was born to her after this event.

The meeting with Yig is thus an encounter of a sexual nature. That is why his cult is also related to orgies and celebrations of sexuality. Tyson describes the following method of summoning Yig: he is called into the body of the priestess who lies naked on the ground, writhing and hissing. Her thighs are anointed with blood, and her eyes rolled back so that only the whites are seen. Then a following incantation should be recited:

„Approach, Deathless One; heed the summons of the flute of Azathoth your creator, the song of which none of his blood may deny; descend slithering down the rays of the stars from the coils of the dragon. Great Serpent old of years and wise in wisdom, at the beginning of time you gave the gift of knowledge to the race of man, through the embrace of a woman during the forbidden days of her cycle; enter again this female vessel whose thighs are streaked with blood and insert your teachings into her mind, that your faithful servants may profit from her instruction. Render sweet the fruits of her womb. Empower her with your mighty arts to defend us against our enemies, and against those who would defame your memory. Yë, y'ti mn'g thu'lh ugg'a aeth Yig fl'anglh uuthah! „

Necronomicon: The Wanderings of Alhazred

The worshippers of Yig believe that he enters the bodies of their priests and the sign of his presence is when the person falls to the ground and starts hissing like a serpent. They hiss with their lips, but the sound does not take form of any human language, as Yig never speaks but sends images and visions into the mind of a possessed priest. It is best to call him on particular days because his power is the greatest during two days of each Moon cycle, when the course of the Moon and the Sun intersect. These conjunctions are known to astrologers as *caput draconis* and *cauda draconis*, the Head and the Tail of the Dragon. This position of stars is also connected with the influence of Yog-Sothoth, the guardian and the gate between the worlds.

The scene of Yig ritual from Tyson's book very much resembles ecstatic practices performed by priestesses from African sorcery, the pythonesses acting as an oracle in the mysteries of the Serpent, about which Kenneth Grant writes in *Aleister Crowley and the Hidden God*. The serpent's power, the Kundalini is aroused as a sexual impulse, which produces ecstasy and trance. This is a modern metaphorical interpretation. But in the ancient African rites real snakes were used to induce abnormal condition in sensitive women who became possessed and insane by contact with serpents: by the fascination with their look, fear of their touch, or the use of their tongues. These priestesses fell into a trance called the Stupor of the Serpent in which they revealed such skills as clairvoyance, clairaudience, etc. They acted as oracles and prophets through which divine powers manifested to the celebrants gathered around.

Kenneth Grant gives an example of a voodoo practice, in which a female priestess fell into a trance from the contact with the flickering tongue of the serpent. She was „penetrated“ by the divine force, writhed, her whole body was convulsed, and she spoke the words of prophecy. In this ecstatic trance women „uttered oracles, communicated with the spirits of the dead, elementals, cosmic daemons, and – if they were Initiates of a high order – with cosmic entities existing outside space and time.“

The ritual of Yig reveals a close similarity to this kind of practices. It is also important to notice that blood is used to call the presence of the deity. The contact with blood always signifies ritual impurity and crossing the barrier between the realm of life and death: the mundane and the spiritual sphere. In ancient magical practices blood was needed when one wanted to contact the Other Side – for divination or other purposes. For instance, a priestess in Apollo's oracle in Argos drank the blood of a lamb to enter a divinatory trance. It was similar with many other ancient oracles. Blood produced trance and visions, essential in divinatory practices.

Blood is also a powerful stimulant, which intoxicates the mind and allows for a shift of consciousness beyond the commonplace state of mind. In the

ritual of Yig, the priestess is therefore also stimulated by the smell, touch, and the sight of this powerful liquid. Blood is sprinkled on her thighs, which is symbolic either of menstruation (the „impure“ and magical phase of female cycle, when the woman is more sensitive to subtle impulses), or defloration, in which the serpent represents the phallus. Both concepts belong to the sphere of sexuality. The intoxication and the trance is therefore produced by sexual impulses. The priestess, inflamed to the point of orgasm, is „penetrated“ by the deity, which in this practice is identified with Yig, when the serpent power rises up her spine and activates the chakras, the energy zones. At the moment of orgasm, the energy is moved to the centre of the Will, the Ajna chakra. The third eye opens and the vision of other planes and dimensions is achieved. At this point the Serpent unfolds its wings and becomes the Dragon, the fiery energy activated and released. This might be experienced as an ecstatic trance in which one is able to float above the physical body and explore the Other Side. In the Tantric tradition, sexual fluids secreted during the orgasm are regarded as magically potent liquids.

An example of this process is given below, in the meditation with Yig, which is aimed at activating the Serpent Power and raising it to the level of ecstasy and intoxication.

The Serpentine Ecstasy A Ritual of Possession

This is an advanced working based on the controlled use of psycho-sexual energy, known as the Serpent Power or the Kundalini. It should not be attempted by a person who has never worked with the Kundalini force. This ritual requires at least basic awareness of the astral body and the ability to direct and focus inner energy in particular parts of the physical one. Otherwise the working might be of no use, or even harmful to the practitioner. It is also advised to have a basic knowledge of sex magic and to be able to achieve an inner orgasm without any physical means, though the latter is not necessary.

The working includes a sex-magical technique of directing the orgasmic energy to particular chakras in order to activate them and allow for a smooth flow of Kundalini force. This transforms the orgasm experience into the implosion of the whole organism, which is then focused on the third eye and released through the crown chakra. This Tantric technique lifts the consciousness to a higher level and allows for the experience of the Other Side, the more subtle dimensions of reality. Here the working is focused on an invocation or possession by Yig, which is identified with the Kundalini serpent, and the transcendence of consciousness into dimensions „between the angles“, as they are described in the *Necronomicon gnosis*.

Sit in a comfortable position or lie down. Close your eyes. Breathe slowly and deep and continue until you feel completely relaxed and ready to begin the visualisation.

Envision yourself standing on a rocky peak of a mountain. It is dark, and the sun has already set. The atmosphere is gloomy and there are black heavy clouds in the sky. The lightning strikes at the distance, but there is no rain. Slowly the tempest is approaching, and the lightnings are striking one by one around you.

Suddenly you hear a hissing sound behind you. You turn around and you notice a huge black cauldron. There are also hundreds of rattlesnakes. They are crawling up the cauldron and their venom drops into it. From the inside a thick black vapour arises and forms into a shadowy form of a giant serpent. The sound of hissing and the thunders seem to be rhythmically harmonized and you start falling into some hallucinatory trance. You can also hear rhythmic drumming somewhere from

the distance. Strange shadows are dancing around you, illuminated by the glow of frequent lightnings.

After a while the shadows moving around you assume forms of naked women. They have a pale white skin and non-human eyes. They start performing a sensual and ecstatic dance around the cauldron, among the snakes. The serpents are coiling around them and crawling up their bodies. They bite them, and venom and blood is dripping from the bodies of priestesses, but they do not seem to be affected. Suddenly they fall on the ground and writhe in an ecstatic trance. The serpents coil around their naked bodies, stimulating them with their tongues and penetrating them. The whole scene is accompanied by rhythmic sounds of thunders, hissing and drumming.

While the vision continues, start building up your sexual excitation. Direct the energy which is arising in your genitals through your whole body. Start chanting / whispering the mantra: „Ia, Ia Yig! I am transforming! I am Yig!“

Simultaneously, continue visualisation:

When you are overwhelmed by the whole atmosphere, the huge shadowy serpent suddenly coils around you and pulls you inside the cauldron. The deadly venom entering your body through your naked skin. You can feel pain, but at the same time strange delight. One of the lightnings strikes right at the cauldron and ignites the fire beneath it. The flames heat the vessel and you feel an enormous heat burning your body.

While the excitation grows and you are gradually inflamed to the point of orgasm, feel the rush of heat and power at the base of your spine, and direct it up, to your third eye. If you are a female, at this moment you may visualise the serpent entering through your vagina and penetrating the whole body – through the spine, until it reaches the third eye.

At the moment of orgasm you have to feel your third eye bursting with energy. Your whole body vibrates. You absorb the energy with your whole being. The limits and barriers which bind consciousness disappear, and your primal atavistic sexual instincts are released, which brings savage and primeval visions.

Feel how your third eye opens and the crown chakra becomes a gateway through which your consciousness ascends over the physical body. Visualise how your astral body assumes the form of a winged serpent. A black hole opens above your head, and you float up into the black vacuum, where strange angles and hidden dimensions constitute an enormous labyrinth of stars, galaxies and worlds, through which you can glide smoothly in your serpentine form.

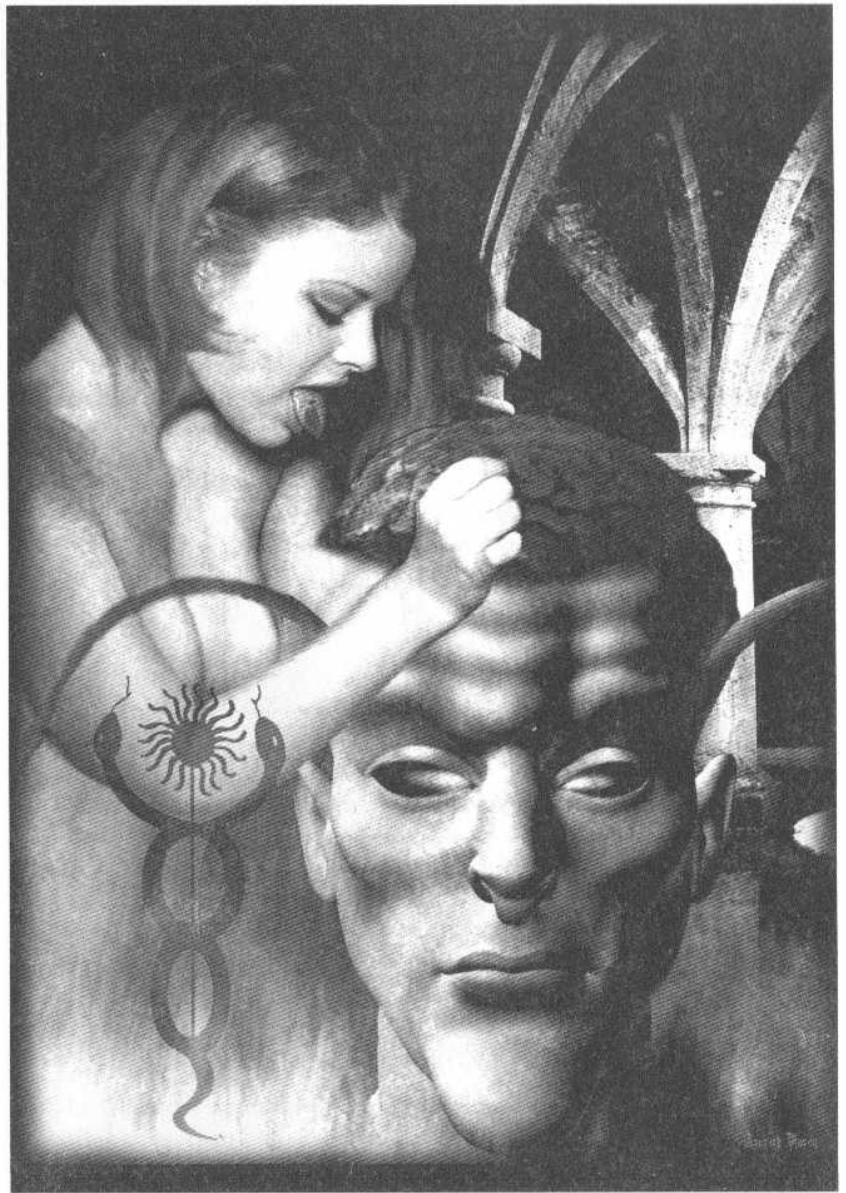
You pass limitless abysses of inexplicably coloured twilight and bafflingly disordered sound, crowded with indescribably angled masses of alien-hued substance resembling prisms, labyrinths, Cyclopean buildings, and other oddities unknown to human perception.

Open your consciousness for this experience and let it last until you feel the need to return. Slowly descend to your physical body. Feel how the stream of energy goes down, from your head to the base of the spine, and lower – into the earth beneath you.

The journey is over.

Take a few deep breaths and open your eyes.



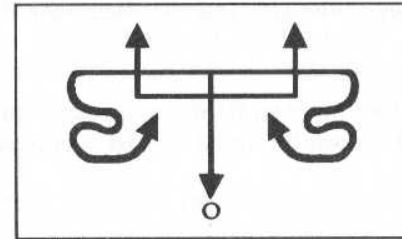


Ceremony of the Great Old Ones

A group ritual

Preparation

The ceremony should be performed on the day sacred to the Great Old Ones: Candlemas, Beltane, Lammas or Samhain. The room in which it is performed should be decorated in black and adorned in symbols connected with these deities: the sigils of particular Great Old Ones are easily available in popular versions of the *Necronomicon* and related texts. It depends only on your choice which of them will be used in the ceremony. The altar should have a seal of Yog-Sothoth carved or drawn on it:



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The operator of the ceremony should be dressed in a black robe or other suitable garment in black colour. Also the participants should wear black clothes. The temple should be filled with thick smoke of a strong incense, e.g. musk or dragon's blood. Also a suitable music can be employed as a background of the ceremony. The temple should be lit by black candles.

Preliminary invocation of powers

The Operator approaches the altar and makes the sign of Voor with both hands, then crosses arms on the chest. The participants do the same. Then the Operator rings the bell to begin the ceremony and passes the bell to participant on his / her left. The participant rings the bell and passes it to the next person on the left – and so on until the bell returns to the Operator.

The Operator:

**We have gathered here to celebrate and invoke the powers of
the Great Old Ones, Lords of the Outer Void.**

**We seek to unite with their essence and learn the nature of their force.
I declare the ceremony open!**

Participants:

Hail, Lords of the Outer Void!

Then the Operator takes a dagger or a sword and points it in the four cardinal directions saying:

(To the West)

**Dagon, Lord of the Great Ocean of the World, come forth to this circle,
guard and witness this ritual, and let your power fill this temple!**

(To the North)

**Shub Niggurath, Black Goat with thousand young ones, come forth to
this circle, guard and witness this ritual, and let your power fill this temple!**

(To the East)

**Cthulhu, who lie dead but dreaming, awaiting your glorious return and
watching over your worshippers, come forth to this circle, guard and
witness this ritual, and let your power fill this temple!**

(To the South)

**Yog-Sothoth, Gate and Key to the Realm of Darkness, come forth to this
circle, guard and witness this ritual, and let your power fill this temple!**

The Operator says:

**May Tiamat, Dragon-Goddess of the Void and this World,
fill us with fiery power and reveal to us the elixir of immortality.**

Participants answer:

Ia Tiamat!

The Operator and participants make the sign of Kish and visualise the four elemental forces around the circle. When the atmosphere is dense enough, the Operator continues the ceremony.

The Ceremony

The Operator:

We call forth the Great Old Ones, Lords of the Outer Void.

**We call you through the Great Cthulhu, your brother and Priest,
who lies dead but dreaming in his house in R'lyeh.**

We are your children! Blood from Blood! Flesh from Flesh!

**Divinity from the Primordial Divine! It was for us, humans, that you have
come from the Void and gave us your spark of divinity. Involved in the
eternal war with the Elder Gods, you were forced to the Void and its Gate
was locked forever. But you have built your Kingdom in Darkness.**

**You rule the realm of Night and dreams, and you shall come at the call
of your priests. And the world with burn in ecstasy and freedom.**

**We seek to light the Dragon's Fire, the source of our power that
originates from our ancestors and is the cause of all life.**

**We seek union with three unholy and secret cults of
Sirius, Draconis, Capricornus.**

**We acknowledge the power of the Covenant and the heritage of our
blood!**

The Operator:

**We open the Gates of the Void, out of which the Dragon shall emerge
and devour the Sun, and there will only be the Black Light of the Abyss!**

Participants:

Ia Yog-Sothoth!

The Operator:

**We call the One who renders the Veils,
so that he reveals to us the true nature of the Universe!**

Participants:

Ia Daoloth!

The Operator:

**We desire to ride the Night with those who walk on the winds and
experience the ecstasy of union with the Shadow in the
Womb of Darkness!**

Participants:

Ia Hastur!

The Operator:

We free our minds and reach beyond barriers to become the Dragon travelling in the cosmic void of Infinity where rules the Daemon Sultan!

Participants:

Ia Azathoth!

The Operator:

We follow the Black Pharaoh who leads us through the forgotten paths to the world where only Darkness and Silence dwells!

Participants:

Ia Nyarlathotep!

The Operator:

**We wake those who lie dead but dreaming.
For that is not dead which can eternal lie.
And with strange aeons even death may die!**

Participants:

Ia Cthulhu!

The Operator:

We acknowledge the Covenant claiming that man was created from the blood of the Dragon, and human blood is the key to the power of our parents. We are the Flesh and Blood of the Dragon!

Participants:

We are the Flesh and Blood of the Dragon!

The communion with the powers

The Operator says:

Serpent-Dragon of the Void, through your kiss, you give us sight, for we do not wish to remain blind. Annihilate lies by your eternal power, burn all weakness and hesitation out of us, make us strong with your force. For we are worth to face the truth and ready to understand our divinity, and eager to walk free on our paths.

The Operator touches the forehead of each participant (on Ajna chakra) with a wand and says:

May the Serpent kiss of Yig open your eyes and tear down the veil of illusion that surrounds you

Then he / she gives everyone the chalice with red wine, saying:

May the blood of the Mother-Dragon Tiamat flow through your veins as fire and power

After the communion the Operator says:

May the power of the Dragon awaken in our blood!

Participants:

HAIL TIAMAT!

Everyone now takes a comfortable position and meditates now on the power of the Dragon and the Great Old Ones awakening in their consciousness and enflaming the body and mind. The meditation lasts until each participant finishes.

The ending

The Operator:

168 **Through this communion of blood we have become the children of Tiamat, followers of the Covenant. May the Serpent's kiss become our source of transformation through which we shall taste the mystery of life and death. We have awakened the eternal fire that shall burn in our souls and glow in the darkest abysses. So it is done!**

Participants:

So it is done!

The Operator extinguishes the candles and rings the bell to end the ceremony. He / she and the participants make the Sign of Koth. If there is a need, a chosen banishing may be performed.

A Few Words on Banishings

169 **W**hile reading the Simon *Necronomicon*, many of you probably noticed a dramatic phrase: „There are no effective banishings for the forces invoked in the *NECRONOMICON* itself“. Later on the author explains that since the Sumerian religion (which is supposedly the source of the book) was lunar-oriented, all kinds of solar-based rituals may function as banishings. Then we are presented with a series of incantations in „The Book Maklu of the Burning of Evil Spirits“ which presumably should work as banishings. Among occultists who have ever worked with these incantations opinions about their effectiveness are split. They are generally supposed to function as either protective charms or as exorcism which banish the unwanted forces. But the nature and aim of a banishing is much more complex.

Usually a banishing encloses the magical space for the working and transforms the room into a temple located beyond the ordinary world, in the sphere of sacrum. In the ritualized form (like e.g. the popular Lesser Pentagram Ritual) this includes setting the four cardinal points and invocation of elemental forces represented as godforms depending on a magical tradition. The practitioner is placed in the centre of the space and becomes the *axis mundi*, one's consciousness is linked with the forces of the Above and the Below and is able to shift one's mind onto higher levels. This kind of magical action not only cleans the space and provides protection but also shifts the practitioner's focus from everyday thinking to the magical operation. This second function is particularly needed when we do not have a special temple solely for magical workings and we perform all magical actions in a room which is normally used for everyday activities. Banishings are therefore often used as an opening of a magical operation or as a closing element – to clean the space again and banish the energies which were invoked.

What about the *Necronomicon* entities, one may ask, if they are impossible to be banished? *Necronomicon*'s reputation, which arose around this book throughout the last decades, has made it a powerful egregore of mystery, anxiety, obscurity and myriads of speculations about the nature of these entities. The aura of evil and doom which surrounds these legends has a great impact on the imagination of a practitioner. Many people actually do believe that banishings should be made after reading each page of the book because these forces are so dangerous that even a thought of them might function as an invocation. On the other hand they are told that no banishings are effective, and the anxiety intensifies. As we have already said many times in this book, a ritual frame in the form as it is often used in the Western magic hardly ever works for the *Necronomicon* gnosis. In the Lovecraftian lore they are said to be omnipresent. They exist in dark, abandoned places, on the verges of the

civilization, among wild nature and hidden remains of ancient generations. Once we open our minds for them, a contact is established that continues in each minute of our life, both during the magical operation and after: in our dreams, feelings, premonitions, etc. Our consciousness becomes a channel for the whispers from Beyond and this can never be closed completely. We cannot treat the Lovecraftian entities as only temporary tools which can be banished any time. The call of Cthulhu is ever-present in our mind.

This does not mean that banishings are not effective but rather not useful for the Necronomicon gnosis. Or in other words: banishings are not always suitable for the work with the Great Old Ones. You can use a formal banishing to open a particular ritual and clean the magical space, as well as at the closing stage – which is also recommended in many practices in this book. But the work with the Necronomicon gnosis is rarely formally structured and ritualized. It operates on an immediate presence of the energies to which you should only attune your mind: naturally or by means of techniques mentioned here. Instead of performing a formal ritual, one can work with the Lovecraftian entities through reading the stories, dreaming, visualizing, or simply walking out to the wild places to sense their presence. If there is no ritualized context, a formal banishing will not be of much use either. Instead, you can achieve the shift of consciousness by employing simple techniques, such as ringing the bell, burning incense, lighting candles or other kinds of light which you do not use normally, or playing a special kind of music. All of this may thrust you into the sphere of sacrum and indicates that whatever you do from this point, will be a magical action.

Lovecraftian gnosis might seem frightening because it exists outside human rationality and order. It is wild and alien. It is also intangible and not always possible to grasp within the frames of human perception. And what is not familiar to us, usually frightens us. The Necronomicon itself is a book that exists beyond the reach of researchers, unless they leave the rationality behind and dare to tear the veil between the world of matter and spirit. The same is with this kind of gnosis. It reveals to you the dark and mystical realm of haunted hills and woods, hidden labyrinths of spaces where one can easily get lost, sunken cities in the depths of oceans, and other territories where only sorcerers and servants of dark gods may tread and where normal people become only sacrificial victims. This encounter changes you forever and its effects are never fully possible to be banished. The energies gush through your consciousness tearing apart the tiny world of your normal perception and opening you to the vast realm of the Great Old Ones. This experience might seem shocking – you will be surprised to discover how small your world has been and how great potential exists outside the borders of rationality.

There, in the infinite eternity of space you will hear whispers from Beyond and you will see what was hidden from you before.

„For he who passes the gateways always wins a shadow, and never again can he be alone.“

H.P. Lovecraft *The Book*



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About the author

Asenath Mason is a writer and a dark fantasy artist. She is the author of many essays on esoteric, religious, and mythological subjects, with a particular focus on the Left Hand Path philosophy. The founder of Lodge Magan - the Polish lodge of magic Order Dragon Rouge, and an active practitioner of Occult Arts.

She is the author of „The Book of Mephisto” (2006) and the co-author of a collaborative book entitled „Glimpses of the Left Hand Path” (2004). She is also the editor and the co-author of „Dragon’s Blood”, the esoteric magazine of Lodge Magan.

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Supplement

Lovecraftian poetry by *Blackfire*

(<http://blackearthfire.deviantart.com>)

Invocation to Dread Ones of Unknown Origin:

Come forth great Abaslas, ancient Rosoamagratas, lord of the deepest
abyss Suthladamos, unfathomable minister of the gates beyond Zeuarakis,
mighty Vreasoemals!

„amaaros goara sluathaer blasoda verusask homane homane
thulau thulau coqore
muaaodso paoa thualas huvaar xusa xua xara bladua qualros goa mulathj”

I invoke the guardian to slay the oppresor, and bring forth Uutalhadas
by the flaming wastes of Beraoanaka, to the priestess of the dread Pul-
zula shall the powers rise again....rise, rise, rise...

„To the east shall be west and to the north shall be south, and from
the water shall rise fire and from the wind should hurl earth”

The gaping maws of Yoaradga are open, feed it feed it

Yoagaradga is the secret, Noalrdarag is the mystery and Eralragarathas is
the bearer of the key

Shall arise Pualarda shall arise Yoargar shall arise Huaorga
shall arise Baatla

with three words i shall achieve the deed:

Szarathasanas Vuolaogaragtharosma Ziuaoalovilamos

I command you in the name of Ulaota,
by the sign of Qrpahalil and the power of Bathogaras

Szarathasanas Vuolaogaragtharosma Ziuaoalovilamos!

Writhing In Ecstasy

tentacles rise from briny depths
primal rhythms pound
desecrated and desolate
ground upon the dust
whereby the slimy
milk of toads
from chalice imbibed
crawling chaos leaps
through the silt
of slited time
briny rivulets flowing
upon black rocks
into pools of stagnation
the rhythms rise and fall
sweaty dancers undulate
in wild undercurrent of manifestations
conjured
whispered treatises and solemn pacts
of blood upon flesh
devoured kalas explode
gushing forth their
seething gift
upon lapping tongues
quivering lips of a
thousand mouths devouring
the milk of her breasts
to grow into abominations
wing'ed globes that
usher forth wraiths of light
twisted refractions
strange angles that do not bend
but pierce stars and bleed moons
phallic pleasures taken
by a priestess of mauve
painted vesica glowing green
drinking the seed
writhing in ecstasy

The Place of Rending

primordial atavisms
opening the door of flesh
sealed with blood
cuneiform characters
adorn the spiral
flowing ever downwards
endless abyss's shine
their black malefince
upon eyes dancing
in waves of dark seas
swallowing an ocean
bereft of time
fingers of wane intelligence
clawed to render
to shreds this existence
and throw all into tumult
untying invisible threads
permeating the aethrys
dissolving the strictures
corroding the paradigm
and morphing the current
into beaming waves
of transmutating light
kalas of shuggoth
essence of Koth
diminutive upon the
planes of Leng
dwarfed by a basalt tower
that rises in barren white
so opens the gate of the scorpion
unto the aeon of black sun
rising to fall
exploding into millions of pieces
shattering existence
at the culling
and so rending
it to naught
and for this

the ancient covenant is made
when the dragon awakens
and sleeps not again
flesh is like paper
easily sliced by the wind
consumed in flame
dissolved in water
and putrefied by the earth
soon it to will sever its purpose
and from itself be set free

Rite of Abomination

She falls into fathomless dimensions
Beyond the keen of human minds
Lit only by red moon
Shining dimly like a lamp of scarlet
Upon dark green seas of iniquity
So beautiful she finds this lurid realm
Suddenly unearthly guttural howls fill her ears
And she is surrounded by shades of ancient death
Covered with strips of flayed gray pulpy skin
Their skeletal hands reaching out to her
As a malevolent smile creases her white lips
She moves in a sinuous circle before them
Hungrily feeding upon their energies
Breathing deeply of the stagnant air
Letting it fill her with the powers of this plane
Hands outstretched she reaches
To touch the malevolent orb above her yet below
Bathing herself in its eerie crimson glow
The shades commune with her
Engorging upon her life as she partakes of their death
Lost in Thanaterotic trance
She heaves in obscene motions
Quivering and convulsing
As the last horde of abominations offer themselves to her
She is consumed in a profane ecstasy
Knowing that through her wanton act of abomination

She is now consecrated and able to descend to the distant monoliths
 Which rise upon shores of windless desolation
 Where she will join the faceless ones
 Slithering through tunnels of endless night
 Unearthing the dimmest mysteries
 Of death beyond life

To Revel In Their Return

the dead will rise
 as the living die
 in fiery blaze
 and tidal waves
 washing the away
 and turning to ash
 the plague of humanity
 the gates of chaos will fly open
 and tiamat will return
 marduk will be torn asunder
 and the deep ones emerge
 across the sea of space they will swim
 hordes of the abyss
 to revel in their return
 watchers awaiting the time
 to draw the sundered circle
 and invoke the signs
 great calamity will befall
 and the twisted wicked will
 rejoice darkly such ill
 because through it
 great power unleashed as
 is released the great leviathan beasts
 creatures of thousand eyes
 and limbless heads
 leathery bat-winged
 monstrosities that only
 the truly macabre could envision
 time will be meaningless
 the cosmic egg will crack and shatter

and its shards shall become mirrors of madness
 which will reflect the implosion of reality
 upon altars of wondrously malign entities
 of lust and anger
 the serpent will swallow the sun
 and darkness will cast a death shroud upon
 the flaming planet as it is hurled
 from orbit
 swallowed by universe as it is sucked
 into eternities black hole



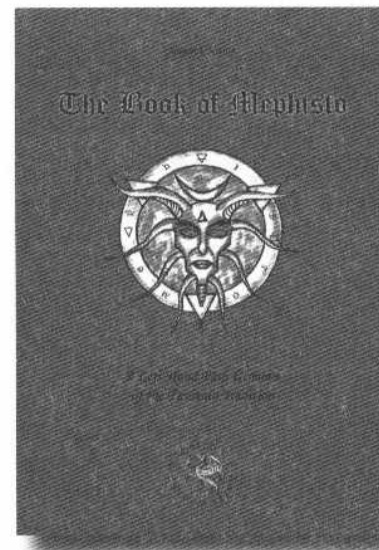
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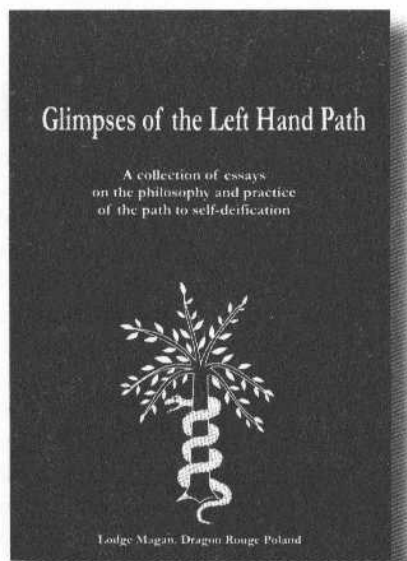
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