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A Word of Introduction

“That 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 -

The first edition of this book was published in 2007. At that time I had already worked with the Lovecraftian magic for several years, holding many lectures and workshops on this magical gnosis here in Poland and in other European countries. The Necronomicon and ritual systems inspired by the Cthulhu Mythos fiction have been enjoying an enormous popularity in the last few decades, and even though the fascination with the Lovecraftian magic itself seems less trendy these days, the occult world is now witnessing a revival of interest in primal aspects of magical gnosis, and the Necronomicon lore definitely belongs to this category, thus still being a part of modern esoteric movements.

Lovecraftian magic is also still controversial and raises many questions among potential practitioners. I have now worked with the Necronomicon Gnosis for over thirteen years, and throughout all this time I have been asked the same questions: “Is The Necronomicon real?,” “How much truth is in the legends about the book?,” “Why work with this kind of magic at all?,” etc. Many people I spoke to about my magical work often wondered about the nature of these entities, the effectiveness of rituals, the dangers and advantages of practices, or simply asked how it can work if all this is merely literary fiction.
This book was written and compiled as an answer to these questions. It contains texts and practical workings designed both through my individual practice and gnosis shared with my friends, students and ritual partners who assisted me in this work throughout all these years.

It is based on the literary tradition of the Cthulhu Mythos and various aspects of the Lovecraftian magic. It refers to chosen published versions of *The Necronomicon* (by the term “Necronomicon” I will refer in this book to the general idea of the tome and the particular lore of entities, not to any specific published text), as well as several Necronomicon-related texts and grimoires that have appeared in the internet over the last two decades. 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 manuscript and the search for it still continues among enthusiasts of the 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 Necronomicon* actually exists or not. Real magical power is not contained on the pages of any book but within the human mind, and the 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 own minds.

However, you should remember that all rituals and workings found in these and similar texts should not be treated in a literal sense. To summon a chosen entity you do not have to build a forest temple, a shrine on a hill, slaughter your neighbors or family pets, look for virgins to sacrifice, or dig out corpses from their graves. These elements should only serve as an inspiration for your own workings - meditations, pathworkings, visual journeys, dream gnosis, etc. You can use a description of a ritual in the same way as a fictitious story by Lovecraft or his followers: by reading it you attune your mind to the subtle transmissions of the Necronomicon current and prepare yourself for your own ritual or meditation.
This allows for a shift of consciousness into the realm of the Lovecraftian gnosis: the frightening and dark world of the Great Old Ones, infused with an overwhelming sense of awe and doom, where 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 the ways to work with them in your own practice. The book presents basic magical concepts and techniques of their practical use in the context of the Necronomicon Gnosis. Some readers may be surprised to find that the book contains very few references to the most popular *Necronomicon*, the version authored by Simon. This is because the author designed it as a reputedly “Sumerian magic,” while the Necronomicon Gnosis as presented here is not placed within any cultural context. It belongs to stellar dimensions, extra-terrestrial currents, spaces in-between, and works through the astral (dream) sphere. However, I decided to include selected elements and ideas from the Simon book, like e.g. the myths of creation or certain entities. The Lovecraftian magic is also non-ritualized and based on individual experience. The Call of Cthulhu affects the mind of each individual in a different way. The workings presented in this book are derived from my 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 proper experience in designing your own rituals.

In the present edition, the original material of the book has been revised, expanded and updated. New chapters were added, containing texts and rituals previously published in various journals and magazines, as well as completely new, unpublished essays and practices. The last chapter introduces the work of the Spider Goddess of Space, known in the ancient times and within the Draconian/Typhonian gnosis as Arachne, and manifested in the Lovecraftian lore as Nitocris, the Queen of the Below. This material has been channeled through my personal work with the Goddess in the recent few years and is revealed here for the first time.
The work of Arachne belongs to advanced aspects of the Necronomicon Gnosis and is provided here for the use of experienced practitioners and those willing to explore the Necronomicon current on its extraterrestrial levels.

The other rituals and meditations presented in this book can be used both by beginners and advanced magicians. It is usually stated in the description of a working whether there is any higher level of experience needed or not. If you feel uncomfortable with any idea presented in the workings, do not perform them. The realm of the Necronomicon Gnosis is vast and contains unlimited possibilities that depend only on your imagination, and it is often enough to simply attune your mind and senses to the call of the Great Old Ones. The power of *The Necronomicon* lies in its intangibility and mysteriousness. It is a book with limitless potential, a volume that has never been completed and is continuously writing itself through the hands of those who receive messages from Beyond. Therefore, open your mind and enjoy the madness!

Asenath Mason, August 2014
What Is the Necronomicon Gnosis

The majority of available Necronomicon versions are based on the fiction of H.P. Lovecraft and his followers. All these stories are a part of the so-called Cthulhu Mythos. Lovecraft himself claimed that The Necronomicon was his own invention, and the name of the reputed author, Abdul Al-Hazred, was his childhood nickname, inspired by the reading of One Thousand and One Nights stories. Therefore, any research into the Necronomicon lore always raises the question whether the book really existed or it was only a creation of Lovecraft’s imagination. Nevertheless, its popularity among the twentieth-century occultists was enormous. The Necronomicon inspired such magicians as Aleister Crowley, Michael Bertiaux, Anton LaVey, Michael Aquino, Kenneth Grant, and many others. There were also magical orders created to explore esoteric aspects of the Cthulhu Mythos. Among them we can mention e.g. the Esoteric Order of Dagon. Those magicians claimed that The Necronomicon in fact existed in the realm 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 through minds of individuals sensitive enough to receive transmissions from subtle planes. Such transmission was received e.g. by Helena Blavatsky who earthed it by writing the so-called Book of Dzyan. But access to this hidden knowledge can also be gained by means of magic - while practising rituals and ceremonies described in The Necronomicon. These workings are aimed at awakening of the Great Old Ones in human consciousness through interaction with extraterrestrial cosmic currents and forces existing outside the world as it is known to man. According to the Cthulhu Mythos, they lie dormant, waiting to be awakened and to rise again.
Their “call” is being continuously transmitted to their cultists who work on their awakening by means of magical rites and ceremonies. In various versions of The Necronomicon we find mentions of three main cults typifying the worship of the Great Old Ones: the cult of the Dragon, the Goat and the Dog (related to stellar currents of Draconis, Capricornus and Sirius). In The Call of Cthulhu, Lovecraft describes the worship of the forgotten gods in the following way:

“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.”

These deities have no physical body and their shape is not made of any material substance. Spells that preserve them intact also prevent them from moving, and they can only lie awake in the dark and think while uncounted millions of years roll by. But they know about everything that happens in the universe and observe worldly events, waiting and preparing to return. It is believed that in order for this to happen, they need to be helped and liberated by cultists and priests who will open the gates to the Void by practicing mysterious rites, thus bringing the Great Old Ones back to Earth. These gods came to this world from the stars aeons ago to pass their knowledge to humans. Thus, theirs and human destinies became inseparably connected. According to the ancient Babylonian myth of creation which is a part of the Necronomicon lore, it was from the blood of Kingu, one of the primal gods, that mankind was created, and thus we all possess the element of the Old Gods within. They were repressed to the chthonic regions of the earth and into underwater depths (symbolic of the unconscious layers of the Self), but when the stars are right, they will awaken and humanity will become aware of their divine power.
The motif of Cthulhu, dormant monster slumbering in the sunken city of R’lyeh, refers to the image of the Dragon encompassing the whole universe: Leviathan or Ouroboros. He is dormant but his pulse exists within each living being. He is the Kundalini of the world, and everyone who works to activate this force within the individual mind contributes to the awakening of the Dragon - through the divine spark that is the heritage of the Old Gods. This can be done by rites and methods existing within many magical systems and spiritual traditions - the Cthulhu Mythos and The Necronomicon are only one of countless philosophies that awaken our imagination and provide inspiration for magical practice. In this book I will refer to the popular versions of The Necronomicon, as well as chosen texts and essays published online and in printed publications, 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 The Necronomicon is complex and ambiguous. As a magical system, it is difficult to legitimize and place in any mythological or historical context because its elements are found everywhere and nowhere - it is also hard to recognize them. The authenticity of The Necronomicon as an actual book has never been proved, which is the reason why its value as a magical system is often questioned. However, if we consider it as a collection of knowledge about forces from outside the universe of man, dimensions in-between planes, or extraterrestrial worlds, practical work with it starts to make sense. Subtle transmissions of the Great Old Ones usually manifest through dreams and visions. Entities described by this system are intangible and formless. Seldom do they manifest in any concrete form on the physical plane, which often makes evocation techniques completely useless. They have hundreds of avatars, so weird and surprising that we often wonder how such shapes are possible at all. They hardly ever resemble terrestrial beings, and even if they do, they assume forms of strange and fantastic hybrids rather than the actual fauna of the earth, e.g. manifesting as giant octopi with wings or flying fungoid crustaceans.
The reason why we perceive them like this is that our consciousness “translates” their intangible, amorphous forms into shapes familiar to human perception. Only this way are we able to experience glimpses of their nature which is normally completely alien to how we perceive the surrounding reality. That is also why we often see their avatars as extremely weird hybrids. These entities remain outside the manifested world, in the Abyss, within limitless Chaos that surrounds everything as infinite prime matter that gave birth to the universe. And because the manifested world is also an emanation of this Chaos, personified as the Dragon, or Tiamat, the earth and human beings are in a way bound to it. These forces represent the human evolutionary potential - what we may become if we manage to transgress the manifested world and break free from the prison of our minds. Then we ourselves will be able to become like the Great Old Ones - beings of unlimited potential, ever-changing and mutable, infinite and timeless, with evolutionary possibilities as vast as the Eternal Chaos itself.

Initiation into the Necronomicon Gnosis is usually received through the work with Nyarlathotep, the mythical intermediary between the Outer Forces and mankind. He is the one who leads man to the stars and opens the doors to the path of self-liberation. Unlike the amorphous gods of the Cthulhu Mythos, Nyarlathotep often appears in the shape that can be understood and grasped by man - usually in human form. He is the Left Hand Path initiator who destroys everything and ruthlessly shatters all weaknesses within 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 interactions with the Outer Gods) and the end - the destroyer and the principle of disintegration.

Practical work with The Necronomicon is often described as dangerous or even fatal. Many times we encounter warnings and discouragement. Practitioners new to this system are warned that the invoked forces may be too powerful to control and can easily shatter the 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 present 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, abhorrent and disgusting, and interactions with them often lead to insanity. This picture is inspired by experiences of people who encountered the Necronomicon forces while they were completely unprepared for such confrontation. The Great Old Ones symbolize the dark and hidden layers of consciousness, all that we normally try to repress instead of accepting it as a natural part of the Self. But it is impossible to shut them out of our minds. The dark, repressed instincts are transformed into demons and monsters that will sooner or later emerge to the light of consciousness. The Necronomicon lore describes these elements of the human Self as terrifying alien beings. That is why Lovecraft refers to *The Necronomicon* as horrible and blasphemous book, for it refers to the most hidden instincts flowing from the deepest recesses of the human mind.

But the Old Gods are not always presented as enemies of humanity. *The Magan Text* (the paraphrase of the Babylonian epic *Enuma Elish*) from the Simon *Necronomicon* reminds the reader about the ancient bond between man 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 a symbol of the divine spark connecting mankind with the Ancient Gods - the force that has to be awakened and liberated so that man would become like his “parents” - free and untamed, beyond good and evil, creator and god. Man is the key that opens the gate to their ancient currents - the only being in the universe that can awaken the Old Gods and rekindle their dormant power within. Practices described in *The Necronomicon* and the Cthulhu Mythos are the tool and the foremost vehicle of this process. The power of the Old Gods is a spark existing in our souls and it depends only on us whether it becomes the destructive fire or light illuminating the darkness of the unconscious on the initiatory path.

The published “Necronomicons” and related texts (such as *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, magical powers, etc. Each of these texts presents a different aspect of the Great Old Ones, e.g. *De Vermis Misteriis* refers to their insatiable nature and teaches methods of sacrifice, *Grimoirium Imperium* classifies them according to the hour appropriate for calling and provides a list of possible forms assumed by Nyarlathotep, the messenger of the Old Gods. Each of these texts contributes to the understanding of the countless aspects of their nature and makes work with them more organized and less chaotic. Also, the avatars of particular Great Old Ones differ from one another. For example, we can experience Cthulhu in a completely different way while working with the Simon *Necronomicon* than during the work with *De Vermis Misteriis* or *Al Azif*. As practitioners, we encounter such differences in many other avatars and manifestations of the 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 always accurate, as the nature of the Great Old Ones is indefinable, shapeless and ever-mutating. They are intangible and hard to grasp or “see.” But they can be contacted by means of various techniques and practices. The most popular of them are listed and explored in this book.

**Gnosis**

The best places to call the forces of the Outer Void are usually outdoor solitary locations - old woods, peaks of mountains or areas near water: a lonely beach by the sea, lake-shore, or desolate spot near a forgotten pond. Places where no one lives, abandoned even by animals. This kind of magic is wild, performed at night, at the time of stormy weather or strong wind, among thunders and lightning - only then can we experience this primal savageness of nature and catch a glimpse of the primeval element of the Great Old Ones that manifests out there in the wild, far from man-made civilization. In such places and in the atmosphere of fear and anxiety we can leave our rational thinking behind and experience the energies of the Other Side - the primordiality of the Irrational.

Outdoor workings easily induce the state of gnosia, magical trance in which we can communicate with the Old Gods. There are many methods and ritual techniques described in *The Necronomicon* and the Cthulhu Mythos for entering such a state and attuning consciousness to the influence of the Outer Forces. The method described most often by Lovecraft is the gnosia of fear and terror, creating a terrifying obsession in the mind of the practitioner. 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, bathing in cold water in order to cool organism, sensory deprivation, or bloodletting. We will take a closer look at some of these techniques further in the book.
Pacts and ceremonies

The Necronomicon magic, however, is not completely free from ritual and ceremonial aspects. For instance, in one of the Necronomicon-inspired texts we find instructions how to build a special temple for the worship of the Great Old Ones: we have to prepare a circle of stones in the open area, where each stone symbolizes either a particular cardinal direction or a planet and has a corresponding symbol carved on it. In the middle of the circle there is an altar 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 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. This method is derived from Al Azif, but in fact, everything depends on our imagination and we can decorate the temple and the altar in many other ways, following the intuition and the knowledge of the Mythos.

But not only the temple is important. We can also prepare the ritual tools: wand, sword, robe, rings, talismans, special incense, and scrolls with spells. Again, the popular versions of *The Necronomicon* recommend that each of these tools should be prepared carefully, with consideration of planetary influence, special symbols should be carved on them, and they must be consecrated in a prescribed 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 ceremony, according to methods described in the books. Details of these procedures can be found in the widely available versions of *The Necronomicon* and I will not focus on this theme here, as the purpose of this book is to present new methods and techniques of practical work with the Necronomicon Gnosis.
In ritual magic, the emphasis is also put on particular days on which the Old Gods can be summoned. 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). These days are certainly familiar to most practitioners of witchcraft.

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 gates, and the sign of the Elder Gods that banishes the power of Great Old Ones and is used in exorcisms. In this book we will concentrate on pacts and direct work with the Outer Forces and the sign of Koth will not be used in practical workings, except a few. Yet, it is an individual matter whether one chooses to include it for safety in the workings presented here or not. In the same way we can use the Elder Sign. Below you can see the signs of power as provided in *Al Azif*:
Dream magic

Dreams are powerful keys to the depths of the inner mind. By exploring their meaning we gain access to those layers of the Self that are inaccessible to mundane consciousness. Dream magic is also one of the most important techniques in exploration of the Necronomicon realms and communication with their dwellers. The Lord of Dreams is Cthulhu. He lies “dead but dreaming” in a sunken tomb in R’lyeh - the city representing depths of the unconscious. Although he is dormant, he has the ability to contact human beings through dreams. He sends visions and dreams about ancient times and gods who ruled the world at the beginning of time. For most people, these transmissions take the form of nightmares, but for Initiates of the Necronomicon Gnosis and those who willingly open their minds for the Call of Cthulhu, they are the source of great knowledge. Such messages have been transmitted to mankind since the birth of the universe. In H.P. Lovecraft’s *The Call of Cthulhu*, we read:

“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.”

Thus, according to the Lovecraftian lore, dreams are the gate to hidden layers of the unconscious and their guardian and master is Cthulhu. Sensitive people receive his “call” through dreams as a mysterious voice or message spoken in 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 further used in communication with these forces. Techniques of controlled dreaming used in the Necronomicon Gnosis allow for direct contact with the Great Old Ones and other related entities who exist on the border of dreaming and waking, in-between spaces known to us.
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, the practitioner should summon them and the gates to hidden dimensions will open. To do this, one has to prepare the ring of Hypnos with names of the guardians carved on its surface. The ring is also the key to other people’s dreams. Again, details are described in *The R’lyeh Text* that is available in bookshops and online libraries, so I will not focus on them here. Nevertheless, some other aspects of dream magic will be developed in further chapters of this book.

**Astral travels**

*The Necronomicon* describes many worlds, distant stars and planets, underground and underwater realms, forgotten and hidden before human beings. These realms can be accessed through dreams and astral travels. The Cthulhu Mythos present many methods to travel to these hidden locations through astral and visual journeys. One of them is to make contact with the Mi-Go, creatures from the planet Yuggoth (sometimes identified with Pluto). They can carry human consciousness for unlimited distances in the outer space to the domain of the Great Old Ones. There are also special formulas enabling mystical journeys between worlds and dimensions. These are e.g. the Silver Key formula, the Dho-Hna formula and the Angle Web. The formula called “Dho-Hna” opens gateways and angles to the Outer Void through signs and incantations, allowing for travelling to realms hidden in-between angles. And so, the magician can travel to countless worlds described in the Cthulhu Mythos: the black planet Yuggoth, the Cold Waste of Kadath, the great Plateau of Leng, the world of Abbith, Cykransh, Yaddith, the lost library of Caleano, and many, many others.

Cities of the Great Old Ones are characterized by specific structure - weird shapes and lines which do not resemble any human geometry, referred to as “non-Euclidean,” like in the case of Labyrinths of Zin leading to the sunken city of R’lyeh.
The gate to the labyrinths is opened with the Silver Key. Then we find ourselves in a network of corridors and chambers built in the form of endless labyrinths resembling a giant spider web. Underneath, there are tunnels leading to R’lyeh. In order not to lose the way, it is advised to embark on this journey with a guide, possibly one of its dwellers.

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

These concepts may serve as inspiration for constructing pathworkings and planning astral and visual journeys to the Outer Void. In further parts of this book we will examine some of them and explore how they can be used by the modern practitioner.

**Scrying**

Scrying is a technique of observing the astral plane through a chosen object in which astral energies are expected to manifest. We have to enter the scrying object with the mind, as if we actually were inside of it. In this practice we may use all kinds of mirrors, crystals or glass balls. The connection between the planes works in both directions - we observe the images of astral entities reflecting in the mirror and at the same time these beings are aware of the observer and communicate with us by sending impulses, visions and messages. In the Necronomicon lore, we have several mythical artifacts that can be used for this practice. One of them is the so-called Shining Trapezohedron, the crystal that was brought to Earth by the Mi-Go. Practitioners can look into the depths of the Abyss through the crystal and explore the darkness that flows through the object like through an open gateway to the Outer Void. The Shining Trapezohedron is also used in interactions with Nyarlathotep.
Another artifact used to gaze into the Outer Void is the mirror of Nitocris, the Queen of the Vaults of Zin. It must be inscribed with special symbols and placed in a circle, otherwise it might attract unwanted entities. In ritual work, entities and shadows appear in the mirror, taking shape from spilled ink or sprayed powder of Ibn Ghazi.

These tools can be fashioned by practitioners who wish to empower their magical practice or decorate the temple. Again, instructions and procedures can be found in the original texts. However, they are not necessary, and simple scrying tools, such as a black mirror or black vessel filled with water, are equally useful in this work.

We can also gaze into the Other Side with the help of Daoloth, the Render of the Veils. He might be called by drawing his image and evoking him into the circle called “the pentacle of planes.” Then he will appear and reveal secrets of the hidden side of the universe. Further in the book I will present a working with Daoloth which will lift the veil between the mundane and the Other Side and allow for communication with this fascinating entity.

**Evocations**

Evocations are not the best method of practical work with the Necronomicon entities. These beings are too intangible and too alien to human perception to evoke them into a concrete form. Of course, we can try to do it, but then we will either limit their multiple nature to a single aspect manifested in the circle or the situation will appear too difficult for us to control and the whole operation will bring completely unexpected results. In the best scenario, we will not observe any results at all. In the worst, we will be overwhelmed by the force and will have to face a powerful ancient being manifesting with multiple forms and powers, completely beyond our control. Traditional methods of evocation, such as summoning a spirit into a circle, triangle, crystal, etc., to perform a certain task or function for us, seldom make any sense while working with the Necronomicon Gnosis.
One of the very few Necronomicon deities who appear in visible and concrete form is Nyarlathotep, the messenger of the Great Old Ones. There are texts that attempt to classify his masks and avatars according to their functions - and these classification can be used in rites of evocation. Such list is provided in *Grimoirium Imperium*, mentioning twenty-one names (or faces) of Nyarlathotep that can be summoned in their special hours. Each name is given together with a sign that should also be used in the ritual.

**Invocations**

Techniques of invocation are much more effective than evocations. By invocation we usually mean a condition of subjecting consciousness to a summoned force, usually a god-form. In the works of the Necronomicon Gnosis, our minds become merged with the gnosis of primal ecstasy. There are numerous instances of such practices in the widely available Necronomicon-related texts, as well as in the fiction of the Cthulhu Mythos.

The key to a successful invocation is a specific condition of magical trance in which the practitioner is able to open the mind for the influence of alien consciousness and interact with the minds of forces dwelling in the Outer Void. I have already mentioned the use of trance techniques and their importance in the Necronomicon magic. Some of them stimulate the body and mind and allow for a state of ecstasy in which the practitioner’s mind is empty and ready to be filled with transmissions from the outside - voices, visions, and other messages flowing from the depths of the unconscious. Among these methods, we can mention ecstatic dancing, overbreathing, or intense sexual stimulation. Other techniques allow for achieving trance through distortion or dissolution of ego-based consciousness and transgressing limits of perception. These are, for instance, sensory deprivation, lack of sleep for a longer time, fasting, or bloodletting which weakens the organism. All of them induce the desired state of mind that allows for interactions with a deity and manifestation of powers and qualities of the god-form through temporary possession.
Sex magic

The Cthulhu Mythos also include many aspects of sexual gnosis. One of them is the concept of the “sacred marriage” or sexual congress that usually occurs between a deity and human partner. Such situation is described e.g. 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 of partly human and partly alien characteristics. Also the Deep Ones, the race of children of Dagon, are known for mating with human partners, which is described in the Lovecraft’s story *The Shadow over Innsmouth*. Sexual gnosis is a specific way of invocation, which rests on the power of an invoked deity manifesting through sexual impulses and thus being absorbed into the body and mind of the practitioner. This way the alien nature of the Great Old Ones is more easily absorbed into consciousness. This is also one of methods for entering a magical trance: at the moment of orgasm the mind is focused on the single experience and all other states of consciousness are left behind. An example of a magical working with the sexual intercourse occurring between a male magician and the outer force is the congress with Shub-Niggurath, a quasi-female deity, one of the foremost god-forms typifying the Necronomicon sexual currents. Another practice aimed at absorption of the outer forces is a ritual performed by two practitioners, one male and the other female, one invoking e.g. Yog-Sothoth, and the other - Shub-Niggurath. Then the congress occurs between the male and the female practitioner and the invoked powers are transferred to each other and conjoined into one consciousness.

Another sexual technique that can be applied to the Necronomicon practice is the popular tantric tradition of achieving the state of ecstatic trance through awakening and raising the power of the Fire Snake. Serpentine deities in the Cthulhu Mythos, especially Yig, correspond to the tantric concept of the Kundalini, primal energy of human evolution 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.
Shape-shifting

Shape-shifting is a technique of changing the shape: physical, visual or astral. There are many legends and stories of shape-shifting: tales of werewolves, vampires, astral creatures flying or walking at night, or predatory beasts threatening unwary travelers. In works of magic, the term “shape-shifting” is most often encountered in dark witchcraft and connected with such practices as Sabbatic flight, theriomorphism or lycanthropy. Under the influence of a magical trance, the practitioner assumes the form of a demon or deity, or any other chosen creature along with its powers and appearance, in order to obtain knowledge about the chosen being and learn how to use its powers. This occurs during a limited time and for a particular purpose. In the practice of the Necronomicon Gnosis, this technique may be used to learn about the nature of a chosen deity or spirit, to explore 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 shape-shifting practice related to astral vampirism.

Creating servitors

The Cthulhu Mythos also provide a great deal of inspiration for working with man-made spirits. From various myths, stories and rituals we learn how to create a servitor, a spirit specially designed and “programmed” to perform a certain task (or tasks) for us. Such entities are called the Shoggoths. In Lovecraft’s stories, the Shoggoths are mindless creatures created by the Great Old Ones as their servants. The procedure of their creation by a skillful magician does not differ from popular modern techniques of chaos magic. And thus, first we have to specify a task or function we want the spirit to perform, then create a sigil and name the Shoggoth, and finally, activate the servitor by ritual means. Methods of activation are based on the use of sexual energy (according to Kenneth Grant, the word “Shoggoth” is related to the Chaldean “shaggathai” - “fornication”).
The whole operation of creating the servitor takes 40 days, during which we have to feed the Shoggoth with our sexual fluids mixed with our own blood. The Shoggoths can assume any form we wish but they may also 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 is completed.

Necromancy

Many practices within the Necronomicon Gnosis are centered on interactions with the world of the dead, the realm of deceased humans, animals and gods. The most valuable to us are spirits of dead magicians. In the fiction of H.P. Lovecraft and his followers, we encounter many descriptions of necromancers resurrecting people from the dead to serve them as slaves or setting traps for discarnate souls in order to imprison them in special vessels and use them for their purpose. There are many methods and aspects of necromancy in the Cthulhu Mythos and this subject will be further explored in one of the chapters of this book.

While researching the Cthulhu Mythos, we can also invent our own methods and techniques to interact 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 may lead man towards illumination and self-deification. The Great Old Ones are sometimes identified with the Hebrew Nephilim, fallen angels who endowed mankind with the gift of civilization and knowledge that had only been accessible to gods and angels. In a similar way The Necronomicon presents the arrival of alien forces from the Outer Void - they come from the stars to become initiators of mankind. An interesting story is found among the African Dogon tribe, whose mythology describes contacts with extraterrestrial beings who came from the stars, or more specifically - from Sirius. Similar stories are found worldwide. The Necronomicon also refers to such entities - gods and spirits able to travel through space and time, among stars and galaxies, not limited by any barriers or dimensions, free, primal and timeless.
Their messages and transmissions power up the impulse underlying human longing for development and evolution of consciousness. The Necronomicon Gnosis works through the depths of the inner mind, evoking forgotten dreams, primal instincts, yearning for perfection and power that was given to humanity by those who came from the stars but lost throughout the ages. This power is “dead but dreaming” within us, it lies dormant like Cthulhu in his sunken city of R’lyeh. If we awaken this force and learn how to use it, we may become like those who created us from their “blood,” immortal and powerful, existing beyond time and space, and manifesting our Will throughout all existing and non-existing worlds and dimensions.

“...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
Self-Initiation into the Necronomicon Current

How to Start the Work

The question I receive most often from people interested in the work with the Lovecraftian magic is “what to begin with?,” “how to attune yourself to the Necronomicon current?” The answer here is simple - we can tap into this magical current through intense and systematic practice with concepts and god-forms of the Lovecraftian lore - meditations on symbols and names, pathworkings, invocations, dream magic, etc. In this sense, it works like all other magical systems - the more time we devote to our work with the Necronomicon Gnosis, the more sensitive and open we become to its stellar transmissions. All existing versions of *The Necronomicon* and other related texts, as well as the Cthulhu Mythos fiction, even though cannot be treated as historical sources, may still serve as inspiration for our own work with this magical gnosis.

On the other hand, many beginners to the work with the Lovecraftian magic have a lot of doubts if it actually works at all. The common argument is that the author himself admitted that all stories were merely literary fiction and Abdul Al Hazred was a fictitious character of his own invention. But here we must remember that all mythological gods were invented by man in earlier or later times, and if we look at the issue from this point of view, the Great Old Ones seem no less valid than the ancient gods from world’s mythologies. There is a long span of time between their appearance in culture and magical traditions when we compare them to the ancient lore, but still, they are all inventions of human minds, born in response to contemporary needs of worship and identification.
In present times we no longer need e.g. agricultural or fertility deities, like our ancient ancestors, because these areas have been covered by science and technology, while the invention of “modern” lore, to which the Great Old Ones belong, matches the needs of the modern practitioner far better than worship of old god-forms that no longer reflect the human desire of transcendence. Hence, we are now faced with alien beings of intangible nature, hybrid manifestations with destructive powers, possessing enormous evolutionary potential that seems to be a response to the fast development of science, quantum physics, experiments with the DNA code, etc. In this sense, the Lovecraftian entities are perfect representatives of what this scientific progress brings forth into the world. From all sides we are swamped with manifestations of the rapid and fast development of science and technology, its potential and possibilities that are both fascinating and threatening, as the greater part of all these phenomena still remains unexplored, while the basic instinct underlying human nature is to be afraid of the unexpected and the unknown. It is a universal feature of all human race. Perhaps this is the main reason why this lore has gained such enormous popularity in contemporary literature, art and esotericism.

It is, however, incorrect to associate the Lovecraftian entities with any particular mythology. These are “alien,” cosmic forces of human evolution, and they can be identified either with all mythologies or none, as they represent the entire evolutionary progress of the human mind. Of course, if we really want to, we can draw certain analogies, e.g. between Dagon and ancient watery gods, such as Oannes. Shub-Niggurath roughly represents the concepts of the dark feminine associated with goddesses like Lilith or Kali, but at the same time Shub-Niggurath can be identified with masculine gods of nature such as Pan. Nyarlathotep, as a character walking among people on the earth, has a few hundred avatars and represents the concept of the trickster, adversary, devil of the witches’ Sabbats, personal Shadow, and many others, which allows us to compare him to a wide range of mythological gods. The serpent god Yig corresponds to other mythological serpent deities, like e.g. Quetzalcoatl of the Aztecs.
However, it is difficult to find associations between ancient mythologies and cosmic deities, such as Cthulhu, Azathoth or Yog-Sothoth, who manifest as amorphous hybrids, completely alien to human perception, and thus not resembling any typical mythological gods.

Another controversial issue is the historical authenticity. I will just point here that it is not completely certain that the book known to us as *The Necronomicon* has never existed at all - there are many supporters of the theory that it found its way into the Western occultism in the sixteenth and the seventeenth centuries. This has never been proved, but those times were the period of witch-hunting and persecutions of the occult, and it was not safe for any scholar to admit any connection to dark arts, while most of them actually had more to do with demonology than “white” natural magic. It is not impossible that many grimoires disappeared at that time from book lists and were kept in hiding by practitioners and collectors. *The Necronomicon* could have been one of such books - at least there are many enthusiasts of this idea. But it is not a purpose of this book to explore this subject further.

If we take a look at online libraries or bookstores, we will find many different “Necronomicons” and other related texts, such as *Al Azif, De Vermis Misteriis, The Book of Dagon, The R’lyeh Text*, and many others. Of course, they are all probably hoaxes, invented for commercial purposes or to fill the gap in the lack of modern mythology. Many Necronomicon-related materials are also expressions of the authors’ personal gnosis and their individual practice with these stellar currents. This book is also one of such works, although rituals and meditations presented here have been tested for years by various practitioners and provide a working system that has proved effective for many. Sometimes such accounts are interesting and powerful manifestations of the Necronomicon Gnosis. Other times, inexperienced authors get carried away with their imagination and instead of presenting a solid research into the chosen area, their writings start to resemble fantasy novels.
It is then up to you whether you choose to use such works for reference or decide to rely on your intuition and pick only these aspects that seem genuine and verified in practice. Personally, I am not a keen supporter of any of the “hoaxes” that have been published over the last few decades, but there are many magicians who have found them useful, and usually whoever works with these texts, admits that there is “something” in them. But the key to successful practice is in the mind of the practitioner, and the reason why these rituals and ceremonies do work is not their connection to any ancient cults or mysterious traditions but the focus and belief of the practitioner. Fiction may serve as inspiration and thus become a genuine experience. This is how the Lovecraftian magic works. The “Necronomicons” and the Cthulhu Mythos stories may serve as inspiration for the exploration of the labyrinths of the inner mind and become a tool that allows the practitioner to delve into depths of the unconscious. And since their nature is the product and manifestation of our times, they often replace ancient god-forms in modern occultism.

In this chapter you will find out how to begin the work with the Necronomicon current and how to use the Lovecraftian grimoires which at first glance seem too complicated or useless to the modern practitioner. Necronomicon Gnosis can be viewed as a set of tools and techniques which allow for a better understanding of the cosmic and evolutionary concepts represented by the Great Old Ones and other Lovecraftian entities. As there exists no single “genuine” version of The Necronomicon, there is also no single approach to this kind of magic, and the intelligent adept is free to invent one’s own methods of work, limited only by one’s own creativity and imagination. We must remember that as a magical system, The Necronomicon is “genuine” enough for those who are able to grasp its intangibility and establish contact with forces that transcend the boundaries of human reason and perception.
Self-Initiation at the Ritual and Ceremonial Level

The Lovecraftian grimoires and the Cthulhu Mythos lore, even though most of them claim to be of “Arabic origin,” paradoxically bear a great resemblance to the Western esoteric tradition and its ceremonial systems. We do not have to follow the exact instructions of how to prepare a temple or ritual tools, as these descriptions often seem ridiculously complicated, but we might adjust them to our needs and available means.

Build Your Temple

This aspect of the Lovecraftian magic is purely ceremonial. Depending on a grimoire, we are told to prepare a special temple or construction for the work with the Necronomicon entities. We have already discussed the method provided in *Al Azif*, with the outdoor construction made up of the circle of stones in the open area, the altar with the seal of Yog-Sothoth (the deity representing the concept of the “gate” to the alternative reality) and names of the other most powerful Great Old Ones. The whole temple constructed this way constitutes a special gate through which the Old Gods can be called from their stellar thrones and enter our dimension. This method is complicated and you need at least a big garden or a private forest, which might be quite difficult these days. More or less similar descriptions are also found in other Lovecraftian grimoires.

Let us not get discouraged, though. To practise the Necronomicon magic outdoors, it is enough to go out into the wild and find a dark and solitary place where you will not be disturbed. It must be a place that will stir your imagination, where you can feel the surrounding nature coming alive - shadows moving around you, wind whispering messages through the branches of the trees, the earth pulsating in the rhythm of your heart’s beating. This can be an ancient circle of stones, dark forest, grove, or generally, a place that will create the impression that the border between the worlds is thin and it is easy to get in contact with forces of the Irrational at this particular spot.
What is specific for the Lovecraftian magic, it does not have to a place surrounded by nature - this can also be an old urban area - abandoned industrial buildings, closed subway tunnels, old ruined houses, and so on. There you can go and visualize a gateway through which the Great Old Ones will answer your call and manifest.

However, if you prefer to build your temple indoors, you can decorate it with the imagery related to the Lovecraftian lore. There are no “ancient” depictions of the Necronomicon entities, but modern art is quickly filling this cultural gap and you can find a lot of posters, statues and other visual representations of the Great Old Ones. Sigils and diagrams are suitable, as well. Temple decorations must affect your imagination, so feel free to put in your ritual space pictures and objects that speak to you and evoke the feeling of being close to the “Other Side.”

Prepare Your Ritual Tools

You can also go a step further and prepare special ritual tools that will be used only in the work with the Lovecraftian magic. Here we have a wide variety of choice, depending on which Lovecraftian grimoire we will choose for reference. Among tools that you can actually fashion, more or less following the instructions, we can mention the Sword of Barzai (a specially consecrated ritual blade), the Incense of Zkauba (used for ceremonies and rituals), the Vessel of Balon (a kind of a scrying vessel), the Ring of Hypnos (used for dream work), and many others. Even though they come from the popular Necronomicon hoaxes, if you believe in their power and put enough effort in making them, there is no reason why they would not work in your ritual practice.

Embellish Your Ceremonies with the Signs of Power

In the previous chapter we mentioned the special signs of power, or magical gestures (mudras) that can be used in ceremonies.
These are - the sign of Voor that symbolizes the power of the Great Old Ones, the sign of Kish that opens the gates and destroys barriers between worlds and dimensions, the sign of Koth that seals the gates, and the sign of the Elder Gods that is used for protection and in exorcisms. Feel free to use these signs in your rituals or develop the workings provided in this book by personalizing them according to your own imagination. Always remember that the Necronomicon magic is intuitive and based on the practitioner’s vision combined with practice and a great deal of experimenting.

**Nyarlathotep and the Temple Work**

Now that we prepared the ritual space and tools, it is time to choose entities most suitable to begin our work with. For this purpose I suggest two god-forms: Nyarlathotep and Cthulhu. Why these two? Nyarlathotep is one of the leading deities in the Cthulhu Mythos because of his role of the mediator between human beings and the Great Old Ones. We will examine this role further in one of the chapters of this book. The work with Cthulhu occurs at the dream level and this aspect of magical gnosis will also be discussed later.

Nyarlathotep is the legendary guide who leads man to the stars, the Left Hand Path initiator and companion to all who walk the path of the Necronomicon Gnosis. What is important, he often appears in a shape familiar to us. While the most of the Great Old Ones manifest as amorphous masses of various shapes, Nyarlathotep usually comes in human form. For instance, in Lovecraft’s story *Dreams in the Witch House* we see him as a black, thin figure, with ghastly pale skin, dressed in a long black robe and a hat. It is important to notice that in the story he acts as an intermediary between the adept who enters a pact with the Great Old Ones and their representative, the mindless god Azathoth. The protagonist, Walter Gilman, is lured to the Other Side, where he signs his name in blood in the black book of Azathoth, sealing the pact with the dark forces - which is also a typical theme in the Western esoteric tradition.
Nyarlathotep performs here a similar role as the devil of the European folk tales or Mephistopheles of the Faustian legend. He is said to have 999 avatars, appearing in all cultures, religions and mythologies worldwide. They have been observed since the birth of mankind and will still be there when the human race ceases to exist.

Thus, it seems logical to choose him as the first companion on our adventures in the labyrinths of the Lovecraftian world. Besides, Nyarlathotep, as one of very few Necronomicon entities, can be encountered both through outdoor workings - out there in the wild, and in our home temples - within the closed ritual space. We can work with him through a wide variety of techniques: simple meditations and elaborate pathworkings, invocations and evocations, scrying, dream and astral workings, and even through such types of magic as necromancy or sexual gnosis. Of all the Great Old Ones it is easiest to establish contact with him, and it is through him that we gain access to the forces of the Outer Void, stellar and alien principles of extraterrestrial currents.

Nyarlathotep’s consort and female counterpart in the initiatory magic of The Necronomicon is Nitocris, a character related to the primal goddess Arachne of the Typhonian gnosis. Arachne is the Spider Goddess of Space and the queen of Qliphthic labyrinths beneath the Cosmic Tree. She holds the keys to the gates of hidden temples that exists in-between worlds and tunnels of the Nightside. These labyrinths in the Necronomicon lore are known as the Vaults of Zin and stretch throughout the whole Tree, yet are not mapped or described by any initiatory model, as they are limitless and lead into the Outer Void, connecting the power zones of both the Dayside and the Nightside, as well as inter-dimensional realms characteristic of the Cthulhu Mythos. Sometimes, they are identified with the Tunnels of Set on the Tree of Qliphoth, yet they cannot be fully described, counted or categorized in any logical way, as they extend in all directions and all dimensions, like an enormous spider web. Similarly as Nyarlathotep, their ruler and patron goddess manifests in human form, as a beautiful woman with reptilian features.
Her hair is made of snakes and she resembles the legendary Medusa. She holds the grail filled with her ophidian venom that is injected into the mind of the Initiate in order to make the journey through the labyrinths possible, and she tests the soul for all forms of corruption and weakness. In rites of magic, Arachne may be called together with Nyarlathotep, as they both preside over the self-initiatory process of the Necronomicon Gnosis and they both open access to the Outer Void.

There is a self-initiatory working that includes a pact with Nyarlathotep, which should be continued throughout seven months in a row, with one major ceremony each month at the time of the New Moon. The ceremonies are supposed to be performed outdoors, when a storm is raging outside. You should go to a solitary place alone, equipped only with a dagger, an object of personal value and a parchment with your name written on it. You must wait until you hear a thunder and then shout “Ia Nyarlathotep” seven times. Then you must draw a circle around you, sprinkling the ground with your own blood, and place a few drops of blood on the dagger, the object and the parchment. Then you have to walk around the circle anti-clockwise until you feel that the circle has become an open gate for the forces to manifest. And then you speak the words of summoning (either spontaneous or prepared prior to the working) and open yourself to whatever will follow. The ceremony should be repeated over the following six months. This is an example of many self-initiatory workings with the Necronomicon current through which you can establish connection with its forces. In the Necronomicon-related texts you will find other, more or less similar rites of passage. In the next chapter I will provide a ritual opening the stellar gateways and attuning the mind of the practitioner to the Necronomicon current, which can be used both in daily work and in self-initiatory ceremonies.
Self-Initiation According to the Lovecraftian Grimoires

To illustrate another example of a self-initiatory ceremony, I will refer to an operation from *De Vermis Misteriis*, one of the Lovecraftian grimoires that appeared online within the last decade. At first glance, the ceremonial procedure seems ridiculous and unacceptable to the modern practitioner. We may, however, creatively transform it into a useful working if we employ a little bit of imagination.

The grimoire describes “the creation of a sorcerer,” which is a long-term operation that includes an actual birth of the sorcerer/child by a woman who has been impregnated by a demon. It has to occur in a special temple built only for this purpose. The demon has to be attracted by huge amounts of blood and special incantations. If everything goes well and the child is born, it can become a sorcerer by killing the mother and opening the gates to the Dark Side through a special rite called “the Ritual of the Tablet.” As we can see, it takes many years before “the sorcerer” is created and it hardly looks like a work of any self-initiatory value.

But then again, we can also look at the whole operation from a completely different point of view and instead of taking the instructions literally, we may use them as a metaphor of an inner rite of passage. The temple in which the sorcerer is to be born, can be constructed as a thought-form on the astral level and we can also transform the ritual itself into an initiatory working. The incantations used to attract the demon can be used to attract the same entities - but in this case, it is done for the purpose of invocation and the merging of one’s consciousness with these forces. Instead of creating a child by means of these forces, we use them to re-create ourselves and arise as new-born beings, equipped with the consciousness that allows for further work within this ritual system. And finally, the Ritual of the Tablet, which opens the gateways and validates the “pact,” can be performed to conclude the self-initiatory working. The grimoire also provides other instructions to follow and sigils and diagrams to draw, but they can be easily incorporated into this kind of operation.
However, if you would like to try this working, you should be aware that the entities described in *De Vermis Misteriis* are highly vampiric in their nature and demand a lot of energy to manifest. Blood magic can be useful in this work, but the “sacrifice” might also be substituted for something else - the offering is always personal and it depends mostly on the practitioner’s imagination.

**Self-Initiation at the Dream Level**

The other way to attune yourself to the Necronomicon current is through the awakening of the unconscious by methods and techniques of dream work. There is not much on this subject in the Necronomicon-related texts, and here is when our creativity and imagination come useful and become the foremost tools of magical practice. If you lack vision, intuition, or a little bit of natural sensitivity, you will find it very hard to succeed in this kind of magic. But there is no need to worry in advance, let us first take a look at dream magic and its application within the Necronomicon work.

**Cthulhu**

Here we encounter Cthulhu, the Lord of Dreams, famous character known from movies, computer and board games, comics, novels and short stories, books for children, magical textbooks, and countless internet pages. There is hardly anyone in the modern world who would not hear of Cthulhu. Sadly, also not many people actually know how to work with him and how to use his powers in practical magic.

As dreams are the key to the unconscious, this kind of magic is also one of the most important techniques in exploration of the Necronomicon worlds and meeting their entities. Cthulhu lies “dead but dreaming” in the sunken tomb in R’lyeh - mysterious city representing the depth of the unconscious.
Although he cannot enter the world of man, he can dream, and through these dreams he can access human minds - affecting our dreams, sending visions of the old times and forgotten gods who lie in wait behind the border of sleep. In the Lovecraftian fiction, such transmissions are described as hideous nightmares, driving the dreaming person insane. But they can also be a very useful tool in the work with the Necronomicon current if we willingly open our minds to the “Call of Cthulhu.”

Similarly as Nyarlathotep, Cthulhu is described as the “high priest” of the Great Old Ones and he can communicate with human beings, acting on the behalf of the other stellar deities as their voice and mediator. While Nyarlathotep acts mostly through the material plane and can be met in the waking world, Cthulhu acts through dreams and the realm of sleep. It is not unusual to hear his voice spontaneously, but we can also open our inner minds for these transmissions through various techniques of dream magic.

**Dream Gnosis**

Techniques of dream gnosis within the Lovecraftian magic do not actually differ much from other dream-working methods, but it is worth to remember certain hints that might help us in this practice. For example, before going to sleep we can read a story from the Cthulhu Mythos, either random or describing Cthulhu or another chosen entity. Or we can watch a movie with a Lovecraftian theme, like “The Call of Cthulhu,” “From Beyond,” “Dagon,” etc. The list of movies inspired by Lovecraft and the Necronomicon-related themes is quite long. Then, while falling asleep, we visualize the scenes from the story or focus on names or images - chanting them in our minds or aloud as mantras, drawing glyphs represented by their constituting letters, and so on. It is also recommended to memorize descriptions of places and entities, and then, while falling asleep, use them as a gate to enter the conscious dream, e.g. by visualizing them in our minds, expanding them, or imagining that we are inside these landscapes surrounded by their dwellers and speaking to their gods. This method requires good visualization skills and a clear focus.
If you do it right, the scene should continue in your dreams. The same procedure can be applied to the meditation on a sigil or illustration representing Cthulhu - a focused meditation prior to sleep, or trying to fall asleep while visualizing the image. When you do this kind of meditative work, you should also try to establish contact with the entity through the picture itself - gaze into it and send a message to Cthulhu, inviting him to enter your mind. You can also create your own sigil or draw your own pictures, or instead of visual representations you can meditate on a mantra. I recommend the classical mantra: “Ph’nglui mglw’nafh Cthulhu R’lyeh wgah’nagl fhtagn” or simply “Cthulhu R’lyeh Fhtagn.” You can also fill the room with a fragrance of special incense that you will be using only for the Necronomicon workings and fall asleep among the clouds of smoke - the mind will keep awareness of the fragrance, which will naturally trigger dream visions related to the magical work. Another option is to fall asleep by the sounds of Lovecraft-inspired music.

The Voice of Cthulhu

When your dreams become filled with visions and atmosphere from the Lovecraftian fiction, it will mean that you are on the right way with your work and your consciousness has been awakened to this specific gnosis. You may receive the “call” of Cthulhu in dreams as a mysterious voice or a vision. You may hear monotonous music, singing or chanting, enigmatic sounds that carry a deeper message. You may experience visions of forgotten temples and monoliths located in alien landscapes and underwater cities. And you may also see names, glyphs, sigils, mantras, or even discover completely new languages and alphabets that can be explored and used for communication with these forces on the conscious level. In further chapters of this book you will find more information on Cthulhu and self-initiatory work through the Lovecraftian dream magic.
Ritual of the Nine Stellar Gateways

The following ritual opens the nine stellar gateways (represented by respective Lovecraftian entities) by invoking their currents into the ritual space and binding their energies within the mind of the practitioner. The eight directions of space are the gateways to the dimensions of the Outer Void. By invoking them, the practitioner becomes the ninth gate - the living vessel and manifestation of the Necronomicon current, regardless if this is only for the purpose of a single ritual or for the long-term initiatory work. This ritual can be used as a preliminary work, preceding other rituals and workings provided in this book, or it can be performed as a separate practice, to experience the stellar currents represented by the chosen gods and spirits of the Necronomicon lore. It can be done once or as many times as you wish - repetitive work with this ritual will deepen your connection with the invoked currents, successively transforming your consciousness from within. The patron god-form invoked in this working is Nyarlathotep - he who mediates and binds, thus being the initiatory model for an aspiring magician, while the stellar currents flowing through the eight gateways are envisioned as a spider web representing the gnosis of Arachne, the Spider Goddess of Space.

Before the ritual you should prepare nine candles. Red or black candles will work best for this practice. They should be placed in a circle, each one representing the particular direction. The ninth candle should be on the altar, in the center of the circle. The altar should be small, or you do not have to use it at all - it is enough to have a circle of candles. Each gate is also represented by a special sigil. You can draw them on a parchment and burn one by one during the opening of the gateways, or you can fashion them from a solid material - wood or stone - and place them in corresponding directions of your temple/ritual space.
You may choose to draw the sigils in your own blood or anoint them with blood during the ritual itself - feel free to do it, but it is not absolutely necessary, unless you perform the ceremony for the first time and it is meant to be a self-initiatory rite. This book presents the eight sigils symbolizing the eight gates. The ninth sigil represents the practitioner - you may design it yourself before the ritual, or perhaps you will receive a personal sigil during your work with the gates. You will also need incense that will serve as an offering. A strong resin incense burnt on a charcoal will be best for this work. Finally, you need a ritual blade - a dagger, knife or sword. You can make or buy a blade that will be used in the Necronomicon work only - this ritual may also serve as a consecrating or blessing ceremony to empower your ritual tools.

Stand in the center of the circle and speak the opening invocation, calling forth Nyarlathotep and Arachne to witness and empower the rite:

Ia Nyarlathotep!
I call you, Dark Initiator, from your Onyx Throne among the Stars!
Ia Arachne!
I summon you, Spider Queen of Space from the dark Vaults of Zin!
And I open the eight stellar portals to cosmic dimensions!
I seek to experience communion with the energy of the Great Old Ones who dwell in the Outer Void.
May the Star Gates open at my calling!

Face West and light the candle representing the first gate. At this point you may also anoint the sigil of the gate with blood and burn it. Then speak the following words, pointing your ritual blade in the chosen direction:

I open the Western Gate and invoke the Deep Ones, fish-dragons of watery abysses!
Arise from the Great Ocean of Tiamat, where the Sun dies and descends into the darkness of the Underworld!
Come with the scorching radiance of Sirius, the Wolf Star!  
May the Upper unite with the Lower and the Waters be as One!  
So it is done - in the name of Dagon, Lord of the Depths!

Place the blade on the altar or on the ground, still pointing at the direction of West. Put some incense on the charcoal and hold the burner over the candle. Breathe in the smoke and envision that at the same time you are being filled with the stellar current flowing from this direction and inhaled with the incense. Feel the energy spreading from your lungs to every part of your body, filling you with both the darkness and the light of the Outer Void.

*The Sigil of the First Gate*
Then face South-West, repeating the steps from the opening of the previous gate, and speak:

I open the South-Western Gate and summon those who sleep the death’s dream!
Come with black vortices and corrosive rays of the Black Sun from the Night of Time!
May the world disappear and come to birth once again!
May the Pleiades rise!
So it is done - in the name of Cthulhu who lies dead but dreaming!

The Sigil of the Second Gate
Proceed as with the first gate. Then face South, repeating the previous steps, and speak:

I open the Southern Gate and invoke the blazing ones from the gleaming orb of Fomalhaut!
Arise from the black, gaping sky, ever-hungry and insatiable!
Come with columns of spinning flame, fierce heat and scorching winds!
So it is done - in the name of Cthugha, Lord of Fire!

The Sigil of the Third Gate
Proceed as with the previous gates. Then face South-East, repeating the same steps, and speak:

I open the South-Eastern Gate and invoke the Feaster from Afar! I summon the Ultimate Wind that swirls darkly amongst the silent stars!

Come through nameless aeons and inconceivable dimensions, under the radiant light of Aldebaran!

Descend to primal earth, unseen and loathsome!

So it is done - in the name of Hastur, King in Yellow!

The Sigil of the Fourth Gate
Proceed as with the previous gates. Then face East, repeating the same steps, and speak:

I open the Eastern Gate and invoke the Night-Gaunts who ride the rushing winds of Orion!
Come with the Rising Sun!
Arise from the Womb of the Goddess who dwells among the Stars!
Come through angles between spaces, in ominous silence, faceless, black and terrible!
So it is done - in the name of Ithaqua, Lord of Winds!

The Sigil of the Fifth Gate
Proceed as with the previous gates. Then face North-East, repeating the same steps, and speak:

I open the North-Eastern Gate and invoke the Great Old Ones from caverns and bowels of the earth!
Arise from primordial vaults and mazes of time, where Capricornus presides over the cults of the Goat!
Come and walk the earth once more!
So it is done - in the name of Shub-Niggurath, Black Goat with the Thousand Young!

The Sigil of the Sixth Gate
I open the Northern Gate and summon the ones who howl in the desert!
Arise with the cries of night birds and the buzzing of nocturnal insects!
Come on the wings of vultures when the Demon Head, Algol-Al Ghul casts its ghastly light upon the earth!

May the hissing of snakes and the croaking of frogs herald the arrival of Forgotten Gods!
So it is done - in the name of Tsathoggua, the Toad God of the Outer Space!

The Sigil of the Seventh Gate
Proceed as with the previous gates. Then face North-West, repeating the same steps, and speak:

I open the North-Western Gate and summon the ancient cults of the Hydra!
Come from the timeless citadel upon the cloud-veiled heights of unknown Kadath!
May the Seven-Headed Dragon emerge from the depths and devour the dying Sun!
So it is done - in the name of Yig, Father of Serpents!

The Sigil of the Eighth Gate
Proceed as with the previous gates. Then stand again in the center of the circle, facing the altar. Light the ninth candle and hold it in your hands, at the level of your heart. At the same time speak the words of binding:

The eight gates are opened now and their stellar currents flow through my mind as the essence of primordial Chaos, the force existing between and beyond dimensions known to man.
I am the vessel and the living manifestation of the Great Old Ones.
So it is done - in the name of Nyarlathotep, Messenger of the Outer Void,
And in the name of Arachne, Spider Goddess of Space!

See the flame growing and expanding in all directions like an enormous spider web. And see yourself in the center of the web, powerful and focused. All energies are now bound within your mind and you are the center of the universe. You can travel with your mind to spaces in-between dimensions where the Great Old Ones dwell and manifest. You can observe the past, present and future. And you can change events with the power of your mind alone. At this point you can also bless and consecrate your ritual tools or declare your wish to explore the gnosis of *The Necronomicon*, asking the patron deities for guidance on the path. Open yourself to whatever may come now and let it be a powerful conclusion to the ritual.
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 transmissions. They may cause madness or stir up 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 unconscious and translated into the language of human perception. Because of this function, Cthulhu is sometimes called “the high priest of the Great Old Ones.” His other titles are: “The Lord of R’lyeh,” “The Master of the Watery Abyss,” and “The One Who Is To Come.”

R’lyeh, the sunken city in which Cthulhu reputedly lies “dead but dreaming,” is identified with the town of Nan-Madol, located on a series of small islands in the Pacific Ocean. The legend has it that the town was built by an ancient race that 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 the existence of an identical town underwater, inhabited by forgotten gods. There are also stories about ghosts haunting the ruins of the town.
From the macrocosmic perspective, Cthulhu is presented as a deity who rests dormant in the ocean and awaits the time when he will rise and rule the earth again - or, from the stellar point of view, as an alien force from the Outer Void who waits for the right time to invade the planet. The “waters” of Cthulhu are not to be understood in the mundane sense. These are cosmic waters existing outside the structures of the manifested world. In the microcosmic sense, Cthulhu seems to be the voice of the unconscious, the dark impulse hidden in the depths of psyche, manifesting to chosen “priests.” Therefore, the “Call of Cthulhu” is most often received through dreams. It reaches sensitive individuals as a chaotic sensation, a vague impression which human mind transforms into sounds and images in attempt to interpret its meaning. Visions of dark, slime-covered temples or monoliths and cyclopean underwater cities are typical examples of such transmissions. A dream like this is described by Lovecraft in his famous story *The Call of Cthulhu*, when the protagonist, Henry Wilcox, dreams 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 an undetermined point below comes “a voice that is not a voice.” The chaotic tones of this voice seem to form an incantation: “Cthulhu fhtagn.” It was during this dream that Wilcox made a sculpture depicting Cthulhu. The dreams continued each night for about a month, during which Wilcox fell into delirium. Then the symptoms were gone. As we learn further from the story, it was the time when R’lyeh rose from the waters and the call of its master was sent to sensitive persons. Thus, the author writes that Wilcox was not the only person who experienced such dreams - Cthulhu’s message also reached other people, many of them lost their sanity or even died of fear. At that 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 an unknown, alien language, which is hard to write down and identify. It can also be spelt “Khlul-hloo,” or “tluhluh.” There are many speculations about a possible meaning and etymology of the word.
There is an Old-Akkadian term *kutallu*, which means “the back of the head,” or “behind,” which might point at the relation to Cthulhu if we identify the lord of dreams with primal reptilian 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 other incantations received in the vision were translated, Crowley left this word in its original form, claiming that there exists no accurate translation of its meaning. Kenneth Grant includes the word “Tutulu” in his incantation to invoke Hecate, who is associated with the exploration of the unconscious, referred to as “Tuat.” Its numerical value equals 66, which is the mystical number of the Qlipoth and the Great Work as the sum of numbers 1-11.

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.” In *Necronomicon Info Source*, he writes:

“Cthulhu is very close to the Arabic word Khadhulu (also spelled alqhadhulu). 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.”
In Aramaic, Ketul-hu means “the imprisoned one,” and the Arabic root “Katala” translates as “imprison” or “bind.” The word “R’lyeh” may also be related to the Arabic word Galiyah or r’allyah - “boiling.”

In the introduction to the Simon Necronomicon, Cthulhu is a force identified with the Babylonian Apsu, the personification of fresh waters. His female counterpart is Tiamat, the Dragon Goddess who embodies the ocean of salty waters. The Underworld, which is 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 related to Cthulhu. Parker Ryan writes that the title “Lord of the Abyss” in Sumerian is “Kutulu,” which might confirm the thesis that it is the concept of the Abyss personified by a powerful creature (a dragon or another sea monster), who lies sleeping somewhere in the depths of the ocean (the symbol of the unconscious).

In The Call of Cthulhu, H. P. Lovecraft described Cthulhu as “A monster of vaguely anthropoid outline, but with an octopus-like head whose face was a mass of feelers, a scaly, rubbery-looking body, prodigious claws on hind and fore feet, and long, narrow wings behind.” In various stories of the Cthulhu Mythos lore and the Necronomicon-related texts, he is described as a monstrous hybrid including body parts of a giant octopus or a dragon, with human-like arms and legs and a pair of wings on his back. His distinctive feature is an octopus-looking head with a number of tentacles surrounding the mouth. He is also believed to be a shape-shifter, able to change the shape of the body at will, extending and retracting limbs and tentacles. In magical work, however, he also manifests as a primal, amorphous being, without form and shape. He comes as an enormous, overwhelming force, coiling around the practitioner like a black vortex of nothingness, an influx of energy that feels cold and dead. It wraps around the adept, penetrating the mind from within, arising at the back of the head, and manifesting in explosion of inarticulate sounds and voices arising from the throat chakra, the center of communication.
Under the influence of his energies, the mind is lulled into a comatose dream-like state, attuned to subtle transmissions from the Outer Void and ready to receive visions of arcane gnosis.

Let us now take a 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 translates this phrase as “in his house at R’lyeh dead Cthulhu lies dreaming.” It is the most significant incantation in the cult and rituals dedicated 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 the 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”).

Lovecraft, however, claims that the incantations themselves are not enough to explore the cult of the ancient deities. The most important is oral tradition in which the messages are passed to chosen individuals, sensitive and talented enough to receive them and exploit their meaning. The true information about the Great Old Ones cannot be found in any book because no single piece of writing can describe their limitless nature. Therefore all books and manuscripts constitute only a small part of the knowledge that can be gained if we delve into unknown dimensions and spaces between angles, into the very heart of this gnosis.

The cult of the Great Old Ones has never disappeared but lies in waiting for the right time to re-emerge - 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 and rise. The fire of stellar knowledge will burn again, and humanity will become one with their extraterrestrial potential.
Cthulhu Dreamworking

In order to receive the Call of Cthulhu in a dream, you have to open yourself to this experience and attune your consciousness to inter-dimensional transmissions. Techniques that may be employed for this purpose do not differ much from other dream-working methods. Here are a few examples:

* Choose a graphic symbol representing Cthulhu: a seal, a glyph or an illustration. You will find many depictions in various books, magical texts and grimoires. If you browse through the Necronomicon-related texts, you will find that Cthulhu is a very popular figure. Choose an image that appeals to you, disturbs your aesthetic sense, or stirs up your imagination. You may also use the sigil included in this book - it was received in a meditative session with Cthulhu and may serve as a focal point for other meditations and scrying practices. Gaze into it and enter a meditation on the character and attributes of the deity. Send a message into the Void and invite Cthulhu into your mind. This should be done prior to falling asleep. The meditation should take at least half an hour, but you can also prolong this time if you feel that this is not enough - do not look at the clock, let it be natural and spontaneous.

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

* Before sleep, read a story describing the deity. Lovecraft’s The Call of Cthulhu is an obvious recommendation. Then, try to fall asleep while visualizing the scenes from the story. You can also memorize the descriptions, and while falling asleep, use them as a gate to enter a conscious, lucid dream. This requires good visualization skills and a proper focus. If you do it right, the scene will continue in your dreams.

* You may also use certain objects to help you trigger the conscious dreaming. One of suggestions is to put a small stone on your forehead, in the place of the Third Eye (an amethyst is recommended). Another method is to obtain a stone from the sea and use it in each magical practice with Cthulhu. For instance, you can hold it in your hand while sleeping. The magically charged object can influence a desired dream. You can also use a particular incense for Cthulhu workings which your mind will associate specifically with this entity. When you fall asleep in a room filled with the chosen incense, your mind will respond and your intent will take shape in the dreams. Many practitioners also find the dark Lovecraftian ambient music useful in this kind of work.

Combination of these techniques also brings good results. Try to experiment with them and choose the ones that you will find the most effective. Below, you will find a dream-working practice that employs several of the above-mentioned techniques. You may perform it exactly according to the instructions or alter the working according to your own needs. Dreams are the keys to the unconscious, they are always personal, and they should be approached from an individual’s perspective.
Invocation of Cthulhu into the Dreaming Mind

The following working should be conducted prior to sleep. You should not distract your attention from the purpose of the ritual by any other activities before falling asleep. Burn lotus incense (or any other Cthulhu-related fragrance of your choice) and light black candles. On the altar, place the sigil of Cthulhu:

![The Sigil of Cthulhu]
Focus for a while on the symbol, trying to envision it as a gateway to your inner mind and a portal to the Outer Void, and then begin the summoning:

Ia, Ia 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 Void!
Send me visions of ancient times!
Let me experience your memories!
Let me hear your voice in Darkness!
Guide me through angles and dimensions 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 sigil and chant the mantra “Ph’nglui mglw’nafh Cthulhu R’lyeh wgah’nagl fhtagn.” Visualize 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 the answer, finish the meditation and lie down on your back, prepared to enter a dream.

Visualize that you are swimming in the waters of a dark sea, down towards the black citadel of R’lyeh - the sunken city with constructions alien to human knowledge and perception. Strange angles and weird light can be seen everywhere. Envision a green mist floating through the streets and wrapping around you like a mystical cloak. The mist covers you with green slime. Attune your mind to strange voices that flow from the distance, forming the chant “Cthulhu Fhtagn.” Let the mist and the voices guide you through the black citadel. Let yourself fall asleep and enter a dream while continuing the visualization.
Keep detailed records of your dream experiences. Use dream visions - scenes, objects and entities encountered in your dreams - and 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!

The Dream Sigil

The Dream Sigil was received during a series of meditations and dream practices with Cthulhu and the Great Old Ones. It is a universal symbol of the Dream Gate and can be used for the dream-work with any spirit or deity within the Necronomicon lore. For the work with Cthulhu himself it is better to use his specific sigil. Also, sigils of the other Great Old Ones provided in this book or in the other Necronomicon-related texts may function as specific gateways to their currents. However, within dream-work, each of them may be successfully replaced with the Dream Sigil. It will especially come useful if you do not have a sigil of a deity you want to summon and you simply wish to make contact with it through dreams.
The sigil should be memorized and visualized in the inner mind shortly before sleep. Make yourself ready for sleep and lie down on the bed. Close your eyes and visualize yourself in a completely black space, where nothing exists and the only thing you can see are projections of your mind. In this black space visualize a door - the shape and size is up to you. It is better, however, if the surface of the door is plain and without any ornaments.

When you build this image in your mind, project the sigil onto the door - see it shining with golden stellar energy, activating the door as a portal to the Dreamlands. Then visualize that the door opens and you are free to enter the Gates of Sleep. At this point focus on the intent of the practice - this could be a meeting with a spirit or a deity, a journey to a specific place, or a symbol/concept to explore. There are as many possibilities as you can think of.

Another method is to visualize the sigil in the black space, right in front of you, glowing and swirling in anticlockwise movement. For a short while you can see it swirling, then its movement creates a spiraling vortex of darkness and light that can be used as a gateway to the realm of dreams. Let yourself be drawn into the vortex and let it carry you towards the goal of the practice - if you focus on a specific intent - or simply enter the Dreamlands and open yourself for whatever may happen.

Both methods are effective and can be used with the Dream Sigil. Again, remember that the work with lucid dreaming and dream gnosis takes time to develop properly. Do not get discouraged and practise dream exercises whenever you have a chance.
Dream Journey to Ulthar

This practice was designed on the basis of *The Dream Quest of Unknown Kadath* and *The Cats of Ulthar* by H.P. Lovecraft. It is a pathworking that can also be used as a dream meditation to enter the gates of sleep. If you perform it as a whole, simply follow the instructions provided in the text. If you wish to use it as a gate to a dream journey, feel free to stop the pathworking at a point that you would like to explore further through dreams and let yourself fall asleep while focused on the image you want to enter or the intent of the journey.

Introduction

Ulthar is an ancient town located in the Dreamlands, famous for cats that can be seen almost everywhere. No one can kill a cat there. This law was introduced after a strange event that once took place in Ulthar. One day, the town was visited by a caravan from Egypt. Among visitors there was a small boy called Menes who had a black kitten. The kitten, however, disappeared and everyone suspected that it was killed by an old man and his wife who were famous for their hatred to all kinds of cats. In despair and anger for his loss, the boy put a curse on the couple and soon after the caravan left Ulthar, all cats from the town went into the old man’s cottage and devoured him and his wife, so that only skeletons were left. After what happened, the citizens decided that no cat will ever be killed in Ulthar, and cats became sacred and respected animals. Cats in Ulthar are intelligent and can communicate with humans that speak their tongue, guide the travelers through the town or even reveal arcane mysteries hidden in the area. It is also believed that somewhere in Ulthar one can find the last copy of *Pnakotic Manuscripts* written by ancient people of forgotten Hyperborean kingdoms, the texts equally old as *The Necronomicon* itself.
The Guardians of the Dreamlands were originally described in *The R’lyeh Text*. They guard the Western Portal, or the Towers of the West, where dreams of man are believed to “mingle with the threads of eternity.” This portal is ruled by the god Hypnos who lifts the dreaming mind beyond the world of waking and opens the way to the Land of Sleep. Each of the four Guardians has a name composed of five letters and characters in which the secrets of their power are locked. In *The R’lyeh Text* they are mentioned in the chapter describing an artifact called the Ring of Hypnos, allowing the sorcerer to enter dreams of another person. The sigils and parts of the invocation provided here are derived from *The R’lyeh Text*, as well.

**Preparation**

Meditate for a while on the names and seals of the four Guardians of the Dreamlands:

Nemus

![Nemus sigil](image)

Dacos

![Dacos sigil](image)

Cabid

![Cabid sigil](image)

Leebo

![Leebo sigil](image)
When you feel their energies flowing through the sigils and you sense that the contact has been made, continue the practice by reciting the following incantation.

Nemus, Dacos, Cabid, Leebo,
Come from the Towers of the West,
I call you forth by your ancient names!
Attend me in my work and behold the symbols of your power!
YAILISBO IBUZOD!

Nemus, Dacos, Cabid, Leebo,
I bind you in these words:
ADULAL! ABUIAL! LEBUSHI!
Open for me the Western Portal,
Let me pass unhindered through the realms of your kingdom,
And let not sleep dim my eyes.
Show me what I need to see!
In the name of Hypnos, ancient Lord of Sleep,
And in the name of Nyarlathotep, guardian of the Universal Gate!
The door of sleep will open for me,
And the living night will receive me.
And I shall walk through the land of dreams free and unbound,
By the power of my Will,
And in the name of He Who Sleeps.

Cthulhu R’lyeh Fhtagn!

Make the Sign of Kish and for a moment remain in meditation, adjusting your consciousness to the current of the Western Portal and the energies of the four Guardians flowing into the room through their sigils. When you feel ready to continue the working, lie down or sit in a comfortable position and proceed to the meditation.
Pathworking

Imagine yourself standing in front of a huge hexagonal gate shining with an odd light. Envision a silver key in your hand. Find a lock in the gate and put the key into the keyhole, saying: “In the name of Nyarlathotep, open up at my command!” Turn the key nine times. The gate will open and you can now enter the chamber that leads to the Dreamlands. Take the key with you and keep it. As you enter the threshold of sleep, you notice a black hooded figure. It is ‘Umrm at-Tawil, the ancient keeper of the gate and the guide to the portal that will take you to the Dreamlands. He never speaks a word and communicates only telepathically. Greet him and follow him to the portal. Enter the blue light and cross the boundary between waking and dreaming.

You are now standing on the shores of the River Skai. There are green meadows and bright forests around, and you walk along the river until you see the outskirts of Ulthar - little green cottages and neatly fenced farms. You will also recognize the town by a great number of cats. Walk into the centre of the town. Feel the atmosphere of the surroundings - look at the old peaked roofs, overhanging upper stories, numberless chimney-pots, and narrow hill streets where cats walk freely. Among them you will see a small black kitten that seems to be attached to you in a special way. The animal is friendly and it wants to guide you through the town. Follow the cat and do not lose your way through the winding narrow streets.

Following the kitten, you reach a huge ancient building made of stone. The characteristic thing of the building is a high circular tower of ivied stone. You recognize it as the Temple of the Elder Ones. The cat walks inside through the open door. You enter the temple, as well. Inside the building there is no one present. You can only hear solemn silence and whispers of the wind blowing through small windows. The cat is leading you to a dark corner of the temple where you notice a stone that might be an entrance to a hidden place in the temple. As you put your hands on the stone, it moves away and a dark passage opens downwards. The cat disappears in the dark corridor and you follow.
The silver key in your hand shines in the dark and illuminates the blackness of the tunnel.

Now you enter a crypt lit by an odd bluish light, a hidden library of ancient knowledge. Look at the ancient volumes placed carefully on the dust-covered stone shelves. It is enough to touch the books in order to experience visions and glimpses of what is written in these ancient tomes. Go to the stone table in the centre of the chamber, there is a very old book on it. On the cover you can see a vague shape of a monolith rising from a vast ocean. Put your hand on the book. Without opening it, your senses become attuned to what is written there. You can hear the sound of waves crashing onto sea rocks. Before your eyes a vision starts to appear - you are floating over dark waters, among ooze-dripping walls and broken columns of a sunken city. You can see shadows moving along the ruin walls in the pale moonlight. You pass the dome of an ancient temple and in front of it you notice an avenue of unnatural sphinxes leading to what was once a public square. As you drift on, the floor of the ocean rises in hills and you can clearly mark the lines of ancient climbing streets and the washed-down walls of myriad little houses. Then you see a great lone building - dark and low, covering four sides of a square, with a tower at each corner, a paved court in the centre, and small curious round windows all over it. You also notice an odd high monolith in the middle of that central court, resembling the one that you saw on the cover of the book. The shapes of the monolith resemble an odd sea beast. The shadows moving around create an impression that the statue is alive. The vision is so realistic that you sense the watery breeze on your skin and hear the whisper of the wind. These whispers seem to form into ancient words of an unknown language. Open your mind to whatever this message may bring and explore the city of forgotten knowledge.

When you wish to leave the place, summon the cat to lead you out of the crypt. Return to the portal of blue light and go back to the waking state. Close the gate with the silver key and return to normal consciousness. You can also stop the pathworking at any point you want and continue the vision in a dream.
Gates to Interstellar Dimensions

“These places are solitary or inhabited by insane outcasts, worshiping 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 the concept of a gateway through which the magician enters altered states of consciousness and travels to extraterrestrial worlds, places 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 ancient and mysterious: old stones seemingly arranged in a particular order, strangely shaped groves, peaks of mountains, caves, etc. Lonely visitors may encounter there ghosts and shades of the dead, see strange lights, hear unearthly voices, or sink into the world of visions, stirred up by their own imagination and a desire of the supernatural. At such places the border line between the worlds is thinnest. The crossroads have always been one of the most famous examples of such places - there, at the junction of worlds and dimensions, witches and sorcerers opened astral gateways to enter the subtle planes where the Sabbat occurred. It is similar with haunted places and buildings in the Lovecraftian folklore. Where people once met ancient gods and goddesses, we can also encounter the Great Old Ones, primal atavistic manifestations of the unconscious.

However, it is specific for the Lovecraftian gnosis that such dark places are not only the wild and desolate locations.
The Old Gods can also be encountered in urban areas - they haunt old and abandoned industrial buildings, subterranean subway tunnels, dark streets, ruined houses, etc. - these locations may stir up our imagination and open the gate in our minds through which we can perceive glimpses of the Lovecraftian entities.

What is also significant, the Lovecraftian gateways are of many kinds and include not only places and locations, but also objects, constructions, and even certain entities themselves may function as portals to the Other Side. There are also many formulas used to open them. Examples of these will be discussed in this chapter, and further in this part I will present a meditation employing the concept of an inter-dimensional gate.

Outdoor Locations

In the Cthulhu Mythos, we often encounter cultists performing their blasphemous rites somewhere in the wild. But apart from typically savage places, located far from civilization, the most prominent example of such 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 being a burial place of the Pocumtuck or other old Native American tribes. The stones are arranged in a special order, forming a circle around a large table-like rock which functions as an altar in the story. Within the circle, one can find skulls and bones of sacrificial victims who were offered to the Old Gods by their sinister cults.

The stone ring in the story is the place where the Whateley family leaves sacrifices to Yog-Sothoth and communicates with dark entities. It is there that the infamous sex ritual occurs, after which Lavinia Whateley gives birth to her two sons conceived in the union with Yog-Sothoth: a human child named Wilbur and his monstrous twin brother resembling his amorphous father.
It is also there that the ceremony summoning the god is performed by Yog-Sothoth’s 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 bolts of lightning and fierce tidal waves of unseen force and indescribable stench. Around the circle, all trees, grass and other plants are whipped with fury, dogs bark and howl with fear, and birds fall dead on the ground.

Another ring of stones appears in the story *The Lurker at the Threshold*. It also includes a concentric ring of large stones arranged around an altar. Sorcerers 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 provides instructions to build 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, the Sun, and the Moon). 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 that rings of stones are specifically associated with the cult of Yog-Sothoth. According to the book, in a circle of stones the sorcerer can open outward gateways to all dimensions in space, as well as countless lesser gates. This can happen only when the stars align and the angles are right. Then Yog-Sothoth appears with flashing colors and the gates open, all of them overlapping 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, however, proposes another interesting idea: while invoking Yog-Sothoth, the practitioner also opens the gateways of the soul.
This points at the significant function underlying the use of such gates and opening incantations: that which is actually opened is the mind of the practitioner. Under the influence of energies flowing through such power spots, consciousness expands and enters a different level, attuned to extraterrestrial transmissions of the Great Old Ones. In this condition, the doors of perception open and we are able to communicate with the forces from Outside.

**Rooms and Indoor Spaces**

Gates to other dimensions in the Lovecraftian magic are also located indoors, and here we will take a look at secret rooms and chambers, hidden somewhere in huge labyrinthine houses, temples and constructions with strange angles and non-Euclidean geometry, mouse holes, underground tunnels, and others.

The most explicit example of a gate located indoors is the main motif of 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.” This construction leaves an impression that a hidden space must exist between the walls, but there is no access to it. At night, this strange corner of the room turns into an inter-dimensional portal through which Keziah Mason, the witch who lived in this house before, travels between the worlds. Each her appearance in the room is heralded by flashes of purple light. When the portal is opened, Gilman is drawn to the Other Side and drifts through dimensions alien to human knowledge and perception: vague, twilight abysses and black spaces in which he hears monotonous piping of an unseen flute of Azathoth. He travels among titan prisms, labyrinths, cube-and-plane clusters and quasi buildings.
There he also meets 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 travels to the Other Side in the flesh, unaware of the journeys, as if in a lunatic delirium or sleepwalking. This suggests that the portal is not a gate of a solely astral nature. Keziah Mason herself was taught the secrets of the gate by Nyarlathotep when she signed a pact with this dark god. From her we learn that these lines and curves open the walls of space to other spaces beyond. This is how she travels to Sabbats and nocturnal meetings. Also, when she is imprisoned for witchcraft, she vanishes from her cell by drawing magical patterns on the wall to open the gateway between dimensions. Since that time she has been traveling through alien spaces and visiting the world of man from time to time.

But for more descriptions of the 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 through astral workings, and the atmosphere evoked by the story itself has a great impact on our imagination and may serve as an inspiration for our own travels through the labyrinths of the Lovecraftian magic. In the meantime, we will have a quick 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 a sorcerer and dimensions on the Other Side. And while in the previous story the witch was accompanied by a demon in the form of a rat with human face, here the sorcerer, Asaph Peabody, always appears in the company of his demonic familiar - a black cat named Balor. The main character dreams about traveling to the Sabbat and taking part in Black Masses, where he witnesses sacrifices of children and blasphemous orgies. The secret room seems to be a substitute for the Crossroads of the traditional witchcraft.
Here, the Lovecraftian gnosis is transformed into the concept of the Medieval and Renaissance European witches’ Sabbat and employs a wide range of Satanic practices: the Black Mass, the Sabbatic flight, familiar spirits and demons, the Sabbatic initiation, the Black Man, etc.

The room that functions as a 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 is constructed according to strange angles and it is there that the guests from the Other Side materialize 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 gravity, odd lights and unearthly sounds that accompany the sorcerer on his journeys. Again, the main character is initiated into this 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.

The final example that I would like to mention here is derived from Derleth’s story *The Shadow in the Attic*. Here, the gate takes the form of a small opening in the wall, like a mouse hole, surrounded by a circle of lines painted with bright red chalk. The lines form a certain pattern which opens the gate to other dimensions. When it is active, the atmosphere in the room thickens and the space is filled with some kind of dark energy. Also, a strange light radiates from the hole and the lines seem to glow. The creature that emerges from the Other Side is a succubus and a minion of the sorcerer who lived there before, material enough for the main character to see her.
Windows

Windows in the Mythos often function as lenses through which we can see glimpses of other worlds. These can be e.g. mirrors which reflect other cosmic dimensions. This concept is found in *The Lurker at the Threshold*, as well as in a few other stories. Such 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, is constructed around a certain pattern, odd and alien to human architecture. It consists of concentric circles of colored glass built around the main element. While gazing at it, one can have the impression that the small pieces of glass are 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 observes through it the landscape of the Hyades, constellation from which some of the Great Old Ones reputedly came to Earth, sometimes mentioned as the abode of Hastur. Apart from the landscape, the window also shows 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 August 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 describes them 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 the ghastly Shantaks; an ocean and the Deep Ones; cosmic void and blackness; cultists invoking Shub-Niggurath; etc. The gateway is opened when the protagonist enters 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. We can observe creatures from Beyond, but at the same time we are seen by them, and they can even enter through the gate.
Magical Items Used to Open the Gateways

Such objects are as common as the gates themselves. Sometimes they function as keys to the portals, sometimes they generate a gateway in its own right. All of them are surrounded by a mystical history and reputedly come from Beyond, although we may also sometimes find items that were invented by human sorcerers. These objects, like the alien windows, are purely fictitious, nevertheless they might serve as inspiration to construct our own magical mirrors and scrying tools.

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

Another 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 ancient origin and has a very obscure history. When lit, it allows 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 gateways in their own right. One can pass through these images onto the Other Side, to fabulous lands and mysterious worlds. From the practical point of view, we might say that the lamp represents the significance of lighting used in scrying practices. The color and intensity of light may greatly influence the effect of a scrying session. In a very dim glow, astral energies easily form into shapes visible to the human eye. Also, it is recommended to try different colors of light in the temple. A proper set of lights might turn the room in an unearthly temple, exerting a great impact on imagination and visual skills of the 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 generates waves operating on unrecognized sense organs that exist in human beings as atrophied or rudimentary vestiges. It affects especially the pineal gland, which in the Lovecraft’s lore is an organ that transmits visual images to the brain. Waves of ultra-violet that activate the organ open 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 they also affect the material plane: the evoked entities can touch and attack them. One of the characters 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.”

This description resembles not actually a scrying experience but an astral one - the vision of being transferred to one’s astral body and losing contact with the physical surroundings. Again, the gateway here is twofold - it opens the way both for the practitioner and for the entities from Beyond.
Opening Formulas

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

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. The working begins with the tracing of the web of angles (according to the pattern given in the text) with a magical blade (here it is the Scimitar of Barzai), making an offering of the incense (of Zkauba), and then the magician has to enter the web through the gate in the north (on the diagram), reciting proper incantations. The working contains many ritual elements, among which we will also find the so-called signs of power (see the chapter: “What Is the 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 can see, the gateways can be found almost everywhere. The key to understanding this concept is to realize that they exist in our minds and the entrance can be found mostly through dreams, visions and other altered states of consciousness. In the Mythos, we encounter the idea of the Dreamlands: a mystical realm existing beyond the sphere of waking, which can be accessed by a sensitive individual, either involuntarily or as a result of magical practices. The Dreamlands are connected with the physical world through special contact spots and locations. Apart from the most famous of them, such as e.g. Kadath in the Cold Waste or the Vaults of Zin, these are also water pools, lakes, holes in the ground, walls, and graves. This is actually the Cthulhu Mythos idea that graves are doors to astral tunnels that run through the whole earth and also serve as entrance ways to the Dreamlands.
Of course, this should not be taken literally, and these kinds of gateways exist on the astral level. We can find them during astral journeys, in dreams or through visual travels. With the skill of conscious/controlled dreaming, we can explore these gateways and use them as entrance ways 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 the skills and creativity of the practitioner. All you have to do is keep focus on a location you want to explore. It is easy to get lost in astral labyrinths of the Necronomicon Gnosis, especially if you are an inexperienced traveler. The most elaborate description of an astral/dream journey to the Dreamlands is given by Lovecraft in his *Dream Quest of Unknown Kadath*, the reading of which is highly recommended.

As we have also observed, a ritual frame is not needed in the case of such practices. However, the very act of 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 gate should reflect the nature of a working: e.g. inside the circle you can write the name of the location you wish to explore and the gods that you think might help you on the journey. For that you can use letters of barbarous alphabets listed in the Necronomicon-related texts (such as the alphabet of Nug-Soth). Feel free to be creative and imaginative in construction of your own ritual frames.

It is also recommended to go out and meditate in the actual places where the border between the worlds is thin. For instance, spending some time alone at night in an abandoned place may evoke the gnosis of fear and anxiety and open the mind for manifestations of primal intangible atavisms which the Great Old Ones represent.
For the indoor workings with the gates, especially for scrying, we can use several objects. Among the most traditional ones, we can mention such scrying items as a crystal ball, an obsidian crystal, or an ordinary mirror. Other tools 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 also be a thick incense smoke. There are also modern magicians who use a TV screen for scrying. Whatever you choose, visualize that the object is a gateway to other dimensions. Send a message through the gate and wait until you receive a response. You can use an opening formula (like “zazas, zazas nasatanada zazas,” or simply chant 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 into an image. You can also create a sigil representing the location you wish to explore (e.g. from the letters that constitute 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 that can be used to work with the gateways and enter 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.
Daoloth is an 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 in distant dimensions of the Outer Void. He also allows to see the past and the future and teaches how to 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 in all directions, which makes communication with him difficult and confusing. It is also advised that he should be summoned in darkness, without any light.
The sigil used in this working comes from a scrying session. It is used instead of a circle of evocation, to enclose the magical space for the entity to manifest. You have to make it big enough to put an incense burner inside, without covering any of the symbols or lines.

Cleanse the magical space with any suitable banishings or simple cleansing methods (e.g. the ringing of a bell) to drive away unwanted energies. Burn enough incense to cause a thick smoke in the temple. Turn off the lights and sit comfortably in a completely dark room. Focus on the sigil of Daoloth (you have to memorize its shape) and start chanting his name. Continue until you feel that the atmosphere in the room has become dense and you can sense the energies flowing through the sigil as if through a gateway to the Other Side.

Keep chanting the name of the entity and focus on how the smoke gathers and thickens within the seal, forming into 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 are an experienced astral traveler, you may enter the circle/sigil in your astral body, pass through the gateway and travel through interstellar dimensions with Daoloth as a guide.

When you feel it is time to finish the working, light the candles, thank the spirit for his assistance and close the ritual.
Nyarlathotep - The Black Man of the Sabbat

“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?”

- Al Azif -

Nyarlathotep does not make appearance 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 due to his role of the intermediary between humans and the Great Old Ones. The first occurrence of his name is found in a poem by H.P. Lovecraft in which he is described as a dark and forgotten god who came from Egypt. Moreover, he is reputedly the oldest of all Egyptian deities. 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 judgment,” and “hotep” - “peace” or “rest.” Thus, the whole name might be translated as “there is no peace at the gate,” or “there is no peace at the place of judgment.” Nyarlathotep is often believed to originate from ancient Egypt and his cult is connected with the reign of the pharaoh Nephren-Ka (a fictitious character, though there have been attempts to identify him with a number of authentic Egyptian kings), who built the labyrinths of Kish, where he and his followers performed rituals in worship of the Black God. He is also associated with an artifact called “The Shining Trapezohedron,” magical crystal brought to Earth from the black planet Yuggoth.
Nyarlathotep is one of the few Necronomicon deities who appear in human form. He is usually depicted as a black, thin figure, with ghastly pale skin, dressed in black, often wearing a long black robe and a hat. We can find his description in Lovecraft’s story *Dreams in the Witch House*, where he manifests before 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.”

In the Cthulhu Mythos, he is also identified with the Black Man who presides over the Witches’ Sabbats, wild celebrations to the sound of 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 spirit, 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, strange sounds of “a monstrous, half-acoustic pulsing, and of the thin, monotonous piping of an unseen flute.” All these are signs of the forthcoming Walpurgis Night, when “hell’s blackest evil roams the earth and all the slaves of Satan gather for nameless rites and deeds.” In the Lovecraftian lore, the Walpurgis Night is the traditional festival of witches, who gather in secret places in dark woods or on the peaks of mountains in order to celebrate the Sabbat with demons and infernal spirits. Dreams and visions experienced by Walter Gilman were meant to prepare him for participation in the Sabbat of Nyarlathotep as his servant and adept of the God’s dark mysteries:

“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.”
Nyarlathotep has many masks, or avatars, which point at his connection with the concept of the Sabbat. One of them is the aforementioned Black Man who appears in legends of witches and pacts with the Devil - he is the mediator between man and dark forces. He is also identified with the Celtic Horned Man and the Black Pharaoh of Egypt - a deity who looks like a man but has ghastly black skin and hooves instead of feet. His other masks are countless and it would take a whole book to examine all of them even briefly. He is called the God of Thousand Masks and in his various rites we encounter even more of his forms and manifestations.

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, the black castle in the wastelands of Kadath, 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 man. He appears on the earth, among people, assuming human shapes and speaking human languages. It is believed that he will transfer a message to the cults of the Great Old Ones and the Outer Gods when the stars are on their right positions, 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, master of illusion and deceit, often described in the European literature. This is also the reason why he can be ascribed to the third Qliphothic level - the Samael Qlipha (The Venom of God). Samael (the dark counterpart of the Sephira Hod) is a sphere where all creation and reality is questioned and revealed as illusory. This sphere is often linked with insanity that is caused by reversal of order and values that constitute the framework of man-made universe. For this reason, the patron god of this realm can be identified with the Crawling Chaos of the Cthulhu Mythos, although we may encounter Nyarlathotep also in other Qliphothic realms.
Within rites of magic, Nyarlathotep appears with strange sounds, piping and wild shrieking, unearthly and terrifying. In such way he is described by the author of *Grimoirium Imperium*, an anonymous grimoire supposedly written by Abdul Al-Hazred, the mad poet himself. 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 forced him to go to the desert, where he wandered aimlessly for two days, all the time listening to those atrocious 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 the book together with directions to call them on particular days and at recommended hours. Ebonor endowed the author with the ability to understand all languages and he told him the story of the Old Gods who were banished from Earth before mankind appeared. Only Nyarlathotep remained here to act as their voice and messenger. He wanders the earth, gathering legions of followers and inspiring secret cults of the Great Old Ones.

To those who seek forgotten knowledge, he comes as the Black Pharaoh, in Egyptian garments and with a piercing gaze. He appears in the desert, among pyramids and temples shaped like statues of the sphinx. He is the desert wind at night, devastating storm lashing the skin with its cold essence. Or he comes as a robed man, with face hidden and unseen, cloaked in shadows reflecting the blackness of the Void where he resides on his Onyx Throne. Sometimes he is a faceless sphinx, winged and fearsome.
Witches and sorcerers calling Nyarlathotep to assist them in their rites encounter him in the form of the Devil, black-skinned and demonic. He is a shape-shifter and can assume any form he pleases. He is deceptive and manipulative and he also endows his adepts with these cunning skills. Those who seek his primal nature, will see him as an atavistic creature, tentacled, bat-winged monster, or a black mass of appendages and tentacles, shapeless and hideous. Most often, however, his face is shrouded or unseen, and he is also called the Faceless God, for no one can really see his true nature.

He is horrible and wonderful at the same time. He is the Dweller in the Darkness and the Messenger of the Old Ones, the Floating Horror and the Howler in the Dark, the Black Wind and the Crawling Mist. In the ritual provided below we will glimpse into some of his “human” forms - the Black Pharaoh and the Devil-Man of the Sabbat, the Dark Initiator of man.
Invocation of the Black Pharaoh

It is recommended to perform this ritual outdoors, at the time of the Black Moon, in desolate place where you will not be disturbed. Energies of the Black Man of the Sabbat are experienced in their greatest intensity in the woods or in the wilderness, during storms and under the cloak of the night. If you wish, you can perform the invocation outdoors and the pathworking in your home temple. The most intense effects, however, are received if the ritual is accompanied by feelings of terror and anxiety, restlessness and fear of the unknown. A ritual performed on a hill during a heavy storm will not guarantee safety but may bring a powerful manifestation of the Black Pharaoh, for he enjoys boldness and determination, and his favors are not earned easily.

This choice, however, is yours to make. If you perform the working indoors, light black candles, strong incense that provides thick smoke in the room, and call the Black God into your temple of flesh:

IA NYARLATHOTEP!
(Shout these words of greeting seven times.)

N’GAI TAWIL-A-UMR! KYW’LL D’GO WGLN WGLN NYARLATHOTEP UNI N’GAI

I call you from your Onyx Throne in the Void,
From beyond Time and Space,
Cloaked in Chaos,
Walking among the stars,
Hear my voice!
Black Pharaoh,
Devouring worlds and bringing madness to sons of man,  
Hear my calling!

Oak’ zi di arq! Nyarlathotep! Ny har rut hotep!

There is no peace at the Gate.  
There is no rest at the Gate.  
There are no stars at the Gate.  
There is no being at the Gate.  
There is no time at the Gate.  
There is no space at the Gate.  
At the Gate You Are.

Anoint the ritual blade with your own blood. Then thrust the blade fiercely into the ground (or burn the blood in the candle flame if you perform the ritual indoors.)

Open the way before me,  
UMR-A-TAWIL,  
Beyond the Abyss,  
Through angular time and curved spaces,  
And through the Seven Stellar Gates.  
Black Messenger,  
Who crawls among shadows of the night,  
Walk free among those who call you!

IA NYARLATHOTEP!

Focus on the thick smoke around you. Breathe in and let it invade your lungs and shift your consciousness. See the clouds of smoke forming into the shape of the Black Pharaoh who is now standing before you. If you wish, envision him as a black hooded figure with ghastly pale skin. Greet him and ask him for guidance and knowledge. Speak to him and let him speak to you. Ask him to guide you to his astral Sabbat and begin the visual journey, or simply let him take you in ecstatic flight through worlds and dimensions.
When you wish to return, blow out the candles and end the ritual.

*The Sigil of Nyarlathotep*
Astral Sabbat

This pathworking was constructed on the basis of the story by H.P. Lovecraft: *Dreams in the Witch House*. If you perform it without the invocation, it is recommended to meditate on the name “Nyarlathotep” before you start the working. You can also combine it with the meditation on his sigil.

Envision yourself standing alone in the middle of the forest. All is dark and silent. You can only hear the howling of the wind around you. Suddenly, you notice a brown rat running out from behind the trees. He is bigger than any rat you have ever seen and his face is strange, reminiscent of human features. He runs straight ahead, but stops from time to time and looks behind him, calling your name with human voice and rushing you to follow.

As you go into the woods, guided by your strange companion, suddenly the rat disappears. You approach the place where he vanished and you notice a hole in the earth and a flight of steps leading down. You start descending the stairs, but they suddenly end and you fall down. Now you find yourself in an underworld realm. The only light here is the red glow of unknown origin. Again, you notice the rat. He is waiting to guide you further. 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 this underworld land, the darker is the light, and it turns from red to purple. You can hear more and more vividly the odd sound of pipes that seems to come from the center of this strange realm.
Finally, the rat guides you to a gate. It is huge and 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 strong purple 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 man with shining eyes, without a beard or hair, dressed in a black robe. He is waiting for the sacrifice. Go to the table. Take the dagger and cut your hand. Take the pen and drip it in your blood. Sign your name in the book - you will see that the letters disappear in a mysterious way, absorbed by the pages. Perhaps you will now see other writings appearing in the book, conveying a message for you. When this is done, look straight into the eyes of the man standing before you.

When your eyes meet with Nyarlathotep’s gaze, you suddenly lose control over your body. All fades and becomes black, and at one moment you are transported onto a dark hill, somewhere in the middle of the Cold Waste. Around you there are hundreds of shadows and you hear wild screaming: “Ia Shub-Niggurath! Ia Nyarlathotep!” In the centre of the circle you can see fire blazing with an odd, unusual color, and in its core it is pitch black. You feel overwhelmed with a desire of blood. This feels ecstatic and you are filled with power. All you want to do now is to lose yourself in this extraordinary festival. You throw yourself towards the other participants of the Sabbat and take part in the orgiastic celebration. Let the visions flow freely, open yourself for whatever may come and enjoy the experience.

When the journey is over, return to normal consciousness and close the working.
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* reveals the Necronomicon vision of the universe before the creation of gods and the world of man. Everything was shapeless and unnamed and nothing existed apart from cosmic waters. *The Magan Text* is a paraphrase of the Babylonian Creation Epic called *Enuma Elish*. In Babylonian cosmology, in the beginning there was only a great ocean - the underground realm of fresh waters (Absu) and salty waters personified by Tiamat. These ancient waters were the womb from 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 water, however, were not the Abyss in the sense of “the void.” Neither the Necronomicon lore nor the Babylonian cosmology claim *creatio ex nihilo*. The Abyss is empty of being, yet simultaneously full of all possible forms. It is the Unmanifested, the cosmological potential of creation 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 forces that continuously strive towards un-being, the ultimate annihilation on all possible levels and in every possible sense. Chaos is pure force without form, raw energy that can be shaped into all forms. It is the Infinite, but with an innate potential of limitation, finiteness, and thus - creation.
In the Necronomicon Gnosis, these two opposing principles are presented by means of two entities: Yog-Sothoth and Azathoth. Azathoth appears in the Necronomicon lore 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 flute music. He is the lord of forces of anti-space, the prime-mover in darkness, the mindless, bodiless entity, remover of thought and form, personification of fundamental forces that created and sustain the universe. In the Cthulhu Mythos, Azathoth belongs to the group of the Outer Gods - independent beings that exist outside the cosmic structure. It is believed that they are personifications of cosmic forces, entities that can manipulate cosmic laws and events. Parker Ryan observes 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 the 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 the Necronomicon lore.

While Azathoth is identified with the principle of contraction, Yog-Sothoth represents the principle of expansion. Yog-Sothoth is the active fire. He may be identified with the Great Old Ones’ aeonic current. He is the gate to the Abyss, often associated with the eleventh Sephira Daath - the gate to the Qliphoth. In *The Dunwich Horror*, H.P. Lovecraft describes him in the following way:

“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.”
Yog-Sothoth is the outer manifestation of Primal Chaos. Philip A. Shreffer 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 expansion of Infinity, or in Lovecraft’s definition: “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 in the center of Infinity, out of which the whole universe spontaneously manifested. Yog-Sothoth is also associated with the concept of the 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 - 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 associated with Absu (Sumerian “ab” - deep sea, “zu” - wisdom), which can be translated as “the sea of wisdom,” wisdom being the term inseparably connected with the hidden Sephira. As a guardian of the gate of Daath, Yog-Sothoth can be identified with Choronzon, the Guardian of the Abyss, or the entrance to the Qliphothic side of the Tree of Life, or in Grant’s terms: to the Universe B. Grant views the Qliphoth as the primal manifestation of all things and associates them with the Ancient Ones or the Great Old Ones of the Lovecraftian lore. As the Qliphoth are “those who are without, or beyond the Tree of Life,” so 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 subjected 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 limitless realm. Moreover, as a principle of expansion, it may even be said that he IS this realm. Together with Azathoth, he is the beginning and the end at the same time.

The Ancient Ones from the Cthulhu Mythos exist in other dimensions of space, where the concept of time is different than on Earth, between angles, in the 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.”

The age or aeon as described by Grant is not only associated with Yog-Sothoth but also with Yuggoth, the place from which the Great Old Ones are believed to have come to Earth. Yuggoth, known as the Black Planet, is the abode of the Mi-Go (crustaceans with wings that allow them to fly through the outer space). The planet is said to consist of cities of windowless towers and fungoid gardens. It was possibly the first abode of Azathoth. The city of green pyramids contains structures that were built by an unknown, forgotten race before the Mi-Go came there. Yuggoth is also indentified with the planet Pluto. Grant connects it to Qabalistic Sephira Kether. According to him, Yuggoth is the dark side of Kether.
However, the title “Lord of the Abyss” in the Necronomicon lore is attributed to Nodens, one of the Elder Gods. Nodens is a deity that manifests in 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 in the shape of a huge sea shell, pulled by sea beasts. His realm is the sea and oceanic waters, which are also the most common symbols of the Abyss and Chaos, both in the Cthulhu Mythos and in the Babylonian cosmology. In the beginning, there was only the limitless primeval ocean of Nar Marratu. It is described as a shapeless mass of waters corresponding to the notion of Chaos - the primordial undifferentiated multitude of energies. The ocean is the alchemical Prima Materia, the matrix of all creation, the cosmic womb, the source of all life. In the Babylonian mythology, the waters of Tiamat and Absu gave birth to the first gods: An (Heaven) and Ki (Earth). Their birth was a preliminary step to the whole process of creation. Primordial waters preceded the separation of opposites. The sea is the dissolving and creative principle: the grave, in which everything dissolves and ceases to be, and the womb, where everything comes to life and new existence begins, where everything returns to die and to be reborn again. This reminds us of 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 from which the cosmos and order of the universe evolved. It is the primeval source, the living continuum, all and nothing, the principle of being and non-being at the same time. It is the will, the wisdom, the force of all things, the energy behind everything, the subtle force within all living beings and in every molecule of cosmic space. In this sense, Chaos is the well-spring of being, the energy that can be differentiated and molded into all possible forms. It is the Unmanifested, yet it is not Nothingness, or it is no longer Nothingness. It is the raw, infinite potential evolving 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 light of the Sun, the masculine solar current, penetrates the salty waters of *tiamatu* (the Babylonian “sea”), the womb of creation, and warms them.

In result, the sea (which has always been associated with the feminine lunar principle) becomes impregnated with the solar force and gives birth to her offspring. In the alchemical sense, the sea becomes the Divine Water (*Hudor Theion*), or 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 cosmological theories within the Necronomicon Gnosis, the universe was created by three primal forces: Sothoth, Ubbo-Sathla and Abhoth. Sothoth created the matter, Ubbo-Sathla gave origin to all life, and Abhoth created all evil and abominations of the world.

Azathoth is the primal force that existed before the creation of the universe. It was his essence that served as substance for the creation of matter. Ubbo-Sathla is the source and the end. It is the primeval force dwelling on the new-made Earth. In the story *Ubbo-Sathla*, Clark Ashton Smith describes him as 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.”
According to the mythical *Book of Eibon* that belongs to the Necronomicon lore, all earthly life shall eventually return through the great cycle of time to Ubbo-Sathla. Abhoth is described as a dark grey, horrid protean mass, the source of impurity, miscreation and abomination. His offspring are obscene monsters constantly forming from his grey mass, amorphous blobs, deformed humanoids, or monstrous mutants. Once they are born, they are grabbed by Abhoth and devoured. It is said that Abhoth can communicate telepathically, but he has a wicked and cynical mind.

In Grant’s writings, 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 in-between the realms of dreaming and waking. The Mauve Zone is also identified with the Crimson Desert of the Arabic lore, the ancient equivalent of the Robe el Khaliyeh, the sphere 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 the Necronomicon, spent ten years of solitude there. Roba el Khaliyeh, however, is not only a physical place but also a mystical dimension, 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 the Cthulhu Mythos. Lovecraft locates this city in the Crimson Desert. It is claimed that the word “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’s fiction, Irem is a portal to Outside, or to the Abyss.
In *Necronomicon Info Source*, Parker Ryan associates Irem with legends of the Jinn and the Nephilim: “It is popularly believed by the Arabs that Irem was built by the Jinn 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).” It is often claimed by the Necronomicon researchers that “the Nephilim” is the Hebrew term for “the Ancient Ones.” Like the entities of the Cthulhu Mythos, they descended to Earth from outer spaces and unknown galaxies. In the Necronomicon lore we find a similar story: the Great Old Ones arrived on the primal earth from the stars. They built cities and raised temples until there was a great war and the Elder Gods (representing the principle of Light and Order) 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 prevalest not against its might.”

Such is the legend told in *Al Azif*. The places where they reside are located outside the cosmic structure. They are focal points for the forces of the Great Old Ones - the standpoints of the Abyss. Such places are e.g. the black planet Yuggoth and Kadath in the Cold Waste. Sometimes, however, Yuggoth and Kadath are viewed as synonymous. Grant places them both at the level of Kether. Kadath is the land of everlasting snow and cold. It is located on the vast and empty Plateau of Leng. Kadath is empty of any life (although sometimes it is said that one can find there the black castle of Great Old Ones - the abode of Azathoth and his messenger, Nyarlathotep). According to Grant, it is the ultimate snow, the place of dissolution, total annihilation that can be reached through the place of the Crossing - Daath or the gate of Yog-Sothoth. In *Aeon of Cthulhu Rising* by Frater Tenebrous XIII, we read:

“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.”
Irem, the City of Pillars, is also identified with the abode of Cthulhu, the lord of dreams and visions. Cthulhu is described as dead (dormant) but dreaming in the lost and forgotten city of R’lyeh, located under the waters of the Pacific Ocean (R’lyeh is 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 believed to exist not on the earth but somewhere outside. These “outside” cities, worlds and planes are manifestations of the Abyss, the realms beyond and between spaces known to humanity. Cthulhu is sometimes called “the Lord of the Abyss” (or “the Dragon of the Abyss”) - from the Sumerian “kutulu” (“kutu” - underworld, abyss, and “lu” - lord). There is therefore an analogy between Cthulhu and the Sleeping Dragon-Goddess Tiamat, or the Ouroboros Serpent. In psychology, R’lyeh equates to the unconscious (similarly as Nar Marratu), whereas Cthulhu himself is the intermediary between the Great Old Ones and the human mind. He is sometimes referred to as the High Priest of the Great Old Ones. A similar function is ascribed to the Tower of Koth.

In the 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 at the threshold of the Tunnels of Set. The Tower of Koth is also called the Hollow One or the Void.

The worlds “Outside” are countless and extend in all directions of time and space. The most important are identified with stars or planets, especially with the seven stellar spheres, which, according to the Cthulhu Mythos, will herald the return of the Great Old Ones and the awakening of primal gods. These seven zones are usually identified as:
1) Fomalhaut (Alpha Piscis Austrini) - the abode of Cthugha, 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 Great Old Ones). It is believed that many of the Great Old Ones resided on Aldebaran before they came to Earth.
3) Algol (Beta Persei) - mentioned in Beyond the Wall of Sleep by Lovecraft, the legendary Demon Star.
4) Betelgeuse (Alpha Orionis) - the star from which the Elder Gods ruled the universe.
5) Polaris (Alpha Ursae Minoris) - the axis of the sky that appears in Lovecraft’s story Polaris.
6) Arcturus (Alpha Bootis) - again from Beyond the Wall of Sleep.
7) Sirius (Alpha Canis Majoris) - the star connected with Dagon and Nyarlathotep (the messenger of the Necronomicon deities).

These are the seven stellar spheres. The Necronomicon however, also mentions seven planetary spheres called “the zonei.” From the Simon Necronomicon we learn that “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 Colors, Seven Essences, and each a separate Step on the Ladder of Lights.”

These seven planetary spheres and their correspondences to the Mesopotamian deities 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, the 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 we find the “terrible Igigi,” identified sometimes
with the sphere of the Zodiac or Azonei. These, however, are forms
beyond the fixed constellations, those signifying the Outer Void. The
Simon Necronomicon claims that the star spheres must be opened
to enable the return of the Old Gods. They also have to be entered
in their times and in their seasons, one at a time, and never the one
before the other.

Another planet mentioned in the Necronomicon lore is Saturn. It is
also known as Cykranosh and it is thought that it was the original
abode of Tsathoggua from which this ancient god came to Earth. From
Cykranosh also came Atlach-Nacha, a spider-like being that spins a
web-bridge across the bottomless chasm between the waking world
and the Dreamlands. Atlach-Nacha has the body of a huge spider with
a human face and is often referred to as the Spider God (or Goddess),
possibly being a manifestation or offspring of Arachne, believed to be
the regent of all spiders in the world. According to other theories, the
remaining planets have the following correspondences: Uranus - Yog-
Sothoth, Neptune - Kadath, and Pluto - Yuggoth. Grant also provides
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 oddly shaped monoliths constructed according to strange angles and perspectives, the so-called non-Euclidean geometry. It is a series of gateways to other dimensions, equivalent to the Tunnels of Set. These tunnels, leading to the Qliphothic side of the Tree of Life, can also be compared to the labyrinths of Zin. The Vaults of Zin are located in the Dreamlands, between the sphere of dreaming and waking. Similarly as R’lyeh, they are built according to a strange geometry - a structure that extends to all directions until the ultimate boundaries of Infinity are met and crossed. These doors lead to Nowhere, Never and Outside. The Vaults of Zin exist beyond time and space. There are no angles and the countless stairways and corridors lead in all possible directions. It is said that the labyrinths of Zin lead to R’lyeh, the black city of monoliths, where dead Cthulhu lies dreaming.

There are, however, more such places - multidimensional cities, temples, planets, and many others. They can be explored through the Dho-Hna formula or the formula of the Silver Key that allow the magician to see hidden locations in time and space and travel there. Among the other “worlds in-between” that exist in multidimensional realms we can mention: Yith (a distant planet from which some of the Ancient Ones came to Earth), Yekub (an everlasting planet existing at the edge of all worlds), Sharnoth (a black planet with a deep well - the gate to all existing spaces and times, the abode of Nyarlathotep), Yaddith (a place originally inhabited by the Nug-Soths, the race that created the greatest part of the universe), Caleano (the great library of forgotten knowledge), Abbith (a lost world with seven suns and the double star Xoth - it is said that Cthulhu dwelled on Xoth before he came to Earth), and many more...These locations can be accessed through various magical techniques, visual journeys and trances - astral travels, scrying, or dream visions. There we may find forgotten knowledge that lies in the Abyss of Oblivion. These places exist between spaces and aeons. As the Necronomicon lore claims, they exist in the form of a certain matter that acquires shape and density through the mind of the magician.
The more dense it is, the more travelling minds are drawn to it, and eventually, it becomes a tangible, physical (or almost physical) place. Such worlds are places where nothing exists and yet, simultaneously, everything exists and everything is possible. The Necronomicon concept of the Abyss embraces a multitude of forces and cosmic impulses, where everything is dissolved and formed into shapes. These dimensions are unknown to a common man. They exist outside the paradigm of the structured universe. As we learn from *The Magan Text*, the Abyss existed “before the Elder Gods had been brought forth” - before planets, stars and galaxies were formed, “uncalled by name,” their destinies unknown and undetermined.” The act of giving a name to something is symbolic of including it in an organized structure. The Abyss existed before anything was given a name. It pre-existed creation. It is an amalgam of electromagnetic and nuclear forces, the womb of creation in which Tiamat, the symbolic primeval force, 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 in motion - the dynamic, 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.”
Journey to Yuggoth

This working is an astral (or visual) journey to the Outer Void, to the Black Planet Yuggoth. It is based on descriptions of the planet found in the stories of H.P. Lovecraft and his followers, as well as on the available sources and personal experience. 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 will 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 good concentration and visualization, and you can travel to the chosen location visually in your mind.

The gateway to the Outer Void is the Sigil of the Gate. If you performed the self-initiatory Ritual of the Nine Stellar Gateways and received a personal sigil allowing you to enter the realms of the Great Old Ones, you can use it as a focal point of this meditation. Otherwise, use the sigil provided below, representing the Universal Gate to the Outer Void.
The Sigil of the Gate

If you wish, anoint the sigil with your own blood to open and empower the gateway, or simply focus on the image and envision it as a portal to the realms Outside, calling forth Nyarlathotep to guide you on the journey or to provide you with allies that will guard and assist you in your travels.

Sit in a comfortable position or lie down and start relaxing. Keep the sigil close, preferably within your sight. Breathe rhythmically and slowly, focusing on the process of breathing itself. Feel and see how your body is being filled with flashing, electric energy, from the soles of your feet to the top of the head. With each inhale the energy flows into your body and makes it light. Continue this relaxation practice until you feel that you are slowly floating up, above your body.
The room looks different now, unreal and distant, and you can see a black portal above, swirling and pulsating like a black hole that devours and absorbs everything. 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. There is nothing around, apart from black rocks and withered plants. This is the plane between the mundane world and the Outer Void where the Black Planet Yuggoth is located.

Focus now on the incantation: “In the name of Nyarlathotep, I call forth the Mi-Go!” Start chanting it in your mind as a mantra and let yourself fall into a 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 colors and in your mind you will hear a voice coming from dimensions unknown to man. Focus on the wish to travel to the black planet Yuggoth, the realm of darkness and eternal ice.

You will now see the Mi-Go, crustacean beings covered with white fungoid fur and with large wings growing from their backs. Only their hands and faces are bare and not covered with this strange fur. Let them carry you up into the Outer Void, through the stellar space, towards the planet Yuggoth. You will recognize it by a huge dark purple moon existing close to the planet.

The Mi-Go will carry you to the entrance into a 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, bring your consciousness back to your physical body. Open your eyes and close the working.
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 -

Azathoth, the insane “idiot-god,” is one of the central characters, and possibly, one of the most fascinating themes in the Cthulhu Mythos. Each thesis, theory or research into his true meaning leads to further confusion instead of explanation or understanding, and his nature is far beyond limited patterns of human perception. Like in the case of other gods who constitute the foundations of the Necronomicon Gnosis, his role provokes more questions than answers and it is hard to find any other concepts that would appear as complex and ambiguous as the ones attributed to Azathoth.

The “idiot-god” is described as the Prime Chaos, dwelling in the centre of Infinity, amorphous and unrecognizable. He is the Primum Mobile in Darkness, Confusion, he who descends with thought and form, antithesis of creation, sultan of demons. This description, derived from the Polish edition of The Necronomicon, seems contradictory in itself, impossible to understand and devoid of logic. How can a “blind and insane” being reside on top of any pantheon of deities? How can a being defined as chaos exist in one concrete place in cosmic space, and how is it possible that he is a symbol of eternal contraction and not dispersion?
How can a creator and ruler of the universe be the 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 the “blind” and “idiot” Lord of the Universe and the supreme god of all Great Old Ones, dwelling in the centre of infinity, beyond angled space. As a king and sovereign, he has his own court and servants, not less grotesque than their ruler himself. They constitute a pantheon of creatures, equally insane and idiot, who wander mindlessly, in random movement, and like their master, are deprived of sight. These beings, known as the Other Gods, are responsible for all confusion and chaos around his throne, and for the whining of flutes that brings madness upon any mortal man. They are also called “servants” of the Outer Gods. Not all of them are “blind” and “mindless,” though, and in this group of Azathoth’s servants we find such characters as the messenger-god Nyarlathotep who fulfills the will of the Daemon Sultan in the universe. As a cosmic being, Azathoth might be interpreted as a huge black hole in the centre of the Milky Way galaxy, or a black spiral vortex of ultimate chaos existing in the center of the Void. On the other hand, this association has a significant meaning, which will be discussed later.

A completely different theory is presented by Donald Tyson in his *Necronomicon*, where he identifies Azathoth with the sphere of the Sun (as the central character 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 radiates waves of energy, light and heat, and none creature is able to look at him, apart from Nyarlathotep. But even the Crawling Chaos is blinded by this light and has to turn back immediately. The role of Nyarlathotep is also different in this version of *The Necronomicon* - he is not only the servant but also the twin brother to “Lord of All Things.” Together they represent the relationship between order (symbolized by Azathoth) and disorder (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 believed that the Crawling Chaos will slay his brother on the last day of the world, bringing the final destruction upon the whole universe.

If we discuss these two basic principles of the Necronomicon Gnosis, we should mention theories of Parker Ryan explaining the name “Azathoth” as “Nuclear Chaos.” In this view, Azathoth is compared to the second most important deity, Yog-Sothoth - “All in One and One in All,” embracing all time and space within himself. 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, Azathoth is the point. All this constitutes the overall theory of Azathoth as “nuclear chaos,” residing in the centre of the universe, emitting chaotic and aimless radiation into all possible directions, creating, destroying, and mutating everything on its way, without any reason or logical pattern. This theory owes its popularity to enthusiasts of chaos magic and their interest in modern mathematical research into chaos principle and quantum physics.

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, in the writings of H.P. Lovecraft, August Derleth and Ramsey Campbell. Summoning Azathoth is considered extremely dangerous and it is believed that it often brings doom upon the cultist.
Yet, when properly performed, it can endow the practitioner with wisdom and powers beyond human understanding. But nothing is certain among things related to this capricious and chaotic god, and such theories should be treated with caution. Among fanatical worshippers of Azathoth we encounter e.g. 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 they worship) could enter their world.

Discussing the role of Azathoth, we can also have a look at descriptions from Lovecraft Tarot deck, where he corresponds to the Fool and represents fearlessness, imagination, open mind, and restless spirit striving towards exploration of the unknown. Here we also find references to carelessness, hazard, extravagance, and drug use. 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 conjunction.

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 Haunter of the Dark -

Information about the “piping of the demoniac flute,” which appears almost every time when Azathoth is mentioned, can be found in Donald Tyson’s Necronomicon. In the book, the author 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 worlds (according to this legend he is the inventor of piping), the force of the sound was so powerful that even the flute could not withstand it and 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 also provides a metaphoric explanation of the story: material things cannot be perfect and whole. Only pure energy, amorphous and invisible, can 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 subjective universe is imperfect, and only the Void and its “order” are flawless. This is seen on the example of Azathoth’s form - he manifests as a cloud of gas or fog, almost amorphous and invisible, yet not pure energy in itself - representing the imperfection of the creator.

Having in mind all the above-mentioned theories, we might here refer to another god whose flute was a significant symbol in magic and history - the ancient god Pan. Even though this comparison may seem rather dubious, there are a few similarities worth discussing. For instance, Pan can be associated with Azathoth because of the name. In Greek, “Pan” means “all,” and Azathoth is called “Lord of All Things.” Pan unites all elements and all principles within his half-human half-bestial nature. His upper, human part refers to the upper world - realm of the spirit and 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 - domain of impulses, urges and instincts (the lowest chakra Muladhara). His horns symbolize the Kundalini force and ability to transform and unite the above and the below on the path of spiritual progress. Pan is a universal 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 of all rules and laws. His piping represents the role of music in cosmic harmony - it is the force that tames the most savage forces 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 that which exists outside of it, dark and chaotic vibrations of the Universe B. Also, Pan is the mediator who guides his followers through gates of darkness, chaos and night.
It is the Night of Pan that typifies the light of NOX, sphere of primordial chaos, *Prima Materia* that existed before the act of creation, timeless realm of all possibilities and all things. He is the psychopomp, the one who leads further. This is also what the flute of Azathoth stands for - chaos and continuous movement. Even though imperfect, its sound evokes vibrations that guide our consciousness beyond frames of the illusory world, beyond limitations, above false stability and artificial light.

The meaning of Azathoth’s flute can also be interpreted in a completely different way. Again, we must pay attention to the term “nuclear chaos.” As we have noticed before, the nature of the “Lord of All Things” embraces radioactive vibrations that bring chaos wherever they reach. Therefore, we can claim that the sound of the flute is a subtle wave that reaches dreams and minds of receptive individuals, just like it was in the case of Lovecraft himself. This also implies that the music of the flute announces the forthcoming return of the Great Old Ones who communicate with their terrestrial cults through these vibrations. This might prove the initiatory nature of Azathoth himself - his attempts to influence the evolution of humanity by showing us the path beyond all limitations and barriers, path to self-deification.

The piping can also be interpreted, in a more practical sense, as one of ways to achieve a magical trance. As it is widely known, certain ecstatic techniques of dancing, sacred sex, overbreathing, drumming, and other methods that lead to sensory overcharging, induce a condition of trance in human mind. A similar technique is described in the Polish edition of *The Necronomicon* as the Rite of Transformation (based on P. Carroll’s “Conjuration of Azathoth”). The purpose of the ritual is to unite consciousness with the Primal Scream from the Void, the amorphous shape of Azathoth: “Start screaming. Let its force flow from the stomach and then possess your whole body. Feel how it tears your body and mind apart. Let it continue until it becomes the whole of your being. Then feel how the place from which it came turns into a black swirling vortex. 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 cosmic abyss of infinity.”

**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 -

Traditional virtue associated with rulers and kings is wisdom. But what kind of wisdom can we expect from a creature that 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 its etymology. One of theories about this name is provided 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 gods related to the beginning of time), while “Thoth” was the Egyptian 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 it is and what it can bring to the practitioner. However, there is one more ruler called “blind” in certain contexts, namely Samael, the prince 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 being Yaltabaoth and Saklas. In this context, Samael means “the blind god,” representing the motif of blindness popular among the Gnostics. Samael was born from the mistake of Sophia who wanted to have her own offspring without the Spirit. This interpretation does not answer our question, either, but it 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 and reversing 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. Wisdom is pure insanity, resulting in absolute freedom, laughter, energy, courage, and ability to look behind the veil of illusion that covers the true reality. How is it possible? Let us ponder for a while on the nature of insanity. In the deepest positive meaning, it is the ability to exist and act outside laws and patterns of perception imposed by society and upbringing. In this case I do not mean any mental disorders or psychopathic behavior, although sometimes the border between these kinds of insanity seems quite thin. When we start to question the surrounding reality and 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. In our mundane lives, we all are continuously programmed to perform certain roles, fulfill certain patterns of behavior, or even think in a controlled way. This leads to stagnation and limitation of individuality and eliminates alternative possibilities of individual development, apart from the ones promoted by mass culture. Therefore, one of the basic skills of a left hand path adept is to break free from 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, deconstruct it and build everything anew. This lays foundations for all evolution and progress - in order to create something new we must leave the old behind. The wisdom of insanity allows us to step beyond mundane boundaries and limitations and also beyond normal states of consciousness. It shifts our minds onto levels inaccessible to mundane perception, allowing for individual transgression. It is not without a reason that we often speak about creative chaos or brain-storming. We often realize that the best results are sometimes achieved if we look at an issue from another perspective. Have you noticed how often your best ideas come from a sudden and weird inspiration which seems to rise from nowhere and manifests before feelings are even put into words?
Do you realize how often you pursue an apparently important goal that after a certain amount of time turns out to be a mere illusion?

The sound of Azathoth’s flute is the most perfect reflection of this divine madness. It represents the breaking of all chains and focusing on pure essence. Gods described in mythologies exist outside human laws, limitations, or morality - for them everything is possible - and this is the most important wisdom they convey to their followers. Azathoth is the metaphoric black hole in the centre of the universe that precedes all manifestation. He is the first creative and irrational impulse that crosses all barriers and arises from the Void. He is the divine spark of insanity in man, the vehicle of all progress. He represents direct contact with pure energy as opposed to its illusive emanations. And finally, he symbolizes the overcoming of illusion known as the “Cosmic Joke” - existence has no predestined meaning unless we choose to accept it. Madness in the centre of the universe is the emblem of irrationality brought to its limits, providing unrestrained ecstasy and absolute freedom.
Invocation of Insanity

This working should not be attempted by a beginner. It is an invocation of the principle of chaos and madness into the inner mind of the practitioner. The purpose of this work is to transgress 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 the unconscious. Manifestations of this force may be experienced in the form of visions, hallucinations and dreams which will lead you to the brink of insanity. It is important to keep awareness of being in the magical condition and not to lose yourself in the experience, as this may result in obsessions, delusions and mental disorders. Observe events and phenomena with an open mind and conscious perception, and know that your efforts will be challenged and tested, depending on how strong the experience will become. Yet, you must not lose control over the working.

Weaken the boundaries of reason

The operation should take at least a few days (4-5 are recommended) and during this time you should be alone, separated from any interactions with the surrounding world: other people, phone calls, the internet, TV, radio, etc. If possible, conduct the working in a desolate place, in the mountains, forest, or in the wilderness. Food provides grounding energy, so keep a light diet or consider fasting during the whole operation.
Do not use any substances that alter 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:

**Ia Azathoth! Ia Azagthoth! Ia Asa Thoth!**

**Daemon Sultan! 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 that is your essence!**

**Ia Azathoth! Ia Azagthoth! Ia Asa Thoth!**

**Come with your demonic flutes and maddening piping!**
**I seek to become one of your mindless dancers,**
**And experience the mad music of the spheres!**
**Let me taste your wisdom of Insanity**
**And reach the source of madness in my mind!**

**I seek to become one with the centre of all things!**
**With the Primordial Chaos!**

**Ia Azathoth! Ia Azagthoth! Ia Asa Thoth!**

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

**Ia Azathoth! Ia Azagthoth! Ia 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. You can combine this working with meditation on Azathoth’s sigil, visualizing that the image is a gateway and channel for the energies of the Daemon Sultan to enter your ritual space. Azathoth comes as a whirling vortex of chaos, oozing and amorphous, with countless tendrils and tentacles shooting out of his atavistic body. Inside the vortex there is silence and stillness, like in the eye of the tornado, the place devoid of movement, existing beyond time. By merging with his essence you may experience this stillness, the feeling of being in the very center of the universe, where nothing exists and all forms are manifested in the blackness of the Void.

**Push yourself to the limits**

In order to enter 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 is solely up to you which technique you will choose. This can be lack of sleep, bloodletting (not recommended if have little or no experience with this sort of practice), or effort-demanding activities such as dancing, running, sex, and others. Fasting and lack of food enhances results, as well. You can also lead yourself into trance by self-hypnosis, e.g. while listening to slow, repetitive, monotonous sounds (such as 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 will lose awareness of the objective reality and start receiving impulses from other planes and dimensions, arising from the depths of your inner mind.
Explore the Irrational

During the whole operation explore each thought, concept, feeling, or vision that will come to your mind. Analyze names, 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 pointed 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, in order to experience the confusion and disintegration of reason-based thinking.

Travel to the Centre of Confusion

Spend at least 3-5 hours each day sitting in complete darkness and chanting the name “Azathoth” as a mantra. Visualize the vortex of black spiraling smoke entering the room and feel how it lifts you up and 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 mindless whining of flutes. Unite your consciousness with this cosmic music and let your mind travel freely between dimensions, galaxies and stars. Open yourself to visions manifesting before you and remain in this dreamlike trance until it ends in natural way.

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 that you abandoned for the last few days: cleaning, washing up, etc. Stop fasting, have a decent meal and get a good, long sleep. Take a bath or shower, and when you feel refreshed, close the whole operation. You can do it e.g. by speaking words of closing or burning the sigil used throughout the work.
At first, it might be difficult to switch to 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.

*The Sigil of Azathoth*
Dagon - Lord of Watery Depths

Historical Sources

Dagon as a deity appears in many ancient sources. He is often identified with the West Semitic god of grains Dagan, and his earliest depictions were found in the region of the Upper Euphrates, dating back to ca. 3000 BCE. The main centre of Dagan’s cult was the city of Mari located in the west of the Mediterranean Sea. The Amorites regarded Dagan as one of the major deities and he had many priests. It was believed that he spoke to his priests through dreams, thus revealing his advices and orders concerning religious matters 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 reflected in the titles assumed by the Amorite kings and nobles, such as “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 extended much farther than Mari. We can find its traces in the whole Syria, Palestine and among the Canaanites who brought it to Macedonia. The Sumerians believed that Dagan’s consort was the goddess Shala, and there are Mesopotamian texts that prove that he was sometimes identified with Enlil - lord of mankind, earth, agriculture, and fertility, the god who endowed humanity with the gift of civilization. In a similar way, the people of ancient Mesopotamia worshipped Dagan: he was a powerful chthonic deity, lord of the earth and the ruler of the underworld, where he presided over the deceased.
It was him who gave orders concerning sacrifices for those who departed the world of the living. He was also the judge of souls who set for their last journey to the land of the dead.

Thus, apart from the common associations with water, Dagon was also often regarded as an earth deity. Philo of Byblos (42-117 CE) writes in his *Phoenician History* that the word “Dagon” means “grain,” and the god himself is one of the four children of Ouranos (Heaven) and Gaia (Earth). In the city of Ugarit, Dagan was believed to be the father of Baal, god of nature who made the earth fertile, and also the god of rain, storms and lightning. Dagan was a very popular deity in Mesopotamia, often one of the leading gods in many local pantheons. In the text called *Dagon Rising. The Litany of Dagon*, Fra. Sadashtor 645 points out:

“At Ebla (Tell Mardikh, 55 km south-west of Aleppo on the edge of the Syrian Desert), the royal archives have revealed that Dagan was the head of the pantheon of some 500 deities. He is referred to as Be-dingir-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 Dagan 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, Dagan is called ti-lu ma-tim: ‘The Dew of the Land’ and as Be ka-na-na, he may already have been known as ‘Lord of Canaan.’ One tablet from Ebla mentions the preparation of silver for a white statue of Dagan, but the statue itself has not been found.”

One of the most known temples of Dagan was in Teqa, the major centre of his cult. The temple was called “ekisiga,” which meant “House of Sacrifices” (for the dead). Dagon also appears in the Bible (The Old Testament) as the main god of the Philistines.
His temples were located in Ashdod, in Ghaza, and in many other towns of the southern Palestine.

The Old Testament, and particularly *The Book of Samuel*, mentions a legend that justifies the superiority of Yahweh over Dagon: the Philistines took the Ark of the Covenant from Eben-Haezer and placed it in Ashdod, in the temple of Dagon. On 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 repeated: the statue of Dagon was found 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 not only a god of earth. On the contrary - in myths he appears most often as a water deity. This might have been caused by the similarity of his name to the Hebrew word “dag” (fish) - that is why he was presented with a fish tail. Such images can be found on coins from the North Phoenician town of Arados. This image of a half-fish creature was the reason why Dagon came to be identified with the Mesopotamian god Oannes. This figure is described in the writings of a 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 a legend described by Berossus, 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 for Oannes. Similar beliefs are encountered among the Dogon tribe of Mali. They worshipped watery beings resembling fish, or half-fish half-men. They called these beings Nommo and gave them the title of “Lords of Waters,” “Teachers,” or “Supervisors.” The Dogon believed that Nommo resided in water and in order to survive, they had to spend some time in water and some time on earth. According to these beliefs, they came to Earth from a distant star - perhaps Sirius. In the book *The Sirius Mystery*, Robert Temple quotes the account of Berossus who described these beings 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.”

Berossus also attributes to them the title “Annedoti” (disgusting), and describes them as half-demons, rather than gods. The name “Odacon” itself may have originated from the Sumerian “Utukku,” the term applied both to benevolent spirits and evil demons, depicted with fish-like attributes and believed to reside near watery vessels.

In this sense, Dagon and Oannes may be also identified with the Babylonian god Ea or the Sumerian Enki. The name “Ea” was interpreted as “House of Water,” and his kingdom was located in Apsu, the underground ocean of fresh waters which was also believed to be the domain of fates and destinies. Ea was depicted as half-goat, half-fish (the upper part of the body was that of a goat, the lower was that of a fish). At the same time, however, he was a god of earth, and his title was Nidimmud (begetter). This aspect is yet more evident in the case of the Sumerian god Enki - the lord of fresh waters and the ruler of the earth. In myths and legends, Enki is described as the creator of human beings and all vegetation, and his name means “Lord of the earth” or “Lord of the Pit,” which has much in common with the titles attributed to Dagon.

H.P. Lovecraft and The Necronomicon

“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 H. P. Lovecraft we encounter Dagon in two aspects: he is a terrifying fish-god in the story Dagon, and he is also mentioned as the father and leader of the Deep Ones. These beings lived on Earth before mankind even appeared. They resemble humanoid fish, i.e. creatures of human shape but with characteristic features of fish. Their appearance is described in detail in Lovecraft’s story Shadow over Innsmouth, where citizens of this 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 fish. They view Dagon as the one who gave rise to the Deep Ones - the ancient race endowed with an enormous intelligence that built cities under the waters of seas and oceans. In the town, there is even a cult devoted to Dagon, a sect named the Esoteric Order of Dagon, worshipping “Father Dagon” and “Mother Hydra” - two major deities of this ancient cult. Children born of relationships with the Deep Ones, who live in Innsmouth, do not die. When they are ready, they 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. Worshippers of Dagon believe that one day he will rise and the race of his children will rule upon the earth.

In this sense, Dagon also resembles Cthulhu, the forgotten god lying dormant in the sunken city of R’lyeh. There is a prophecy that when the stars are right, Cthulhu will rise and rule the earth once more, and together with him the other Great Old Ones will return: Azathoth, Shub-Niggurath, Hastur, Nyarlathotep, and Yog-Sothoth. Cthulhu is sometimes identified with Dagon, but there are also myths, according to which Dagon and the Deep Ones are his servants. This is the claim of August Derleth, one of Lovecraft’s followers in the Cthulhu Mythos fiction. Dagon is also thought to be a prototype of Cthulhu. In the Necronomicon lore, both Cthulhu and Dagon are regarded as gods lying sleeping in underwater cities. But thanks to their cults, they will be brought back to life. Then the sunken cities will emerge from the oceans and the ancient deities will rise together with their worshippers.
The gates of forgotten cities will open and those who sleep will finally be awakened. This return of the Old Gods is described by H.P. Lovecraft in his famous story *The Call of Cthulhu*:

“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.”

The Cthulhu Mythos also mention a book about Dagon and other watery entities. It is called *Cthaat Aquadingen* and supposedly it is one of the most rare grimoires of the Necronomicon lore. It contains a collection of spells and rituals for calling water elementals and describes the cult of Father Dagon and Mother Hydra. The book also gives descriptions of underwater cities located near Ponape, Innsmouth, the shores of Alaska, in the Northern Sea, the Indian Ocean, and in other watery areas. Among these cities, 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 the town of Innsmouth, where human cultists entered marriages with the Deep Ones and their monstrous fish-like offspring established the cult devoted to Dagon. They brought their treasures from the depths, 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 god. A similar story of a pact with the Deep Ones is presented in the movie *Dagon* (2001). 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 for their favors, they gift the brides with jewelry, precious stones and metals.
Tyson identifies Dagon with Kraken or Leviathan, which, however, is not entirely 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 large silver scales and has human hands webbed between the long fingers. It is the same with his legs. His head is similar to that of a dolphin 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 encountered within the Cthulhu Mythos lore depict him as a giant octopus-like creature, resembling Cthulhu, but without wings, for he is only a water dweller. He has giant black tentacles with which he grabs his enemies and those who are brought to him as sacrifice.

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 not given as much attention as the other cults. Yet, they are described as entities endowed with interesting talents. One of their special abilities is the art of shape-shifting and they can assume any shape they want, thus being able to hide their true appearance before the eyes of enemies. This is suggested in the story The Shuttered Room by August Derleth and H.P. Lovecraft, where a child of a human woman and a Deep One male is locked and kept in hiding for many years, but finally escapes, assuming the shape of a small frog or toad.

The Magical Profile

Dagon is ascribed to the element of water. His direction is West and his number is 777. As the father the Deep Ones and other watery beings, he is a counterpart of Shub-Niggurath (The Goat with a Thousand Young) who has a similar function in relation to the element of earth. Thus we have another similarity to Cthulhu, lord of watery abysses, who communicates with his cultists through dreams and visions. R’lyeh is thought to be located 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 *The Necronomicon* are: Hastur - East/air, Yog-Sothoth - South/fire, and Shub-Niggurath - earth/North). As watery deities, Dagon and Cthulhu represent the depths of the unconscious, out of which the primal forgotten instincts sometimes emerge to the light of consciousness. The Cthulhu Mythos and the Necronomicon-related texts describe this phenomenon as “the Call of Cthulhu,” a message sent by the sleeping god to human beings through the Deep Ones, under the leadership of Dagon. This message is usually revealed as nightmares showing scenes of what we consider disgusting, horrible, obscene, or terrifying. Therefore, instincts represented by the Great Old Ones are repressed and forced out of consciousness, stuck deep in the lowest layers of the Self. That is why the Great Old Ones are called “dead but dreaming” - these impulses have never fully vanished, the only thing that disappeared were the names, while the energies and instincts represented by these names remain alive. They lie dormant in the depths of consciousness, waiting for their “awakening.” In R’lyeh, the dead Cthulhu lies dreaming and waiting for his return, when the sunken city will rise from the waters once again.

In the Tarot, Dagon is associated with the ATU XVIII: The Moon, related to the letter Qoph and the zodiacal sign of Pisces. It symbolizes the initiatory immersion in the sea of the unconscious and confrontation with monsters and sea beasts, leading to dissolution in the salty waters, transmutation and rebirth. Upon standing on the shores of the ocean, surrounded by poisonous plants and monsters coming out of the waters, we realize that we are facing the womb of the universe that gave birth to everything, including us. Immersing oneself in this ocean is the act of rejuvenation. The primeval sea monsters belong both to water and earth - they are the bridge between the unconscious (represented by the ocean) and the earthly, mundane consciousness. In these waters, the amniotic fluid of the universe, we are reborn as new beings, equipped with new powers and vital energies.
Another Tarot ATU that can be associated with Dagon is The Hermit (IX). The name DGVN in Hebrew has the 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 a guide of souls travelling to Amenti, the underworld, and he is the one who opens the way. Anubis is an aspect of Mercury, which is the key to the magical profile of Dagon. Mercury as a psychopomp represents the alchemical immersion in Darkness in order to find the Light of illumination and to be reborn again. Crowley, in turn, ascribes Dagon to certain aspects of the ATU 0: The Fool and XIII: Death. These, however, are only vague speculations.

In rites of magic, Dagon appears as an amorphous being, sometimes with reptilian features, assuming the shape of a primal, dinosaur-like creature, dragon, or giant lizard. Most often, however, he manifests as a mass of writhing tentacles, black and oozing. He brings forth visions of black waters and dark seas, oceans of tar and temples with thick black slime dripping from the walls. His sigils and depictions are connected with the symbolism of Atlantis and it is not uncommon to experience visions of monoliths, pyramids and tridents through his rituals. The entrance to his underwater temples is marked by black stones and obelisks, altars and tables in the form of inverted pyramids, with the glyph of an eye inscribed on their surface. His sigil combines this Atlantean symbolism with the Draconian/Typhonian current of the Void and its lunar, sexual imagery. Sexual energies are a natural vehicle for Dagon’s current to manifest on the physical plane and often sexual formulas and offerings of sexual fluids are recommended in rites of evocation, to bring this primal current to the earth. His foremost symbols are the Eye and the Trident - the Draconian symbol of awakened consciousness and the ancient emblem of authority and rule over seas and oceans of the earth, traditionally associated with gods of salty waters such as Poseidon or Neptune.
The awakening of Dagon-consciousness is also fierce and frightening. Like the ancient lords of the sea, he stirs up that which lies sleeping and opens the mind for the flow of primal currents of Atlantis (or R’lyeh), symbolically depicted as hordes of monsters and fiends waiting to invade the world of man and reclaim their rule in the universe. This image may not resemble the utopian picture of Atlantis from the writings of Plato or ancient legends, but Atlantis is here viewed metaphorically, as a reservoir of unconscious forces within the human Self, and thus it has a deeper meaning, connected with the symbolism of the Nightside and the dark, sinister side of existence. Like the other Great Old Ones, Dagon represents the energies that lie dormant deep in dark abysses of human consciousness. As an “Atlantean” god, he represents the authority over the black sea of the unconscious, and his waters are the symbol of the gate through which we can access spaces and dimensions where the ancient deities lie dead but dreaming - both in the macro - and the microcosmic sense.
Invocation of Dagon

Stage 1: Preparations

This stage of the ritual takes three days. Dedicate these days to preparations, collecting items needed for the ritual and adjusting your mind to the energies flowing through the magical mirror that is used as a focal point of this part of the operation. On the day you decide to perform the working, start preparing the temple/room 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 while facing the altar, you also face this cardinal direction. Prepare a mirror, large enough for you to gaze into - you will use it as a gate through which you will communicate with the deity. Another item needed for the working is the Tarot ATU XVII, 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 and natural contact. Place the mirror in vertical position and put the card in such a way that it is reflected in the mirror. You should see the card’s reflection comfortably and without any strain while gazing into the mirror. The sigil of Dagon should be drawn or painted on paper or stone - preferably with sea colors - blue and green, combined with black and gold - feel free to follow your intuition.

Once all tools and props are prepared, proceed to the scrying meditation. Light two black candles and place them on the altar, on both sides of the mirror. If two candles are not enough, you can use more. Sit in a comfortable position and start gazing into the mirror, seeing the reflection of the Tarot card. Make the sign of Kish and start chanting the words of opening “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 and visions manifesting in the mirror. Whisper the name “Dagon” and send the deity a “message” inviting him into your temple and your consciousness. If you do not feel comfortable with this scrying practice, simply close your eyes, bring the image of the card to your inner sight, and open yourself to whatever may come now. Enter the landscape of the card and explore it. Let the visions flow freely and do not force anything. Feel Dagon’s presence around and perhaps you will also meet him in your vision. Let it happen, and when the vision is over, thank him for his presence and close the working for the day. Repeat the same meditation for the three consecutive days of preparation.

Stage 2: Preliminary Working

This meditation will prepare you for the merging of your consciousness with the energies of the deity. Here we will use the sigil of Dagon. You can also have two or more candles on your altar - light as many as you need to see the image without straining your eyes. Stand or sit down, take the sigil in your hand or place it in front of you, and gaze at it, chanting the words of calling: “Dagon Y’ha-nthlei Fhtagn.” If you wish, you may anoint the sigil with your own blood to empower the working. Visualize that the image becomes a portal through which the energies of the watery current of Dagon flow into the room and back, to the Outer Void, taking your thoughts and emotions through the gateway, carrying the intent of the ritual - in a similar way as it was done on the days before. When you get familiar with the image enough to build it in your inner mind, close your eyes and put your hands on the sigil, letting the force flow through the palms of your hands into your body, like a stream of water, spreading all over and transforming you into a water elemental. Envision your body becoming transparent, glowing and flickering with the green-blue energy of the watery current. Visualize water all around and breathe it in, as naturally as you would breathe air.
Let yourself slip into a trance and when it is over, return to your mundane consciousness or fall asleep - perhaps the working will bring you dreams inspired by Dagon.

**Stage 3: The Invocation**

For this ritual, light nine black candles and burn suitable incense (e.g. lotus or a chosen sea fragrance). The altar should contain all prepared decorations, including the chalice with salty water, the tools you usually employ in your rituals, and the sigil of Dagon.

*The Sigil of Dagon*
Begin to gaze at the sigil and try to feel its energies, visualizing it as a gateway to the watery current of Dagon. Start chanting the mantra “Dagon Y’hæ-nthlei Fhtagn” while gazing at the image until you feel that the gate is opened and energies are flowing into the room and back, to the Outer Void. When you feel ready and the atmosphere in the room is charged with the energies of the current, begin the ritual.

The Ritual

Make the Sign of Voor and recite the incantation:

I call forth Dagon, Ancient Lord of Waters from his residence in Y’ha-nthlei,
And I seek to experience the nature of his timeless force!
MAY THE RITUAL BEGIN!

I invoke the Beast of the Sea!
Father of the Deep Ones who endows his worshippers with wealth and longevity!
Lord of dark waters dwelling in the underwater city of wonders!

I summon Dagon,
He who stirs waters and reveals mysteries of the depths!
Let me sink into your salty waters - the source of primal power and forgotten wisdom!
I seek the ancient knowledge of Y’ha-nthlei!
Reveal to me secrets of power and give me treasures of wisdom!
Transform me into your child and grant me the power over the sea of the unconscious!
I wish to be reborn in the womb of Primal Ocean!
Hear me as I call your name:
Dagon! Dagan! Be-dingir-dingir! Bekalam! Ti-lu ma-tim! Beka-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 salty seawater as an offering. You can actually do it if you choose to, but it is not necessary.

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 my soul!
Come forth at my calling!

Ia Dagon! (3 x)

I become now a creature of the sea,
Manifestation of the Black Waters of the Void,
Silent and overwhelming!
Dagon!
Enflame me in your timeless essence!
Meditation

Now, sit or lie down in a comfortable position. Start breathing slowly and when you feel relaxed, begin the following visualization. Envision yourself floating over or swimming in a dark sea at night. There is a thick black mist all around and it feels like swimming in mystical, unrealistic waters of astral energy. You drift (or swim) towards a monolith rising out of water and shining in the moonlight. The monolith is shaped like a huge octopus creature with human hands stretched out and joined together, as if awaiting a gift or sacrifice.

Envision yourself now holding the chalice from your altar - filled with salty water mixed with your own 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 swim down until you approach a cavernous entrance leading to an underwater tunnel, and then - to a huge underwater chamber. It is carved in stone and devoid of water, lit by a strange green light, the source of which is unknown. There is only a watery pool in the centre of the chamber, a deep well that extends to the utmost depths of the ocean. While gazing into the well, you can see that the water in it becomes red, as if the sacrificial blood poured onto the hands of the statue found its way here, into this mysterious cavern. Shout the name “Dagon” and observe the well.

Suddenly, you notice black writhing tentacles shooting out of the well and grasping you. You are pulled under the water, into the depths of the well. You feel dizzy, but after a while this feeling disappears. You are now one of sea creatures: you have gills, webbed fingers and toes. You can breathe, see and move smoothly in the water.
Explore this feeling and enjoy the powers awakened through the communion with Dagon. Open your senses for his voice and see the world with his eyes. Open yourself to the experience and let him guide you through the waters of the unconscious.

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

**Stage 4: Closing**

When you wish to close the whole operation, destroy the sigil that was used in the ritual, clean the temple and ritual tools. You may also choose to perform a banishing. If you would like to continue the working in dreams and experience manifestations of Dagon through dreaming visions, let yourself fall asleep during the meditation and leave the cleaning for the following day. Write down all visions, thoughts and observations related to the ritual and keep them for your records and for the further work with the god.
“Where in times past the Old Ones have stained the earth with Their curse, the dead shall know not the peace of the grave.”
- The R’lyeh Text -

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, however, embrace a much wider spectrum of techniques than solely divination. The art of necromancy rests on evocation and communion with the dead, interactions with discarnate souls, rites held at night in desolate vaults and crypts - with the use of bones and remains of those who lie there, exploration of hidden passages to the dark realms of the Underworld. Spirits of the dead reside in-between waking and dreaming dimensions and can be used by the sorcerer as messengers of the Other Side.

The Nature of Necromancy in the Mythos

Necromancers presented in the fiction of the Cthulhu Mythos are powerful magicians who have solved the mystery of life and death, gained control over all phenomena related to dying and can summon the dead and communicate with discarnate souls. This is shown, for instance, in the stories of Clark Ashton Smith. In The Empire of The Necromancers, we encounter two extremely powerful magicians, Sodosma and Mmatmuor, who raise the whole kingdom of the dead in order to obtain their service. A similar picture is presented in Necromancy in Naat where the main protagonist, the 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 and controlled by their sorcery. The catastrophe of the ship was caused by the same necromancers, as they could also control weather and the sea waters by means of their spells. Their chanting led the ship to crash at the shores of the Isle of Naat. Clark Ashton Smith describes 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 the Cthulhu Mythos, the dead are raised not only by magical spells. 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 he achieves, however, are not very far from the effects of necromantic practices, and so is also 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 defeats one’s own death. Although the physical body dies, the soul may escape the blackness and oblivion of death and possess the body of another human being. This situation is described by Lovecraft in the story *The Tomb*. One of magicians from the Hyde family, famous for their blasphemous rites and black magic practices, is burnt alive during a fire that breaks 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 Hydes’ family tomb. The possessed youth sleeps in the coffin and gradually starts to resemble the necromancer who occupies his body and mind. He even acquires an archaic accent and recollects events from distant past as if he witnessed them in person. Finally, he discovers the mystery of his behavior and longs to rest among corpses of his ancestors.

The theme of men and women possessed by souls of powerful magicians is recurrent in Lovecraft’s stories. We encounter a similar motif in *The Lurker at the Threshold*, written in collaboration with August Derleth, in which a black magician escapes death by entering bodies of his descendants and slowly taking control over their minds. Richard Billington, the magician, is also a necromancer, which he proves by raising his faithful Indian servant who has been dead for over two centuries.
A similar theme of possession returns in *The Thing on the Doorstep* where a powerful necromancer swaps 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 *The Necronomicon* nor the related texts reveal any concrete methods 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 introduces here 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 main temple is located. His cult dates back to years that are lost to man’s memory in shadow deeper than the subterraneans 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. His form is that of a worm-shaped column, huge as a dragon, its further coils issuing from the gloom of the temple, but he changes from moment to moment, swirling and spinning as if alive with the energies of dark eons. His appearance fills the temple with a chill of utter death and the dread of emptiness.
He sometimes visits the waking world through labyrinthine tunnels connecting all tombs and crypts on the earth. His priests are also 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 duties. No one knows where they come from - many believe that they are both male and female and thus renew their number from generation to generation. Another rumor 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 like two threads of the DNA code. One cannot exist without the other: there is no death without life and no life without death. A ritual based on death energies may serve several purposes: we may attempt a death invocation as a rite of entropy and destruction or a curse cast on a chosen victim, or we may invoke death god-forms for the sake of knowledge and understanding of dying and afterlife. In the second case, we invoke symbols and concepts associated with death in order to get at ease with dying and transform fear and anxiety that is usually related with it into creative life-force. Here I will present a ritual of Mordiggian, the purpose of which is to gain knowledge about death and its aspects personified by the Charnel God.

**Necromancy in Practice**

Various versions of *The Necronomicon* and related texts based on the Cthulhu Mythos stories present us with a wide choice of necromantic practices. Starting from simple techniques of scrying, through calling forth spirits of dead animals and humans, we come to more demanding practices such as communication with gods of death themselves. The Cthulhu Mythos mention many 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 at their own will. Among them, the Mythos mention ghouls that dwell in the shadow-world of phantasms, serpent-like lamiae, clawed harpies, vampiric creatures, ghosts, and apparitions. Also, dead sorcerers do not always rest peacefully - those buried with their faces downwards and their hands spiked with iron may still release their spirit through dark passageways and haunt the world of the living. By their power and necromantic art they shape the marrow of their bones 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 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 an alchemist’s retort. The complicated process of preparation of the magical mirror must begin on 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 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 apparitions of spirits and souls of the dead. The magical speculum was supposedly invented by magicians of the Vale of Zurnos, a mysterious land somewhere in the Outer Void.

**Necromantic Evocation**

The sorcerer can summon spirits of dead animals, as well as human souls. Animal spirits may be evoked when one needs to learn something from them - their language, certain secrets or specific skills. This is also the first step to learn the art of shape-shifting into animal form. The formula of evocation in both cases includes special preparations.
In case of animal spirits, this is the eating of a special mixture prepared from lake water, ale, wine, oil, opium, honey, tobacco with butter, euphorbia, and the hair of a dog, cat and fox. In case of a human soul, preparations are more demanding and complicated. First, one has to create a Shoggoth, a demonic 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) 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 aside for a month. After that time, during which one has to recite several incantations, the sorcerer is finally ready to speak to the desired spirit. The dead may reveal many secrets, especially if it is the spirit of a powerful sorcerer.

How to Make Use of a Corpse

Do not bury the corpse! Even if a person is dead, you can still use the body for magical purposes - for instance, you can leave it as an offering to feed entities from the Outer 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 will enter the dead body and dwell there for one hundred and ninety days. From its decay shall rise the nine worms of Iscuxcar that shall gnaw until only the essence remains. This essence can serve as an offering to dark entities. From the ashes of the cadaver one can also make the Powder of Desiccation, a magical substance that 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 the flesh from the corpse. When eating of a wizard, one can even acquire his magical powers.
An example of such 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 no one has ever dared to touch the stone disk that covers the groin of the wizard.

**Summoning of a Dead Deity**

The 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 only be one lamp lit on the altar. The Simon *Necronomicon* provides a long formula to be recited in the ritual. It must be spoken only once. And if the deity does not appear, it is a sign that it is somewhere else and the ritual must be finished quietly.

**Travelling to the Underworld**

The magician can summon spirits of the dead to one’s own dimension, or one may travel to the Underworld to meet discarnate souls and communicate with them in their own world. The Simon *Necronomicon* explains 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 dark goddess of the dead. When the communication with the spirit is over, the soul 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 sustains the balance and harmony in the universe. There is even a threat of a terrible curse upon the magician and his descendants in case he does not abide the law of the Covenant.
The Arrow of Ghat

*De Vermis Misteriiis* describes another way of searching for the grave of a dead sorcerer. A commonplace person is unable to locate graves of powerful sorcerers because they are buried on the hidden side of reality, in 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. At first, the magician has to make an arrow of pure iron and dig a pit in the ground. The pit must be filled with corpses of dogs, men and rats, and left until the corpses begin to decay. Then one has to pour tar over the rotting flesh 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 a hooded woolen cloak, with a special amulet around the neck, is allowed to begin the trip. During the search, the magician moves along so called Dha lines, eleven lines that connect all directions and power zones of different parts of the universe. The sound and the color of the lines leads the traveler to the hidden grave of a sorcerer, while the arrow points the right direction. After the grave is found and the corpse is dug out, the magician should break the left and the right shin-bones of the skeleton and take scrolls with magical knowledge that are supposedly hidden in the bones of sorcerers. One scroll is the key to understanding of all Dead Dialects, the other contains secrets of sorcery. *De Vermis Misteriiis* also explains that the sorcerer who found the burial shroud should be buried in the same grave in the end of one’s days.

Priests of Nyarlathotep

In Tyson’s *Necronomicon*, Nyarlathotep is the god of necromancers, and his priests are the most skillful magicians in the art of death. They appear as robed and hooded in black, and they 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 corpses of wizards and people of royal blood because these can reveal the hiding places of rare books and treasures buried in the earth, and also because dead wizards can teach the necromancers their spells. Their method of resurrecting a corpse is unlike any other: first they cut the chosen corpse in parts and boil them in clean water for a full day and night. The flesh is boiled together with linen wrappings. It is softened and made fluid by the heat so that it gradually becomes liquefied. Then, the necromancers add a special elixir to the water to soften and dissolve the bones and the flesh. Finally, the water is allowed to boil out and what remains in the cauldron is a white, crystalline material, known as “the essential salts.” 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 the 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 category of necromancers mentioned in Tyson’s book are worshippers of Yig and Tsathoggua, shamans of the black race of Khem. They have the power to raise 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 from the corpse. The spirits endow the zombie with strength and make it obedient to the shamans who have called them. During the day, the zombies lie in boxes or shallow graves. The shamans call them to perform a task by means of a sound of the whistle made from thinner bone of a human forearm. The usual task is to murder someone. When the walking corpse is summoned, the shaman leads it to the intended victim and hands the 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. Through contact with such items the zombie knows how to recognize the person who is to be killed. Only the shamans cannot be attacked because they are protected by the power of the whistle. Such zombies serve their master until the spirits are called away, or until the vessel of flesh eventually falls into a putrid mass and decays.

**Soul Bottles**

The power of creating soul bottles is granted by the goddess Shub-Niggurath to her worshippers. It is a skill in sole 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 away its secrets, the witch can heat the bottle over fire, which makes the imprisoned soul suffer tortures of hell, and it eventually agrees to all wishes of its master.

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 colorless 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. Finally, she speaks the name of the dead person and recites a special incantation. When all is done, she seals the bottle with wax.
The soul bottle may be used in many ways. It is made not only to obtain secrets from a dead person, but the witch also draws strength from the soul itself - both the life essence and the force of will. With each additional soul captured, the power of the witch grows. The imprisonment of the soul can also be a horrible punishment upon enemies of the witch, for the soul in the bottle suffers extreme torments and agony.

**Concluding Notes**

These are a few examples of the nature and practical aspects of necromancy in the 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 *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.” One can find there demons eating flesh of the dead, guardians of tombs and ancient spirits coming with nocturnal winds. It 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.”
The Charnel God

The manner of calling and communion with Mordiggian, the Charnel God, rests on invocation of death-force, the black fire, or the Tantric concept of the Black Kundalini - the force opposite to the Red Kundalini that represents the life-principle and vital energy of man. To call him into the temple, one needs six skulls - preferably real human skulls. They should be placed in a circle. In the middle of the circle the practitioner needs to put a source of the flame - a candle, a vessel filled with alcohol that will be burnt during the ritual, or an old-style lamp. One should sit inside the circle and chant the calling “Ia Mordiggian, Ia Charnel God!” until the flame burns down. Then, in complete darkness, the Charnel God will rise as a dark, phantom flame, growing and taking shape of a living shadow. His dark flame is the shadow reflection of the warmth and brightness of fire. It is cold, empty, devouring, and ever-hungry. He will enter the body of the conjuror through the mouth, filling it from the inside, taking over the senses and revealing visions and powers through the eyes of the inner mind. He can also be called through rites of invocation, using the example provided here or through a personal incantation written by the practitioner.

Invocation

This ceremony is a rite of passage and inner transformation by the black fire of the Charnel God. Mordiggian is a death god-form from the Cthulhu Mythos. He is a destructive and vampiric entity, and it is not recommended to attempt this working by unbalanced and disturbed individuals.
Prepare the ritual space so that you could easily feel the death atmosphere: place skulls and bones on the altar, decorate the room with black colors, use all possible symbols and things associated with death. Light black candles and burn suitable incense (e.g. myrrh). Place the sigil of Mordiggian in the central place of the temple - it should be painted in white or silver on a black or dark purple background.

The Sigil of Mordiggian
Focus on the sigil, anoint it with your blood to attract and feed the vampiric forces of the Charnel God, and envision that the image becomes a gateway for the death current of Mordiggian. When you feel ready to start the ceremony, recite the following incantation:

By the power of my blood, the Blood of the Ancient Ones, I invoke Mordiggian - lord of the Black Void, master of the Final Rite, devourer of decaying corpses! Come forth, black god of the dead, shadow lord who comes with the last breath to embrace the soul with ultimate darkness!

I summon Mordiggian! The Charnel God! Dweller in the crypts of Zul-Bha-Sair and lord of forgotten priests of the black temple. Your cult was born in the beginning of time, through aeons unknown to human knowledge. Open for me the door to your temple, guide me to your priests whose faces have never been seen by anyone! Manifest unto me in your spectre shape and fill this room 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 your black 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 the 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 the 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 paths through your kingdom and show me the secret of your power! Light the black fire in me and destroy all that threatens me. Mordiggian, enflame me with your timeless force! Ia Mordiggian, Ia Charnel God!

Pour some red wine into the chalice placed on the altar and envision that you are pouring your own blood. You may also add a few drops of blood if you wish. Then continue the invocation:

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

So it is done!

IA, MORDIGGIAN!

Drink the wine and lay down in a coffin position. Feel how the black fire of Mordiggian consumes your body and envision that your mortal part is dying and being devoured by the god of death. Meditate upon the nature of death and new rebirth. When you finish the meditation, rise and blow out the black candles. Light a white candle and burn the sigil in its flame to celebrate the transformation that occurred in your consciousness through the communion with Death. You may also cleanse the room and your aura by a chosen banishing.
Vampires and the Art of Astral Shape-Shifting

“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 described in the Necronomicon lore, vampires are rather scarce in comparison to the Great Old Ones or the Outer Gods. The Simon Necronomicon mentions a few vampiric entities in The Book of Urilia as servants and children of Tiamat, the mother of all demons, but these are only short descriptions with seals for summoning them. Most of these spirits originate from the Sumerian lore which reputedly is the source of the Simon Necronomicon, but in fact, the book has not much to do with the actual legends and historical sources on the Mesopotamian mythology.

A character derived from the Mesopotamian lore, for instance, is Lamashtu, a female demon who was believed to threaten women at childbirth. From written sources we might assume that she was more than a demon - she is usually described as a goddess and 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.
A significant symbol in her iconography was also a snake. Unlike most of 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 the 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 as follows:

“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.”

Lamashtu has her own sacred animal (donkey) and her own boat in which she travels through the rivers of the Underworld. Sometimes she is identified with Dimme, another demon who preys on children. Her predatory qualities and depictions allow for her classification as a vampiric entity. In the Simon *Necronomicon* she is called “the Queen of Sickness and Misery.”

A creature of similar kind is Lalartu, another vampiric demon who also tends to slay mothers at birth. It is believed that Lalartu was a living being before she turned into an undead shadow entity.
She is “caught between the worlds,” in the dimension between the realm of the dead and the living, continuously seeking entrance into either of them. Another entity mentioned in the Simon *Necronomicon* is Lalassu, a female demon of the same kind and similar qualities. She haunts places inhabited by human beings 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.” *The Necronomicon* provides her seal only, with no description. It is also vaguely mentioned that the worhippers of Tiamat know Xastur very well as she is the beloved of the Ancient Ones.

*The Necronomicon* also mentions vampiric entities feeding on sexual energy: Gelal and Lilit, the incubus and the succubus. As we learn from the text, “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” that “quickens the Dead,” which is a reference to sexual fluids of their victims. The name “Lilit” is obviously derived from the evil demon-goddess of the Mesopotamian lore. The Babylonian Lilitu threatened women at childbirth and killed newborn children. They were believed to suck the blood of their victims, hence the association with vampirism. In later times they came to be known as the children of Lilith, her offspring that dwelt on the shores of seas and lakes, closely related to the sphere of water. They were depicted in bestial form: with large wings, sharp bird-like talons and thick hair covering certain parts of their bodies. The spirits named “Gelal” are described as demons of air, the group of entities known as “Lilit” is connected with water. According to the Hebrew legends, Lilith was the first wife of Adam. She rebelled against God and left the Garden of Eden to live on the shores of the Red Sea, in the land of Zemargad. There she copulated with Samael (Satan) and gave birth to hundreds of monstrous children: Lilim or Lilitu, the demonic succubi - creatures resembling humans but winged and bestial. She taught them the art of seduction and witchcraft, and with sexual fluids that they gathered from sons of Adam, she conceived even more demonic offspring.
A similar concept of the succubus is found in Tyson’s *Necronomicon*. Here, the succubi are called “lovers of the winds,” and described as air entities. They come in dreams and induce nocturnal emissions, feeding on the vital energy of sexual fluids. Such spirits usually assume the shape of beautiful women with long, glossy hair, dressed in silk gowns, wearing ornamented jewellery. Like the common succubi, they gradually drain all vital energy of their prey and leave the lovers dead. This is another reference to Lilith: in the ancient world it was widely believed that both Lilith and her demonic children roamed the earth at night and visited houses in order to strangle newborn children and obtain semen from sleeping men. Lilith and her offspring are the most common symbols of sexual pleasure that does not serve procreation. They can assume any shape, but most often they appear in the form of beautiful and alluring women.

However, demons of this kind are not only found in Mesopotamia but worldwide, in many ancient legends and folk tales. 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 were 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. A spirit named Pishauchee provoked male erotic dreams. In the Hindu mythology we also encounter spirits that can be classified as the incubi: Bhootum, Preyt, Rauksheh, Gandharvas, or Pisacha - demons copulating with sleeping women and sucking their blood. The Babylonian-Assyrian goddess Ishtar had a servant in the form of an attractive prostitute (succubus) named mano di Unnini, an incarnation of lascivia (the lewd one). In 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 also evoked erotic dreams and appeared to men as beautiful women. In Japan, the succubus-like spirits were called fox maidens and they were known for their shape-shifting abilities and the power of seduction.
Their true face could only be seen in a mirror reflection on the surface of water. Also in Ireland we meet a female demon of a similar kind: Lhiannan Shee. Inhabitants of the Isle of Man regarded her as 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 function: she was a muse who offered inspiration to artists. She endowed her lovers with creativity and helped them obtain wealth and fame. But it was believed that a relationship with her could not last long, because she slowly took away all life in exchange for her favors. In the world of ancient Greece we also meet the Mermaids - traditionally depicted as half-women half-fish. But their original depiction was not that of a fish - they were imagined as half-women half-birds. They were thought to lure sailors by enchanting them with lewd singing. Like Lilitu, the Mermaids visited sleeping men at night or at noon, when their victims were the most vulnerable to erotic dreams followed by the waste of semen. The Mermaids were also viewed as bloodthirsty creatures, which is why they came to be identified with the succubi. Another Hindu figure of a succubus kind was Mohini. According to the original legend, she was a nymph. The god Vishnu took her shape to obtain immortality by drinking the Amrita. In another story, 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 sought lovers among men to obtain their semen and conceive demonic offspring. The origin of the Necronomicon “vampire” can therefore be traced to many ancient cultures.

Apart from vampiric entities described in the Simon Necronomicon, the vast collection of stories that constitute the Cthulhu Mythos includes many more creatures of this kind, appearing alone or in groups. In the fiction of August Derleth we encounter the so-called “flame vampires.” In the story The Dweller in Darkness they are described as “thousands of tiny points of light” or “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. Travelers to the Outer Void and its stellar dimensions may experience the star as a huge labyrinthine construction. The flame vampires are unlike the other succubi and incubi. As their abode is that of living fire and extreme heat, they have no hair on their bodies, only bare skin in black and red colors.

Vampires mentioned in the Simon Necronomicon are spectres and phantoms, usually originating from the early Mesopotamian beliefs. These vampires are one of the first known entities of this kind, and mythology of these ancient regions contains a number of vampiric spirits.
Montague Summers in his books on vampirism distinguished three classes of evil spirits in the Babylonian lore: the first group were ghosts who were unable to rest in their graves, and so they perpetually walked up and down the face of the earth; the second group was composed of 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 dead people that could find no rest and wandered through the earth preying on humans. They appeared in deserted places and attacked wanderers who went astray. The ancient Babylonian people believed that vampires were 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 were also attracted to houses - they passed through walls and doors and drained the life force of inhabitants. This was a form of astral vampirism, the drainage of psychic energy and vital forces of afflicted persons, rather than sucking of their blood.

Thus, while the Lilitu represented the vampirism of blood, shadow phantoms such as the Ekimmu belonged to the more subtle sphere of vampirism - focused on energy in itself. The Ekimmu, like some of the Necronomicon entities, were astral vampires that resided in the lower astral realms from where they descended to Earth in order to feed on vital energies of the living.
From the magical perspective, the forces described in the Necronomicon lore are denizens of the Nightside, residing in Qliphothic realms on the Dark Side of the Tree of Life. Vampires are here no exception. The succubus and the incubus, such as Gelal and Lilit, can be found in the astral sphere of Gamaliel, the realm of dreams, fantasies and visions. Lilith herself is the ruling deity of this Qliphothic level and she resides here together with her demonic children. Energies of Gamaliel are closely connected to the concept of vampirism: astral magic, lunar instincts, sexual fantasies, dark and bloody dreams and visions, etc. Gelal and Lilit are manifestations of the Shadow. They invade dreams of their victims, arousing sexual fantasies in dream visions and preying on energy that is released as erotic impulse. 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 other demons related to Lilith. They belong to the lunar sphere of the astral plane and make their appearance mostly through dreams and visions. On the Tree of Death, the concept of vampirism is also related to the sphere of Golachab, identified with the abode of Cthugha and flame vampires, and to the tunnel of Characith - the path between the realms of Golachab and Satariel. Characith contains the elixir of ecstasy and immortality. It is related to the red Moon and the blood of the Goddess. In *The Shadow Tarot*, Linda Falorio observes:

“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.”
Among authors of the Cthulhu Mythos fiction who wrote about vampires we may find many followers of H.P. Lovecraft. Brian Lumley’s *A Coven of Vampires* shows a vast spectrum of vampiric spirits. In the story *Kiss of the Lamia* we encounter another mythical figure associated with the concept of vampirism. The lamia was traditionally pictured as a monster with the lower half of the body in the shape of a serpent and the head and breasts of a woman. The lamiae preyed on humans and sucked the blood of children, hence they were considered vampires. Similar characters are described in a few of Clark Ashton Smith’s stories, such as *The Youngest Vampire, Morthylla,* or *The End of the Story.* The word “Lamia” was originally a name and her myth derives from the Greek lore. Lamia was a beautiful queen, daughter of king Belo and mistress of Zeus. She bore him a few children, but all of them were killed by the jealous goddess Hera. Out of grief and wrath, Lamia became a blood-thirsty monster. She wandered in the darkness of the night, devouring children of others and sucking their blood. Another legend has it that Lamia was a demon appearing near Parnassus, waiting for young men to come and sing or play the flute. She usually came for sexual reasons and in case of refusal, she killed the unfortunate men.

The incubi and the succubi are dependent on man because they can only exist on energy drained from human beings. They can be useful and helpful, as well as dangerous and destructive. A sexual intercourse with an incubus or a succubus usually occurs in the state of half-dream lucidity when one is not fully awake and cannot move the body, yet one is consciously aware and experiences the whole situation mentally, rather than physically, through a vivid, hypnagogic state.

Such experiences are often accompanied by intense sensual sensations, when a person senses the presence of one’s demonic partner, hears the sounds, feels the smell, 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 in this book. In one of the following chapters, I will describe another aspect of sex magic, connected with Yig and serpent-energy.

A typical vampire described in the Simon *Necronomicon* is Akhkharu. Again, Akhkharu seems to be more than a single entity and rather signifies a group of creatures of the same kind. They are described as vicious predators who suck the blood of man, the essence of Kingu, in order to become “a fashioning of man.” But they can only feed on the essence of others, as they have no ability to transform themselves into humans. All vampiric spirits are skillful shape-shifters and can change their form at will. I will explain this magical art more specifically on the example of Akhkharu.
The Rite of Akhkharu

The art of astral shape-shifting as represented by Akhkharu involves the change of the astral Body of Shadow into the shape of a nocturnal demon or another predatory creature. By assuming the form of a shadow-demon, we acquire its consciousness and abilities. As it is a predatory and bloodthirsty entity, this technique should not be attempted by persons with mental or emotional disorders. Also, a careful banishing after the working is strongly recommended.

Shape-shifting occurs on energetic level and the more energy is used, the more concrete shape is assumed. Legends about werewolves and other bestial shape-shifters involve the complete transformation. The astral technique influences the subtle form only, in a more or less advanced way. It should also be 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 permanent. 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 an insight into one’s Shadow and hidden layers of the unconscious, the source of all predatory and bestial instincts in man. On the mundane level, they manifest as the urge to violence, aggression, cruelty, sexual abuse, domination, and other forceful tendencies. A vampire or a werewolf is the archetype of these tendencies in their unbridled and unbalanced form. The astral Body of Shadow is a part of the Beast, embracing those emotions that the Jungian psychology classifies as the Shadow, the repressed aspects of consciousness.
It is the Qliphothic equivalent of the Body of Light, connected with the concept of the Holy Guardian Angel in magical traditions of the Right Hand Path. The concept of the Body of Light and the Body of Shadow represents universal polarities underlying all life and all manifestation: Light and Darkness, life and death, the conscious and the unconscious. The work with one’s Shadow at the conscious level brings these opposing forces to balance. Yet, it should be approached with responsibility and caution, otherwise it may cause a number of mental and emotional disorders.

Draw the sigil of Akhkharu and place it on the altar. Light only one black candle and burn large amounts of strong incense (such as e.g. Dragon’s Blood). The room in which you perform the rite should be thick of smoke. Recite the incantation and then assume a comfortable position for the meditation, or simply lie down.
Focus for a while on the sigil, trying to feel the energies of Akhkharu flowing through the image. Then begin the incantation:

**IA AKHKHARU!**

Ancient gods from the origin of time! Wake up and come forth! Come with dark winds! May the Abyss of Darkness open up before me and the primeval demonic essence surround me and enter my soul! Ia Yog-Sothoth! Rise up, creatures of the Night! Come forth from the Outer Void - I open the Gate for you! Abominations of the world! 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 doors to dimensions through which I desire to travel!

**By the power of the Sleeping Dragon and the Ancient Ones!**

**In Nomine Draconis!**

Envision now and feel the shadow energies of Akhkharu entering the room and surrounding you. Sense the atmosphere around - it is charged with the force and you can see shapes of entities forming in the thick smoke that fills the room.

Akhkharu, shadow lord 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 unbound from limitations of human nature!

Envision your astral Body of Light on the right, next to your physical body. It is bright and shines with brilliant radiance. Then envision your Body of Shadow, next to you on the left. It is completely dark, sucking all light, absorbing it and transforming into darkness. Feel and see how your Body of Light fades away and slowly disappears.
At the same time your Body of Shadow grows and becomes stronger, until only this body is left and all light disappears.

Ia Akhkharu!

I become as one with your immortal essence. I am the astral shadow from beyond time. I walk on the wind and move through spaces and in-between them. I am the flesh and the blood of the First Dragon of the Void. I drink the essence of Kingu to awaken the demonic spark in the depths of my souls. Ia Tiamat! Ia Kingu! I ride on the Dragon’s breath as a creature of the Night - primal incarnation of the Beast! In Darkness I die and I am reborn. I transform into Akhkharu to seek the divine essence in the Underworld of my soul. Creatures of the Night await me to join them on this nocturnal hunt!

So it is done!

Now sit in a comfortable position or lie down. Blow out the candle and let the room sink into darkness. Focus all your attention on the Body of Shadow. It is transforming and assuming the shape of a predatory creature, with talons, sharp teeth and wings. Let this 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 become as one with the creature. See your body - your hands, feet, and so on. Feel the skin, each muscle, move the parts of the body, spread your wings. Look through the eyes of the creature. Feel its emotions, instincts, the flow of energy. Focus on it until you completely identify yourself with the creature and forget your human identity. Then fly up through the dark gate that opens above you. In your astral form you can travel between spaces and dimensions. You are a vampiric astral entity, Akhkharu, seeking a prey. Let your dark instincts carry you, feel the thrill of the hunt, the taste of the prey, and learn how to use your astral powers. You are free and not bound by any inhibitions - moral, mental and physical barriers do not exist any more. Let your imagination carry you through the astral realm.
When you finish the meditation, return to normal consciousness. Envision both the Body of Light and the Body of Shadow again. Feel and see how they are entering your physical body and merging into one. Open your eyes. Light a few candles to disperse the dark energies gathered in the room. Perform a chosen banishing and close the working.
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 feminine element in nature has always been related to the dark, the unknown and the hidden. In ancient times, Mother Earth was the life-giving force and the source of all vegetation born from her womb. But at the same time she was the eternal symbol of the mystery of life after death, as all that emerged out of the earth always had to return to the source. On the one hand, this point of view was derived from observations of the relationship between the sun and the earth that was believed to be “impregnated” by the solar rays. On the other hand, the ancient man observed relations between our planet and the moon, discovering that lunar influences also have a significant function in regulation of the 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-rebirth. This was reflected in attributions and symbolism of such mythological figures as Demeter, Persephone or Hecate. To all this we might add the importance of cultural influences - patriarchal religions banished the feminine element from the sphere of sacrum. Femininity came to be demonized, regarded as evil and impure, and woman became the symbol of sin.
Human sexuality underwent a similar process. The divine act of union between the male and the female was originally an expression of the highest sacrum, the godly principle manifested in the material world. But sex was also always associated with power and the control of sexuality was the key to the rule over society. In all cultures worldwide we encounter various patterns of sexual behavior - some of them enjoying social approval, other being severely punished. But what is more important, sex gives us power over ourselves because it is the ultimate expression of life. This results in the conviction, characteristic of all monotheistic religions, that sex is sin, as all mastery of life is reserved to God and man is not allowed to aspire to such divine powers. The purpose of this chapter is to explore the role and meaning of Shub-Niggurath, the “goddess” who embodies sexual aspects of the Necronomicon current, endowing her worshippers with all abundance and guiding them through mysteries of immortality.

Shub-Niggurath is known as the Great Goat of the Woods or the Black Goat with a Thousand Young. *The Necronomicon* describes her as the earthly manifestation of the Great Old Ones’ power. She is believed to preside over the witches’ Sabbats. Her element is earth, symbolized by the Sign of Taurus in the sky, and in the world by the Gate of the Northern Wind. Her festivals, signifying the peak influence of her current, are Beltane (the eve of the fifth month) and Roodmas (the fourteenth day of the ninth month), and in the remaining part of the year she can 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 most common symbol of the feminine, associated with goddesses of love, sexuality and fertility. The cult of Shub-Niggurath is not located in any single place but scattered among groups of cultists around the whole earth. According to the Necronomicon lore, she came from the planet Yaddith that had been earlier inhabited by the Nug-Soths. Although their magical powers were great, they could not stop the 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 the invaders but they failed.
Finally, the Dholes came out of the underground and destroyed all cities on the planet. Many citizens managed to escape but the Dholes reached them through dreams. The legend has it 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, finally arriving on Earth. According to cultists initiated into her mysteries, she came to Horag-Kalath, an underground city in the South of Arabia. There are, however, also other theories that claim that she dwells at the court of Azathoth in the centre of the universe. Her cults are believed to be among the most numerous groups in the whole galaxy. Among her servants we may find people of Sarnath, Hyboreans, the Mi-Go, and many druidic and barbarian cults. Even though Lovecraft never described her role in a detailed way, her popularity in the Cthulhu Mythos is enormous and she is mentioned in a number of stories, rites and ceremonies.

As a goddess of fertility, Shub-Niggurath 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 of the Lake of Hali is the father of her Dark Young. These are the entities mentioned in her title of “The Black Goat with a Thousand Young.” They are often described as oozing, amorphous beings, formed of writhing tentacles, with numerous lips dripping with green slime. These tentacles assume the shape of hooves on which the creatures move. They are messengers of the goddess - they accept offerings on her behalf, devour the unfaithful, preside over rites of the cultists, and spread the worship of their mother throughout the whole world. According to other theories, it was the Black Goat that mated with Cthulhu to give birth to all armies of servant races that helped the Great Old Ones conquer the world of man. However, like their father, they are now imprisoned in underwater caves, deep in the ocean, waiting for the day when the stars are right. From the union of Shub-Niggurath and Yog-Sothoth two deities were born: Nug and Yeb. And she also mated with Yig, the offspring 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 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 creatures 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 focus now on the esoteric meaning of Shub-Niggurath’s symbolism. First we will discuss the concept of “blackness” which undoubtedly is one of her main attributes. On the one hand, in many ancient cults, e.g. in Mesopotamia or Egypt (in the writings of Parker Ryan these are the civilizations associated with the origin of Shub-Niggurath’s symbolism), the black color (even though it represents death and the underworld) usually signifies fertility and life, this fact being due to the color of the fertile mud left by the river Nile, allowing for the growth of vegetation. Because of the death of Osiris (often called “the black god”), we might also associate this color with the metaphor of rebirth and resurrection - like in the natural cycle of the seasons. Death is also an eternal counterpart of sex (which is represented by Eros and Thanatos). From the biological point of view, sexual union is connected with venereal diseases, and at the same time it initiates the process of reproduction which allows for the survival of the species. By means of sex man tries to overcome death. However, from the psychological view-point, Sex and Death are two basic instincts of the human being, 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 cycles of nature are closely connected with the symbolism of the moon. One of the oldest lunar goddesses is the Egyptian Ta-Urt, the mother of Set according to the Typhonian Tradition.
This dragon goddess represents the nature’s wheel of eternal changes. Similarly as the dragon goddess Tiamat, she is a deity of dark and chaotic characteristics, to the large extent connected with the element of water. The symbolism of this element is the common attribute of Typhonian goddesses, representing the source of growth and life, movement and chaos. Waters and darkness also symbolize the infinite sum of all potentialities. Perhaps this is the reason why Shub-Niggurath is depicted as an amorphous mass of tentacles, reflecting the eternal forces of chaos that are also imagined as the coiled serpent Ouroboros representing the eternal cycle of movement and transformation.

We might also ask why in the futuristic Cthulhu Mythos the deity of fertility is presented in such horrible form - the answer here is simple: sex always belonged to the sphere of guilt and fear. On the one hand, it was limited by social and cultural regulations, on the other, it represented the dark and instinctual element in man, the hidden and the unknown, the source of fear and anxiety. This theme finds its expression especially in modern times, when man has departed from nature, which results in problems with understanding of individual’s sexuality. The sphere of Eros is one of the most primitive and atavistic aspects of the Self and the confrontation with the bestial and instinctual element is therefore one of the most difficult life challenges. This also results in repression of the huge amount of libidinal energy that can be creatively used if one gains access to the raw force of sexuality. The archetypal goddess of this process is Lilith (identified by Tyson with the Black Goat), the symbol of obscene and “forbidden” sexual practices, unrestrained erotic impulses and unbridled passions. In this sense, she is similar to Kali (the second goddess identified by Tyson with Shub-Niggurath) - the mother and the murderer, she who brings life and takes it away. In monotheistic religions, sex serves only one purpose: procreation. There is no place for pleasure in sexual union. The feminine element, rebelling against this rule and being aware of its potential, is demonized and becomes the symbol of evil. It is reflected in the Hebrew legend of Lilith who refuses to lie under Adam and demands equality in sexual intercourse.
This is also reflected in the process of enslaving the primeval cults and lunar goddesses by male-oriented patriarchal cultures, as for this demand the rebellious Lilith was exiled from the Garden of Eden and replaced by the submissive Eve.

Another quality shared by goddesses of darkness, and Shub-Niggurath is here no exception, is the motif of blood. Similarly as sex, blood is one of the most universal symbols of life. In the Eastern cultures it is believed to be the vehicle of *prana*, vital energy, while the Western religions, like Judaism, claim that all blood belongs to God and derives from him. That is why blood rituals and sacrifices are often employed in antinomian ceremonies dedicated to the Goddess - the mastery of blood signifies the mastery of life, the rule over the earth’s fertility represents the rule over the lives of others. From another point of view, blood is connected with dark goddesses through menstrual cycle and the concept of 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 cycles of the moon, and thus connected with the feminine lunar current. A menstruating woman is “impure” because she is not pregnant - and pregnancy is the sole expression of female sexuality allowed by solar cultures. Vampirism is the ever-lasting, insatiable hunger for life, the symbol of the opening of one’s consciousness for the transforming energies of darkness and the dark side of sexuality. In the Qliphothic Qabalah, vampirism is connected with the sphere of Gamaliel, the realm ruled by Lilith. It is the dark womb of the goddess from which the Initiate drinks the blood of the Moon and enters visual dreams, often of explicit and obscene sexual nature.

Let us now focus on the symbolism of the womb. For this purpose, we have to look once again at the image of the goddess as a reflection of Nature. She represents the concept of “the womb” because all life and vegetation springs from her. She is the mother because she sustains and nurtures life that she gives to her children. That is why the vagina of Shub-Niggurath is always exposed in her depictions. Abundance and fertility represented by the goddess is also expressed by the countless number of her offspring.
But Mother Earth is also Death, as there is no escape from the necessity of return and all life has to be eventually reunited with her flesh. Historically, this is connected with the motif of blood in a very interesting way: certain ancient tribes painted the deceased people with ochre, coloring them red. Like a newborn child, covered with the blood of the mother, the dead returned to the womb of the eternal mother with their bodies painted red. The vagina is also a symbol of the chalice. Therefore we might associate Shub-Niggurath with Babalon, the Scarlet Goddess. The Chalice of Babalon is the womb of the goddess, the sacred grail filled with blood that is the elixir of wisdom - the knowledge of life and the understanding of death. By drinking this potion, the Initiate is revealed both the joy of 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 the 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 Sabbat 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 manifested in the tunnel of Characith in the form of the magical siddhi representing the ability to achieve the full sexual integrity, while the chalice assumes here the form of a vessel filled with the elixir of immortality. This potion is the result of union between the masculine and the feminine currents. It endows the adept with limitless power, creativity and eternal youth.
In the case of Shub-Niggurath, this process is reflected in a ritual in which a “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 briefly discuss the role and meaning of the well-known horned deities of fertility associated with the goddess. The most interesting of them are the cults of the goat, deriving from the Egyptian town of Mendes and assimilated into the mysteries of the Greek god Pan and the worship of Baphomet. These two archetypal gods constitute the universal symbol uniting all opposites: the head of a goat, the wings of a bird, the hooves, the feminine upper part of the body, and the burning torch on the head, between the horns. Due to such attributes as the hooves (which point at his contact with the earth element), or the thick fur (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 between their horns. Similar symbolism is found in the image of the Greek goat Amalthea, which in our culture is usually associated with abundance. Thus, Baphomet is a universal archetype, representing the balance between the masculine sexual energy and all other elements. Symbolically, this includes intellect and intuition, wisdom and knowledge. He is the image of the human and the divine elements (or man and beast) conjoined in union - forming together the powerful emblem of awakened godhood. As Peter J. Carroll writes in Liber Null & Psychonaut:

“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.’”
Shub-Niggurath, however, is not merely a reflection of Nature. As a stellar deity of the Necronomicon lore, her character and sexuality have a deeper meaning. Her legend might be interpreted also from the antinomian viewpoint, as the force of separation from natural order. The adept who explores these mysteries, strives for self-creation, or re-creation, in order to integrate all parts of the Self and separate oneself from the wheel of Samsara. Those who decide to devote themselves to this path are exposed to social disapproval and are often viewed as “evil” or “sinister.” One needs “demonic” (“inhuman”) Will to handle all barriers that pile up on the path. Symbolically, the acquiring of this “demonic element” 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 purpose of the ritual is to unite the soul of the child with its demonic “brother” who is called to be the child’s companion for the rest of its life. The infant is held by the father and four seniors of the tribe over flames of a bonfire and passed in such order so as to form a pentagram. Then the mother of the child kills a sacrificial goat and the child is baptized by being bathed in the goat’s blood. Finally, the child is lifted up and it is believed that a spirit sent by the goddess descends from the stars to become united with the infant. But from another point of view, we might interpret this phenomenon in a different way. Life and sexuality are not limited to Earth as a planet. The history of mankind contains numerous accounts of contacts with extraterrestrial beings, angels, demons, or gods and goddesses - we can mention here e.g. the Bible, *The Necronomicon*, *Liber AL*, or the Enochian writings of Dee and Kelley. As Linda Falorio observes in her article about star magic, it is a system that reaches far beyond the influence of the moon and all that is powered up by its energy, opening human consciousness for the possibility of extraterrestrial interactions. And even though we also come from the stars, we tend to confine ourselves in the comfortable safety of our planet and choose to remain ignorant of subtle currents that penetrate the aura of Earth. This is not about confirming the existence of UFO, aliens or the E.T. This is about opening ourselves for currents of energy and messages that flow to us from the stars, through the astral plane, and to exploit them in the evolutionary progress of mankind.
Sexuality is the path of expansion and expression, through which lots of energies are sent out into the universe. In fact, all energy is sexual in its nature and the material world is nothing but varied forms of energy on particular levels of vibration. With an attentive and open mind, man is able to open oneself for new experiences which extend far beyond the world of humans. This includes sexual interactions with the Cthulhu Mythos entities 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 establish connection with other beings living among the stars. When you see the true face of the goddess and you open the gate for her, the Black Goat will come to you with a Thousand Young and their howling will be heard from all parts of the universe.
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 into the body of the Priestess, seeking communion with the deity through the ecstasy of flesh. The female participant performs the role of the Priestess who subjects herself to possession and full identification with the Goddess, acting as her material avatar and manifesting her powers.

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 all this, black candles are needed and a chalice filled with red wine, representing the blood/sexual elixir of the Goddess. The candles can be placed in a circle around the altar.
The ritual starts with the Priestess lying on the altar and chanting “Ia, Ia 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 enflame herself until she feels the primal insatiable lust embodied by Shub-Niggurath’s sexual current.
The Priest:

Shub-Niggurath! Black Goat with a Thousand Young!
I summon you to this flesh that we offer as your temple!
   Enter the body of this Priestess,
   And join me in the ecstasy of union!
I offer myself to you on your altar of obscenity!

Through fire and blood!
Reveal to me your black gifts!
Let me taste your forbidden knowledge!
Grant me 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!

The Priest chants or screams ecstatically: Ia, Ia Shub-Niggurath!

At this time the Priestess is writhing on the altar, invoking the Goddess into her body and mind. 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 black womb of the universe,
   I dwell among the stars,
And in obscenity of dreams that arise from desires of pleasure.
I am the mistress of transformation,
For I transform the flesh into spirit!
Drink from my cup of fornication!
Receive the kiss of death from my thousand lips!
Taste my insatiable lust!
And delve into the mouth of chaos
For I am 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 I devour Light!

Sink into my dissolving embrace,
Offer me your gifts of love,
Invoke me under the cloak of the dead moon,
And receive my black communion!

Indulge yourself in the mystery of flesh!

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 living manifestation of the Goddess, the embodiment of lust and obscenity, incarnation of the primal sexual current.

Both participants have to enter a trance in which their minds will merge into one consciousness, the living vessel for the manifestation of invoked energies. The further course of the ritual very much depends on how the Goddess will manifest through the Priestess. Therefore, open yourself to the experience and whatever it may bring, release your darkest instincts and let your desires be revealed. At the climax of the communion, drink the Unholy Sacrament from the chalice and absorb the magically charged nectar.
The Necronomicon lore includes many air demons and deities. These are either major gods of 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, referred to as their “voice.” Hastur is the avenger and destroyer, sometimes believed to be the guardian of the Eastern Gate. His connection to the sphere of air is expressed by his names, such as e.g. “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 color, identified with the zodiacal Aquarius. From Al Azif we learn that he should be called on Candlemas when the Sun is in Aquarius. Hastur appears in Robert Chambers’ stories but originates from the writings of Ambroise Bierce, where he is described as a god of shepherds and a benevolent deity. In Chambers’ 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 Great Old Ones.
Another deity called “the wind walker” is Ithaqua, a being worshipped in the far North, according to the Cthulhu Mythos. He is described as a cloud of fog or snow in human shape and he has characteristic blazing red eyes. He is related to old Native American legends of the Wendigo, a demonic half-beast half-man who feeds on human flesh. Ithaqua’s cult also involves human sacrifices, and the dead frozen bodies of his victims are sometimes found buried in snow drifts. He has the ability to control the weather and he is called to create storms and blizzards.

The Cthulhu Mythos include many entities that move through dimensions and serve as steeds for other deities or magicians powerful enough to control them. One of such races 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 have 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 a human being between the planets by removing the traveler’s brain from the body and placing it in a “brain canister” equipped with accessories that substitute the three main senses: sight, hearing and speech. The Mi-Go carry the canister through interstellar dimensions, while the brain is plugged to special machines. This way the human body stays on Earth, and the brain alone can travel through space.

Another interstellar group of entities are the Byakhee, the race regarded as Hastur’s servants. They are used as steeds by members of certain cults, such as the Pnakotic Brotherhood. They communicate with one another by wolf-like howling. 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 Night-Gaunts. They are servants of Nodens, the Lord of the Abyss. They reside mostly in the Dreamlands. They are black, faceless creatures with rubbery skin and horns on their heads. They avoid water and fly through dreaming dimensions. The Night-Gaunts can be used as steeds by travelers 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 travelers to carry them into the lower regions of the Dreamlands.

A race of entities able to fly 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 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 gate 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.”
Although they can fly and are somehow related to the sphere of air, they are not a race of steeds. The polyps are regarded as 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 the Simon 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). He manifests as a 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 a human being but he has the face, wings and talons of an eagle.

The Simon Necronomicon also mentions wind entities originating from the Mesopotamian lore. The most vivid example is Pazuzu, the bringer of plague and destruction. Pazuzu himself is a character inspiring not only the Cthulhu Mythos stories, but also many other tales and legends. In the famous movie The Exorcist, he is depicted metaphorically as a swarm of locust, bringing forth starvation and death to people and animals alike. In the Mesopotamian artwork, 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, which is a part of the Simon Necronomicon, 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 Aphkhallu 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 believed to be the son of the god Hanbi and the ruler of evil winds. However, he also had a protective function - he was thought 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 primordial evil, 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 observes in his writings. Thus, Pazuzu can also be related to the Apocalyptic Beast, the herald of destruction through fire.

His older brother, as it is written in *The Necronomicon*, is Humwawa, another mythical 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 entrails of animals and humans, and his breath is the stench of dung. He is also the lord of the Future and thus, he is called for the purpose of divination. In ancient Mesopotamia, people sacrificed animals to him, as they believed that they could read the future from the entrails. In fact, in the Mesopotamian mythology, Humwawa (Huwawa, Humbaba) is a 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 the Simon *Necronomicon* where he is described as the one who “rides upon a silent, whispering wind.”
De Vermis Misteriis also mentions the so-called Star Dwellers, the name suggesting stellar entities residing in starry dimensions. They are invisible until they drink blood that fill their bodies and makes their contours manifest before the conjuror. They are evoked near a big stone lying in a grassy place or among ruins of an old temple. Also, a sacrifice of a human being is needed, as it is written in the book - this should be 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 the magician through stellar dimensions. They sometimes manifest as dark predatory scavengers emerging from stellar gateways 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 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. Here I will 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 daemons, the other is centered on Hastur - it is a pathworking of a journey to his dwelling place in Carcosa.
This ritual is based on the Simon *Necronomicon*. The sigils provided here were received in meditative and scrying sessions with the four spirits. The purpose of this working is the summoning of the elemental forces as represented by the four wind daemons: Ustur, Sed, Lamas, and Nattig. The ritual may function as a tool of communication with the wind entities themselves or a preliminary stage to further work with similar forces. The forces of the four spirits can also be bound within the temple, making them permanent guardians and watchers. For this purpose, you should obtain a pyramid of red jasper and paint or carve their sigils on the four sides of the object, with the binding sigil on the bottom side. The pyramid should then be put on the altar or in the central place of the temple. It will act as a permanent pylon for the forces of the four wind daemons to flow into the ritual space, empowering it and protecting from unwanted visitors.
Ustur

Nattig

Lamas

Sed

The Binding Sigil
The Ceremony

Place the four sigils of the wind daemons in respective directions of the temple, with the binding sigil in the center of the ritual space. Focus on the central sigil and begin the ceremony:

In the name of Pazuzu, lord of all spirits of the air,  
And in the name of Nyarlathotep, the Haunter of the Dark,  
I summon the daemons 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 Aquarius and the month of Shabatu! Come to me, for I am the wanderer on the path of the Ancients! Whisper to me forgotten secrets of Darkness and arcane mysteries of the North!

Envision a dark shape of a human figure entering the temple through the Northern Gate.

Facing West:

I invoke you, Nattig, Lord of the Western Wind! I summon you, who rules Scorpio and the month of Arahshamma! Come to me, for I am the participant of the ancient rites! Lead me into the black ocean of Tiamat and Absu, from which the whole universe emerged!

Envision a figure resembling a human being but with the face, wings and talons of an eagle, entering the temple through the Western Gate.
Facing South:

I invoke you, Lamas, Lord of the Southern Wind! I summon you, who rules Leo and the month of Abu! Come to me, for I am the priest (priestess) of forgotten gods! Light up the Night with your scorching flame and reveal to me the mysteries of the Sun!

Envision a figure with a human face and the body of a lion entering the temple through the Southern Gate.

Facing East:

I invoke you, Sed, Lord of the Eastern Wind! I summon you, who rules Taurus and the month of Airu! Come to me, for I am the living manifestation of the Dragon! Reveal to me ancient wisdom that you have witnessed and guarded since the beginning of time!

Envision a bull with a human face entering the temple through the Eastern Gate.

Focus again on the central sigil:

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

KIA! ANNA! AG! BADUR!

By the power of the Sign of Voor and in the name of the First Dragon of the Void!

Make the Sign of Voor

HO DRAKON HO MEGAS!
Focus on the elemental forces flowing from the four cardinal directions, surrounding you and conjoining in the center of the ritual space through the binding sigil. Feel the breath of the four winds on your skin, 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

Sit or lie down in a comfortable position. Slowly relax and begin the visualization. Envision a dark, spiraling vortex above you. It draws everything inside, absorbing all things around you - the objects in the room, the room itself, the house, the whole town, and finally - the entire globe. Then, when everything is gone, you feel that you also float upwards, into the portal and onto the Other Side. You drift through black cosmic space, among brightly shining stars, and you notice that you are being drawn towards one of them. After a while you land on the surface of the star.

As you look around, you notice that you are now in a bleak and desolate expanse of plain, covered with sere grass which rustles moved by a weird unearthly wind. Protruded at long intervals above it, there are strangely shaped rocks in unusual colors. You also notice a few solitary blasted trees. The sun is invisible but it is quite bright. Lead-colored clouds hang low in the sky and the atmosphere is filled with evil and menace. There are no birds, insects, or other living creatures around, and the whole landscape seems devoid of life.

As you go straight ahead, you pass weird weatherworn stones, shaped with tools, with characters and images carved on them. Some lie prostrate, other are leaned at various angles, none is vertical. Some of them look like headstones or graves. It seems to be a 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 beings, only shadows appear occasionally among the stone ruins.
You enter the city and walk through its ruined streets towards a huge lake that is seen behind the ruins. When you approach the lake, you notice that it is quite unlike vessels of water on Earth. Its waters shine with a strange light, and plants growing there are slightly purple. Suddenly, the waters lower down and you can see a black castle arising from the lake, floating in the air. The whole scenery seems to radiate an unearthly glow and everything around the lake returns to life. The plants begin to blossom, and the city is no longer ruined - now it thrives with life and flourishes again. Also, between the towers of the city you can see a huge, beautiful moon.

The wind that moves the grass lifts you up and you float towards the gate of the castle. Its inhabitants, creatures resembling ghouls or spectres, open the gate and invite you in. You enter a chamber with black stone walls where you notice countless doors to other chambers. Explore the castle. Let your vision and imagination guide you through its corridors and chambers. Perhaps you will even meet Hastur himself.

When you feel that your journey is ending, let the swirling vortex carry you again to your temple, and return to normal consciousness.
The Serpent God Yig and the Power of Ecstasy

In the Cthulhu Mythos, Yig is an earth, chthonic deity, a giant serpent, the father of all snakes. H.P. Lovecraft describes him as a Native American deity, the serpent god of the mainland 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. At that time he had to be driven away by means of suitable rites. In *The Curse of Yig*, Lovecraft describes these rites in the following way:

“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 ancient Mesoamerican god with many associations and attributes. The Aztecs viewed him as the god of wind, the deity connected with the Zodiac (the feathered serpent was also a symbol of the sky), and the lord of all knowledge and learning. He was also the creator of the fifth-world human race, as it was him who made man from the powdered “precious bones” of previous generations of mankind. The powder was imbued with life-force by adding his own blood. Quetzalcoatl was known under many other names: Kukulcan, Gukumatz, Kucumatz, etc. He was worshipped by inhabitants of the ancient Mesoamerica: the Quiché, the Aztecs, the Toltecs, the Maya, the Olmec, and the Mixtec, until these areas were invaded by the Spanish under the command of Cortés. His cult included, among other elements, human sacrifice and ritual bloodletting.
His name is believed to originate from a heroic chief or a king-priest. The most common depiction of Quetzalcoatl is the image of a feathered serpent. Sometimes he was also presented in anthropomorphic shape: with a pointed hat and a spiral jewel on his chest made from a snail shell. In Lovecraft’s description he also appears in half-human form: as a black demonic anthropomorphic figure with a giant head and shoulders. Quetzalcoatl was a deity of many ambiguous functions and powers which differed depending on a particular civilization where he was worshipped. Sometimes he was believed to be the 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 and a symbol of death and resurrection.

A character similar to Quetzalcoatl was another “plumed serpent,” Kukulcan. His name was derived from a Toltec god who came to the Mayan territories together with the Itza tribe, guided by a chief bearing the same name. Kukulcan was the god of earth, water and fire, and among his symbols one could find the growing maize, the fish and the lizard. He was a god of resurrection and rebirth and his cult included stone statues representing phallics.

Kucumatz, another related deity, was the main god of the Quiché tribes. Like Quetzalcoatl and Kukulcan, he was depicted in serpent shape and was often identified with these two mythological characters. He was an androgynous deity: the mother and the father. He was the heart of “heavens” and the creator of plants and animals. Also, he was believed to be the giver of civilization, especially the law, agriculture, fishery, and medicine.

In the Cthulhu Mythos, Yig is worshipped both on Earth and in worlds located in other dimensions. His cult is found in K’nnaa, a 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 Misteriis*, he is the Guardian of the Right Side, one of the main gateways to dimensions beyond the manifested world:

“Sorcerers bring Him a pure and 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 substances of the material world to other things. That is why the title of this Guard is Master of the Serpents, 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 universal transforming powers, typifying a change and a new beginning. The key concept in this symbolism is venom that poisons the organism and causes death - initiating the transition into a new state of being. For this reason, Yig can be compared to other spirits and deities representing the concept of “venom,” such as Samael, the angel of death whose name means “The Venom of God.” In the Talmudic literature, Samael is described as the accuser, seducer and destroyer. He is the bringer of death who slays men with a drop of poison. He is also regarded as the “prince of devils” and the ruler of Hell, depicted as a black angel with six pairs of 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 leaders of angels who descended to earth in order to unite with daughters of man, about which we learn from the apocryphal *Book of Enoch*. His consort is Lilith, identified with 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. In amulets, he is depicted as the angel of death. It is also believed that the dark spots on the moon are caused by his impurity.
Finally, the name Samael is also attributed to the third Qlipha on the Qabalistic Tree of Night, the sphere where the adept experiences magical trance of intoxication and insanity through the rite of passage induced by spiritual “poison.”

As the angel of death, Samael is also connected with the sphere of Saturn and the Qliphothic tunnel of Thantifaxath, the path connecting the material world (Malkuth/Lilith) with the astral realm (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 associated with the serpent symbolism. While travelling through the path of Thantifaxath, the adept is bitten by a snake, and the venom which flows through the veins induces a shift of consciousness, allowing to experience 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, accessed through intoxication of consciousness with the transforming elixir of the serpent. Under the influence of spiritual poison, the adept leaves the physical body, just as a serpent drops its skin, and enters the astral realm of lunar fantasies.

Also in Donald Tyson’s *Necronomicon: The Wanderings of Alhazred* Yig is ascribed to the sphere of Saturn - as Yig is the most ancient of the Great 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 gods, and Saturn is a symbol of wisdom and mystery;
the serpent hunts its prey in darkness of the night, and Saturn exists in the darkest depths of space; the serpent sometimes becomes slow and sleepy, and accordingly - Saturn is the slowest of planets. It is also believed that Saturn influences these phenomena and concepts that relate to death: cold, ageing, sleep, stagnation, depression, 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.

According to Tyson, the sign of Yig is the numerical square of Saturn: the field of three rows and three columns, where each three cells sum up to 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 amulet, made of lead and worn close to the heart, protects from being bitten by snakes and endows the owner with the blessing of Yig.

The poison, or venom, is also associated with the spider and is the attribute of the goddess Arachne, who sometimes appears together with Yig in rites of magic, manifesting the conjoined masculine and feminine aspects of their Ophidian currents. In works of evocation, Yig comes as a swirling vortex of flames, at first ethereal, but growing solid as he manifests. He takes form of a huge black snake, with sharp fangs, flaming eyes and a crown on his head. He also comes with shadowy snake-spirits that coil around the practitioner, biting and injecting their venom into the consciousness of the conjuror, allowing for a magical trance in which one is able to communicate with the deity. In rites of invocation, he breathes fiery energy into the mouth of the practitioner, and as the heat rises through the spine, enflaming the whole body, he swallows the conjuror, sucking the consciousness into a black vacuum which is the entrance to his stellar temple. There he assumes the shape of a man. He is naked, ithyphallic, with reptilian eyes, sharp fangs, and a forked tongue of a serpent. He is fearsome and savage, resembling a snake dressed in human skin rather than a human being.
Communication is non-verbal and occurs telepathically, though sometimes he hisses like a serpent and his speech has to be translated by the mind into a comprehensible message. His temple is filled with fire and blood and it is common to see a cauldron or a pool with hot, boiling blood in the center of the chamber and countless snakes writhing on the floor and waiting for travelers to feed on their life-substance. Yig endows the practitioner with the ability to activate, direct and harness the Ophidian serpent-force within, awakening the reptilian powers of the back brain which is the tool of the spirit. The injection of his Ophidian essence also transforms consciousness into a vessel for the venom of Arachne that is too poisonous for a normal human mind, thus preparing the adept to work with the Spider Goddess and deeper aspects of the Necronomicon Gnosis.

The children of Yig are 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 half-serpent. Also, the mythical kingdom of Valusia was inhabited by serpent-people, the worshippers of Yig. These beings were sorcerers and alchemists who devoted their lives to magic. When the civilization of Valusia was destroyed, the inhabitants sheltered in underground cities and tunnels, the largest of them being the land of Yoth. But when the serpent-people encountered dwellers of another underground land, the kingdom of N’kai, many of old worshippers of Yig rejected him and started to worship the god of N’kai, Tsathoggua. To punish them, Yig transformed the unfaithful followers into snakes and took away their human features: the speech, the limbs and intelligence. Then, the civilization of Yig’s worshippers moved to the area around the Voormithadreth mountain, and after that they arrived in Lemuria. When this civilization also fell into ruin, the serpent-people survived hiding in caves and vaults of the earth. Such is the story told by the Cthulhu Mythos fiction.
Apart from the above-mentioned serpent deities, such as Quetzalcoatl and his associates or the Egyptian god Set, we can find myths of serpent-people in the Hindu lore, especially in the stories of the Naga serpents. According to this tradition, the Nagas are demonic entities, often immortal, depicted in half-human, half-snake form: with human upper part of the body (above the waist), and the lower part in the shape of a serpent. They also have more heads - usually seven or five. They inhabit the Underworld, the realm of serpents (naga-loka), where one can find many palaces, houses, towers, and gardens. This serpent kingdom is called Patala and is ruled by Adishesha. Other famous Nagas are Vasuki and Manasa. The Nagas like jewellery and all kinds of decorations. Their attribute is also an exceptional beauty. It is believed that they possess great magical skills. In folk beliefs, they are worshipped as givers of fertility, and in Tibet they are regarded as water deities and guardians of treasures.

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. Byatis is known for his power of darkening the mind and causing forgetfulness with his gaze. Those who call him fall prey to his hunger. He feeds on them and drains their vital force. The dreams of his victims are filled with terrifying images of the Abyss and the dark dimensions of the universe.

Also legendary basilisks can be viewed as children of Yig. They are usually depicted as serpent-like creatures, with eight legs or a dragon tail, eyes of a toad, and a pointed head on which they wear a crown. It was believed that they 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 the other children of Yig, basilisks inhabit underground and chthonic regions: caves, cellars, or wells, and in many stories they are guardians of treasures hidden in these places. The belief that basilisks actually existed was so strong in Europe that often black cockerels were killed in order to prevent 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 between basilisks and 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 that was believed to bring luck and protect a person from witchcraft. None human being can resist the gaze of a basilisk. One can fight the monster with a mirror, but it can also be controlled by means of flute music, because the basilisk starts to dance to the tune 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 the unearthly sound of flutes, music that all beings must obey.

The children of Yig contain within themselves an element of his essence and are a reflection of his own nature. There is a legend that when all snakes die on earth, 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 a horrifying encounter with the deity. There was a conviction among the Native American tribes that no one was allowed to kill any snake, even though there were plenty of them, because this could arouse anger of their father, the god Yig. He was believed to be an enormously vengeful deity who could take cruel revenge on those who did any harm to his children. His favorite 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 or seizure.
The settlers tried to avoid the sight of snakes by any means. But one day they had to shelter from wind on a rocky cliff, where his wife noticed a nest of rattlesnakes. To protect her husband from shock, she killed all of them. Since that time they both lived in continuous fear of the terrible curse of Yig. Each day they remembered to say prayers and protective spells, but one day they neglected this routine and went to sleep without protection. At night they awoke at the sound of hissing rattlesnakes that were crawling around their bed. The snakes killed the man and the frightened woman was transformed into a snake-like creature, and so was her offspring that was born to her after this event.

The meeting with Yig is thus an encounter of sexual nature. That is why his cult is also related to sex rites and celebrations of sexuality. In *Necronomicon: The Wanderings of Alhazred*, Tyson describes the following method of summoning Yig: he is called into the body of a 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!”
Worshippers of Yig believe that he enters the bodies of his priests and his presence manifests when a 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 the possessed priest. It is best to call him on specially assigned 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 description of the Yig ritual from Tyson’s book very much resembles ecstatic practices performed by priestesses of African sorcery, the pythonesses acting as oracles in the mysteries of the Serpent, about which Kenneth Grant writes in *Aleister Crowley and the Hidden God*. The serpent power, the Kundalini, is aroused as sexual impulse that produces ecstasy and trance. This is a modern metaphorical interpretation. But in ancient African rites, real snakes were used to induce abnormal condition in sensitive women who became possessed and insane by contact with the serpents: through 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 celebrants gathered around.

Grant also provides 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 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 bears close similarity to such practices. It is also important to notice that in these rites blood is used to call the presence of the deity. The contact with blood signifies the crossing of the barrier between the mundane and the spiritual, and in ancient magical practices blood was used to contact the denizens of the Other Side. Blood is also a powerful stimulant that intoxicates the practitioner 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 sight of this powerful substance. Blood is sprinkled on her thighs, which is symbolic either of menstruation (the “impure” and magical phase of the lunar 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. Intoxication and trance are therefore produced by sexual impulses. The priestess, inflamed to the point of orgasm, is “penetrated” by the deity, in this practice identified with Yig, when the serpent-force rises up her spine and activates the chakras, the energy power zones. At the moment of orgasm, the energy is directed 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 liberated from bonds of the flesh. 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 orgasm are regarded as magically potent substances. An example of this process is given below, in the meditation centered on Yig, the purpose of which is to activate the Serpent Power and raise it to the level of ecstasy and intoxication.

The Ophidian current of Yig seems lunar at first, as it is related to the mysteries of the moon and accessed through the Lunar Gate. Thus, his sigil embraces feminine sexual imagery combined with the phallic symbolism of the serpent. But in its core it is solar and fiery, rising as a fire within, encompassing the whole body with heat and spreading in waves of burning ecstasy.
It is activated by breathing techniques, through trances induced by movement - shaking, dancing and swaying, through sex magic and methods of harnessing and directing sexual energy for the sake of awakening the spiritual centers. In its deeper aspects, the Sigil of Yig assumes the form of the Ophidian Sun, manifestation of solar, phallic energy of his Ophidian current. While the primary Sigil of Yig serves as a gateway to the current, allowing for the flow of lunar sexual energies of the Nightside, the Ophidian Sun may be used for meditation with the solar, fiery aspect of the God.

The Ophidian Sun
Serpentine Ecstasy - A Ritual of Possession

This is an advanced working based on the controlled use of psychosexual 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 body. Otherwise the working might be of no use or even harmful to the practitioner. It is also recommended to have 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 the Kundalini force. This transforms the orgasm experience into an implosion of the whole organism, which is then focused in 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, worlds and dimensions of reality inaccessible to mundane perception. Here, the working is focused on invocation, or possession, by Yig who is identified with the Kundalini Serpent, and transcendence of consciousness beyond flesh, into spaces “between angles,” as they are described in the lore of the Necronomicon Gnosis.

Sit in a comfortable position or lie down. Breathe slowly and deeply and continue until you feel completely relaxed. Place the sigil of Yig in front of you. Like in the case of previous sigil meditations, focus all your attention on the image, see it coming alive and channeling energies from the Other Side.
Send a message to Yig, inviting him to your temple of flesh, and feel his current entering the room through the sigil. Then close your eyes and begin the visualization. A female practitioner may choose to enact the role of the Yig priestess in this working - in this case, she should paint the sigil of Yig with her own blood on the inner side of her thighs and on the forehead.

The Sigil of Yig
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 hanging low in the sky. A lightning bolt strikes in the distance, but there is no rain. You can also hear a sound of thunder and you realize that a storm is approaching. After a short while, the wind becomes fierce and lightning strikes all around you.

Suddenly, you hear a hissing sound behind. You turn around and you notice a huge black cauldron. There are hundreds of rattlesnakes. They are coiling around the cauldron and their venom drips inside. From the cauldron arise clouds of thick black vapor, forming into a shadowy shape of a giant serpent. The sound of hissing and the roaring of thunder seem to be rhythmically harmonized and you begin to fall into a hallucinatory trance. You can also hear rhythmic drumming somewhere from the distance. Strange shadows are dancing around you, illuminated by the glow of lightning.

After a while, the shadows moving around you assume shape and crystallize into naked women. They have pale white skin and non-human eyes. They start performing a sensual and ecstatic dance around the cauldron, moving among the snakes. The serpents are writhing around them and coiling 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 by the wounds. Suddenly, they all fall on the ground and writhe in 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 thunder, hissing and drumming.

While the vision continues, start building up your sexual arousal. Direct the energy arising in your genitals through the whole body. At the same time chant or whisper the mantra:
Simultaneously, continue the visualization:

When you feel intoxicated and entranced by the whole atmosphere, the huge shadowy serpent suddenly wraps around you and pulls you inside the cauldron. The deadly venom enters your body through your naked skin. It feels painful at first, but then it becomes strangely delightful and you lose yourself in pleasure. At this moment, lightning strikes the ground next to the cauldron and ignites the fire beneath. The flames heat the vessel and you also feel an enormous heat burning your body.

A female practitioner at this moment may visualize the serpent entering her vagina and penetrating the whole body through the spine until it reaches the Third Eye, where it bursts in ecstatic explosion.

At the point of orgasm you have to feel your Third Eye bursting with energy. Your whole body vibrates and trembles. You absorb the energy with your whole being. Limits and barriers that bound your consciousness are shattered and your primal sexual instincts are released, which brings forth a series of atavistic visions.

Feel how your Third Eye opens and the crown chakra becomes a gateway through which your consciousness ascends above the physical body. Visualize 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 serpent-dragon form.
You float through limitless abysses of inexplicably colored 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 the visions flow until you feel the need to return. Slowly descend to your physical body. Feel how the stream of energy goes down, from the top of 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.
Dance of the Serpent

If you prefer to connect yourself to the Ophidian current of Yig through a simple method, without the complex meditation, here is an exercise that does not need much visualization and is based on a dancing trance. Light a candle on your altar, paint the Sigil of Yig on your forehead to activate the Third Eye, burn aromatic incense, and turn off all other lights. This practice should be performed with music - rhythmic and entrancing, shifting your consciousness in a natural and powerful way. Play it in the background or make it loud - this is up to you. Turn around, so that the altar and the candle is behind and you can see your shadow on the wall. Start moving to the rhythm of the music, slowly dancing in a serpentine way. At the same time chant the calling mantra of Yig and envision your shadow assuming the shape of a huge, black, shadowy serpent. Let the dance be slow and entrancing, with each minute taking you further and further from the mundane world. Nothing exists any more - there is only you and the Serpent God moving with you. Lose yourself in the trance and feel the Ophidian serpent energy rising within and coiling around you at the same time. It will manifest in many ways - both subtle and physical. You may see the flame of the candle growing and flickering, clouds of shadow energy rising all around, or you may even observe the tangible manifestation of the Serpent God himself, taking shape in the incense smoke. Open yourself for whatever may happen - the experience has to be ecstatic and enjoyable. When the energy goes down and you feel the communion with the Ophidian God is over, close the working, blow out the candle and return to the mundane consciousness.
The Black Tower of Koth

This meditation is a visual journey to the Black Tower, known also as the Tower of Koth, representing the concept of a gateway from the world of waking to the world of dreaming. In the Necronomicon Gnosis, the Tower of Koth stands sentinel at the threshold of the Outer Void, the meeting point of worlds and dimensions, at the crossroads of Manifestation and Non-Being. It exists on the borderland of dreaming and waking, channeling primal currents of the Outer Void and empowering the evolution of human consciousness. It is the Eye of the Dreamer and the portal to knowledge and power of primordial gods, the gate of transition from the slumber of ignorance to awakened consciousness. In the Lovecraftian lore, it is also thought to be a residence of Nyarlathotep from which he watches the world, sending out transmissions from the Outer Void to all parts of the universe. This pylon of primal force is represented on the mundane plane by the artifact known in the Cthulhu Mythos as the Shining Trapezohedron, the Black Stone of Nyarlathotep, which is a window on all space and time and a portal through which any being from Outside can be summoned and enter the world of man. The Black Tower itself stands in-between or beyond the realms of manifestation and the unmanifested, neither within dreaming nor waking dimensions of reality, typifying the state of dreamless sleep, having no existence, yet never ceasing to be. The view from the Tower extends over all directions of Infinity and from there the traveler can explore places and locations mentioned in the Cthulhu Mythos and many more, worlds not yet discovered or described in any book or by any author. It is the realm of limitless possibilities.
Sit in a comfortable position and put The Key to the Black Tower in front of you - it is recommended to paint it in gold or silver on black background. If you wish, anoint the sigil with your blood and see how the lines become charged and activated with your life substance, or simply visualize it glowing and flashing with gold and silver light, surrounded by blackness that is also pouring inside the room and enveloping around you. Use only one or two candles for this working - to have enough light to see the sigil. The meditation itself should be performed in complete darkness.

Whisper or chant the words of calling:

Nyarlathotep,
Ny-har-rut-hotep,
Keeper of the Gate,
Guardian of the Black Tower,
Meet me at the Threshold of the Void,
Open the Doors,
Reveal to me the secrets of the Night!

Keep gazing at the sigil until you can easily memorize and visualize its shape. Then, blow out the candles, close your eyes and recall the image in your inner mind. Focus your inner sight on the shape of the sigil, see it forming in front of you, in the black space, shining with silver and golden light.
Then envision the sigil changing, morphing and showing you visions. Imagine yourself surrounded by a dark landscape, devoid of vegetation, gloomy and barren. There are no plants apart from a few withered trees. Black heavy clouds are hanging low and filtering scarce rays of blood-red light. In the distance, you can see a black tower erected alone in the vast wilderness. It has an eye on the top that sheds rays of red light, as well. Instead of the pupil, the eye has a reversed sun-symbol swirling counter-clockwise.

You walk towards the tower, and with each step you can feel that you are leaving the mundane world of waking and entering the realm of dreaming. The tower beckons you and the pulsating blood-red light seems hypnotizing. As you approach the entrance, the door opens by itself and you are engulfed by the blackness inside the tower that seems to be alive…
Inside the building, the only thing you can see is a spiral stairway which leads somewhere upwards, to the top of the tower. The walls are black, carved in strange stone, and you notice hundreds of mirrors hanging everywhere around. Yet, the picture in them is not the regular reflection but everything is distorted and reversed, as if the mirrors were showing the hidden side of reality, unseen to normal human eyes.

You go up the stairs, still hypnotized by the pulsating light that pours in and reflects in the mirrors. Images flash through them quickly, giving you a sense of dizziness. You feel as if you were entering the centre of Chaos, containing movement and life, yet all bathed in dreadful silence. The air is thick and filled with suffocating poisonous vapors of something you cannot recognize, perhaps lead or sulfur.

Finally, you reach the top of the stairs and you stand inside the Eye that you saw from down below. Now you gaze into Infinity and you can see all directions of Time and Space intersecting here, in the centre of the wheel of Chaos. Here, all currents, all interstellar transmissions meet as if in a giant spider web of the goddess Arachne, shedding their rays onto the earth, the waking world, mutating human consciousness and initiating all evolution. It is the Eye of Chaos from which you can travel to any dimension if your Will is strong and focused. Whisper the name “Nyarlathotep.” Your consciousness will sink into the blackness of the Void for a moment, but after a while your inner eyes will open and you will notice a dark human-like figure emerging from the living darkness that dwells in the tower. The man is tall and pale, wearing a long black robe. His face is demonic and his eyes are empty. When your eyes meets his gaze, you feel drawn into his body and you leave yours. You are Nyarlathotep - He who walks the spaces beyond the stars. Your vision shifts and you can now see the surrounding scenery that has also changed.
You are now in a stellar temple in the center of cosmic space. It resembles a gothic cathedral but there are no doors or windows and it is built from a very light black substance that you cannot identify. The interior is lit by an odd strange light that seems to radiate from the walls themselves. The construction drifts through time and space, among stars and galaxies, floating into a huge black hole in the shape of a spiraling vortex pulsating with purple light. And when the temple is drawn inside the vortex, you can hear a strange cacophony of sounds.

After a while, you realize that you are in the very center of the Outer Void. It is completely black. There are no stars visible anywhere and the sounds start to resemble some kind of music but it has no rhythm or pattern and is purely chaotic. At this moment, the whole construction stops at one point and begins to rotate.

The rotation becomes faster and faster and at the same time you can feel that your consciousness expands and merges with the limitless Infinity until you completely lose the sense of identity and feel a strange unity with the Void that surrounds you… Meditate on this feeling and let the stellar currents that originate in the center of the Void carry you towards the unknown. Open yourself for whatever may come and when the vision is over, return to your normal consciousness and close the working.
The Shining Trapezohedron

In order to empower your journeys or let the stellar current of Nyarlathotep from the Black Tower flow into the temple, you can make your own “shining trapezohedron” that will represent the tower and act as a permanent pylon of this primal force. This can be a crystal shaped or carved to look like a tower, or any other object that can focus and channel the current of the black pylon. Crystals are the best tools, as they are natural conductors and excellent energy vessels. Since the mythical tower is black, you may want to use an obsidian crystal for this purpose, but any other black-colored crystal will also work fine. The Tower of Koth is also called “The Hollow One,” referring to its associations with the Void, which may serve as an inspiration for the actual object, as well. Feel free to follow your intuition and imagination while creating your own “shining trapezohedron.”

The size of the object does not really matter but it should be big enough to function as a scrying tool into which you will be able to gaze comfortably.

Once you obtain a suitable object, paint or carve The Key to the Black Tower on it, anoint it with your own blood - your life substance will empower the gateway - and perform the working provided above to draw the current of the Tower into the crystal and open it as a portal to the Outer Void. It is recommended to paint the sigil in a place that will not be visible during the work with the object, for instance - on the bottom side. Whenever you wish to use the crystal as a scrying vessel, to gaze into worlds Outside, anoint it with your blood, put your hands on the object and focus on drawing the current of the Black Tower into your temple.
You may speak a few words of opening or design a special opening formula or incantation that will be used with this ritual tool only - make it unique and personal. Remember that the window works both ways - the entities observed through the crystal will be aware of your presence and may pass through the gate, whether summoned or not.

When the gateway is not used, cover the crystal with a piece of black cloth. The gate itself will remain open - it is a permanent pylon of the primal current of the Outer Void - but it will not be active until you awaken it with your blood again.
The Art of Sacrifice and Blood Magic

The contents of this chapter were originally published in 2007 in Clavicula Nox: Issue III “Azathoth” by Ixaxaar. I decided to include it in the present edition of this book as a curiosity, as the subject of sacrifice is a specific aspect of the Necronomicon Gnosis that adds a unique flavor to the entire Cthulhu Mythos. It is certainly not meant to encourage anyone to apply these methods and rituals in practice. Human and animal sacrifice tends to be a popular subject these days, which is sad and disturbing, as these methods are completely unnecessary in self-initiatory magic of the Left Hand Path, and promoting such practices as magical tools only encourages violent urges and disrespect for life. The only sacrifice that has to be made by the Initiate is the sacrifice of the lower Self to the higher Self, as it is illustrated by a number of myths and legendary rites of passage, such as e.g. the Sumerian story of Inanna’s descent into the Underworld. The only blood we can offer is our own, as this is a symbolic sacrifice of a part of ourselves, and therefore it has the initiatory and transforming value. The killing of an animal or a human being is not only illegal but also senseless, as their lives do not belong to us, and we cannot sacrifice what we do not own, as this would contradict the very concept of the “sacrifice.” I strongly encourage the reader to have that in mind before delving into practical aspects of blood magic.

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“Listen and obey, you, born from the mothers’ wombs. Revere the creatures of the angles and crossroads, let the warm blood of your children feed them, and let their progeny be fed on it and grown for the sake or release of Those Who Sleep in the pitch pits”
- De Vermis Misterii -
The power of blood has been a subject of belief since time immemorial. It was the most valuable fluid, often ascribed mystical powers as a container of powerful, transforming energy. Ancient mythologies and historical accounts abound in examples of human sacrifice, ceremonial bloodletting and ingestion of blood - both of humans and animals. Blood sacrifice was used for beneficial purposes: healing, cleansing and empowerment, as well as in destructive witchcraft and malefic magic - to contact and communicate with dark forces, in rites of possession and for cursing. Blood was regarded as the most valuable offering. All liquids, which served as offerings (milk, mead, wine), were merely substitutes for blood, the greatest gift of all. The sacrificer had an exceptional status in the community - as the intermediary between the world of man and the divine sphere, he was outside the law of common mortals. In magic, blood has a special role and serves several purposes, which will be discussed in this chapter on the example of the Cthulhu Mythos stories and chosen Necronomicon-related grimoires. In the Necronomicon Gnosis blood is a special fluid. It is the seat of psychic powers, the token of worship, the key to the Other Side and the emblem of demonic powers inherent in the unconscious. But let us proceed to the description of its main functions.

**Food for the Spirits**

The foremost function of blood in many magical traditions is to provide the substance for spirits to manifest, and such is also its role in the Necronomicon Gnosis. The use of blood sacrifice, either one’s own or of another living being, releases a certain amount of energy - and energy is needed to obtain the “physical” manifestation of evoked entities on the material plane. This role of blood sacrifice makes it useful in evocations. Spirits, which naturally belong to subtle planes, have no material substance and they cannot take physical form by themselves. This is not needed in astral magic, but to bring them onto the physical plane, the magician needs a substance that contains enough energy within.
This is usually blood or sexual fluids - the substances often employed by magicians in their practice, usually with good results. But here let us focus solely on the use of blood.

Descriptions of the Necronomicon spirits and deities often emphasize that they are not made of blood and flesh and they can manifest and form their visible bodies only from the life-substance of sacrificial victims. This is stated in Lovecraft’s *The Call of Cthulhu* and confirmed by other Mythos accounts. For instance, let us have a look at the Star Dwellers in *De Vermis Misterii*: they are described as invisible creatures, but only until they drink the blood of living beings. The life-fluid fills their bodies and makes their contours visible. As a sacrifice, the sorcerer must use the blood of a young woman, born on a particular day of the Moon. In *The Dunwich Horror*, the monstrous child of Yog-Sothoth and human witch, Lavinia Whateley, is fed on blood of animals, because only this substance is nourishing enough to make the creature grow. In the story *Dreams in the Witch-House*, another Lovecraftian witch, Keziah Mason uses her own blood to feed her familiar. The demon, called Brown Jenkin, is material enough for the townspeople to see him. He has a form of a rat with human face, he can speak all languages, and his function is to carry messages between the witch and the Old Gods. He acts as an intermediary between her and the Other Side. It is said that the familiar “was nursed on the witch’s blood, which it sucked like a vampire.” The demon seems to draw blood also from other people, which is seen on the example of Gilman, the main protagonist of the story. In return for Gilman’s blood, Brown Jenkin becomes his guide through dimensions between worlds of dreaming and waking.

Vampire spirits are common in the Cthulhu Mythos stories. *The Urilia Text* from the Simon *Necronomicon*, for instance, mentions the Akhkharu, vampire demons who lust for blood because they desire to “become a fashioning of Man,” to gain physical form like humans. Because vampire spirits are devoid of their own life-force, they need to drain it from other living beings in order to exist. Also, blood is the substance most commonly regarded as the source of vital energy - hence the connection between vampirism and blood magic.
Vampire entities need blood not only to become visible and material, but even to maintain their shadowy and ephemeral existence on the Other Side.

This is the traditional role associated with the vital fluid - blood is the seat of the soul, the vessel of the spirit and the source of magical powers. No wonder that vampires, like the Akhkharu, lust for this magical substance.

Blood also has an animating and rejuvenating quality. This view is presented in *The Horror at the Red Hook*, where the life-fluid is used by a sorcerer to regain youth and vital forces. Suydam, the magician in service of dark forces, sacrifices children and with their blood he refreshes his appearance and strength. Finally, after his death, blood is used to resurrect/reanimate him so that he could take part in a ceremony devoted to Lilith - the goddess often associated with vampirism, blood and all kinds of magic related with it. In this story we also see blood as the food for dark spirits: incubi, succubi, lemures, and other demons that feed on the life-substance of sacrificed victims in order to manifest in physical form. Lilith bathes in blood to regain material body and to refresh her essence. The motif of “feeding,” reanimating the dead with blood, was not unknown in religious customs of many ancient cultures. Blood was poured into a pit in the ground in order to “satiate” the dead or to conjure up a dead person in a necromantic ritual. Such examples are found in accounts from ancient Greece, Rome and many non-European tales and legends.

From descriptions in the stories, it seems that the greater the spirit or deity, the more life-substance it needs to manifest. If it is a minor entity, not many sacrificial victims are needed. There are also human sorcerers who managed to escape death and exist on subtle planes, but they are skillful enough to recreate their physical shapes with blood of other humans. This motif is presented in *The Horror from the Middle Span*. There are certain Cthulhu Mythos deities that only need one or two sacrificial victims to form a shape visible to the sorcerer. But there are also entities that need many more.
An extreme example comes from The Book of Dagon, where Rakasaul, the king of Mot, is requested thousands of sacrifices to provide the substance and energy for a deity called “Lord of the Quaking Mist” - first he has to fill a huge pit with bodies of victims whose hearts were torn out, then slaughter enough people to form a star from their bodies - with 112 rays, each of a three-days-walk length, then he has to sacrifice 100 captured warriors, and finally - kill everyone around the pit. That makes a few thousand sacrificial victims altogether. As we can see, the mysterious “Lord of the Quaking Mist” is a demanding deity, whose gluttony would be hard to appease by a commonplace sorcerer.

**A Token of Worship**

The most common role of blood sacrifice, i.e. its function as a token of worship and respect for gods and spirits, is also often encountered in the Cthulhu Mythos. This ceremonial role is commonly emphasized in many rituals from the Necronomicon-related grimoires. The most explicit of them, from this point of view, is undoubtedly De Vermis Misteriis, the grimoire openly declared as “the rites of sacrifice,” which leaves no illusion about the character of magical practices. Indeed, as we can see in the text, fresh human blood is needed almost in every ritual and ceremony. As we learn from the text, the art of sacrifice is not merely ripping someone’s chest on the altar - one has to remember about certain rules:

“The body of a sacrifice is placed in the hollow, so its head is oriented to the east. The sorcerer stays in the east close to the altar and to the head of the sacrifice placed on it. The sorcerer should stab the victim by his right hand. The stab should be deadly, but the sorcerer should not let the sacrifice die fast. So he should stab the victim in the belly, but not in the heart. And if it is necessary to take the entrails for the following rituals, he should cut the throat of the sacrifice.”
There is even a special sacrificial formula that has to be employed. It is called "s'fan," meaning "sacrifice" or "children of man," which clearly suggests what should be sacrificed. This is a traditional token of worship given by the sorcerer to one's dark lords who do not accept "insipid food." And thus, while calling Cthulhu, the sorcerer should sacrifice a male infant; in the rite of the lord of serpents, Yheg (Yig) - pure and innocent women; to summon the winged Koth - a young man has to be specially prepared for the ceremony: fed only with salty water and manure and lashed upon genitals with a leather belt to let him taste the extreme humiliation and deprive him of all dignity and pride. In "The Ritual of the Tablet," the sorcerer has to kill and disembowel an infant and use the entrails as sacrificial food to appease the Guardians of the Gates. Even in typically astral workings, such as the use of the so-called "Keys of Alyach," it is openly stated that the right pronunciation of the power words is possible only if they are sprinkled with sacrificial blood.

An example of a ceremonial sacrifice, which should not be missed while discussing the Cthulhu Mythos sources, is the "Cthulhu Canticle" from The Book of Dagon. It is a ritual in which all participants perform active role, even the sacrificial victims. And thus, while the priests recite the invocation to the "Destroyer of the Realms," the sacrificial choir joyfully interrupts to proclaim their dedication: "Shall we be granted to Destroyer! ...We are Yours! ...Take us and drink our blood, let our moans joy your ears!" Finding such enthusiastic sacrificial victims is certainly not an easy task.

Ceremonial role of blood sacrifice is also important in the cult of Nyarlathotep. In Tyson’s Necronomicon - The Wanderings of Alhazred, priests of this dark deity sacrifice their own blood as a token of worship. They gush their arms with knives before the statue of their master in the hidden Temple of the Sphinx in Egypt, as it is believed that letting of human blood is welcomed by this god.
Indeed, Nyarlathotep is a deity associated with the gnosis of blood in many ways, which will be discussed further in this essay. And even though the blood in the temple is washed away daily, it can never be completely removed.

Blood sacrifice is also a common practice in the rites of Shub-Niggurath, the horned “goddess” of the earth and sexuality. In the Cthulhu Mythos, she is alternately identified with Lilith, Ishtar, or Kali - goddesses traditionally connected with lunar, menstrual blood, sacrifices, or vampirism. An example of her ritual is again from The Book of Dagon, where the sacrifice is the blood of two white doves. But in the course of preparations to the ritual, the sorcerer has to slaughter the people who helped him build the shrine for the ceremony and who brought the other offerings (gold and silver). Many other Cthulhu Mythos deities are also worshipped by their cults with blood sacrifices: Yog-Sothoth, Hastur, Yig, etc. To invoke Tiamat, as we learn from The Magan Text, “blood need be spilt on a stone,” and “the stone struck with a sword that has slain eleven men.” Alhazred in his Testimony speaks about mysterious cults of Sirius, Draconis and Capricornus, sacrificing humans in worship of their horrible gods. And if we look closer at the Cthulhu Mythos, we will certainly find many other examples.

**Consecration of Ritual Tools**

Blood magic is also employed in consecration of magical items and preparation of ointments, powders and other substances used for magical purposes. In De Vermis Misteriis, we read that the ritual dagger, used for sacrifice, must be kept in a piece of cloth saturated with menstrual blood. We do not find explanation why this kind of blood is needed instead of sacrificial one. Even though there are many mystical qualities ascribed to menstrual blood, in the Cthulhu Mythos its role seems to be neglected. The Necronomicon appears to be a male-oriented grimoire, and so are the other related texts, rites and ceremonies. In magical workings, the authors suggest the use of either one’s own blood or male semen as sacred fluids.
Such is the case e.g. in the rite of creating a Shoggoth, written by Parker Ryan. Rarely do we see situations in which female menstrual blood is employed. Even the Lovecraftian witches, such as Keziah Mason or Lavinia Whateley do not use menstrual blood - or at least it is never even implied in the stories. Neither do we find such practices in the rites of Shub-Niggurath, the most female-oriented cult in the Cthulhu Mythos. Therefore it is surprising to find the use of menstrual fluid in De Vermis Misteriis, the grimoire in which a person whose blood is used for magical purposes is never left alive. Also, women in De Vermis Misteriis are usually nothing more than sacrificial victims. As we read in the grimoire: “A female sorcerer appears seldom, and it happens in times of the strongest expansion of the Other Side, threatening with doom and ruination to all humankind.”

Another example of the use of blood for consecration of magical items is found in the same text, described in the preparation of the so-called “Amulet of Helmsman.” To create this magical talisman, one has to sprinkle it with the blood of a pregnant woman. Then the item is ready to be used - it allows the magician to walk through outer spaces and helps to see the radiant light of human life and take this light away without affecting the body.

Blood endows magical tools with power and provides a link between them and the Other Side. Therefore it makes them useful in magical operations. This role of the life-fluid is also employed in creation of the so-called “strongholds,” magical tablets with symbols of dark forces, which we find in De Vermis Misteriis and The Book of Dagon. To endow the tablets with power, one has to sprinkle them with sacrificial blood. In the case of the Stronghold of Asshavat this is the blood of a one-year old lamb, a rabid jackal, twelve male infants and the same number of female ones. In the case of the Stronghold of Alyach, this is only the blood of a white lamb. Also, to awaken and activate their powers, one has to use the sacrificial blood and recite special words of power.
Magical Baptism

Since time immemorial, blood has been used in initiatory ceremonies, rites of passage and sometimes also in baptisms. As an example, we can mention here the ancient mysteries of the Phrygian goddess Kybele, the patroness of fertility, and Mithra, the god of nature and rebirth. Initiates were “bathed” or sprinkled with large quantities of animal blood (of a bull or a ram), their clothes were drenched in blood, and they also drank it. This was a symbolic rejuvenation, birth into a new world - in a new form - sacred and endowed with the divine element. In the Cthulhu Mythos we also find interesting examples of such initiatory rites. The most significant is the “Rite of the Companion” from The Wanderings of Alhazred. This is a kind of a covenant between Shub-Niggurath and her worshippers in which a three-days-old infant is pledged to the service of the goddess for its whole life. In a festive ceremony, to the accompaniment of flutes, drums and ritual singing, the father of the child and four seniors of the tribe stand around a fire, forming a pentagram, and perform the child’s baptism. The infant is passed through the smoke and flames five times, so that the pentagram is drawn in the air. Then its mother cuts the throat of a sacrificial goat and the child is bathed in the blood of the animal. Finally, the carcass of the goat is cast into the fire, and the child is lifted up, in the smoke, so that a spirit may enter its body. It is believed that this spirit is the unembodied offspring of Shub-Niggurath. It unites with the soul of the child and endows it with its unearthly demonic powers. There is also a different kind of blood offered in the ceremony: a young girl is ritually deflowered and her virginity is given to Shub-Niggurath as an offering. This is supposed to increase the luck of the child.

Magical baptism of blood signifies a new birth. The Initiate becomes an infant, newly born in the spiritual sense. Blood binds the earthly plane with the sphere of sacrum, and therefore the bath in blood is a symbolic immersion in the limitless ocean of Infinity from which man emerges as a new being, uniting the mortal and the eternal within.
Magical baptism allows the Initiate for the contact between the world of humans and the Other Side and awakens the immortal element contained within human soul.

**The Key to the Dark Side**

The most important function of blood magic is the use of this precious life-fluid as a key to the Dark Side. As we read in *The Magan Text*, “Man is the Key by which the Gate of Iak Sakkak may be flung wide.” Man was created from the blood of the slain demon-god Kingu, and thus, human blood contains a demonic element within, a dark principle which binds it with dwellers of the Outer Void. This is the link between human consciousness and the dark forces that exist within and outside, in the objective reality. The dark element contained in blood brings man closer to the source of power inherited from our demonic ancestors, and it is the key to open the doors to dimensions of the Other Side - or, as it is called, the Gate of Iak Sakkak/Yog-Sothoth.

Yog Sothoth in the Cthulhu Mythos is one of the most important deities. He embodies the concept of the “Gate” that separates the world of Light (the realm of Creation) from the world of Darkness (Chaos, Abyss, the Void). Lovecraft describes him in the following way: “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.” When we look for correspondences between the Cthulhu Mythos and the Qabalah, we may associate Yog-Sothoth with the hidden, eleventh Sephira on the Qabalistic Tree: Daath (Knowledge). Kenneth Grant also identifies him with Choronzon - the entity representing Chaos and Dispersion, the sole “resident” and personification of the Abyss, the being that is able to assume all shapes and features, for it exists in infinite forms and is omnipresent. Daath is the gateway to the “Universe B,” the other side of the Qabalistic Tree, the realm of the Qliphoth. This perfectly fits the role of Yog-Sothoth in the Necronomicon Gnosis.
He is invoked as a gate to dimensions where one can meet the Cthulhu Mythos entities, hidden locations and forgotten worlds. In Tyson’s *Necronomicon* we read:

“A gate is opened when he appears, and his face of flashing colored spheres, all overlapping and turning one within another at varying rates, is the gate, and the key, and the way. Those who pass through become for a timeless aeon Yog-Sothoth, knowing all things that were, that are, and shall be.”

He is the Lurker at the Threshold who opens the way to all that exists outside the world known to man and allows the human mind to transcend its illusory limitations. To open these gateways to spaces between dimensions, one needs blood - the key to the Other Side. This is implied or openly stated in many texts, stories and grimoires that constitute the lore of the Necronomicon Gnosis. In *The Testimony of the Mad Arab*, we read about three cults of the Ancient Ones: the Cult of the Dog, the Cult of the Dragon and the Cult of the Goat, all of them continuously trying to open the gate with blood sacrifices and striving to let the dark forces enter the physical world. They are said to rejoice in the slow spilling of blood, whereby they derive power and strength in their ceremonies. The sacrifice of blood, both of animals and humans, is a basic element of their dark rites. From *The Wanderings of Alhazred* we learn about blood sacrifices in the temple of stone monoliths, the most powerful of them being the circle in Albion - the place corresponding to Stonehenge. Here the sorcerer can open outward gateways to all dimensions of space, the main gates and the lesser ones, which are countless in number. The rounded shape of the temple is supposed to reflect the shape of Yog-Sothoth, who is usually seen as a conflux of spheres or circles of many colors. The location of this and other temples was chosen because of power emanating from these places. These are the sites where “barriers between worlds are thin,” the so-called power-spots. They are located in intersections of power lines that run through the whole planet - the concept reminding us of the Dragon-lines or Ley-lines - the sources of earth energy known as Vril or the Dragon Pulse. In *The Wanderings of Alhazred*, it is explained that these lines are awakened by energy contained in blood.
Therefore many blood sacrifices are made in the temple of monoliths: the vital force of the life-fluid activates and harmonizes energies of the lines. The gateways are unlocked and communication between inhabitants of this and the other worlds becomes possible.

A similar concept of power lines is described in *De Vermis Misteriis*. Here we read about the so-called “Dha-Lines,” extending in all directions and parts of the universe. To awaken them, one has to use a special key-symbol and speak the words of power. But we are also reminded that the right pronunciation of the words is possible only when one combines them with a sacrifice of blood. This, as we have already mentioned, is the basic rule in *De Vermis Misteriis*, confirmed by one of the laws listed in this grimoire: “Nemer Tehb Zenrith Mayniosh Lefgb T’fos:” only a blood sacrifice can break the border. When the lines are awakened, the magician can move along them, exploring hidden worlds and dimensions and traveling through the dark side of the universe, and emerge in any chosen place on the earth. The number of the lines is eleven, which is interesting, as eleven is also the number of the Qlipothic spheres on the Qabalistic Tree of Night, and thus - the symbolic number of *Sitra Ahra*, the Other Side. Having this in mind, we might assume that the Dha-Lines correspond to dimensions between the world of Creation (Universe A) and the Other Side (Universe B).

In *De Vermis Misteriis*, blood is not only the key to the Other Side but also attracts dark entities to the place of sacrifice. As we learn from the text, they come willingly at the smell of blood and ignore other offerings. That is why blood is used e.g. in the rite of “conception of the sorcerer,” a half-demonic child that is bound to the Dark Side since the moment of birth. Unlike in the Rite of the Companion, where the infant has human parents and its soul is only merged with a demon, here the child is conceived in the union of a human mother and a demonic father. The demon is attracted to the temple by the woman’s fluids: sweat, urine and menstrual blood.
The ritual is completed when the child born from this union grows up and kills its mother. The blood of the woman, however, should be kept for future magical purposes.

**Pacts with the Dark Side**

As we already know from the previous chapters, the most famous intermediary between humans and the Necronomicon deities is Nyarlathotep, the black god of a thousand forms, the messenger of the Old Ones. It is said that no action is ever taken by any god without his knowledge and assent. It is Nyarlathotep who initiates humans into the Necronomicon Gnosis, and therefore if one wishes to dedicate oneself to this magical path, this should be done through his rites. He is the Adversary, the Trickster, the Destroyer, and the Creator. He teaches the adept how to walk the path between dimensions: between Light and Darkness, wisdom and insanity, creation and destruction, humanity and divinity, the mortal and the eternal, order and chaos. He reveals the shadowy side of existence and mercilessly confronts us with it. And the way to him leads through the gnosis of blood. It is him who lays the adept on the altar and rips apart the body and the soul, in order to let the mortal part die and to initiate the birth of the divine.

We have already mentioned the pact with Nyarlathotep described in *The Necronomicon*: at the time of a raging storm, the magician has go to a desolate hill and take a dagger, a jewel of special value, and a parchment with one’s name. There one must draw a circle, write the characters of Nyarlathotep, and sprinkle them with one’s own blood. After reciting the incantation, one should throw the blooded dagger onto the earth - the blood will open the passage between dimensions and attract the attention of the god. Then, the magician again uses one’s blood - to consecrate the sacrificial gifts, and places a small drop on one’s forehead. This opens the Third Eye of the magician and makes one sensitive to astral visions and aware of the presence of dark forces. Then, Nyarlathotep will come from the stars to welcome the magician as his adept, and thus begins the pact which will be completed after seven months of trial.
Also in the story *Dreams in the Witch-House* we have the motif of a pact with Nyarlathotep. The main character, who wishes to explore passages leading into other dimensions, learns that he “must meet the Black Man” and go “to the throne of Azathoth at the centre of ultimate chaos.” There he must sign the book of Azathoth in his own blood and take a new, secret name. The same pact was signed by Keziah Mason, the witch who guides the protagonist through his initiation and encounters with Nyarlathotep. In exchange for the signing of the pact, she was given the mastery over the art of passing through inter-dimensional gates. Here we also learn about the nature of these dimensions: limitless abysses of inexplicably colored twilight and bafflingly disordered sound, crowded with indescribably angled masses of alien-hued substance resembling prisms, labyrinths, Cyclopean buildings, etc., all filled with shrieking and screaming, the roaring confusion of sound.

**Ecstatic Intoxication**

The function of blood magic is also to produce a trance allowing for the shift of consciousness into the sphere of sacrum: beyond the objective reality. Bloodletting is always disturbing. Its smell stimulates senses, intoxicates the mind, produces a specific trance-condition - either when blood is shed in battle or when the life-substance is sacrificed in a ritual. Many people either faint at the sight of blood or it stirs their excitation and aggression in many extraordinary ways, unlike any other stimulant. It awakens fascination and excitement, or repulsion and anxiety. There are few who remain untouched by the sight of freshly spilt blood. It is the key to the unconscious and primal instincts. That is why the use of blood sacrifice also functions as a method of producing the feeling of intoxication, ecstatic trance that allows for transgression of the mundane states of mind. The sight, smell and direct experience of blood has a powerful impact on imagination, no matter if it is one’s own blood or the life-fluid of another living being. Also, it is a very antinomian practice, as the ritual use of blood has always been an extremely controversial issue, which has not changed even nowadays.
The use of blood in magical practices is a symbolic act of breaking the social taboo, stepping outside the structured order and entering the sphere of chaos, darkness, death, and primal instincts. The contact with blood signifies ritual impurity and the crossing of the barrier between the realms of life and death. In ancient magical practices such situation was needed when one wanted to contact the Other Side - for divination or other similar purposes. And thus, e.g. a priestess in the oracle of Apollo in Argos drank the blood of a lamb in order to achieve the divinatory trance. It was similar with many other ancient oracles. Blood produced trances and visions essential in divinatory practices.

In the Necronomicon Gnosis, the use of blood for divination is described on the example of a ritual of Yig from *The Wanderings of Alhazred*. To the sound of flute, a priestess is led into an ecstatic trance by anointing her thighs with blood and chanting special incantations. Lying naked on the sand, writhing her limbs and hissing through her lips, the priestess becomes a vessel for the deity through which he manifests to the celebrants gathered around. This scene resembles pythonesses from African sorcery and mysteries of the Serpent about which Kenneth Grant writes in *Aleister Crowley and the Hidden God*. The Serpent power, or the Kundalini, is aroused as a sexual impulse which produces ecstasy and trance. In this state, women-priestesses:

“...uttered oracles, communicated with spirits of the dead, elementals, cosmic daemons, and - if they were Initiates of a high order - with cosmic entities existing outside space and time...Voodoo gatherings take place secretly, at night, in “a cloistered place shut off from the eyes of the profane”. The priest and priestess take up their positions near an altar containing a snake in a cage. After various ceremonies and a long address from the ‘Voodoo king and queen,’ all initiates approach, in order of seniority, and entreat the Voodoo, telling him what they most desire. The “queen” gets on to the box in which lies the snake and - modern pythoness - she is penetrated by the God; she writhes; her whole body is convulsed and the oracle speaks from her mouth.”
Blood is also an essential ingredient in magical ointments used to produce visions. The tradition of intoxicating ointments was especially popular in witchcraft. Mixtures of psychoactive plants and substances, applied on sensitive parts of the body, were used by witches to achieve trances and astral visions. In the Cthulhu Mythos, we have the ointment of Khephness which is supposed to evoke visions of the future into dreams of the magician. The ingredients of the mixture are: lotus oil, powdered mandrake, red earth, nine drops of natron, four drops of Olibanum, and one drop of one’s own blood from the right hand. The ointment is to be anointed on one’s forehead before sleep, in order to achieve divinatory dreams and visions. Another ointment in which blood is needed is a mixture prepared in a ritual of Nyarlathotep. Here the ingredients are as follows: the hair of a black dog, black hair of a human being, a black beetle, black earth, black blood and sperm, and black ash. Again, the ointment should be applied on one’s forehead before sleep - this time to open one’s mind for the contact with Nyarlathotep. Since none of the typical hallucinogenic substances is used, we might assume that the power of producing visions is ascribed to blood. As we have already said, in the Necronomicon Gnosis blood anointed on one’s forehead is believed to open the Third Eye and allow for the flow of astral images.

Another use of blood for trance and intoxication is found in descriptions of ceremonies dedicated to Shub-Niggurath: the wild ecstasies of debauchery and fornication. Infants conceived during these rites are sacrificed and their blood is consumed in wine to produce intoxication and visions. Their bodies are also boiled in the ceremony and their flesh is consumed by the celebrants. Ritual cannibalism was usually a symbolic absorption of the powers of the eaten person. This practice was common among many ancient tribes that drank the blood of enemies, especially great warriors, in order to acquire their strength, or the blood of wisemen - to gain wisdom and knowledge. In the Scandinavian myth, the famous hero Sigfried drinks the blood of the slain dragon and acquires its powers and qualities.
In the rites of Shub-Niggurath, this act of consuming the flesh and the blood of infants does not serve the purpose of acquiring powers of the newborn children but it is the absorption of the energy of the goddess. Conceived in ceremonial fornication and consumed in another ritual, the child embodies powers of Shub-Niggurath, absorbed and acquired by participants of these rites.

A Word of Conclusion

As we can see, blood has many functions in magic. And while the above-mentioned examples focus on the mystical meaning of its qualities, the exceptional power of blood is now also examined by science. The role of the life-fluid in carrying various components within the body, regulating chemical balance of the organism, mutability and flexibility of blood cells, and the so-called “blood consciousness” - all this evokes many theories and speculations about its uniqueness. There is more and more scientific evidence for the psychic potential of blood, explored in esotericism through blood magic. Its role may also be interpreted in psychological terms - as the link to the unconscious. The Old Ones from the Cthulhu Mythos represent the primal, atavistic and savage instincts and impulses, buried deep in our psyche. Through the gnosis of blood we establish a link between them and our consciousness, recreating the primeval bond with the sphere of Darkness that exists within us, “dead but dreaming,” waiting for us to awaken its potential.
Ceremony of the Great Old Ones

Preparation

This ceremony is a group ritual, designed for at least two practitioners. It should be performed on a day sacred to the Great Old Ones. For instance, in *Al Azif*, you will find the following correspondences: Candlemas - the feast of Hastur, Beltane - the feast of Shub-Niggurath, Lammas and Samhain - the feasts of Cthulhu. The grimoire also recommends calling Azathoth when the Sun is in the sign of the Ram, the Lion, or the Archer, the Moon is decreasing, and Mars and Saturn conjoin. You can also establish your own sacred days that will be dedicated to the work with the Great Old Ones only. The room in which the ritual is performed should be decorated in black and adorned in symbols and images connected with the Necronomicon deities. Sigils of particular Great Old Ones are easily available in popular versions of *The Necronomicon* and related texts, as well as in this book. It is solely up to you which of them will be used in the ceremony. The altar should have the seal of Yog-Sothoth carved in it or painted. You can use the traditional sigil from *Al Azif* (as provided below) or create your own sigil.

The Altar of Yog-Sothoth
The Operator should be dressed in a black robe or other suitable garments in black color. Participants of the ceremony should wear black clothes, as well. 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 for the ceremony. The only source of light should be black candles - you can use as many as you need. You will also need a bell, a wand, a ritual blade, and a chalice filled with the Sacrament - this can be red wine or another red liquid that will be drunk during the ceremony.

**Preliminary Invocation**

The Operator approaches the altar and makes the sign of Voor with both hands, then crosses the arms on the chest. The participants do the same. Then the Operator rings the bell to begin the ceremony and passes the bell to the participant on their left. The participant rings the bell and passes it to the next person in the circle (the bell should be passed anticlockwise) - and so on, until it 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 timeless force. In the name of the Dragon, primal source of all Creation, I declare the ceremony open!*  

Participants:

**Hail, Lords of the Outer Void!**

Then the Operator takes the ritual blade and points it to 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 a Thousand Young, come forth to this circle, guard and witness this ritual, and let your power fill this temple!

To the East:
Cthulhu, Lord of R’lyeh who lies 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, the Gate and the Key to the worlds Outside, come forth to this circle, guard and witness this ritual, and let your power fill this temple!

The Operator speaks:

May Tiamat, the Dragon-Goddess of the Void, fill us with her primal force and reveal to us the elixir of immortality.

Participants answer:

Ia Tiamat!

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

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The Ceremony

The Operator:

We call forth the Great Old Ones, Lords of the Outer Void. We summon you in the name of the Great Cthulhu, your Priest and Brother, who lies dead but dreaming in his house in R’lyeh. We are your children! Blood of Blood! Flesh of Flesh! Divinity of the Primordial Divine! It was for us, humans, that you came from the Void to bestow upon us your spark of Godhood. Involved in eternal war with the Gods of Light, you were forced to the Void and the Gate was locked forever. But you have built your Kingdom in Darkness. Yours is the realm of night and dreams, and you shall come at the call of your priests and worshippers. And the world with burn in ecstasy and freedom! We seek to light the Dragon’s Fire, the source of our power that comes from our ancestors and is the origin of all life. We seek union with the three unholy and secret cults of Sirius, Draconis and Capricornus. We acknowledge the power of the Covenant and the heritage of our Blood!

The Operator:

We open the Gates to the Void, through 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 transcend barriers to travel through the Infinite Void where the Daemon Sultan sits on his throne in the Center of Chaos!

Participants:

Ia Azathoth!

The Operator:

We follow the Black Pharaoh who leads us through 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 proclaiming that man was created from the blood of the Dragon and human blood is the key to the force of our ancestors. We are the Flesh and the Blood of the Dragon!

Participants:

We are the Flesh and the Blood of the Dragon!

***

Communion with the Invoked Forces

The Operator speaks:

Serpent-Dragon of the Void, with your kiss, you give us sight, for we do not wish to remain blind. Annihilate lies with your eternal power, burn all weakness and hesitation in us, make us strong with your force. For we are worth to face the Truth, ready to understand our Divinity and eager to walk free on the Path of the Ancients!

The Operator touches the forehead of each participant (on the Ajna chakra) with a wand and says:
May the Serpent Kiss of Yig open your eyes and tear down the veil of illusion that blinds you.

Then the Operator approaches each participant with the Sacrament, saying:

May the Blood of the Mother-Dragon Tiamat flow through your veins as pure Fire and Force.

After the Sacrament is drunk and the communion is over, the Operator speaks:

May the power of the Dragon awaken in our blood!

Participants:

HAIL TIAMAT!

Everyone assumes now a comfortable position and meditates on the power of the Dragon and the Great Old Ones awakening in their consciousness and enflaming the body and the mind. The meditation takes as long as it is needed for each participant to finish the vision in a natural way.

The Closing

The Operator:

Through this Communion of Blood we have become the children of Tiamat, followers of the Covenant. May the Kiss of the Serpent 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 of the night. So it is done!
Participants:

So it is done!

The Operator blows out the candles and rings the bell to end the ceremony. Everyone makes the Sign of Koth. If they wish, a chosen banishing may be performed to close the ritual.
Thirteenth Gates of the Spider Goddess

The contents of this chapter form a specific grimoire in itself. Contained here is a self-initiatory system that integrates consciousness with the energies of Arachne, the Weaver of the Web, and transforms the Initiate into a living gateway and vessel for the primal force of the Spider Goddess. This work belongs to advanced aspects of the Necronomicon Gnosis and is recommended to practitioners who already have experience with astral work, inter-dimensional gateways and the magic of the Void. Methods of this work are presented further in this chapter, while the first parts will focus on the Spider Goddess, a deity who does not belong to the Cthulhu Mythos directly but is connected to the Necronomicon lore through the Ophidian/Typhonian aspects of her current, and her gnosis is explored through the same techniques as those applied to the Great Old Ones and other entities of the Lovecraftian universe. In practical aspects of the Necronomicon magic, this primal goddess is related to Nitocris, the consort of Nyarlathotep and the queen of Qliphothic labyrinths of the Nightside. In literature on the Lovecraftian magic her role is usually underestimated, while in fact, she is the primary initiator of the feminine mysteries of the Necronomicon Gnosis, embodying lunar aspects of the Ophidian/Draconian current of the Void. It is Arachne that holds the keys to the gates of hidden temples and labyrinths existing in-between worlds and tunnels of the Nightside, and it is the magical Venom of the Spider Goddess that awakens and activates inner powers allowing for exploration of these stellar realms. In advanced aspects of the Lovecraftian magic, Arachne should be called together with Nyarlathotep, as they both preside over the self-initiatory process of the Void.
The name “Arachne” is derived from the Greek mythology. According to the famous legend, she was a mortal woman, a weaver proud of her skills, who angered the goddess Athena by challenging her to a weaving contest. They both were skilled and swift with the work, but the final conflict was caused by the finished picture. While Athena’s weaving represented contests between mortals and the gods in which the gods punished mortals for setting themselves as equals of the gods, Arachne’s weaving depicted the gods’ abuse of mankind, such as e.g. Zeus’ tricking and sexually abusing of mortal women. Athena was so outraged by the picture that she ripped Arachne’s work into shreds, after which the weaver took her own life. Athena’s revenge was not over, though. She brought Arachne back, sprinkling her with Hecate’s potion to turn her into a spider, and cursed her and her descendants to weave for all time. Since that moment Arachne’s name has become ascribed to spiders (Arachnida), and all spider-like creatures are believed to be her children.

The myth, however, has a much greater significance from esoteric perspective. In the Necronomicon Gnosis, the image of Arachne is derived from the Ophidian cults and the Draconian/Typhonian tradition as described e.g. by Kenneth Grant in his Typhonian Trilogies. In this tradition, she is a primal Qliphothic goddess, the Queen of Space and the Weaver of the Web in the Void. The Web of Arachne should not be mistaken for a normal spider’s web structured upon a plane surface. Extending across the Void, it has an intricate symmetry that links all existing planes and dimensions with infinitely tenuous threads of light, forming the odd geometry characteristic of the Necronomicon lore, manifesting to a Nightside traveler as a network of tunnels and vortices. It bridges the gulf between the Dayside and the Nightside, waking and dreaming, the conscious and the unconscious.
In the writings of Michael Bertiaux, the magical power of the Spider Queen of Space manifests through 256 kalas (venoms) that form her web, each of them containing a dimension lying oblique to the known universe in the realms of Space reflected as Time, on the back of the Qabalistic Tree. The number ascribed to the gnosis of Arachne is 13 and she is also associated with the Thirteenth Sign of the Zodiac. The Arachnean influence is believed to last 29 days, from May 16 to June 13 inclusive, during which psychic transmissions from extraterrestrial dimensions of the Void are particularly intense. The rays of the days interlaced with the rays of the nights form a web of 58 (29 x 2) threads. In *Outside the Circles of Time*, Grant observes that the number 29 concentrates to 11, the number of the Qliphoth, and the number 58 concentrates the power or shakti of 13, the red star of the lunar current. The two numbers 58 and 29 also form 87, the number of “the Sphere of the Moon” and “a cup” or “chalice,” which is related to the initiatory formula of the Thirteen Gates provided in this chapter.

The power of the Spider Goddess is the magical Venom that is deadly to mundane consciousness but essential in the formula of initiation, as it triggers the process of transformation through the inner alchemy of the mind. Through successive injection and absorption of particular venoms, the black kalas of the Goddess, the Initiate learns that all matter is illusion and it can be poisoned, dissolved, molded, shaped, etc. - decomposed and created anew. The world we live in is interconnected on various levels that work and interact with one another, thus weaving the web that forms the veil of illusion. What we perceive as “reality” is the outer picture of the whole process at a particular moment. We are in the center of this network, like a spider weaving and spreading its web across an empty space.
We pull strings, create new threads, link particular points in the network, etc. but it all happens in a random, uncontrolled way, as we can only see the outer picture. The structure behind it is hidden from our perception. Arachne teaches us that the root of all things is in the Void. Her Venom dissolves mundane consciousness and opens the way to clear seeing. She shows us how to gaze through the veil of illusion and see the web itself, how to change and manipulate it at its roots. Her Venom is deadly because it dissolves the world - all that makes up “reality” is revealed as illusion. Behind the outer picture there is a web of correlations, interactions, mutual relationships between thoughts, emotions, perceptions, hopes, fears, desires, etc. All of them shape our personal universe and all of them are interconnected. Most of us live through them as passive observers, enjoying the whole picture, or suffering from various circumstances of life, but never looking behind them. The web, however, can be altered and molded if we know the mechanisms behind it. This is the core of the Arachnean gnosis. Arachne shows us how to gaze straight into the Void - behind All that we associate with “reality” in its various aspects, both the Dayside and the Nightside - into the abyss of non-manifestation where nothing and everything exists at the same time. This is a frightening process, as it exposes us to the Un-known, the unfamiliar, shatters all perceptions of what we consider as “safety zone” and takes us to the root of all things. Think of what happens if you ingest poison - you either suffer extreme torments and live through the whole process changed and stronger, or you die in painful agony. In either case, it is a harsh and frightening experience. It is the same with the mystical “Poison.” For the Initiate whose consciousness has been poisoned with the Venom of Arachne, the whole world falls apart, piece by piece, like poisoned flesh that rots and falls off the bones. And finally, even the skeleton is poisoned and dissolved in her venomous essence. Nothing is stable. Nothing lasts. There are no foundations, and no attachments to the world are possible. Everything changes and mutates in every single moment of existence. Each event depends on particular correlations between elements that constitute the outer picture of reality.
All of it is reflected in the web of the Spider Goddess and by invoking her essence, absorbing her venomous kalas, we acquire the power to weave the web, thus becoming the true center of the universe and the very root of all manifestation.

Within rites of magic, Arachne comes in many forms and shapes. Sometimes she appears in her spider form, with eight spider limbs instead of human arms and legs. They may be terminated by sharp blades or scorpion stings, reflecting her fearsome, venomous powers. Other times she is a beautiful woman, with long black hair in Egyptian style, with golden jewelry and ornaments. She holds a chalice and a dagger or a trident. Sometimes the chalice is filled with poison, the emblem of her dissolving essence, and sometimes it contains fire, the inner vehicle of soul ascension. Her body is young and beautiful or dead and rotten - and often she can be seen in both forms simultaneously. She is reptilian and predatory. She has snake hair, like the legendary Medusa, and snakes coil around her arms and legs, manifesting her lunar, Ophidian powers. Sometimes her skin is the scaly skin of a serpent, her eyes are yellow and reptilian, and her tongue is forked and dripping venom. She also manifests with bestial feet and dragon wings, reflecting her primal Draconian nature. Many of these manifestations are compatible with depictions of the Lady of the Pyramid, known also as Nitocris in the Cthulhu Mythos literature, who is one of forms or “masks” of the Spider Goddess.

The Lady of the Pyramid

Nitocris appears in the Cthulhu Mythos as an evil Egyptian queen reigning over ghouls and horrors lurking in underground vaults and labyrinths. In historical sources, she is mentioned as an authentic queen of ancient Egypt, the daughter of Pepi II, but many historians question her existence. Regarded as the last pharaoh of the Sixth Dynasty and the first woman who ruled Egypt, she is associated with the third pyramid. These theories are encountered in the writings of Manetho and in Histories by Herodotus. Manetho claims that she built the “third pyramid” at Giza.
Herodotus describes a legend that arose around her reign, a story of bloody vengeance wreaked upon murderers of her brother, the king of Egypt. She reputedly built a huge underground chamber and invited people responsible for his death to a banquet. When everyone was inside the chamber, the room was flooded by the river to which it was connected. Everyone drowned, and Nitocris committed suicide to avoid punishment from the hands of the other conspirators. She burned alive in a room full of embers.

The theory of her authenticity is based on the Turin King List dated to the 19th Dynasty, where she supposedly appears under the name “Nitiqreti.” However, many historians question this claim and prove that the name is a faulty transcription of the praenomen of the king Netjerka-Re Siptah I. Also, her role in building of the third pyramid is questioned and the pyramid itself is attributed to pharaoh Menkaure of the Fourth Dynasty.

A woman named Nitocris is also known from historical sources as a queen of Babylon, daughter of Nebuchadnezzar, and she is known for the development and growth of the city. There is another legend about her: she had her tomb constructed in the upper part of one of the principal gateways of the city with an inscription upon it that said: “If there be one among my successors on the throne of Babylon who is in want of treasure, let him open my tomb, and take as much as he chooses - not, however, unless he be truly in want, for it will not be for his good.” The tomb remained untouched until the Persian king Darius invaded the kingdom. He found it unacceptable that he was unable to use one of the gates of the town and that a hidden treasure was lying idle. So he opened the tomb, but instead of money, he only found the dead body and a writing that said: “Had you not been insatiate of money, and careless how you got it, you would not have broken open the sepulchers of the dead.”

In the Cthulhu Mythos, Nitocris is associated with the first legend and described as a queen of Egypt. She is connected with the Shining Trapezohedron and the character of Nephren-Ka (Khephren).
Nephren-Ka was a sorcerer who came to Egypt from the lost city of Irem and restored the cult of Nyarlathotep. He was responsible for building the labyrinths of Kish, where he and his priests performed rituals that were supposed to summon the old god. Although Nephren-Ka is a fictitious character, he is probably based on a few authentic figures. One of the candidates for a prototype of the sorcerer is Taharqa, the third king of the 25th Dynasty. During his reign, the Assyrians threatened Egypt. They invaded the land and captured Memphis, wounded Taharqa and stole his family and property. It is thought that Taharqa survived the attack and died in 664 BCE. His reign was also known for the restoration of temples and ancient cults. Also, a few other Egyptian kings were referred to as “black pharaohs,” which might have inspired the title attributed to Nephren-Ka.

The source of tales about Nephren-Ka is not only found in the stories of Lovecraft but also in the writings of Robert Bloch. According to him, the Black Pharaoh was so evil and hated that his name was removed from the history of Egypt. He and his priests worshipped Nyarlathotep and restored the cult of the Haunter of the Dark in Cairo. Nephren-Ka was supposedly a king from the Third Dynasty who revived the cult of the dark deities - also Anubis and Sebek. It was him who found the lost artifact - the Shining Trapezohedron, and built a temple where it was kept and worshipped. There he performed rites and ceremonies so dark and blasphemous that they led to a revolt against the pharaoh. He was abolished by Sneferu, the first pharaoh of the Fourth Dynasty, who obtained help from the goddess Isis. Nephren-Ka escaped to the “western island,” but he was captured and burnt in an underground cavern. After his death all notes about him were removed from historical records. His priests managed to escape to the coasts of Britain, where they continued the cult of the Black God on dark moors. There are also legends that Nephren-Ka was not killed but he hid himself in his funeral cavern. There he sacrificed hundreds of people to Nyarlathotep. In reward for his devotion, he was given the gift of prophecy. The last days of his life the pharaoh spent writing down the future of the earth on the walls of his tomb.
Remnants of the cult initiated by Nephren-Ka can be found in many parts of the world. They are mentioned in such writings as *De Vermis Mysteriis* by Ludvig Prinn, or *The Saracen Rituals*, the authors of which claimed that during their journeys to Egypt and Arabic countries they often met sects worshipping Nyarlathotep. His avatar, which was worshipped by Nephren-Ka, was the so-called Blind Ape of Truth, representing the Fate that destroys life and all hopes of humanity. 

Nitocris is believed to be the queen who revived the cult of Nyarlathotep after the death of Nephren-Ka. The labyrinths of Kish were reopened, the Shining Trapezohedron was found again, and in the underground temples she worshipped the Black God together with her followers. When Nitocris gave birth to a son, whom she named Nephren-Ka, people rebelled against her and she was slain. The people of Egypt were afraid that her son was the child of the Black God himself, an incarnation of the wicked Nephren-Ka. She was buried in a secret place, the location of which is unknown. In the Cthulhu Mythos, she appears as a priestess and guardian of the Black Mirror - the gate to dimensions of the Great Old Ones. 

There is, however, one more legend about Nephren-Ka, according to which he dwells in the underground chambers and corridors of one of the pyramids in Egypt, together with his wife Nitocris. In this legend, told by Lovecraft, Nitocris is the queen of ghouls and the army of the dead. She appears in the shape of a beautiful woman, but one half of her face is eaten by worms and rotten. Together with Nephren-Ka, she worships Nyarlathotep in an underground temple, called the Temple of the Sphinx. The temple is located under the huge sphinx statue at Giza. According to the legend, the true face of the sphinx is the face of Nyarlathotep, but the image was replaced when his cult was abolished. In the statue there is a small door which leads to the underground labyrinth, where the temple of Nyarlathotep is hidden. His priests are the most powerful necromancers in the world. They can be recognized by characteristic clothes: they dress in black and hide their faces behind silk masks to imitate their master.
They also bear a special sign of Nyarlathotep on their bodies, which signifies that they have sold their souls to the Dark God and dedicated their lives to his service. The depiction of Nitocris from this legend - the ghoulish queen of abominations from Below - is also a manifestation of Arachne, the Spider Goddess of the Qliphoth.

The Vaults of Zin

The Cthulhu Mythos lore describes the Vaults of Zin as a huge labyrinthine construction in the underworld. It lies beneath the Dreamlands and the gateways to the labyrinths can be found within the dreaming consciousness. It also has a few entrances to it in various places, such as the mysterious monastery in the Plateau of Leng, guarded by the High Priest Not to Be Named, who is believed to be an avatar of Nyarlathotep himself. The monastery is connected to the Vaults of Zin through a yawning well that leads down into dark realms of the Dreamlands. There are also other ways to enter the labyrinths. The main entrance is marked by the Black Tower that stands sentinel at the threshold of the Qliphothic Tunnels of Set. It is known in the Necronomicon Gnosis as the Tower of Koth or the Hollow One. Here, all dimensions of Time and Space meet and intersect, and we can gaze into Infinity through the Eye of Chaos, the Eye of the Dragon of the Void. The Tower transmits thoughts and messages from primal gods into human mind, heralding the return and the earthing of the primal current of the Void called “Atlantean” and channeled through the cosmic web of the Spider Goddess Arachne. Thus, the Tower is the focal point in exploration of the Vaults of Zin, as from here we can access all worlds and all dimensions of the Void and communicate with their denizens.

From magical perspective, we can say that the labyrinths are entered through the astral plane (the Dreamlands) and there we find gateways that lead further into these mysterious realms. However, their actual location is not clear, as they extend indefinitely in all directions and to all dimensions of the Void, like a limitless spider web, connecting the manifested plane with worlds existing Beyond.
It is supposed that they constitute an enormous network of chambers and corridors in labyrinthine shape under the vast realm of the Dreamlands, stretching across the whole world of dreaming, connecting it to the realm of waking. In esoteric sense, they are often identified with the Tunnels of Set, the twenty-two paths that link the eleven Qliphothic spheres on the dark side of the Qabalistic Tree. These realms are reflections of the power-zones of cosmic consciousness in human mind and they correspond (in a reversed way) to the paths on the bright side of the Tree of Life. They transmit the influences of macrocosmic power-zones to their corresponding nerve-centers (chakras) in the human organism (the microcosm). This association with the Tunnels of Set is also questionable, as the Vaults of Zin have never been fully explored and cannot be ascribed to any limited number of realms or pathways. Worlds and dimensions that can be accessed through the Vaults of Zin are limitless, and so are their denizens. Most of them have never been explored or described by anyone. On the other hand, the nature and magical powers of the Tunnels of Set have not been fully examined, either. There are a few excellent published records of magical work with these spheres, such as *Nightside of Eden* by Kenneth Grant or *The Shadow Tarot* by Linda Falorio, based on descriptions provided by Aleister Crowley in *Liber 231*, but these pathways hold much more and reveal completely new aspects of gnosis each time they are accessed by various practitioners.

Finally, the Vaults of Zin can be also identified with the spider web of Arachne, the Weaver who intertwines threads of stellar currents, spinning her cosmic net across the Void and connecting the Manifested with the Unmanifested. The Vaults have this odd, non-Euclidean geometry that is characteristic of the Lovecraftian lore - the structure that extends in all directions until the lasts outposts of Infinity and are met and transcended. Their doorways lead to any dimension, both within the world of waking and dreaming; to Nowhere, Never and Outside; to all that exists beyond the laws of Time and Space. Below the labyrinths exists the black cyclopean city of R’lyeh, where the Lord of Dreams, Cthulhu, lies “dead but dreaming.”
He is the voice of the unconscious, the evolutionary impulse hidden in the depths of the human mind. According to the Cthulhu Mythos, he lies dormant in the telluric depths, in the vast ocean of the unconscious, but he will awaken and rise. The fire of stellar knowledge will burn again and we will reunite with our primal, extraterrestrial potential. This is the message transmitted by the Great Old Ones through the Black Tower, across the web of the Spider Goddess, into the mind of man, powering up all growth and evolution of human consciousness.

**Thirteen Gateways**

The following presentation of particular gateways includes sigils, descriptions of their nature and powers contained within, and provides specific meditations that will guide the practitioner into these realms. Both sigils and meditations were designed on the basis of my own work with the Gates and explored extensively through my personal practice. The whole system was received through the work with Arachne via inter-dimensional transmissions from the Black Tower of Koth and presented to me by the Goddess herself and through magical operations dedicated to Nyarlathotep and the magic of the Void. I believe there is much more to discover behind these Gates and each practitioner will find there gnosis that will empower one’s personal initiatory work. I encourage everyone who attempts this work to expand and develop it through their own practice, thus earthing the current of the Spider Goddess and channeling her primal gnosis into the world.
The First Gate

This realm represents the Reaping - the art of creating and destroying things. Here the Initiate learns about possible consequences of individual’s choices and actions, and is shown the web of correlations between Desire and Manifestation. The sigil of the Gate represents the principle of Cause and Effect. While in most of the other realms we encounter the Goddess in her various manifestations, here the Guardian of the Gate is the Lord of the Desert and the Prince of the Earth. He manifests as a skeletal, ghastly being, holding a scythe - the universal emblem of reaping and harvesting. He requests blood to be shed in order to open the Gate and obtain his help in harnessing the powers of the realm.
Meditation:

After passing through the Gate, envision yourself in a blood-red desert, calm and quiet. It is empty and contains nothing except for the sand itself. This sand is red from sacrificial blood - lots of blood has been shed here and the air tastes metallic. The sky is red but it gets darker as you walk, finally turning black. Suddenly you notice the Guardian of the Gate emerging from the blackness of the night. He has an evil-looking skull instead of face and flaming amber eyes.

He is wearing a black hooded robe and he has a scythe in his hand. The blood that stains the sand comes from all sacrifices offered to him, and he demands more blood to be shed in order to walk his path and receive his guidance. Greet him and make the requested sacrifice to open the Gate and explore its powers. Remember that the blood given as offering has to be your own.
The Second Gate

The force of this realm is the Venom of Arachne, the principle of poisoning and dissolution. In order to walk through the Void, the Initiate has to ignite the Flame of Illumination. It is the divine fire that lights up the darkness of the Inner Void and burns illusions of perception. It is ignited through the harsh process in which consciousness is poisoned and dissolved with the Spider’s Venom, in order to be restructured and forged through the burning flame of ascension. This process is initiated and set in motion through the Baptism of Poison. The Guardian of the Gate is the Goddess herself, appearing here in her spider form, fearsome and venomous.
Meditation:

Envision yourself in a dark dead forest. Thick fog hovers low above the ground, and the whole landscape is dark, gloomy and ominous. The fog looks like dark smoke. Silver cobwebs are hanging from the trees. As you walk, you notice a fountain by a huge black tree. The fog arises from the fountain and there are thick clouds of toxic vapor all around. The water in the fountain is poisonous. As you approach the tree, the Goddess appears, as well. At first, she looks like a huge spider with one fiery eye in the centre of her forehead.

Then her face shifts into the head of a woman, but she still has the body of the spider. She has black hair and emerald eyes. Greet her and ask her to guide you through her realm.
The initiatory principle represented by this realm is Self-Sacrifice, or the Piercing of the Veil. It is typified by the black crescent moon, the Harvest Moon, dripping blood that is shed by the Initiate in the act of self-sacrifice. As the skin is pierced to release the vital essence, so the Veil of Illusion that prevents the Initiate from transcending barriers of perception is ripped apart to allow the journey of the soul into the Inner Void. The inner flame is ignited and it points downwards, signifying the path towards the Within. This realm is guarded by the Goddess in her lunar aspect, representing her energies on the astral plane, where the Inner Void is entered through the Gates of Dream.
Meditation:

Visualize a silvery lunar landscape in the blackness of the Void. Silver crescent moon shines above a shallow stream of thick silver liquid. It is not water - it rather looks like quicksilver, shining and bright. The stream leads to a valley with a silver lake filled with the same substance. The lake is surrounded by black obsidian rocks. The whole atmosphere is ominous and toxic, even though the whole scenery looks quite beautiful. The Goddess crystallizes from the lake and she is made of the same silvery substance.

She is playful and eager to talk to you. She asks you to lie down on a black obsidian altar carved in rock with the sigil of the Gate glowing on its surface. Let her initiate you into her gnosis and guide you through the mysteries of this lunar realm.
This realm represents the concept of Balance and Growth. The Ophidian energies of the Spider Goddess injected into consciousness through the Initiations of the other realms are brought here to balance. The Poison becomes the Elixir of Transformation. The Eye Within is activated and the Inner Flame is powering up the process of Transcendence. It is the Eye in the Void, the Eye of the Dragon - the center of awareness and the symbol of awakened consciousness. The Guardian of the Gate is the chthonic Goddess of the earth who watches over the center of earth’s power, the Heart of the Dragon.
Meditation:

Envision yourself in an underground cave, the centre of the earth. There is a huge ruby crystal with an eye in the centre of the cave. The crystal moves in anticlockwise rotation, rather slowly, dripping blood into a well beneath; This crystal is the Heart of the Dragon and it contains the Blood of the Dragon. All blood that is shed by children of the Dragon, in Dragon’s name, is absorbed into the veins of the earth, the Dragon lines, and flows in here. It keeps the Dragon alive and sustains the vital powers of the earth. The Goddess is already waiting for you. She is one being but in three forms. She has black hair and dark green dress.

She is majestic and beautiful. She asks you to touch the crystal and attune to the pulse of the Dragon. Greet her and let her guide you through her Draconian mysteries.
The Fifth Gate

The force of this realm is Inner Fire as the vehicle of Ascent. The symbol of the Gate is a double-headed cobra coiled around the Pillar of Ascent. The cobra is an ancient symbol of royalty, nobility and power. Here it represents the Serpent Force, the fire of transformation in its double aspect, united and focused in the form of a powerful stream of energy, clearing the way and power up the Initiate’s ascension. The Guardian of the Gate is the Goddess in her Ophidian aspect, appearing as a half-woman half-cobra, adorned with royal emblems of power.
Meditation:

Visualize golden stairs leading up to a golden temple. The temple is in rectangle shape, with a row of golden columns at each side. Outside there is only the darkness of the Void. In the center of the temple you notice a golden throne flanked by two big torches. The Goddess appears as a half-woman half-cobra. The lower part of the body is that of a golden cobra. The upper part of the body is human, with milk-white skin. She is dancing, moving in a hypnotizing rhythm. Her eyes are emerald, she has the forked tongue of a snake, her hair is writhing as serpents but is not made of serpents.

She is naked, except for a golden headwear adorned with an ornament in the shape of an eye and an emerald jewel. In her hands she is holding a cup with golden and red flames. Greet her and ask her for guidance and initiation into the powers of her realm.
This realm represents the principle of Cleansing, corresponding to the alchemical process of distillation, refining and purification. The Inner Flame burns all that needs to burn, to the very bones of existence. The foremost symbol of the Gate is the Lunar Eye in its reversed aspect - instead of shedding nourishing dew, it drips toxic acid that burns all to the core. This acid has to be drunk in the initiatory process in order to cleanse the body and refine the senses. Through the act of mystical “death,” the Initiate is stripped to the skeleton, the framework of existence, so that the building of a new “body” becomes possible. The Gate is guarded by the Goddess in her sensual and seductive aspect, contrasted to the imagery of the realm itself - the place of death and decay.
Meditation:

Envision yourself in a huge abandoned burial place. There are ashes on the ground, bones and skulls scattered all around, skeletons hanging on racks, etc. but no graves - all corpses are lying unburied. Vultures are circling above. Some of them are eating the rest of flesh from the corpses that have been brought here recently. In the centre of the place there is a huge cremation furnace with fire burning inside.

The furnace is shaped like a horned skull. The whole scenery is grey, colorless and gloomy. The Goddess appears after a while. She is lively, beautiful and sensual. She has long, straight black hair and she is wearing a long, translucent dress that does not cover anything. Her feet are bestial but her body is human. She is smiling playfully and holding a big black chalice with a pitch black elixir that she wants you to drink. Let her guide you and show you the mysteries of the realm.
The Seventh Gate

The power explored within this realm is the principle of Clear Seeing. The symbol of the Gate is the Lunar Eye pierced by three swords. This is symbolic of the concept of sight, referring both to the physical eyes and the Third Eye that represents mystical senses - clairvoyance, remote seeing, divination, astral sight, etc. All these powers can be experienced through the work of this realm. The Venom has worked its way through the consciousness of the Initiate, and thus it is no longer necessary and can be removed from the organism, leaving the senses cleansed and transformed. The Initiate is ready to gaze into the Void through the Eye of the Spider Goddess in her primal reptilian form, and in this manifestation she is also the Guardian of the Gate.
Meditation:

Visualize yourself standing on the top of the Black Tower. Everything below is cloaked in thick black fog or smoke. The tower rises up, above the sky, into the centre of the Void. The vision takes you back in time - you see creation of the world, planets, the birth of the earth, the fall of the gods who are thrown into the black abyss, etc. The tower is connected to all these times and places with a huge web of silver threads extending in all directions.

The Goddess is here too. She is dressed in a long silky dress, silver and green. She has a big headwear that looks like a spider web joined by green jewels, with a crescent moon on the top. She is reptilian and predatory. Venom drips from her dress, she has snake fangs instead of teeth and sharp claws on both hands and feet. In this form she presides over the Web of Space. Ask her to guide you through her realm and show you how to use the power of sight through her Ophidian Eye.
This realm represents Will-Power, manifestation of Will and consolidation of force into manifested form. Through the Initiations of the other realms, the Initiate has gained control over the Inner Flame, the Dragon Force within, and learnt to direct and use the Venom of the Serpent in a conscious way, thus achieving full awareness of one’s own potential in the initiatory process. The Guardian of the Gate is the Goddess in her life/death aspect, reflecting the dual nature of the personal “Underworld” in which the Initiate can find death and emptiness, as well as life and nourishing flames of desire.
Meditation:

Envision yourself in a vast underworld landscape - it is huge and seems limitless, like a whole new world. In front of you there is a dead valley above which floats in the air a giant black crystal shaped like a diamond. On the crystal there is a black throne of bones and skulls surrounded by a circle of red fire. The Goddess sits on the throne, looking over all souls who travel to the land of the dead through her Gateways. She is wearing a long black dress. Half of her body is that of a beautiful woman, the other half is a rotting corpse.

Her eyes are emerald green. Snakes are coiling around a black obsidian altar that is near the throne - it is small, shaped like a jewel, and the only thing it contains is a chalice. The snakes drip venom to the chalice. The venom is no longer black - it is now shining with all colors and can be used in many different ways. Explore the realm, communicate with the Goddess and receive her guidance through the mysteries of the Underworld.
This realm typifies the concept of the Center. Standing in the heart of the Void, the Initiate becomes the focal point of the self-made universe, the foundation and the root of all things. Here, nothing exists apart from Desire crystallized in flesh by the force of Will alone. This is the formula of the Spider Goddess, the Weaver of Time and Space. Encountered in the realm behind the Ninth Gate, she appears in her primal Draconian form, enthroned and majestic, holding a trident, the ancient symbol of power and authority.
Meditation:

Visualize a black volcanic landscape - black mountains, rivers of burning lava, black sky above with a huge burning eye that has an inverted triangle instead of the pupil. There is a pillar of fire coming down from the eye and surrounding a black throne carved in black obsidian crystal. The atmosphere is hot and stuffy. Black smoke and red lava are all around. The Goddess sits on the throne but she rises to welcome you in her kingdom. She has a long black dress, snakes instead of hair, her skin is dark, and she has burning amber eyes. She looks demonic, devilish, primal. She has a headwear with horns and in her hand she is holding a trident. Ask her to be your guide through this fiery realm and teach you the mysteries of her primal power.
The power of this realm is the force of Movement and Change. From here the Initiate can travel across the whole Web of Time and Space, setting things in motion, molding them, changing, destroying and recreating anew. All limits, borders and barriers are crossed and transcended, and eventually cease to exist. The crossing also represents the cosmic process of manifestation from non-manifestation. The imagery of this realm is dark and fearsome, for the power over Destiny is a great challenge to handle and often brings terrifying and unexpected results. This Gate is guarded not by the Goddess but her dark consort in his primal, horned manifestation, sitting on the throne carved in bones of primordial giants, among blood of those who dedicated their souls to the Path of Ascent in acts of self-sacrifice.
Meditation:

Envision yourself in an underground cave filled with shallow blood. The walls are pulsating with red light. In the center of the cave you notice a throne with a torch on each side. The throne is made of bone - very old, ancient, not resembling anything made by human hands, stained with brown streaks of dried blood. Above the throne there is a burning crescent moon pointing upwards. Everything here is red and fiery.

The Horned God is seated on the throne. He has red skin, pointed horns and fiery eyes. His veins look like streaks of lava. He has an inverted pentagram imprinted on his forehead. Greet him and ask him to reveal to you the powers of this realm.
This realm represents the principle of Binding, as well as the powers of Opening and Closing. It is the sigil of the Portal and the Way, the glyph of the Traveler. It typifies the journey towards the Within, to various aspects of the Self, explored through multitude of dimensions and worlds projected by the Initiate onto the blank canvas of the Inner Void. Visions of this realm reflect the stellar nature of the Spider Goddess who guards the Gate in her primordial form, embracing her venomous Spider aspects, her lunar feminine powers, and the fiery Draconian essence of the Path. Here, the Initiate is revealed the gnosis of the Flame that binds All, and learns to open and close inner gateways within the Pillar of Ascent.
Meditation:

Visualize cosmic space with stars dancing around a black obsidian throne. The throne is placed on a black inverted pyramid. The Goddess is seated on the throne. She is naked but covered with a cloak made of sky and stars. Snakes are coiling around her. There are two big burners by the sides of the throne and thick incense smoke is rising from them. It is poisonous, toxic, suffocating, forming into serpentine shapes.

The Goddess has a headwear with a pyramid and an eye that is shining with bright stellar radiance. Her eyes are black and she has black and windy hair, shining with silver light. In her hand she is holding a chalice filled with fire that she wants you to take. Communicate with her and ask her to guide you through the mysteries of her realm.
This realm represents the Pillar, the Axis. It is the principle of Fire at the root of Ascent. The process of inner transformation is almost complete and the Inner Flame is ignited, directed and formed into the Pillar of Ascent. The Guardian of the Gate is the Goddess in her atavistic, amorphous aspect, seen in her true form, unbound and primal. However, to interact with the Initiate, she assumes human form, allowing for communication. The sigil also corresponds to the Black Tower in the Ophidian mysteries of the Spider Goddess.
Meditation:

Envision yourself in a gloomy and stormy landscape. There is a circle of black and red fire in the sky above and bolts of fiery lightning are striking all around. The first thing you notice is a huge black tower carved in black crystal. Hundreds of skulls are piled up at the base of the tower and hundreds of snakes are crawling from the skulls. After a while the snakes form into the shape of the Goddess. At first she is giant and fearsome. Then she crystallizes into human shape and size but she still looks reptilian - with snake eyes and hair, scaly skin, forked tongue, and snakes coiling around her arms and legs. She has a dagger in her hand.

You cannot see her feet because the whole ground is cloaked in thick black smoke. There is a ring of red fire around her, just like the one above. She speaks to you and her voice is like thunder. Greet her and ask her to be your guide through the mysteries of this realm.
The last Gate binds the powers and aspects of all twelve. It represents the principle of the Chalice in which All is united into One. The sigil of the Gate is the focal point of the operation and the allegory of the whole process - by successively absorbing the powers of the twelve Gates, the Initiate becomes the Thirteenth Gate oneself, the living vessel and manifestation of the current of the Spider Goddess. It is the Gnosis of Arachne channeled and earthed in flesh. There is no guided meditation for this work, as the Thirteenth Gate is symbolic of the Initiate and the experience of this realm is personal and depends on a practitioner. It is recommended to meditate on the sigil itself, analyzing the experience of all Gates - separately and together, binding their powers into one powerful stream of force earthed within the temple of flesh. Feel free to make this meditation personal and meaningful to you alone.
Invocation of Arachne

The Invocation of Arachne is a recommended incantation to summon the essence of the Spider Goddess into the temple of flesh. You can also make it personal by expanding it, adding your own words of summoning, or modifying parts of this text. The Spider Goddess should be invoked whenever a working with the Thirteen Gates is attempted - only fortified by her own essence will you be able to explore her current and withstand the amount of power brought forth through this work.

*Sigil of Arachne*
Light thirteen black candles and burn strong incense. In my personal practice I found the blend called “The Nile Temple” most useful in this work, but feel free to experiment with your own preferred fragrances. If you wish to include the Sacrament into the ritual, use a strong alcohol with toxic/hallucinogenic qualities, possibly absinthe, or a self-made potion empowered by poisonous, hallucinogenic herbs. However, do not experiment with self-made poisons if you do not have experience in this practice. Place the sigil of Arachne on the altar and focus on it for a moment. It is also recommended to anoint the sigil with your own blood to open and activate the gateway to her current.

“ARACHNIDIA-KA-RA-AN”

As the atmosphere in the temple becomes dense and energies of the Goddess are manifesting through the gate, speak the words of invocation and merge your consciousness with the Spider Current of Arachne.

I invoke the ancient Goddess of forgotten temples,  
I call forth the Spider Queen of the Outer Void,  
I summon Arachne,  
She who rises from the depths to enflame the world with living darkness.  
Awaken from the sleep of eternity in the Womb of the Dragon,  
Come forth from the temple of oblivion,  
And rejoice the blood of sacrifices!  
Sister to Those From Outside,  
Daughter of the Dragon, born of Eternal Night,  
I ...(your magical name)... call you to come and manifest!  
In this temple of the Dragon,  
In this circle of power!  
Rise up from the Void,  
And manifest in the world of man!  
I call you in the name of the Dragon,
Primal Source of All Creation,
And in the name of Nyarlathotep,
   The Hunter of the Dark!
I call you through my blood,
Which is the Blood of the Dragon,
   And in the name of Tiamat,
   Mother of all Gods,
Join me in this feast of flesh and spirit,
   To become as one with me,
And I shall become as one with you,
Forever united with your timeless essence.
   My body is your temple,
   My mind is your altar,
   My soul is your vessel.
Embrace me in your Living Darkness,
And show me the knowledge and power I desire,
Open for me the gates to your forgotten temples,
Guide me through the endless labyrinths of the Nightside,
Let the whole world know your beauty and terror!
   Come to me, Arachne!
   Seducer and devourer of souls,
Enter through the Gates of the Night!
   Spider Goddess of Space,
Open for me the Pathways of the Dragon!
   In Nomine Draconis,
   Ho Drakon Ho Megas!
To explore the Thirteen Gates of Arachne, you need to fashion the sigils and prepare the circle of power. There are two methods of this work. If you only wish to empower your temple and create a permanent gate to the Spider Current of the Goddess, carve or paint the sigils on a solid material. This can be wood, stone or crystal. My advice is to paint the sigils on pyramids of black obsidian - you will need twelve smaller pyramids for the outer gateways and a bigger one for the main portal with the binding sigil. The main pyramid should be placed in the center, with twelve smaller pyramids around, forming a circle.
The sigils can be consecrated with your own blood and activated through a ceremony in which all thirteen gateways are opened for the flow of their currents. While opening the last gate, meditate on the energies flowing through the pyramid portals and being focused in the thirteenth pyramid. This will create a permanent gate to the current of Arachne and the pylon of her power within your physical temple. By using techniques of scrying and evocation you will be able to gaze into these realms and access their currents, without actually travelling through the gates and invoking their powers into your temple of flesh.

The second method is recommended if you wish to use the Thirteen Gateways as self-initiatory work. This, however, is an advanced work that should not be attempted by a beginner. The successive steps and their initiatory aspects have been described earlier in this chapter. The procedure here is similar, but instead of creating the outer gateways, the practitioner opens the gate within the inner mind. Therefore, the manner of creation of the sigils is not important - they are simply drawn on paper that is burnt during the ritual of opening. In this case, place the twelve outer sigils in the circle around you - you are the center and the focal point of the circle. The thirteenth, binding sigil should be placed in front of you, held in your hand, or you can paint it on your body - e.g. on your chest (in the heart area) or the forehead. Focus on the gate you wish to explore, and when it opens, burn the sigil, absorbing the energies released this way in order to become the gateway yourself, and travel through the portal. The gate will be permanently imprinted in your consciousness and the current flowing through it will successively affect and transform you from within.

The opening procedure includes several steps. First you need to invoke the Spider Goddess and fortify yourself with her essence. When the communion is complete and your consciousness is merged with the mind of the Goddess, you can proceed to the work with the Thirteen Gates. Stand or sit down in the circle, surrounded by the twelve sigils with the thirteenth in the center.
Focus your attention on the four sigils marking the four cardinal directions - on the diagram these are sigils number 1, 4, 7, 10. These four gates must be opened and activated first. Anoint them with your blood and focus on their currents manifesting in the temple. They all appear at the same time, as dark doorways flashing with golden colors. In the center of the circle, between the four gates, you should at this point see the Goddess herself. She usually manifests as the proud and majestic Queen of Space. She is naked, wearing only a golden headwear. She has snake hair, like the mythical Medusa, bestial feet, and she holds a chalice and a dagger in her hands. Snakes arise from the ground and coil around her. The manifestation may even be accompanied by the sound of hissing. When these four gates are fully opened, you apply the same method to the remaining sigils to open the other gateways. Envision yourself connected to all of them by stellar threads of the Spider Web. Once they are fully manifested, you can travel through the gates, or through a chosen gate, explore and absorb its powers.
A Few Words on Banishings

While reading the Simon *Necronomicon*, we encounter a dramatic warning: “There are no effective banishings for the forces invoked in *The Necronomicon* itself.” Further in the text, 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 function as banishings and can be used to weaken the power of the Ancient Ones or close the gates to their dimensions. Then we are presented with a series of incantations in *The Book Maklu of the Burning of Evil Spirits*, which presumably work as banishings. Among occultists who have ever worked with these incantations, opinions about their effectiveness are varied. They are generally supposed to function as either protective charms or exorcisms that banish unwanted forces. But the nature and purpose 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 up the four cardinal points and invoking elemental forces represented as god-forms that also vary depending on a magical tradition. The practitioner is placed in the centre of the ritual space and becomes the *axis mundi* - his consciousness is connected to the forces of the Above and the Below and he is able to shift his mind onto higher (or lower) 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 state of mind, allowing for the focus on the operation itself. This second function is particularly needed when we do not have a special temple solely for magical workings and all magical actions are performed in the room that is normally used for everyday activities.
Banishings are therefore used as an opening of magical operations or as a closing element - to clean the ritual space and banish the energies that were invoked during the ritual.

What about the Necronomicon entities, we may ask, is it possible to banish them? The reputation of The Necronomicon, which arose around this mystical book throughout the last century, has made it a powerful egregore of mystery, anxiety and obscurity, and raised myriads of speculations about the nature of these entities. The aura of evil and doom that surrounds these legends has a great impact on the imagination of a practitioner. Many people actually do believe that banishings should be done after the reading of every single page of the book because these forces are so dangerous that even a random thought of them might bring them forth to manifestation. On the other hand, we are told that no banishings are effective, and thus, anxiety about working with this infamous book grows with each new story of its dangers and horrors. As we have already observed many times in this book, the ritual frame in the form as it is often used in the Western magic hardly ever works in the Necronomicon Gnosis. In the Lovecraftian lore, these forces are believed to be omnipresent. They exist in dark, abandoned places, on the edges of civilization, among wild nature and remains of ancient generations. Once we open our minds for their energies, we establish a bond that manifests in every minute of our lives, both in magical operations and in daily experience: through dreams, feelings, premonitions, etc. Our consciousness becomes a channel for the whispers from Beyond and this gateway can never be closed. We cannot treat the Lovecraftian entities as temporary tools that can be banished any time. This is not how it works. The Call of Cthulhu is ever-present in our minds, continuously transforming us from within. The change is permanent and it is up to us how we will use it in our magical development.

This does not mean that banishings are not effective at all. We might rather say that they are not always suitable for the work with the Great Old Ones.
For instance, we 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 for the practices presented in this book. But the work with the Necronomicom Gnosis is rarely formally structured and ritualized. It operates on the immediate presence of energies and all we have to do is attune our minds to their vibrations: naturally or by means of techniques mentioned here. Instead of performing a formal ritual, we can work with the Lovecraftian entities through reading the stories, dreaming, visualizing, or simply walking out to desolate places to sense their presence. If there is no ritualized context, a formal banishing will not be of much use, either. Instead, we can achieve the shift of consciousness by employing simple techniques, such as ringing the bell, burning incense, lighting candles or other kinds of light that we do not normally use in our mundane activities, or playing a special kind of music. All this may shift our minds into the sphere of sacrum and whatever we do from this point, will be a magical action.

Lovecraftian gnosis also seems frightening because it exists outside the mundane rationality and logic. It is wild and alien, amorphous and atavistic. It is intangible and not always possible to grasp within the frames of human perception. And what is not familiar, usually frightens us. The Necronomicom itself is a book that exists beyond the grasp of researchers and historians, unless they choose to leave the rational thinking behind and tear the veil that covers gateways to the Outer Void. It is the same with this kind of gnosis. It reveals to us the dark and mystical realms of haunted hills and woods, hidden labyrinths of spaces where we can easily get lost, sunken cities in the depths of oceans, and other territories where only sorcerers and servants of the Old Gods may tread and where normal people are merely sacrificial material or victims of fear and insanity. This encounter may change us forever and its effects are never possible to be banished. These energies rush through our consciousness, tearing apart the tiny world of our normal perception and opening access to limitless realms of the Great Old Ones.
This experience might seem shocking - we will be surprised to discover how small our world has been until now and what a great potential exists outside the borders of reason. There, in the infinite eternity of space we will hear whispers from Beyond and we will see that which was hidden from us 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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