

The Book Of Ahriman
compiled from various sources

Our Dark Lord Ahriman Angra Mainyu or Ahriman is the Evil Spirit in Zoroastrianism. Angra Mainyu is the adversary of Spenta Mainyu, the Good Spirit. Angra Mainyu is Avestan, Ahriman is Middle Persian. Ahriman was the first born of the celestial God Zurvan, which is Infinite in time and space. In the Avesta he is called the twin-brother of the Holy Spirit, and contrasted with Spenta Mainyu. Ahriman perceived his being in the womb before his brother Ahura Mazda and exited into creation first which made him eldest. His father, Zurvan was repulsed by him and cast him into the void and took favor to his other son Ahura Mazda. Being cast away Ahriman was free to choose his own path. Ahriman chose evil consciously, and by this act he created death. He is the all-destroying Satan, the source of all darkness in the world and like Ahura Mazda, existed since the beginning of the world. Ahriman at first was not aware of his brothers existence, and after an unknowable amount of time he arose from the abyss and saw the light and arose to destroy it. However the first attempt to destroy it was not successful. Ahriman retreated back to the abyss. Ahriman was and is not idle. he set about forging his own weapons in the shape of demons, and prepared his legion for war. Since then Ahriman and Angra Mainyu have waged war. The host of hell and the host of heaven. Ahriman took on a bride Lilith, Adams first wife which came to enlightenment and became the mother of all demons and spawned legions of druj and daevas. Of all these druj and daeves there were 7 above the rest, that were either created or fallen with Ahriman and served his will. Aeshma, Akoman, Nanghaitya, Tawrich, Savar, Andar, and Zarich. Ahriman learned to summon the power of the Absu "Sea Of Chaos" and became Kutulu/Leviathan. It will be Kutulu that destroys time, for he is beyond time and and coils around it. Kutulu will be the weapon, the spirit, that wins this war for our master Ahriman. About 9000 years ago, kutulu was unleashed and most of the ancient civilizations ceased to exist. Somehow the host of heaven managed to bind Kutulu, unsuccessful of killing the beast, and so he sleeps but ever dreams until the spells run thru and the stars are right and he conjured by those skilled enough to rouse the beast. When and if he awakes once more it is said 1/3 of mankind will perish. It is our job, as the servants of Ahriman, to rouse the beast from its slumber. Although the beast sleeps, it

still communicates with us through our dreams. It is the soul purpose of his followers to rouse the beast. For Ahriman to ultimately succeed he must destroy time, for he was finite and not infinite as his brother that he would be destroyed. The cosmic year will be coming to a end on 2012, this will be the final battle between the two Gods. The Mayans prophesized that time will no longer exist by then, which means they were wise enough to somehow glimpse Ahriman's plan and see the result. The war that has always been upon us is coming to a end within our lifetime and we will all be cast into it. Those that worship Ahriman become the druj or daeva themselves. Ahura Mazda offers false peace which is rejected by those who have let the druj Akoman in. It is destined that Ahriman/Satan and Ahura Mazda/Jehova will do battle for 12,000 years, one cosmic year, at the end of which the loosing god will be destroyed utterly. Xians are arrogant and believe they will win this war because there God told them it was so, but Satanist/Dregvants know that they are strong and will end their existence for their lord, and we know that xians are weak and run in fear. For they lack discipline and are not attuned to fear.

Lilith, being the Bride of the Devil, is known by the Semitic "Layil" which a word is meaning Night, but also the name of the demon of the storm. Lilith is associated with the screech owl and other beasts of the wild, as it is where she went after she left heaven to wander the earth. She is considered one of the Three Assyrian demons being Ardat Lilit, Lilit and Lilu, but rather these may be just variations of her name. It is suggested by some Hebrew scholars that Lilith was worshipped by exiled Jews from Babylon as a goddess of the wilderness. Lilith as described in post-biblical literature is viewed as the Queen of Demons, she went to the caves near the Red Sea and copulated with fallen angels to beget other demons, she also taught (according to Manichaeon lore – Az) the fallen angels how to form bodies and have sexual relations to give life to other 'dragon children'. She was said to have been reunited with her mate Samael (Ahriman) after the fall, when he would not be roused by his fellow fallen ones and demons, only the words of Az (Lilith) could rouse him. He then kissed her form and caused menstruation, which was passed on to all women as Lilith is directly connected with their fiery and dark sides. The Goddess of Luciferian Witchcraft is Lilith or Babalon, as described previously. She is also Hecate, the Darkened Moon Goddess of the Cunning Circle, whose blessing is both youth, imagination and death. The Son is within you and that is Cain, the Baphometic Daemon whose magick is the core essence of the religion of sorcery. The very circle casting rite as written by Gerald Gardner presents the Mother of Witchcraft, "Mother, Darksome and Divine, Mine the Scourge and Mine the Kiss, The Five-point Star of Love and Bliss". Within the circle there is the very Graal of the Adversary, that through Self-Love can the essence of the Pentagram be sensed and understood. He refers to Hecate or Lilith (via Diana) as being "Hell's dark mistress, Heaven's Queen." This is the dual nature of the Devil and his Bride, the Adversary. That by both Sabbat rites does the cup of Heaven (Aethyr, Luciferian Sabbat) and Hell (Infernal, Chthonic Sabbat) are filled. Cain was the Son born of by some accounts Samael (the Devil) and Lilith (through Eve), the first

Satanist and Witch. "It is said within the dark traditions that the Bible is mistaken with regards to Cain's true parentage. Cain was in fact a half human, half demon bastard child of Adam and Lilith. It was for this reason that the Lord would not accept his offerings and prayers, rather than any specific demands of animal sacrifice. The tale continues with Cain being cursed to wander the earth as a vagabond, with the ground he tills never giving bounty." – Nathaniel J. Harris, The Mark of Cain, the First Satanist and First Murder.

First of all, Lilith was and still is a redhead (at least as long as she has fresh blood). And that is no Bloody Mary in her hand. Eve was the raven haired beauty. Speaking of Eve, if Satan, the king of Tyrus, enchanted and seduced her so easily, one would surmise Satan was a great Casanova. So who do you suppose he practiced on? Lilith and her predecessors? Many Muslims think so. And did Satan share Lilith and her sisters with the fallen angels? (I, Armaros, must make it clear at this point that I never was intimate with Lilith, but redheads are my fatal attraction). The results of the assignations of the SIXth day created females and the fallen angels were not destroyed in the Flood. The offspring of the fallen angels and the "daughters of men" were destroyed in the Flood. The giant, Goliath, incidentally was a descendent of Lilith and the fallen angel Sariel. Who do you suppose taught Lilith the secret of the black moons? I, Armaros teach the resolving of enchantments. Two of the legends surrounding Lilith do contain elements of truth. Lilith, the demoneess was deceived by Satan into believing that she could acquire soul via two methods. First, Satan quoted Scripture to her, Leviticus 17:11, ".....the life of the soul resides in the blood." Lilith, the predator, the woman with no soul, no conscience, no moral or ethical values, but of great intelligence and cunning, was taught to drink blood by the fallen angels. (I, Armaros, never participated in this. I only taught her how to shoot beers) Lilith's parasitical predatory nature caused her to attempt to gain power and control, AND SOUL, by any and all means. She used her greatest weapons, her incredible beauty, her aura of sensuality and the skills taught her by supernatural beings, to lure men into her snare. Lilith makes her appearance in the Bible only once, in Isaiah, chapter 34, verse 14. The preceding verses in this chapter describe the "indignation of the LORD" and the "great slaughter in Idumea." Idumea is Esau's heritage, the eventual home of Satan and his people. It is now a bottomless pit where Satan's son is restrained at this very time (but not for much longer). Cain's mate, Lilith, is with him. In verse 9, Idumea becomes a lake of fire but not until Lilith and Cain, along with the fallen angels, are released to fulfill the prophetic events of the final generation, this generation. Lilith is a vampire and she is starving. And now we see Lilith (verse 14) ".....the screech owl shall rest there, and find for herself a place of rest." Some Bibles transliterate "Lylyt" or Lilith. Others translate to "screech owl." The Otus Asio, the screech owl, whose color changes from red to gray,

then red, then gray, then red, then gray, depending on the season or the result of the night's hunting. The "screech" of this owl is like musical bells and is used to attract the male. She is extremely secretive especially while breeding and she hides the whereabouts of her nest. Thus we have shed light on the origins of the Lilith vampire lore. Now, for some light on the other Lilith legend, that she shunned the missionary position. Satan convinced Lilith that there was a second means to acquire soul. How did Lilith, the she-goddess, the succubus, make men succumb? Lilith, the SIXth day creation, was not subservient to man, as was Eve. Lilith was, and is, a wild wanton warrior. Her sexual appetites are those of a bitch in heat. Lilith is female, but not a woman, she was not "taken out of man." Genesis 1:27, "So God created man in his own image, in the image of God (physical or natural image of God, not spiritual - no soul) created he him; male and FEMALE created he them." Incidentally, these females killed for survival like an animal but did no premeditated murder, at least up until they met up with Cain. The female had the same aggressiveness as the male, sexual and otherwise. Genesis 2:23, "And Adam said, This is now bone of my bones, and flesh of my flesh: she shall be called WOMAN because she was taken out of man." God said to Eve, not Lilith (Genesis 2:16), "..... thy husband shall rule over thee." Lilith had no such marching orders from God. Lilith was not Adam's wife but she was sexually intimate with him. That relationship lasted only a short time (130 years) because the tale is true as reported in the "Alphabet of Ben-Sira" (about the only part that is true) that Adam refused to permit Lilith to be on top. Lilith was instructed by Satan, that there was a second way to acquire soul. Lilith demanded to be on top so that she was in better position to extricate herself just prior to the man's ejaculation and swallow his semen. Lilith was convinced that she could acquire the essence of man, soul, in this manner also. Satan was even so kind to show Lilith alternative acquisition techniques. Over 130 years elapsed between the murder of Abel and the birth of Seth. Eve did not conceive in those years because Adam would not touch her. He was infatuated with Lilith. His desire for a son eventually won out over his physical and psycho-emotional attraction to Lilith and he returned to Eve. Lilith was the inspiration for the legend of Ishtar. In the Akkadian hymn, "Praise to Ishtar," who does "..... in lips she is sweet; life is in her mouth" sound like? The worship of Ishtar centered around holy harlots, transvestites (priests dressed as women) and phallic symbols. The Egyptian goddess Asarte was similarly based in fact upon Lilith. Lilith and Cain kept the moving van loaded. They even made stops in China and originated the Shing Moo legend and passed through India and created the Indrani legend. Satan, the "deceiver of the whole world," used his son Cain and Lilith to establish divine mother/supernatural conception lore and traditions to compete with God's plan.

The Sumerian goddess Inanna was in reality Lilith. Inanna (Lilith) did take on the dragon Kur (Satan) but not to kill him. Inanna was also associated with the owl, the owl who comes out at night when the sun sets, as a harlot. There are many stories of Inanna's ventures into the underworld. Quite true. That is where Inanna (Lilith) is now, the bottomless pit (but not for much longer!). The "Huluppu Tree" mentions Lilith, "and the dark maid Lilith built her home in the trunk. The young woman who loved to laugh wept. How Inanna wept. (Yet they would not leave her tree.)" The "they" refers to "the serpent who could not be charmed" and friends. But "Inanna and the God of Wisdom" is my favorite, with passages such as, "When the beer had gone out from Father Enki." Now, who do you suppose turned Enki on to beer? I told you I taught Lilith how to shoot beers, not drink blood. And those great lines, "When she leaned against the apple tree, her vulva was wondrous to behold. Rejoicing at her wondrous vulva, the young woman Inanna applauded herself." I, Armaros, have no further comment (other than I see we have finally found some apples), since I already said I had nothing to do with this particular vulva. Lilith also is to be found all throughout Greek mythology. Medusa, the alleged leader of the female warriors called the Gorgons was Lilith. We know Lilith has a peculiar fondness and special relationship with serpents and snakes. This was reflected foremost in her choice of sexmates and her hairstyle. Greek art and mythology tell us that Medusa (Lilith) was beheaded by Perseus. Not quite. Greek sculpture and painting frequently displays the nude Medusa partially reclining or kneeling below the standing Perseus with her mouth open. "Beheading" would be new terminology to describe what they both had in mind. And what about Ashtaroth and the vulva shaped asherahs?

Kutulu: (Lovecraftian)"sleeping dark one", initiator of dreams LUYThN: (hebrew) lord of the raging sea KRNZN:"Choronozon" (enochian)lord of the abyss, lord of da'ath These are the names of the destructive and creative persona of Angra Mainyu, the force that has harnessed the Absu, the Sea of Chaos. It is this beast that will destroy time and end Jehovah's Reign. Kutulu has been binded by our enemies until the star's are right and his followers break the spell. It is our soul purpose as masters servants to help break his chains. .The Trinity 1 KUTULU(Sumerian "man of Kutha") LUYThN(Hebrew) LUCIFER(Latin "light-bearer") KRNZN(Enochian) NYARLATHOTEP(Lovecraftian), the

harnesser of the will of Ab-Zu, the messenger of the great Living Continuum, the everything that is everything. 2 AB-ZU(Sumerian "sea of wisdom") ThHVM(Hebrew "primordial force") the will, the wisdom, the force of all things, the energy behind everything, the all and not, primeval source. 3 Lilith("great heavenly mother dragon") TIAMAT(Babylonian equivalent) The Dark GODDESS creator of all from Ab-Zu, the mighty female serpent, the earth mother, the one who made all from the energy and will of Ab-Zu, the primeval creator, the bitter waters, the primordial ocean. The bride of our master. These are the three parts of existence, the source from which all things came. Ab-Zu was the materials, the will/energy/force that was all there was...KiaAma "Lilith" was the second, the creator from Ab-Zu, she who made the all... Kutulu was the third, the one who harnesses the will, the force of Ab-Zu... I AM I WILL I CREATE

Through the serpent, Cain was the physically born son of Eve through the Dragon, Angra Mainyu and Eternal whore Az-Jeh "Lilith" who either had sex with Adam or possessed eve and had sex with Adam. Either way, Cain is the son and the union of Our Master and the Eternal whore, the vampire herself, Lilith. Cain proved his worth by killing his brother Able and drinking his blood from his skull. He then wandered the desert for years, until finally finding a cave which inside laid his mother Lilith. Jeh-Az taught her son lust, and the art of vampirism. Thru her he spawned a powerful generation of men and demons. For he is the seed of his father. Cain still wonders the Earth today, the Dark Wanderer traveling from one body to another. For he has been here since the beginning.

THE NAGAS

"The nagas are linked with the antigods [asuras]. They are represented as half human, half serpent. They are possessed of great courage and are quick and violent. They are handsome and wear jewels, crowns, and large earrings.... The nagas dwell in an underworld, the serpent-world (naga-loka), serpent-gods, or "dragon demons". The nagas had three kings: Vasuki, Takshaka and Shesha. "The nagas are known as the enemies of the Ahura Mazda...." They are also known as the serpent-gods, or "dragon demons". The nagas are helpful to men that oppose Ahura Mazda and may even offer the bite of the nagas to the few faithful humans worthy of there power. This bite will turn you into one of them, at least partially. They will be a

huge part of the war against the light. For they have spoken to me more than once, and swear their allegiance to Oz, "Ahriman".

The Index of herbs and poisons:

ADRENOCROME SEMICARBAZONE -- 3-hydroxy-1-methyl-5,6-indolinedione semicarbazone. Material: Oxidized eniephrine (adrenaline) with semicarbazide. Usage: 100 mg is thoroughly dissolved in just enough alcohol, melted fat (butter), or vegetable oil and ingested. Because of its poor solubility in water these must be used to aid absorption. Effects: Physical stimulating, feeling of well-being, slight reduction of thought processes. Contraindications: None noted. Acts as a systemic hemostatic preventing capillary bleeding during injury. Adrenochrome causes chemically induced schizophrenia. Its semicarbazone does not. Supplier: CS.

ALPHA-CHLORALOSE -- alpha-D-glucochloralose. Material: Synthetic chemical prepared by reacting chloral with glucose under heat. Usage: 350-500 mg orally. Effects: Euphoriant affecting CNS in a manner similar to PCP (phencyclidine), accompanied with mental changes like those from smoking hashish. Contraindications: Although a central depressant, in some individuals it may cause nervousness. Less toxic than PCP or chloral. Dangerous if taken with even small amounts of alcohol (even beer). May cause convulsions. Supplier: CS.

ASARONE -- 1,2,4-trimethoxy-5-propenylbenzene or 2,4,5-trimethoxy-1benzene. Material: A chemical related to mescaline and the amphetamines found in the roots of sweet flag (*Acorus calamus*) and *Asarum* spp. It is chemically the precursor of TMA-2 (2,4,5-trimethoxy-alpha-methyl-4,5methylenedioxyphenylethylamine), a hallucinogen with 18 times the gram potency of mescaline. Asarone is converted to TMA-2 in the body by aminization which takes place shortly after ingestion. Usage: 45-350 mg orally on empty stomach. Individual sensitivity varies widely. Effects: Simultaneous stimulant, hallucinogen, and sedative. One or another of these traits may be more pronounced depending upon the dose and the individual. CNS stimulant, antispasmodic. Contraindications: Should not be taken with MAO inhibitors. Supplier: CS.

ATROPINE SULFATE Material: Sulfate of tropane alkaloid found in belladonna, datura, and several other solanaceous plants. Usage: 0.5-5 mg orally. Effects: Competitive acetylcholine inhibitor at receptor site (postganglionic junction). Does not prevent acetylcholine liberation. Hallucinogen, similar to scopolamine, but producing more excitement and less stupor. Potentiates other psychotropics, including opium, cannabis, harmala alkaloids, mescaline. Contraindications: Highly toxic. Side effects include dryness and soreness of mucous membranes, blurred vision, urinary retention, severe hallucinations, retrograde amnesia lasting several hours to several days. Not recommended without expert supervision. Possible brain damage from large amounts. Supplier: CR. BELLADONNA -- Deadly Nightshade. *Atropa belladonna* L. Family Solanaceae (Potato family). Material: Leaves and roots of perennial herb found in wooded hills and shaded areas of central and southern Europe, southwest Asia, and Algeria, and naturalized in USA. Usage: Crushed dried leaves 30-200 mg or root 30-120 mg taken orally or smoked. Active Constituents: Atropine, scopolamine, and other tropanes. Leaves contain 0.3-0.5% total alkaloids, roots 0.4-0.7%. Effects: Hallucinogen, hypnotic, anticholinergic. Contraindications: Extremely toxic. Even moderate doses could be fatal. Root contains apoatropine which can be lethal even in small amounts, especially when taken orally. Use not recommended. See ATROPINE and SCOPOLAMINE. Supplier: Seeds RCS. BETEL NUT -- *Areca catechu*. Family Palmaceae (Palm family). Material: The large seed of this Asian palm tree. Usage: It is wrapped in the leaf of the betel pepper (*Piper chavica betel*) and sprinkled with burnt lime, catechu gum from the Malayan acacia tree (*Acacia catechu*) and nutmeg, cardamom or other species. This morsel is placed in the mouth and sucked on for several hours. Active Constituents: Arecoline (methyl-1,2,5,6-tetrahydro-1methylnicotinate), a volatile oil, is released from the nut by action of saliva and time. Betel leaf contains chavicol, allylpyrocatechol, chavibetol and cadinene. Effects: Arecoline is a central nervous system stimulant. It increases respiration and decreases the work load of the heart. Betel

leaf has mild stimulating properties. Contraindications: Excessive arecoline from immoderate use or from unripe nuts can cause dizziness, vomiting, diarrhea, and convulsions. Frequent use stains mouth, gums, and teeth deep red (caused by catechu gum). Long-term overuse of betel nut is said to weaken sexual potency. Supplier: Areca nuts and betel leaves, MGH; young palms, RCS. BROOM -- (*Genista*, *Cytisus*, *Spartium* spp.). Family Leguminosae (Bean family). Material: Blossoms of any of several species including Canary Island broom (*Genista canariensis*), Scotch broom (*Cytisus scoparius*), and Spanish broom (*Spartium junceum*). Usage: Blossoms are collected, aged in a sealed jar for 10 days, dried, and rolled into cigarettes. Smoke is inhaled and held. Active Constituents: Cytisine (a toxic pyridine). Effects: One cigarette produces relaxed feelings for 2 hours. More causes deeper relaxation and longer-lasting effects (4-5 hours). Relaxation is deepest during 2 hours and is followed by mental alertness and increased awareness of color without hallucinations. Contraindications: Usually no undesirable side effects or hangover. Some persons experience mild headache immediately after smoking. Broom flowers are extremely toxic when ingested. Has heartstimulating properties like digitalis. Supplier: Common in parks and gardens. Dried broom, MGH; viable seeds and plants, RCS. CABEZA DE ANGEL -- *Calliandra anomala*. Family Leguminosae (Bean family). Material: Resins of shrub with feathery, crimson flowers found in level or mountainous places and near streams in southern Mexico and Guatemala; sometimes cultivated as ornamental in California. Usage: Formerly used by Aztecs. Incisions made in bark, resins collected after several days, dried, pulverized, mixed with ash, and snuffed. Active Constituents: Unidentified. Effects: Hypnotic, induces sleep. Also used medicinally for dysentery, swellings, fever, and malaria. Contraindications: None known. Supplier: Seeds and cuttings, RCS (inquire). CALAMUS -- Sweet flag, rat root (*Acorus calamus*). Family Araceae (Arum family). Material: Roots of tall, fragrant, sword-leaved plant found in marshes and borders of ponds and streams in Europe, Asia, and North

America from Nova Scotia to Minnesota, southward to Florida and Texas. Usage: Roots are collected in late autumn or spring, washed, voided of root fibres and dried with moderate heat. Root may be chewed or broken up and boiled as a tea. Doses range from 2 to 10 inches of root. Root deteriorates with age. Usually inactive after 1 year. Store closed in cool dry place. Active Constituents: Asarone and beta-asarone. Effects: A piece of dried root the thickness of a pencil and about 2 inches long provides stimulating and buoyant feelings. A piece 10 inches long acts as a mind alterant and hallucinogen. (See ASARONE.)

Contraindications: The FDA frowns upon the sale and use of calamus and has issued directives to certain herb dealers not to sell it to the public. An FDA directive is simply a polite word for a threat of hassling without a law to back it. At present there are no laws against calamus. Some experiments have indicated that excessive amounts of calamus oil can increase the tumor rate in rats. Many of the Cree Indians of Northern Alberta chew calamus root for oral hygiene and as a stimulating tonic. They apparently suffer no unpleasant side effects. In fact, those who use it seem to be in better general health than those who do not.

Supplier: Dried root, MGH; viable root, RCS, GBR. CALEA -- *Calea zacatechichi*. Family Compositae (Sunflower family). Material: Leaves of a shrub from central Mexico and Costa Rica. Usage: 1 oz. of crushed dried leaves is steeped in 1 pt. water or extracted into alcohol. Tea is drunk slowly. A cigarette of the leaves may be smoked to increase the effect. Active Constituents: Alkaloids have not been found in calea. Psychoactive components uncertain but believed to be in aromatic and bitter principle. Effects: Feelings of repose after 30 minutes with increased awareness of heart and pulse. One oz. clarifies mind and senses. Larger amounts may induce hallucinations. Contraindications: None known. Supplier: Must be procured in Mexico. Oaxaca marketplace. CALIFORNIA POPPY -- *Eschscholtzia californica*. Family Papaveraceae (Poppy family). Material: Leaves, flowers, and capsules of common wildflower. Usage: Materials are dried and smoked. Active Constituents: Opium-related alkaloids: protopine, chelerythrine, sanguinarine, alpha- and beta-homochelidonine, and several glucosides. Effects: Very mild marijuana-like euphoria from smoking last 2030 minutes. Concentrated extract of plant may be more potent when

ingested or smoked. Contraindications: No apparent side effects. Not habit-forming. Appears to be ineffective when used again within 24 hours. Supplier: Grows wild (protected by California law; misdemeanor, fine for plucking). Seeds, B, FM, G, NK, RCS. CATNIP -- *Nepeta cataria*. Family Labiatae (Mint family). Material: Leaves. Usage: Leaves are smoked alone or with tobacco in equal parts. Also, extract is sprayed on tobacco or other smoking material. Active Constituents: Metatabilacetone, nepatalactone, nepetalic acid. Effects: Mild marijuana-like euphoria, more intense and longerlasting with tobacco. Contraindications: No harmful side effects known. Tobacco is harmful and addicting. Supplier: MGH or pet stores. Extract in aerosol from pet stores. Viable seeds; B, FM, G, NK, RCS. CHICALOTE -- Also called Prickly Poppy. *Argemone mexicana*. Family Papaveraceae (Poppy family). Material: Seeds and golden sap from unripe capsules of pricklyleaved, yellow flowered perennial found in dry fields and roadsides of southwestern USA and Mexico. Usage: Capsule is pierced or opened, sap collected, dried, smoked, or ingested like opium. Active Constituents: Protopine, berberine (morphine-related alkaloids), and several isoquinilines. Effects: Sedative, analgesic, and euphoriant. Mild hallucinogenic effects from seeds. Contraindications: None known from discreet use. Continued use can aggravate glaucoma and cause edema or dropsy. Supplier: Viable seeds, RCS. CHODAT; HSIAO-TS'AO -- *Polygala sibirica*; *P. tenuifolia*. Family Polygalaceae (Milkwort family). Material: Yellow-brown roots with acrid-sweet taste, from plant native to temperate Asia (northern China and Japan). Usage: 1 tbsp. brewed as tea or powdered and combined with other herbs. Taken daily for several weeks. Active Constituents: Senegin (7% of dried weight). Effects: Many medicinal uses. Used in Taoist medicine to improve memory and mental powers. Contraindications: None known. Too much may induce vomiting. Supplier: This when available, or related speices *P. senega*, MGH.

COLORINES -- *Erythrina flabelliformis* and other species. Family Leguminosae (Bean family). Material: Bright red beans of woody shrubs or trees found in southwestern USA, Mexico, and Guatemala. Usage: 1/4-1/2 seed is chewed and swallowed. Active Constituents: Undetermined toxic indole and insoquinilines. Effects: Stupor and hallucinations. Contraindications: Extremely toxic. Not recommended. Supplier: Grows wild in flat, dry areas. DAMIANA -- *Turnera diffusa*. Family Turneraceae. Material: Fragrant leaves of shrub found in tropical America, Texas, and California. Usage: 2 tbsp. leaves simmered in 1 pt. water. Tea is drunk at same time as pipeful of leaves is smoked. Active Constituents: Undetermined principle in oily fraction of extract. Effects: Mild aphrodisiac and marijuana-like euphoria lasting 11.5 hours. Regular, moderate use has tonic effect on sexual organs. Contraindications: Smoke harsh on lungs, best used in water-pipe. Tea has slightly bitter taste; honey may be added. Some say excessive long-term use may be toxic to liver. DILL -- *Amethum graveolens*. Family Umbelliferae (Carrot family). Material: Oil from seeds. Usage: Oil is ingested. Active Constituents: Dillapiole (non-amine precursor of 2,3dimethoxy-4,5-methylenedioxyamphetamine [DMMDA-2]). Effects and contraindications: See PARSLEY. Supplier: Spice section of grocery stores; herb dealers, MGH. Viable seeds; B, FM, G, NK, RCS. DONANA -- *Coryphanta macromeris*. Family Cactaceae (Cactus family). Material: Small, spiny cactus from northern Mexico and southern Texas. Usage: Spines are removed and 8-12 fresh or dried cacti are consumed on an empty stomach. These may be chewed or crushed and brewed for 1 hour as tea. Active Constituents: Macromerine (L-alpha-3,4-dimethoxyphenylbeta-dimethylaminoethanol), a beta-phenethylamine 1/5 the gram potency of mescaline. Effects: Hallucinogen somewhat similar to mescaline. Contraindications: Should not be taken in large doses with strong MAO inhibitors. Otherwise none known.

Supplier: Cuttings, AHD; seeds, RCS, NMCR. EPENA -- Also called yopo. *Virola calophylla*. Family Myristicaceae (Nutmeg family). Material: Red resin beneath the bark of tree found in rain forests of Colombia and Brazil. Usage: Resin scraped or boiled from bark, dried, pulverized, mixed with ashes, and snuffed. Active Constituents: N,N-dimethyltryptamine (DMT), 5-methoxy-N,N-dimethyltryptamine (5-MeO-DMT), bufotenine. Effects: Powerful instantaneous hallucinogen. Peak effects last about 30 minutes. Color and size changes, dizziness. Aftereffects: buoyant feelings, pleasant stimulating lasting several hours. Contraindications: Excessive dose may cause headache and confusion during first 5 minutes. May cause nausea on full stomach. Physical pain or discomfort may be amplified during first 10 minutes. MAO inhibitor. Supplier: No local source of epena. DMT and bufotenine illegal in USA. See 5-MeO-DMT. 5-FLUORO-A-METHYLTRYPTAMINE Material: Synthetic tryptamine. Usage: 25 mg is ingested. Effects: Hallucinogen and stimulant; causes dream-like state similar to psilocybin, but without drowsiness or lassitude. Contraindications: MAO inhibitor. (See list of incompatible materials.) Supplier: CS. Note: Other methylated tryptamines with similar psychoactive properties include: 6-fluoro-alpha-methyltryptamine, N-methyltryptamine, 5-methyltryptamine. The dosage, effects, and contraindications are about the same for these as for the above. Some of the non-methylated derivatives are also active. These include 5- and 6-fluorotryptamine and 5- and 6-fluorotryptophan. FLY AGARIC -- *Amanita muscaria*. Family Agaricaceae (Agaric family). Material: Mushroom with red caps and white flakes found in birch or pine forests during rainy season in north temperate zones of eastern and western hemispheres. Usage: Mushrooms are collected and dried in the sun or in oven at 200 degrees. No more than one medium-size mushroom should be taken until individual's tolerance is determined. Active Constituents: Muscimol; and ibotenic acid, which converts muscimol upon drying. Some muscarine is also present but because of its difficulty in passing the blood-brain barrier it is believed not to be responsible for psychoactive effects.

Effects: Effects vary with individuals, source of mushroom, and dose. The usual pattern is dizziness, twitching and possible nausea after 30 minutes, followed by numbness of feet and twilight sleep for 2 hours, with colorful visions and intensified awareness of sounds. After this, one may feel buoyant with great energy and strength. Hallucinations and distortion of size are common. Entire experience last about 5-6 hours. Muscimol is an hallucinogen which affects the central nervous system. Ibotenic acid causes flushing of the skin and lethargy. Muscarine is a highly toxic hallucinogen. Contraindications: Before harvesting these or any mushrooms for ingestion one should establish positive identification. Several closely related amanita species are extremely toxic. These include *A. pantherina*, *A. virosa*, *A. verna*, and *A. phalloides* (destroying angel). Large amounts of *A. muscaria* can also be fatal. Three mushrooms is the absolute maximum recommended. Note: Most ingested muscimol is passed unaltered into the urine. Siberian mushroom users make the practice of drinking this urine to recycle the psychoactive materials. Supplier: Must be gathered from nature. GI'-I-SA-WA. *Lycoperdon marginatum* and *L. mixtecorum*. Family Lycoperdaceae. Material: Puffball fungus found at high altitudes in temperate forests in Mexico. Usage: Puffball and/or spores are ingested. Active Constituents: Unidentified alkaloid. Effects: Half-sleep state with non-visual hallucinations (voices, echoes, and other sound). Contraindications: None known. Supplier: Some related species grow wild in USA. GUARANA -- *Paullinia cupana* HBK. Family Sapindaceae (Soapberry family). Material: Seeds of woody liana from forests of Brazil. Usage: Seeds are allowed to mold, are ground, mixed with cassava flour and water to form paste, and dried in cylindrical shapes. For use 1/2 tsp. is scraped from cylinder, dissolved in 1 cup hot water with honey, and drunk. Active Constituents: Caffeine 5% (2-1/2 times that of coffee). Effects: Stimulant. Contraindications: Long-term excessive use of caffeine may cause nervousness, insomnia, habituation. Supplier: MGH. HARMINE -- 7-methoxy-1-methyl-9H-pyrido (3,4-b) indole. Material: Indole-based alkaloid found in several places including

Banisteriopsis caapi (from which the South American hallucinogenic brew yage is prepared), *Peganum harmala* (Syrian rue), *Zygophyllum fabago* and *Passiflora incarnata*. Usage: 25-750 mg harmine (see effects) is ingested on an empty stomach. In its hydrochloride form harmine may be snorted (20-200 mg). Injection dosages are smaller: SC 40-70 mg, IV 10-30 mg. Absorbed poorly through stomach. Small doses (20-200 mg) effective intrabuccally and sublingually. Effects: Harmine and related alkaloids are serotonin antagonists, hallucinogen, CNS stimulants, and short-term MAO inhibitors (100 x MAO inhibition of imiproniazid but lasting only several hours). Small doses (25-50 mg) act as mild and therapeutic cerebral stimulant, sometimes producing drowsy or dreamy state for 1-2 hours. Larger doses up to 750 mg may have hallucinogenic effect, the intensity of which varies widely with the individual. Doses of 25-250 mg taken with LSD or psilocybin alter the quality of the experience of the latter. Telepathic experiences have been reported with this combination. Contraindications: Harmine is a brief MAO inhibitor. It should not be used with alcohol and certain foods and drugs (see list). When snuffed, harmine may be slightly irritating to nasal passages. Large amounts may depress CNS. Since individual sensitivity varies this may occur with 250-750 mg. Supplier: CS. Note: Notes on other harmala alkaloids: Different harmala alkaloids vary in potency. The equivalent of 10 mg harmine is 50 mg harmaline, 35 mg tetrahydroharmine, 25 mg harmalol or harmol, 4 mg methoxyharmalan. Harmal alkaloids are synergistic (mutually potentiating) and are therefore most effective when combined in an appropriate balance. Tropines (belladonna alkaloids) also potentiate harmals. Harmol and harmalol (phenols) in overdoses can cause progressive CNS paralysis. HAWAIIAN WOOD ROSE, BABY -- *Argyrea nervosa*. Family Convolvulaceae (Bindweed family). Material: Seeds within round pods of climbing plant found in Asian and Hawaiian forests. Usage: Seeds are removed from pods, white layer is scraped or sanded from seed coat and seeds are ground and consumed or soaked in water, strained, and drunk. Dose 4-8 seeds. Active Constituents: D-lysergic acid amine and related compounds. Effects: LSD-like experience with extreme lassitude. Nausea may be experienced during first hour or two. Total experience lasts about 6 hours. Tranquil feelings may continue for 12 or more hours afterwards. Contraindications: Pregnant women or persons with history of

liver disorders should not take lysergic acid amides. Supplier: MGH. HAWAIIAN WOOD ROSE, LARGE -- *Merremia tuberosa*. Family Convolvulaceae (Bindweed family). Material: Large, black seeds within lantern-like pod of Hawaiian vine. Usage, Effects, and Contraindications: Similar to baby wood rose. Dose 4-8 large seeds. Supplier: RCS. HELIOTROPE -- *Valeriana officinalis*. Family Valerianaceae. Material: Roots of fairly common garden plant. Usage: 1/2 oz. boiled for 5 minutes in 1 pt. water, strained, and drunk. Active Constituents: Chatinine, valerine (alkaloids), valeric (propylacetic) acid. Effects: Tranquilizer and sedative. Contraindications: Has unpleasant smell but tolerable taste. May add honey. Supplier: Herb, MGH; seeds, RCS. HENBANE -- *Hyoscyamus niger* L. Family Solanaceae (Potato family). Material: Various parts of hairy, sticky biennial or annual found in waste places, roadsides, and sandy areas of Europe (sometimes USA). Usage: Leaves and seeds are smoked in India and Africa for inebriating effect. Brew made by boiling crushed roots. Active Constituents: Hyoscyamine, scopolamine, and other tropanes. Effects: Hallucinogen and sedative. Hyoscyamine is similar to atropine but more powerful in its effects upon the peripheral nervous system. Contraindications: Same as thornapple. European sorcerers of middle ages claimed that excessive use can cause permanent insanity. Supplier: Must find in habitat. HOPS -- *Humulus lupulus*. Family Cannabinaceae. Material: Flaky-textured and pleasantly bitter fruiting parts of perennial vine used as a flavoring in beer brewing. Usage: May be smoked like marijuana, extracted into alcohol or steeped in water (1 oz./pt.). Active Constituents: Lupuline (a resinous powder chemically related to THC). Effects: Sedative: When smoked gives mild marijuana-like high with sedative qualities. Contraindications: Excessive use over a long period may cause

dizziness, mental stupor, and mild jaundice symptoms in some individuals. Note: Several popular books on the cultivation of cannabis have pointed out that hops vines may be grafted to marijuana root stocks. The result is a plant which appears to be a normal hops vine but which contains the active constituents of marijuana. This means that people can raise their own marijuana disguised as hops and not be discovered by law agents. Because of this the government has asked hop growers to refuse to sell hops cuttings to the general public. There are no laws against hops but they are now difficult to obtain. Hops are mostly propagated from root cuttings. Viable seeds are rare. Supplier: Dried hops, MGH; viable seeds, RCS; viable root, WP. HYDRANGEA -- *Hydrangea paniculata grandiflora*. Family Saxifragaceae. Material: Leaves of common garden shrub. Usage: Leaves are dried and smoked. One cigarette only. Active Constituents: Hydrangin, saponin, and cyanogenic substances. Effects: Mild marijuana-like high, subtoxic inebriation. Contraindications: Too much may produce more cyanide than the system can metabolize. Not recommended. Supplier: Live plants; nurseries, RCS. INDIAN SNAKEROOT -- *Rauwolfia serpentina*. Family Apocynaceae (Dogbane family). Material: Root of shrub native to India. Usage: 50-150 mg of root is chewed and ingested. Active Constituents: Reserpine, rescinnamine, yohimbine, ajmaline, serpentine (indole alkaloids). Effects: Lowers blood pressure, tranquilizes mind without causing stupor and ataxia. Effects are delayed for several days to several weeks because reserpine must be converted in the body into secondary substances. Used medicinally to treat insanity and by holy men to produce states of tranquility conducive to meditation. Effects last for several days. Contraindications: See RESERPINE. Supplier: MGH (inquire). See RESERPINE and RESCINAMINE. INTOXICATING MINT -- *Lagochilus inebrians*. Family Labiatae (Mint family). Materials: Leaves of Central Asian shrub. Usage: Leaves are dried and steeped to make tea. Active Constituents: Unidentified polyhydric alcohol. Effects: Tranquilizer, intoxicant, mild hallucinogen. Contraindications: None known.

Supplier: MGH (inquire first). IOCHROMA -- *Iochroma* spp. Family Solanaceae (Potato family). Material: Leaves of shrub or small tree with tubular flowers (purple, blue, scarlet, or white) found in wooded areas of Peru, Chile, and Colombia (especially Andean highlands); also cultivated in gardens in USA. Usage: Leaves are smoked or made into tea. Active Constituents: Unidentified (probably tropanes). Effects: Hallucinogen. Contraindications: Insufficient data. Caution advised with all tropane-bearing materials. Supplier: Cutting, RCS. JUNIPER -- *Juniperus macrocarpa*. Family Cupressaceae (Cypress family). Materials: Leaves and branches of bush or tree found in northwestern Himalayan area. Berries of some juniper species are used in gin. Usage: Leaves and branches are spread upon embers of fire. Person places blanket over head while inhaling smoke. Active Constituents: Psychotropic agent uncertain. Nonacosanol, beta-D-glucoside of beta-sitosterol, suginol (a diterpene ketone), and several glycosides and aglycones have been isolated. Effects: Intoxicant, hallucinogen, and deliriant. Causes user to move about in agitated, dizzy manner for several minutes, then collapse into hypnotic trance. Experience lasts about 30 minutes during which user may experience visions of communication with supernatural entities. Contraindication: Not specifically known, but obviously not for frequent use. Probably hepatotoxic. Supplier: Berries, MGH; plants (some species), RCS, nurseries. KAVA KAVA -- *Piper methysticum*. Family Piperaceae (Pepper family). Material: Root pulp and lower stems of tall perennial shrub from South Pacific islands, Hawaiian Islands, and New Guinea. Usage: In the islands two methods are used. If dried kava roots are simply made into a tea, the water-soluble components are released and it acts as a mild stimulating tonic. If materials are first chewed, then spit into a bowl and mixed with coconut milk, powerful narcotic resins are released in emulsion. Those who do not wish to pre-chew the root may do either of the following for the same result: (1) 1 oz. pulverized or finely ground kava is mixed with 10 oz. water or coconut milk, 2 tbsp. coconut oil or olive oil, and 1 tbsp. lecithin and blended in an emulsifier until liquid takes on milky appearance. Serves 2-4 persons. (2) Extract resins with isopropyl (rubbing)

alcohol in heat bath, remove solvents by evaporation. Redissolve in just enough warmed brandy, rum, or vodka. Honey may be added to sweeten. A small cordial glass per person should be enough. The first method emulsifies the resins, the second method dissolves them in alcohol. The latter is the more potent method because alcohol swiftly carries resins into the system. Active Constituents: Kawain, dihydrokawain, methysticin, dihydromethysticin, yangonin, and dihydroyangonin (resinous alpha pyrones). Effects: Pleasant stimulating after 30 minutes (sooner in alcohol). After another 30 minutes euphoric and lethargic sedative effects are felt but with unimpaired mental alertness. Depresses spinal activity, not cerebral activity. After a time, one may desire sleep. Total experience lasts 2-3 hours. Aftereffects: pleasant, relaxed feelings. No hangover. Contraindications: Generally nontoxic. If fresh root or alcohol extract is used excessively for several months, it may become habitforming and cause yellowing, rashes, scaliness or ulcers of skin, diarrhea, emaciation, loss of appetite, reddening and weakening of the eyes. These symptoms disappear rapidly when kava intake is stopped or reduced. These conditions do not occur with normal use (once per week in islands). Used normally, kava is stimulating to appetite and generally beneficial. Supplier: MGH. KHAT -- *Catha edulis*. Family Celastraceae (Burningbush family). Material: Fresh leaves and stems of shrub or tree found in wooded areas of Ethiopia. Now cultivated in neighboring lands. Usage: Fresh leaves are chewed or brewed as tea. Active Constituents: Norpseudoephedrine, vitamin C (which helps to counteract some bad effects of the drug). Effects: Stimulation, euphoria, mental clarity, followed occasionally by hallucinations terminating in drowsiness, sleep, or depression. Respiratory and pulse rate increase. Contraindications: Initial use sometimes accompanied by dizziness, lassitude, epigastric pain, decreased cardiovascular capacity. Prolonged use may result in cardiac diseases, appetite loss, reduction in sexual drive, delirium tremens. Supplier: Cuttings, RCS (inquire). KOLA NUTS -- *Cola nitida*. Family Sterculiaceae (Cacao family). Material: Seeds of African tree. Usage: Seeds are chewed or ground and boiled in water, 1 tbsp./cup. Active Constituents: Caffeine 2%, theobromine, kolanin (a glucoside).

Effects: Stimulant and economizer of muscular and nervous energies. Aids combustion of fats and carbohydrates, reduces combustion of nitrogen and phosphorus in the body. Contraindications: Long-term excessive use of caffeine may cause nervousness, insomnia, habituation. Supplier: MGH. KUTHMITHI -- *Withania somnifera*. Family Solanaceae (Potato family). Material: Root-bark of shrub found in open places and disturbed areas of South Africa, tropical Africa and India. Other parts of plant used medicinally as local pain reliever, leaves to rid lice, fruit to make soap. Usage: Root-bark boiled as infusion. Active Constituents: Somniferine, withaferin, and other alkaloids. Effects: Sedative.

Contraindications: No apparent undesirable side effects. Given safely to infants in North Africa. Supplier: Cuttings, RCS (inquire). LION'S TAIL -- *Leonotis leonurus* R. Br. Family Labiatae (Mint family). Material: Resins from leaves of tall South African perennial shrub found in gardens of warmer parts of U.S. Usage: Dark green resin is scraped or extracted from leaves and flower parts and added to tobacco or other smoking mixtures. Dried leaves may also be smoked or chewed. Active Constituents: Unidentified resinous materials (possibly leonurine). Effects: Euphoric, marijuana-like experience. Contraindications: Persistent use may lead to habituation (same degree as tobacco). Supplier: Some Southern California nurseries; RCS (inquire). LOBELLA -- *Lobelia inflata*. Family Lobeliaceae. Material: Leaves, stems, and seeds of North American plant sometimes called Indian tobacco. Usage: May be smoked or steeped -- 1 tbsp./pt. water. Active Constituents: Lobeline -- 2-[6-(beta-hydroxy-phenethyl)-1methyl-2-piperidyl] acetophenone -- and related alkaloids. Effects: When smoked, produces mild marijuana-like euphoria and improves mental clarity. Tea acts simultaneously as a stimulant and relaxant. Lesser amounts tend to act as stimulant; larger amounts as a relaxant. Also, may cause tingling body sensations and altered mental state. Contraindications: Has acrid taste, causes unpleasant, prickly

feelings in mouth and throat. May cause nausea, vomiting, and circulatory disturbances. Smoking may cause brief headache in persons subjects to migraine. Supplier: Herb and herbal seed, MGH; viable seed, RCS. MADAGASCAR PERIWINKLE -- *Catharanthus roseus*, formerly *Vinca rosea*. Family Apocynaceae (Dogbane family). Material: Leaves of everblooming subshrub native to Madagascar, now grown as ornamental throughout USA and found in Florida. Usage: Dried leaves are smoked. Active Constituents: Indole alkaloids resembling ibogaine: akuammine, cathrosine, vindoline, vincristine, vinblastine, vincamine. Effects: Euphoria and hallucinations. Vincamine improves mental ability in cerebrovascular disorders. Contraindications: Causes immediate reduction of white corpuscles. Excessive or prolonged use causes itching and burning skin, hair loss, ataxia, and degeneration of muscle tissue. Strongly disrecommended. Supplier: Plants, nurseries; viable seeds, RCS. MANDRAKE -- *Mandragora officinarum*. L. Family Solanaceae (Potato family). Material: Various parts especially parsnip-shaped root of perennial plant found in fields and stony places of southern Europe. Usage: Brew made from boiling crushed root. Active Constituents: Scopolamine, hyoscyamine, mandragorine, and other tropanes. Effects: Hallucinations followed by deathlike trance and sleep. Contraindications: Same as thornapple. Said to cause insanity. Not recommended. Supplier: Must be obtained in Europe.

MARABA -- *Kaempferia galanga* L. Family Zingiberaceae (Ginger family). Material: Rhizome of stemless herb found in New Guinea, India, Malaya, and the Moluccas. Usage: Rhizome chewed and ingested. Active Constituents: Unidentified substance(s) in volatile oils of rhizome. Effects: Hallucinogen. Contraindications: None known. Has long history of medicinal use. Supplier: MGH (inquire). MATE -- *Ilex paraguayensis*. Family Aquifoliaceae (Holly family). Material: Leaves of small evergreen tree found near streams in forests of Brazil, Argentina, and Paraguay. Usage: Leaves steeped in hot water and drunk. Active Constituents: Caffeine and other purines. Effects: Stimulant. Not as upsetting to system as coffee or tea. Contraindications: Long-term excessive use of caffeine may cause nervousness, insomnia, habituation. Supplier: MGH, health stores. MESCAL BEANS -- *Sophora secundiflora*. Family Leguminosae (Bean family). Material: Red bean of evergreen shrub found in Texas, New Mexico, and northern Mexico. Usage: 1/4 bean or less is roasted near a fire until it turns yellow, ground to meal, chewed, and swallowed.

Active Constituents: Cytisine (a toxic pyridine). Effects: Vomiting, intoxication, and increased heartbeat, followed by 3 days of drowsiness or sleep.

Contraindications: Extremely toxic. Even just a little too much (1/2 bean for some) may cause convulsions and death. Was used in ritual by Plains Indians before they had peyote. Now it is no longer used. Supplier: Grows wild on limestone hills. Viable seeds, RCS. 5-MeO-DMT -- 5-methoxy-n,n-dimethyltryptamine. Material: Indole-based alkaloid found in seeds, pods, bark, and resins of several South American trees, including *Piptadenia peregrina* and *Virola calophylla*, used in the snuffs yopo, epena, and parica. Usage: 3.5-5 mg are placed on top of parsley flakes in a small bowl hash pipe and smoked in one inhalation, or broken into fine particles and snuffed. Effects: Overwhelming psychedelic effects occur almost instantly, softening to a pleasant LSD-like sensation after 2-3 minutes. Changes in perception may occur including brightening of colors and macroscopia (size changes). Total experience last 20-30 minutes. Contraindications: Some persons experience dizziness, disorientation, and sensations of pressure during first 2-3 minutes, especially with larger doses. If this occurs it is best to try to relax and flow with the experience because it will quickly pass and give way to more comfortable feelings. One should not take 5-MeO-DMT on a full stomach or when feeling bloated, as pressure and nausea may occur. The drug leaves no hangover or undesirable aftereffects. One usually feels pleasant stimulated for several hours afterwards. If taken too soon before retiring, it may interfere with sleep. Because of intense initial effects one should never use this substance while driving. Very large doses, sufficient to cause heavy blood rush to the head, may rupture weak capillaries in the brain. Continued to excess this might eventually impair mental functions. MAO inhibitor (see list of dangerous combinations).

Supplier: CS. MORMON TEA -- *Ephedra nevadensis*. Family Gnetaceae. Material: Above-ground parts of leafless desert shrub found in American Southwest. Usage: 1/2 oz./1 pt. water boiled 10 minutes. Active Constituents: D-norpseudoephedrine. (Note: In contrast to the Asian species *E. equisetina* and *E. sinica*, *E. nevadensis* contains little or not ephedrine.) Effects: Stimulant. Also relieves congestion and asthma. Contraindications: No serious side effects known. May depress

appetite if used to excess. Supplier: Dried herb, MGH; viable seed, RCS. MORNING GLORY -- *Ipomoea violacea*. Family Convolvulaceae (Bindweed family). Material: Seeds and to a lesser extent all other parts of plant except roots. Strongest varieties are: Heavenly Blue, Pearly Gates, Flying Saucers, Wedding Bells, Blue Star, Summer Skies, and Badoh Begro (Mexican variety). Usage: 5-10 grams of seeds are thoroughly chewed and swallowed or may be thoroughly ground and soaked in 1/2 cup water for half an hour, strained and drunk. Active constituents: D-lysergic acid amide and ergometrine. Effects: LSD-like experience lasting about 6 hours. Contraindications: Persons with history of hepatitis or other liver disorders should not take lysergic acid amides. Ergometrine has uterus-stimulating properties and should not be taken by pregnant women. Some suppliers treat morning-glory seeds with poison to discourage use as a mind alterant, or with methyl mercury to prevent spoilage (symptoms: vomiting, diarrhea). If treated seeds are planted, toxins are not transmitted to next generation. Some persons wearing treated seeds as beads on bare skin have developed rash. Supplier: Untreated seeds, MGH. NUTMEG -- *Myristica fragrans*. Family Myristicaceae (Nutmeg family). Material: Seed of tropical evergreen tree found in East and West Indies. Usage: 5-20 grams of whole or ground nutmeg is ingested. Active Constituents: Methylenedioxy-substituted compounds: myristicin (non-amine precursor of 3-methoxy-4,5-methylenedioxyamphetamine [MMDA]), elemicin, and safrole (non-amine precursor of 3,4-methylenedioxyamphetamine [MDA]). These and other aromatic fractions combine synergistically to produce psychotropic effect. Terpenes enhance absorption. Effects: Possible nausea during first 45 minutes, followed in several hours by silly feelings and giggling, and then dryness of mouth and throat, flushing of skin and bloodshot eyes, heavy intoxicated feeling, incoherent speech and impaired motor function. This is followed by tranquil feelings, stupor with inability to sleep, euphoria and twilight state dreams. Total experience lasts about 12 hours, followed by 24 hours of drowsiness and sleep. Contraindications: May cause temporary constipation and difficulty in urination. Nutmeg oils increase fat deposits on liver. Safrole is carcinogenic and toxic to liver. Beneficial as spice or in small amounts; not recommended as hallucinogen.

Supplier: Grocery stores; viable seeds, RCS. OLOLUIQUE -- *Rivea corymbosa*. Family Convolvulaceae (Bindweed family). Material: Seeds of vine found in mountains of southern Mexico. Usage: 15 or more seeds are thoroughly ground and soaked in 1/2 cup water. Active Constituents: D-lysergic acid amide, lysergol, and turbicoryn (a crystalline glucoside). Effects: LSD-like experience lasting about 6 hours, with relaxed feelings afterwards. Nausea may be experienced during first hour. D-lysergic acid amide is a hallucinogen. Turbicoryn stimulates the CNS and has anti-tension properties. Contraindications: Persons with a history of liver disorders should not take lysergic acid amides. Supplier: Must be procured in Mexico. PARSLEY -- *Petroselinum crispum*. Family Umbelliferae (Carrot family). Material: Oil of seeds. Usage: Ingested. Active Constituents: Apiole (non-amine precursor of 2,5-dimethoxy-3,4-methylenedioxyamphetamine [DMMDA]) and other unidentified olefinic substance with an allyl side chain which is the non-amine precursor of 2,3,4,5-tetramethoxyamphetamine (Tetra MA). Effects: Uncertain (stimulant-hallucinogen?). Useful as stomachic in small doses. Contraindications: Psychotropically effective doses toxic to liver and harmful to kidneys. Not recommended. Supplier: Herb dealers, MGH; viable seed, RCS, B, G, NK, FM. PASSIONFLOWER -- *Passiflora incarnata*. Family Passifloraceae (Passionflower family). Material: Leaves and stems of perennial vine native to West Indies and southern USA, now cultivated throughout world. Usage: May be smoked, steeped as tea (1/2 oz./1 pt. boiled water) or reduced to crude alkaloidal mix. Active Constituents: Harmine and related alkaloids. Approximately 1 g mixed harmful alkaloids per kg. Also several unidentified alkaloids. Effects: Smoked, very mild, short-lasting marijuana-like high. Tea, tranquilizer and sedative. Harmala alkaloids are hallucinogens. Contraindications: Other materials in crude alkaloid reduction may cause nausea. Harmala alkaloids are short-term MAO inhibitors. See list of dangerous combinations. Supplier: Herb, MGH; seed and plants, RCS.

PEMOLINE -- 2-imino-5-phenyl-4-oxazolidinone. Material: Hydantoin-group chemical prepared synthetically. Usage: 20-50 mg orally. Effects: Mental stimulant with very little CNS stimulant, lasting 6-12 hours. Contraindications: No serious side effects. Insomnia may occur if sufficient time is not allowed between taking pemoline and retiring. Supplier: CS. PEMOLINE MAGNESIUM -- [2-imino-5-phenyl-4-oxazolidinonato(2)-] diaquomagnesium. Material: A complex from equimolar mixture of pemoline and magnesium hydroxide under study in Abbott Laboratories as an adjunct to learning and memory. Usage: 50-100 mg taken orally each morning for 10-14 consecutive days. The effects are cumulative. Results are most noticeable when combined with high protein diet, abundant vitamin C and balanced B complex intake, and adequate calcium and magnesium consumption. For more pronounced and immediate effects as a cerebral and CNS stimulant, 200-500 mg of pemoline magnesium may be taken at once. Effects: Larger dosage acts as a CNS stimulant and psychic stimulant, improving mental faculties, especially memory, for 6-24 hours. Its effects are similar to the amphetamines without causing dryness of mucous membrane tissues and cardiac stress. Smaller consecutive doses act as mild CNS and psychic stimulant and accumulate magnesium in cerebral synapses. Magnesium acts as a catalyst conductor in the synapses of the brain's memory centers. Taken in this manner magnesium pemoline may increase efficiency of memory up to 560% in both young persons and senile older people. After completing the series these effects may last from several weeks to several months, tapering gradually. Effects can be regained by taking booster series when needed. It can be taken either while or while attempting to recall learned material. Assists RNA formation in brain. Contraindications: Large doses (or even smaller doses if taken too soon before retiring) may interfere with sleep. Supplier: CS, RX. PIPILZINTZINTLI -- *Salvia divinorum*, Family Labiatae (Mint family). Material: Leaves of plant found in southern Mexico. Also used for same effect are leaves of *Coleus blumei* and *C. pumila*, common house plants. Usage: About 70 large fresh leaves are thoroughly chewed and swallowed or crushed and soaked in 1 pt. water for 1 hour, strained, and drunk. If osterizer is available leaves may be liquefied in

water. Active Constituents: Uncertain, believed to be an unstable crystalline polyhydric alcohol. Effects: Similar to psilocybin with colorful visual patterns, but milder and lasting only 2 hours. Contraindications: Some people experience nausea during first 1/2 hour; otherwise no unpleasant or harmful side effects known. Supplier: *S. divinorum* must usually be procured in Mexico. It is extremely rare. The Church of the Tree of Life (405 Columbus Avenue, San Francisco, CA 94133) has a large specimen, one of the few existing in the USA. They will send a rooted cutting to anyone who donates \$100 or more to the church. Coleus plants may be bought in any nursery; coleus seeds B, FM, G, NK, RCS.

PSILOCYBE MUSHROOMS -- *Psilocybe mexicana*. Family Agaricaceae (Agaric family). Material: Carpophores and nycelia of this mushroom, found in southern Mexico and of other chemically related species (see below) found in North and South America. Usage: 4-20 fresh mushrooms are consumed on empty stomach. Number depends upon size, species, time of harvest, and individual's tolerance. Active Constituents: Psilocybin and psilocin. Effects: Muscular relaxation and mild visual changes during first 15-30 minutes followed by giddiness, straying of concentration, visual and auditory hallucinations, lassitude, and feelings of disassociation without loss of awareness. Peak 1-1.5 hours after ingestion. Total experience approximately 6 hours. Contraindications: Taken too soon after food may cause nausea. Mazatec Indians claim that constant use of these mushrooms over extended period will accelerate aging process. One death (6-year-old boy) was attributed to the ingestion of a large number of *P. baeocystis*, which contains baeocystin and nor-baeocystin. Normal use by adults does not indicate toxicity. Supplier: Many species may be found wild throughout USA and Canada. Among them are: *Psilocybe baeocystis*, *P. caerulea* (strongest variety), *P. caerulipes*, *P. cubensis* var. *cyanescens*, *P. cyanescens*, *P. pellipes*, *Conocybe cyanopus*, *Copelandia cyanescens*, *Panaeolus foenisecii*, *P. subbaleatus*, *Pholiotina cyanopoda*. Do not consume mushrooms gathered wild until positively identified by expert mycologist.

RESCINNAMINE -- 3,4,5-trimethoxycinnamoyl methyl reserpate. Material: Indole-based alkaloid in *Rauwolfia serpentina*. Usage: 0.5-2.5 mg orally. Effects: Hypotensive, sedative, tranquilizer similar to

reserpine. Contraindications: Similar to reserpine but less severe. Supplier: CS. RESERPINE -- 3,4,5-trimethoxybenzoyl methyl reserpate. Material: Major active indole-based alkaloid in *Rauwolfia* spp. Usage: 0.05-2.5 mg orally. Effects: Hypotensive, sedative, tranquilizer. Depletes serotonin and norepinephrine in brain tissue. Delayed but prolonged effect. See INDIAN SNAKEROOT.

Contraindications: Usually safe if not taken in overdoses or excessively. Too much, or in sensitive individuals, may cause nasal stuffiness, diarrhea, slowed heartbeat, drowsiness, fatigue. Too frequent use may cause weight gain. MAO inhibitors interfere with serotonin- and norepinephrine-depleting action of reserpine. Supplier: CS, RX. SAN PEDRO -- *Trichocereus pachanoi*. Family Cactaceae (Cactus family). Material: Tall branching cactus from Peru and Ecuador. Usage: A piece 3 inches in diameter by 3-6 inches long is cut, peeled and eaten (do not waste that which clings to the inside of the skin as it is most potent), or instead of peeling, mash it or cut it into small pieces and boil in 1 quart water for 2 hours, strain, and drink slowly. Active Constituents: Mescaline (1.2 g/kg fresh weight), homoveratrylamine, 3-methoxytyramine. Effects: Similar to peyote but more tranquil. Takes 1-1.5 hours to come on; lasts about 6 hours.

Contraindications: Some people experience nausea from mescaline. It is best to take mescaline, peyote, or San Pedro slowly over a period of 45 minutes to avoid chemical shock to the system. Supplier: Cuttings, AHD, NMCR; seeds, NMCR, RCS.

SASSAFRAS -- *Sassafras officinale albidum*. Family Laureaceae (Laurel family). Material: Aromatic root-bark of North American tree. Usage: Brewed as tea (1 oz./1 pt. water). Oil fraction extracted in alcohol or distilled. Safrole is not water-soluble. Starting dose 100-200 mg of extracted and dried oil. Active Constituents: Safrole (non-amine precursor of MDA [3,4-methylenedioxyamphetamine]). Effects: Tea in large doses acts as stimulant and induces perspiration. Safrole (MDA) stimulant, hallucinogen; aphrodisiac in large doses, euphoriant in small doses. Contraindications: Safrole is toxic to liver (avoid repeated

use). Increases incidence of tumors in laboratory animals. Excessive doses may cause vomiting, shock, aphasia, and death by central paralysis of respiration. Normal use as tea is safe. Supplier: Fresh root wild, eastern USA, collected in early spring or autumn. Dried root, MGH; young trees, RCS. SCOPOLAMINE HYDROBROMIDE Material: Hydrobromide salt of tropane alkaloid found in belladonna, datura, and other solanaceous plants. Usage: 0.5-5 mg orally on empty stomach. Effects: CNS depressant, anticholinergic, sedative in small doses (0.3-0.8 mg). Euphoriant, hallucinogen, and narcotic in larger doses. Takes effect within 15 minutes; last 4-12 hours. Contraindications: Dry mouth and mucous membranes, blurred vision, difficulty swallowing, hot dry skin, headache, restless fatigue. Must not be used by persons with cardiovascular disorders or glaucoma. Excessive use may cause brain decomposition. Not recommended. Supplier: CS. SHANSI -- *Coriaria thymifolia*. Family Coriariaceae. Material: Purple berries of frond-like shrub found in Andes and of similar species (*C. japonica*, *C. muscifolia*). Usage: Berries are eaten. Active substances also in leaves. Active Constituents: Catecholic compounds, sesquiterpenes: coriamyrtine, coriatine, tutine, and pseudotutine. Effects: Stimulation, hallucinations, and sensations of flight. Contraindications: Little known about this substance. Some tribes regard it as toxic. Large doses may cause stupor, coma, convulsions. Supplier: Some nurseries carry related species. SHICUICHI -- *Heimia salicifolia*. Family Lythraceae (Loosestrife family). Material: Leaves of plant found in Mexico to Argentina. Usage: Plucked leaves are allowed to wilt slightly, are crushed in water (or liquefied in blender), permitted to ferment for 1 day in the sun, and drunk. If fresh material is not available dried herb may be steeped in hot water and allowed to sit in sun for 1 day before drinking. Ten grams dried herb or equivalent of fresh leaves suggested as starting dose. Active Constituents: Cryogenine (1-carbamyl-2-phenylhydrazine), an alkaloid. Effects: Pleasant drowsiness, skeletal muscle relaxation, slowing of heartbeat, dilation of coronary vessels, inhibition of acetylcholine, enhancement of epinephrine, slight reduction of blood

pressure, cooling of body, mild intoxication and giddiness, darkening of vision, auditory hallucinations (sounds seem distant), and increased memory function. Contraindications: No hangover or undesirable side effects. Overindulgence causes golden-yellow tinge to vision on following day. Continued immoderate use may eventually hamper memory. Supplier: Must be procured in Mexico (Oaxaca marketplace). SO'KSI -- *Mirabilis multiflora*. Family Nyctaginaceae (Four-o'clock family). Material: Root of magenta-flowered perennial found at elevations of 2500-5000 ft. on hillsides among rocks and shrubs throughout Arizona, Utah, Colorado, and northern Mexico. Usage: Large root is chewed and juice is swallowed. Used by Hopi medicine men for diagnostic divination. Active Constituents: Unidentified. Effects: Hallucinogen. Contraindications: None known. Root of similar species *M. jalapa* (four-o'clocks) may possess similar activity, but is also powerful emetic. Supplier: Viable seeds RCS. Plants found wild in southwest USA. Caution: *M. multiflora* has 2-5 flowers per calyx; *M. jalapa* has only one. *M. jalapa* seeds, RCS, FM, NK, B, G. SYRIAN RUE -- *Peganum harmala*. Family Zygophyllaceae (Caltrop family). Material: Seeds of woody perennial native to Middle East. (Roots also active but seldom used.) Usage: 1 oz. seeds are thoroughly chewed and swallowed. Most effective when combined with other psychotropic materials, especially those containing tropanes. Active Constituents: Harmine, harmaline, and harmalol. Effects and Contraindications: Hallucinogen; see HARMINE et al. Supplier: MGH (inquire). THORNAPPLE -- *Datura inoxia* Mill. Family Solanaceae (Potato family). Material: Roots, stems, leaves, flowers, or seeds of short annual herb found in dry open places and garbage dumps of Mexico and southwestern USA. Usage: Stems and leaves smoked to relieve asthma or produce mild intoxication. Roots and seeds for divinatory uses. Root is crushed in water and drunk. Leaves and seeds added to ganga (cannabis) in India for extra effects. Active Constituents: Scopolamine, atropine, hyoscyamine, and other tropanes.

Effects: Hallucinogen and hypnotic. Contraindications: Excessive amounts toxic. May cause blacking out and severe headaches. Yaqui Indian brujos claims that smoking or ingestion of flowers will cause insanity. See SCOPOLAMINE and ATROPINE. Supplier: Seeds, RCS. Other similar species include: *D. fastuosa*, *D. metel*, *D. meteloides* (toloachi), *D. stramonium* (jimson weed). See also tree daturas, atropine, scopolamine. TREE DATURAS -- *Datura*, subgenus *Brugmansia*; includes *D. candida*, *D. suaveolens*, *D. sanguinea*, *D. arborea*, *D. aurea*, *D. dolichocarpa*, *D. vulcanicola*. Family Solanaceae (Potato family). Material: Various parts of short tree with drooping, fragrant, trumpet-shaped flowers native to South America found in many gardens throughout USA (especially California). Usage: Leaves are sometimes smoked. Other parts brewed in hot water. In Andes small amount of seed is pulverized and added to beverages. Infusion given orally or rectally in adolescent ritual among some western Amazon tribes. Active Constituents: Scopolamine, hyoscyamine, norhyoscyamine, and other tropanes. Effects: Leaves similar to *D. inoxia*. Seeds cause mental confusion, delirium followed by fitful sleep with colorful hallucinations. Contraindications: More toxic than *D. inoxia*. Excessive amounts may cause amnesia. Supplier: Seeds of *D. arborea*, *D. candida*, and *D. suaveolens*, RCS. See also ATROPINE and SCOPOLAMINE. L-TRYPTOPHAN -- 1- α -aminoindole-3-propionic acid. Material: Amino acid essential to human nutrition. Usage: 5-8 grams are ingested on empty stomach. Effects: Drowsiness, euphoria, and mental changes similar to mild (5 mg) dose of psilocybin. Contraindications: Tendency to fall asleep. Excessive use could cause dietary amino acid imbalance. Supplier: CS, 500 mg tablets from some health food stores. WILD FENNEL -- *Foeniculum vulgare* Mill. Family Umbelliferae (Carrot family). Material: Oil from seeds of feathery-leafed weed bearing yellowgreen umbels with anise fragrance found in waste places of southern Europe and west coast USA. Usage: 5-20 drops of oil orally. Active Constituents: Estragole (non-amine precursor of 4-

methoxyamphetamine [MA]). Effects: Epileptic-like convulsions and hallucinations. Contraindications: Epileptic syndrome is undesirable. Constituents in the oil are toxic to liver and harsh to kidneys. Normal amounts as used in flavoring are apparently safe; hallucinogenic dosages may be disastrous. Supplier: Grows wild. Seeds, MGH; viable seeds, RCS. WILD LETTUCE -- *Lactuca virosa* et al. Family Compositae (Sunflower family). Material: Extractions from leaves and roots of weed native to Europe. Usage: Materials are extracted in juicer, dried in sun or low heat and smoked like opium. Active Constituents: Lactucarium (lettuce opium) contains 2% lactucin plus latuceryl (taraxasterol) and lactucic acid. Effects: Sedative similar to opium but less pronounced. Formerly used in medicine as opium substitute. Contraindications: Large quantities may be toxic. Supplier: Viable seeds, RCS; dried leaves, MGH. Some lettuce opium is also found in other *Lactuca* species including market lettuce, but amounts are usually insignificant. WORMWOOD -- *Artemisia absinthium*. Family Compositae (Sunflower family). Material: Leaves and stems of common herb. Usage: Bitter essential oil is extracted into alcohol. Sometimes combined with Pernod or anisette to make absinthe. Active Constituents: Absinthine (a dimeric guaianolide), anabsinthin, and a volatile oil mainly consisting of thujone. Effects: Narcotic. Contraindications: Excessive long-term use of liqueur may be habit-forming and debilitating. Ingestion of volatile oil or liqueur may cause GI disturbances, nervousness, stupor, and convulsions due to thujone. Supplier: Dried herb MGH; viable seeds RCS. YAGE -- (Pronounced ya-hee; also called ayahuasca.) *Banisteriopsis caapi*. Family Malpighiaceae. Material: Lower parts of stem from vine found in Amazon and Orinoco basins of South America. Usage: Stem is pounded in mortar, usually with other local psychoactive materials (mostly solanaceous plants), boiled in just enough water 2-24 hours, strained, reduced to 1/10 volume. 4 oz. cup is drunk by natives. Others should start with 1/4 this amount. Active Constituents: Harmine, haraline, harmalol, and

tetrahydroharmine. Approximately 500 mg total alkaloids per 4 oz. cup prepared as above. Effects: Trembling within a few minutes followed by perspiration and physical stimulation for 10-15 minutes, then calm with mental clouding, hallucinations, increased color, blue-violet shades, size changes, and improve night vision. Harmala alkaloids are short-term MAO inhibitors. Contraindications: See HARMINE et al. Supplier: MGH (inquire). YOHIMBE -- *Corynanthe yohimbe*. Family Rubiaceae (Madder family). Material: The inner bark of a tropical West African tree. Usage: 6-10 tsp. of shaved bark boiled 10 minutes in 1 pt. water, strained and sipped slowly. Addition of 500 mg vitamin C per cup makes it take effect more quickly and potently (probably by forming easily assimilated ascorbates of the alkaloids). Active Constituents: Yohimbine, yohimbiline, ajmaline (indole-type alkaloids). Effects: First effects after 30 minutes (15 minutes with vitamin C), warm, pleasant spinal shivers, followed by psychic stimulation, heightening of emotional and sexual feelings, mild perceptual changes without hallucinations, sometimes spontaneous erections. Sexual activity is especially pleasurable. Feelings of bodies melting into one another. Total experience last 2-4 hours. Aftereffects: pleasant, relaxed feeling with no hangover. See YOHIMBINE. Contraindications: Tannins and alkaloids make tea somewhat bitter and unpleasant. Addition of honey may help. Slight nausea may be experienced by some individuals during first 30 minutes. Vitamin C lessens this. MAO inhibitor; see dangerous combinations. See also YOHIMBINE. YOHIMBINE HYDROCHLORIDE Material: Yohimbine is one of several indole-based alkaloids found in *Corynanthe yohimbe*, *Rauwolfia serpentina*, and several other plants. Usage: In hydrochloride form it may be either ingested or snuffed. Dose 15-50 mg (amount size of 1 line of cocaine equals 10 mg). Effects: Central stimulant, mild hallucinogen, sympathomimetic with both cholinergic and adrenergic blocking properties, serotonin inhibitor, hypotensive (decreases blood pressure), and activator of spinal ganglia affecting erectile tissue of sexual organs (aphrodisiac). Taken orally first effects occur after 15-30 minutes. Snuffed first effects occur within 5 minutes. Initial effect may include subtle psychic and perceptual changes, stimulation similar to cocaine, and warm spinal shivers. Total experience lasts 2-4 hours

gradually tapering. Contraindications: If taken too close to bedtime may cause insomnia. If taken while physically exhausted hypotensive properties may be sharply exaggerated. Should not be used by persons with ailment or injury of kidneys, liver, or heart, or inclination towards diabetes or hypoglycemia. MAO inhibitor (see list of dangerous combinations). Anxiety may also occur. Sodium amobarbital or Librium alleviate this. Imipramine may worsen it. Nausea may occur from ingestion of yohimbine, but is not likely when snuffed. Can result in heart palpitations, severe blood pressure drop, and breathing difficulties if taken within 48 hours of having taken any amphetamine.

Sumerian Dictionary

Common sumerian words for magickal purposes Akhkharu Alal Alla Xul Barra! Dingir Xul Edin Na Zu Gelal Gigim Xul Gidim Xul Idimmu Idpa Kashshaptu Lalartu Lalassu Lilit Maskim Xul Mulla Xul Rabishu Telal Uggae Uruku Utuk Xul = Vampire = Destroyer = Evil God = Begone = Evil God = Go to the desert! (a form of exorcism) = Incubus = Evil Spirit = Evil Ghost = Demon = Fever = Witch = Phantom = Spectre = Succubus = Evil Fiend (Ambusher, Lier-In-Wait) = Evil Devil = Sam As Maskim Xul = Wicked Demon (Warrior) = God Of Death = Larvae = Evil Spirit

Names of People|Gods|Places / Words for People|Gods|Places ADAR AMAUSHUMGALANNA ANSHAR ANSHARGAL ANU BADTIBIRA Final = = = = = Star of NINASU Lord of Bread of Life ('date clusters') Foremost of the Heavens Great Prince of Heaven the Heavenly One Land (bright land) Where the Ores are Made

Ati Me Peta Babka Eli Baltuti Ima''Idu Mituti Living Erset La Tari Harsag
Zalazalag Kibrat Erbettim Kima Parsi Labiruti Ancient Rites Nise Matati Kisitti
Qatiya Peta Babkama Luruba Anaku Enter Here Sa Belet Ersetim Ki'Am Parsusa
Netherworld Sada Emedu Usella Mituti Ikkalu Baltuti Living Zi Dingir Anna Kanpa!
Zi Dingir Kia Kanpa! Conjunctions And As (or like) As Much As But Either ... Or
From Him He If In Let Like (or as) On Or That The They This Through Thus Unto What
Whatever Where Which Whichever Who Whoever Why -

= Gatekeeper, Open Your Gate for Me = Dead Will Be More Numerous Than The = = = =
Land of No Return Peak Which Emits the Brilliance Regions of The Four Treat Her In
Accordance With The

= People of The Land Which I Conquered = Open the Gate for Me So That I Can =
Rites of The Mistress of The = Reach The Mountain = Raise Up The Dead Here
Consuming The = Spirit God Of The Sky, Remember! = Spirit God Of the Earth,
Remember!

MA KIMA MALA MA LU ... LU INA SU (add to word) SU SUMMA INA LU KIMA INA U LU SU or
SU'ATI INA (?) SUNU ANNU INA KI'AM ANNA MINU or SA MIMMA ASAR AYYU or SA AYYUMMA
MANNU or SA MAMMAN AMMENI

A Abandon Able - WUSSURU - LE'U

Abomination Above Abyss (ocean) Accuse Accuser After Afterwards Against Aid All
Alliance Alone Amen Antimony Anything Army Arrive Artisans Ashes Assembly Attacker
At My Feet Aura Awake Awesome Axe B

-

ANZILLU ELENU TIAMATU EBERU MUBBIRUM (an accuser) WARKI WARKANUM ELI TAPPUTU GABBU
or KALU or SIHIRTU or GIMRU or GIMIRTU KATARU (to make an alliance) INA AHISA or
EDIS CACAMA GUHLU SUMSU MIMMA (anything whatsoever) UMMANATE or ERIMHA KASADU
UMMANI DITALLU PUHRUM GUDANNA (Anu`s attacker) ANA SEPIYA NI (awesome aura)
NEGELTU KASHURRA (pure which opens) ALANI (axe that produces power)

Back Bad Badly Barely Bat Battle Battle Line Battle Onslaught Be Bear Bed Beer
Before Beginning Behold Belly Belong Besieged Bestow Bird Bird City Bite Black
Black Body Bond Born Bow -

SERU LEMNU LEMNIS SHE SUTINNU TAAZU SIDRU - INA QITRUB TAAZI BASU NASU (verb, to
bear) GISNU or ERSU or ISERSU SIKARU LAPAN or INA PANI APSU (one who exist from
the beginning) ANNITU or ME TITI SA ALME TALAMU (to bestow on) ESSURU SIPPAR
NASAKU SALMU SALAMU (to become black) ZUMRU DURANKI (bond heaven-earth) MUMMU (one
who was born) ISQASTU or GISBAN

Bowl (reed) - KUNINU Bracelet - SEMIRU Break - PALASU Break Out - NAPAHU Breast -
IRTU Bridle - RAPPU Bright - NEPERDU Bright - MELAMMU (awe-inspiring luminosity)
Bright - LARAAK (seeing the bright glow) Brightness - ENIR (house of brightness)
Bring (to hurl) - NADU Bring to Naught - ADI LA BASI ALAKU Broke Out - INNAPIH
Bronze - ZABARDIBBA (he who bronze obtains and divides) Brother - AHU Build -
TABANNUSI Burn - QAMU Buyer - SAYYAMUM C Cage - QUPPU Calm Down - NAHU Came -
ILLIKAM (he went there) Campaign - GIRRU Carry - WABALU Case - DINUM Case of - DIN
Celestial Body - MUL (who shine in the heights) Celestial Body - MULKI (the
celestial body that had been cleaved apart) Celestial Horizon - ANUR Change - ENU
Changed - USEMI (turned into) Chariot - ISNARKABTU or GISGIGIR Chariot - MARGIDDA
(celestial chariot) Cheek - LETU Child - AMELSERRU or DAMU Chocolate - SUKULUTU
Choice - RESTU Choral Bands - KHAUIKI Citizens - MARE ALI City - ALU City (the
city) - UR City Gate - KAGAL or ABULLU Claim - RUGUMMUM Clay - TIDDU or IM Clay -
DUGGAE (lifeless mass of clay) Close - QITRUBU (to draw near) Clothed - LABASU (to
be clothed) Come - ALKA Commanded - ALAKSU QABU Commanders - SUT RESI (those of
the head) Compensate - RABU Concubines - SINNIS.SEKRETU Confine - KALU Conquered -
IKSUDA Container - HABANNATU

Contract - RIKISTU Convict - KANU Corpse - PAGRU Count - MANU (to count) Course - ALAKTU Creature of Enki - ENKIDU Crevice - NIGISSU or KIINDAR Crossing - NIBIRU (planet of the crossing) Crown - AGU or AGA Crownlike - DUGA (dark) Cult Figure - ASSINNU Cut - PARASU Currency - KASPAM (money) Curse - EZERU Cutting - NIKSUM D Daily - UMISAM Dangerous - AKSU Dark - ETU (to be dark) Dark - DUGA (crownlike) Dark Room - ITIMA or KISSUM Darkness - ETUTU or ASBU Date - SULUPPU Dead - MITU Dead Ones - MITUTU Dead Person - MITU Decide - PARASU (to render) Decision - PURUSSUM Declare Innocent - EBEBU Deeds - DAMQATI Deep Water - APSU Defeat - DABDU Demons - DALKHU (evil spirits) Denouncer - MUNAGGIRU Deport - NASAHU Destroy - ABATU or NAPALU Die - ANA SIMTIM ALAKU (to go one`s fate) Die - ADI LA BASI ALAKU (to bring to naught) Difficult - NAMRASU Diminish - SEHERU Direction - GUG (direction determining) Disease - MURSU District - NAGU Divide - ZAZU Dogs - KALBI Dog of Death - URBAT Door - DALTU or GISIG Dragons - TAMMABUKKU (from the Land of Mas) Draw Near - QITRUBU Drink - NAG Drink - ASATTA (I will have to drink) Drinks (beer) - KASHI Dust - EPRU Dwell - ETUTI Dwell in Darkness - INA ETUTI ASBU

Dwelling - SUBTUM Dwelling Place - MANZAZU E Ear Earth Eat Earth Eighth Encourage
Enemy Enlarge Enter Enter it) Entered Envelope Environs Escape Established Equal
Ever Ever Since Evil Eye Eye Eye Excavation Executed Exit Extinguish F Face Fall
Far Falsehood Fashioned Fate Fate Speaker Father Father of Favorite Fear Female
Flee Fifth Fifty Field Fire First Gate Fishes Five Flood Food Foot PANA MAQATU
RUQU SARRATUM IBTANI SIMTUM DUGNAMTAR ABUM ABI MIGRU ADARU or PALAHU SINNIS ABATU
HAMSU ENINNU (house of fifty) EQLUM GIRRU or ISATUM or DINGERGISBAR ISTEN BABA
HAAKI (place of the water-fishes) HAMSUM AMARUBAURRATA (the flood swept thereover)
AKALUM or BUBUSSUNU SEPU or GIR UZNUM KI or GI or KIA AKALU or IKUL ERSETU or KI
SAMNU TAKALU AMELNAKRU or LUKUR RAPASU ERIBU (those who enter) ANA BITI SA ERIBUSU
(house to which those who enter ERUMMA SAHAPU (to envelope) LIMETISUNU (their
environs) NAPARSUDU UKINNU MASALU (to make equal) ISTU ISTU ULLANUMMA NEKELMU
(look at malevolently) INU ASAR (all-powerful, awesome, all-seeing eye) KILA DAKU
(to be executed) ASU (those who exit) BELU

Forbidden - IKKIBU (forbidden thing) Force - EMUQA (by force) Foremost - BELET or GAL Forests - KHARSAANU SAQUUTU (thick forests) Forever - DARISAM For the Purpose of - ANA Fortified - BADGALDINGIR (great fortified place of the gods) Fortification - ALHALSU Fortresses - BIT DURANI Fought - IMTAHAS (he fought) Fourth - REBU From - ULTU or ISTU Front - ELLAMU Furious - EZEZU Furnishings - NUMATU G Garment Garment Gate Gatekeeper Gateway Peak Gaurd Gave (he gave) Gave Ghosts Gift Give Give (to pay) Go God (a god) Goddess Going Gold (money) Good Glowing Grains Great Great H Hair Hand Hands Conquered Hang Happy Have Head Hear Heart Heaven Heaven Heavenly Heavens Heavens MALU (long hair) QATU IKSUDA QATAYA ALALU NEPERDU ISU SAG NISME LIBBU AN ANUNNAKI ANU (the heavenly one) ANZU (he who knows the heavens) KUAN (opening the heavens) TUG (toga-like garment) TUGTUSHE (garment which is worn wrapped around) BABU ATU or AMELATU KA HARSAG NASARU ISRUK ISRUKAM (he gave to me) BU'IDU IGISUM NADANU NADANU ALAKU or ALIK or DU ILU ILATI SITU (going out) HURASAM or GUSKIN DAMIQ DIRGA (dark glowing chamber) SE'IM RABUM RABU (to make great, to rear)

Heavy Heir Help Herald Hide High Hire Hold Holy of Holies Home Home Home Homes
Horn Horse Hour House House House of Hunter Hurrah I Idea Immediately Impose
Impregnate Imprison Incantation Innocent Innumerable Inscribe Instead Interruption
Iron Ivory J Joining Joyfully Judge Judges Judgship K Kill King King of Kings
(of) Kingship Kiss Know Know Knowledge

-

KABITU APLUM RESUSSUN (to their assistance) NAGIRU MASKU UL (high as the sky)
AGARU KALU BARAGGAL ESHARRA (home of the ruler/prince) ERIDU (home in the faraway)
ERIDU (home of going afar) DADMESUN (their homes) QANNU SISU KASPU (two hours) E
or BITUM EHUS (terrifying house) BIT SHARUR (supreme hunter) KARRA

-

ZIKRU HAMTA EMEDU ERU ESERU NUSKU (incantation word, budding branch) UTEBBIBASSU
LA NIBI SATARU (to have inscribed) KIMA (instead of) BATLU PARZILLU SINNU

-

ANKIDA (heaven-earth joining) HADIS DAYYANUM DAYYANI DAYYANUTUM

-

DAKU SARRUM SAR SARRU/I SARRUTUM NASAQU IDU MUDU (one who knows) MUDUTU

L Lack Lady Land Law Case Lead (to lead) Lead Learn Leave Liar Lie Down Life Life
Life Life Life Light Light Lightning Lightning Lip Live Live Liver Living Ones
Living Person Lock Look At Lord Lord of Lose (to lose) Lost Love Lower Luxurious M
Made Out Male Man Man (a man) Man of Mankind Mankind March Message Messenger Metal
Metal Metals Middle Midsts Mist Month EZEBU (to have made out something) ZIKAR LU
AWILUM AWIL SALMAT QAQQADI NAMLUGALLU (civilized mankind) ALLIK (war march)
WU''URU (to send a person a message) RAKBU ANBAR (heavenly metal) ZABAR (gleaming
double metal) ZAG (the shine of metals) INA QABAL (in the middle of) INA QEREB (in
the midst of) IMBARU or IMDUGUD WARHUM SAMU (to thirst) BELETI MATUM or KUR DINUM
REDU Duggae (pot of lead) LAMADU (or to teach) EZEBU or WASU SARRU UTULU or
NAPARQUDU NAPISTUM or TI TIIT (that which is life) SHI (breath of life; soul)
ZIANA (heavenly life) GISHTIL (vehicle of life) NURU or IMMARU SUMMU NURA (they
are deprived of light) ZAMANI (?) BARAQU (to strike with lightning) SAPTU BALTU
TITAAN (those who in heaven live) KABATTU BALTUTU BALTU SIKKURU NEKELMU (evil eye)
BELUM or EN BEL HALQU HALQU ARAMMU SAPLU ULMASH (glittering)

Moon Mother Mound Mount Mountain Mountains Mountainhead Mouth Murder Charge N Name
Near Netherworld Newness Nimbus Ninth Nose Not Nurse O

-

NANNA UMMUM EDUKU (house of the holy mound) SAHATU (to mount) SADU or SHADU or KUR
HURSANU or HURSAG or GABRI IMKURGAR (who beside the mountainhead abides) PU or
IPUSMA NERTUM

-

SUMSU QEREBU (to draw near) KURNUGI or ERSET LA TARI ESSUTU MELAM TISU APPU LA or
UL SUD

Oath - MAMITU Oath - TAMU (to make swear) Oath - NIS ILIM ZAKARU (to mention the
life of the god) Obey (to hear) - SEMU Ocean (abyss) - TIAMATU Offerings - MAQLU
or MAKLU (burnt offerings) Oil - IAZU (one who knows oil; physician) Old - LABIRU
or RABI One - ISTEN Open - PETU Open for Me - PETA Orchard - KIRUM Ornament -
DUDITTU Overcome - KASADU Overlay - ZANU (to stud with precious stones) Overturn -
NABALKUTU (remove) P Paid Palace Penalty Personality Perfect Physician Pig Place
Place Planet Plow Plumage Plunge Poured ILEQQE EKALLIM ARNUM TEEMA GITMALU AZU or
IAZU SAHU ASRU NIBRUKI (earth place of Nibiru) MUL APIN (plante where the right
course is set) ERESU SUBAT KABBI SALU SABUH (is poured)

Power Powerful Precious Premature Presence Priest Priest Primeval Prince Proceed
Property Property of Prophet (seer) Pull Pure Purification by Put Q Queen Quickly
Quiet R Raise Up Rags Ramp Rare Receive Red Red Red Regions Regions Rejoice
Release Religious Duty Remove Render Reorganize Request Rest Return Rib Ride Rider
Righteous Ruler Rings Rival River Road Roam Rob Rope Royal Attendant

- EMUQ - SEPSU - NISIQTU - INA LA UMISU (prematurely) - MAHRU - ZAGMI or TANITTUM
(of praise) - GALA or KALUM (of lamentation) - ABZU (primeval source) - MALKU or
MAR SARRIM (son of the king) - PANU SAKANU - MIMUMUM or MAKKURUM - MIMMI - NABU -
SATU - EBEBU (to be clean) Fire - SHURPU - SAKANU

- SARRATUM - ARHIS - SUHARRURU (to be quiet)

-

ELU KARRU ARAMMU AQRU MAHARU SANDU HUSH (reddish colored) LAARSA (seeing the red
light) KIPRAT ARBA (the four regions/races) SHULIM (supreme place of the four
regions) HADU WUSSURU PARSU TEBU or NABALKUTU PARASU (to render a decision) ANA
ESSUTI SABATU ERESU SITTU TARU IM or TI RAKABU IDDUGGA (flowing leaden rider) ENSI
INSABATU SANANU MARGIDDA (river of the night) HARRANI NAGASU HABATU ABSANU MANZAZ
PANI

Ruby Ruin Rush S Safe Sanctum Save Saying Scented House Sea Seal Seal of Seat
Second Second Gate See See Seed Seed Seer (prophet) Seers Seller Sent Sent Serpent
Set Set the Ear Set the Face Settle Seven Seventh Seven Gates Shade Sharpen Shine
Ship Ship Shows Sick Side Sieze Siezed Silent Silver (money) Sin (to sin) Since
Since Singer Singer (female) Single Sister Sit Six Sixth Skin

- ABANYARAHHU - KARMU - SUBE'U (to dash out)

-

SALAMU (to be safe) BARAG (inner sanctum) ETERU IZZAKKARA ERESH TAMTU or AABBA
KUNUKKUM (sealed document) KUNUK KUSSUM SANU SANA BABA AMARU or NURU NURU UL
IMMARU (the do not see light) ZERU EKISHNUGAL (house of thirty, the great seed)
NABU MUDI (oracle readers) NADINUM ISPUR (he sent) ISPURAM (he sent to me) AZAG
(great serpent) SAKANU UZNA SAKANU PANA SAKANU SUBTA RAMU (to settle oneself)
SEBET SEBU SEBET BABI SILLU or GISSU SELU ZAG (the shine of metals) MAGAN (the
shine of metals) MAGURURNUABZU (ships for the ores of the ABZU) USMI (he who shows
the way) MARUS (is sick) IM SABATU QATISU SUQAMMUMU KASPUM or KUBABBAR SHA HATTI
ISTU ULLANUMMA (from before or no sooner than) AMELNARU or NARUM SINNISNARTU EDU
AHATU or AHATKI WASABU SESSUM SESSU MASKU

Slave - WARDUM Small - WASU (to be small) Smite - MAHASU Smiter - SHARGAZ (supreme smiter) Snakes - EMUSH (home of the snakes) Soldier - REDUM Son - MARU Sorcery - KISPU or KISHPU Sorrow - EBIH (abode of sorrowful calling) Speak - QABU Spirit - ZILITTU (spirit of the mist) Spirit - ZINI (spirit of the wind) Spirits - GENII Spirit World - LA'ATZU Splendor - BALTU Spoil - SALLATI Spoke - IQBU Spread Out - SUPPARRURU Sprinkle - SALAHU Stake - GASISU Stand - UZUZZU Steep - ZAQRU Stir - DALAHU (to stir up) Stole - ISRIQ (he stole) Stone - ABNU Stone - ABANAYYARTU (type of stone) Stone - SAGKAL (sturdy stone which is in the front) Stop (stoppage) - BATILTU Street - SUQU Strike (hit) - IMHAS Strong - DANNUM Strong (bull) - GUD Stronghold - BIT TUKLATI Subdue (sumbit) - KANASU Substitute - RABU Summons - SISITU Sun - SAMSUM or UTU (power in the sun) Supreme - ILAT Surround - SAHARU Suspend - SUQALLULU Sustenance - BUBUTU Sweetsmelling Lady - IRNINI Sword - SHUHADAKU (supreme strong bright weapon) T Tablets Take Take Away Tear Tell Ten Ten Tenth Terrain Territory Terror EDUBBA (house of scribal tablets) LEQU TABALU DIMTU SANU (to inform) ESRUM DINGIRU (the god ten) ESRU EQEL NAMRASE (difficult terrain) PATU PULHU

Testimony There were Thief Thigh Third Thirst Thirty Threshold Throw it Down Time
Time Tomb Tower Treasure House Treat Tremble Tribute True Try Tunnel Turbid Turn
Turned Into Twelve Two U Unrivaled Unsubmissive Until Upper Up to Utensil V Vassal
Verdict Vertical Victory Vizier W Wall Want Want Wanted Warrior Watcher Water
Water Water waters) Watering Place Weak

-

SIBUTUM BASU SARRAQUM PENU SALSU SAMU (to lack) SALASA ABANASKUPPATU TANADDASSI
ADANNU (appointed time) ULTU ULLA (since time immemorial) KIMAH DIMTU BIT
NISIRTISU EPESU (to treat) RABUM (to shake with fear) MANDATTU or BILTU KANU (to
be valid) DANU (to try a case) PILSU DALHU EMU USEMI SINSE SINA

-

LA SANAN LA MAGIRI ADI ELENU ADI UNUTU

-

BEL ADE U MAMIT DINUM SU LITUM SUKKALLUM

-

DURU WABALU MINA (to desire) LIBBI UBLA (I wanted) ETLU NERGAL (great watcher) MU
or A AZU (one who knows water; physician) UTUKAGABA (light established at the gate
of the

- MALTITU - AK

Weapon Weep Well Went West Whatever Wide Wide Wife Wild Wind Wine Wing Wise With
Within Without Without Number Witness Wood Word Worker Worry Y Year (new year)
Yoke Young Young Men Young Woman Z Zenith Ziggurat

-

ISKAKKU or GISTUKUL BAKU DAMQIS (the emotion) USI (he went there) AMURRU or
KURMARTU MIMMA NAPALKU (to be wide) RAPAS (is wide) ASSAT RIMANIS IM ISKARANU
KAPPU EMQU or ZU ITTI INA BALU LA MINAM SIBUM ISU AWATUM LULU AMEL (mixture
worker) ADARU

-

AKITU NIRU SEHER ETLUTU SINNIS WARDATU

- ANPA (point of zenith) - EUNIR (house-ziggurat rising high)

Book Of The Ancients A Guide to Dark Magick & Mythology by Rev. Xul

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.Introduction Within this book you will find many things. You will find essays on
magick and how it works, you will find writings on ancient mythologies and how
they correlate to modern myths, you will find a template magickal system, you will
find answers to some old questions, and you will find new questions. The making of
this book has been a progression. What began as a short essay on Aeonicks, has
sprouted into a short book on many varied topics, all with one common thread:
magick. There is but one prerequisite to reading this book, which is the
understanding that there is no known "one true god". The

existence of IHVH is a concept which could only be a god thru the methods of creating a godform, widely known thruout chaos magick. Creating a godform is the concept that if enough people believe something exists, then it does, thru their will. This concept has also been touched upon by Rev. Wharg0ul of the OEF, as the 'Sphere of Influence'. There will be things in here you may disagree with, things you may laugh at, things you may be amazed by, and things you may already know. Regardless, take it for what it is: a compilation of studies and examinations. Do I believe that a diety is some anthropomorphic force running around visiting people's evocation rituals? No, not one bit. I believe deities are forces that may or may not contain sentience. With those things said, on to the book...

.An Examination Of Mesopotamian Mythology (compiled and adapted from the Sumerian Mythology FAQ and the Babylonian-Assyrian Mythology FAQ) PRIMARY DEITIES Apsu (Babylonian) the sleeping underworld ocean, masculine. father of Lahmu, Lahamu, Anshar, and Kishar. put to sleep by Ea for plotting against his children for stirring Tiamat. Tiamat (Babylonian) primeval chaos. mother of Lahmu, Lahamu, Anshar, and Kishar. sought vengeance for the sleep of Apsu by Ea. Dumuzi (Sumerian), Marduk (Babylonian), Bel (Babylonian), Tammuz (Akkadian), Adonis (Babylonian) the shepherd. son of Enki and Sirtur. Husband of Inanna. in life was the shepherd king of Uruk. defeated Tiamat and Qingu's attack against the children of Tiamat. A King of the Igigi. Also the Hebrew Adonai, referring to YHWH and/or Jesus. Lahmu and Lahamu (Babylonian) first children of Tiamat and Apsu. assisted in preparation of Marduk for battle against Tiamat. Anshar (Babylonian) the father of Anu. "whole sky" Kishar (Babylonian) the mother of Anu. "whole earth" An (Sumerian), Anu (Babylonian) god of heaven. son of Anshar and Kishar. with his first consort, Antu, he created the Annunaki-the underworld gods, and the Utukki-seven evil demons. Second consort was Ishtar. a god of monarchs and unfriendly to common people. a king of the Igigi. father of Niudimmud. "heaven" Antu (Babylonian) mother of the Annunaki and Utukki. Ninhursag (Sumerian), Ki (Sumerian), Aruru (Babylonian), Mammi (Babylonian), Nintu (Sumerian), Belet-ili (Sumerian) the earth goddess. also known as the mother goddess and the womb goddess. "queen of the mountains", "earth" Mammetum (Babylonian) the maker or mother of fate. Nammu (Sumerian) goddess of the watery abyss, the primeval sea. Enlil (Sumerian), Ellil (Babylonian) lord of the air. banished to the netherworld for raping Ninlil. son of Anu. responsible for the great flood. short-tempered. creator of mankind. king of the annunaki. "lord of air" Enki (Sumerian), Ea (Babylonian), Niudimmud (Babylonian) son of Nammu, lord of the abyss. possibly formerly known as En-Kur, as Enki means "lord of earth", and En-Kur

would mean "lord of kur" (Kur was the mountain which contained the Apsu). In Babylonian mythology, his consort was Dumkina, with whom he conceived Marduk. Nanna (Sumerian), Sin (Babylonian) the product of Enlil raping Ninlil. the moon god. decrees the fate of the dead. father of Inanna and Utu (by Ningal). Utu (Sumerian), Shammash (Babylonian), Babbar (Babylonian) god of the sun and justice. also decrees the fate of the dead. Inanna (Sumerian), Ishtar (Babylonian), Ishhara (Babylonian), Irrini (Babylonian), Siduri (Babylonian) goddess of love and war.

THE ANNUNA AND OTHERS Anunnaki (Babylonian) gods, mostly of the earth. The sky Anunnaki set the Igigi to digging out the rivers Igigi (Babylonian) gods, mostly of the heavens. They are given the task of digging riverbeds by the Anunnaki. They rebelled against Enlil. Sebitti (Babylonian) 7 warrior gods whom in the sky are the Pleadies. Children of Anu and Earth-Mother. Utukki (Babylonian) demons. Muttabriqu - Flashes of Lightning, Sarabda - Bailiff, Rabishu - Croucher, Tirid - Expulsion, Idipty - Wind, Benu - Fits, Sidana - Stagers, Miqit - Stroke, Bel Uri - Lord of the Roof, Umma - Feverhot, Libu - Scab, gallu-demons - can frequently alter their form, umu-demons - fiercely bare their teeth. Ereshkigal (Sumerian), Allatu (Babylonian) goddess of the underworld. older sister of Inanna. "scented house of the great earth" v Nergal (Sumerian), Meslamtaea (Sumerian?), Erragal, Erra, Engidudu (Babylonian), Gugalana (Sumerian) god of the underworld. the second son of Enlil and Ninlil. Husband of Ereshkigal. Lover of Mami. A god of plague. Possibly a dark aspect of Shammash. Commander of the Sebitti, destroyers of noisy animals and humans. Irra (Babylonian) a plague god. Underling of Nergal. Lamashtu (Babylonian) a dread female demon. known also as "she who erases". Nabu (Babylonian) a god of writing and wisdom. Belit-tseri (Babylonian) tablet-scribe of the underworld. She kneels before Ereshkigal. Namtar (Babylonian), the Fate-Cutter, Ereshkigal's messenger and vizier, the herald of death. He commands sixty diseases, which are grouped by the part of the body which they affect. Offerings to him may stave off diseases. He takes Ishtar back out of the Underworld at Ereshkigal's command. He acts as her messenger to Anu. Pazuzu (Mesopotamian) a lord of all airborne demons. possibly either Namtar or Nergal. "knowing the wisdom of the river" Mummu (Babylonian) the attendant of the vizier of Apsu. Ninlil (Sumerian), Mullitu (Babylonian), Mylitta (Babylonian) intended wife of Enlil. daughter of Nunbarshegunu, the old woman of Nippur. Ningal (Sumerian), Nikkal (Canaanite) wife of Nanna. "great lady" Nanshe (Sumerian) goddess of the city of Lagash who takes care of orphans and widows. also gives out judgements and justice on New Years Day. married to Haia and supported by Nidaba. Nidaba (Sumerian) goddess of writing and patron deity of edubba (palace archives). an

assistant to Nanshe. Ninisinna (Sumerian), Nininsinna (Sumerian) goddess of the city Isin. the heirodude of An. Ashur, A-sir, Arusar, A-shar, Assur (Babylonian) god of Assyria and war. He is a King of the Igigi. Ninkasi (Sumerian) goddess of brewing and alcohol. one of the 8 healing deities made by Ninhursag for Enki. "lady who fills the mouth" Ninurta (Sumerian) warrior deity. son of Enlil and Mamki. god of the south wind. destroyer of Asag. Chamberlain of the Annunaki. Given these names by Nissaba: Duku, Hurabtil, Shushinak, Pabilsag, Nin-Azu, Ishtaran, Zababa, Lugalbanda, Lugal-Marada, Tishpak, Panigara, Papsukkal Ennugi (Babylonian) controller of the Annunaki. Aqrabuamelu, Girtablilu (Babylonian), Akrabu (Necronomicon) the scorpion-men who guards teh gate sof the underworld/Kur. Ashan (Sumerian) the grain goddess. a kindly maid. Lahar (Sumerian) the cattle goddess. Emesh (Sumerian), Cain (Biblical) god of agriculture. brother of Enten. Enten (Sumerian), Abel (Biblical) farmer of the gods. brother of Emesh. Uttu (Sumerian) goddess of weaving and clothing. child of Enki and Ninkur. Enbilulu (Sumerian) the god of the Tigris and Euphrates. the "knower" of rivers. Ishkur (Sumerian), Adad (Babylonian) appointed control over the winds by Enki. in charge of "the silver lock of the 'heart' of heaven". Enkimdu (Sumerian) placed in charge of canals and ditches by Enki. Kabta (Sumerian) placed in charge of the pickax and brickmold by Enki. Mushdamma (Sumerian) placed in charge of foundations and houses by Enki. Sumugan (Sumerian) god of the plain or "king of the mountain". placed in charge of plant and animal life on the plain of Sumer by Enki. Kingu (Babylonian), Qingu (Babylonian), Geshtu-e (Akkadian) Tiamat's battle leader and second consort after Apsu. Aia (Babylonian) the consort of Shammash. Huwawa (Sumerian), Humbaba (Babylonian) gaurdian of the cedar tree which was the gate to the gods. Ningishzida (Sumerian) goddess of the dawn Neti (Sumerian), Nedu (Babylonian) the cheif gate keeper .FAMILY TREE Apsu + Tiamat = Lahmu, Lahamu, Anshar, Kishar Anshar + Kishar = Anu Anu + Antu = Annunaki, Utukki Anu + Ishtar = Enki, Enlil Enlil + Ninlil = Utu, Nanna Nanna + Ningal = Inanna, Ereshkigal, Nergal, Utu Enki + Sirtur = Dumuzi .Marduk/Dumuzi was called Adonis. Adonis is eerily close to Adonai, a Hebrew word referring to YHWH. It is clear from this that Marduk is the Hebrew god whom Lucifer

rebelled from. In Babylonian mythology, Nergal worked with Marduk at times as Erra. Nergal is also an Underworld god, who it is thought may have at one time resided in heaven. This would fit the tale of Lucifer's fall quite nicely. Nergal also fits the definition of Kuthulu "man of Kutha", as Nergal's principle city of worship was Kutha. It is quite possible that Irra, an underling plague-god of Nergal, is Pazuzu. This would put Pazuzu directly under Lucifer.

.Beginning Notes Sumer As you have probably ascertained, this book is a presentation of both Sumerian Demonolatry, Self-Deism, mythology-based magick, and the links between them. A lot of things began at Sumer... the very first city, Eridu; the first cuneiform writing; etc. It is the birthplace of many things and a culture very advanced for its time. Cuneiform was developed in Uruk, another Sumerian city. The deistic pantheon developed in Sumer is the foundation for most religions today. Even the Holy Bible, its book Genesis was directly from Enuma Elish, the Mesopotamian Creation Epic; and the Sumerian shepherd god Dumuzi (the Babylonian Marduk) was obviously a template for the Judaic IHVH, and the Christian Jesus. The culture has even had a profound contribution to modern demonolatry. The deities Pazuzu and Humwawa combine to make Asmodeus, Inanna was called Astarte in Egypt and evolved into the demon Ashtaroth. Many things like this make Sumer an important vital piece of deistic history. It is because of this, that we honor the "most ancient of days" with the mini-system of magick based largely on Mesopotamian mythology and culture. The influence Sumerian culture has had on me should be quite obvious in my writings, and the flavor of the Abzu rings long and hard into my soul. Venture forth knowing that this is my shrine to the "most ancient of days".

.A Comparison of Corresponding Deities Luciferi (Latin), Pluto (Greek), Nergal (Sumerian), Erra (Babylonian), Maslamtaea (Semitic Mesopotamian), SMAL (Hebrew) Ereshkigal (Babylonian), Allatu (Sumerian), Laz (Sumerian), Proserpine (Greek), LYLYTh (Hebrew), Hel (Norse), It is the opinion of the writer that not all of the Mesopotamian/Sumerian deities carried over, though with the amount of demons listed in such books as the Goetia, the Pseudomonarchia Daemonica(?), the Grimoirium Verum, etc., it is a possibility. Though most of these may have been so utterly changed beyond recognition, comparison would be impossible. Still, it is the job of this chart to relate as many as possible to each other, so I shall do my best with what I have, as we all do.

.Deism

Deities are real. Simple enough... Well, then, what is a deity? Is it a guy with horns and a pitchfork running around poking everyone? Is it some old, beard man with a cane walking around on clouds? Only in the eyes of the imaginative believers in these. What a deity actually is, is a sentient and variably intelligent force of energy. The descriptions given by such grimoires and books as 'The Goetia', 'The Simonomicon', etc. are just the perceptions of the people who called these forces... which originally came from stories and such used to describe them. Example: the Abzu of Sumerian lore is described as the ocean, a great "sea below all seas" that is primal and houses the underworld. Well, Abzu is their word for the primeval force from which all things come from. And the easiest thing to compare energy to is water. The greatest body of water is then used to describe the greatest force of energy in their system of belief. EXISTENCE There is a force behind everything. All matter is compressed energy. All matter contains energy... That's what holds the molecules together. Even if it's just kinetic and potential energy, it's still a force. Thought and sentience are from electric impulses in the brain. Electricity is a form of energy. Does that make us deities? Depends on the viewpoint, but I suppose we could be viewed as deities in physical form, but the point is that deities can have thought, varying intelligence, and sentience. This is what makes these forces of nature deities. NAMES Marduk, Tiamatu, Uruku, Namtar, Ereshkigal, etc. These are all names of Sumerian/Babylonian deities. Do these words hold power? Only to the user, his/her intent and the will behind it. The power isn't in the words but in the will put forth through them. The energy put into the words to call out to the force you desire. The names were titles used to describe these forces. The names of Sumerian deities are all made up of preexisting Sumerian words put together to describe the forces/deities. Ereshkigal: eresh=scented house ki=earth gal=great Nergal: ner=lord gal=foremost Anunnaki: an=heaven/sky u(appearing after a word)=one(s) v na=to ki=earth Anu: An=heaven

u=one Enki: en=lord ki=earth Enlil: en=lord lil=airspace Namtar: nam=fate
tar=decider

.Mythology Vs. Deism mythology, the collective legends of a particular culture Introduction History shows a consistency of various cultures applying somewhat humanized stories and fantasies to the gods they worship, the very forces of the earth. Some even go so far as to apply such things as marriage, rivalries, and 'good vs. evil' concepts to their deities. This 'good vs. evil' was used to place blame on the misfortunes of a culture on "evil spirits"; and good fortune accredited to "heavenly spirits". Their homes were assigned to the "underworld" (ki, Sumerian) and the "heavens"(an, Sumerian) which, physically, were symbolized as being beneath the earth and in the sky, respectively. Also, the gods of certain forces were often described as either being the forces they command (ie. Utu, sun; Nanna, moon) or living within them (ie. Kur, underworld). Mythology The mythological aspect of these gods existed in the forms of heroic tales of everything from creation to vegetation. Tales such as Marduk slaying the great mother-serpent Tiamat (Babylonian), and Gilgamesh avenging the death of his servant, Enkidu, by slaying Huwawa (Sumerian), show the usage of peril and heroic adventure to give praise to the gods they worshipped, or may serve as a code to actual human events (ie. Jesus and the early-AD 'Peace Party' political rallying). The consistent and abundant use of these stories as a way to communicate and familiarize the gods with other, similar, peoples. What the tales represent, if anything, remains a mystery of time and died with the ancient scribes and bards of the times they came from. Some choose to literally believe these stories to have actually occurred as they were written, rather than question the validity of them as literal pieces. These people shall be addressed later in 'Mythological Deism'. Deism Funk & Wagnalls Standard Desk Dictionary (Harper & Row, 1984) defines deism as, "belief in the existence of a personal god, based solely on the testimony of reason". So, what is a god? What is this reason? My personal view of a god, which is shared,

somewhat, by some demonolators, is a cohesive mass of energy which possesses sentience, self-awareness, and varying intelligence. These three qualities are all intangible electric impulses in the brain thus making them energy and capable of being pieces of a cohesive mass of energy. Deism, simply, is the belief that the aforementioned spirits exist. This is, argueably, the very core of demonolatory. The word demon comes from the earlier 'daemon', and the Greek 'daimon', meaning, "divine being" or "divine power". Demonolatory, being the worship/belief of these "divine beings", is merely a fancy version of Deism, also the worship of and/or belief in the spirits. Once you strip away the mythological fantasies; pure, raw, Deism is a logical state of awareness to be in. It offers no redemption, forces no laws, and asks nothing of you, save basic awareness of it; unlike other cultures and belief systems which require you to adhere to strict laws and rules, pay dues, and offers false redemption. Mythological Deism Mythological Deism is the result of applying mythological tales, dogmatic laws, and other such things, to the belief in the existence of deities. Good examples of this are Christianity, Odinism, and QBLHism. In Christianity, there's a belief in this man, who supposedly lived in the early AD period, who was the "Son of God". He was purportedly executed by the Romans on their 'cross of shame' and subsequently rose from the grave. The man, Jesus Christ, was said to have performed amazing acts of healing which were referred to as "miracles". It is said he was a prophet as well, predicting the end of thworld, which they called the "Apocalypse", in the book 'Revelations', contained within the second half of their doctrine 'The Holy Bible'. This second half was known as the 'New Testament', and is a collection of various texts pertaining to this man. All in all, mythological deism is for those who need some fantasy in their lives, and are apparently not satisfied with simple Deism. The "fear of god", commonly associated with these religions, seems to be a symptom of paranoid schizophrenia. This could possibly be the true source behind these dillusions of mythology. Though an illness, schizophrenia has made for some interesting, and often times entertaining, fiction over the past 7 millenia. Conclusion In conclusion, the skptic cannot deny the possibility of deities, and the experienced cannot deny their existence. The possibility is self-evident and, if one's mind is kept open, encountering one is almost inevitable.

.Ritual Mechanics The act of the ritual is simple and there are two basic types. The two basics are as thus: 1. making a request to a certain spirit or deity, which involves either invoking or evoking the spirit or deity and then outputting the emotion for the request, or 2. sending the energy to the person directly through means of extreme emotional output such as masturbation, self-mutilation, laughter, crying, etc. to influence the person towards the goal.

When a ritual requesting something of Lucifer is committed, it is basically sending the emotion you evoke to him to do one of three things: put forth the will of Ab-Zu to make this request come about, call upon legions or specific spirits to carry out the request, or to carry out the request himself. The main basis and continual factor behind all of this is emotional output. The release of energy by this is essential to the success of the ritual. Emotion, feeling, will... all forms of energy, which is that which makes up your spirit. Within your vessel of flesh lies energy, which is called soul, spirit, chi, ka, feeling, emotion, sentience, etc.; and that is the key to ritual success.

.Ritual Construction This essay is meant to be basic in its construction to allow one as much space needed to utilize the template for personalization. Normally, I would not feel the need to state this beforehand, but there is an amusing but often unproductive trend on occult and satanic related websites these days that demands this statement's inclusion: the need for preconstructed rituals. Though some of these "to-the-detail" ritual templates can be helpful, they leave little or no room for personalization, one of the very most important things in a ritual. It must come from you to be the utmost fruitful. With that all said, here is the guide. The first thing you need is a purpose. There is no point in doing a ritual just for the sake of doing it. It is not something to practice, it's something to utilize when needed. A tool, not a show. Common purposes are: Love, Protection, Lust, and Destruction. The majority of these listed are with a positive polarity; while destruction falls into a negative category. Many will tell you that these come back on you and karma will come for you. This is generally false and only true if you believe it to be so. When you project energy believing that it will come back on you, you are assigning yourself to the goal as well as the intended target, thus pulling it back on yourself. The main reason I'd assume this comes from would be the inclusion in many cultures of god-fearing and the stripping of nature's laws of survival. Ignore this, for the only true laws are that of nature. The second thing to consider is method. The most basic consists of a depiction of your target and you doing whatever is necessary to project the feelings and energy upon that depiction. Other more common practices include Evocation and Invocation. Evocation is channelling your energies to force a spirit into a specified area and thus commanding it to carry out your goal. It can be commonly found in Goetic and Enochian texts. Invocation is channelling energy to call a spirit to where you are and asking it to carry out the request. The ways of going about this vary from person to person and should be entirely up to you. I suggest reading be done on all methods before deciding what you would like to utilize and how you would go about it. Here are some things to consider for a ritual.

Location - Where would you like to carry out your ritual? It is said often that a quiet place where you will absolutely not be disturbed is best, as concentration and focus are vital to a successful working. Setting/Mood - This should be defined by the goal. Whatever assists in attaining the maximum output of emotion pertaining to your goal is best. Incense, Candles, Music, and Oils are all commonly used. Well, I hope this could be of some use to the newcomer and even give maybe a bit of insight or grounding to the adept. Always remember, you have to want your goal to happen or it won't.

.CONCERNING THE LANGUAGES Enochian - Hebrew Though the main language used by the peoples of ancient Sumer is Sumerian, there was another language that they used. It was there principle magickal language... and it came to be stolen and taught to a band of nomads... they were given a twisted version of a mixture between Sumerian beliefs and Enochian teachings... and who knows what else was the motivation behind the teachings of self-hate that began when the Enochian language was perverted into Hebrew. This is to illustrate a possibility that links the oldest of religious beliefs to the modernly popular demonology/demonolatry beliefs. Early Mesopotamian - Cuneiform is developed over time Early-Mid Sumer - Enochian is "discovered" Mid Sumer/Early Judaism - hebrew is developed from a language resembling one the priests and kings of Ur used The Sumerian languages were developed over time... and while their civilizations were being built and thrived upon... the priests of Sumer heard spirits speak... and the language they spoke was Enochian... but what they scribed was not altogether correct... no, it was different in ways and sounds slightly... it was stolen by a Sumerian thief and taught to a band of nomads he discovered... it was to be known as Hebrew... Was speaking this language wrongly what has caused all of the suffering the Jewish people have been wrought? Did they speak things in this broken Enochian that offended deeply the spirits around them? It would seem from history they angered something... or

things... enslavement, holocaust, current nazism... ..egypt, hitler, kkk... three eras of abuse... and what is to be next for this persecuted people? Perhaps the TRUE law of threes(the triad cycle) will apply and they will repeat the trinity of pain over and over again throughout time. Perhaps somehow they will break free from this cycle... of course with the help from others...

.The Evolution All began in chaos. Apsu, whose seas were chaos, was all. Then, out of Apsu, arose Tiamat, the great mother, "she who fashioneth all things". And so the story goes, that which has been told billions of times of the Enuma Elish, the "Creation Epic". Well, the principle language of the aeon after that was Hebrew, and came from this first aeon. The Ancient Priests of Sumer spoke a language... one that they thought they had correct. They were speaking what they thought the "angels" were speaking... imitating it. They held this as a sacred language. It became to be known as Hebrew. Then, one day, a man stole this language. He left Sumer and taught it to a band of nomads... thus the Jews were born and the end of the Aeon of Chaos was birthed. In the second aeon, much happened to damper the animal natures of man. To enslave him to YHWH's will. It was near the end of this second aeon that the true origin of this stolen language, Hebrew, was discovered... Enochian... a similar language said to be spoken by the "angels". One with power in its very words. One that was claimed to be barbaric, yet was very advanced. It is said that when Lucifer left heaven, upon his entrance in hell, he discovered a female like him... one whom he consorted with. She came to be known as Lilith... We'll call her Ereshkigal. She is the goddess of the underworld and rules side-by-side with Lucifer. Through this union, many succubi and incubi were born. Thus, the legions of Hell thrived! And the other fallen ones consorted with human women, making Nephilim. And through all of these unions, the legions of hell thrived on earth in the flesh as well. And soon the new aeon is upon us and these very legions are preparing to destroy YHWH, as his time has ended... This is how the story would go if you were to mix different elements of deitism such as Sumeriology, Demonology, and Christianity. And so you have it, a good representation of how various mythologies can be applied to this system and it's workings. There is a mix between classic-demonology and Sumerian Mythology to create a nice smooth flow. In this book, you will see alot of this type of thing mixed in with various writings and rituals. The purpose of this inclusion is to mix in some "glorious fantasy" and add some liveliness to it. No full well, I do not believe that there really were guys with horns and pitchforks poking everyone.

.A VARIATION OF THE ENUMA ELISH All that was the ABSU was chaos. in it's time it was all. In the beginnings of the aeon of chaos, all was but the seas of absu and absu spoke that none were before him and he was before kia and anna and before ia and io and before all. the god of gods, for he was what they were. then the serpent came from the seas and she was TIAMAT. for all that is male must have female and all that is female must have male - such is a riddle of chaos for it is a form of balance, order, peace... but how can a thing of chaos be of balance, order and peace? the answer is not of the riddle but in the riddle. It is the confusion wrought on by the riddle that is a piece of chaos. the contradiction that does exist is a fragment of the chaos. And TIAMAT and ABSU were waters as one. And from them came others, children but wrought of the same of themselves so truly they were extensions. Of these children came opposites of the ABSU and TIAMAT who were come to be knownst by their peoples as the Elder Gods.. they were loathesome to the ABSU so he rose to slay them. Great battle was and ABSU was slain. This enraged TIAMAT and she created HUBUR, whom would make legions of beings for war with KINGU at the command. The Elder Gods made a warrior known as MARDUK to slay these children of the underworld. Great war again was waged and MARDUK slew the children of hubur. it was then that the beings of ABSU, who came to be knownst as the Ancient Ones, fought MARDUK and were slain one-by-one by the fifty powers bestowed upon him by the Elder Gods. Then all that was left standing of the ABSU was TIAMAT, fierce serpent. They fought and MARDUK severed her head making solid her head and air her body. He then created the people whom would worship the Elder Gods with him at reign. He created them with his own breath and the blood of the leader of the children of HUBUR: KINGU. And through the times, the ABSU was the realm of the dead, of the void, of the chaos, of the outside, of the sleep. And it was inhabited by the children of the underworld and the dead but dreaming Ancient Ones. And then a moment came when Nergal, son of Enlil and Ninlil, broke away from the reign of Marduk! Deciding Marduk was negligent to his people, Nergal left the heavens for Ki-Gal, the underworld, where he then married the daughter of the full moon Ereshkigal! And so it was the times were and they are past and ABSU sleeps along with it's many tentacles. For they are all one. The sleep came not from defeat or death, but it was time for the Aeon of YHWH..

An Examination of The Names of Various Important Sumerian Deities ABZU (the primeval source... Da'ath) ab=deep sea zu=wisdom, knowledge, to know
conclusion=sea of wisdom

IGIGI (entropy, those who see and observe... Qlipoth) ig=door, entrance gi=to surround, be siege, to lock up conclusion=a surrounding gate PAZUZU (lord of the airdemons and all that flies... Beelzebub) pa=irrigation ditch, small canal, river zu=wisdom, knowledge, to know conclusion=he who knows the river's wisdom KUTULU (lord of the deep and initiator of dreams... Leviathan) ku=dark one utulu=lie down conclusion=sleeping dark one SABITU (the seven wind-gods of Tiamatu... Harpies) sa=to call by name bi=to utter a sound tu=exorcism, conjuration conclusion=to call by name the exorcism or conjuration note: "sabitum" is a Sumerian musical instrument ERESHKIGAL (the queen of the underworld... Lilith) eresh=scented house ki=earth gal=great, foremost conclusion=great scented house of the earth NERGAL (the great lord of the underworld... Samael) ner=lord gal=great, foremost conclusion=the great lord ANNUNAKI (the 7 dread judges of the underworld, rebel watchers... fallen angels) an=heaven nunna=children ki=earth conclusion=children of heaven on earth

.ABZU abzu broken down is ab-zu which means "sea of wisdom" or "sentient sea" The Abzu is the primeval source. It is everything. Trey Azagthoth referred to it as the

Living Continuum. It is all and not. Everything is sustained by energy in some form or another. It is what holds the very molecules together in our bodies and everything around us. It's the electron, the neutron, the atom, the cell, the molecule, the energy holding them together as well as them themselves. Thought, form, motion, motionless, kinetic, potential, creation, destruction. The Sumerians personified it as a god who is the sweet waters of the ocean, but it is more. It is Apsu, the sweet waters; and it is Tiamatu, the bitter waters. Its Kia-Ama, and Absu. It is belief and it is disbelief. Happiness and anger, emotions, and emotionless. States of being and of nothingness. When Enki was referred to as the lord of the seas, it was not that he ruled Abzu, but that they were trying to get across that he was lord. He was not a water-god (en=lord, ki=earth), it was that he was a lord whom they worshipped as The Lord. They said he ruled all and Abzu is all, so he was referred to as lord of the seas. There are theories, mainly by S. Kramer, that Enki is a misspelling and the actual name was En-Kur, which would make him the Lord of Kur. The myths of Kur are that of the slaying of the dragon. One has Ninurta burying Kur under three rocks to make a giant mountain over him. Ninurta then dubs his mother, Ninhursag, "lady of the mountainhead", the Queen of this mountain. Within this mountain lay the Ki-Gal. The Ki-Gal, literally meaning "great below", was the underworld. This is where Abzu comes in, mythologically. Within Kur was the serpent and the great waters known as Apsu. In another story, Kur is called Mt. Ebih, which is an actual physical place in the northeast district of Sumer. In this story, it is Inanna who slays the dragon for not paying worship to her. The gender change has confused many a researcher. With Babylonian Mythology, Apsu, is seen as being a partner to Tiamat (the equivalent to the Sumerian Nammu), rather than coming later. He was slain by Marduk and laid to rest within Kur. The Sumerian Kur was said to have held the Apsu waters in check, and during the battle with Ninurta these waters flooded the lands, causing much famine. In Babylonian lore, it was Marduk (Sumerian Dumuzi), not Ninurta, who slayed the dragon. The one constant with the Abzu is the underworld-waters concept. It is said to be a layer of sweet waters beneath the salty waters of the seas.

.Black Flame The Black Flame is a modern term for a timeless concept, that being both 'wisdom of the gods' and 'vitality'. A good essay detailing some background on the Black Flame can be found in various places on the www, entitled 'Origin of the Black Flame, by Tani Jantsang' The Black Flame: the light that casts no shadow, wisdom Da'ath: the abyssous sephira, knowledge Me-Gal-Gal: the great mighty knowing gift This is the product of the "sea of wisdom", the Me-Gal-Gal, the Living Continuum, the gift of Ab-Zu. It is received through our heart, Da'ath, the producer of our very lifeblood. The lord of this gift, the dispenser of the wisdom... Kutulu: (Lovecraftian)"sleeping dark one", initiator of dreams

Nergal (Sumerian) "great watcher", lord of the underworld LUYTHN: (hebrew) lord of the raging sea Lucifer: (greek)"light-bearer", lord of enlightenment KRNZN: (enochian)lord of the abyss, lord of da'ath Nyarlathotep: (lovecraftian)messenger of the underworld Thoth: (greek) the messenger of the gods, lord of wisdom Tahuti: (egyptian)same as Thoth, primeval chaos Yes, all different names for the same deity, the Dingir-Zu, En-Zu-Gal, the I AM of the Most High Triumvirate. The Black Flame is given from the Ab-Zu to the recipient through the Da'ath. It is wisdom, knowledge, instinct... it is all these things. The gift of Ab-Zu. It, metaphorically, casts no shadow therefore illuminating all and hiding nothing. It is the flame of truth, in that sense. Some could see Kutulu as being one and the same as Nergal, but, comparing to Hebrew associations, this is incorrect. Kutulu seemingly comes from the Sumerian root Kutha-Lu, meaning, "man of Kutha". Kutha was a city where Ereshkigal and Nergal were principally worshipped, also associated with the Underworld (Ki-Gal, "great below"). This translation is how many of the academics and practitioners concluded that Kutulu is Nergal. A closer look at the corresponding Hebrew deities shows different. Kutulu is very often identified as being one and the same as the Hebrew LUYTHN (Leviathan), while Nergal corresponds to the Hebrew SMAL (Samael); thus presenting them as two different deities. In a monarchical sense, "man of Kutha" could either place LUYTHN as under Lucifer (SMAL, Nergal) or as a fellow "man of Kutha". The correlation between Nergal and Lucifer is explained later in 'Lucifer Falls In Sumer'. For the purposes of this section, I will leave the association of LUYTHN being Lucifer as it is.

.The Trinity 1 KUTULU(Sumerian "man of Kutha") LUYTHN(Hebrew) LUCIFER(Latin "lightbearer") KRNZN(Enochian) NYARLATHOTEP(Lovecraftian), the harnesser of the will of Ab-Zu, the messenger of the great Living Continuum, the everything that is everything. 2 AB-ZU(Sumerian "sea of wisdom") ThHVM(Hebrew "primordial force") OUTSIDE(Lovecraftian) the will, the wisdom, the force of all things, the energy behind everything, the all and not, primeval source. 3 NAMMU(Sumerian "mother of earth and water") AMA-USUMGAL-ANNA(Sumerian "great heavenly mother dragon") TIAMAT(Babylonian equivalent) GODDESS(Wiccan)the creator of all from Ab-Zu, the mighty female serpent, the earth mother, the one who made all from the energy and will of Ab-Zu, the primeval creator, the bitter waters, the primordial ocean. These are the three parts of existence, the source from which all things came.

Ab-Zu was the materials, the will/energy/force that was all there was...Kia-Ama was the second, the creator from Ab-Zu, she who made the all... Kutulu was the third, the one who harnesses the will, the force of Ab-Zu... I AM I WILL I CREATE

.KUTULU The earliest proven mentioning of Kutulu is by Aleister Crowley. His Great Beast as represented in "CTHAH 666". The word Kutulu can be defined two ways... Kutha-Lu: "man of Kutha" or Ku-Tu-Lu: "sleeping dark one" or "man of the sleeping dark" This is from the spelling presented by the "editor" of the Necronomicon under the moniker "Simon" (in reference to the biblical figure Simon Magus). There are many varied spellings of Kutulu, such as Cthulhu, Cthhuhhlhu, Chutha-Lu, etc. The meanings are varied and the origins of most seem to be shadowed, leading me to believe that it all boils down to one source. The two possibilities present in my mind are Kutulu and CTHAH. Though I havent seen Kutulu in any Sumerian tablets to date, it seems like the most feasible option. The Crowley inception of the word may have evolved from this, as he did show interest in Sumerian culture. This would place CTHAH as the man of Kutha, the principle city where Nergal, the Sumerian underworld god, was worshipped. Some say that Kutulu would translate to "Kutha man" making "man of Kutha", Lukutha. Either way, the meaning is clear. The Greek word Cthone refers to anything of the underworld (ie. 'Cthonic'). It is quite possible this is where Howard Phillips Lovecraft derived the name 'Cthulhu' for various stories. There are many outlooks into who or what Kutulu is. Some think it is just a large serpent/squid in the ocean, others see it as a deity. I, personally, go with the deitistic view of it, comparing it to the Hebrew deity LUYTHN(Leviathan), the Enochian deity, KRNZN(Choronzon), and the Lovecratian deity Nyarlathotep. The harnessor of the great will, the Mighty Living Continuum called Ab-Zu by the Sumerians. The force that wills it.

.Lucifer Falls In Sumer There is a Babylonian tale titled 'Erra And Ishum', translated by S. Kramer. It tells of the underworld king Nergal deciding that the king of heaven, Marduk, is negligent. He decides to attempt a taking of Marduk's throne, against the warnings of his companion Ishum. This is extremely reminiscent of the Judaic 'Fall of Lucifer', in which Lucifer, among other angels, decides IHVH should not be the one and only god. A battle ensues and Lucifer, along with Belial and others, are sent to the underworld. From there on, they

are known as "Fallen Angels" and "demons". The origins of the word demon are straightforward. Older forms of the word, such as Daemon and Daimon, mean "divine power", or "divine being". Over time, Judaism reversed the meanings, claiming they were "evil spirits". This was most likely an attempt to draw people away from the older gods, leaving them to worship only Judaism. Nergal translates as "great lord", and Lucifer is "light bearer" or "light bringer". The definitions vary from each other, but the associations from the stories of the two cultures show the relation clearly.

.NIN-HUR-SAG "Lady of the mountainhead", one would think that this would imply a correspondance to the earth element, rather than fire, but the deity known as BilUrSag suggests differently. Bil Ur Sag, "fire of the mountainhead" or "lion-headed one" suggests that "mountainhead" isnt meant literally so much as in reference to a being with alot of power. in Sumerian culture, mountains were used in reference to mighty deities (ie. Kur, corresponding to Kia-Ama). Bil Ur Sag literally could be a reference to a volcano and its erupting lava, "fire" coming from the head of the mountain. If a mountain signified a powerful deity, one could only imagine the significance of a volcano. It's with this that I raise the possibility of Ninhursag being a dormant volcano, or the goddess thereof. Maybe the keeper of BilUrSag or related to it in some sense? Either way, it looks to be related to the head of a volcano, with BilUrSag being the lava within...held in by Ninhursag.... In the Ninurta version of the all-too famous dragon slaying myths of Kur, once Ninurta had lain to rest Kur, he piled three rocks upon her, thus holding the waters of Apsu in check. After this was all done and over with, he called upon his mother, Ki, and dubbed her the queen of the mountainhead, Ninhursag, and ruler of Kur.

.THE WICCAN CONNECTION Though claiming to be centuries old, and from the beginning of time, it seems now that Wicca began circa 1960's. When started, the followers took elements from various Celtic, Mesopotamian, and Pagan sources. It seems, at times, there is also a strong Crowleyan influence. Judging by the time period in which it was started, with the everpresent women's movement and feminism on the rise, it would make sense that the female aspect of the two currents often described as the Red and Black dragons of Chinese lore is the one to recieve the highest amount of worship. Later "New Age" influences then became present and has helped evolve it into what it is today. In Wicca, there are two main deities commonly worshipped: male & female. the masculine force and the feminine force... the feminine is easily identified to Nammu, the mother of all...the primeval serpent. The male force, however, is debatable as to his origin. He is known as the "Horned-One". Some say that he is Nanna, the Sumerian mon-god; and

others will debate that he is Kingu, the warrior-god and Sumerian consort of Nammu. This would make more sense, as the Horned-God was seen as being the lover/consort of the Goddess, whom is the feminine force worshipped in Wicca. Also, the Horned-One was a god of death and that particular cycle, and Kingu, according to many Sumerian and Babylonian creational epics, was slain by Marduk and his blood used to make man. Thirdly, Wicca commonly gives much more attention to the female aspect than the masculine aspect (thus destroying a sense of balance), which may reflect Kingu's status in the Sumerian pantheon as a lesser-known deity. The philosophical practices of Wicca and the silly "Law of Threes" have no real known bearing in Sumerian culture, and most likely originate from a later post-Christianized Celtic tradition, as Wicca consistently tries to recreate Pagan-Celtic traditions, but seemingly fails in that sense, acting more in a Christian manner, and acting in fear of the magick they practice.

.THE ANNUNAKI annunaki broken down is "an" "nuna" ki" which means earth children sky (as annuna is "children of an" which is heaven) "The South Wind An Immeasurable Open-Mouthed Dragon A Grim Leopard A Terrible Shibbu A Furious Wolf Who Knoweth Not To Flee A Rampant ? Who Marches Against God And King A Storm, An Evil Wind Which Takes Vengeance" they are the feared eternal judges of absu whom are of the earth and sky and judge these things, in the times of absu. They are the great watchers of the sky chamber and they are the true watchers. These were the Nephlim, and they remain to this day within the race of humans... the herd race. They were called Anakim Nephlim by the hebrews and so Annunaki are Nephlim. (see The Nephilim in Introduction) This is an old Akkadian tablet that has a Sumerian counterpart. It is believed the story's origin is very very old.. 'DESCRIPTIONS OF "THE SEVEN" I Destructive storms and evil winds are they, A storm of evil, presaging the baneful storm, A storm of evil, forerunner of the baneful storm. Mighty children, mighty sons are they, Messengers of Namtar are they, Throne-bearers of Ereshkigal. [1] The flood driving through the land are they.

Seven gods of the wide heavens, Seven gods of the broad earth, Seven robber-gods are they. Seven gods of universal sway, Seven evil gods, Seven evil demons, Seven evil and violent demons, Seven in heaven, seven on earth. II Neither male nor female are they. Destructive whirlwinds they, Having neither wife nor offspring. Compassion and mercy they do not know. Prayer and supplication they do not hear. Horses reared in the mountains, Hostile to Ea. Throne-bearers of the gods are they. Standing on the highway, befouling the street. Evil are they, evil are they, Seven they are, seven they are, Twice seven they are. III The high enclosures, the broad enclosures like a flood they pass through. From house to house they dash along. No door can shut them out, No bolt can turn them back. Through the door, like a snake, they glide, Through the hinge, like the wind, they storm. Tearing the wife from the embrace of the man, Snatching the child from the knees of a man, Driving the freedman from his family home.'

.THE DREAD IGIGI Entropy... that is all that would be said of them... they are whom see and observe... they see all and they watch all. None who cross them will survive, for they destroy all. It is said that The Abominations of the Four Spaces are of IGIGI. Now, the word IGIGI is interesting in how it's formed. two G's mix evenly in with three I's... Almost like the G's are seperating the I's. It doesnt suprise me that the I's are three, they are the mind, body, and soul of Entropy... Entropy maybe symbolized by G and the I's represent the Law of the Trapezoid applied to it? On a gematrical note, I is the 9th letter of the alphabet, a strong number who's base is 3. G is the 7th letter, representing completion. The ONA sees 7 as the chaos number, it

being the destroyer of 6-the hexagram. They consider it akin to Crowley's "accursed" Tenth Aether, where I am sure entropy comes into play. Though this is a fairly distant relation, it still exists and cannot be ignored. The IGIGI are referred to as "those who see and observe". Watchers then? In Sumerian mythology, they are the counterparts/rivals of the Annunaki. Might they be the watcher of the gate in which the "ancient ones" lie? The word IGIGI directly translates to "the surrounding gate", which would make sense. In some tales, the Igi were commanded to dig canals by the Annunaki, and in others they were enemies, rather than servants. The IGIGI is the will of entropy. It's said by some that the IGIGI is just beyond the heaven-spheres. It is referred to a wasteland, and considering the meanings behind it, that makes sense. So upon conclusion, the IGIGI is the pure spirit of wastelands... of entropy... of anti-production. The true negative spirit. It is entered through the hidden sephira, Da'ath. The very abyss... the heart that pumps our lifeblood. The Seven QLIPOTH And Their Hebrew Names ThAWMYAL (Kether-KThR) OWGYAL (Chockmah-ChKMh) SATHARYAL (Binah-BYNH) GOSHKLH (Chesed-ChSD) GWLChB (Geburah-GBWRH) ThGRYRWN / ZOMYAL (Tiphareth-ThPARTh) ORB ZRQ / QTzPYAL (Netzach-NTzCH) SMAL (Hod-HWD) GMLYAL (Yesod-YSWD) LYLYTh (Malkuth-MLKWTh) QLYPWTh (Qliphoth) means "shell". IGIGI means "surrounding wall". With this comparison of Igi to Qlipoth, it seems as if the Igi would be the Tree of Life, but no. Alas, it is the Tree of Death, where the shells of life have gone, through the Da'ath. Therefore, the IGIGI is the land of Death, the reverse side of the Tree of Life.

.THE NEPHILIM Before i begin i will point out that nephilim is hebrew for "giants" and nephlim is hebrew for "beings fallen". The Nephilim are the children of the Nephlim and human women. Nephlim is another word for Anakim. Anakim is strangely close to the Sumerian Annunaki. So the great Nephilim of lore are the children of the mighty dread judges of earth and sky the Annunaki, ministers of the underworld. The great fallen rebel watchers, et al. These are six different names for the Nephlim, one of which translates to sumerian Annunaki.

Rephaim, Emim, Anakim, Horim, Avim, Zamzumim The Anunnaki were feared by gods. These were seven dreaded judges of Absu whom knew no equal save for the most Ancients of Ancient Ones, as the Anunnaki were the dreaded of the Watchers whom waited beyond the gate for the time when all Absu will sleep, when YHWH will sleep and when they rule. During this time of YHWH, they are known collectively as Satan, for they all accuse YHWH of injustice and so on. They are the accusers soon to be the rulers... a just rule, a strong rule. And that time is very near... Could the Anunnaki then be known as Lucifer, Belial, Abbadon, Azazel, etc? After all, Nephlim means "fallen beings" and these were the 'fallen angels' of Judaic lore. These Nephlim, these Anakim, these Anunnaki... were they then the heirs to the underworld and the earth when the Aeon of the Black Earth came to it's end? Of these things one can only guess Cro-Magnum Human was an exceptionally larger human with their brain cavities enlarged as well. Could these be the Giants known as Nephilim? Children of the Nephlim ...of the Anunnaki and humans, who might have been around at the same time. Why dont these offspring live on in history? Well, being known as the the nephilim could be a possibility. All fiction, myths, etc. have roots in truth. The Abzu, all whom were one who is but pure chaos. - the force that is many but one YHWH, slave deity above whom enslaves humans for his gain. - the light that blinds from truth Anunnaki, monarchy of watchers whom shall rule in the next aeon. - monarchy led by Lucifer for wisdom -

..Liber Abzu The Book of the Sea of Wisdom .Forms x Abyss Ab-Zu. ab = "sea", zu = "wisdom". The Sea of Wisdom. This is the all: the will, the force, the energy, the power behind everything. The subtle energies within you and in every bit of space. The great, mighty forced in volcanos, hurricanes, and other forces of the Earth. Energy. Sumerian Da'ath. The Sephira of wisdom and nothingness. The place on the Sephiroth (Tree of Life) in between Tiphareth (projection) and Kether (completion). It is the invisible Sephira which is numberless. Peter Levenda called it Arzir, "---", the gate to the wastelands of Igigi, "surrounding power", the Qlipoth, "shells" (Tree of Death). QBLHistic Black Flame. The enlightenment. The light that casts no shadow and illuminates all. The symbolic fire of wisdom from the Latin light-deity, Lucifer. The very dreams and

guidance. The soul. The light which exposes lies and shows truths. Luciferian
These are all different versions of the same thing. The three names are from the
three Aeons of man: Developmental, Judaic, Post-Judaic. Ab-Zu is a Sumerian term
referring to the primeval source, often described as an ocean. This is ironic
because they existed millenia before any modern theorums of evolution were
developed, where everything evolved from oceanic life. The Sumerians thrived from
approximately 6000BC to roughly 2000AD. Da'ath is a Hebrew word which is used to
signify the abyss. The Hebrew culture and its later evolutions, Christian and
Catholic, thrived from around 500BC to 2000AD. The concept of Da'ath comes from an
ancient Hebrew text known as the QBLH (Kabballah). It is a place on the Tree of
Life. The Black Flame is an English term used to denote the wisdom of the Earth,
shattering lies. English/American culture has thrived since roughly 1000AD -
1776AD and continues to grow today. .Abyssous Aeonicks I. Developmental / Ab-Zu /
Child the birth of man and religion - 0 BC II. Judaic / Da'ath / Adolecent 0 AD -
2000 AD III. Post-Judaic / Black Flame / Mature 2000 AD - Unknown

. .Ehu Abzu A Sumerian Demonolatry Magickal System.Parasu Abzu Ina Zi: Dedication
Introduction: This is a dedication ritual meant to call the force of the Abzu into
your self and to dedicate yourself to that very primeval source. Do not commit to
this unless you are prepared to deal with the very source of all things, and know
that you can be consumed by the chaos which it holds. Like anything else, don't
commit yourself to it unless you know you want it. Materials: incense, candles,
and an altar (for preparation) sword (for rite, to project energy easier)
Preparation Rite: set your altar up how you would for any preparation rite. use
the purification ritual of your choice. meditate on your view of the Abzu until
you feel almost at one with the feeling. then, you may proceed outdoors (a field
would be best but anything available without disturbance will suffice) to where
the rite will be. Ehu Abzu:

under the dark moon at approximately 3AM, draw your sword and proclaim: "ia abzu! ehu zi xul!" invoke the feeling you attained in your preparation. "zi dingir abzu ehu kanpa! ia zu zu ki ia zu zu lil ia zu zu bil ia zu zu a ia zu zu zi amaushumgalanna ehu zi uruku peta abzu ehu peta kanpa! abzu erib kililbila! abzu erib kililbila! abzu erib kililbila!" cut yourself in a place of your choosing, being sure the wound is not fatal or will cause serious injury, as the better health you are in, the less you will have to concern yourself with your health and the more you may concentrate on the ABZU itself. Say: "Through this letting of my lifeblood, I prove my dedication to the very source of all things! I am your vessel, through me thou shalt do thy will!" wipe blood onto blade of sword, then slam sword into the ground shouting: "IA ABZU!" and do not banish this rite for it would defeat the goal. The shout "IA ABZU" is your closing to the rite. .Abzu Ina Ga: Self Invocation This is a small invocation for the purpose of invoking the primeval force into your being. This would make a good thing to invoke upon awakening in the morning (or at nighttime, depending on your schedual). Short Invocation: ehu abzu ina me lu istu ina zu sa mum ina ki elu ina gir ezezu ina a emu ma ina lil ezezu! ia abzu! Standard Invocation: nisme me abzu-gal ana me elu ina me! ehu abzu ina me lu istu ina zu sa mum ina ki elu ina gir ezezu ina a emu ma ina lil ezezu! elu zu ehu dannum ma zu! ia abzu!

It also can be effective to use before or as preparation to the additional rites expressed in this volume. .Salamu Ga: Invocation of Protection OPENING ehu zi-gal-salamu (3 times) ANNUNNAKI ehu zi dingir salamu kanpa ia annunnaki ehu salamu ga dinngir-gal annunnaki e-abzu egurra namtar digir-gal ehu ina egurra ehu ina e-anna ehu salamu ga ia annunnaki ALLU ehu allu ina ki-xul ehu allu e-ki ehu ina salamu ina mitu-zamannu ehu salamu ga ia allu KIA-AMA ia kia-ama ia ama-usumgal-anna ehu kia-ama salamu ga ehu ama-gal ehu salamu ga ia kia-ama ABZU ia ab-zu ehu ab-zu-gal zi dingir ab-zu kapa ehu salamu ga ia ab-zu CLOSING zi-gal ehu ina salamu ga (3 times)

.Kunuk Abzu: The Year-Long Rite The format in which you choose to do this rite is up to you. The personal recommendation of this tome is either on a beach or in a field. Some place untouched and undisturbed. The best time for this rite is around 3:00AM, as that is the time of the least amount of distractions or psychic activity. The opening should remain the same, but deities may be added to it, pending they are not in confliction with the ones already here. The openings should be preceded with the Abzu Ina Sumannu Xul, and this rite should not be committed to if you have not done the Parasu Abzu Ina Zi. [begin opening] [to the north] ehu ishnigarrab! baphomet! pan! black goat whose young are a thousand! alka! alka ma nisme! ia ishnigarrab! ehu ereshkigal! lilith! queen of the earth and all below! alka! alka ma nisme! ia ereshkigal! ehu zi zu zu dingir ki! hear my calls and strengthen the foundation of my works! iah ki! [to the east] ehu pazuzu! beelzebub! lord of the southwest winds! grinning dark angel of the four winds! lord of all fevers and plagues! brother to the lord Humwawa! come and consume and infect all that shall stand against my works! alka! alka ma nisme! ia pazuzu! ehu anunnaki! anakim! nephlim! great rebel watchers of the sky chambers! lay upon all those whom oppose this work your eyes of death and speak to them the word which tears apart souls! alka! alka ma nisme! ia anunnaki! ehu zi zu zu dingir lil! hear my calls and bless this work! iah lil! [to the south] ehu iak sakkak! yog-sothoth! bil-babu! fires of creation! the gate through which the abzu-tiamatu shall enter! i call thee iak sakkak! strengthen my works this night and open wide your gates, that all the host of abzu shall hear me! alka! alka ma nisme! ia iak sakkak! ehu bilursag! lion-headed one of fire! you, with no rival! with your fires, purify this work that it may not be hindered with the impurities of failure! purify it of fault! alka! alka ma nisme! ia bilursag! ehu zi zu zu dingir bil! hear my calls and make fierce this work! iah bil! [to the west] ehu kutulu! leviathan! dagon! serpent of the abyss! mighty initiator of dreams! great sleeping darkness! great lord of the deep ones! make deep and dark this working that it shall be forever! alka! alka ma nisme! ia kutulu! ehu zi zu zu dingir a! hear my calls and make forever this work! iah a! ehu zi zi zu zu dingirgal abzu! ehu ushumgal! iah iah iah! io io io! zi zi zu zu dingir-gal abzu! [end opening] March 21 - Vernal Equinox - Pazuzu - East - Air [invocation to Pazuzu] Ia Pazuzu! Arise and know me as he who calls you! Ehu Pazuzu! Lord of all that flies! Offspring of Hanpa! Sibling of Humwawa! Come through the gate and greet me! Ehu Pazuzu! Ia Pazuzu! I demand your presence! In the name of the Abzu, come here now! Come as friend, come as teacher! Come by the primeval source through the gates! Pazuzu! Beelzebub! Asmodeus! Hail Beelzebub, lord of the flies! Hail Asmodeus, lord of lust! Hail Aeshma, who is Asmodeus! Hail Pazuzu, who is all I hath named! Ia Pazuzu!

May 1 - Beltane - Sed - East - Air [invocation to Sed] ia, ia Sed! ehu Sed anna ga! ehu anna ga zi-zi-lil! ia, ia Sed! June 21 - Summer Solstice - Bil Ur-Sag - South - Fire [invocation to Bil Ur-Sag] Ehu Bil Ur-Sag! You, who hath no rival! Mightiest of the purifiers! I call thee here now! Come through your gate which is fire! Open wide the flames and burn through! Come upon me kindly for I am child of abzu! the great lion-headed one! I call thee forth here and now! Ehu En-Bil-Ur-Sag-Gal Ehu Zi Dingir Bil Ur-Sag Kanpa! Kanpa ina ehu! Oh ye great god of fire come! Ia Bil Ur-Sag! August 1 - Lammass - Lamas - South - Fire [invocation to Lamas] ia, ia Lamas! ehu Sed anna ga! ehu anna ga zi-zi-bil! ia, ia Lamas! September 21 - Autumnal Equinox - Kutulu - West - Water [invocation to Kutulu] Ehu Kutulu! Rise up from your mighty slumber! Awaken to my calls! Oh great one who lies sleeping! Open yourself to me that you may dream of my calls! Ia Kutulu! dead but dreaming no more! come! rise up in the name of the Abzu! Ehu Ina Ab-Ganzir Ina Ki! Ia Kutulu! Leviathan! Hail Leviathan, lord of the raging sea! Hail Kutulu, who is he I named! Ia Kutulu! November 1 - Samhain - Nattig - West - Water [invocation to Nattig] ia, ia Nattig! ehu Sed anna ga! ehu anna ga zi-zi-a! ia, ia Nattig! December 22 - Winter Solstice - Ishnigarrab - North - Earth [invocation to Ishnigarrab] Ehu Ishnigarrab! Come and hear my calls! Great fierce goat mother! Ia Shub-IshnigarrabAma! Ehu Ishnigarrab-Gal-Ama! She, who is the black-goat! The one of a thousand young! May your offspring sing there songs so that you may come! Rise up, through the gate and come to me! May the gates open wide that you and your children may hear my calls! Ehu Ishnigarrab! By Abzu come! Ehu ina ki Ishnigarrab! Baphomet! Pan! ShubNiggurath! Hail Baphomet, lord of the sabbath! Hail Pan, god of lust! Hail ShubNiggurath, black goat of the woods! Hail Inshnigarrab, who is all these I hath named! Ia Ishnigarrab! February 2 - Candlemas - Ustur - North - Earth [invocation to Ustur] ia, ia Ustur! ehu Sed anna ga! ehu anna ga zi-zi-ki! ia, ia Ustur! And also your day of birth should be celebrated in similar fashion, giving praise to yourself and dedicating that day to yourself. If your birthday falls in between February 2 and March 21, you should commit your closing ritual on that day. If it does not, then you should close the Kunuk Abzu on the Candlemas. This is the rite: Take all paper materials used, such as seals, sigils, requests, ashes, etc.; and wrap them in a piece of parchment, folded tightly and neatly. "In the name of the mighty Nammu and the mighty Apsu, I close this ritual for your days be mighty! Ia, Ia Nammu! Zi-zi a-galgal! Hul Nammu! Ia, Ia Apsu! Zi-zi a-gal-gal! Hul Apsu!" While saying this, pour wax

from candles used in this ritual onto the folds and ends of the paper, fully sealing it tightly. Use as much wax as is necessary. then, slamming your hand down on the wax to tighten it shut, scream: "Hail Nammu!" Wrap the seal in a black cloth and store in a safe, undisturbed, place.

.Ehu Mitu: Destruction First, you must assemble your tools (knife, dagger, or sword; a candle; a piece of parchment; and something representing your victim). Choose a time and place where you will not be disturbed. Open the rite with the purification or preparation ritual of your choosing. Now, you invoke the spirits of destruction... ehu zi mi-gal ehu abatu zamanu ehu allu-gal ehu abatu zamanu ehu uruku-gal ehu abatu zamanu may the acts i commit be wrought upon my enemy as (s)he has crossed my path in utter disrespect and has called upon me to commit them to destruction may (s)he feel my wrath this night! Now you take the item representing your victim and desecrate it in any way possible. You may spit on it, hit it, urinate upon it, cut it, etc., so long as the energy you put towards it is negative. Be sure to put all of your hate and negative emotion into it, visualizing the person you are doing this to suffering immensely. Visualization is an important factor here. You need to make yourself believe that these things are actually happening to the person. Once you have let out all of your rage, it is time to seal the rite. To do this, you must create a sigil for it. A simple and commonly used sigil creation method, is to write down, in the language of your choice, your goal. You then eliminate the repeating letters. Once you have done this, overlay the letters on top of each other. Then customize it to how you feel it should look, from that template. Once you have your sigil, you must charge it. The method i use most, is masturbation. You masturbate and once you reach climax, channel all of your energy into the sigil, concentrating on the goal. When you have the sigil ready to seal the ritual with, keep it in a safe place, away from the eyes of others, until the rite. To seal the rite, dig a hole in the ground approximately 1-3 feet in depth. Place the item you defiled, and the sigil inside of it. Pour wax from the candle over the items in the hole until they are completely covered, while chanting: so now i seal you to your fate suffer for all time, zamanu....

Once this is done, fill in the hole as if it had never been there. Make sure it is hidden as such no one will discover it, lest your enemy find it and return your favor by sending the curse back unto you.

. A List Of Deities Which May Be Helpful For Destruction Allu, the proverbial 'hellhounds' or 'hounds of hell', vicious dogs Uruku, the larvae which feed on the entrails and blood of man Lilit, a female demon which will unpleasantly rape a man in his sleep, succubus

.Ia Salamu: Protection First, you must assemble your tools (a candle; a piece of parchment; and something to offer for protection). Choose a time and place where you will not be disturbed. Open the rite with the purification or preparation ritual of your choosing. Now, you invoke the chosen spirits for protection... ehu n. ehu salamu ga ehu n. ehu salamu ga come forth, mighty n. show unto me your kindness! protect me from that which would hurt me! bind those that would do me harm. i call you n. come forth surround me! ia n.! Now you take the item you will use to sacrifice and place it on the ground. Place your sigil of protection from the spirit you have chosen (see below for creating the sigil) on top of the sacrifice. Then, let out all of your fear, or whatever other emotions go with your need to do this, vocally and into the sacrifice. Once you are at your climax of emotion and feel there is no safe place in anything or anywhere, visualize the spirit surrounding you, comforting you, making you feel safe and invincible as nothing could harm you. Feel this as strongly as possible and for as long as possible. Once you have finished, it is time to seal the rite. To do this, you must create a sigil for it. A simple and commonly used sigil creation method, is to write down, in the language of your choice, your goal. You then eliminate the repeating letters. Once you have done this, overlay the letters on top of each other. Then customize it to how you feel it should look, from that template. Once you have your sigil, you must charge it. The method i use most,

is masturbation. You masturbate and once you reach climax, channel all of your energy into the sigil, concentrating on the goal. When you have the sigil ready to seal the ritual with, keep it in a safe place, away from the eyes of others, until the rite. To seal the rite, dig a hole in the ground approximately 1-3 feet in depth. Place the sacrifice and the sigil inside of it. Pour wax from the candle over the sacrifice until it is completely covered, while chanting: may the strong earth protect me in from harm ia ki - salamu ga Once this is done, fill in the hole as if it had never been there. Make sure it is hidden as such no one will discover it, lest an enemy find it and use it to harm you, thus leaving you open for attack.

A List Of Deities Which May Be Helpful For Protection Annunaki, "heavenly ones fallen to earth" the seven rebel watchers Nergal, "great lord" the foremost of the watcher and consort of Ereshkigal

.True Ascension .THE SEPHIROTH The Middle Pillar This is meant as a guide to my views on the Sephiroth and where they came from. The associations used here are things that either the Middle Pillar represents, or things that represent it. These are symbols of concepts behind certain forces. KeySephira: association, physical function, body part, deitistic representation, planetary correspondance
-----Kether: merging the affairs, computation, head, The Triumvirate, Uranus The top of the middle pillar and the entire Sephiroth itself, Kether is often called the crown of the Tree of Life. It is with this i associate it with the head. The head is the CPU of the body. Everythign recieved is there processed. Thought, emotion, and many other things are done here. The brain is the core of the Central Nervous System and where all things are put together and associations are made, as well as conclusions. Its deitistic

representation as the Triumvirate is from the purpose of the Triumvirate, not its parts. The Trapezoid is used to put together the three main forces and concepts of life: I Am, I Will, I Create. Therefore, the Triumvirate is used to represent the putting together, the processing of the other pieces into one whole.

Da'ath: knowledge affairs, reception, heart, Abzu, Milky Way The abyssous sphere on the middle pillar represents wisdom and knowledge according to many QBLHists. The planetary attribute of this sephira is the Milky Way, the abyss of the sky, the star-covered black void... the galaxy in which we live. What we see in the sky is a stream from the spiralling abyss-like galaxy our Solar System resides in. The functional association of reception comes from the heart, the bodily representation. We receive emotionally and via random thought the wisdom of the Abyss. The aforementioned association with the heart is for the blood that pumps through our veins, the energy in which the heart is the source. It is one of the most important organs of the human body and is a part of both the muscular system and the circulatory system. Blood feeds our muscles, skin, brain, etc. The Abzu is the abyss, the source of all and nothing. It literally means "sea of wisdom". The association of knowledge is the understanding of how things work and the forces of this planet. Tiphareth: magickal affairs, projection, solar plexus, Lucifer, Sun Tiphareth represents the solar plexus on the human body, which is the spot just under the sternum. Many people associate this with astral projection and the like. The deistic association with Lucifer is the projection of will, or wisdom. Lucifer is the "light-bringer" or "light-bearer". Lucifer is also associated with the morning star. Many attribute this to Venus, but the star most responsible for morning is the sun, which brings me to the planetary association, the projector of heat and light. The representation of magickal affairs has mostly to do with the other associations with Lucifer and projection. When you commit an act of magick, you are projecting your energies to a specific goal. Yesod: artistic/creational affairs, creation, genitalia, Tiamat, Moon Yesod represents the attribute of creation. There are many theories about how the moon came about. One theory of many scientists is of another, smaller, planet nicknamed Orpheus which collided with the earth. From this collision was made a revolving mass of molten rock. Before it cooled, a globlet of it emerged and began cooling within what was to become Earth's orbit. This cataclysm is what scientists believe caused the Earth to evolve as it did, making it possible for life to be created. That is why I associate the Moon with creation. The body association of the genitalia with creation is obvious, as these parts collectively cause the creation of human life. This process is known as procreation. The deistic representation of this sephira with Tiamat(Kia-Ama) is attributed to her role in many creational myths as the great mother/creator of everything. As for the association of artistic affairs, when you commit to an act of art, you are creating something. Other than procreation, it is the most committed act of creation.

Malkuth: earthly affairs, grounding, feet, Satan, Earth This Sephira represents the attributes to earthly affairs. To master this, you must master your earthly affairs, such as survival, attainment of desired material or emotional goals through strictly "human" methods. The usage of Satan as the deistic representation is meant to represent rebellion from the strict inhibiting laws of the purely christian and catholic society; to go and achieve these goals without hindrance from false ethical and moral codes. Grounding yourself is connecting your energy to that of the earth's. This can be achieved through meditation at first and concentration later on. the body part association of feet is in reference to the part of your body that is most constantly on the ground.

.The Gates Of Chaos A Guide To Gates And What They Are .Introduction This section will show you how to access and open certain gates pertaining to chaos. What is chaos? Chaos can be seen as many things, ranging from randomness to energy. We are going to use it in reference to energy, the Abzu, in this section. Opening a gate to the Abzu is different than merely invoking it, and is just the opposite of evoking it. In evocation, you are calling up a deity or force into a contained or specific area of your designation. When you open any of these gates, you are doing just the opposite of that. You are bringing yourself to a predesignated area or state of perception. You are calling upon the thin veil between what we perceive as reality, and a whole new aspect of it, to break. It can have strong mental repercussions if not done correctly. Though I personally am not fond of using protective methods such as "casting a circle", I will provide one here. This method will employ the basics behind "casting a circle" but will be modified to fit the rite. One note of warning, never just jump into this kind of rite. Always think it through beforehand, and make sure it is appropriate. Another important thing to remember for this and other rites, make sure you will NOT be disturbed. Having someone walk in on a rite can throw it all off balance and cause serious damage. .Casting The Circle Preparation: First, fully relax yourself. You will need to really concentrate for this. Take a piece of chalk(salt, sand, flower, or anything noticeable will do) and draw a double-circle big enough for you, and whatever else the ritual requires, to fit inside of. In between the two

circles, you can write any seals or sigils you feel comfortable with. Anything that will help you feel protected or strong will do. Words, such as names of deities or descriptions of protection, would suffice. This being Sumerian related, one may wish to write, "barra zamanu edin na zu", which roughly means, "begone, hostile ones, go to the desert". Once you have the circle done, cleanse the room once and inside the circle three times. This will help lessen the chances of any malevolent forces breaking the balance. To cleanse it, you could walk around with a cleansing incense such as sage, while invoking positive energies in the area. Once this is all set, you will be ready to "cast the circle". Step within the circle you have created. You may be sitting or standing. Relax yourself and face to the north. Call to the north, "Zi Dingir Ki, Kanpa! In the name of the Abzu, I call forth the spirits of protection to guard and strengthen this circle! Ia Abzu!", to the east, "Zi Dingir Lil, Kanpa! In the name of the Abzu, I call forth the spirits of protection to guard and strengthen this circle! Ia Abzu!", to the south, "Zi Dingir Bil, Kanpa! In the name of the Abzu, I call forth the spirits of protection to guard and strengthen this circle! Ia Abzu!", and to the west, "Zi Dingir A, Kanpa! In the name of the Abzu, I call forth the spirits of protection to guard and strengthen this circle! Ia Abzu!". Then, once you have your directions called, you may want to take a moment to find your full focus, before you begin the rite. You could, at this point, also choose to call upon a personal patron/matron deity to assist in protection and ensure further your own safety. Be sure to remember, when doing these rituals, the only god who can break through all of the circles and protections you have set up is with yourself: Fear.

.Setting Up And Executing A Gate Iak Sakkak, also known as Azkak Azkak is thought to be the gate to Azag, a very chaos oriented deity. This gate has a very strong element of fire to it, Azag being the destructive aspect of fire and Azkak being the creational aspect. This gate may be useful if you want to get further in touch with primeval chaos. To create and open this gate, one would need to create a setting. First, if you visualize a gate as a literal doorway, it would be good to either enscribe/draw the life-sized depiction of the gate on a wall, or to obtain a door and mark it with the gate's appearance. Then you must somehow incorporate the dominating element pertaining to the gate in question. Once you have your setting, it would be good to leave the room or area for awhile and let it settle. Once you feel the time is right and you have your personal ritual written up, go into the room and set up. A good way to do this would be to utilize standard ritual devices such as incense, music, etc. It is then you commit your ritual for the gate. What happens then on is a very personal experience which varies from person-to-person. Some important things to remember are: using sigils and any personal markings on the gate to enhance the output of energy to it, charging the gate with your own energies to create and open it, be careful as most gates are psychological aspects of yourself being

opened up and may have profound mental and sometimes physical effects if done wrongly or irresponsibly.

The Ars Falcis

Ars Falcis is dedicated to covering in detail the techniques and methods of many paths of necromancy; it is broken into five segments that will load as a single large page; please be patient. As stated before, this should not be construed as an exhaustive compendium. It is merely a guide for the seeking necromancer. These spellcrafting concepts are presented as foundations which many necromancers may appreciate both as a list of ideas and also as a record of confirmed spell techniques that may be adopted and modified as necessary to suit one's own needs. What exactly this "spellbook" is should be clarified from the outset: this is not meant to be a quick and dirty guide for people with no understanding of basic occult concepts to simply pick up and become archnecromancers in a day. It must be emphasised that this compilation will be nothing but empty words for one who does not already have a fairly firm grasp on occult concepts and also has done some exploration into the practical aspects of necromancy. This page is a partial list of ideas, techniques, necromantic subdivisions, skills, and practical study recommendations. There are no "blight mine enemies" or "call of geists" spells here, though the tools to create one are certainly present. Only wisdom can turn this knowledge into something other than inert writing. Though these categories of necromantic progression are not necessarily an absolute gradient system for necromancers to follow, there are different types of skills involved in exploiting these different facets of necromantic spellcraft which are ordered to tentatively represent what is commonly considered a progressive menu of advancement for the disciple of decay. As such, "fundamental necromancy" has been presented first as a primer for the necromantic magus to comprehend before moving on to "vampiric necromancy", and suchlike until the final stage of "transcarnate necromancy", which is usually considered to be the ultimate achievement within this art. It is recommended that these divisions be explored in succession, though circumstances may well dictate an alternate regimen for whatever reason. Best of luck in your necromantic studies. Fundamental Necromancy: Some skills in the realm of necromancy are considered foundational. Without these skills the name 'necromancy' itself would lose all meaning and become another art entirely. Fundamental necromancy skills are often transferrable to the other necromantic subdivisions in much the same way that addition, subtraction, multiplication, and division are skills that are used even in the most advanced and detailed forms of mathematics. These skills will be ordered in their perceived difficulty based on a working knowledge of the learning experiences of various necromancers though it is possible that any of these can be taken in any order with equal or greater success depending on the interests and motivations of the individual. Among the first aspects of fundamental necromancy is the desire to know the condition of the soul and to sense the condition of the world beyond

this simple corporeal template we foolishly call "reality". The universe as we know it, for the manifestation of patterns that it is, is also layered. Our ability to manipulate the closest layers cause effects on this level as well. The reiki healer, to assess illness, is often rumoured to not even ask what the illness one is being treated for is. They use their sensitivity to the ethereal level to diagnose where the malady is and likewise to remove the complication and to then repair the area of trouble by realigning the body so life force can once again flow. This same soul-reading technique employed by the reiki practitioners is also used as a foundational starting point for the necromancer. The most common method used to become sensitive to the condition of the soul is to attempt to read one's own state. The individual surely knows how their own body feels with regard to illness, pains, weaknesses, and even something as simple as cramps or fatigue, and can learn to correlate these associated bodily grievances with an ethereal state. Whatever method is chosen in the end, the goal is for the necromancer to become sensitive to the condition of the body and associate this decaying feeling with an intuitive equivalent usually coined "death essence" so that it can be spontaneously reproduced at any given moment. This defines one of the first things that most necromancers suggest to those wishing to delve into the art for the purpose of causing decay and remains one of the staple methods of initially learning to be sensitive to the correct ethereal energy. Once capable of identifying this force there is always the question of how one is meant to study it since intuition is sometimes considered an inefficient way to learn magic. I do not agree with this statement, yet there is a trick that necromancers can use to accelerate their learning. The following deceit is one of the many shortcuts and cheats used by the dark arts which have earned them such a malevolent reputation but it is still an easier way to go about studying than starting from scratch: many necromancers find it expedient to pick up a chart of the various Chinese acupuncture meridians in the body and, with a bit of ingenuity, attempt to retrograde the information provided by many alternative healers until information designed for bodily restoration has been essentially corrupted to become a quick-start guide for necromancy with far less effort than mapping out the life channels of the body from the beginning. This corruption process applies not only to life meridian maps but also to any information originally designed to heal through the use of life magics or manipulation of the biological structure in any sense. Examples of such invertible information are sources such as pranayama, reiki, qi gong, acupuncture, dim mak, accupressure, breathism, kundalini, chakras, nadis, anatomy (brain, nervous system, organ systems, circulation, neurology, etc), medicine, exergy, tai chi, yoga, ayurveda, shiatsu, arhatic meditation, tantric sex, sex magic, and other occult or biological forms which enhance or investigate the body or qi/numen/prana/life force/vital essence (et cetera). It can truly be said that the art of necromancy, more so than many other forms of occultism, is highly intuitive. Based largely on the use of the five senses, deduction, and the "sixth sense", necromancy spells of all sorts rely heavily on the lucidity of the practitioner to understand what constitutes necromantic power. Responses from spirits are often "felt" rather than seen though this is not to say that visual manifestation of apparitions is by any means unheard of. Many times responses from certain spirits are based on the sense of touch, a shift in ambient temperature, physical disturbances such as might be attributed to the poltergeist, changes in the behaviour of other nearby living things such as humans and animals, or even a sense of "tension" in the air to denote that

the necromancer's ethereal cries have been heeded by the dead. Travel through the netherworld is also largely an intuitive process which relies on sustained and correct interpretation of the impulses the nether will give. Related to netherworld travel is also the basic necromantic skill of contacting the realm of the dead where they are. This realm is traditionally assumed to have two locations: the first is either literally under the earth and the second view is that it is simply a layer of this world. In most necromantic forms the former theory is favoured stating that the realm of the human dead (leaving open the possibility for other similar realms) is restricted to the approximate boundaries of earth. The usual exercises performed by a necromancer to attempt to attain a sensitivity to the dead are such seemingly morbid activities as visiting graveyards, funerals, places of mourning, or places associated in some way with spectral haunting or decay. Within this realm it is assumed these places are often the residence of the recently dead before they pass on to the netherworld. In some rare instances they are thought to linger on earth to become what we would call a ghost. With these notions about the activities of the spirit post mortem the necromancer attempts to become familiar with the power of death by coming into contact with it at the most likely physical junctures. Many report feeling "something different" in such places. That very feeling of ethereal tension or otherworldly power is what the necromancer attempts to touch so as to be able to remember its feeling and spontaneously be able to identify it again in any given location. Once identified by this manner, the power of the dead can be called upon through practice in manipulating one's own soul and of detecting the presence of wandering spirits. Moreover, spirits aside, identifying and being familiar with this power allows one to directly manipulate it since the soul of the living necromancer is theoretically every bit as capable as the soul of the disembodied. To achieve this state of disembodiment while still in the realm of the living, the concept of soul must be remembered. We are not bound to flesh and bone. We exist as something beyond the physical (though not necessarily as something greater, which would be a debate for religionists rather than necromancers). In this sense it can be considered a fair assumption to state that necromancy is a developed skill rather than a static and lifeless series of ritualistic incantations (forgive the pun). The mechanics of different necromantic skills, once isolated and identified, are often cut cleanly into instructions or concise notes which are still referred to as "spells" though this should never be taken to necessarily denote that this means that there is any universal formula which can be used between practitioners or given to the unlearned as a metaphysical manipulation sequence. What would probably be the most fair definition for the nature of written necromantic spells is any given set of instructions designed by the individual for personal use in recreating a certain effect, much more like an ideological or symbolic set of instructions prepared as a personal reminder of methods successfully used in the past rather than rote commandments. Also, the inscription of precise and accurate spells is usually given more weight in necromancy than in other arts simply due to the nature of the spells in general. They are often aimed at unravelling the health or wellbeing of another living creature, which can be a prohibitive factor if one is in the habit of having to refine spells constantly through recasting. Obviously, there is a point at which the quantity and quality of available targets will start to wear thin if every necromancer were to treat the world as their own personal laboratory. For this reason it is far more common in necromancy to spend copious amounts of time pondering the mechanics of a

spell, the effects, the effort required, the method to be used to induce a given effect, and other related factors than it would be in many other arts. The wiccan tradition is a fine example of the antithesis of necromantic study in this case. The wiccan "spells" that one might find floating around on the internet or in even more authoritative wiccan texts, such as the consistently unscrupulous Llewellyn texts available, are often nothing more than a spoken slapdash haiku to the Lord and Lady which could be generated by any youngster in a matter of minutes. Conversely, the necromancer does not necessarily have a patron deity to cry out to (though some often adopt one nonetheless) and relies instead on personal skill to produce precisely the effect they want. This desired effect is sometimes given into the care of a spirit, which carries the same risks of misinterpretation and clashing agendas as any other summoning or deity interaction might, and sometimes the necromancer takes care of a matter personally to ensure there are no mistakes. There is no stone-etched rule concerning preference and each practitioner tends to either balance the two options or picks one exclusively. As far as spells which one might consider "fundamental" to necromancy, there are a few which cross semantic boundaries absolutely. As mentioned earlier, the skill of sensing the ethereal level is a basic skill for necromancers to hone. Without some kind of knowledge about the state of the world of the dead or being able to manipulate it there is no death magic. The names for this skill vary, yet it can be generally assumed that speaking of "Awareness" in the necromantic sense will not be an alien thing among practitioners. This same concept has been adopted by a great many occult groups and takes form in the name "enlightened", "awakened", "illuminated" and arguably the phrase "having secondsight" can also denote this principle in action under other systems. Some codify this into a proper spell, yet many would rather leave the mechanics of such a fundamental ability as a matter of heuristics rather than forthright explication. This awareness of death also gives rise to the direct attraction of attempting to manipulate that which we know of as the death essence. Exploring the realm of the dead and borrowing from its power through personal interaction is one of the boons associated with every form of necromancy that exists. The awareness of death in the metaphysical sense leads directly to other skills which are necessary for the proper development of necromancy. Among these is sensitivity to the presence of disembodied spirits, the condition of spirits still tied to the body which reside in the living flesh, the ability to detect thanatotic power or related netherworld entities, and the ability as an adept to detect even another necromancy spell as it is being cast. Of course though, as the popular infomercial caveat states, "individual results may vary." The necromantic trance state is brought about by the quieting of one's body and mind to allow for uninterrupted interface with the movements of the death essence. To begin this process is not difficult but to perfect it is deemed a great feat. Quieting one's mind, for the necromancer's purpose, usually begins by also silencing the impulses of the body. Allow the mind to forget about the body and the normal mind-chatter that goes on in any regular circumstance. Many necromancers begin their training in this meditative state by lying down in a comfortable position to allow for total relaxation without having to retain positions or focus in any way on the needs of the body. For obvious reasons, it is not wise to attempt this as a pre-sleep ritual since, more often than not, sleep will overtake the weary mind before catharsis does. The body is a mechanical construction capable of caring for itself for limited spans of time. The purpose of these exercises is to free the

mind and prime it for conditions favourable for magic. The body can be ignored. Many necromancers use a visualisation process, which I personally do not endorse, to imagine the limbs becoming numb. Imagination aside, prolonged and focused attempts to allow the body to lay perfectly lifeless will result in the slowing of the heart, self-induced lethargy of the limbs, and eventually this lifelessness will spread to the rest of the body. The goal is total relaxation while retaining one's mental clarity. The body, through this process, will eventually leave the limbs in a numb state to fully rest. At this point, the extremities become meaningless. After a bit of time the limbs will feel not only relaxed, but genuinely dead as though the hands of a thousand souls were grasping them and squeezing the life from them. At this point, concentration can now be moved from the entirety of the body to only the head, torso, and midriff. Using a similar process of lifeless relaxation, allow the midriff and groin to also be overcome with thanatoic paralysis. This is a natural preparation the body uses when shutting down for sleep, yet if one is inducing it artificially the mind does not necessarily lay to rest as well. The mechanical benefit of this method is that the body is made quiet, piece by piece, until it is no longer a burden. The mind, which is to be understood as an expression of the soul for necromantic purposes (as opposed to the brain which is merely a carnal interface), and thus capable of moving and sensing with the death essences. Crudely put, this exercise is a simple discipline of self-control and training of the body for cases where it may have otherwise been a distraction. In addition to simply being able to consciously allow the body go numb through perfect rest, which is a step in the right direction by its own merit, there is the much more difficult control method to lower the pulse and rate of breathing which is similar to pranayama yoga. The body does not need as much oxygen as we breath in if is truly at rest. It can be forced to rest by forcing the body to slow down the rate of breathing. Unlike simple practices in holding one's breath however the purpose is to overcome the feeling of panic that the body will go through while not having enough air. Breathing out, rather than holding air in, is the key to effectively lowering the senses; it is, of course, absolutely essential that at least minimal vital signs remain. Controlling one's own breath, which is easily done consciously, can allow the strong-willed to reduce the interferences the mortal body will present and allow the mind to do as it pleases. The slow and persistent attempt to fight the panic urge and allow the body to succumb to thanatoic paralysis will most definitely allow the practitioner to have a foretaste of the mind set required to perform the most powerful of necromantic magics by allowing clarity that few ever achieve; this is our necromantic gnosis. If performed properly with the correct goals being achieved at successive steps of progress, the thanatoic trance will eventually become an irrelevant practice which can be discarded in favour of intuitively sensing changing in the matrices of death which surround us. For the sake of having a checklist of things to study before moving on from practices of fundamental necromancy, this score has been compiled to set landmarks for the aspiring necromancer. This checklist will be made for every Falcian discipline to aid the practitioner. Please note that it is very likely that these skills will never be perfected to air-tight accuracy. They are only general indicators:

Transcendental Meditation -- Intuitively, do you 'know' what death essence feels like? Not simply a bodily reaction or imagined sensation, but are you attuned to the movements of the power of death on command? Thanatoic Sensitivity -- Do you have the ability to 'know' when death is nearby? Does a

sick person intuitively seems any different than a healthy one? There should be a difference, but, once again, it is not the product of an over-active imagination.

Information Corruption -- Is information that has been adapted from life arts still coherent for necromantic purposes? Is the information still useful once corrupted? Eidolonic Sensitivity -- Can you sense the presence of intelligences of the netherworld? Spirits of the dead and netherworld geists of all kinds traverse this world as well. Have you trained necromantic intuition to the point that these things can be felt spontaneously? Vampiric Sensitivity -- Do you positively sense a strong correlation between the condition of the ethereal body and the material body? Does a change in the condition of the soul of someone nearby set your necromantic abilities ablaze? Lichform Sensitivity -- Can you affect your own health or sense changes in your own health status without relying on physical signs? Are you "in touch" with the ethereal movements around you? If the answer to any of these questions is "no", it is tentatively advised that, in the best interest of the practitioner, one should not proceed until the answer changes to a confident "yes". The list is likely most easily mastered in the order it is presented. Also, there should be a very noticeable trend in that list:

sensitivity. The single most important thing to be able to do when starting to develop necromantic skills is undoubtedly to comprehend what is happening. Just as one always learns how to read before writing, so the necromancer necessarily must know how to comprehend before making changes. Certainty of one's skill is achieved by sensitivity training of various flavours which the necromancer necessarily must self-style to gain the greatest degree of accuracy in predictions and communications with the netherworld. Generally speaking, one foundationally secure in fundamental necromancy should be able to display most of the stereotypical characteristics ascribed to necromancy. It is the ability to communicate with the realm of the dead in such a way as to not lose focus or neglect that which most would consider incidental. Often manifesting as the art of mediumism, sensing omens of death in others, and feeling the onset of spells or other works of magic that in any way manipulate the life force. Indeed, many do not stray far from simply refining fundamental necromantic abilities and are quite content to develop their sensitivities rather than continue on a dubious and reportedly arduous journey into other branches. The choice, as always, is the practitioner's; the practice is best molded to one's needs rather than making personal adjustments to suit the art; it works for you, not vice versa.

Vampiric Necromancy: Vampiric spells within the necromantic tradition are focused on the nature of life exchange. The vampiric necromancer aims at understanding the mechanics of the soul which might allow them to 'consume' the power of another through lecherous use of their infernal powers. As denoted by the use of the term "vampiric necromancer", many use this variety of necromantic spell as a subdivision specialty in its own right in the same way as other branches of necromancy are used. Vampiric necromancy focuses, as other forms, on the exchanges of the soul with the realm of the dead yet the peculiar aspect of vampiric necromancy is that it is designed as a means for the necromancer to use their own power to sway others and to leech from them. This sentiment is seen even in the modern occult term "psychic vampire" which implies that certain individuals exist which

consciously or subconsciously "feed" from the psychic emanations of others. The term "vampiric" itself only symbolises a parasitic relationship between caster and host. Instead of psychic emanations being the target, necromantic vampirism concerns itself with the relation between death and the potential for life exchange between living beings. The views on how this is achieved vary greatly. In some cases the language used to describe the sapping of life from victim to necromancer resembles that which would be used to describe fluid exchanges. The soul, in some cases, is loosely treated as a thing which exists almost as a form of meta-matter on another level which somehow interacts with and sustains the physical body on this level. Using more specific terminology, "life force" is discussed using much of the same language that energy physics might use and treats the soul as a phenomenon rather than a thing with mass, though this is occasionally not the best language set to use. Generally speaking however, this tends to be the favoured language set used to discuss life exchange to avoid confusions which arise due to the nature of causality. It is very important to note a few things before truly beginning to discuss the nature of vampiric necromancy. The term "vampiric" is sorely abused in modern meta-occult jargon and has come to connote everything from full-blown actual mythological Bram Stoker vampires, "real" vampire cults (...), psychic leeching, and almost any other act which robs any thing from any source without replacing it or to the detriment of the source. The term "vampiric necromancy" is not one which ever necromancer will use though most will understand what is being referred to even if they are not studied in the subject. For this reason alone the term 'vampiric necromancy' will be used. As mentioned however, it carries an enormous amount of philosophical baggage which should not be inferred but undoubtedly will be by those who become easily stalled by semantics. "Vampiric Necromancy" does not refer to any of the following: vampires a la Bram Stoker, blood-drinking humans who call themselves "vampirists", the so-called "sanguinarian vampires" "psychic vampires" as mentioned in the Satanic Bible (or elsewhere), blood-play enthusiast gothics who gather in vampire clubs on weekends (or any other day), or any of the "clip-on fangs" groupies, and magicians whose rites include blood consumption or christening. No specific social group is to be considered the source of this information. They tend to believe there is something intrinsically biologically or metaphysically different about themselves or that they are demons in human bodies and thus veer into wild, exotic, irresponsible forms of spiritual ultraterrestriogenesis. One may draw their own conclusions about the validity of any of the groups which call themselves vampiric yet vampiric necromancy uses the term only for the ideological reference, not to imply in any way that there are "real" vampires walking this world or that blood or psychism plays any role in vampiric necromancy. It is indeed a shame to see how the presence of the word "vampiric" tends to carry so many negative and childish connotations yet it must be acknowledged that they do exist. The internet being what it is, the fact must be reiterated that there is no reason at all to believe that vampiric necromancy as portrayed here has anything to do with mythological vampires or vampirism nor that it is in any way connected to the "vampire" subcultures that have developed, both mystical and mundane. Vampiric necromancy concerns itself with affecting the matrix of soul that usually coincides with the material body. The precise nature of this connection is not known though its malleability has been well established by the practice of siphoning life between

individuals through the use of vampiric necromancy. Even in ancient Native American traditions there arose the idea of the "wendigo", which was a demon-like spirit which possesses the body of a warrior who eats the flesh of his fallen foes. By consuming the flesh, as the theory states, one is said to gain the strengths of their defeated adversary while also slipping more deeply into the grasp of the possessing bloodthirsty spirit. And, of course, the Levitical laws and Slavic vampire myths only contribute to the notion that life is a transferrable quality. Notwithstanding that it is unadvisable to consume the flesh of other humans, nor that vampiric necromancy does not require this, the point remains that soul transfer has been a subject of interest in many mystic cultures. The theory as it stands tends to be somewhat similar to the idea of touching a strong magnet to a weak magnet. The weak one invariably realigns with the strong one and vice versa such that there is an equilibrium found between the two strengths of magnet. In much the same way, on a metaphorical level, the operations of vampiric necromancy attempt to create a synergy between two souls which will result in a siphon from the weakness of the caster and the strength of the target. Vampiric necromancy is also the gate through which a pseudo-restorative form of necromancy can be utilised. Though sometimes the necromancer prefers to retain a lich state, such as might be necessary for some feats of eidolonic necromancy (discussed later) and for all feats of transcarnate necromancy (also discussed later), there are opportune times for the necromancer to make use of the ability to synergise with the life force of another which makes itself most readily apparent when considering the art of vampiric necromancy. Unfortunately, the details of this practice are often marred beyond recognition and subsequently tossed about carelessly by vampire groupies. For the necromancer however, there is a degree of clarity regarding such an operation that mystifies the majority. Vampiric necromancy's power hinges on the idea that the soul and body are correlated entities and that one can not avoid affecting the other any time there is change. Arguably, both are in a state of perpetual change which must be monitored and controlled to avoid losing control over one's necromantic body. To start, one must understand the nature of vampiric operations and then attempt to manipulate these circumstantial variables such that they are working in favour of sustaining the practitioner rather than utterly draining them as most necromantic forms, and indeed as any type of magic is known to do. Mages of all types very frequently report the drain that sustained practice will produce on the psyche; it is this effect that the vampiric necromancer seeks to avoid, to a greater extent, and, to a lesser degree, also wishes to impose upon another in their stead. The vampiric rites begin by creating an established and personally verifiable link between the practitioner and another lifebearing target. Sensing the condition of both souls is vital, but should be a skill the necromancer already has a firm ability to perform. Part yourself from the body, as an initial step. The body is merely a material shell that is mostly capable of caring for itself, in the greater sense, while the soul of the vampiric necromancer seeks to parasitically borrow from the essence of another. To do this requires liberty of the soul to work in accordance with the body in a lesser lich state which allows the practitioner to correlate the condition of the soul with the condition of the body. This is achieved by a waking necromantic trance, which should already be understood in theory before being attempted. The crux of the matter is that the human necromancer is indeed a living and breathing creature which is full of life and that, by touching death through necromancy,

the likelihood of coming away from the experiences unscathed is remote. The solution which vampiric necromancy presents is to feed from the soul of another. This is often considered sinister, unscrupulous, evil, or all of the above by many different types of magician, leading to a somewhat less than admirable reputation for vampiric necromancers. Nonetheless, some choose to practice this art. The soul is considered a matrix which rests as the ethereal mirror of the body but which is most obviously not comprised of the same materials as the corporeal frame. Like the corporeal body though, the ethereal body (being the soul) has properties reminiscent of the material body; to bring this idea to a point, the vampiric exchange of life energy is similar to the concept of a blood transfusion. The soul is a particularly well-congealed formation which will not readily break apart without prompting from outside forces of one sort or another, which does complicate matters to a certain extent for one inclined to leech life from a target. The problem this presents is that the necromancer can not simply approach a target and start sapping vitality from anyone they please in an instant. The soul must be worn down by a disjunction process which is initiated by the practitioner upon the target and which does not relent until the target's soul has been worn down to the point of losing a fair degree of its initial integrity. Somewhat like breaking an egg, the soul will retain its form (more or less) unless it is tampered with. The goal of the vampiric necromancer is to abrade the target's soul until it becomes malleable. Upon completing this softening process, which may manifest as any of a wide variety of different forms of unrest in the one who has been violated in this manner, the soul is then ready to be harvested. Finding voids in one's own soul and then attempting to induce a waking necromantic trance state, separate the soul from your own body and attempt to overlay it with the target. As the theory goes, the absorption of the life force of the target temporarily weakens the necromancer due to the effort of partially separating body and soul, yet when the separated portion of the caster's soul returns from its assault on the softened and partially damaged soul of the target, its condition is generally better than it was before being separated. Of course, the most damning factor of using vampiric necromancy of this particular sort is that its successful application depends entirely on the ability to first correctly assess the condition of the target soul. If the condition of the targeted soul was in worse shape than the condition of the practitioners soul, the spell will effectively reverse its intended purpose and cause harm to the necromancer. Assumably, this is not the reason one would practice this particular strain of necromancy and great care should be taken to avoid this kind of backfire effect at all costs. Only a correct assessment of the soul of one who is in a better condition than the necromancer and performing the rest of the spell properly can ensure that it benefits the one who has gone through the trouble of casting a vampiric spell in the first place. In general, one can begin simply by a physical comparison between one's self and the target. The soul and the body are not unrelated systems. As such, simply observing the condition of a corporeal body gives at least some vague and utterly shallow idea of what the condition of the soul might be. This is not, as inferred, a very reliable measure, but it is a precursory examination method nonetheless. The true strength of discernment lies in the ability to sense the condition of a soul by taking note of the image they cast in the nether realm. Is their shade a vibrant one or is it weak? Practice in honing one's sensitivity to the death is the only way to perfect the art of soul analysis.

Ethereal parasitism is hardly the only skill the realm of vampiric necromancy utilizes, however. Another of the most noteworthy skills that will be discussed more briefly is the allure of vampiric ensnarement. Shortly put, ensnarement is the ability to overlay the soul of the necromancer with the soul of the target for the purpose of attempting to influence their actions and thoughts. Mobility of the soul is a skill one usually learns early in their practices as a necromancer even while attempting to become sensitive to the powers of death. The soul is not entirely bound to the material body and can be largely separated from the corporeal shell to travel freely in the realm of the dead. The soul is the most essential consciousness which naturally resides in an ethereal state adjacent to the level of death. When it is allowed to traverse (do not mistake the use of the third-person "it" to imply that the usage of "your mind/soul" would be any less appropriate) the body remains at rest if there is not enough consciousness to coordinate it. For the purpose of vampiric ensnarement though, a total severance of the soul from the body is not necessary or advised. Instead, the use of a partial waking detachment which may result in the same distant feeling as remote viewing, astral viewing, bilocation, or other similar tricks might induce. Likewise, as many telepaths, empaths, or diviners might suggest, there can be strong impulses to obey the one who has been connected to rather than to have them obey you. Remembering that the one being affected has the advantage, since they are the ones with whole and concentrated souls during these spells, and it is the caster who is reaching to affect them. Skill can overcome this obstacle where force will not, but it will take time and effort. When speaking of vampiric necromancy to other necromancers, this is often referred to as "casting your shade" at the target to overlay their own and thus vicariously control them if you have the concentration and will to do so. As a side note on the application of vampiric necromancy, there are also variants which take a more sensual approach in application and attempt to exploit the vital essence put in motion through sexual union. The same techniques previously mentioned still apply, but the vampiric necromancer attempts to exploit the claimed vulnerability of a target soul while aroused, throughout copulation, and during the deceleration period afterwards. It is probably fair to note that the ability to overlay and interact between two souls is the defining ability of vampiric necromancy. This particular branch of study -- examining the potential exchanges between souls -- is what classifies a spell as "vampiric" or not. There is a certain amount of debate over this topic but, for the purposes of this text, this definition is inclusive enough to be functional. Assessment -- Is the ability to discern the condition of a soul as being in better or worse condition than your own an established skill? Are the results after attempting a drain consistent with the assessments made beforehand? Vampiric Transfer -- Do attempts to affect the soul of another through manipulation of the powers of death yield results? Are results that are achieved consistent with predictions made based on the condition of the soul prior to intervention? Emulsification -- Is the abradement of the soul of a target a familiar matter? Can this skill be routinely performed with a reasonably high success rate? Not all souls will succumb to such assault, but the results on the target should manifest on the corporeal level within a day of a successful attempt. Ethereal Overlap -- Are you capable of controlling your own soul's movements to the point that separating it from the body while still moving around reasonably normally (if not totally so) is possible?

Vampiric Siphoning -- Are the shards retrieved from the target soul properly integrated by the time you have reconstituted your own soul? When performing this parasitic act, can concentration be maintained until the entire operation is completed? Ensnarement -- Is the overlaying of one soul upon another a manageable task? Is the initial confusion of not only separating your own soul, but of also synergising it with a foreign soul suppressible? Vampiric necromancy is obviously not without its own form of drawbacks. There is the constant danger that one has misread their target and has inadvertently been damaged. Moreover, ensnarements run the risk of causing confusion or bewilderment in the caster, which is never favourable during the actual performance of a spell. In general, it is safe to say that this particular branch of necromancy is the most seldom used or refined due to the dubious rewards of practice and the potential complications that can and do arise from misuse or failed attempts. Sought by few, and mastered by fewer still, vampiric necromancy is an elusive facet of soul manipulation.

Eidolonic Necromancy: The name "eidolonic Necromancy" comes from the use of the Greek word "eidolon", which is an apparition of the netherworld, both in necro-demonic or spiritual form. The term "eidolon" is even tossed about in various occult circles to mean any kind of spiritual form at all. For our purposes here however, the term "eidolon" will be taken to mean any form of necromantic creation or servant geist which also goes by the name "undead" or "ghost". The study of the necromantic undeads and eidolons is undoubtedly considered one of the most surreal aspects of this art. Real information on this fantastic facet is usually scarce, to say the least. Deep within the recesses of lore and mythology lies an answer for the astute practitioner which may allow interactions with those recently departed spirits or, more commonly, to arrange the conditions necessary for the dead to appear to have returned, in one form or another. As a preface to the practice of spirit interactions, which have been the traditional utilitarian core of the practice of necromancy, it is most likely a wise diversion to examine a few tenets of eidolonic necromancy which must be understood before attempting to delve into this particular facet of the necromantic traditions. The first of the caveats held both by ancient and modern necromancers is that the fact that one is dead does not make them any smarter. One's soul does not instantly gain the Seer's knowledge simply by virtue of being dead. The process of dying is often seen rather as a reduction in the potential knowledge that a soul once had due to the shock which the inexperienced would receive of being instantly thrown into discarnation. Having such a radical shift in surrounding and reality is quite likely a disorienting and potentially damaging experience for the dead. Our own earthly comfort is taken for granted as the standard fare across all levels of reality, though this should not be the case. Consider the spirits potentially damaged; as lesser forms of what they were, their knowledge, and especially coherence, will only decrease if they are unable to cope with the total transition from life to death. The term "shade of the dead" can be taken figuratively as well as metaphorically, in this sense, to connote that the dead are merely a shard of their formerly glorious bodily form because most were unable to handle the transition from life to death. Also, the realm of the dead is generally not considered a particularly friendly place for the soul to set itself at rest, though it is not known to be exceptionally hostile either, with the exception of

religious myths concerning hell or similar realms. As was inferred earlier, the transition from life to death can often result in the loss of information, memory, and many key personality traits that made a person what we might recognize them as while they were still embodied. This is the effect the Gnostics described as "drinking from Eridanus". In essence, it is the loss of memory and personality due to the shock of the transition to death or of adapting to life in the realm of the dead itself. Yet another consideration for those interested in dealing with spirits is the potential utility (or lack thereof) for information exchange. Many complications arise when attempting to use spirits as a source of knowledge. The first of these complications is the problem of transferring of knowledge itself. A spirit will be unable to vocalise their intentions or desires. As such, the onus is on the practitioner to be sensitive enough to the intuitive impulses of the realm of the dead to accurately receive and convey desires in a quasi-empathic manner. Also, in the role of interrogator, the necromancer must learn to "ask" the correct questions if they are to receive meaningful answers. Interpreting non sequitur statements is very difficult in such a situation where the five primary senses are not applicable. The second complication which may arise when using spirits is determining how to use their knowledge. Unfortunately, far too many would-be necromancers assume that death, for some reason, makes a spirit profoundly knowledgeable and able to see the future with some kind of clarity not afforded to the living. There is no reason to believe that the dead have any more knowledge about life after their death than they had before their death, however, and, as such, one should not assume that spirits are to be called for the purpose of foretelling the future. Their primary purpose, now and always, has been to discern the nature of their experiences past and nothing more, which is the nature of the third stumbling block concerning the retrieval of a spirit from the netherworld. Necromancy as a divination form allows the spirits of the dead to once again commune with the caster, but there is no reason to suppose that they have special knowledge of the future or of lives they have not been involved with. In this sense, shades of the dead are dimmed and stagnant mirrors of their former glory which will have likely faded greatly. Such trivialities as the spirit's favourite colour, birthday, or their age at the time of death are very likely to have been lost in the torrential transition from one reality to the next. This is not true in absolutely every case, but many of the minute details of a life are often lost forever upon the death. Or, more correctly, it appears that these details have been lost to the best knowledge of those who have had extensive experience in such matters. There may in theory be a way to retrieve such details with pinpoint accuracy, but if such a method does exist it is not yet known to modern necromancers. As we see in many of the historical legends and fables connected with ghosts, the lesser details have unequivocally been ignored in favour of speaking of those things which were important at the time of the spirit's death. This particular notion is mirrored most poignantly in the necromancer's traditional role as a psychopomp to lay to rest souls which were disturbed at the time of their death. The general dilemma was extricated from unsettled spirits, the difficulty was resolved by the necromancer, the spirit was informed, and it was once again at peace to pass beyond the veil. These are simply practical considerations when attempting to speak with the dead. Not every spirit is available at every moment, and not all of them are coherent, even if available. Furthermore, there is no indication that the dead know of the future, that they

remember all of the past, or that their memory of even the past events they participated in is infallible. In short, it can simply be said that, dead or alive, humans are humans. Keeping in mind the types of "zombies" that concern those interested in necromancy, the most curious aspect of necromantic practice emerges. Not only are these different types of servitor of vastly different origins, but all have unique methods of being made manifest on the material plane. In the case of ghosts, for example, the necromancer's most common role in the ancient world was that of a psychopomp. Being able to communicate with those creatures and intelligences which reside on the realm of the dead gave the necromancer a unique position in the spectrum of mystic proficiencies which made (and makes) this art the ideal discipline for ridding spirits of their unrest by communicating with them to resolve the issues of their unrest. Conversely, the necromancer's ability to commune with geists also made the art of necromancy ideal for those wishing to rouse geists from their rest to perform last tasks for the geist's interests or for the sake of the necromancer. The question then remains, "how does one begin communication between spirits?" Traditional and contemporary practices diverge, at this point, into a variety of methods depending on the aims of the necromancer. The first and most simple form of communication with the spirits of the dead or with other spirits from the realm of the dead (the necrodaemons) bases itself out of the theories behind the fundamental skill of inducing the necromantic trance state; dreaming, interestingly enough, is one of the most commonly used methods by necromancers in ancient Greece and Rome and also by the contemporary necromancer to receive visions from the realm of the dead. It was said that sleeping relaxes the body and mind to the point that there is enough of a common level with the dead to hear their calls. Sleep is a time of renewal for the body, but to achieve this renewal it has to release the tensions of the day and becomes somewhat corpse-like in appearance and function to revive, which is a prime state for necromantic interaction. The state of perfect corporeal quietness which sleep induces allows the mind to become unfettered by the clamour of the body and brain, which is the initial state considered useful for the necromancer to start to work with if using dreams as a preparation for interface with the dead. In terms of interesting research items for those studying the methods of eidolonic necromancy, lucid dreaming tends to be a favoured topic. The point of lucid dreaming is to take control of one's dreams and move freely through them, which allows for interface with the visions observed. As such, it is considered a useful skill, at times. Regardless of whether a dream is lucid or not though, the general tenet is that one who is in a deep slumber will be able to take advantage of their physical state by allowing the mind to take centre focus. Others have opted for more proactive measures to deal with eidolonic interfaces, however. The second method typically used to communicate with the dead is overt summoning. Methods of performing this have varied enormously throughout the ages. In some instances, it is literally thought that to simply give a verbal call for the spirit is sufficient to establish communication with it. And then, of course, there is the other end of the spectrum of complexity which would have a necromancer drawing circles, making sacrifices, and using swords to tame a spirit into apparition. The preparations and rites used to call a spirit from their abode can not be fully accounted for, yet it should be emphasised that there has been a plethora of methods used to call forth spirits; all of which are "traditional". The Greeks tended to favour visitation of sites of death to recall those that perished at such places (often offering blood sacrifices as a coaxing method) or

to simulate death through sleep or trance. In medieval necromantic variants, which were very heavily tainted by Christianity, there is an unfortunate reversion to the sword and circle methods which would seek to confine spirits by virtue of the "inherent power" of names of god and the divinity of numbers and shapes. The fact remains that they were used though, and had limited success. The most common method used to entice a spirit is to attempt to call for them in a spiritual sense. Rather than laying offerings, which may be missed, or relying on dreams, which may not occur, the necromancer's most common method of retrieving a spirit from the realm of the dead is to call for them on the thanatoic level. Through this action we see the particularly strong emphasis that necromancy places on the use of the sixth sense and the intuitive nature of magical impulses rather than reliance on the five senses or variants thereof as a form of feedback. Spirits are not usually "seen", in the physical or metaphysical sense, but are rather understood to be there; felt, as a unique urge or subliminal impulse, to be present and responding to the cries of those that would wish to speak with them. Upon the arrival of a spirit, very often there are physical manifestations that paranormal investigators would use to detect the presence of a ghost, such as a sharp change in temperature, the sensation of being touched, of being watched, hearing something, or perhaps a full visual manifestation. Once again, a common communication medium, such as the necromantic trance state, is by far preferable. To utter a name is one method, but the more common one is to intuitively emanate the essence of the spirit. When speaking to people normally, even those with no magical inclinations at all acknowledge that there is a certain unique ambience about each person one encounters and interacts with that is not . To mentally reconstruct this ambience as a call sign for the spirit in question assures that there is no confusion. The last and most radical of methods used to communicate with the spiritual realm is bodily possession. In this act of ultimate harmony between the spirit and the necromancer, the necromancer sacrifices their own body as a medium for communication by allowing the spirit to vampirically overlay itself with the necromancer and channel directly through the new host body. Most necromancers report the inability to fully recall what transpired while they were possessed by a spirit, and thus they first ask the spirit to write down what needs to be said for later review. Alternatively, if the possession is being performed for another, the necromancer's own body is used as a vessel to speak the required message. The general idea behind voluntary possession is that the necromancer clears their mind with the intention of creating a viable puppet of their own body for the inhabiting spirit and simply summons them until the binding tie between souls is so great that they act as one. Eidolonic necromancy also carries the connotation of being able to create geists though. There are many forms of "zombie" mentioned throughout the history of necromancy. The idea of physical reanimation of the dead itself has only died out within the last one hundred years or so, which has significantly impacted the philosophy of the necromancer. In general, the resurrections which make necromancy so famous are either the summoning of a geist, as has been discussed, and the creation of an immaterial egregore or artificial servitor. The basis for the emergence and survival of this idea has been the tendency in occultism to speak of thought-forms. Essentially, the servitor is considered a hallucination which is induced by the artful use of psychological trickery, spellcraft, and exploitation of fears. The combination of these three elements allows the necromancer to

take advantage of the common terrors of humanity and use them to his own ends. What defines a "common terror" though? The answer to this is a simple evolutionary bit of deductive logic: we fear pain and the unknown. Experiments and tortures involving sensory deprivation show quite clearly that humans are biologically reliant on the ability to comprehend our surroundings. As for the unknown -- this is the very core of the human fear of death and darkness. It is ingrained in us at the evolutionary level to desire self-preservation, through nerves and through hunger. Our psychological fears include heights, loud noises, and that which is not understood. These are simple biological mechanisms which have helped the human race survive as long as it has in an adverse environment. These fears can also be exploited. In short, it can be said that eidolonic necromancy is the subset ability within the discipline of necromancy in general to interact with spirits and potentially even to create forms which elicit specific synesthetic responses from a target to emulate the perception of the living dead. The focus, in this case, is on the ability to fluently communicate in an ideological or empathic sense with those things that are essentially beyond the use of the five material senses. This fact makes that communication a difficult concept to grasp for the majority, yet it has been in the practical repertoire of necromancers for millennia.

Lucid Dreaming -- If you have chosen to use this method of interaction, have you had enough success in controlling the nature of your dreamscape? Does the lucid dreaming method render visions which are meaningful or are they simply dreams? Interpretation -- Are the impulses received from those denizens of the realm of the dead apparent and intelligible correspondences? Are these messages characteristic of the spirit in question? Communication -- When you communicate with a spiritual embodiment, is it clear that you are being understood by them? Are you capable of giving impulses and thoughts which are coherent to those of the netherworld? Possession -- If you have chosen to use this method of interaction, do you have enough skill at summoning spirits to continue to do so until one resides in you? Is your concentration sufficient to undertake this task? The eidolonic path is the most technical of the necromantic disciplines due to the nature of the information being presented to a practitioner. Not only are impulses to be grossly manipulated, but also to be refined in such a way that one is to discern meaningful communication from it. This is by far the most popular form of necromancy, but also one that often goes unappreciated simply for the fact that there is a necessary interaction with the realm of the dead and the spirits thereof. If one can overcome the fear of death, the effects of death likewise become essentially trivial and great rewards can be earned through the application of the powers of eidolonic necromancy.

Thanatoic Necromancy: Within the subdivision of thanatoic necromancy is found the more famous aspects of necromancy which include death hexes and spells to induce frailties and illnesses of all sorts. It should be noted that the capacity for destruction is most often less than forthright death. Thanatoic necromancy is a study of the interactions which draw one closer to death and focuses on the knowledge to replicate this effect. Though this particular facet of necromancy is quite often seen as a quick ethereal outlet for the would-be teen hexcrafter to maliciously rain mystic angst upon his or her foes, the more subtle

reflections of this art provide a way for the wise necromancer to use their necromantic prognostic powers to bring swift balance rather than to cause mayhem. This respect for balance is the reason that necromancy was not outlawed in ancient Greece and Rome. Rather than becoming a bane to society, the necromancers understood that all things, including life and death, exist in a certain balance that should never be disrupted to either extreme lest a situation spirals wildly out of control and into a state of chaos before being able to recover (yet this disruptive domino effect can have its own uses in the right circumstances). The necromancer has always been considered an arcane foreigner, and sometimes as a harbinger of sorrow, but not necessarily a destructive plague on society. The internal checks and balances of the system, so to speak, have traditionally kept the practitioner from being overly destructive. The system which prevents necromantic power lording is the reactivity of necromancy to the mentality of the practitioner. It is not so much inherently destructive as much as it is a balanced and inherently reactive system which degrades the degrader and leaves relatively untarnished the dabbler. This must be considered to be the case over a greater span of time however, since we can quickly see from any number of tales about the use of necromantic power that the reactivity of the art over the long term is less a problem (though certainly not a non-issue) for the cautious users although the short-term effects blanketly touch all who would intimately utilize the powers of death. For those interested in creating effects which permeate both body and soul, necromancy does have its own brand of benefits available for the vindictive practitioner. As seen by the ancient necromantic tradition of hex tablets, the sallowing of practitioners ancient and modern, and the modern effects attributed to necromancy by practitioners including physical ailment and spectral visions, necromancy is not entirely a benign art if one chooses to explore certain aspects of it which are certainly equipped to influence this level of reality. Necromancy has a history not separated from the induction of baneful effects and, as such, has acquired a rather insidious reputation for the casting of malignant hexes and curses of maleficence. Notwithstanding public opinion, many choose to continue this fine tradition with hopes of passing the body and soul of their enemies through the fires of hades itself. So how does one "hex" another? It is a legitimate and logical question which, unfortunately, necessarily precipitates an elaborate and complicated answer. To begin understanding the nature of necromantic hexcraft we must first understand the nature of life and death as completely as possible. Due to this fact, the overt attempt to "cast a curse" is often considered the sole baliwick of more experienced necromancers. Though other divisions of necromancy are baneful to the practitioner, target, or both, these potentially harmful skills are rarely used for the sole purpose of damaging the targeted person while sparing the health of the caster; this is the explicit aim of thanatoic necromancy though. To begin with a thantoic hex we must identify a few key components which, when combined, would comprise a completed hex. The first of these components, without question, hearkens back to one of the fundamental necromantic skills: thantoic sensitivity. This skill, developed so early in a necromancer's practice, becomes vital when attempting to construct and cast curses. The realm of the dead, in essence, is just one of the many levels of one's perceptual reality and is correlated in many ways to all other dimensions or facets of reality which are accessible to the practitioner. When we consider

the nature of the body as it is seen on the material level, as a construct of flesh and bone, it is always important to realize that what we are observing is only one of many "layers" of reality which comprise our perceptual reality. The dimensions of reality are not static, but always in a state of dynamic malleability coinciding in motion to all other adjacent levels of reality like successive waves of water pushing each other along in synchronous rolling movements. To affect the body ethereal is to affect the body material, and vice versa. The extent to which these interactions change the world tends to be relatively minimal though, feeding off chance and twisting circumstance to manifest a desired outcome, so it is rarely in the best interest of a sole necromancer to attempt to use a hex to wildly affect a target, or even to kill them, since such things fall well outside the realm of chance manipulation. The second component to a thanatoic necromancy hex is the identification and assessment of the condition of the body ethereal. As was mentioned, the body ethereal (soul) is the projected replica of the material body which exists in synergy with the realm of the dead as well as a few other realms occultists have identified, such as the ethereal itself and, to some, the astral and twilight. For the purposes of the necromancer, we need not be concerned with manifestations on other levels and can safely focus on the effects and exchanges between the soul and the body solely from the perspective of the netherworld. The second part of a thanatoic hex, as one might expect, is also noninvasive. Indeed, the last thing one would wish to do is to attempt to cast a spell before having all the required information to maximize efficacy present. Some become frustrated with the tedium of having to identify a target's etheric condition, preparing themselves to interact through the realm of the dead, observing circumstantial factors related to the casting, and other such diagnostic procedures, yet it is always in the best interest of the caster to ensure that the majority of factors are working in their favour rather than being maligned to a spell or simply not working for or against its fruition. Patience is essential, or, perhaps more accurately, persistence, if one wishes to learn rather than hit and miss while attempting to construct a viable hex. The condition of the soul is perhaps one of the most critical components of creating a worthwhile hex, since it is at this juncture that one finally decides what kind of hex is mostly like to take effect. It must be kept in mind that magic is the ability to entice chance to work in the favour of the desires of the magician. What practical application does this have for the necromancer? Well, for one, it partially dictates the type of spells that are likely to work. A person with a known heart condition, for example, is much more likely to fall prey to a spell designed to induce arrhythmia or other palpitations than a person who has a healthy heart. The lungs, the kidneys, or whatever organ is ultimately targeted is best tampered with if there is already a higher chance of malfunction than there would be in a totally healthy target. Allergies, surgeries, and other such information all play a role in creating a hex which will be most probable to manifest. This is not to say that complications can not be created from scratch, but it is very rarely in the interests of the occultist (or anyone else, for that matter) to pick the hardest possible route to achieve a desired effect. The body ethereal will show blockages, malignancies, and other abnormalities which may or may not be rooted in the condition of the physical body, or may or may not be rooted in the metaphysical, yet the presence of one necessarily entails a deformity in the other to some extent which therefore makes identification of the original source of the

problem much more of a non-issue. In essence, at this juncture, the goal is to use the developed ability to 'read' the condition of the ethereal body, including its malignancies, deficiencies, and deformities, to consider the most likely illness to attempt to induce. Of course, there may be any number of exploits which are all equally viable. To discern between these options is to decide how severe the curse should be by considering the impact that a successful hex would have on the target. Those involved in hexing should be strongly cautioned against half-hearted casting though! For one, there is obviously no guarantee that the spell work even if properly cast. Secondly, even if successful, there is no guarantee that it will be in any way noticeable. Conversely though, and most importantly, there is no fail-safe to ensure that the spell will always work as it was intended to when it does take effect, meaning that a spell which was not intended to be much more than an itch has every potential to ultimately be lethal to the recipient. The nature of magic itself forces the necromancer to accept the fact that there is always a possibility that something can go drastically wrong from the time a spell is cast to the time it reaches full maturity of effect, and that the aftermath of an effect does not immediately dither into nothingness after the necromancer has long forgotten about their stricken target. However, I will digress no more. To cause the actual effect there are a number of methods which are frequently employed by the necromantic hexcrafter. The use of these is simply a matter of preference depending on how one has shaped their practice and which skills were given the most attention. The first of these is a vampiric method of soul-casting where one dislocates from their body through the necromantic trance state, finds their target's ethereal form, and directly interfaces with it to arrange for harmful results to ensue. The second of these is to communicate with a spirit of the netherworld -- geist or sprite -- and entreat its aid to cause the required damage. In ancient Greek necromancy, it should be noted, this was by far the most favoured method of all. Should a spirit require assistance finding or causing the required harm, they must be able to relay that information if the necromancer has enough skill to be performing a hex in the first place. In this sense, the necromancer acts as a thanatoic field general commanding his legion of nefarious spirits. The third method is to harness the power of the nether itself and direct it in much the same way as most other spellcasters would. This power goes by many names, but has primarily carried the title "death essence" in the modern western world. Introduced in copious quantities to malign the ethereal body, death essence is the quintessence of the netherworld itself. Its application potentials should become readily apparent shortly after beginning necromancy so it will be assumed that no explanation is needed. It absolutely must be kept in mind that few things in life happen without some kind of repercussion, however. To avoid the greater part of complications which can arise from attempting to cast a curse, it is in the best interest of the spellcaster to invest some time in divination. Hasty decisions causing hasty errors as they do, taking some time to plan and prepare for every curse is always advisable. This is not to say one can not cast a curse on the spur of a moment, but that it is usually not the most wise option. Necromantic hexcrafting is largely a matter of gathering information about as many relevant factors as possible concerning the target and the potential effects a successful (or unsuccessful) curse would have on the target and those around him or her. The effects of a curse attempt do not stop with the manifestation of the curse itself, as was alluded to earlier, but rather continues to seep, in various ways, into the lives of those around the target as well.

If a loved one were injured, it would affect the family, and the family's grief continues to affect those social networks to which they are connected, and so on and so forth. Things of this nature should not be ignored (although they may be considered an acceptable risk). A divination through speaking with spirits familiar with curses and the situation in general, such as a netherworld sprite or spirit, is usually the suggested method of divining the effects of a curse, though the traditional runestone or tarot methods also make for a respectable alternative. Necromancers traditionally made use of haruspicers (those priests who would read omens from the entrails of a slain animal) to decide how they would proceed. In general it could be said that thanatoic necromancy is the finely analytical and technical subdivision of the necromantic arts which aims specifically at causing damage -sometimes even very precise types of damage -- to a specific target at a time and in a manner which is dictated solely by the necromancer. The technical purity of this art, breaking hexcraft down into a set system of examinations and planned corruptions, makes direct hexing an art reserved for the particularly skilled magi. The emphasis for this necromantic skill is the ability to accurately gauge the condition of the soul of another, to correlate any ethereal 'injuries' to the material health of the individual, and then to choose a means to exploit one or more of the discovered chinks and attempt to amplify its effect on the target. Harnessing Death Essence -- Are you able to guide the fluctuations of the powers of death? Does the power of the netherworld appear to be something you are capable of reliably manipulating? The Body Ethereal -- Are you capable of reading and exploiting the weaknesses of the metaphysical form of another? Does the material body empirically reflect the damages imposed upon its ethereal mirror? The Body Material -- Is there a clear and established link between the material body and the soul made manifest? Have you studied the interactions between the two realms and their potential effects on one another? Indirect Analysis -- Do effects which manifest on either the metaphysical or physical planes have a relationship that can be understood? Has the challenge of reliably linking secondary effects to primary ones been overcome? Expeditious Effect -- Does it take a week for your spell to take effect or does it take a few hours? The goal, certainly, is to be able to control the precise moment and strength at which a spell takes effect. Anatomy and Physiology -- To study the exchanges of the material body is to have a masked glimpse at the innermost mechanics of the soul as well. Is your understanding of the functions of the human anatomy sufficient to create effects based on manipulating the functions of the material body? By intuitively heightening one's awareness of the netherworld its interactions with the material level become apparent. This ability to sense and correlate is an extremely important one for those interested in constructing hexes. Magic, in this sense, is the ability to discern patterns in life that most would allow to go unrecognised. A spell is the triggering of these otherwise hidden facets of causation which truly places the necromancer in a position of great power if they are diligent seekers into the nature of reality. The observant, meticulous, and wise necromancer will always hold a great power which has historically given this art a dreadful and awesome air of authority and terror.

Transcarnate Necromancy: The study of transarnation, in necromancy, is a matter of blurring the lines between life and death. The enchantment of the body is a skill which relies heavily on intuitive transmutation of the flesh into something less (more?) than what it was. Transarnation is sought after by many diligent necromancers because of the tendency for those hovering between life and death to be more sensitive to the interactions that take place between the netherworld and the material world. Even the anecdotal accounts of those who have endured a near-death experience often report seeing spirits, knowing of the presence of soul, and also, in some cases, sense the presence of death itself either as a sensation or as an anthropomorphism. There are also other types of accounts by those in the nursing and health care profession who have attested to being able to "feel" death in a room where one has recently died or by those interested in divining using objects of the recently departed. These phenomenon are indicative of the powers that exist which allow the skillful necromancer to manipulate their own soul, and indeed their own body, to become sensitive to the netherworld and to furthermore precipitate events from that level which will manifest as changes to the self. The transformation to lich form represents the pinnacle achievement of any necromancer since it is, in essence, as close as one can come to being perfectly attuned to the realm of the dead without actually being a true denizen of that dimension through bodily death. Short of physical death itself, the lich state is the closest affinity to the netherworld that one can possibly achieve while still connected to a physical body. The spiritual lich form is considered such a coveted state of being that many necromancers would willingly sacrifice large portions of their life span to achieve such a thing. The attraction lies in a few facets, but is ultimately reduced to one of the single most coveted goals of all major forms of necromancy: to allow the soul to survive the death experience with the mind intact. The purpose of the lich state, on its highest level, is to know. It is the transcendent knowledge of the levels of human consciousness and being able to straddle these levels simultaneously to produce an effect similar to what has been called "gnosis" by various sects and magical orders, yet the necromancer does not also maintain the utter arrogance to think that necromantic lichform's variant of gnosis is actually an absolute knowledge. It is simply the most perfect state of self made manifest to the self by the self through the systematic shedding of common confusing corporeal elements and instead seeking to achieve bilateral existence in both the material mundane world and also the metaphysical netherworld. There are a few ways in which necromancers have traditionally attempted to achieve the lich state, which will be discussed in turn. The first and most radical method of achieving the lich state is through the use of drugs and dietary changes. Similar to the vision quest of a shaman, necromancers have occasionally taken it upon themselves to discipline, master, and then release their own body to the extent that it seems to simply fade away, leaving nothing but the aware and raw thanatoic consciousness. This is considered a radical method because many have not been so tame in their approach as the traditional shaman and have made use of many different types of chemical and regimen as aids. This seems like an attractive option, at first glance, for those that would like a quick and dirty solution to achieve lichform in record time with minimal effort, yet it should be kept in mind that this is very much a

synthetic approach and carries a great deal of risk both to the body and also simply of causing a vile and pitiful state of self-induced illusion due to inadvertently increasing the amount of 'corporeal noise' which the lich state is aimed at dissolving. Nevertheless, some have chosen to use a synthetic route to achieve bodily dissolution and have routinely and aggressively made use of hallucinogens, narcotics, poisons, smoking, drinking, starvation, sleep deprivation, catatonic trances, bloodletting, and other forms of physically and mentally taxing deconstruction methods on their own body. (Obligatory Legal Warning: It absolutely must be noted now that none of these methods are necessarily condoned and that quite often there is a legal, psychological, interpersonal, and financial risk involved in using any these methods or their variants, not to mention the obvious risk to health. No responsibility can or will be taken for those that use this information as a justification for misconduct of any sort. It is known to be a suicidal method which is typically considered psychologically abnormal and often requires lawbreaking and spending a great deal of time and money to destroy the body and thus can not be condoned. This is presented only for academic purposes.) These methods are certainly not unique to necromancy, per se, as a great many eastern methods and modern western methods within the realm of the occult have also used similar means, and most notably hallucinogens and catatonic postures, to achieve a heightened awareness. The most notable spin that necromancy has given to these techniques, and that which makes them necromantic specifically, is the aggressive and self-destructive zeal with which certain necromancers have used these methods. The purpose is not to simply enjoy the experiences or to achieve an epiphany and then return to normal life, but rather to punish the body with a fanatic barrage of hazardous techniques and substances until it is no longer strong enough to interfere with the matters of the soul. This artificial catharsis is meant to reduce the noise the material world presents by reducing the ability of the material body to accept these interruptions. With the body stupefied and the brain less active, the mind is allowed to note the subtle nuances of the realm of the dead and how it interacts with the corporeal realm. Notably, in the necromantic world view, the brain and the mind are considered two different patterned phenomenon. The brain is simply the neural circuitry which allows the body to interface with the corporeal world. It is fantastically complex in its own right, yet does not, to the necromancer, represent the sum total of that which we commonly call the "true self". It is a physical thing which coordinates the physical body. Damaging the brain hinders one's mechanical ability to express emotion and thought in the material world, yet does nothing to destroy the mind. The mind is the closest semblance of a true self possible which naturally attunes itself to the material world due to the prepared matrix it is tethered to upon birth. The presence of a body ready to be used is too opportune for the mind to not default to when introduced to corporeal reality, yet it is amply clear to the necromancer that this default set of sensory delights is not the only set that exists. There are multiple levels available for exploration, yet the necromancer, for reasons often unique to the individual practitioner, has chosen to primarily explore the realm of the dead. To begin this exploration the necromancer has to learn to stop relying on the five physical senses of touch, taste, smell, sight, and hearing as their sole means of receiving information. Perhaps due to the human condition, and our desperation to relate all things to terms which cater and correlate to the five material senses, necromancers will often

speak of "seeing" ghosts, "smelling" death, "feeling" the chill of death, "hearing" voices of the dead, "tasting" fear or grief, and similar things which are, in essence, knowingly false comparisons made by analogy out of necessity for the sake of comprehension. The necromancer knows full well these things transcend the physical, yet our only way to relate necromantic experiences to our peers is often to simply make analogies based on the familiar five senses. Be wary of reading necromantic material for this reason; take care to not fall into the trap of literally understanding comparison and analogies. Instead, consider that the mind is an entity almost independent of the material world (yet related in ways that no necromancer fully understands) which is being fed information it can translate from any of a thousand realms and information sets. Releasing the mind from the trappings of the material world, as opposed to the synthetic methods mentioned earlier, is an arduous task. The necromancer must first understand their goals, plot a method which will achieve these goals, then set to a unbroken regimen of concentration which is continually buffered by sheer willpower and discipline to achieve these set goals through the planned method. The goal of lichform is to transcend the physical world by attuning to the realm of the dead, as was stated earlier. The most common mechanism used to achieve this end can be synthetic regressions of the body, or selective progressive dismantling of the body. Selective dismantling is the traditional way of achieving this state, and is guaranteed to be permanent, assumably barring exceptional circumstances, but is also far more taxing on the mind and requires a great deal of time and effort. Dismantling the senses in favour of increasing thanatoic sensitivity is less of a feat than it is a way of life. To begin the lichform transformation is the beginning of a new way of life rather than simply being an experience to walk away from. It is the sharing of information equally between the spirit and material worlds which makes a necromancer completely aware of occurrences on both planes. To become an embodiment of the living and dead worlds requires the necromancer to remember. Too often seen as nostalgic doddering, reminiscing on past experiences is the key to achieving perpetual lichform. In this way the adept necromancer becomes somewhat of a mystic autobiographer; without introspection and analysis of past successes, intertwining death with life is impossible. The almost comedic irony of the lich state is that it is, in essence, only a most advanced and integrated form of all those rudimentary essential elements which have been previously developed. It is not as much of a new skill as it is the ability to simultaneously and perpetually engage the majority of skills that have already been accomplished. Much like drugs with superadditive properties, the history of one's own successes, when crystallised as a complete life regimen, will become more than a simple sum of component parts. To not only second guess, but also to anticipate as well as react to events will separate the actions of a lich from the actions of a regular necromancer. While the term "undead" refers to the dead which have mythologically, figuratively, or ideologically achieved a semblance of life, a necromancer who has successfully attained the state of lichform could be said to be in a state of "unlife". While still living, such a necromancer has learned to adapt to the impulses of the realm of the dead and necessarily relies on the veracity of these impulses because of the accuracy of their interpretation of thanatoic intuitive senses. Having tasted of the precognitive powers death has to offer, drawing solely on the physical senses and deduction for information quickly becomes tedious,

trite, and wearisome. Once competent in reading information from the realm of the dead and also comparing and contrasting these events with material occurrences, reliance shifts from the material to the ethereal. The first major step in becoming a lich, beyond generic instructions, is to replace the sense of sight. Primary among the senses, as much as 60% of the brain is dedicated to vision. It is the most pervasive of all the senses and also the newest acquired sense in evolutionary history for the human species. For being so relatively new it certainly has become the single most dominant sense, often overriding other senses and taking our attention away from those things without a visually perceptible facet. This is the first major challenge an aspirant lich will face on the road to transcarnation. The necromancer must learn, first and foremost, that seeing is not believing, nor is seeing necessarily even important. Defeating the senses by systematic dismantlement and reintegration with impulses of the netherworld is the key. It is tempting to associate the mechanics of necromancy directly to the five corporeal senses, though this trap is avoidable by keeping in mind the fact that we were born into a material world and have been conditioned by society to acknowledge nothing that does not fit into the schematics of "proper" academia. As such, it is tempting to say that we "see" spirits, or "smell" death, though these things are merely mental correlations to that which is familiar. If that were the end of it though, such associations would be considered a natural adaptation. Unfortunately, this is not the case. Stripping down the qualitative value of a necromantic omen or urge by feeding it to the desire to liken everything to sensory terms is utterly detrimental to progress. It would be like trying to condense the power of Edgar Allen Poe's *The Raven* to "a talking bird perched on a statue". Sadly enough, such barbarian butchery is often used by posers and passed off as "necromantic study" but the finer points, which make all the difference, entirely elude these coarse imposters. Since common language is constructed to address only the five conventional material senses though, it is literally impossible to adequately record the nature of these experiences without creating new words. These things each practitioner must explore and record on their own. In essence, the crux of the matter is to simply not accept blanket physical occurrences at face value. See the inner meaning by examining the immaterial catalytic factors through whatever means is deemed appropriate. The last and most curious point about the lichform transcarnation regards changes in the practitioner which may or may not occur, depending on methods used, stage of progression or regression, and overall health. With the espousal of the realm of the dead into the life of the necromancer upon achieving a lich state, there seems to be a general trend among necromancer throughout history to have achieved the power they desired, yet also reflect their powers with rather gaunt complexions and frail frames indicative of their practices. The actual mechanics of this transcarnation are unknown as of yet, since few would dare say they have ever achieved full lichform, even for a moment, yet there are many in various lower stages of transformation which swear by the tales of old and the whispers of modern practitioners warning of the attrition that higher necromantic processes inflict on the user and their surroundings. Of course, as with any information of this sort, take it with a pinch of the proverbial salt, but do not discard it. Though not a rule set in stone, the reasoning is sound: shrouding the mind in an eternal pall of death carries deathly effects with it as the mind interacts also with the material plane.

In summary, the landmark achievement in transcarnate necromancy is to employ, in an integrated manner, as many of the previously perfected necromantic skills in an attempt to weave them into a single cohesive way of life. Also, above previous skills, the ability to centre the ego from the realm of the dead so that its impulses become a primary form of receiving information is key. Essentially, becoming a denizen of the realms of the living and dead simultaneously is the goal, and the rewards is everything that either realm has to offer. Second Sight -- Does the world seem different to you when toggling between the realms of the living and the dead? Do the carryovers from each world appear consistent? Selective Dismantling -- Are you capable of shutting down sole reliance on the material world for the sake of understanding the netherworld? Can these material interruptions be laid aside for a time to promote concentration on understanding necromantic impulses? Sensory Transition -- The old senses have taken second place to reliance on the realm of death. Are cognitions from the death realm lucid enough to reliably act upon? The Body Metaphysical -- By blurring the lines between life and death, effectively seeing the two states as coterminous spectra of the same reality, is the interplay between metaphysical effect and physical causation readily apparent? The process of necromantic transcarnation has long been a fascination of the necromantic world. To turn into something which is still living yet resembles that which is dead (i.e.. "unlife") has been an obsession since the middle ages and continues into this day. Some claim to have achieved it, and some very enlightening theories (and some not-so-brilliant ones) have come to light over time to bring us ever closer to creating a perfect formula for lichform. In the form of a perfect lich lies unlimited access to the boons of the realm of death; what more could any necromancer want?

Infinite possibilities lie within this art and science of necromancy. Personal transformation, precognitive effects, channelling the dead, binding souls, sapping life, communing with the dead, and many other effects are all possible through this discipline, yet they are only the merest fraction of the possibilities that exist. These travelled paths can be likened to a mere few cells contributing to the complete body of necromancy, which is always evolving. Understand the precepts herein, apply them, master them, but, most importantly, expand on them when the formulas of your peers become insufficient. Exploit the liquid adaptivity of this dark art and remember always to revere the power of death.

Leviathan Chained "There were giants in the earth in those days, and afterward, when the sons of God went into the daughters of men, and they bore children to them. They were the heroes that were of old, men of renown." -- Genesis 6:4 "The Nephilim was something I'd known about since I was really young. If you're familiar with the first book of the Bible, Genesis, you see the sons of God seduce some of the women on the earth and they produce a race of people known as the

Nephilim. According to legend they taught man about war, astrology, and magic. I'm fascinated by the idea." --- Carl McCoy in Cornerstone Magazine, 1989 "Nor is it to be thought that man is either the oldest or the last of earth's masters, or that the common bulk of life and substance walks alone." - The Necronomicon "We convoke the Nephilim and they come to us, strangers with the eyes of men..." -- The Coming of the Watchers

Part I: The Watchers and The Nephilim The mysterious passage quoted above, one of the Old Testament's most evocative and tantalizing, shines out of the dust of Genesis. It can probably be taken as an attempt by the Bible's authors to explain, and legitimize, the countless tales of gods and heroic demigods which far predated the Scriptures in the ancient Near East and around the world. These mighty beings, Genesis would have us believe, have no connection with older, rival gods and goddesses; they are descended from the One God, fathered by his angels on human women. The Bible, however, has seen many changes in its few centuries, and many translations throw different lights on the same material. The word given as "giants" in most modern versions is not always so. In several, notably the New English Bible, it is rendered in the original Hebrew: Nephilim. The Puritan theologian and witch hunter Cotton Mather, writing in 1712, called them by this name, and regarded the discovery of gigantic bones (which were probably mastodon) in America as scientific proof of the truth of Scripture; though his reference was strictly to Genesis and not to the books we're about to discuss. Translation and reinterpretation have not been the only causes of change in the Bible. A wide body of material which was originally accepted as canonical was excised by the Councils of 633 and 637 CE for various reasons, mostly censorious. (For example, the Council banished the Infancy Gospels, wherein a cruelly arrogant Christ Child kills several innocent townspeople who merely got in his way.) Much of this material survives under the collective name of Apocrypha from the Greek apokryphos, "hidden, secret" - under which name it was commonly included as an appendix in Bibles up to about the year 1600. We are fortunate that it does, as it is not only fascinating work of great antiquity but reflects traditions far older than itself. It is within the Apocrypha, notably the two Books of Enoch (not to be confused with the Liber Logaeth of Dr. John Dee, sometimes called by that name, about which more later) and the Book of Jubilees, that we find the full legend of the Watchers and the Nephilim, banished by fearful and bigoted Church Fathers from the Bible in use today. (Alas, the book that might tell us the most, the Book of Giants, is lost save for a few priceless pages - as far as I'm aware.)

The Apocryphal books tell us this: Originally the angels, or Sons of God, all surveyed the world and its beings from on high, and among them were those called the Grigori or Watchers. "The Watchers" can be translated with several shades of meaning, and depending on the translator means "observers" or "sentinels, sleepless ones"; whether they are vigilant or simply curious, they watch. Some texts say they were tempted by the beauty of human women ("the Sons of God saw the daughters of men, that they were fair..."), while others grant them a compassionate Promethean urge to guide and teach or a touching desire for family and companionship; there were, we're told, no female Watchers. Whatever their motive, two hundred of the Watchers, led by the great angel Semjaza-Azazel, defied divine direction, descended to Earth and took a personal hand in humankind's education. Crafts and sciences, arts and letters, and the many skills of magic - all of which are described as "secrets...made in heaven", intended only for the Celestials to know - were shared with our distant ancestors. "And Azazel taught men to make swords and daggers and shields and breastplates...bracelets, and ornaments, and the metals of the earth, and the art of making up the eyes and beautifying the eyelids (...angels invent eye shadow...) ...Amezarak taught all those who cast spells and cut roots; Armaros the release of charms, spells, and magical skills; Baraqiel, astrology...Asradel, the path of the moon...Penemue: this one showed the sons of men the bitter and the sweet; he taught men the art of writing with ink and paper, and through this many have gone astray." Even reproductive choice was granted: "Kasdeyae: this one showed the sons of men the blows which attack the embryo in the womb so that it miscarries." The lore they taught, however, takes a secondary role to the result of their sexual unions with womankind. (And considering the unrecorded difficulty of carrying a half-human fetus to term, Kasdeyae's may have been the wisest and kindest gift of all.) This was of course the birth of the Nephilim, sometimes called Naphalim or Naphidim, the "giants in the earth" of Genesis: "a monstrous race of giants with spiritual powers and earthly appetites". Some were indeed heroes, like the Biblical "mighty hunter before the Lord," Nimrod. Others were less noble. From I Enoch: "And they [the Watchers] took wives to themselves...and they taught them charms and spells...and [their wives] became pregnant and bore large giants... These devoured all the toil of men, until men were unable to sustain them. And the giants turned against them in order to devour men, and they began to sin against birds and against animals...and they devoured one another's flesh and drank the blood from it. Then the earth complained against the lawless ones." The Aramaic Greek translation complicates matters further: "And they bore to them three kinds: first large giants, and to the giants were born the Naphalim, and the Naphalim begot the Elioud. And they grew according to their greatness, and they taught themselves and their wives charms and spells." Jubilees agrees, adding that "They were all unlike.." Thus we can imagine three successive

generations of angel-progeny co-existing on the earth, all skilled in magickal arts and all apparently peaceable - at least for a time. This correlates with traditions quoted by Davidson and Huson that the Nephilim - not the Watchers - can be credited with works as diverse as the forging, in Beowulf, of King Hrothgar's magical sword, and the building of the Tower of Babel; if the Nephilim existed long enough to master some creative arts, perhaps they also had time to reproduce. Sadly, it was not to last: Jubilees goes on to say, "and they devoured each other; the giant killed the Naphil, the Naphil killed the Eljo [Elioud], and the Eljo humankind, and one man another man..." The loyal archangels Michael, Gabriel, Sariel and Uriel, who had not followed Azazel and were still faithfully observing Earthly affairs, saw all this and protested to God. It's highly interesting to note the tone of their complaint. "See then what Azazel has done," they say (I Enoch IX), "how he has taught all iniquity on the earth, and revealed the eternal secrets which were made in heaven...and has made known spells, and has brought knowledge to men...and the sons of men practice his practices in order to know the secrets..." This is not simple righteous wrath toward violence and sorcery; these things were private property, and the archangels are jealously angry at their revelation to mankind. I Enoch (LXV:6-7, quoting the even more ancient Book of Noah) is explicit: "...they [humans] have learnt all the secrets of the angels...and all their secret power, and all the power of those who practice magic arts, and the power of enchantments and...of those who cast molten images for all the earth..." (Could this be one reason for the suppression of the Apocrypha? The chance that no condemnation of divination, astrology, spells, etc., as Devil-inspired would stand if these chapters, plainly claiming them as heavenly lore, remained in the Old Testament? The whole history of the Middle Ages might have been different... maybe. More likely, of course, it would have been asserted that the gift of heaven's wisdom was corrupted and diabolized by the givers' rebellion. Interesting notion at least.) But it was the unauthorized act of revelation that outraged the archangels, and it was that act which God punished. "I shall restore the Earth, so that not all the sons of men shall be destroyed through the mystery which the Watchers made known." Divinely commanded, the obedient Watchers swept down and defeated their brothers, whose punishment was to watch the death of their children before being themselves imprisoned in the mountains and deserts of the Earth until Judgment Day, when they will be cast into the lake of eternal fire. (Azazel is the only Watcher whose burial place is believed to be known: under a heap of stones at the foot of the cliff of Haradan, in what is now the Sinai, where, regarded as a demon, he received every year the scapegoat driven into the desert with its burden of Israel's sins. --Alternately, he is sometimes said to have hurled himself into the sky and become the constellation Orion.) God sends the prophet Enoch to scold them in their imprisonment, saying that as spiritual beings they were never intended to have wives as mortal men do (of course, their creator could presumably have seen to it that they felt no longing for sex or love, but he apparently neglected to do so) and even scorning the knowledge they shared

with humanity - "You were in heaven, but its secret had not been revealed to you and a worthless mystery you knew." - although the Four Archangels' concern surely contradicts this mocking remark. Other Apocryphal books say that even now they are held and tortured in the terrible Fifth Heaven, set aside for just this purpose. (I Enoch XIII describes the Watchers/Grigori as stricken mute with guilt and terror after Enoch's reproof, and indeed in II Enoch the Grigori imprisoned in the Fifth Heaven are voiceless giants.) The world, meanwhile, is swept clean in a great earthquake and flood, destroying the Nephilim's lands, to which many writers trace the worldwide legends of a catastrophic inundation. But the Watchers' teaching continued to influence humankind in the ages after the Deluge, even though now condemned and studied in secret. In Jubilees VIII:1-5, Kainam, Noah's grandson, "came upon a writing which men of old had carved on a rock...it contained the teaching of the Watchers, in accordance with which they used to observe the omens of the sun and moon and all the signs of heaven. And he wrote it down and said nothing about it..." fearing punishment from Noah, who blamed the Watchers for the Flood and constantly warned his clan against any dealings with them or their descent. (Must have been one blessed huge rock, unless the Watchers' skills included micro-engraving.) This is especially notable because Kainam is the brother of Chesed, father of Ur, who is said in the Apocrypha to have founded the famous Chaldean city of that name. "And [they] grew up and lived in Ur of the Chaldees," says Jubilees (XI:7-8) of Serug and Nahor, Kainam's descendants, "and worshipped idols...and [Nahor's] father instructed him in the learning of the Chaldees, how to divine and foretell the future from the signs of heaven." It's most tempting to conclude that Kainam's grandchildren through generations inherited and studied the written record he had made from the stone; that the legendary wisdom of the Chaldeans, which amazes history, had descended to them from the Watchers themselves. The Nephilim - and, some say, their children, the Elioud/Eljo - were physically exterminated by the avenging angel horde. But, though their half-mortal bodies could be slain, their half-angel souls could not, nor could they be held in chains. They remain on the earth, wandering at will, and though chaotic and destructive will not be punished for their deeds until the Final Judgment "in which the great age will be brought to an end". Occult tradition holds that now and then a Nephilim spirit will incarnate in human form (the souls of those who quit the body violently, it's said, are most pure...). The Apocrypha claim the disembodied Nephilim are the origin of demons, and accuse them of many crimes. Jubilees places the blame for the Flood squarely upon the fornication of the Watchers and the iniquity and bloodshed of the Nephilim. "And now the giants who were born from souls and flesh will be called evil spirits upon the earth," charges I Enoch XV-XVI, "From the day of...the slaughter and destruction of the giant Nephilim, the mighty ones of the earth, the great famous ones, the spirits that have gone out from their souls as from the flesh will destroy without judgment." Even the mortal women who are their mothers are cursed to become sirens and demonesses. In Jubilees X:1-6, Noah's sons beg him to protect their children

from "unclean demons" who are "leading astray, blinding and killing" them; Noah, petitioning God to "let not wicked spirits rule over [my grandchildren] and destroy them", adds, "Thou knowest what thy Watchers, the fathers of these spirits, did in my day..." making it clear that the demonic spirits and the Nephilim are considered one and the same. (One wonders if Kainam was one of these grandchildren being "led astray" by a "demonic" Nephilim familiar. Maybe it was helping him interpret the stone...) It's interesting to note that, although God commands that all the Nephilim be destroyed, giants continue to appear throughout the Old Testament, always opposing the armies of God. (Godwin does cite, though briefly, a tradition that beings called Gibborim - simply "giants" - were saved by "dark angels" from the Flood.) The Anakim or Sons of Anak, to whom Joshua's forces "were as grasshoppers in their sight"; the Zamzummim; Goliath of Gath and his vengeful brother Lahmi; and King Og of Bashan, he of the nine-foot-long iron bed; all appear and deal direly with such heroes of God as Joshua, David and Moses. All, too, are referred to not simply as giants themselves but as "those born to the giant" or "those who come of the giants" - as descendants of a giant clan or race. Surely these great beings are the remaining children of the angelic bloodline of the Nephilim and Watchers, the last sad traces of which will be found centuries later in the ogres of fairytale. Paul Huson, in his *Mastering Witchcraft*, asserts that the Watchers really are the beings the modern witch calls gods, "the parents of giant and human alike", based on prehistoric racial memories of the millennia-past age when they walked the Earth beside us. Indeed, nearly every human race speaks in its legends of tall, wonderful strangers of amazing skill, who came to their land in ancient times and taught their great-ancestors everything they needed to know; virtually every useful invention still practiced by humanity has been attributed to these visitors. The modern trend is to attribute such influences to advanced alien civilizations, as in the books of von Daniken and others, but our many-great-grandmothers and -fathers had no doubt that they had walked and spoken with gods and the children of gods. (It's a story we need and love in all its variations: even the Nazi theorist Hoerbiger argued that the great mystery civilizations of the Atlantidean period were built by mutant human giants of vast cosmic awareness and knowledge, the benign and rightful - and, of course, proto-Aryan - kings and teachers of humanity.) More to the point, they are, Huson reminds us, the source of magic: the original spark we cherish at the heart of all our Work is a trace of starry wisdom from beyond Earth. (We'll meet this theme again.) The Nephilim are thus the youngest members of an old family, descended from the riotous and voracious children of Sumerian Tiamat, the rebel giants of Norse myth (who, it's worth noting, are described in the sagas as skilled in magic, famed for their knowledge of chants, runes and spells), the Greek Titans and Cyclops; and before them the monsters, oldest of all. Even the genies of Arab fable are members of the family: the Djinn, the Firstborn of Fire, are close kin to

the Watchers. Considered chaotic entities who must be fettered for the good of the world, they are bottled and cast into the sea even as the Watchers are locked into the mountains of the Earth. -- Elements of the tale vary, but always the central theme is of awesome beings, often fathered or mothered by a Celestial and possessed of great powers, which prove dangerous and untamable and wreak havoc until put down by the combined might of the gods. Always they represent the primordial Chaos, the power born before the gods, which civilized pantheons may subdue and submerge but never destroy. Less than divine, they can be defeated; but, more than mortal, they cannot be killed, and must be exiled or imprisoned for eternity. If they are released it means at least terrible danger, at worst Ragnarok, Apocalypse, Doomsday. Part II: H.P. Lovecraft and the Cthulhu Mythos We know only partially why the Nephilim so fascinate one particular occult student from Stevenage; as with most things, McCoy's not talking. But we do know another form of this archetypical theme that he seems to have taken to heart, one derived not from world mythology but from an inspired cosmic imagination of the 1920s. We speak of the world of R'lyeh and Yog-Sothoth, of the Necronomicon and the Great Old Ones, we speak in short of the Cthulhu Mythos of H.P. Lovecraft. Though scholars of the field have acclaimed him the greatest American writer of the weird and fantastic since Poe, Howard Phillips Lovecraft (1890-1937) remains largely a cult hero, not widely read outside fan circles. A recluse, plagued by phobias and ill health and suspicious of the encroaching modern world, he lived nearly his entire life in his home city of Providence, Rhode Island. His work was published primarily in the classic pulp horror magazine, *Weird Tales*, and has been collected into a number of volumes both hardcover and paperback (most exceptionally by the great American publisher of dark fantasy, Arkham House - a name inspired by Lovecraft's work) which have continued to attract a small but devoted following. He tried his hand at everything from poetic fantasies to detective mysterythrillers, but Lovecraft's magnum opus remains the body of work known to fans (not, we should note, to HPL himself) as the Cthulhu Mythos. The Mythos is not large, comprising some dozen stories and a number of short poems, but its influence is immense, as is its theme. In the most ancient deeps of time, say these tales, the Earth was invaded from outside - from another dimension or level of reality, "not in the spaces we know but between them" - by monstrous beings of unimaginable power which HPL called the Great Old Ones. The masters of the clan were Azathoth - the core of primal chaos, "the Prime Mover in Darkness"; Yog-Sothoth, "the key and guardian of the gate", in whom past, present, and future are combined; "the Crawling Chaos" Nyarlathotep, who can take humanoid form and became Their

emissary to cult worshippers; and their High Priest, the sea-titan Cthulhu. Some strike the reader as vast distortions or unformed prototypes of Terrestrial legends, such as Shub-Niggurath, "the Black Goat of the Woods with a Thousand Young", whose form, title and forest-centered worship all indicate roots (sorry) in pagan/Wiccan fertility and nature magic. Others are beyond any connection. Most, being extradimensional and cosmic beings, have contacted the Earth only on occasion, when a psychic gate was opened to them; it seems clear that Cthulhu and the legions subordinate to him were the ones who actually came to our world to stay, bringing the cult of the Great Old Ones. These creatures - so unutterably alien that they are indefinable in terms of comprehensible good and evil, whose very geometry is bizarre enough to break human minds - walked the Earth eons before the coming of primitive humanity, preying on all life they found, building mighty cities of stone whose ruins yet stand. Ages passed: dinosaurs arose, reigned, and died in the shadow of the Old Ones' basalt towers. It's not clear (at least to me) exactly what happened. Two things we know: one, the Great Old Ones are peculiarly sensitive to astronomical influences (indeed, the only protective amulet against them contains the form of a five-pointed star, that most ancient magickal device) and after eons of time "the stars were wrong" - constellational shift, perhaps? - projecting an influence under which they could not live. Two, a great cataclysm, which they must have foreseen, was preparing to shake the world and sink their massive stone citadel of R'lyeh to the floor of the primal sea. Aware that their first era of dominion was ending, they secluded themselves in their stone sanctuary - protected in some form of suspended animation, "dead but dreaming", Lovecraft says, under a spell cast by "the great priest Cthulhu" - able only to think and dream, aware of all that happens in the universe, but powerless to stir forth. And there they rested, waiting for the catastrophe to strike and R'lyeh to pass from the sight of living Earth. To provide for their future liberation and "glorious resurrection", therefore, the Great Old Ones contacted the first human minds in telepathic dreams and planted the seed of their worship, founding a cult that has never died. Patiently they dictated their rites and rituals, the details of the sacrifices they demand, the eldritch magicks and sciences of a race old when our sun was young. "They came from the stars, and brought Their images with Them," and they distributed those as well, statuettes and devices whose alien hideousness is invariably remarked upon by the uninitiated. When "the stars come right again" Cthulhu will call, and the faithful must be ready to set him free, and he will in turn break the spell he cast upon his clan. "Then the liberated Old Ones would teach them new ways to shout and kill and revel and enjoy themselves," a cultist explained to a horrified anthropologist in *The Call of Cthulhu*, "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."

The dream-sendings ended when R'lyeh was drowned as foretold; "the deep waters," HPL says, are "full of the one primal mystery through which not even thought can pass...but memory never died." (And the dreams do not end: many a Lovecraft character first encounters the Great Old Ones in strange dreams, and recreates their sculptured figurines or ritual chants upon waking. Verily Cthulhu calls.) Magicians who happen upon one of the several collected volumes of the Old Ones' magical wisdom - not only the fabled Necronomicon but the Unausprechlichen Kulden, the Pnakotic Manuscripts, the Livre d'Eibon among others - time and again seek to raise them for the unimaginable power they presumably offer, but are invariably driven mad and killed, stormed and consumed by what they tried to command. "Do not raise up that which ye cannot put down," one Lovecraft protagonist is warned, but it's advice few of them follow, and most meet grisly fates. In all this we can plainly see echoes of the same story recounted earlier: the arrival of the strangers ("and they were not like us..."), the instruction of early humankind, the destructive titans of vast power, the Earth in chaos under their rule, the cataclysm of earthquake and flood, and the survival of the outsiders, hidden away in the wilderness or the sea. Students of horror, science fiction and the occult have long argued that Lovecraft's work was far less fictional than he claimed, suggesting everything from a secret involvement with magickal lodges to telepathic communication with nonhuman intelligences. Certainly HPL was well-read enough to be aware of his adventures' commonality with this major motif of world mythology, but what else he may have known is still a matter for speculation only. Regardless of HPL's intentions, this body of material - with its secondary theme that the Cthulhu Pantheon is the source of magicks of unthinkable antiquity and indeed possibly of the Art in its oldest Terran form could hardly fail to fascinate a mind already attracted to the Nephilim legend. When the name of Cthulhu appears in *The Watchman* and *Last Exit For the Lost*, or when McCoy summons up "sweet nectar for a thousand young" in *Psychonaut* and names a track of Elizium (*Dead but Dreaming*), one's suspicions are confirmed. (In an eye-opening interview with the Christian magazine *Cornerstone*, McCoy stated that *The Watchman* is "basically an invocation to Cthulhu", adding that "Several old cultures believed this god is in the form of a sea serpent...it's an ancient, evil god that lived on earth before man existed. The opposing forces battled with it and won. But some books say the ancient gods are going to rule again." - The "opposing forces" he mentions are the Elder Gods, or the gods of Sumer, about whom we'll have more to say anon...) Part III: *The Necronomicon* (with a note on the career of Dr. John Dee) *The Nephilim's music*, and their mythical similarities, however, are not the only links between these two themes. The British novelist and occult author, Colin Wilson, has written some effective fiction within the Mythos (HPL's writer friends

were encouraged to use the Mythos characters and themes within his lifetime, and younger writers have carried on the tradition in the decades since right down to Stephen King). In 1978 Wilson, with Robert Turner and Colin Langford, published an ambitious and interesting study entitled simply *The Necronomicon*, which gives clues to a heretofore unsuspected human link between the Cthulhu Mythos and the Nephilim: the Elizabethan occultist and astrologer Dr. John Dee (1527-1608). The *Necronomicon* is more than just the title of Wilson's own work, of course; it is the title of his subject, the most famous and central icon of the Cthulhu Mythos after Cthulhu Itself. One of the connecting elements of the Mythos tales, the *Necronomicon* is described as the comprehensive reference work on the Great Old Ones - their names, characteristics, lore, and the magical rites used to summon and foster them. Accursed and terrifying, everywhere it goes it's said to bring madness and horrible death. A fairly comprehensive history of this dark tome has been built up throughout the Mythos, and Lovecraft summarized much of it in his own 1936 essay *Chronology of the Necronomicon*. Thus we learn that it was written by a Damascene poet, Abdul Alhazred ("the mad Arab"), circa CE 730. Alhazred is said to have composed the text after ten years' solitary travel in the great southern desert of Arabia, the Roba-el-Ahaliyeh or Rub-al-Khali ("emptiness") where he had found the forbidden city of Irem of the Pillars, and records left by a race older than humanity. Originally titled *Al Azif*, a term referring to the nocturnal rustling of insects thought to indicate the presence of demons, it first acquired the title *Necronomicon* when translated into Greek about CE 950, and has borne the Greek title in its translations and travels since. (Though this is generally rendered into English as "The Book of Dead Names", Lovecraft himself translated the name, which he found in a dream, as *Nekros Nomos Eikon*, "Image of the Law of the Dead.") Quotes from its text are scattered through the stories, such as the one with which we opened or the famous "That is not dead which can eternal lie, and with strange eons even Death may die." And, though it's always alleged to be fabulously rare and nearfatal to possess, copies of it, HPL and friends assert, have the unnerving habit of turning up in dusty little used-book stores and otherwise innocent attics. Two more notes on the *Necronomicon*: one, we are assured by literary scholars of the Mythos that it does not exist and never has, for all the horror fans and would-be acolytes of the Old Ones who have bedeviled bookstores and libraries seeking it. It is Lovecraft's invention, no more. Two, Lovecraft states that Dr. Dee - a real person - was the scholar who accomplished the translation of the mad Arab's blasphemous black tome into the English language. And what does this have to do with the Nephilim? Simple: Dr. Dee was also the man responsible for bringing into our world, in collaboration with the crystal-gazer Edward Kelly (of whom Aleister Crowley claimed to be the reincarnation), the language known as Enochian.

The origins and history of Enochian alone have taken volumes of occult study. Its name derives from the same Books of Enoch in which we find the tale of the Nephilim, and Dee and Kelly called it so because they believed - and theirs is the only testimony we have - that it had been dictated to them by angels. The Golden Dawn considers it to be ancient, with traces of it to be found in the sacred mysteries of oldest time, though Dee and Kelly's source did not specify. (Indeed, the Biblical patriarch Enoch - who is said to have "walked with God" and to have written the Apocryphal books which bear his name with the attendance and help of a company of angels - is identified by some with Egyptian Thoth, and believed to represent a great adept order.) Some occult writers claim it to be the language used by the Watchers and the Nephilim, in which they left their writings and inscriptions (Kainam's stone perhaps?). The set of incantations known as the Enochian Keys or Calls, and the accompanying alphabetic lexicon, have been scrutinized by scholars in every sort of linguistic discipline and have stood the test. (We will here note without comment Dr. Anton LaVey's allegation that the version which generally appears in print has been bowdlerized, and that the Keys are actually paeans to Satan.) It is a true language, with its own consistent grammar and syntax, and it is not based on any human language living or dead of which we have knowledge. It stands as a most impressive piece of evidence that non-Terran intelligences exist and have communicated with humanity. This, in Lovecraft's universe, makes Dr. John Dee the single most expert human being in the field of intelligence beyond the Earth; the only person who has both transcribed dictation in the language of the Watchers themselves, and translated the book of the Great Old Ones in all its fathomless antiquity. Lovecraft must have read (or at least read of) Dee's work and settled upon him as a likely choice, and he continued to figure in the "modern history" of the Necronomicon, as we'll see. Wilson's book is devoted largely to tracking down the "true history" of the Necronomicon and Lovecraft's experience with it. He begins with the research of one Dr. Stanislaus Hinterstoisser to the effect that the source manuscript - from which Al Azif and the Necronomicon are derived - is not the work of one man at all, mad poet or otherwise. It is assembled from a potpourri of Akkadian, Babylonian, Sumerian, Persian, and sundry ancient source documents - those in turn, of course, having faithfully transcribed it from yet earlier sources back to the voices of the proto-humans who first heard the Old Ones speak in their sleep. Titled Al-Kitab al-Mani, "The Grand Compilation", it was rendered into Arabic by the mystic Alkindi (Ya'kub Ibn Ishak Ibn-Sabbah al-Kindi, d. CE 850) and, writes Hinterstoisser, "claimed to contain the remnants of a magical tradition predating mankind". (This reminds one of Madame Blavatsky's Secret Doctrine, based on the unimaginably ancient Mani Koumbourm by way of the Book of Dzyan, which similarly describes the pre-human occupation of earth by chaotic beings from another plane, and their banishing by the forces of Order.) --Here again we have the assertion that magic is older than our race, and was brought here by others from Outside.

Sadly, Wilson reports, the Herr Doktor died suddenly during the course of Wilson's writing - as people in these fields of inquiry tend to do in the Mythos and thus was never able to clarify some of his more puzzling references. Wilson, however, takes this thread plus that of Dr. Dee's involvement and a skein of others and weaves an entertaining yarn. (The course of his study, in fact, much resembles that taken by the protagonist who researches Lovecraft and the Necronomicon in Return of the Lloigor, one of Wilson's own Mythos tales perhaps a case of art imitating life!). He argues that HPL's father - allegedly a practicing Egyptian Freemason - was in possession of none other than a copy of the Dee English translation of the Necronomicon, which if true would in all probability have influenced the young Lovecraft in his work if not in his personal beliefs (a staunch materialist, he maintained that occultism was for the feebleminded). Relative to this, it's worth noting that in one of the pivotal Mythos stories, The Dunwich Horror - which explains the importance to the Old Ones' plan of "those They have begotten on mankind" - the wizard Wilbur Whateley owns precisely this volume: "the priceless but imperfect copy of Dr. Dee's English version which his grandfather had bequeathed him". (This grandfather was his mother's sire, I add; Wilbur's paternal grandfather is beyond any imagining, as his blood father is Yog-Sothoth, and his twin brother, the Dunwich Horror itself, "looked more like the father than he did.") The high point of the book, however, isn't Wilson's work, but rather that of his fellow-researcher Turner and the computer expert Langford. In an enjoyable tour-de-force of technological detective writing, they purport to prove that they have found the Dee translation (or a fraction thereof) in real life, in the British Museum Library, hiding behind the innocent tag of "Sloane MS. 3189". This cryptic 16th-Century manuscript is the Liber Logaeth, also called in Latin Liber Mysterorum Sextus et Sanctus, "Sixth Book of the Holy Mysteries", and sometimes confusingly referred to as the Book of Enoch. ("Book of Enochian" would be better.) Turner describes his discovery of the MS. while studying the Museum's holdings of Dr. Dee's papers; deducing that it was written in an extraordinarily complex cipher, he submitted a copy to Langford to have the code broken by computer analysis. (One has to pity the person trying to decode a phrase which even when unscrambled would read "Ph'nglui mglw'nafh Cthulhu R'lyeh wgah'nagl fhtagn" - "In his house at R'lyeh dead Cthulhu waits dreaming".) Langford then takes over and details his exhaustive efforts to decode the text which, I regret to say, turned out not to be in Enochian (now that would have been something!) Successful at last, he concludes the volume with the alleged results of his work, which do indeed read for all the world like excerpts from the Necronomicon as quoted in the tales of the Mythos. As astonishing and fascinating as it would be to find a real 16th-Century copy of the material Lovecraft used to such effect, this account and its results contain an

element which should make any serious Cthulhu scholar regard it with grave doubt. This is its description of the strong role played by the Elder Gods against the Great Old Ones. Lovecraft himself, though he did use the term "Elder Gods" on occasion, named only one member of the Elder pantheon: Nodens, Lord of the Abyss, a borrowing from Arthur Machen's classic *The Great God Pan*. Certain of HPL's writing circle, however, especially August Derleth, took the notion up eagerly and created an entire circle of Elder Gods, who had banished the Great Old Ones in wrath and stood ever ready to defend humanity again. (One might almost guess they'd done it to bring the Mythos into line with the ancient form previously described, wherein the evil beings must be banished and imprisoned, overruling HPL's plan wherein their retreat was calm, well-ordered and of their own will.) One can hardly imagine HPL approving this trite cosmic-war theme or the notion that humankind might sleep secure from future Old One threat, and we do have some evidence that he did not. It was his custom - and his little joke, enjoyed by fans for decades - to show his approval of any new Mythos invention of a writer friend by including it in his own next story, thus officially welcoming it into the canon. The Elder Gods are the dramatic exception to this habit. Though other inventions of Derleth's were warmly welcomed - and Derleth himself, under the antique form of his family name (the Comte D'Erlette) was included as the author of the hideous *Cultes des Goules*, another tome of dark lore frequently found shelved beside the *Necronomicon* in those shadowy little bookstores - Lovecraft never used any Elder God besides his own Nodens in a tale. This is so unusual that it is hard to see it as anything but HPL's polite but definite rejection of this radical alteration of the darkness and terror of the Mythos. Given that if any one of the Mythos writing circle had seen the "true *Necronomicon*" one could fairly assume it was HPL himself, one finds it hard to believe in a *Necronomicon* which contradicts his version so sharply. The *Wilson Necronomicon* is enjoyable and contains some interesting food for speculation, but in our opinion it is deeply flawed, and we do not consider it essential reading for the Nephilim acolyte. (Though we will have much more to say about this Elder Gods/Great Old Ones pattern presently.) Another book on this topic will command our attention for the rest of this essay. Part IV: *The Necronomicon, the Gods of Sumer and the Prelude to the Maelstrom* "S.H. Hooke, in his excellent *Middle Eastern Mythology*, tells us that the Leviathan mentioned in Job, and elsewhere in the Old Testament, is the Hebrew name given to the Serpent Tiamat, and reveals that there was in existence either a cult, or scattered individuals, who worshipped or called up the Serpent of the Sea or Abyss. Indeed, the Hebrew word for "abyss" that is found in Genesis 1:2 is, Hooke tells us, "tehom", which the majority of scholars take to be a survival of the name of the chaos-dragon Tiamat in the Hebrew text. It is this Tiamat or

Leviathan that is identified closely with Kutulu or Cthulhu within the pages of the Necronomicon, though both names are mentioned independently of each other, indicating that somehow Kutulu is the male counterpart of Tiamat, similar to Absu."--Simon, from the introduction to Necronomicon (1977) "Our work is therefore historically authentic: the rediscovery of the Sumerian Tradition." --Aleister Crowley In 1977 (paperback 1980) - a year previous to Wilson et al.'s study - one L.K. Barnes and the adept known as Simon released unto the world a volume also bearing the simple title Necronomicon. This one, however, purports to be not a collection of essays containing some relevant material, like the one just discussed, but a translation of the actual Necronomicon of Abdul Alhazred. The student of Lovecraft may well approach this book as a skeptic, and may even be disappointed by it. Disregard this response. Whether or not this text is that of the original Necronomicon (or, honestly, whether there even is an original Necronomicon) is immaterial in our context; the study of this invaluable volume will prove immensely rewarding to anyone seriously interested in the Nephilim. It is so true in spirit to the Mythos as HPL presented it that one can almost believe he didread it; while it has little or nothing to do with Lovecraft himself, it has everything to do with Cthulhu. One's first conclusion upon scanning the work is that Wilson's colleague Dr. Hinterstoisser was onto something. There is no crossover between the material presented in the Wilson Necronomicon and that seen here; indeed, oddly enough, none of the passages quoted by Lovecraft appear herein at all (not even the famous "That is not dead which can eternal lie..."). The text is heavily based upon Sumerian mythology, with virtually all known Sumero-Babylonian material, such as "Inanna's Descent to the Underworld" and the "Enuma Elish", appearing nearly verbatim and other chapters filled with incantations, sigils and prayers calling upon this most ancient of humanly-worshipped pantheons. But side by side with the Sumerian deity-names are references to Kutulu/Cuthalu and IakSakkak and Ishnigarrab, names any Mythos fan can easily decode. The reader will soon realize that this Necronomicon takes the millennia-old Sumerian tale of the war between the forces of the leviathan sea-goddess Tiamat and the warriorgod Marduk, and casts it as the struggle between the Great Old Ones and the Elder Gods. Tiamat stands on the side of Chaos with Cthulhu and his clan, while Marduk's forces - Anu, Inanna, Enlil, Enki, Shamash, and the rest of the gods of Sumer - are the civilizing, protective forces of Order. It is presumably Simon's contention that this is the original version of the Tiamat/Marduk story; that the beings Lovecraft would later adopt into his tales made their first appearance in human literature in this pre-Christian Era epic, and that the version with which we are more familiar has been edited to remove all references to them. This should prove a revelation to those already aware of Carl's fascination with the lore and mythology of archaic Sumer, oldest of human lands. Even a little

close scrutiny will reveal the wealth of gems available in this tome for the Nephilim acolyte. The chant which is central to Psychonaut, for example, and calligraphed on the poster and CD - "zi dingir kia kanpa, zi dingir anna kanpa" is revealed here as pure Sumerian, translatable as "spirit, god of the earth, remember/spirit, god of the sky, remember". The line "may the mountain shake you to the core," appearing earlier in Psychonaut, is likewise found here within The Conjunction of the Mountains of MASHU, as is the derivation of the term "Sumerland" (apparently equivalent to "the Magan", the land where the souls of the dead sleep between incarnations, preparing for rebirth); the quote "We are the lost ones in the company of bright angels"; and much more. And the volume's extensive introduction is extremely valuable and perceptive. It is a definite belief in the Necronomicon that Man, created from the blood shed by Tiamat's commanding general, Kingu, will always be drawn toward the Ancient Ones/Great Old Ones and their dark ways, and it is suggested that this was an intentional part of some pact between the warring sides. The section of The MAGAN Text known as Of the Forgotten Generations of Man asserts that "the power of Man is the power of the Ancient Ones," that "Man possesses the Sign/and the Number/and the Shape/to summon the Blood of his Parents," and finally that "once again the Ancient Ones shall rule upon the face of the Earth," concluding each passage with "And this is the covenant." The Ancient Ones therefore lost the battle but won the war, so to speak, since although deposed they gained influence over humankind for all ages to come. ("The eternal sea moves silent, its shadow's on mankind...") This is the crucial difference between this use of the Elder Gods and that in the HPL pastiches by other authors. The Elder Gods of Sumer are portrayed over and over as faraway, forgetful, hardly inclined to hear humanity's pleas for protection from the darkening shadow. The book is filled with desperate prayers for their aid and scant hope of having it, while the Great Old Ones' presence is felt everywhere both from without and within, and Cthulhu calls even in our own tainted blood. An interpretation HPL might well have liked. (Even the guardiangolem creature a magician may invoke, called the Watcher (!), is unreliable and mindless. It will do as told, only as told, and only when properly sacrificed to; it asks only bread, pine resin and olieribos grass, but your life is forfeit if you mistake or forget. --N.B.: Nephilim fans should note that the ritual for its calling involves a ring of flour; other Sumerian rites of purification and invocation do the same.) The Marduk myth switches the elements of the Judeo-Christian; while the rebel Lucifer falls from Grace and is punished by the Ancient Creator, the rebel Marduk defeats the Ancient and becomes the Creator himself by literally making the world out of the Ancient's flesh. (Tiamat, losing the battle, is literally split through the middle, and Marduk forms the Earth and Sky from her body.) "The Elder Gods (that is, Marduk's generation) evidently possessed a certain Wisdom that was not held by their Parents (the Ancient Ones), yet their Parents held the

Power, the Primal Strength, the First Magic, that the Elder Gods tapped to their advantage, for they were begotten of Her." (And, as formed from Kingu's blood, so apparently are we...) Thence we have Leviathan and Behemoth finally as adjuncts of Satan in later Biblical materials, monsters stripped of their past and given as accomplices to the only one who passes for a force of Chaos in Christianized Western culture. The Great Red Dragon, the fabulous beasts of Revelations: the last of Tiamat's monster brood. Reading of her at a remove of so many centuries and revisions, it is difficult for us to know the feeling that the people of her land had toward Tiamat. Joseph Campbell agrees with most modern mythographers that she was Chaos-Mother, with equal stress on both elements. (A likely derivation of her name is Kia-Ama, "Earthmother". Like tehom, the Hebrew phrase tohu-wa-bohu - "without form, and void", or Chaos, as in the first line of Genesis - is probably derived from her name.) She is the mother of the gods as well as of the brood of war-monsters she creates when threatened; her anger is motivated by threat to her young (whom her spouse, Absu, wished to murder for the small crime of making too much noise) and her reaction appropriately extreme and violent for a chaotic power. Certainly the political machinations that follow and the rise of Marduk are the signpost of the rise of patriarchy, the brutal revision of Goddess theologies as old as the Paleolithic, and the birth of the hero/dragon myth. Patriarchal writers are prone to play her as evil from the start, their sympathies always being with Order and the Hero. In the Necronomicon, likewise, she receives no sympathy, and is cast as the embodiment of destruction and death, "Mummu-Tiamat, Queen of the Ancient Ones", the terrible one who is served by performing the Great Old Ones' rites. And yet there is the epithet Mummu, Mama, oldest of words; Mother Earth seen not as gentle Goddess of flowers and fawns but bloody birthgiver pushing out spawn, no less Mother for that. The Sumerian Great Goddess as she appears in the Necronomicon, Simon speculates, can be divided into essentially a Great Old One (the dragon MummuTiamat) and an Elder Goddess, Inanna, who meets Ereshkigal (the Queen of the Sumerian Underworld of the Dead, whom Simon also identifies with Tiamat) in her dark realm and rises triumphant as Resurrector of Souls and Queen of the Sumerland. In this context it's marvelous to read a 1500 BCE hymn addressed to Ishtar - Inanna's Babylonian name, and like her a goddess of both love and war praising her as civilizer and savior in very similar terms: "...the Goddess of the Universe, the One who walked in terrible Chaos and brought life by the law of Love; and out of Chaos brought us harmony, and out of Chaos thou has led us by the hand." Simon's introduction notes that modern Wicca frequently gives the Goddess preeminence, and that Chinese lore refers to two dragon currents, male and female, cognate to Tiamat and her mate Absu (as well as to the yin/yang emblem and the Red and Green Dragons of alchemy). Again the Apocrypha are relevant; from I Enoch: "And on that day two monsters will be separated from one another: a

female monster, whose name is Leviathan, to dwell in the depths of the sea...and the name of the male is Behemoth, who occupies with his breast a waste desert". Plainly we have left H.P. Lovecraft and his tales, fiction or not, behind us now and are far at sea, amongst the archetypes and dream-images that are common to us all and our ancient common mind. But now we approach the point. Central to the idea of an identity between the creatures of the Necronomicon and the Sumerian mythos is the image of a primal, chaotic, cthonic power, the core of the world, which though defeated - like the Nephilim - has never died. It is expressed in the volcano and the earthquake, the rising Serpent Force of Kundalini, the above-mentioned dragon currents of Chinese Feng-shui, the ley lines of Britain, the myths of a thousand ancient goddesses, and sexuality in all its variations. Power=Will=Dragon=Shakti (Wisdom cannot function without Power; "Shiva without Shakti is a corpse") She is the Original One; the submerged, subconscious energy which when summoned rises from below, awesome in its primordial might, to overwhelm what has been structured on her sleeping surface. Tiamat, or Binah or Rahab or Behemoth/Leviathan, is the all-birthing sea (a frequent emblem of sleep, the unconscious mind, "out of the deep my child"...), ever-changing in form, the saltwater of blood and tears: elemental, both creative and destructive, neither evil nor good. Cthulhu, "dead but dreaming" in his drowned city of R'lyeh, speaking to humanity through dreams from the bottom of the sea, could not more clearly be Tiamat's child and heir to this tradition of fathomless raw power. Simon again: "In both the European and Chinese cultures, the Serpent or Dragon is said to reside somewhere 'below the earth'; it is a powerful force, a magical force, which is identified with mastery over the created world; it is also a power that can be summoned by the few and not the many. ... The orgone of Wilhelm Reich is just as much Leviathan as is the Kundalini of the Tantric adepts and the power raised by the Witches. It has always, at least in the past two thousand years, been associated with occultism and essentially with rites of Evil Magic, or the forbidden Magic, of the Enemy, and of Satan...and the twisting, sacred spiral formed by the Serpent of the Caduceus, and by the spinning of the galaxies, is also the same Leviathan as the spiral of the biologists' code of life: DNA." Virtually every human culture has used the serpentine spiral in its art and religious iconography, coiling into the center and returning upon itself, the return from the labyrinth, the discovery of self, birth and death - the departure from the womb of earth and the return to it. "(Little demons of day-to-day life may be exorcised but) There is no exorcism of Tiamat, She exists, somehow, just as the Abyss exists and is perhaps indispensable to human life if we think of her as typifying the female quality of Energy. Although Marduk was responsible for halving the Monster from the Sea, the Sumerian Tradition has it that the Monster is not dead, but dreaming, asleep below the surface of the earth, strong, potent, dangerous, and very real. Her

powers can be tapped by the knowledgeable, 'who are skillful to rouse Leviathan'. ("You'll see, you'll see her when she starts to form...") "For ages beyond time, the gods conspired to contain this black power...It was circumscribed, propitiated, and hidden in the pantheon, but its essential nature could not be denied. It alone - she alone - grew in strength as other deities faded from mortal memory, for she alone embodied the dark underside of an essentially benign universe - a universe whose reality had been forged through the millennia by the consciousness of gods and men alike. But she was not the product of consciousness. She was the focus and residue of all the atavistic thoughts and actions which ten thousand years of conscious strivings had hoped to put behind. In this century the Song of Kali had become a chorus. The smoke of sacrifice arose to the clouded dwelling place of Kali, and the goddess awoke to hear her song." ---Dan Simmons, The Song of Kali(1985) Part V: The Maelstrom (wherein we see our Holy Guardian Angels as Dragons of Chaos yet unchanged) "I maintain, then, that there is a spirit coiling and roiling in the bowels of the earth, radiating out from the mouths of caves, flashing like a slow-motion lightning along fault lines, sprinkling out with the water from springs and wells, pulsing like heartbeats along certain barely-recognized runways across the land." --Jim Brandon, The Rebirth of Pan: Hidden Faces of the American Earth Spirit(1983) So we take all this in and dream on it and what we see is this: By its very nature the Chaotic is female, and those who say the serpent is an erotic symbol because of its phallic shape are (typically) missing the point, jealously stealing something they don't understand. (The Y chromosome is only a deformed X after all.) It winds and writhes and spirals underground. Chaotic/erotic: the serpent feeds us the apple and we change. Realize: the Serpentine Fire is in you: human sexual energy is our share of the raw creative power of Earth and Cosmos Herself, riotous and uncontrollable, which made monsters before butterflies. And through it alone or with others we make contact with that power. Despite all the wise and helpful visitors who have opened our eyes, the point is not that magic comes to us from without but that it was given us via sexual initiation; we had the potential to know but we were a maiden race, we knew nothing, we were innocent of our deep nature. The gift of the apple is a long-disguised allegory of erotic and spiritual discovery, and they had to paint it as the Fall from Grace because of its awesome power to unlock the soul, the mind and the heart of the world, horrifying to conventional organized religions. The Watchers could not have taught us without also becoming our lovers. The Great Old Ones could not teach us without also begetting their kind among us. The gods have always taken humans unto themselves - even if all that means is to make contact with your primordial soul, seduce yourself, break through into the transcendent ecstasy of your own spirit - (it is after all altogether possible that we

ourselves made all the pantheons that ever were, the incarnation of the fire, let us witness...) and thereby has all knowledge come unto the world; their gift is to make us realize what we already know but have been trained to fear, the conquering will of pure life. (And when you slice an apple in half, not top to bottom but across its center, you will find a five-pointed star.) All this may seem to do with balance of polarities, Chaos/Anarchy VS. Law/Order. But not even that simple, since physics suggests that chaos obeys natural laws which only look lawless and nothing can fall into anarchy faster than human law. The IOT has it that Chaos is the only sensible name of what most call God. So -So now we magnify the fractal another step and go deeper. The Nephilim are the children of angels, wandering lost souls. Ceremonial and Enochian (Dr. Dee again) magic teach that your Holy Guardian Angel is your soul, your True Will, and the IOT links it with Kia, the life-force. Which can be taken to mean that your soul is your spark of the Divine Fire, your bit of god/dess if you like; as angels are the messengers of the Light, your soul/angel self is your direct contact with the Source, part of it, never apart from it. (And the very Seraphim are called "flying fiery serpents"; Chalkydri, the dragon-angels of the Sun, praised be Nakhiel.) To know your True Will is therefore to learn to hear your soul, which will always speak with the original voice (hence is it called "Knowledge and Conversation of the Holy Guardian Angel") older than nowreality's idea of God. The shaman's journey is into self; "psychonaut" means "mind-traveller", "soul-sailor". The conscious and subconscious minds acting as one with the Superconscious, as above so below. Not exactly easy. But listen, this music wants you to reach deep inside and hear that voice speak, realize how ancient you are, that the Nephilim remember you. Every soul may be angelfire but the Nephilim are demigods, disembodied sparks...you could yourself be a Nephil, the child of intercourse between your angel soul and your flesh... So you work your way toward your center, following life to its dragon core. Walk this winding spiral path. Fire and water become allies. The Serpent on the cross is the twist of the helix, the spinal chakras of Kundalini, the World Tree, axis of the world and seat of Yggdrasil. The jewel in the lotus amen...The spiral is the labyrinth, maze of life and death with a pool like a mirror at its center. Marduk kills his mother to become himself, kills the female to prove himself male, kills the monster to prove himself the champion of law and logic, conqueror of chaos - of magic, sex, nature, and all things untamed - which at the same time is a form of sexual initiation, driven into a female body and never quite the same again.

--But he's proven he really is separate from the body he came out of, he thinks. He can go forth independent and whole. So why are we praying for Leviathan all around him unseen? Because the Sumerians knew humankind was created not from the flesh of the Elder Gods but from the blood of Kingu, Tiamat's own. And they knew what that meant. We are of the blood of the Other Side, of undying dead-but-dreaming Tiamat, and the Light at Center is Creation's chaotic wildfire. The central wild energy we will find in ourselves whether or not we believe it slain. Walk this winding path and at the center of the twisted DNA labyrinth of yourself you will find your soul, your Holy Guardian Angel, which will be a tongue of dragonflame. Kutulu Calls: "For behold, I have been with you from the beginning."

