ceremonies and a long address from the "Voodoo king and queen' , all initiates approach, in order of seniority, and entreat the Voodoo, telling him what they most desire. The "queen" gets on to the box in which lies the snake and---"modern pythoness---she is penetrated by the God; she writhes; her whole body is convulsed and the oracle speaks from her mouth" (K. Grant)

Blood is also used as an essential ingredient in magical ointments aimed at producing visions. The idea of an intoxicating ointment was especially popular in witchcraft. Mixtures of psychoactive plants and substances, applied on sensitive parts of the body, were used by witches to achieve trance and astral visions. In the Cthulhu Mythos we have the ointment of Khephness which is supposed to evoke visions of the future into dreams of a magician. The ingredients of the mixture are: lotus oil, powdered mandragora, red earth, nine drops natron, four drops of Olibanum and one drop of one's own blood from the right hand. The ointment is to be anointed on one's forehead before going to sleep so as to achieve divinatory dreams and visions. Another ointment in which blood is needed is a mixture prepared in a ritual of Nyarlathotep. Here the ingredients are: hair of a black dog, black hair of a human, a black beetle, black earth, black blood and sperm, and black ash. Again, the ointment should be applied on one's forehead before sleep – this time to open one's mind for a contact with Nyarlathotep. Since none of the typical hallucinogenic substances is used, we might assume that the power of producing visions is ascribed to blood. As we have already said, in the Necronomicon gnosis blood anointed over one's forehead is believed to open the third eye chakra and allow for a flow of astral images.

Another use of blood for trance and intoxication is found in the description of Shub-Niggurath ceremonies: wild ecstasies of debauch and fornication. Infants conceived during these rites are sacrificed and their blood is consumed in wine to produce intoxication and visions. Also their bodies are boiled and their flesh consumed. The ritual cannibalism was usually a symbolic absorption of the powers of the eaten person. This practice was common among many ancient tribes which drank the blood of enemies, great warriors – to acquire their strength, or wisemen – to gain wisdom and knowledge. In the Scandinavian myth the famous hero Sigfried drinks the blood of a slain dragon and acquires its power and qualities. In the rites of Shub-Niggurath this act of consuming the flesh and blood of infants seems to serve the purpose of acquiring not the powers of the newly-born children, but the energy of

the goddess, to whom they are offered. Conceived in a ceremonial fornication and consumed in another ritual, they embody the powers of Shub-Niggurath, which are absorbed this way.

A Word of Conclusion

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

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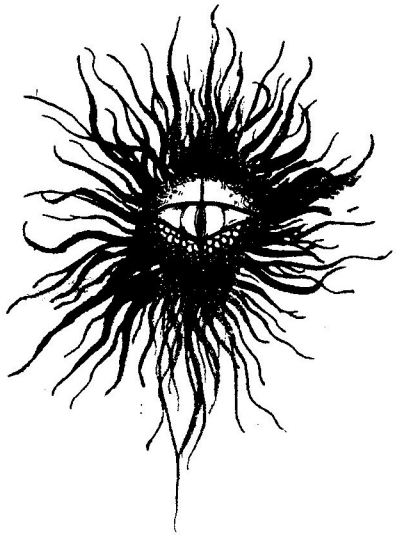
The mythos of Madness

Von Sanngetall

Since the advent of science men and women have been persecuted, executed, locked up, treated, subjected to ridiculous tests and studied. Before modernism religion, and more specifically, monotheism (faith in the Logos) the condemned those who were not 'normal', who were not 'sane'. Witches, madmen, mystics, heretics and blasphemers were tortured and burned alive in order to preserve the faith from contamination.



[...] the muffled, maddening beating of drums, and thin, monotonous whine of blasphemous flutes from inconceivable, unlighted chambers beyond Time; the detestable pounding and piping whereunto dance slowly, awkwardly, and absurdly the gigantic ultimate gods the blind, voiceless mindless gargoyles whose soul is Nyarlathotep. (Lovecraft)

The writings of H.P. Lovecraft celebrate the chaotic and blasphemic madness that lies beyond our 'normal' and accepted human behaviour. This madness is represented by an elderly race of gods, the Great Old Ones, but they actually transgress the widely accepted notion of 'god'. A god does not fill one with anguish, but with respect, silence and humility. Despite a god's immortality, it is finite being that is well-defined. Lovecraft's Cthulhu Mythos on the other hand presents the nameless, the tangible, that which is far beyond the Logos. The Necronomicon cannot exist for these beings transcend simple formulas and rituals. To be

ferociously religious, as the mystic-philosopher Georges Bataille wrote in his 1936 manifest 'The Sacred conspiracy', implies waging a sacred war against the world of the civilized and its light. But in order to celebrate this sacred war *it is necessary "to become other", to become inhuman or even extrahuman.* Ordinary human life is already defeated because it is addicted to the *head* (a symbol of god, order, control, law, restrictions, reason). Although H.P. Lovecraft himself was *human all too human* because of the political and sociological standpoint he took, his writings reveal the atavistic soul of the civilized being.

The Cthulhu mythos reveals a *disappeared* world in which "life always occurs in a tumult with no apparent cohesion, but it only finds its grandeur and reality in ecstasy and ecstatic love." (Georges Bataille). Just like Bataille Lovecraft disliked the modern industrial world because of its lack of profundity and dark mysteries. Through his dreams Lovecraft experienced otherworldly, *alien*, incomprehensible energies that fuelled him to write his Mythos. In earlier times these energies were not that alien, for people still had the gift to connect; they had the courage to expose themselves to such energies through rituals, festivities, transgressive experiences. In modern times the ability to be completely bound up has become very rare, and only a few individuals are able to re-enter this disappeared world of *formless nocturnal impressions.*

Lovecraft's writings exhibit a collective of dark forces beyond the horizon of our limited understanding. They illustrate the black hole in the abysmal blackness of human consciousness. Lovecraft, as a zoön politikon, was drawn towards a society in which uniformity and honour were the standard, but his Mythos displays something quite different, namely sheer heterogeneity and the human dread thereof.

The most merciful thing in the world, I think, is the inability of the human mind to correlate all its contents. We live on a placid island of ignorance in the midst of black seas of infinity, and it was not meant that we should voyage far. The sciences, each straining in its own direction, have hitherto harmed us little; but some day the piecing together of dissociated knowledge will open up such terrifying vistas of reality, and of our frightful position therein, that we shall either go mad from the revelation or flee from the deadly light into the peace and safety of a new dark age. (Lovecraft)

To go mad or flee from this inhuman 'revelation' into a new dark age?

That is the dilemma Lovecraft places us in. Will our quest for knowledge (scientific, religious or occult) ultimately pay off? Will our thirst for knowledge make us immortal?

Instead of turning Lovecraft's Mythos into an occult practice that supplies certain answers, his Mythos should be artistically experienced, enjoyed, meditated upon. All occult traditions (RHP and LHP) have aimed at the continuation of humanity in some form of another. Whether it is the Christian afterlife or the Satanic 'Uebermensch' of the Aeon of Fire, it simply does not make any difference. Turning Lovecraft's creation into a dark pantheon is nothing but disregarding the "black arcades of horror" it is pointing at. Reading Lovecraft is quite different from following ritual guidelines and waiting for some *ancient one* to appear out of thin air. Truly Lovecraftian magick is practised by those artists who are inspired by his stories: experimental electronic music, dark ambient and funeral doom metal are extremely suitable for creating the right ambience.

To celebrate the Lovecraftian madness is to be able to re-invent oneself over and over again and to be able to mock oneself. For taking oneself far too seriously has been humanity's greatest mistake. No grimoire or any other tome of knowledge has ever been able to evoke such powers as the writings of transgressive mystics and authors, such as Lovecraft. Simply because most writers of such tomes are gratifying their very own vanity.

"Ia! Shub-Niggurath! The Black Goat of the Woods with a Thousand Young!" (Lovecraft)

Nietzsche, whose distinctive influence on the thinkers and magicians of the Left Hand Path cannot be denied, is quite crucial in our interpretation of Lovecraft's mythos. First of all Nietzsche is known for his ontological hammering: Nietzsche being the anti-thinker. He was a fierce opponent of any Truth whatsoever. Rudiger Safranski in "Das Böse oder Das Drama der Freiheit" (1997) referred to Nietzsche as 'an abyss' (219). According to Safranski Nietzsche thinking is in essence *aesthetical.* "The creative force of the aesthetic is fuelled by the effortlessly experimenting, transforming force. It has to be uncompromising and imperious if it wants to take shape."

Creativity should never be restrained by utilizing it to promote certain ideals (religious, political) for ideals imply the stagnation of life. Nothing less than life itself is at the centre of Nietzsche's philosophy. Nietzsche equates life with a continous dynamic whole. The basis of this creativity is the earth. "Stay true to the earth." (Nietzsche) All earthly things symbolize everything that exists. Thus the earth as becoming is equal to creativity, creation or the generation of life[3] and this is driven by three forces: lust, imperiousness and self-seeking / selfishness. Most people would regard these terms as negative yet within the ontological context of Nietzsche's philosophy these terms guarantee the continued existence of the earthly process of development or life itself.

Selfishness means that each 'element' is active and dynamic. This dynamism is expressed by the two other forces. *Lust* is the creative force which points at the element's immanent becoming and thus at life in general. The second force is *imperiousness*. Nietzsche refers to the presence of weaker and stronger elements of life of which the latter dominate the former. New and strong life can only develop itself when the weaker elements are in the hands of the stronger ones. This is a perpetual process given that Nietzsche uses the term 'chaos' to define the earth. Only when there is chaos, a jumble of stronger and weakers elements, that selfishness can survive. In other words, Nietzsche describes life as a perpetual process that persists.

Lovecraft's Mythos actually celebrates this perpetual process for the Great Old Ones can be seen as Satanic, antagonistic forces that cause unrest in a world heading for a new dark age. These Satanic forces are obviously the stronger elements that stir up the creativity of which people such as Lovecraft and Nietzsche are a *nexus*.

I think of the horrors that lurk ceaselessly behind life in time and in space, and of those unhallowed blasphemies from elder stars which dream beneath the seas. (Lovecraft)

The earthly basis of Nietzsche's philosophy is not contradictory to Lovecraft's cosmological and unearthly writings. Nietzsche's perpetual striving implies will and he has developed his own philosophy of the will. Nietzsche calls selfishness a 'creative centre of forces' the will and specifies this as the *will-to-power*. Just like selfishness, imperiousness and lust the will-to-power is a value-less concept. As a rule one compares this with the call to a ruthless subjection and oppression of the

[3] Van de Wiele / De Bleeckere

weak with one sole purpose: establishing one's personal power. But nothing could be further from the truth. Safraniski states that Nietzsche conceives the notion of the will differently from the whole philosophical tradition up to Shopenhauer. "To will is not a desire, not a vague drive, but it is 'to be able to command', a power to make being grow." Safranski quotes Nietzsche: "In general, to will something like wanting-to-become-stronger, to desire to grow." (Safranski 1997: 216) The will is the will to increase the life force and is flatly opposed to self-preservation advocated by the moral majority or the herd animal. No matter what the quality of a human life is, no matter what art is produced, no matter what values are hegemonic; regardless the ongoing degeneration the human being still has the urge to survive and continue its utterly useless and idiotic existence. And this is where Lovecraft and Nietzsche meet each other. Just like Nietzsche Lovecraft points out that the urge to survive is meaningless in comparisson with the cosmological energies that surround mankind. Lovecraft condemns man's haughtiness as well by subjecting his characters to the unnameble horror of the Ancient Ones.

To enter the principle of orderless evil
The divine mystery reversed
Oh, this disciple of a spirit in pain
By the constant touch...
(Ofermod)

In "Also sprach Zarathustra" Nietzsche talks about the will-to-power in Of self-conquest:

Wherever I found life, I found the will-to-power; and even in the will of those who serve I found the will to be dominant. Because of its will that which is weaker serves the strong and it wants to dominates that which is even weaker; only lust which it will not abstain from. And just like the weaker submits to the stronger, lest it enjoys and rules over the smallest: that's the way the greatest succumbs as well; and it risks one's life because of the will-to-power. This is the submission of the greatest, that is the great risk and danger and game of dice for death. (Nietzsche 1972: 99)[4]

It is clear from this passage that the will-to-power is not some perverse lust for worldly power because even the lord, the greatest, shall surrender to life. The will-

[4] This is my translation of the Dutch original.

to-power is not something that can be possessed (unlike Crowley's Thelemism) but it is present in all life forms. It simply defines life. Zarathustra: "And this is the secret what life has revealed to me: 'Behold, thus life spoke, I am that which always has to overcome itself.'" (Nietzsche 1972: 99) Life, states Nietzsche, can only maintain itself if it forces itself up, if it intensifies and expands.[5] Life doesn't settle for an instantaneously achieved fertility or power; the momentary greatest is never the greatest. If man wants to be worthy of life, he has to re-invent himself all the time and rise above the chains of society. Again and again he has to descend down the pit of Choronzon and immolate his momentary self. This self is only illusionary and has to be disintegrated in order to feel and experience the will-to-power. Life should be intensified and expanded. Therefore Lovecraft's characters are always confronted with the inhuman, the unknown.

"It was like the drone of some loathsome, gigantic insect ponderously shaped into the articulate speech of an alien species, and I am perfectly certain that the organs producing it can have no resemblacen to the vocal organs of man. [...] When the longer passage of buzzing came, there was a sharp intensification of that feeling of blasphemous infinity [...]"

Nietzsche was heralded by Bataille as being the "incarnation of humanity's maddest and most exalting possibilities". Bataille even believed in an imitation of Nietzsche instead of an *imitatio Christi*. Bataille aimed at transgressing the confines of small and petty politics in favour of an open-ended exploration of the total possibilities of humanity.[6] The figure of Nietzsche embodied these possibilities:

"In the image of the one [Dionysos] he was avid to be his own madness, Nietzsche is born of the Earth torn by the Fire of the Sky, is born lighting-struck and in that way charged with this fire of domination becoming FIRE OF THE EARTH." (Bataille)

According to Bataille humanity is captured in a society that only cares for the future. We are all bound to the primacy of the future, while our ancestors organized festivities (for example Bacchanalia) which were an expenditure of resources. Nietzsche, becoming his own madness, shows how to escape this dictarioral need for security and reason. Bataille: "The Sacred – Nietzschean – figure of tragic Dionysos delivers life from servitude." This meant that Bataille raised Nietzsche to messianic

[5] Safranski 1998: 216
[6] Alexander Irwin 2002: 23

stature.[7] In him Bataille salutes the 'incarnation' of humanity's most exalting possibilities. This Dionysian element is very much present in Lovecraft's Mythos for the black magickal festivities of the Cthulhu Cult represent a violent unleashing of sinister energies that endanger the status quo and counterbalance the homogeneous character of our society. Drunkenness, tears and laughter ... through orgies one is able to transgress the rigid boundaries that fetter our dark, atavistic potential. Mystics, madmen, heretics and other decadents do not fear to go beyond the limits set by society. They are all aware of the following:

"In his house at R'lyeh dead Cthulhu waits dreaming."

Tapping those dreams they all wander through *the damp Cyclopean city of slimy green stone*. This *poison city of madness* ...

In the Cyclopean world there is no salvation, only useless expenditure, anguish and impotence. Because of our fear of being useless, being expendable and impotent, we tend to walk away from these shady filthy paths into the light that comforts us and promises us a bright future in the name of survival of the species. Fleeing away from the elements of death, we merely and solely aim to preserve a life that is meaningless, devoid of anguish, energy and chaos. Authors such as Lovecraft awake that which is banished by the moral majority and awakens an ancient longing for Dionysian rites of drunkenness and sexual debauchery. The dark Cult described by Lovecraft is no fiction, but atavistic. We are in dire need of a thorough shake-up and Lovecraft's Mythos can provide this.

"Into his mind floated pictures of alien orbs with great stone towers, and other orbs with titan mountains and no mark of life, and still remoter spaces where only a stirring in vague blackness told of the presence of conscious of will." (Lovecraft)

We are nothing but finite and mortal beings. Some occult paths promise immortality, infiniteness, godlike existence and transcendence, but the only way to uplift our mortality is to accept it and to dive into the chaos of the festival. Immortality is not about living forever, roaming the earth for infinity, but immortality can be achieved through art, sexual love-making ... Through self-

[7] Alexander Irwin 2002: 23

annihilation and eroticism one is able to experience the divine Abscence, *Deus Absconditus*.

Lovecraft's writings embody a sovereign denial of the Logos: Cthulhu's call is hollow, absent, void ... it does not provide any answers. The Mythos teaches us to embrace the Anti-Idealistic stance. Just like Bataille's new theology there is only the absence of salvation and the renunciation of all hope.[8] One can only 'pray' that the Great Old Ones can deliver us from all hope. Then and only then we will be able to wander the earth headlessly.

So, as opposed to most so-called 'satanic' virtues such as victory, honour, enjoyment Nietzsche regards suffering the necessary element of life being an eternal game of creation and destruction. Suffering and lust have to be understood in the context of Nietzsche's philosophy of life as a manifestation of the self-overcoming will-to-power. The first aspect, suffering, refers to the ontological finiteness of life, of everything that lives. This finiteness, this fundamental limitedness, refers to the crumbling which typifies every earthen element. Each element is bound by its earthly context; each life element comes into being and perishes at a certain moment. Each element is driven towards its own death and physical immolation. One would be inclined to say that Nietzsche is a negative philosopher, but he emphasizes the fact that division and finiteness are not the core of life because the dynamic of suffering is aimed at its own salvation: "Creation is the great salvation of suffering: it is the coming to the light of life. But in order for the creative to exist, there is need of suffering and a lot of change of essence." (Nietzsche 1972: 78). Suffering is an inevitable part of life and therefore Nietzsche incites man to want suffering itself for he does not have another choice.

It is exactly our ability to suffer that will prevent us from becoming the gods that we would like to be. The Right Hand Path promises its followers a mystical union with the Divine, while the Left Hand Path leads to the godhead within. These Paths do seem contradictory but they both aim for liberation from all affliction and finiteness; the former being more humble and modest than the latter. Lovecraft's Mythos does not offer any mystical union, nor does it lead to the a god-man. It does express the fact that we, human beings, are trapped on this earth. We only have two options: we accept or ignore our finiteness.

[8] Amy Hollywood: *Bataille's Atheological Summa* in *Mystics*

The majority chooses to ignore our earthly confinement and loses oneself in grand ideals that seem to put a meaning on life. To them life is no longer a perpetual process or Heraclitean process of Fire, an eternal recurrence, an absolute affirmation of all possible worlds. The herd fears such an idea of all possible worlds, simply because it likes to hold on to a number of worlds. Each ideology chooses one particular world and turn its realization into a project. This project puts a meaning to one's life. It is comforting to be able to dedicate one's life to one particular project. The heretical minority on the other hand rejects such a narrow-minded standpoint and prefers a radical experience of Bataille's limit and *the unknowable*.

Ecstasy is not to be found in a vision of life that is chained to a narrow outlook, but it can only be encountered in *something horribly remote and distinct from mankind* (Lovecraft). Through art, anti-meditation, violence, ecstatic sexual love, life-affirming (in all its extremities) rituals (*Messa Nigra*) and other means one is able to transgress the mundane and lose oneself momentary in the dark void. Lovecraft's Mythos reminds us that we should become the Madness we aim to invoke. This might not be the Satanic Age or the Age of Fire many LHP followers are dreaming of, but it is the *Tragic Age* Nietzsche was talking about. Plunging into a tragic age implies *freedom from morality*. The Lovecraftian Mythos is not a Mythos of the Logos / Law as the structuring element of a morality. The Ancient Old Ones re-introduce lawlessness, uncertainty, chance, utter violence, pure and untainted Evil. *Freedom from morality* means: "[...] new means against the pain (pain conceived as a tool, as the father of pleasure; there is no cumulative consciousness of displeasure); the enjoyment of all kinds of uncertainty, experimentalism, as a counterweight to this extreme fatalism; abolition of the concept of necessity; abolition of the 'will'; abolition of 'knowledge-in-itself." (Will to Power 1060)

In "Will to Power" Nietzsche describes his world as a ...

"Dionysian world the eternally self-creating, the eternally self-destroying, this mystery world of the twofold voluptuous delight, my 'Beyond good and evil', without goal, unless the joy of the circle is itself a goal."

We need the *Great Old Ones* to free ourselves from the morality systems we have created through the ages lest our species discontinue its wretched existence. Born from chaos the great Cthulhu, Azathoth, Nyarlathotep are able to behead us and free

us from the imaginary shackles of the calculable world of reason, certainty, clear-cut plans ...

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Van de Wiele / De Bleeckere: De Lof Van Het Leven En De Waan Van De Waarheid
Mystics – Presence and Aporia (Edited by Michael Kessler and Christian Sheppard)

THE BOOK OF THE SENTIENT NIGHT: 23 NAILS

Stephen Sennitt

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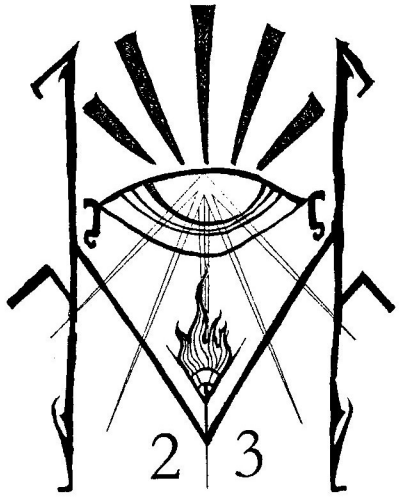


0. Zorastar speaks to the Scribe:

1. I am the Eternal Seed Returning
sporing through the Silent Tunnels
that slither in the shadows
of Black Stars.

2. In the signal I am sending:
Seven Rays and Eight Rays
in lavender and blue
descending in hollow Black Flames
shot through with emerald.

3. Beyond the Night of Pan
and All conjectured Paths,
lies the Path of Return.

4. It is the Voice in deep caverns
driven into Sentient Night
like Nails into Flesh

5. The Radiating cry of Nepthys.

6. The Same Mouth lapping at vortices
into which life-blood drains.

7. Her red, ecstatic cries
Piercing through the Void.

8. Twenty-three Nails in the Returning
Echoes-

9. Each Nail the Same Voice,
Yet changing pitch and resonance,
establishing a different nuance
from which emerge separate Piercings.

10. The Nails of Nepthys rend Sentient Night into separate Kingdoms and City-States of the Pit - These undead aeons of the Red Land.

0. Astraroz Dances before the Scribe:

1. She smiles from a mirror.

2. She stands Behind the Image.

3. Her Secret token is a Feather
plucked from the Vulture –

4. A token to elicit cries of Ecstasy.

5.Her Star is Set astride the Tower,
Her Seven and Her Eight Balancing
the spheres' precarious alignment.

6. Her Six, the focus of the cry.

7.Her Nine, its' Expression
in Words of Power,
the ululus of Forgotten Selves.

0. Azrasot flows Outside the Higher Balance,
arousing the Vessels of Insatiable Lust:

1.Let this Star-Blood drain
into the Red Land,
the vessels which once contained it
are cracked
like the pierced flesh of ancient mummies,
Fetishes driven with Nails.

2. Titans are now vampires,
Sustenance forever draining away,
Nourishment the hollow dream of ZADAGUA,
His Desert City arid in the Sentient Night.

3. NEMATI, Bird-Eating Spider,
Black City of Traps.

4.VULOA, Pyramid of the Dragon-Bird,
a Bird singing at the dead of night.

5. GANI-GEBA, cavern of the Abhorrent One,
the Hissing of the Desert Storm Outside.

6. KHRU, the dark pattern of the Star-Wells,
its' emerging vibration along the
carapace of the lattice, this
Sunken Realm without Location.

7. ZOMOZ is the Tower and the Crown,
the son of Arachne whose Dais is the Hub of a million wheels
of Scarlet-Robed Figures in mindless orbit.

8. D`RUGHU, the Lizard crawler of Endless vortices.

9.ZOTHOMMOGA,the Dwellers in the Deep,
Spawn whose Dreams are Glimpses of the Ultimate.

10. ULULUS, the Forgotten One, the Nameless One,
Devouring the Image of the Beast.

11. These Eleven reflected by One,
exonerated by their Eleven refractions-
Into Light, in the Prism of the Paths.

12. The Sentient Night

is Ever Thus the Echo of the Three-Fold Voice,
The Render of the Veil of Flesh.

Preliminary Commentary.

Part 1.

0. Zorastar is my Daemon, HGA, call it what you will. He is Zoroaster, or Prometheus, wielder of Star Fire through the dynamism of CHESED (via TIPHARETH) to HOD. His mystic number is therefore 484, demonstrating the CHESED-HOD-CHESED 'Feedback'/circuit.

1.This communication comes via the underworld of Set.

2. Seven/Eight Rayed Star = 15 Rayed Star of the Goddess. The Black Flame is an eidolon of Ma'at.

3. I.E.: Beyond Binah, Chokmah into Kether; or beyond conjecture.

5. Nepthys, Egyptian Goddess, associated with the mouth and ´beth´ a house or a palace (see Grant OUTSIDE THE CIRCLES OF TIME p.58; 113).

8. The number 23 signifies the unification of ALL 22 Paths of the Tree of Life, etc' (see Addendum).

10. Sentient Night = Nightside Consciousness. The red Land is Edom, abode of the Titans or Nephilim.

Part 2.

0. Astraroz is an anagram representative of the goddess aspect of the Daemon, suggesting also Astaroth or Astarte, the-Star Goddess. Her mystic number is 575 ; this in relation to 'Balancing' 484.
3. Feather and Vulture are, respectively, 'Positive' and' Negative' images associated with Ma'at.

4. The vulture's cry of ecstasy = mu, the mother tongue.

5. The 'Tower' is the Path connecting HOD and NETZACH; the 'volatile' god, Set, who upturns expectations and destroys beliefs.

6. Six = TIPHARETH.

7. Nine = YESOD; the word 'ULULUS' means the 'howler' or to 'cry out' (ululate) creating the enlightenment of the 'Beast' which results from the Balancing of god and goddess energies at YESOD and TIPHARETH; understanding the Forgotten Ones via the Illuminating consciousness of the Daemon. (It's negative formula is CACONOVAZ).

Part 3.

0. Azrasot is an anagram of the first two names and represents their dissolution in to the Abyss. The name suggests Azathoth, a 'contradictory' concept of sentient, yet idiot, infinity or ultimate chaos from which manifests another Order of 'Being' altogether: the Nightside.

1. The 'vessels' are the 'unbalanced forces' of the Outside; which, in lore and legend, forever hunger to end their banishment from our universe.

2. ZADAGUA, Gematria = 23; the Path Beyond. Suggestive of Tsathogua, the Vampire Bat, and an infernal aspect of Saturn.

3. NEMATI = Nepthys as the spider goddess. Her number is 111; Set; the 'thick darkness'; web of the abyss.

4. VULOA = 45; Blood. The Vampire/Vulture Loa, or Soul-snatcher (Bird singing in the dead of night).

5. GEMI-GEBA = 70; the Eye of the Ghoul; 71; the number of LAM. Suggestive of Ganin-Gub (see Grant's NIGHTSIDE OF EDEN).

6. KHRU = 231; the Number of the Book of Amenta, central to understanding The

Sentient Night. Suggestive Of Cthulhu, the Locus/focus of Nightside Consciousness.

7. ZOMOZ = 66; the Number of the Qliphoth; this verse seems to describe the 'children of Da'ath', the Black Brothers.

8. DRUGHU = 213, part-metathesis of 231.

9. ZOTHOMMOGA = 124; a Number of the Aeon of Ma'at. The Spawn of the 'dreaming' Cthulhu.

10. ULULUS = 96; (Yesod & Tiphareth) a 'word' more than a 'name' as such - see note 7, part 2. Another associated name is CACONOVAZ (93) Thelema, or Will as the Beast - a Devourer of Self-within (Ego).

11. The Eleven reflections: the 'known' sephirah.

12. Describing the formulae of cosmic consciousness, emphasising the dissolution phase beyond the Abyss.

Addendum: General Notes.

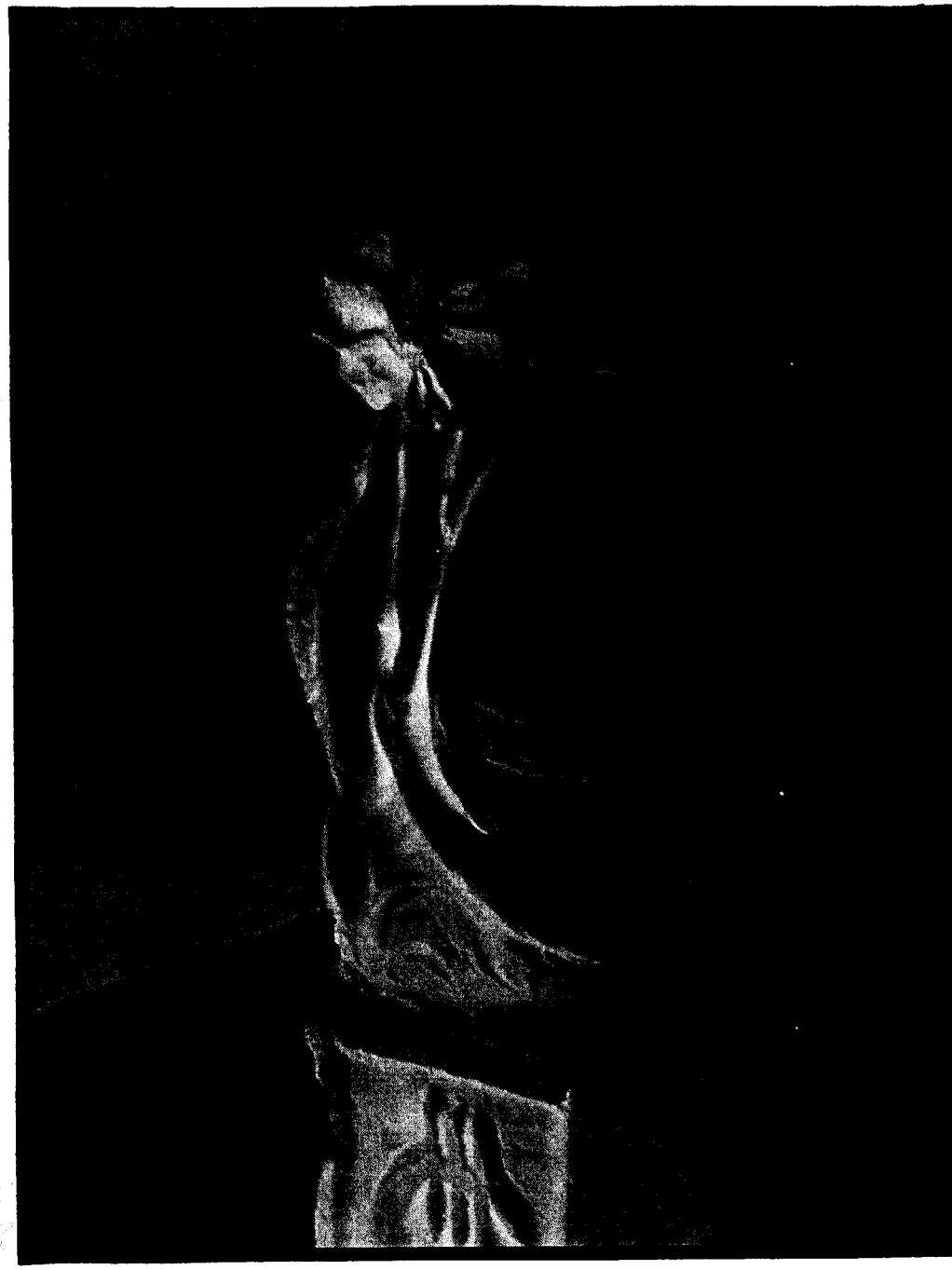
The 23 Nails symbolism resolves in to concepts of Qabalistic tradition, regarding the 10 sephirah and Da'ath (= 11); their reflections, the 10 inverse sephirah (cities of Edom) and Da'ath (= 22); and the 1 True Path where All is resolved in 0 (= 23).

The Nails seem to pierce holes of Ingress/Egress in the system, refracting into Paths of Light and Shadow (see Grant's treatment of Liber 231 (23 = 1) in NIGHTSIDE OF EDEN, Et. Al.) Phenomena/Noumena 'bleed' from the 'wounds'. Their medium is Maat (Truth) as Nepthys, Her Double Tongue (um-mu) the Eater and Excreter of worlds. Her Word or Cry echoes through the Nightside Tunnels as glossolalia or howlings, echoing and re-echoing in a babble. Thus the <u>one</u> voice is lost in distortion until the echoes cease.
Silence, and the illusion of consciousness is at the end. Part 1 = 11 verses; Part 2 = 8 verses; Part 3 = 13 verses = 32 verses / 23 in reverse.

At the Center of Sleep

J. Stark

At the center of sleep, he is awake, and the current of chaos remains a vital theme. Seemingly endless sky has transpired into utter blackness, this night, yet the clouds continue to roll over - into, and above the surrounding states. Behind his eyelids, at the very stroke of nocturnal silence, there toils a vicious tundra of jagged shades which are briskley at war with one another, I'd say. At the center of his sleep there remains a fire-bearing, exhaling power that fills the air with domination. The fire that is my lone tunnel, and rightful climate. There are foot-steps that one will naturally follow while traveling so deeply within the current, unlike the fumbling Magian... where every dull movement is none-more than an aging act into a taught acceptance. *You* are beginning to see how adeptship will seek oneself, and that oneself will ban all lurking note-takers from sight, from the stance of the witness, and that oneself will be as the accepting master, and lament none!



The Crown of Rocking

The resistor within the circuit,
the crown atop all rocking negations thrown,
loosely, nearby.
Every single, responsible act that the apprentice accepts
in the form of a dance –
must be empowered.
To behold the cracking shield is to hand over your bloom
to another who just may transpose into such as the unjust.
No matter the weight, and disruption of the rocking,
oneself may continue on as the suit of unprincipled glory,
and never release his crown!
Live above death, yet for it... indeed.
I am the archer, the dragon,
and either of the commanding kings!
Triumphant!
The twenty destinies that shall at once - commence.
Whence, and upon where every color is thrown together,
and every element be then involved...
so shall it victoriously emerge
- hideous!

Poetry Like Poison

To stomp in your step...
As the vile 'neath the veil...
To enter via demency...
Flesh reduced to scales...
Sanity, the myth...
Impurities all fed in mute...
Azathoth, demon-breed...
The spirited darkness of soot...