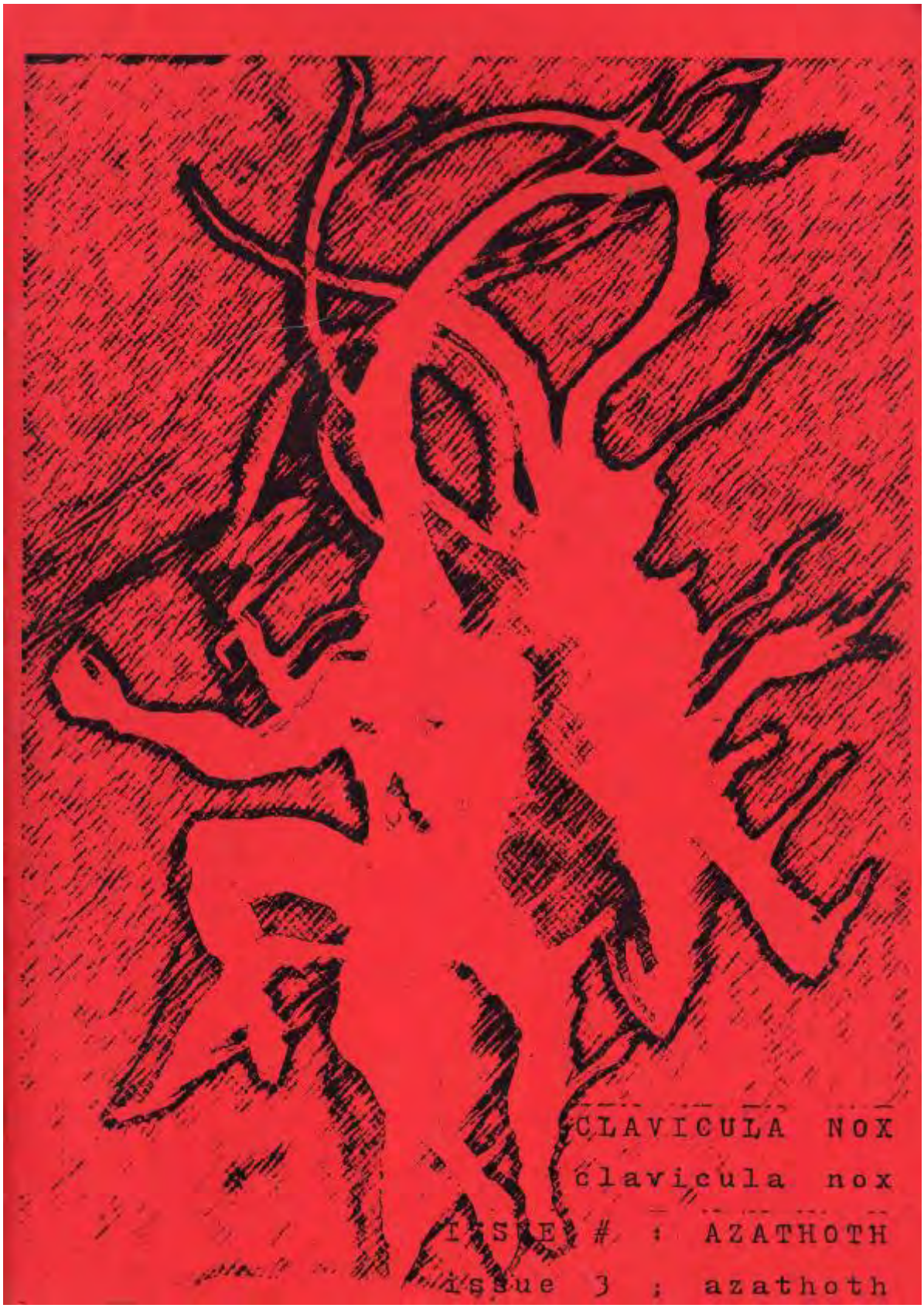

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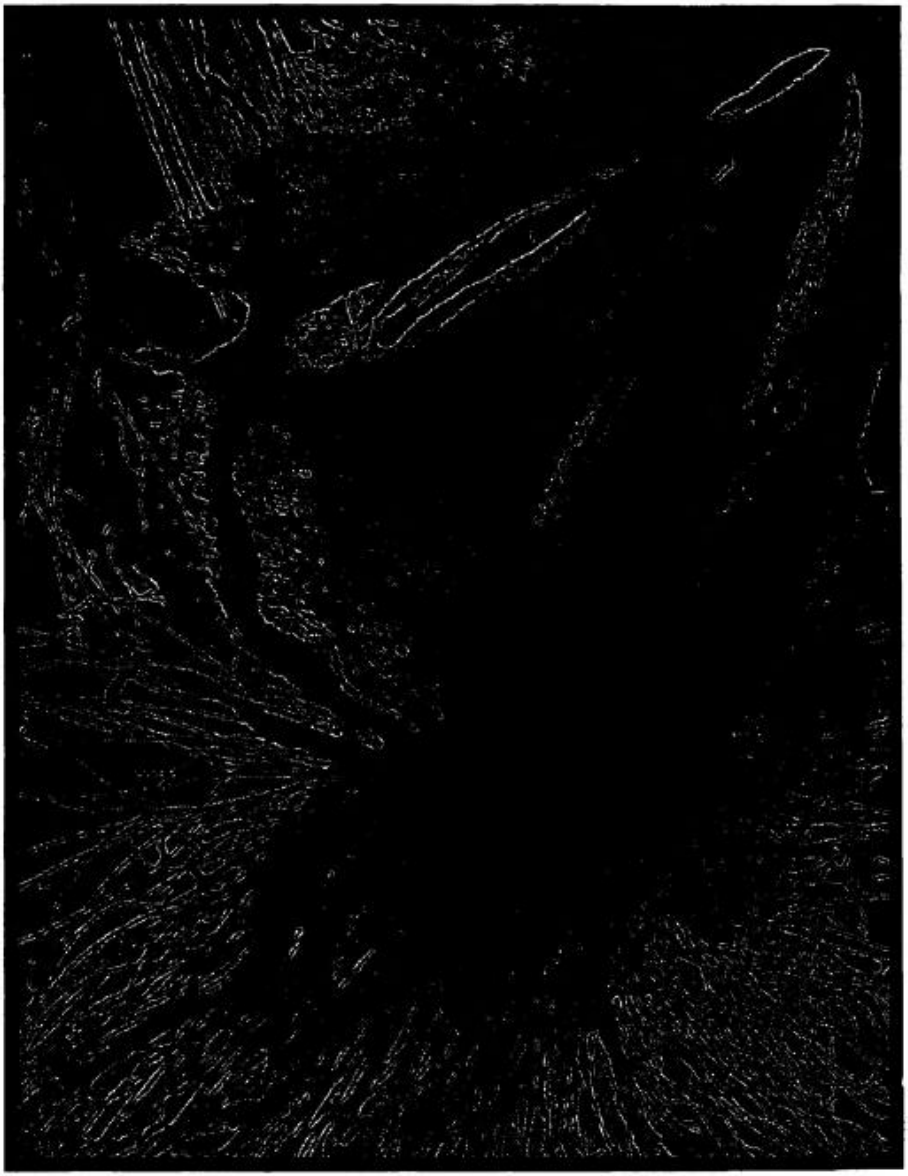


"For a long time, I waited, passively, with a sense of growing content. I had no longer that feeling of unutterable loneliness; but felt, rather, that I was less alone than I had been for kalpas of years. This feeling of contentment increased, so that I would have been satisfied to float in company with those celestial globes for ever."

~ Hhohp'e-Hoj-Suhnn

The Key and the Gate

by Glen Westall

Meagre starshine cannot reach It
because It dwells without the frail
thresholds of inviable space.
Yet It glows amongst those black vales
and mountains, it glows and emits
the iridescence of wisdom.

Iä! Iä to It That Glows!
Dream till pathways show!
Trust It and ye shall know!

Such maleficence and lustre
broods inside those celestial
globes which comprise the silver key
and the gateway that conceal
Time and Knowledge from the cluster
of quarks we call the universe.

Iä! Iä to It That Glows!
Dream till pathways show!
Trust It and ye shall know!

And though It hides behind the veil,
unknown but for the wrest of dreams,
yet shall the seams be pried apart;
Look beyond the glare and the gleam!
All substance is nought but the pale
dross of shadow and illusion.

Iä! Iä to It That Glows!
Dream till pathways show!
Trust It and ye shall know!

"Tawil-at'Umr, draw back your shroud,
permit for me the space and time
ensconced within your burning spheres.
Now let my soul on wings sublime
traverse the rim of stars and clouds,
that I may sleep unceasingly."

Iä! Iä to It That Glows!
Dream till pathways show!
Trust It and ye shall know!

THE MAD POET DREAMS TRUE

Johannes Nefastos MMVI

"Which removeth the mountains, and they know not: which overturneth them in his anger. Which shaketh the earth out of her place, and the pillars thereof tremble... He goeth by me, and I see him not: he passeth on also, but I perceive him not."
- Book of Job (9: 5-7, 11)

"Secretle they dwell and walk ye earthe for again it shall be theyrs. They bend ye forest and crush ye city; yet may not ye city or forest behold ye hande that smites." - "Necronomicon"

In his *Paradoxes of the highest science* Eliphas Levi did write that "there is no fiction which does not serve as a veil or mask for some reality." True enough, many of the best innovations concerning the occult hypostasis of life in the Aquarian period's morning aurora seem to come via fiction. Although some take this as a reason for incredulity towards all occult gnosis – which, linked to such fairy tales, is seen as nothing but fairy tale material in itself – it may be seen in completely different light as well, if we prefer. For such is the strength of the seminal power of "the new world order", that it does press its sigil into the whole astral atmosphere; and not only prophets who work their spiritual mission consciously, but even unknowing channel its new ideas. This channeling is, and should be, done by *artists* – poets, writers, painters, composers, who are mediators by their right and positive abilities. Often they are – when it comes to personality – just a part of audience themselves, not fully understanding what is the importance of their art. In fantasy fiction, two well known of these mostly unconscious prophets are J. R. R. Tolkien and H. P. Lovecraft. If we want to do such a division, we might say that the former represents in his fiction strong Right Hand Path aspect, and the latter draws his inspiration from the source we might term as Left Hand Path mysticism.

Lovecraft was not always a brilliant writer. His works were by right published in a cheap pulp magazine, and many of them were just that – light and sometimes poor entertainment. But not all. When he was using – or used by? depending from a point of view – those powers with whose aid he wrote his Cthulhu mythos stories, we can see the whole concept shaking, and from under the plastic shell breaks loose tremendous visions. The Cthulhu mythos is not only plagiarization of the known occult sources (e.g. the grand Book of Dzyan, from which Lovecraft took much inspiration) but it has its own magic, its own characteristical truths as well, and the occult student may become awe-struck by the fact that these "fictional" stories present real things.

In the old time people's ability of imagination was different. Our culture (I mean globally, the culture of mankind as a whole) gave us a context in which we did see world in a quite anthropocentric way. As the occult progress works its way based on the foundation of paradox, this very human-centered era known as the Aquarian age must begin with the eradication of those known principles of man, which do not serve the truth anymore. Renaissance and the time of enlightenment were just steps towards this mortification stage of mankind's collective process of becoming conscious of itself as men, the true human Egos. One side of Lovecraft's personal work was just this: to underline the fact that the cosmos does not work centered on humanity – *although it really does, in a way*. But in order to achieve this later stage of knowledge, we must first cast away our wrong thoughts of anthropomorphic systems. We who are interested in the Left Hand Path occultism usually agree, that the belief of the enormous human-like God of cosmos is a folly. Lovecraft brought this idea to use, but pointed out the fact that this does not mean, that there would be no gods or spirits whatsoever: they simply are very unlike those childish concepts that naïve minds had made them.

The ultimate God of the Cthulhu mythos was named "Azathoth". This is a strong name, a true name or logos for a thing that actually exists. Let us examine this name a little. First, we can make out that it is composed of two well-known hermetic names: 1) Azoth, which was the name of nature's fundamental power (concept not unlike kundalini) for alchemists; and 2) Thoth, the scribe-god of wisdom in the ancient Egypt. Besides of these we can see similarities in the names of Agathon, "the good god", the Greek Logos, which Blavatsky connects to Satan; and Azazel, the

fallen angel and the scapegoat deity of the Hebrews.[1] Further still, we must remember that the letter A is the first of the alphabet (having the very deep symbolism of the aleph) and the letter Z is the last. Thus it is "the beginning and the end" (IAO), which is an epithet of God in many religions, including Christianity. Then the second connecting "a" can be read simply as a joint vowel or then as of negation, as it is used in Sanskrit: AZ/aThoth – the "Alpha and Omega [of / without] Wisdom". This kind of paradoxal presentation is very characteristical to all, not only astral-based occultism (compare to *sura / a-sura* and *Logos / Satan* –euphemisms).

Lovecraft sees this ultimate God as protoplastic mass, mindless and in a constant move. This vision has many true points, of which some are temporal and culture-based and some are not. For example, many of Lovecraft's ideas indicate (perhaps quite subconscious) irony towards materialistic scientific thinking – which indeed sees, in its breathtakingly unphilosophical way, cosmos as mindless and random. As the thought that the *laws* of nature could be brought to existence and controlled by something which is without mind, is a mistake, but still it is truth that the *reason* for these laws' existence is forever shrouded in mystery. What makes cosmos manifest? It really has no reason to do so, for the uncreated void is perfect and absolute in itself, and can't have any logical reason for manifestation. Creation simply is, with no reason at all but its own joy and horror of being – the mind beyond all minds is, for us, really unfathomable and "irrational", beyond our intellectual capacity to comprehend. We can study its *way of manifestation* and the first laws of creation, but never its reason to exist. And in addition to these symbolisms is the allegory of a new supreme god, which still has no form and is not known by men. Thus Azathoth / Azoth, the life-force of magical creation / Thoth of ancient wisdom / Agathon "the bright Satan" / Azazel the rebel angel / A & Z the name of one God in all systems – these all in one give us a very valid allegory of the religious form of the coming age, lasting even longer than the next two thousand years.

Irrationality of the magical burst, the very life-essence of all creation and destruction, viz. kundalini-shakta, is the new God-form of that man-age which guiding Archon stands above the eleventh sigil known for its baptismal waters of

[1] The list is, of course, not complete. We find similar names like Zozazoth in the Gnostic hymns, for example. The ones listed above are enough to make the point clear, however.

wisdom[2] – and leading the realization & utilization of these two currents in the tenth (which for mankind is the next in our cycle of returning). When the prophet's severed head is again brought to guard this yet protoplastic sea of forces, to guide its currents with fully conscious mind, we have attained the full understanding of our time's dilemma. When "the Old Ones" (ancient powers and cosmocrators known to antediluvian men, now forgotten by mankind) do rise, it is only first a thing of horror, but at the later stage of true seeing we understand, how that which we saw as chaotic burning action was simply intelligence too different and lofty for us to recognize at first. In that stage chaoticism is turned from blind and violent action to that wizard-fire that makes man equal to these grand powers and makes him their co-operator.

Thus it seems that Lovecraft himself was truly a prophet of sorts, too. We can find many pseudonymes of his in the mythos texts – Dexter Ward &c. –, but the most important is that of the Mad Poet Alhazred. This mad Arab was said to be the writer of Necronomicon, the non-existent text which is known and still read by many today. He was said to be ventured in the desert and to the "City of Pillars", wherein he "opened the first gate" and was illuminated and tormented by demonic powers which came through. This is Lovecraft himself, as well as it is a picture of any candidate of the Secret Doctrine taking his first steps of invocation for initiation: the "City of Pillars" is the sacral gate of man, the first so-called chakra, through which the "daemonic fire", namely the before-mentioned kundalini or Azoth, enters his body and starts to make him a magician – a true man or an illuminated Ego. Necronomicon presents the whole concept of astral light, and in a more subejctive sense one's own "akashic library", his auric fluids' recording "on the other side". The name Necronomicon (*necro* – dead, *nomos* – the name, and *icon* – the symbol or opus, often used in the names of old texts) yields its meaning: this book is of the *logoi* or the "names" of the deceased principles of life (micro- & macrocosmic), forgotten and buried by todays pseudo-rationalist thinking. It is the Adversary and the Initiator of both individual and mankind as whole; it is his *Satan*, his mentor and tormentor. Thus the fabulous Necronomicon truly exists – not on earth but in the dangerous and snaring astral world, which essence it focuses – and can truly make its inspector both mad and a prophet and, finally, give him the keys for attaining the adepthood.

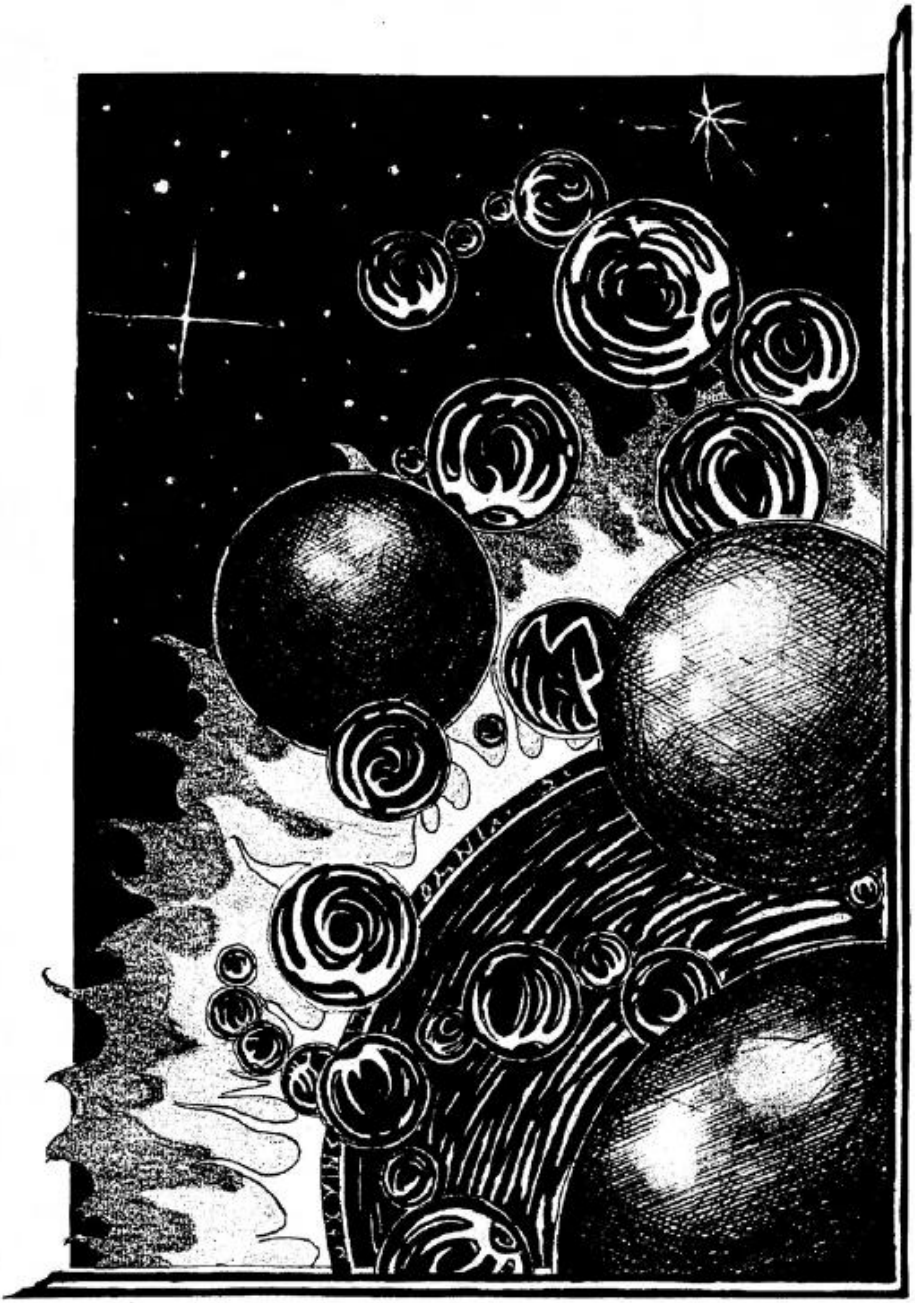
[2] One may see connection *par excellence* to this 11th cosmocrator in Lovecraft's texts. He (or it) was the water-dwelling – that is, hidden – baptismal figure which the gnostics revered as John the Baptist and the ancients by the name of Oannes and *Dagon*.

A neophyte of the mysteries, who starts to tread on the sacred Path starts to glimpse this *book of the dead* (the mirror-image of his own Book of Life or the causal record) on his way towards spiritual initiations. This voyage starts from the desert, in the opening of the gate – "Pillar City" symbolizes the systemized powers of Lingam, the creative force of Azoth in its first lithic manifestation. It leads to anguish, madness and spiritual blazing, when the Azothic powers start to shine in man. If he is not careful and subtle – and, yes, honest and loving – to the extreme point, if he does not learn how to use the triple key of his higher self, he becomes possessed and is destroyed, fooling himself with false knowledge and very true gradual insanity. In Lovecraft's fiction the antagonists almost always experienced this terrible fate – they did grasp true power, but that power was too great for them and took over their minds, disposing them. In the Case of Charles Dexter Ward, which most clearly of H.P.L.'s many texts expresses this motif, the atavistic arcane substance of mind takes the form of Ward's forefather Joseph Curwen – kind of an ill-fated Faustus of sorts. Thus it is this old material of the fallen magician which becomes both the nemesis and the beneficent mentor of the modern man, either destroying or illuminating him, or both.

This is a very real danger for all the aspirants, and although it may seem to have its own grandeur, it truly becomes a miserable fate if actually realized. It should be noted that Lovecraft himself died of intestine cancer. Cancer is an unnatural and uncontrolled growth, and intestine is the place of astral influence and its channeling to physical vitalization. Thus his sad death relates us the real correspondal code of manifestation; his imagination was not able to see what would be the answer to the allegorical tale he had summoned, or that had chose him for its messenger – which are actually the same thing, which we would understand better if we could grasp the meaning of causal Ego and its partly-archetypal existence.

In Almonsin-Metraton.

FINIS.



The Art of Sacrifice: Blood Magic in the Necronomicon Gnosis

Asenath Mason

"Listen and obey, you, born from the mothers' wombs. Revere the creatures of the angles and crossroads, let the warm blood of your children feed them, and let their progeny be fed on it and grown for the sake or release of Those Who Sleep in the pitch pits"

(De Vermis Misteriis)

The power of blood has been a subject of belief since time immemorial. It was the most precious fluid, often ascribed mystical powers as a container of powerful transformational energy. Ancient mythologies and historical accounts abound in examples of human sacrifice, ceremonial bloodletting, and the ingestion of blood – both of humans and animals. Blood sacrifice was used for beneficial purposes: healing, cleansing, and empowerment, as well as in destructive witchcraft, demonic magic – to contact and communicate with dark forces, in the rites of possession and for cursing. Blood was regarded the most valuable offering. All liquids, which served as offerings (milk, mead, wine), were merely substitutes of blood, the greatest gift of all. A sacrificer had an exceptional status in the community: was outside the order of common mortals, an intermediary between the world of man and the divine sphere. In magic blood has a special role and serves several purposes, which will be discussed in this article on the example of the Cthulhu Mythos stories and chosen Necronomicon-related grimoires. In Necronomicon gnosis blood is a special fluid, a seat of psychic powers, a token of worship, a key to the Other Side, and an emblem of demonic powers inherent in the unconscious. But let us proceed to the description of its main functions.

Food for the Spirits

The foremost function of blood in dark magic, which the Necronomicon gnosis is a part of, is to provide a substance for the spirits to manifest. The use of blood sacrifice, either one's own, or of some other living creature, releases a certain amount of energy. And energy is needed to obtain a "physical" manifestation of an evoked entity onto the material plane. This role of blood sacrifice makes it useful in evocation. Spirits, which naturally belong to subtle planes, have no material substance and they cannot take a physical form by themselves. In the case of astral magic this is not needed. But to bring them onto a physical plane, a magician needs a substance which contains enough energy within. This is usually blood or sexual fluids – the substances often employed by magicians and proved to be useful. But here let us focus solely on the use of blood.

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

Vampiric spirits are common in the Cthulhu Mythos stories. *The Book of Urilia* from Simon's Necronomicon, for instance, mentions the Akhkharu, a kind of vampiric demons who lust for blood because they desire to "become a fashioning of Man", to gain physical form like humans. Because the vampiric spirits are devoid of their own life-force, they need to drain it from other living creatures in order to exist. And blood is the substance most commonly regarded the source of vital energy - hence the connection between vampirism and blood magic. Vampiric entities need blood not only to become visible and material, but even to maintenance their shadowy and ephemeral existence. This is the traditional role associated with this fluid – the seat of soul, the vessel of the spirit, and the source of magical powers. No wonder that vampires, like the Akhkharu, lust for this magical substance.

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

From descriptions in the stories it seems that the greater the spirit or deity is, the more life-substance it needs to manifest. If it is a minor entity, not many sacrificial victims are needed. There are also human sorcerers who escape death and exist on subtle planes, but they are skillful enough to recreate their physical shapes with blood of other humans. This motif is presented in *The Horror from the Middle Span*. Some Cthulhu Mythos deities need one or two sacrificial victims so as to use their blood to form a shape visible to the sorcerer. But there are also entities which need many more. An extreme example comes from *The Book of Dagon*, where Rakasaul, the king of Mot, is demanded thousands of sacrifices to provide the

substance and energy for a deity called "Lord of the Quaking Mist": first he has to fill a huge pit with bodies of victims whose hearts were torn our, then slaughter enough people to form a star from their bodies – with 112 rays, each of a three-days-walk length, then he has to sacrifice 100 captured warriors, and finally – kill everyone around the pit. That makes a few thousand sacrificial victims altogether. Looks like this mysterious "Lord of the Quaking Mist" is a demanding deity, whose gluttony would be hard to appease by a commonplace sorcerer.

A Token of Worship

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

"The body of sacrifice placed in the hollow, so its head is oriented to the east. The sorcerer stays on the east close to the altar and to head of a sacrifice placed on it. Sorcerer should stab by his right hand. The stab should be deadly, but the sorcerer should not let the sacrifice die fast. So he should stab into the belly, but not into the heart. And if it is necessary to take the entrails for the following rituals, he should cut the throat of the sacrifice."

There is even a special sacrificial formula which has to be employed. It is called "s'fan", meaning "a sacrifice" or "children of man", which clearly suggests what should be sacrificed. This is a traditional token of worship from a sorcerer to his dark lords, who do not accept "the insipid food". And thus, while calling Cthulhu, a sorcerer should make a sacrifice of a male infant; in the rite of the lord of Serpents, Yheg (Yig) – pure and innocent women; to summon the winged Koth – a young man who has to be prepared for the ceremony: fed only with salt water and manure, and lashed upon genitals with a leather belt, to let him taste an extreme humiliation and

deprive of all dignity and pride. In "The Ritual of the Tablet" a sorcerer has to kill and disembowel an infant, and use entrails as the sacrificial food to appease the Guardians of the Gates. Even in typically astral workings, with using a map of the so-called "Keys of Alyach", it is openly stated that the right pronunciation of the power words is possible only when they are sprinkled with sacrificial blood.

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

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

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

deities. And if we look closer at the Cthulhu Mythos, we will certainly find many other examples.

Consecration of Ritual Tools

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

Another example of using blood magic for consecration of magical items is found in the same text for preparation of the so-called "amulet of Helmsman". To create this magical talisman, one has to sprinkle it with blood of a pregnant woman. Then the item is ready to be used – it allows a magician to walk through outer spaces, and helps to see the shining of human life and to take this light by hand not breaking the body.

Blood endows magical tools with power and provides a link between them and the Other Side. Therefore it makes them useful in magical operations. This role of the

life-fluid is also employed in creation of the so-called "strongholds", magical tablets with symbols of dark forces, which we find in *De Vermis Misteriis* and *The Book of Dagon*. To endow the tablets with power, one has to sprinkle it with sacrificial blood. In the case of the Stronghold of Asshavat this is the blood of a one-year old lams, a rabid jackal, twelve male infants and the same number of female one. In the case of the stronghold of Alyach, this is only the blood of a white lamb. Also to awaken the powers, one has to use sacrificial blood and special words of power.

Magical Baptism

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

Magical baptism of blood signifies a new birth. The initiate becomes an infant, newly born in the spiritual sense. Blood binds the earthly plane with the sphere of sacrum,

and therefore a bath in blood is a symbolic immersion in the vast ocean of Infinity, from which man emerges as a creature in which the mortal is united with the eternal. Magical baptism allows an initiate for a contact between the world of humans and the Dark Side, and awakens the immortal element contained within human soul.

The Key to the Dark Side

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

Yog Sothoth in the Cthulhu Mythos is one of the most important deities. He embodies the concept of the "Gate" which separates the world of Light (the realm of Creation) from the world of Darkness (Chaos, Abyss, Void). Lovecraft describes him in the following way: "Yog-Sothoth knows the gate. Yog-Sothoth is the gate. Yog-Sothoth is the key and the guardian of the gate. Past, present, future, all are one in Yog-Sothoth." When we look for correspondences between the Cthulhu Mythos and the Qabalah, we may associate Yog-Sothoth with the hidden, eleventh sephira on the Qabalistic Tree: Daath (Knowledge). Kenneth Grant also identifies him with Choronzon – the entity representing Chaos and Dispersion, the sole "resident" and the embodiment of the Abyss, a being able to assume all shapes and qualities, for it exists in infinite forms and is all-present. Daath is the gateway to the "Universe B", the other side of the Qabalistic Tree, to the realm of the Qlipoth. This perfectly fits the role of Yog-Sothoth in the Necronomicon gnosis. He is invoked as a gate to dimensions, where one can meet the Cthulhu Mythos entities, to hidden locations, and forgotten worlds:

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

He is the Lurker at the Threshold who opens the way to what is outside the surrounding reality, and allows the consciousness to transcend beyond its illusory limitations. And to open these gateways into spaces between dimensions known to man, one needs blood which is the key. This is implied or openly stated in many texts, stories, and grimoires related to the Necronomicon gnosis. In *The Testimony of the Mad Arab* we read about three cults of the Ancient Ones: the Cult of the Dog, the Cult of the Dragon, and the Cult of the Goat, all of them continuously trying to open the gate with blood sacrifices, and striving to let the dark forces enter the physical world. They are said to rejoice in the slow spilling of blood, whereby they derive power and strength in their ceremonies. And the blood sacrifice, both of animals and humans, is a basis of their dark rites. From *The Wanderings of Alhazred* we learn about blood sacrifices in the temple of stone monoliths, the most powerful of them being the circle in Albion – the place corresponding to Stonehenge. From it open outward gateways to all reaches of the cosmos, main gates and the lesser ones, which are countless in number. The rounded shape of the temple is supposed to reflect the shape of Yog-Sothoth, who is usually seen as a conflux of spheres or circles of many colours. The location of this and other temples was chosen according to the power emanating from these places. These are sites where "barriers between worlds are thin", the so-called power-places. They are located on intersections of power lines which run through the whole earth – the concept which reminds us almost immediately about the Dragon-lines, or Ley-lines – the sources of earth energy known as Vril or the Dragon Pulse. In the Wanderings of Alhazred it is explained that these lines are awakened by energy contained in blood. Therefore many blood sacrifices are made in the temple of monoliths: the vital force of the fluid activates and harmonizes energies of the lines. The gateways become unlocked and the communication between the inhabitants of this and other worlds may occur.

A similar concept of power lines is described in *De Vermis Misteriis*. Here we read about the so-called "Dha-Lines", running across all directions and parts of the universe. To awaken them one has to use a special key-symbol and speak the power words. But we are also reminded that the right pronunciation of the words is

possible only when one combines them with a blood sacrifice. This is, as we have already mentioned, the basic rule in *De Vermis Misteriis*, confirmed by one of the laws listed in this grimoire: "Nemer Tehb Zenrith Mayniosh Lefgb T'fos": only the blood sacrifice can break the border. When the lines are awakened, a magician can move along them through hidden worlds and dimensions, travel through the dark side of the universe, and emerge in every chosen place on the earth. There are eleven of these lines, which is interesting, as eleven is the number of the Qlipothic spheres on the Qabalistic Tree of Night, and thus – a symbolic number of Sitra Ahra, the Dark Side. Having this in mind, we might assume that the Dha lines could be the dimensions between the world of Creation (Universe A), and the Other Side (Universe B).

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

Pacts with the Dark Side

The intermediary between humans and the Necronomicon deities and demons is Nyarlathotep, the black god of a thousand forms, the messenger of the Old Ones. It is said that no action is taken by any god without his knowledge and assent. He is the one who initiates humans into the Necronomicon gnosis, and therefore if one wishes to dedicate oneself to this magical path, this should be done through Nyarlathotep. He is the Adversary, the Trickster, the Destructor, and the Creator. He teaches the adept how to walk the path between dimensions: between the Light and Darkness, wisdom and insanity, creation and destruction, humanity and divinity, the mortal and the eternal, order and chaos. He reveals the shadowy side of existence

and mercilessly confronts us with it. And the way to him leads through the gnosis of blood. It is him who lays the adept on the altar and rips one's body and mind, in order to let the mortal part pass away, and to initiate the birth of the divine.

Among the Necronomicon-related ceremonies we find a ritual of a pact with this dark god: at a storm time a magician should go to a desolate hill and take a dagger, a jewel of a special value, and a parchment with one's name. There one must draw a circle, write the characters of Nyarlathotep, and sprinkle them with one's own blood. After reciting an incantation, one should throw the blooded dagger onto the earth – the blood will open the passage between dimensions and attract the attention of the god. Then, the magician again uses one's blood – to consecrate the sacrificial gifts, and places a small drop on one's forehead. This opens the third eye of the magician, and makes him sensitive to astral visions and aware of the presence of dark forces. Then, Nyarlathotep will come from the stars to welcome the magician as his adept, and thus begins the pact which will be completed after seven months of trial.

Also in the story *Dreams in the Witch-House* we have a motif of a pact with Nyarlathotep. The main character, who wishes to explore passages into other dimensions, learns that he "must meet the Black Man" and go "to the throne of Azathoth at the centre of ultimate chaos". There he must sign the book of Azathoth in his own blood and take a new, secret name. The same did Keziah Mason, who acts as an intermediary in his initiation and encounter with Nyarlathotep. In exchange for signing the pact, she was given the mastery over the art of passing through dimensional gates. Here we also learn about the nature of these dimensions: limitless abysses of inexplicably coloured twilight and baffingly disordered sound, crowded with indescribably angled masses of alien-hued substance resembling prisms, labyrinths, Cyclopean buildings, etc. All permeated with shrieking, roaring confusion of sound.

Ecstatic Intoxication

The function of blood magic is also to produce a trance, intoxication, allowing for a shift of consciousness into the sphere of sacrum: beyond the objective reality. The shed of blood has always been disturbing for more and less sensitive individuals. Its smell stimulates senses, intoxicates the mind, produces a specific kind of a trance –

either when blood is shed in the battle or when a sacrifice is made of a living creature. Many people either faint at the sight of blood, or it stirs their excitation and aggression in some extraordinary way, unlike any other stimulant. It awakes fascination and excitement, or repulsion and anxiety. There are few who remain untouched by the sight of freshly spilt blood. It is the key to unconscious, primal instincts. That is why the use of blood sacrifice also functions as a means of producing a feeling of intoxication, an ecstatic trance, which allows for transgression beyond the commonplace states of mind. The sight, smell and the touch of blood has a powerful impact on imagination, no matter if it is one's own blood or some other living creature's. Also it is a very antinomian practice, as the ritual use of blood has always been an extremely controversial issue, which has not changed even nowadays. The involvement of blood in magical practices is a symbolic act of breaking the social taboo, stepping outside the structured order and entering the sphere of chaos, darkness, death, and savage instincts. The contact with blood signifies ritual impurity and crossing the barrier between the realm of life and death. In ancient magical practices such a situation was needed when one wanted to contact the Other Side – for divination, or other purposes. And thus, e.g. a priestess in the oracle of Apollo in Argos drank the blood of a lamb in order to achieve a divinatory trance. It was similar in many other ancient oracles. Blood produced trance and visions, essential in divinatory practices.

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

"uttered oracles, communicated with spirits of the dead, elementals, cosmic daemons, and-if they were Initiates of a high order-with cosmic entities existing outside space and time...Voodoo gatherings take place secretly, at night, in "a cloistered place shut off from the eyes of the profane". The priest and priestess take up their positions near an altar containing a snake in a cage. After various

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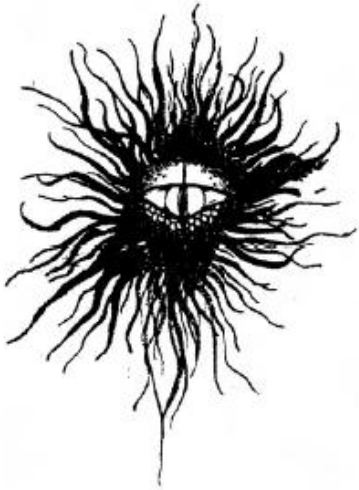
The mythos of Madness

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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Ofermod: Mystérion Tes Anomias
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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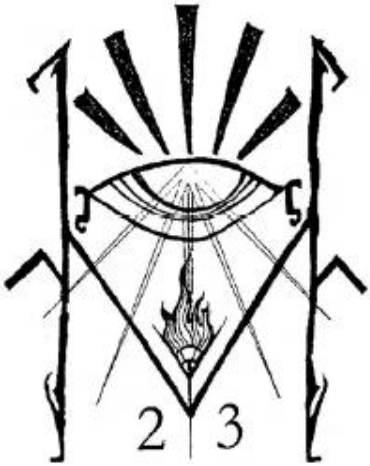


0. Zorastar speaks to the Scribe:

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 Satura.

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.

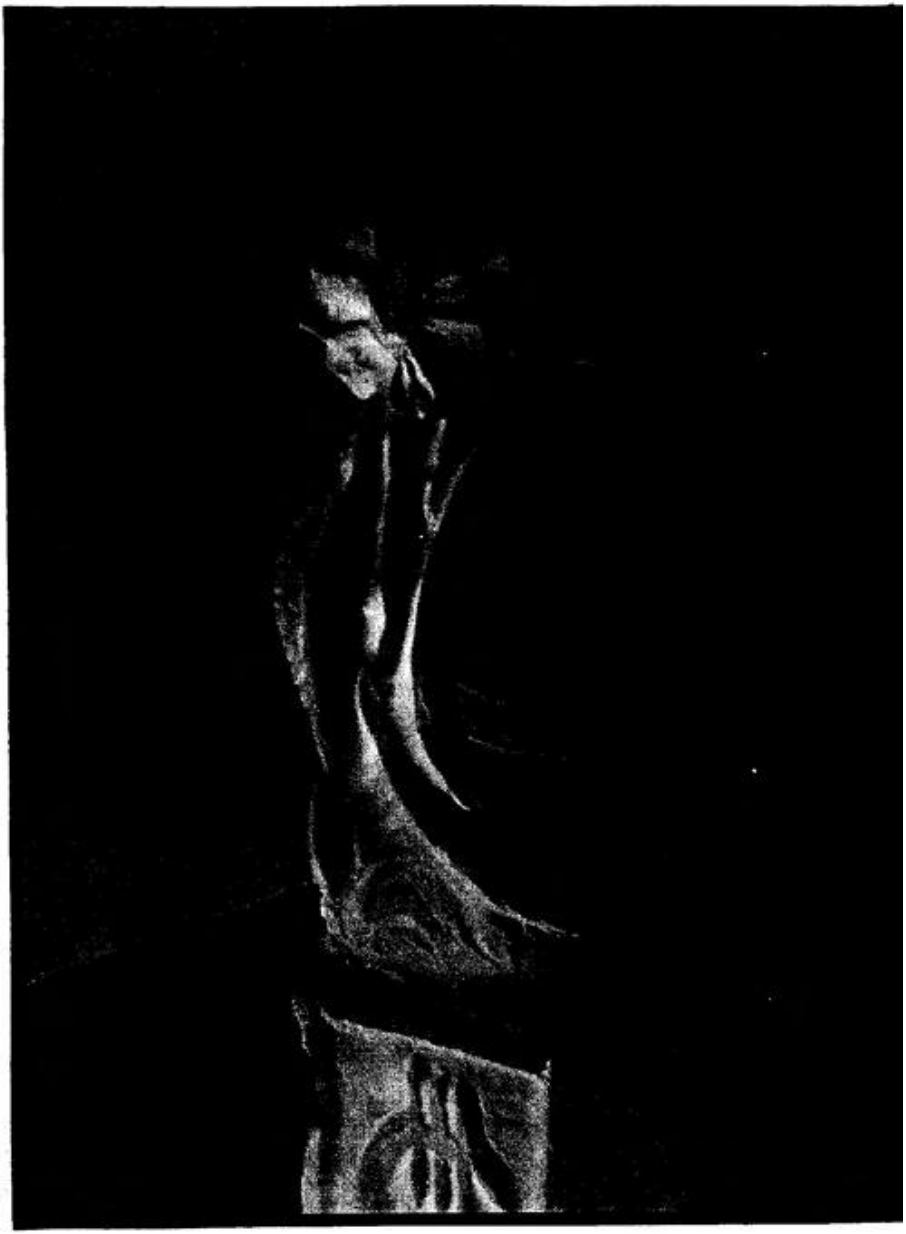
The 23 Nails symbolism resolves in to concepts of Qabalistic tradition, regarding the 10 sephirah and Da'ath (= 11); their reflections, the 10 inverse sephirah (cities of Edom) and Da'ath (= 22); and the 1 True Path where All is resolved in 0 (= 23).

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...