

# DRAGON'S BLOOD

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## PRACTICAL NECROMANCY

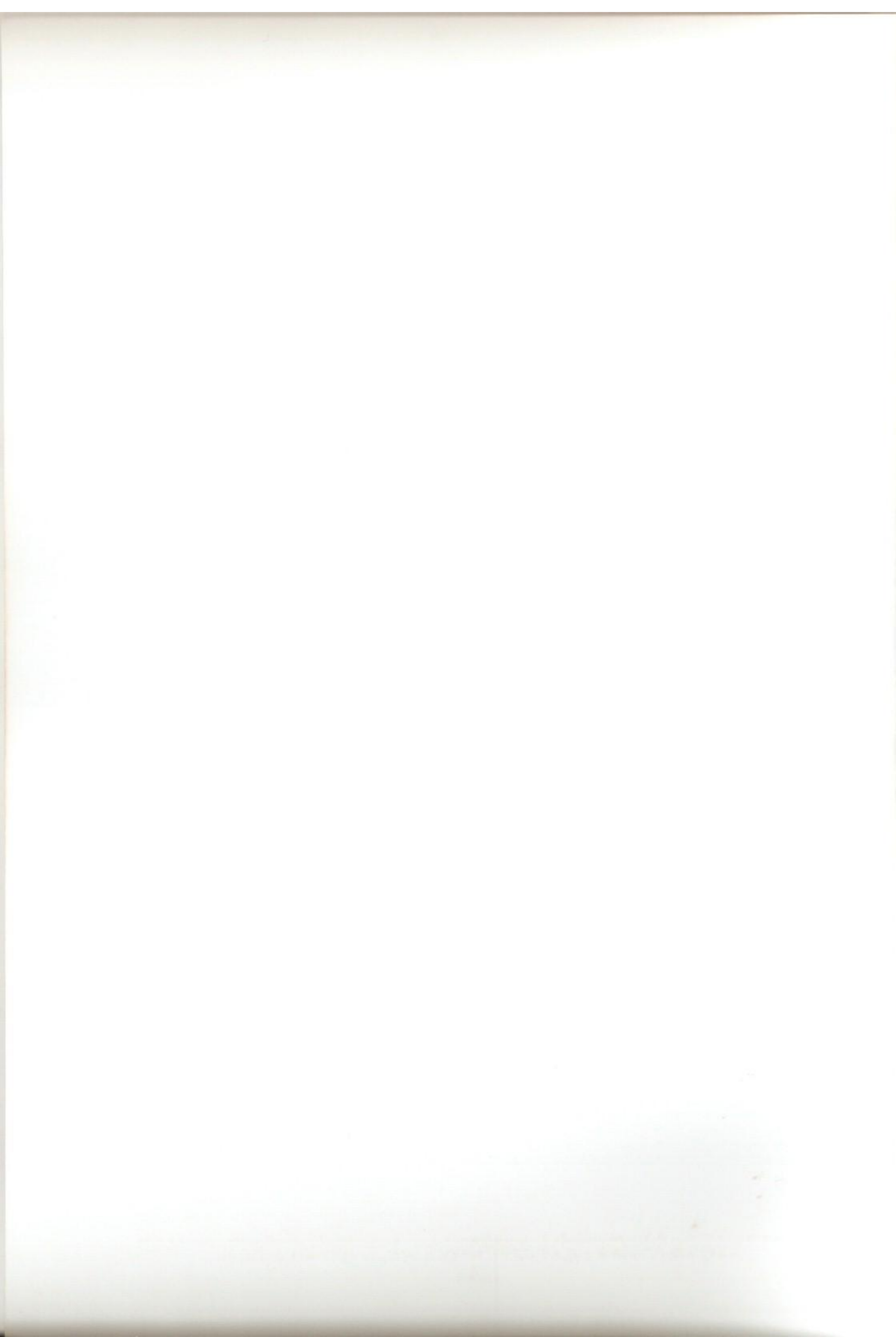


**Issue # 2 : Second Edition**

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Lodge Magan, Dragon Rouge Poland





# DRAGON'S BLOOD # 2

## Practical Necromancy

Second Edition

"Necromancy": divination by means of the spirits of the dead, from the Greek word "nekos", dead; and "manteria", divination.

Lewis Spence: *An Encyclopaedia of Occultism*

Lodge Magan, Dragon Rouge Poland  
April 2007



**“But Man possesses the Sign, the Number, and the Shape to summon the Blood of his Parents. And this is the Covenant. “**

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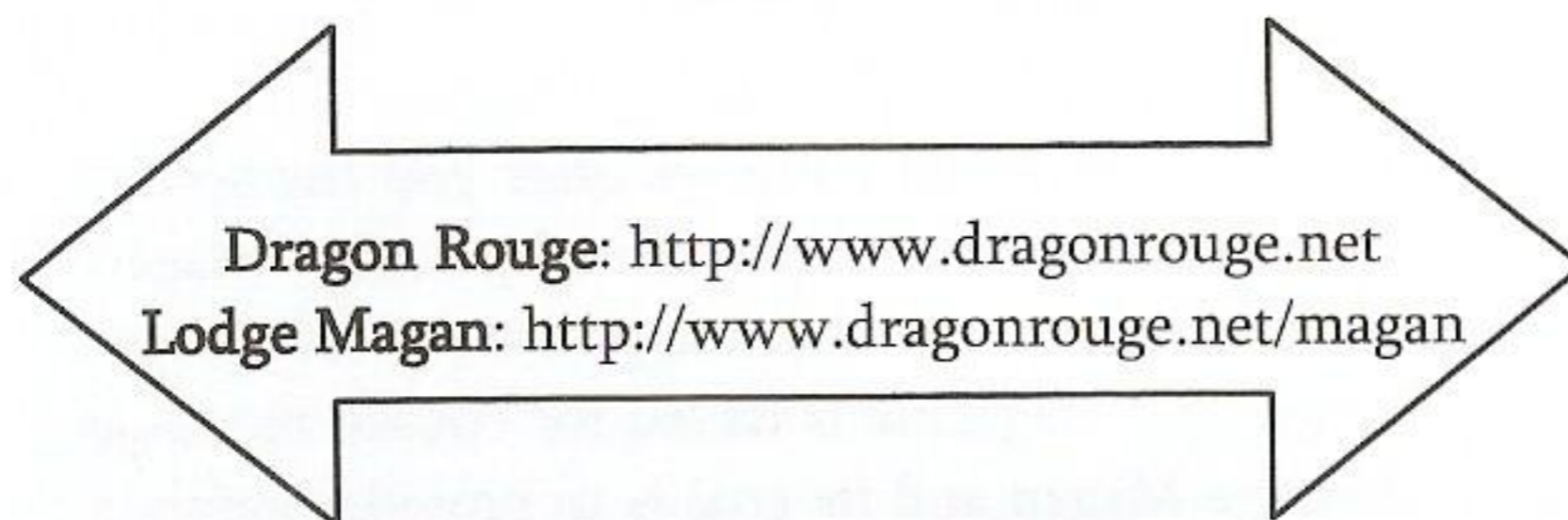
**Melez!**

Welcome everyone! Here we offer you the second issue of the magazine prepared by Lodge Magan, the Polish lodge of the magical order of Dragon Rouge. The magazine is issued for chosen meetings of Lodge Magan and its goal is to provide members participating in the meetings with essential information about aspects of dark magic that are worked with, and presentation of related rituals and practices. So far we have published one public issue of the magazine: devoted to Beasts of Watery Abyss (such as Leviathan, Dagon, Apep, or Tiamat), released in the autumn of 2005. This issue presents more and less known aspects of practical necromancy and refers to chosen mythologies. Among the materials you will find here descriptions of mythological and Necronomicon deities and demons related to the sphere of Shadow and Death, such as: Hecate, Azrael, Nas, Nitocris, Inhabulos, and many others. The descriptions are followed by chosen methods and techniques of practical work with these figures.

**Ho Drakon Ho Megas**

**Lodge Magan**

## Dragon Rouge - Lodge Magan



Dragon Rouge is an international order rooted in Sweden which studies magic, occultism and Gothicism both in theory and practice. The magical system of Dragon Rouge is based on traditions such as the Gothic Qabalah, Odinic Runology, Tantrism and Alchemy, something that the order reflects in the formula G.O.T.A. Dragon Rouge members also studies traditional witchcraft, astral projection, parapsychology and lucid dreaming. The order is anchored in the Draconian tradition and the Left Hand Path and are exponents of an empirical occultism.

The goal of Dragon Rouge is to explore and integrate the Shadow in man's soul. By exploring and not denying the Shadow it can be transformed from a destructive principle to a creative principle. Besides practical initiatic work, Dragon Rouge is also interested in art, literature and philosophy and conducts journeys and festivities together. Dragon Rouge are holding lectures and seminars and members can order a distance course in magic and occultism. Dragon Rouge has lodges in Stockholm, Malmö, Germany, Italy and Poland. Dragon Rouge issues the members publication Dracontias four times per year.

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The work of Lodge Magan is based on the Necronomicon gnosis. Our work in this field have begun over a year ago when we formed the Ritual Group. We will continue with our main projects: exploration of the aspects of the Chaos Dragon Tiamat, the mother of all gods, and her associates and counterparts in diverse traditions: Leviathan, Lotan, Rahab, and Necronomic Cthulhu and Dagon, the Sea Dragons, Serpents and creatures that exist as shadows, "dead but dreaming" in the vast sea of darkness. They are the gateway to the subconscious power of man, timeless and immortal aspects of human self. Our workings will particularly

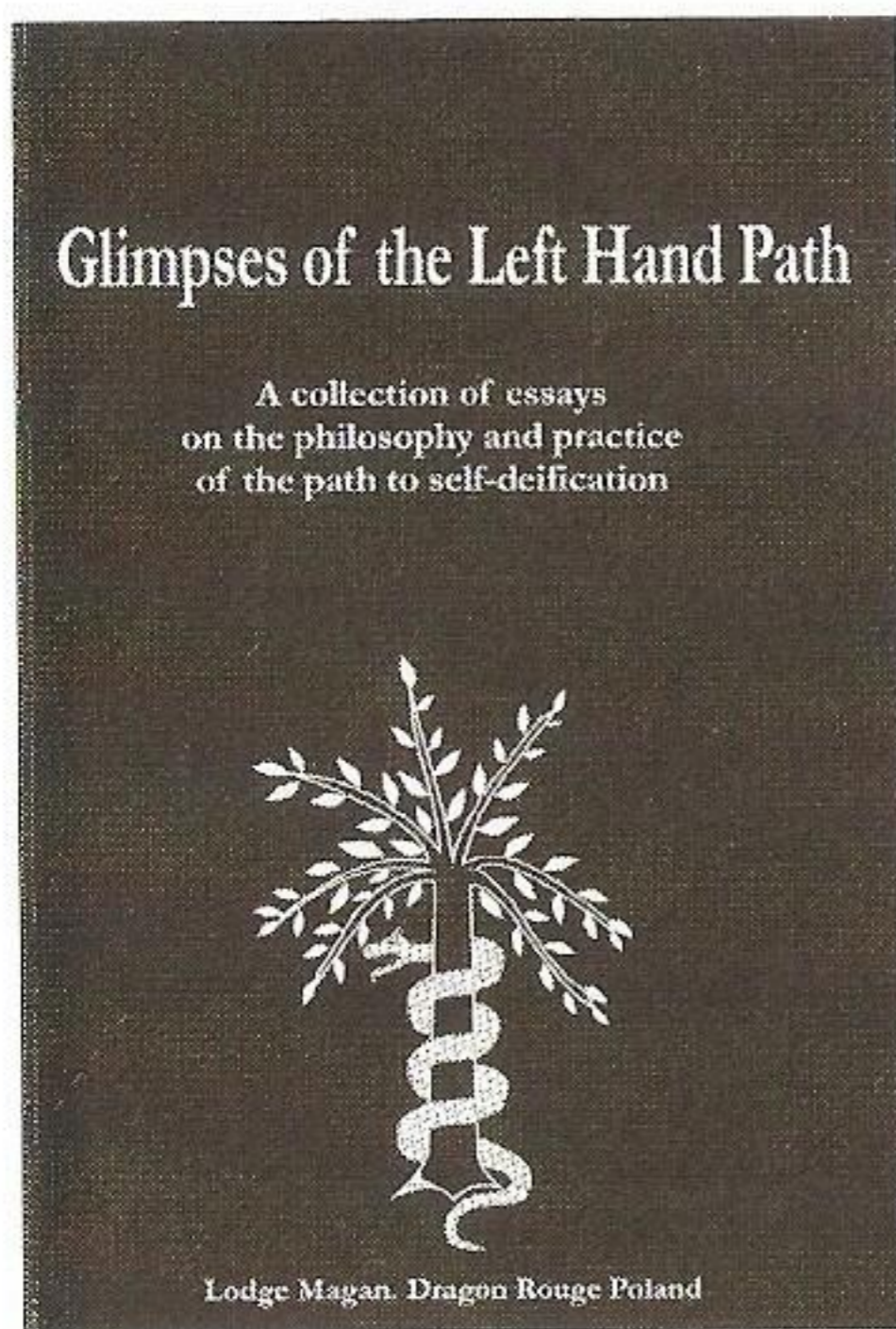
focus on Cthulhu, the "master of dreams" who sends his messages through dream visions. Through lucid dreaming, astral workings, meditations, visions, trances, and invocations we are exploring the deep layers of the subconscious to find there inspiration and knowledge.

We also study Tiamat as a symbol of female force, the Great Mother, connected with the dark, chthonic regions and lunar energy. Following this view, we explore the Dark Goddess as embodied in diverse cultures and mythologies: Hebraic Lilith, Sumerian Lilitu, Hellenistic Hecate, Hindu Kali, Persian AZ, Necronomic aspects of Shub Niggurath, and others. We study ancient witchcraft and cults of dark, chthonic deities of the underworld. Through Lunar / Saturnian workings we explore the primal feminine nature, that of life and death, blood and passion, focusing on the force of Lilith, the symbolic Queen of Witches and the path of sabbatic sorcery. Our workings are mostly conducted in the open air, in wild and desolate places – forests, mountains, or near lakes and waters, so as to re-establish the contact with the primeval realm of nature, the wild and dark side of existence. Through sabbatic workings and ceremonies we walk the antinomian path of stepping outside the mental limits and inhibitions.

Our intention is to align the elements of sabbatic witchcraft with Necronomicon gnosis and on this basis create the system of workings that would fit the path of Draconian progression. Our Lodge will continue holding regular meetings devoted to theoretical studies and magical practice and we are open to contact and cooperation with other Dragon Rouge Lodges and Ritual Groups.

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## Lodge Magan publications



### **Glimpses of the Left Hand Path**

"Glimpses of the Left Hand Path" is a collection of essays from our website. The articles, which focus on diverse aspects of the Left Hand Path and were written by members of the Lodge, are now available in English. The book is a paperback containing 15 essays along with the additional practical part of suggested workings. The articles cover such themes as: *"Hecate - the Goddess of Darkness, Magic and the Moon"*, *"Anubis - The guide on the path to Eternity"*, *"Rudolf Steiner's demonosophy"*, *"Theory of Humours in the Renaissance View of Man as Microcosm"*, *"Lilith - the Mistress of the Dark Side of Human Nature"*, *"Yatuk*

*Dinoih - Black Magic in Ancient Persia"*, and many more...

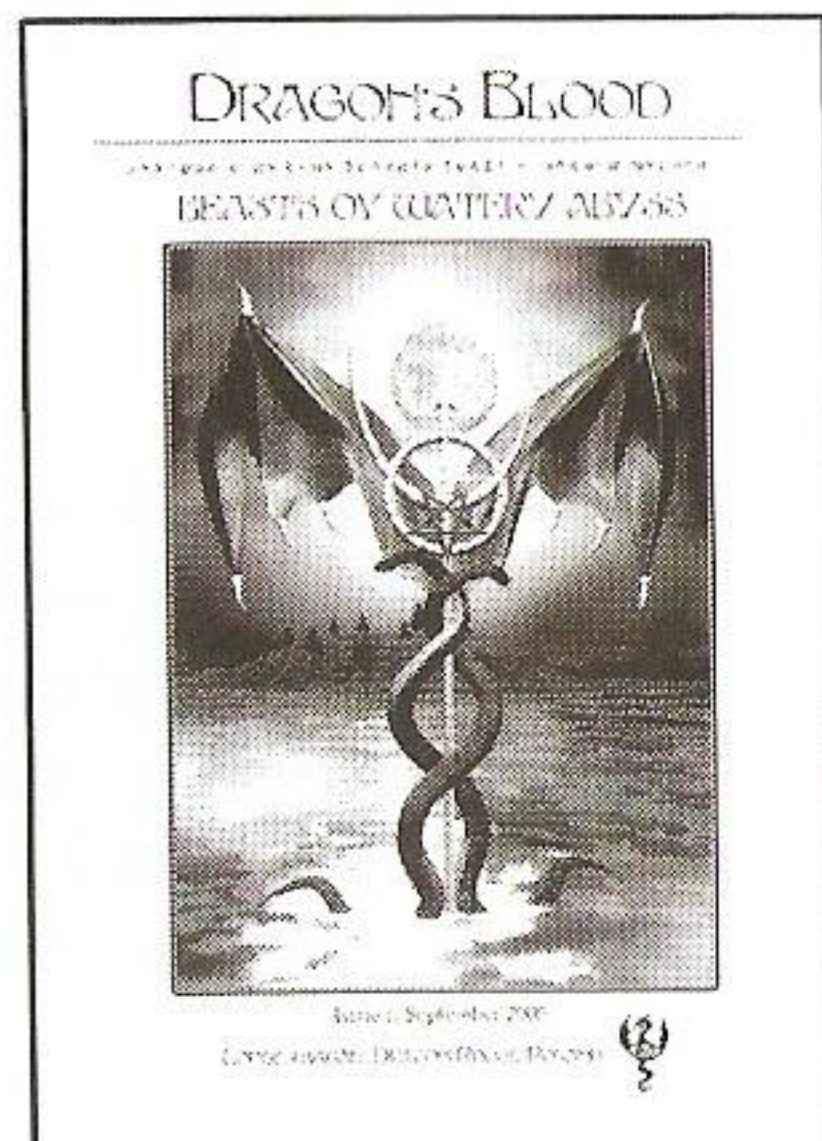
Paperback, 140 p. A5, black & white illustrations

Price: 17 €

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### **Dragon's Blood magazine # 1: Beasts of Watery Abyss**

"Dragon's Blood" is a magazine which contains texts of practices and theoretical material connected with our current projects. The magazine is issued for chosen meetings of Lodge Magan, and so far it has been an inner publication, meant only for Polish Dragon Rouge members. This is the first issue released also in English and available to everyone. The magazine contains essays: "Dagon -





Lord of Watery Depths", "Apep - the Serpent Chaos Demon", "Leviathan: "King over All the Sons of Pride", "A Few Remarks on Tiamat", "Other Mythological Water Beasts and Monsters".

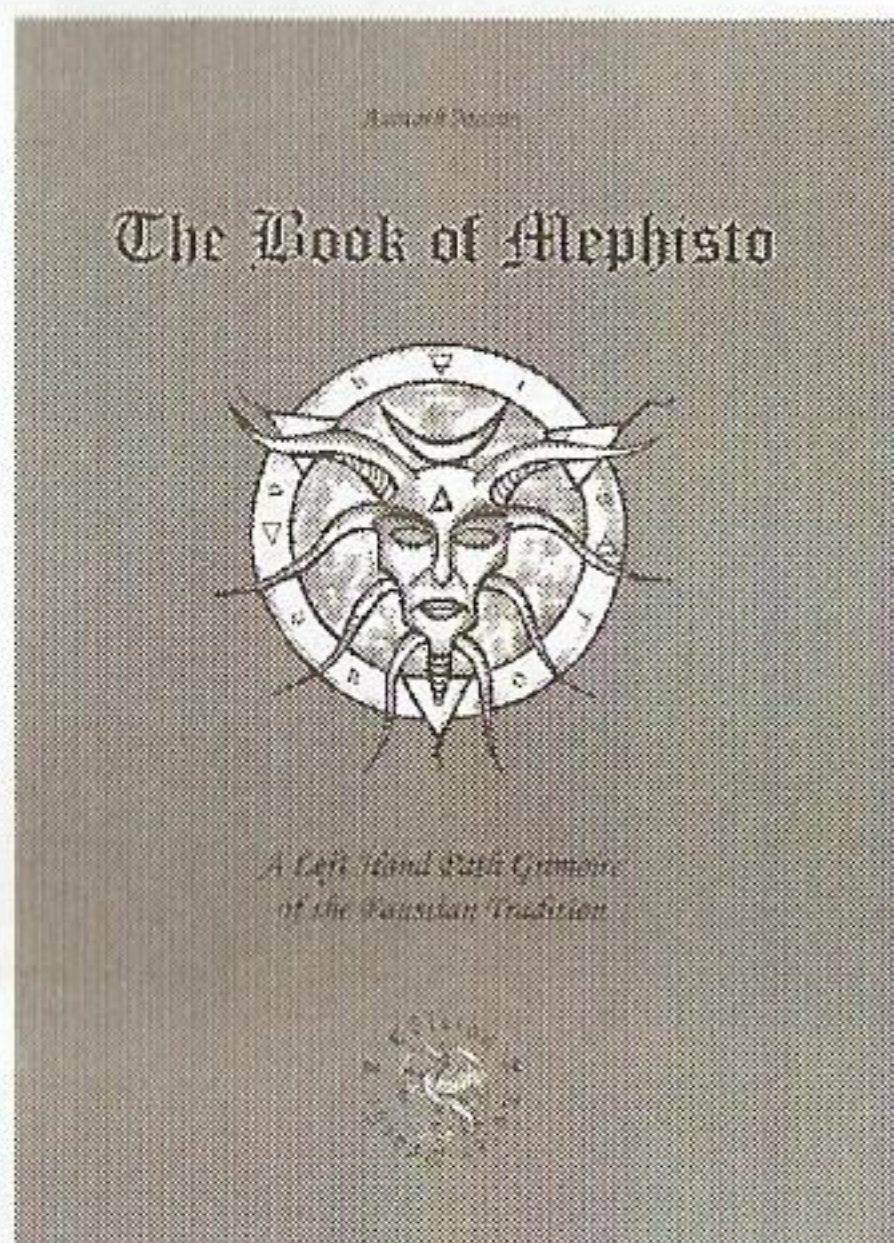
And practical workings: Ceremony of Apep, Invocation of Leviathan, Alchemical Rebirth in the Waters of Tiamat, and a Lovecraftian pathworking: Journey to Ulthar

32 pages A4, spiral bounding, black & white illustrations; second edition: July 2006

Price: 7 €

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We are proud to present:



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BY

**Asenath Mason (Lodge Magan)**

THE BOOK OF MEPHISTO is a modern grimoire of the Faustian Tradition, based on the author's vast experiences and studies on Faustian magic. The book contains rituals and magical practices which embrace diverse faces and aspects of Mephistopheles, one of the

leading devils in the Western demonology. The goal of this book is to present the figure of Mephistopheles in a new light - not only as a traditional principle of Evil, but as an initiator of the Left Hand Path, the Adversary, and the personal Shadow that accompanies us throughout the whole life. THE BOOK OF MEPHISTO is a practical workbook presenting the Faustian magic from a modern perspective. It refers to such concepts as: traditional demonology, dark Sabbatic Witchcraft, the Jungian Shadow, the idea of Trickster, and many more.

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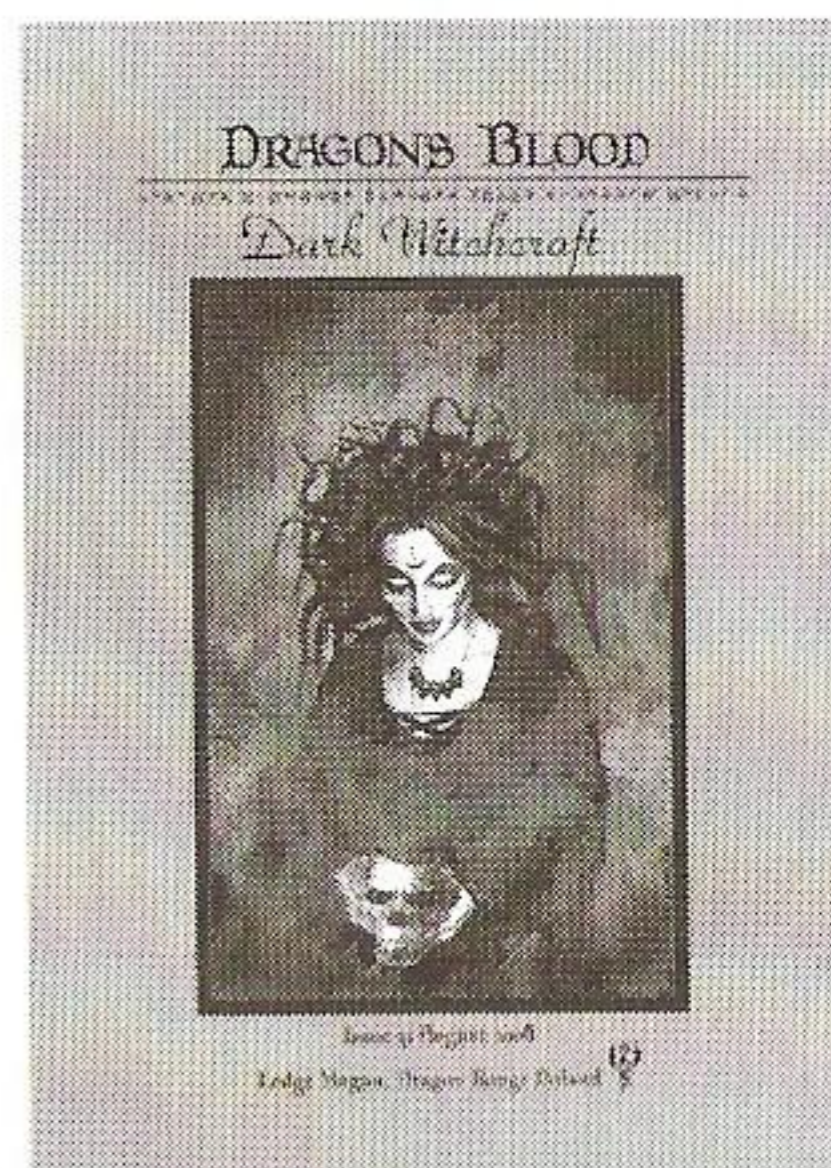
## Dragon's Blood magazine # 3: Dark Witchcraft

The third issue of Dragon's Blood magazine is devoted to Dark Witchcraft. It contains the following articles and practical rituals:

The Goddess of the Sabbat - The Guide on the Path of Self-Deification, Invocation of the Four Goddesses of the Sabbat, The Dark Side of the Moon - Presentation of the Gamaliel Qlipha, At the Crossroads of Sleep, Nyarlathotep - Initiator of the Sabbat, The Persian Concept of the Sabbat; Evil in the Eye of the Beholder (An Introduction to the Concept of the Evil Eye and Its Role in, Persian Witchcraft), Great Journey Backwards - Into the Shadow Embrace of the Devil's Sabbat, In the Shadow Embrace of Infernal Sabbat - a pathworking, Invocation of Cain, The Sabbatic Ritual of the Horned God and Goddess

40 pages A4, softcover, black & white illustrations,

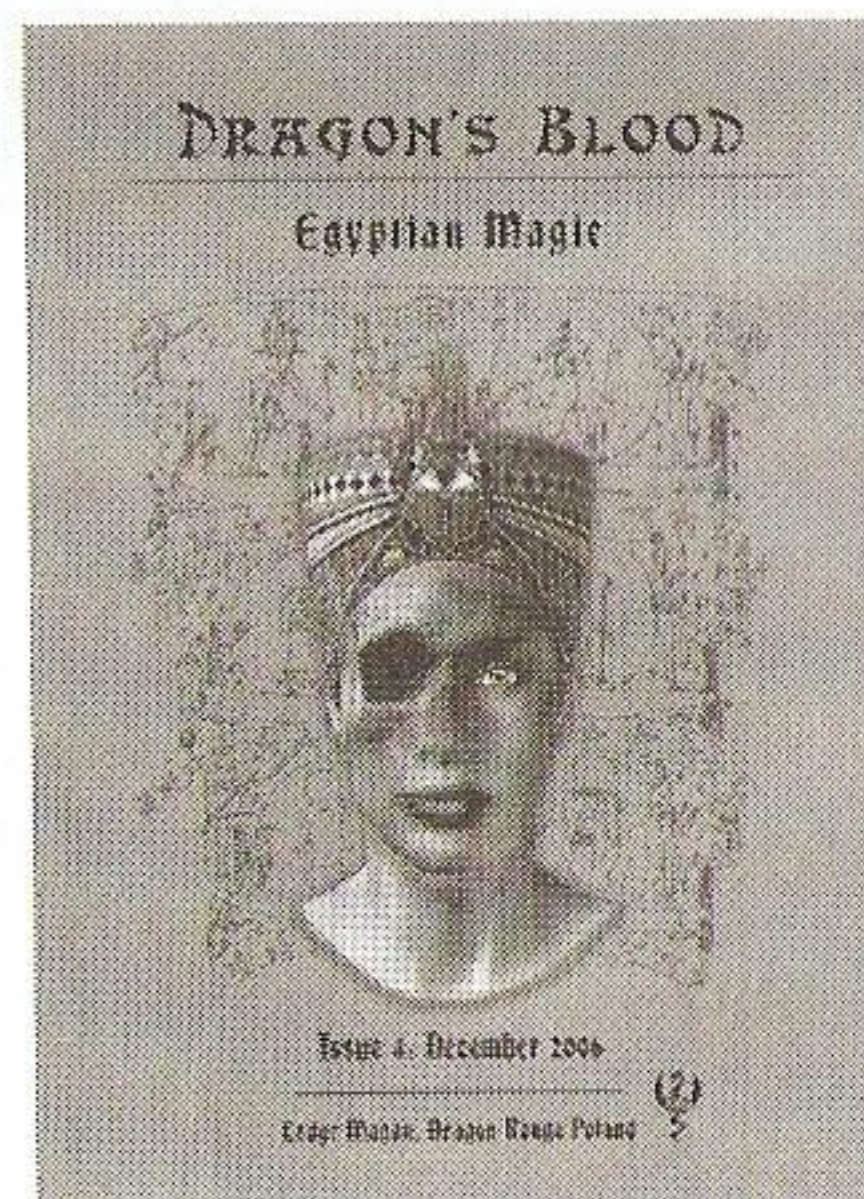
PRICE: 8,50 €



## Dragon's Blood magazine # 4: Egyptian Magic

The fourth issue of Dragon's Blood magazine will embrace chosen aspects of the modern approach to Egyptian magic.

It contains articles:: The Kingdom of Seker; Into the Realm of Death; Bast and Sekhmet – Two Faces of Femininity; The Soul in Ancient Egypt; The Alchemy of Putrefaction in the New Reign Solar Cult; The Summoning of Set; The Desert of Set – a pathworking; Sacred Sexuality: Eros and



Religion in Ancient Egypt; Exploring the Mystery of Sirius – the Bright Isis and the Dark Nephthys; Invocation of Nephthys; Egyptian Serpent Deities

57 pages A5, softcover, black & white illustrations

PRICE: 8 €

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More details on our website: <http://www.dragonrouge.net/magan>



# Azrael and the Death principle – A Word of Introduction

Asenath Mason

Death is the ultimate end – the end of a particular stage in one's life, or the end of physical existence and the death of flesh. It represents the phase of transition which initiates some considerable change in one's life. Therefore, death has an enormous role in human existence, and thus it is reflected in a wide symbolism in cultures and religions all over the world. It is personified by spirits and demons, such as e.g. the Egyptian Seker or Anubis, the Greek Thanatos, the Hindu Kali, the Norse Hel, the Roman Orcus, Februus, Libitina, or Mors, the Mesopotamian Ereshkigal and Nergal, or other figures encountered in world mythologies: Emma-O, Yama, Hecate, Morrigan, and many, many others. Also we often see in mythical tales the Angel of Death who separates the soul from the body, and carries it to Heaven or drops it into Hell.

Azrael is the most popular angel of death, encountered in many cultural and religious tradition, especially in the largest ones: Christianity, Judaism, and Islam. His name means "Whom God helps", and he performs a similar, specific function in each of these three traditions. Let us take a closer look at his most important characteristics, starting from Christianity and the description of the angel of death in the Bible. He is the messenger of God and his sole role is to perform God's orders. He appears to punish the sinners (he slays 185,000 people in the Assyrian camp, and wreaks havoc in Jerusalem), or to warn people against the inevitable decisions of God. Also there are a few names ascribed to the Angel of Death here: Azrael, Gabriel, or Samael. He was created by God in the first day of Creation. He has twelve wings and a great number of eyes. At the moment of death he appears before the dying person and takes away their life by dropping a deadly venom into their mouth. His characteristic attribute is the sword – thus he is seen e.g. by king David: with the sword raised over Jerusalem. Sometimes the Angel of Death is also identified with Satan: when Eve tasted the fruit from the Tree of Knowledge, she thought: "Now I shall die and God will create another wife for Adam".

In Judaism the vision of the Angel of Death is similar. He takes life away with a drop of poison while standing by the head of a dying person, ready to capture the soul which leaves the body through mouth. Azrael inhabits the Third Heaven. He has four faces and four thousand wings, and his body consists of eyes and

tongues, the number of which equals the number of all people on the earth. If the sinner confesses his fault, the angel of death may not touch him, because one is then protected by God. In Jewish literature Azrael is a spirit assuming the shape which is influenced by people's beliefs, deeds and faith – to the honest and the righteous he appears in the hour of death as a beautiful archangel, to sinners – in the horrific and ghoulish form, at the sight of which one can die of fear.

The role of Azrael is the most explicit in the Islamic tradition. His name is spelt as "Azrail, Azaril, Azariel, or Izrail. He is one of the most powerful angels. There is a legend that when God decided to create humanity, he ordered Gabriel to bring him a handful of earth so that he could create Adam from it. But the Earth, being apprehensive that the man so created would rebel against God and draw down God's curse upon her, remonstrated with Gabriel, and besought him to forbear. Then he returned to Heaven without completing the task, and God sent another angel, Michael to the Earth. When he also failed, God sent Israfil. But he did not succeed either. Then God sent Azrael, who shut his ears to the Earth's entreaties, and brought back the required handful of earth. For this task God gave Azrael power to separate the soul from the body. He is therefore one of the four most important angels: Gabriel is responsible for revealing to humans God's teachings (it was him who revealed the Qu'ran to Muhammad), Michael brings thunder and lightning onto the earth, and rewards the righteous people for their good deeds, Israfil signals the coming of the Judgement Day, and Azrael performs the function of the Angel of Death who separated the soul from the mortal body.

In Qu'ran Azrael is described as "divine being endowed with immense power so awesome that he had to be restrained in 70,000 chains of a thousand years journey's length each". Azrael does not know the time of death of a particular person. When the hour of death approaches, Allah lets a leaf inscribed with the person's name drop from his throne. Azrael reads the name he has forty days to separate the soul from the body. When a righteous man dies, Azrael comes to him with the sweet smell of paradise and the death is peaceful and quiet. When a wicked man dies, the Angel of Death comes in the company of demons who pull the soul out from the body in great tortures. Another Arabic legend has it that Azrael is continuously writing names of newborn people in a huge book, and erasing the ones who are dying.

There are many tales and legends about the Angel of Death, but I am not going to describe them all here, as it is not the goal of this article, which serves only as an introduction to the theme of the magazine and to the practical part.

There is, however, a question which has to be answered before one attempts any of the workings presented here: Why to work with the personification of Death? Let us not forget that death is a part of life and is intertwined with life as two threads of the DNA code. One cannot exist without another: there is no death without life and vice versa. This is also illustrated by two Kundalini serpents in the Draconian tradition: the red serpent represents life and vital forces, while the black one is the embodiment of the forces of death (also the alchemical processes of Coagula and Solve). The first one refers to human spirit, the immortal element in man, the other to the skeleton, the Shadow, the dark aspect of the soul. The skeleton is the physical frame of life – the basis of the flesh, the living and mortal part of man. In the metaphysical sense, it is the "bare bones of existence" – this is what remains when all mortal and transitional dies. The vision of one's skeleton represents the symbolic encounter with the source of one's being, the frame of life.

The confrontation with death is an initiatory experience. As an example we might mention the shamanic initiation in which the candidate has to submit to demons and become torn apart by them, so as to be reborn as a strong being who conquered death and gained control over life. Another example can be the stories about the Death Knight who appears with a sword or an axe to cut the head of a chosen man, but earlier he gives the chosen person time to prepare for it. If the man willingly submits to death and puts his head under the axe, then the Knight reveals his face and instead of an executor becomes an initiator. Such a situation is described e.g. in the Celtic tale of a Green Knight.

A death working can serve several purposes: one may attempt a death invocation as a rite of entropy and destruction or a curse cast on a chosen victim, or one may invoke the death godforms for the sake of knowledge and understanding of dying. In the second case, one invokes symbols and concepts associated with death in order to get at ease with dying and to transform the fear and anxiety that is usually related with it into the creative life force. The direct confrontation with death is the study of life. That is why the rites of passage often involve a symbolic death so that the initiate might be reborn in a new dimension of life, with greater knowledge and inner insight.

But the workings with the death principle should not be attempted by emotionally disturbed individuals or those who suffer from psychic disorders. In such cases the practices, instead of knowledge and understanding, might cause further troubles. Invocation of death brings forth entropy into the life and consciousness of the practicing person, which might lead to obsessions of fear,

extreme sense of threat, or deep depressions. Therefore carefulness and responsibility is recommended while working with the practices and rituals presented in this magazine.

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## Invocation of Azrael

It is recommended to perform the ritual at night. Prepare the black and the red candle. You can also burn a suitable incense, e.g. myrrh. Put on a black robe. It is also recommended that you take a bath or shower before the ritual.

Begin with the sound of the bell and light the black candle.

**Lepaca Kliffoth!**

**Azrael! Azrail! Ashriel! Azaril! Azriel! Izrail!**

**Hear me, divine messenger!**

**Shadows and phantoms! Rise up from the cemetery pits and come forth at my calling!**

**You, who separates the soul from the body and brings the taste of deadly venom!**

**Come from the abyss of Darkness!**

**Angel of Death!**

**Spirit of many faces and thousands of wings!**

**Guide of the dead souls!**

**You, who leads mortals to the Other Side!**

**Who approaches with the spectres and creatures of the night!**

**Hear my calling!**

**Light in me the black flame of death, the essence of the Black Dragon!**

**Lead me to the brink of death and life, so that I could taste both and immerse in their ecstasy!**

**Show me Death so that I could know Life!  
Tear down the black veil of Ignorance which covers my eyes!**

Envision now that a black figure of an angel with twelve wings and a sword enters your room. One by one he cuts off all the parts of your body. At the same time try to feel that with the bodily members, the angel also cuts off all the bounds which tie you to the surrounding world. Focus on this visualisation until you feel the complete void inside you and the sense of isolation and loneliness.

When this happens, continue the ritual:

**The dark fire of the Black Dragon is burning now in me!  
I am the shadow, the phantom, ready to leave the earthly existence!  
Spirits of Darkness, become my companions in my journey to the realm of the  
dead!**

**Angel of Death! – lead me to the Other Side!**

Now lie down in a coffin position – with arm crossed on your chest. Feel how your astral body becomes lighter and lighter, and you are lifted by Azrael and carried to the Other Side. You begin a journey through your past life – the most important events. You are returning to the past. Recollect your greatest desires, fears, weaknesses, and strengths. Then feel and see how all which has brought negative emotions, now evokes strength and determination which you have never experienced. Feel the lust for life in which everything is shaped by your will. When this happens, return to your normal consciousness and rise up. Take off your clothes as a symbol of removing the past. Extinguish the black candle and light the red one – the symbol of new life and the vital force which is arising in you and burns with the life-giving flame, providing you with the sense of inner wholeness and power.

Speak now the final words of the ritual:

**I am awake from the deadly slumber and I begin a new life,  
With the fire of the Great Red Dragon!  
So it is done!**

**Ho Drakon Ho Megas!**

Meditate for a while on the feeling of power which was awakened in you. Then end the ritual.



# Ladies of Infernal Dimensions – Goddesses of Death and Rulers of the Underworld

Adam Kościuk

The tradition of perceiving death and the underworld in terms of feminine symbolism derives from darkest antiquity. Similarly as the first images of the sacred and the life-giving were based on perception of the surrounding environment, also the funeral themes came to be presented with a wide variety of symbols. In the beginning, humanity worshipped Mother Earth as the one who gives life, abundance, and maternity. But the outlook of an ancient man was wider, and soon it became obvious that even though the earth bears food for humans and animals, it is also the place to which all living beings return after death. This awareness resulted in numerous descriptions of gluttony, eternal hunger, or insatiability, which is almost always ascribed to the goddesses of the underworld. It was similar with diseases or plagues which in literature sometimes appear as messengers, or attributes of the ladies of darkness. All these convictions are mostly based on observation of cyclic processes of nature, and more specifically: in the vegetative period of plants. The ancient man understood the natural order of things in the phenomenon of cycles of nature which complete one another. Thus, even in mythologies where we have the male ruler of the underworld, he cyclically appears on the earth to capture a goddess and take her into his realm – like it is presented in the myth about Hades and Kore. The cyclic worldview in which life and death are intertwined is reflected in the symbol of a circle, which is often attributed to death goddesses, which emphasizes their integral and full character. On the other hand a circle is the symbolic representation of the goddess' womb which gives birth to all and devours all. The sexuality of Mother Earth is not so simple as it could seem so – just like her severe judgement which always dooms those who are not strong enough to bear life, the greatest gift of hers. Hence also the attribution of caves and the underworld to the goddess, because of their naturally vaginal shapes. And the circle or a hole may also be a symbol of a gate to the other side of existence. The view of femininity as the dark and death principle is also due to the social and cultural changes. The transition from matriarchal to patriarchal culture resulted in removing the feminine outside the sacrum sphere. Male solar gods became dominant, and the goddess came to be identified with evil, darkness, and the sphere which had always evoked the greatest fear and anxiety – the mysteries of death. However, the view of the underworld in negative terms is a product of later civilisations and monotheistic religions. In earlier

names and forms disappear in her" – Maharirvana Tantra. Anyway, analysing all these concepts together, we might conclude that the goddess of death symbolizes the transcendence of all forms, leading us to the other side of Creation.

Further analysis of the symbolism of her iconography reveals other interesting hints and possibilities of interpretation. The girdle around her neck is made from fifty human skulls, which represents the fifty sacred letters of Sanskrit alphabet – in this case it is the reversal of wisdom and knowledge. Her white teeth are the metaphor of purity, and her blood-dripping tongue denotes her hunger for everything, especially things which are considered social taboo. Thus she teaches her adepts to derive joy from all phenomena, and not to turn back on any. Her necklace made from severed human hands is thought to represent the law of karma, the hands being symbol of work and causality. Thus Kali liberates her adepts by cutting them off from the karmic wheel. Also Kali's nudity has a similar meaning: in many sources we find descriptions in which the terrifying goddess is dressed in the sky, which again reminds us about the black colour. In her primordial and absolute nakedness Kali is free from all veils and illusions. She reflects what exists outside the names and forms, outside the illusory effects of false consciousness. Kali is the enlightened consciousness, the bright flame of truth which burns all illusions on her way.

This concept is proved by three eyes of the goddess which represent the Sun, the Moon, and the Fire. They all link together the past, the now, and the future. She is the beginning and end of all. This attribution is also connected with her name which means "time". However, as far as her illumination is concerned, we have to notice her shining third eye, which similarly as in the case of Lucifer and Odin, refers to the concept of enlightenment and the process of self-deification.

The last symbol to analyze is the four hands of the goddess. They represent the full circle of creation and destruction, which is reflected in the goddess herself – in her symbolism of creative and negative vibrations radiating in the whole cosmos. The right hands represent creations (they form protective mudras, and console their worshippers), the left ones – destruction (she holds the sword drenched in blood and a severed head. The sword is the symbol of wisdom which cuts all ties of ignorance and destroys false consciousness, represented by the severed head. This also denotes that Kali opens the gates of freedom, cutting her adepts off all ties limiting their existence.

Coming back to the funeral theme, let us now suggest the interpretation of the metaphoric place of Kali's residence, i.e. the cremation grounds. In the Hindu

tradition this is the place where the process of decay of the five elements takes place. That is why Kali is said to be fond of cremation grounds – the place where all barriers and limitations are crossed. In the metaphysical sense, this represents the liberation from feelings, emotions, or all other bonds hindering the progress of man. The funeral pyre is the heart of Kali's adept who allows the goddess to burn all chains that bind him.

## **Ereshkigal**

To the Land of No Return, the realm of Ereshkigal,  
Ishtar, the daughter of the Moon, set her mind.  
To the dark house, the abode of Irkalla,  
To the house which none leave who have entered it,  
To the road from which there is no way back,  
To the house wherein the entrants are bereft of light,  
**"Inanna's Descent into the Underworld"**

In Babylonian mythology the underworld was the third powerful kingdom, apart from the heaven and the earth. Each deceased, and even sometimes a deity, who descended to this land, could not return. This land in Babylonian sources was known as "the land of no return", and also Arallu, Irkalla, Kutu, or "ersetu" – "the earth", which leaves us a hint as to where the ancient people located the underworld. On the basis of source materials we might assume that the ancients located the entrance to the underworld where the sun set, or in the western desert. It was there that Shamash descended at dusk to the underworld, and wandered east in order to emerge out of it in the morning. It was, however, believed that this entrance could also be in other places. To a person buried in the earth, the entrance was through the grave. To reach the place of destination, one had to cross the river Hubur – the border between the land of the living and the dead, and thus one was lost for the world of men. The way led through seven walls and seven gates guarded by keepers who took off the clothes of the deceased so that one had to face the goddess naked – like at the moment of birth. This illustrated helplessness in the face of the lady of the underworld and also the cyclic principle. Regardless of the goddess' judgement, the fate of spirits is presented as extremely difficult. Their existence is gloomy and tiring. They are continuously hungry and thirsty. Moreover, they did not have clothes, and the kingdom was full of dust and darkness. Living relatives left them gifts, but this did not help much.

Let us now proceed with the characteristics of the goddess of the underworld, the Mesopotamian Ereshkigal. She resided in her underground palace Egarina, which was located in the centre of the city of death. There she judged the dead together with the seven other judges known as Anunnaki. Her name is translated as "Lady of the Great Place", "Lady of the Great Earth", or "Lady of the Great Below". Her sacred cities were Kutha and Sippar. Generally, in archeological sources, Ereshkigal is presented as dark and terrifying goddess, even in the eyes of other gods. Two most important sources of information about her are the myth of Ereshkigal and Ishtar, and the myth of Nergal and Ereshkigal.

In the first myth the goddess Ishtar, blinded by her ambition, descends to the underworld in order to abolish her sister and become the ruler of her kingdom. Actually, it is a paraphrase of the earlier Sumerian myth about the goddess Inanna, who possesses the same attributes as the later Akkadian goddess of the sky. In order to enter the underworld, Inanna had to pass through seven gates, and at each gate she took off a part of clothing and jewels which represented her divine power. Therefore her powers gradually grew weaker, and when she faced her sister, she was almost dead from exhaustion. But her determination remained, and when Ereshkigal left her throne for a while, she quickly sat on it. In exchange for her wicked ambitions and evident blasphemy, the judges Anunnaki sentenced Inanna to death and hanged her dead body on a hook. But before setting on this journey, the goddess left her messenger, Ninshubur, instructions what to do in case she failed. Then he went for help to gods of the sky, and Enki managed to free Inanna and bring her back to heavens. However, Anunnaki demanded a substitute for the goddess. Inanna agreed, but asked them not to take anyone who despaired after her death. When she returned, it appeared that her husband Dumuzi was the one who did not cry a tear, therefore he was taken to the underworld in exchange for her. He had to dwell in the underworld for half a year, changing place with his sister Gestinana, who agreed to take his place for another half. The later Akkadian version of the myth, with the goddess Ishtar, does not differ much from its prototype. The emphasis is put on the fact that when Ishtar was in the underworld, the earth ceased to bear fruits, which encouraged gods to help her. In the metaphysical sense, the myth probably explains the vegetative period in which the life freezes when in winter the goddess descends to the underworld. It is also a cosmogenic myth, serving to explain the division between the earth and the sky, because at the beginning both Ereshkigal and Ishtar were goddesses of the sky. Anyway, the attention should be paid to the function performed by the lady of the underworld – the completion of the cyclic symbol of the circle. In another sense, the myth can be

interpreted as the defeat of death, because Inanna was one of the few who managed to return from the land of the dead.

The myth about Ereshkigal and Nergal tells a story of another god who broke the eternal laws of the underworld. Nergal insulted the goddess, and she decided to keep him in her realm in revenge. Nergal did not do anything which could force him to stay in the underworld, therefore he was allowed to return to the earth. However, since he and Ereshkigal fell in love with each other, he willingly returned to the underworld and they together rule the "land of no return". Other versions of the myth claim that he defeated his wife and ruled his kingdom alone, which represents the cultural changes and attitudes. And there are also other interpretations of the story in which Nergal is the force providing balance to the underworld – as the god of war, plagues, and disasters he was evidently linked with the land of death. Since his actions sent people to the underworld, it was natural for him to become their ruler. Yet the most interesting to us would be a story in which Nergal is presented as a solar god who willingly descends to the underworld. He threatened Ereshkigal that if she did not accept him as a husband, he would destroy her kingdom. On the one hand it pictures again the integral character of the land of the dead, but if we take a closer look at this myth, we can come to interesting conclusions. If we interpret this version in metaphoric terms, we can claim that all goddesses of the underworld symbolize the realm of subconsciousness – through their attributes related to all that is hidden, dark and mysterious. The solar character of Nergal, representing the Sun, is the symbol of illumination and the light of consciousness. Therefore if we assume this interpretation, we can see a great warrior who sets of a journey into the depths of the unconscious in order to unite the upper with the lower, and to become the true ruler of himself. This conception is confirmed by other similar myths, e.g. the story of the goddess Hel (described in the further part of the article) in which Odin sacrifices himself to himself in order to achieve insight into the secrets of darkness.

## Hel

"She has great possessions there; her walls are exceeding high and her gates great. Her hall is called Sleet-Cold; her dish, Hunger; Famine is her knife; Idler, her thrall; Sloven, her maidservant; Pit of Stumbling, her threshold, by which one enters; Disease, her bed; Gleaming Bale, her bed-hangings".

Hel – daughter of Loki and giantess Angrboda, was the Scandinavian queen of the dead and the underworld. Her brother were the great wolf Fenrir and the serpent of Midgard Jormungand. She was often described as half-alive, half-dead figure, or in symbolic colours of black and white. Apart from Eddas, the continental Anglo-saxon sources present her as an eternally insatiable and greedy figure, which perfectly illustrates the theory that goddesses of the underworld are parts of a greater archetype of Mother Earth. It is said that wit her birth the first disease appeared on earth. Hel resides in her court in the land of Helheim, and rules the underworld which, however, differs considerably from the Christian Hell which derives its name from this goddess. Nilfheim is described as foggy, frosty, and dark land, located somewhere in the far north. It is inhabited by frost giants, and in the centre of the land there is a spring called Hvergelmir, from which twelve rivers flow. Although it should not be perceived only in negative terms, there is also a place of extreme tortures – Nastrond, a dump underground cave with walls dripping with snake's venom, where murderers and perjurers suffer eternal torments (in archaic form of Scandinavian languages the word "nar" meant a corpse, and "stand" – the coast). Although her land seems extremely hostile and severe, Hel was glad with Odin's sentence to place her there, and in exchange she gifted him two ravens – Huginn and Muninn. Even the most loved gods, such as Baldr, or the brave hero Sigurd, dwell in the underworld, which does not allow us to treat this land only in negative terms. But the souls which had to go to Nilfheim belonged to those who died of diseases and old age. There was not any division into better and worse souls – the inhabitants were both the strong and the weak, the righteous and the wicked. The path which leads to Helmeim is known as Helveg, and the gates as Helgrindr. The guardian of the gate is the dog Garm – the one with blood on his neck and chest, equivalent of Cerberus from Greek mythology. But the true hint to understanding the nature and the character of Hel and her kingdom is found in the analysis of her name. It means "the hidden", and conceals the secret of the unknown and the dark side of human psyche. Her name can be also translated as "hole", which refers to the world "Hellir", the meaning of which is "the sacred cave of rebirth". This could also present Hel as a symbol of wholeness, full circle, where the cycle of life and death becomes united.

### **Persephone**

"Pale, beyond porch and portal,  
Crowned with calm leaves, she stands  
Who gathers all things mortal  
With cold immortal hands;

Her languid lips are sweeter  
Than love's who fears to greet her  
To men that mix and meet her  
From many times and lands"

**Algernon Charles Swinburne, *The Garden of Proserpine***

Persephone ("she who destroys light") is the daughter of Demeter and Zeus. But we also know her under other names: Persephassa, Persephatta, Kore, or simply "maiden", and the Romans called her Proserpine. In mysteries and the cult she often appears together with her mother Demeter, and they are simply called "Goddesses". Her symbolism, related to the image of three forms, is connected with the lunar and vegetative cycle in which Kore is the maiden, Demeter - the mature woman and mother, and Persephone an old witch. The information about her is derived from the myth about her abduction by Hades into the underworld. Once, when she was gathering flowers with her companions, suddenly the earth opened and Hades emerged from the land of the dead, abducting her to his dark kingdom. It happened so fast that no one apart from the sun god noticed the event. Demeter in despair wandered through the whole earth in search of her daughter. After ten days of journey she turned to Helios for advice. He revealed what happened and added that the abduction was silently supported by Zeus. Angry Demeter cursed the earth and all life to death until her daughter was returned to her. She assumed a shape of an old woman and went to the king of Eleusis, Celeus and his wife Metanira, where she became a nurse to their son - Demophon. In gratitude for the royal couple's hospitality, she wanted to make Demophon a god and gift him immortality. Therefore she burnt his mortal spirit in the hearth every night, whispering special incantations. But once Metanira interrupted the spell and all efforts were lost. Then Demeter chose to teach the second son, Triptolemus, the art of agriculture and gifted him a winged chariot. Triptolemus travelled across the whole earth teaching people to plant and reap crops, and introduced them into the cult of Demeter. But when the goddess stayed in Eleusis, the earth was dying, and people were starving, which resulted in lack of sacrifices for the gods. Finally, Zeus sent Hermes to the underworld and ordered Hades to return Persephone to her mother. However, Kore had already tasted the pomegranate seeds in the underworld (which is interpreted as consummation of her relationship with Hades). Therefore both sides made an agreement: Kore was to spend three months a year in the underworld with her husband, and the other nine with her mother on the earth. Her stay in the underworld was ascribed to the hottest summer months, where the Sun was much more harmful to plants than the mild winter in Greece.

But the symbolism and the metaphysical aspects of Persephone are not only limited to the vegetative cycle. One of the most interesting and important ceremonies of antiquity were Eleusinian Mysteries, devoted to the goddess of the earth. We do not, however, possess any valuable sources of information on this subject, and most theories presented below are simply speculations. It is certain that the mysterious rituals attempted to reconcile the participants with the theme of afterlife. Those who survived, should never fear death again. The initiation rites were divided into Lesser and Greater Mysteries, and the only condition of membership was lack of blood-guilt. The Lesser Mysteries took place in March and represented the mystery of the soul which undergoes cyclic metamorphoses of "life-death-resurrection", while staying in the flesh of a living person. The Greater Mysteries (which were held in the first month of the Attic calendar, that is the month Boedromion, were related to the key to immortality, which the goddess granted to her worshippers. There are many theories about the initiation itself, but none is supported by evidence. One of them is the claim that the neophytes were presented the sacred objects and initiated into theories and conceptions evoking a vision of holy fire, which represented life after death, and purified them from material elements through introduction into spiritual spheres. It is an interesting conception which seems to refer to the myth itself (purifying Demophon) and the initiatory rites, reflecting the nature of the journey of Kore-Demeter-Persephone – the breaking of bonds and limitations. Another possibility is the tantric interpretation of this theory, but this is not the subject of this essay. On the other hand, there was also one more theory – about evoking a specific trance in adepts with the use of hallucinogenic substances. This is based on the elements of the mysteries: fasting, ecstatic dance, or the use of substances altering consciousness. But also this theory was not proved. The only evident thing is that the mysteries lead the adepts through the path of destroying the fear before physical death.

## Hecate

"...Hecate, whom Zeus honored above all others; he gave her dazzling gifts, a share of the earth and a share of the barren sea. She was given a place of honor in the starry sky, and among the deathless gods her rank is high. For even now, when a mortal propitiates the gods and, following custom, sacrifices well-chosen victims, he invokes Hecate, and if she receives his prayers with favor, then honor goes to him with great ease, and he is given blessings, because she has power and a share in all the rights once granted to the offspring of Ouranos and Gaia."  
Hesiod "Theogony"



Hecate is probably one of the most complex goddesses of ancient Greece. Her iconography and numerous attributes are much wider than simple characteristics of an underworld goddess. Her cult originated in Caria in Asia Minor, from which it was spread to Greece, where it gained followers among the folk. According to Hesiod, her benevolent power towards humanity was manifested in many aspects of life: war, advice, games, horse-riding, or agriculture. Later she became the goddess of darkness and the underworld. She was often linked with Artemis, Selene, or Persephone. She protected women and a small altar devoted to her was near to each house in Athens. But she was especially fond of wild places, graveyards, borders, or crossroads, which reveals her strong and independent nature. Her attributes were the torches, a serpent, and a rope, and animals sacred to her were dogs (especially black ones), and frogs. Her sacred day was the fifteenth of August or the thirtieth of November. The Romans, however, worshipped her on the twenty-ninth day of each month.

The variety of functions performed by Hecate seems to reflect her names: Chthonian (Underworld goddess), Crataeis (the Mighty One), Enodia (Goddess of the paths), Antania (enemy of mankind), Kurotrophos (nurse of children and protectress of mankind), Artemis of the crossroads, Propylaia (the one before the gate), Propolos (the attendant who leads), Phosphoros (the light-bringer), Soteira (saviour), Prytania (invincible queen of the dead), Trivia (goddess of three roads), Kléidouchos (keeper of the keys), Tricephalus (the three-headed).

She was most often presented as a woman sitting upon a throne, or as three women – a maiden, a mature woman, and a crone. This image is also connected with the metaphor of the crossroads, over which she presides. In many cultures the crossroads denotes a place of meeting between many worlds: gods and humans, the living and the dead, the spiritual and the material. The number three also refers to the time (the past, the now, and the future), and with the Moon and its phases. She is sometimes seen as another symbol of cyclic nature and the feminine element. As women gives birth to a new life, so the Moon rules all vital rhythm in nature, influences the growth of plants, the life of animals, and the movement of waters. But the face of the Moon is also a symbol of eternal changes in nature – its phases represent the stages of human life: from childhood to the old age and death.

On the other hand Hecate was regarded a goddess of death and darkness. She was the lady of misfortune, grief and tears. She appeared with serpents as her hair, in company of wild dogs, ghouls and phantoms, to take all living creatures to the

underworld. Hecate was also the patroness of dark witchcraft, witches and sorcerers. It is also possible that her name might derive from the Egyptian word "hekau", meaning magic. But her main function was to keep the key to the infernal kingdom. Therefore she is the goddess which leads us from the crossroads of life to the dark abyss of hell, where the final border awaits us to challenge it.

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## Ceremony of Persephone

Adam Kościuk

The aim of this ritual is to open oneself for the dark energies of the goddess Persephone, "she who destroys the light". She frees the magician from all limitations, and at the same time she plants a new life (consciousness) in the Underworld (the unconscious), which is symbolized by the seeds of pomegranate, in the sterile phase of the vegetative period.

(If you choose to prepare for the ritual, buy the seeds of pomegranate, and before the working itself, meditate on their meaning and the mantra "Lepaca Persephone". Meditate for at least half an hour, until you feel the energetic contact with the vibrations of the goddess of the Underworld )

**Melez!**

**I, ... (magical name), give you my soul and my future, Lady of Darkness!**

**I summon you, eternal Queen of the Underworld!**

**You who destroys light, answer my calling!**

**Insatiable energy of the Shadow, return to the earth once again and take me with you, to the unknown land!**

**Persephone! Persephone! Lepaca Persephone!**

**Great Goddess!**

**With your infernal heat burn all barriers and limitations!**

With your sparkling breath burn all that is old and weak in my body!  
May your black fire burn in the centre of my being!  
Fill my heart with the vision of what the eyes of mortals never see!  
Let the Old man meet the Child,  
And let the Day join with the Night!

Persephassa! Persephatta! Persephone! Proserpina! Lepaca Persephone!

Just like the pomegranate seeds  
I plant my being in the dark land of the Underworld!  
I open my eyes and my heart for your black flame  
Which burns in me all that comes from the world of light  
So that I could see your kingdom,  
And my sight reaches beyond the veil of illusion of death!

Persephassa! Persephatta! Persephone! Proserpina! Demeter! Kore!

IN NOMINE DRACONIS!

HO DRAKON HO MEGAS!

# INHABULOS

„The one who lurks at the threshold of the Abyss”

**Adam Kościuk**

The figure and the characteristics of the demon Inhabulos is quite unknown and little can be said about him. Generally, in the source materials we can find a note that he is the one who dwells in the infinite Void and is the lord of the outer circle of the Underworld. We also know that his domain embraces all nightmares and horrific visions. He is said to appear in the shape of a white horse, and brings leprosy and madness onto those who offend him. In the meditation presented below he functions as the guide through the Underworld – showing the magician around his eternal kingdom, and perhaps he will reveal to us one of his gifts – the art of necromancy.

## **The pathworking:**

Visualise yourself standing in the completely dark and empty room. The walls are bare and dirty, and the only object that you can notice is the old mirror, hanged in a very strange way. The frames are made of steel in the shape of a diamond. It resembles some weird, grotesque tunnel.

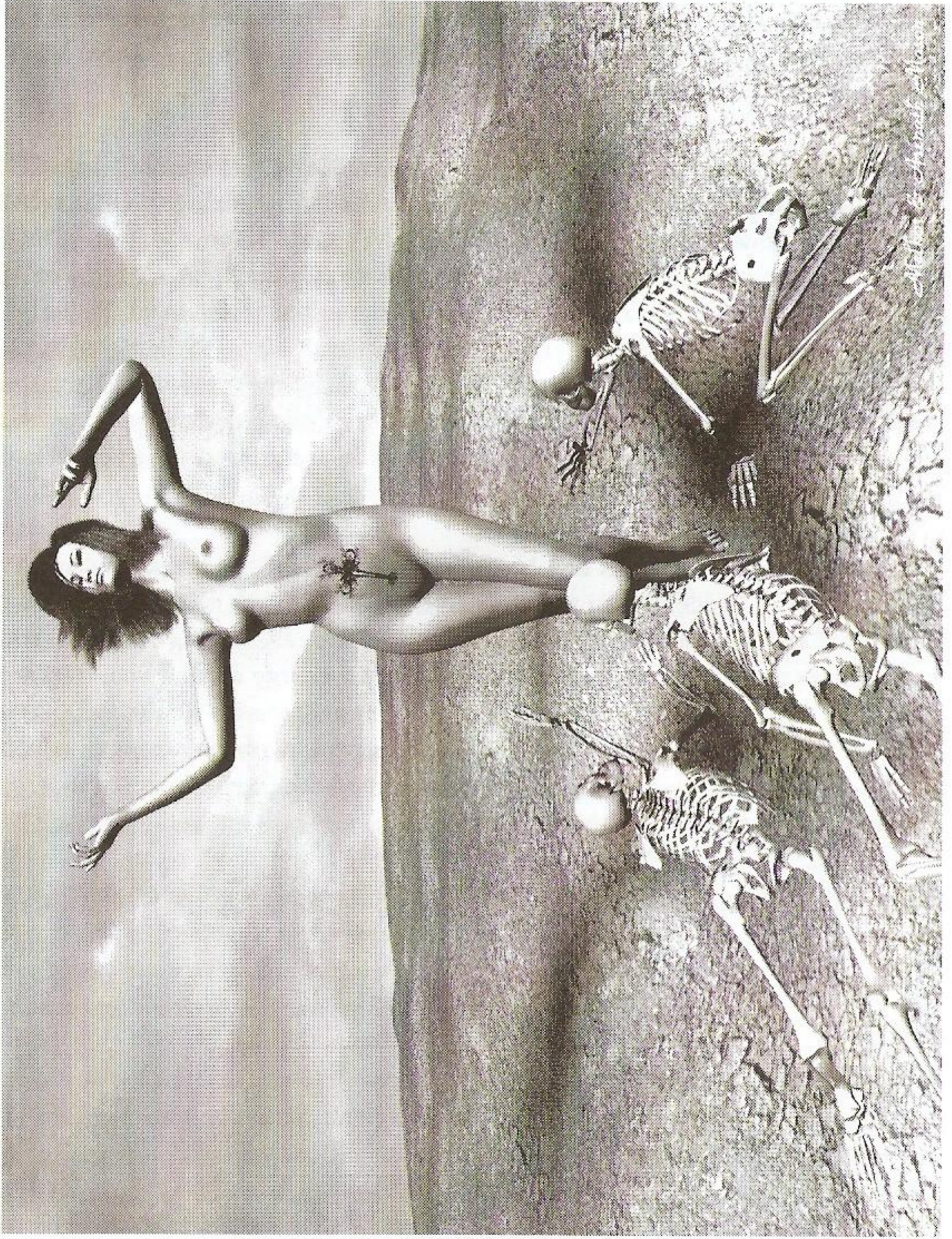
When you come closer, you notice a symbol of an eye, burnt with an acid in the centre of the mirror. Say the words: "Lepaca Inhabulos", cut your hand and let the blood pour onto the surface of the mirror. Suddenly the mirror starts to pulsate and resembles a black spilt ink. You are drawn into it.

Now you are in a dark land devoid of any light, and inhabited only by shadows which are moving around. Their shapes constitute the whole landscape around you: the mountainous area, the sky with clouds which are moving very fast. You can also see occasional lightnings and hear the sound of thunder. The wind is blowing straight into your face, and the atmosphere becomes tense and fills you with some irrational anxiety.

When you look around, you seem to notice a thick dark fog which slowly floats towards the hill in the centre of the land. However, when you take closer look at the fog, you realize that it is a million of pitch-black demonic entities. There are also numerous shadows and something that once might have been the souls of dead people. The black clouds of all these creatures seems to cover the whole landscape and is heading towards the hill.

You are carried by them to the peak, where you notice a priest standing behind a stone altar. He is dressed in a black robe and his face is masked with a grotesque skull, decorated with fangs and horns. When you approach the altar, you realize that the priest is waiting for you. He makes a gesture to show you that you must stretch out your arm. Then he begins hellish incantations in the language which you do not know. On his hand you notice a tattoo in the form of the eye symbol. Suddenly, the lightning strikes and the priest shouts the final words of the ceremony – and he stabs your hand with a knife. Your blood pours down the altar which disappears and another portal opens in the ground. You are sucked into it.

There are hundreds of skulls and bones inside, and the floor cracks and moves under your feet. Suddenly you notice a skull on a small black dais. Put it on your head, as if the ceremonial mask. When you do this, everything changes. You start to hear the voices of the dead and sense their energy around you. You are filled with ecstasy and you burn with desire to communicate with them. Explore now the labyrinth of the underground tunnels. Speak with the creatures which surround you. When you feel that it is time to end the journey, return to your normal consciousness. Banish and close carefully.



# Necromancy in Cthulhu Mythos

**Asenath Mason**

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

(C.A.Smith "Necromancy")

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

## **The nature of necromancy in the Mythos**

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

ship to crash at the shores of the Island of Naat. Clark Ashton Smith presents the ritual of raising the dead in the following way:

"Then, in the ashy sand by the wayside, they drew a threefold circle; and standing together at its center, they performed the abominable rites that compel the dead to arise from tranquil nothingness and obey henceforward, in all things, the dark will of the necromancer. Afterward they sprinkled a pinch of magic powder on the nostril-holes of the man and the horse; and the white bones, creaking mournfully, rose up from where they had lain and stood in readiness to serve their masters."

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

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

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

A skillful necromancer also wins with one's own death. Although the physical body dies, the soul may escape the blackness and oblivion of death and possess the body of some other human. This situation is described by Lovecraft in the story "The Tomb". One of the magicians from the Hyde family, famous for their



blasphemous rites and black magic practices, is burnt alive during the fire that broke out in their house. His soul, however, enters bodies of other people and lives in them. Finally he takes full control of a young man who becomes fascinated with the Hydes' family tomb. He sleeps in the coffin and gradually starts to resemble the necromancer who possessed his mind. He acquires an archaic accent and recollects events from distant past. Finally, he recognizes his possession and longs to rest among the corpses of his ancestors.

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

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

### **The God of Necromancy**

How to obtain a desired woman? Kill her and raise her back from the dead as an obedient zombie, deprived of free will. This solution is offered in the story "The Charnel God". Abnon-Tha, a skillful necromancer, slays his beloved Arctela with a deadly spell and plans to raise her from the dead as his slave. But this is only a part of the story. Clark Ashton Smith presents us the god of death and necromancy: Mordiggian, the Charnel God. This Great Old One resides in the Dreamlands, in the town of Zul-Bha-Sair, where his temple is located. His cult dates back to years that are lost to man's memory in shadow deeper than the subterranean of his black temple. Everyone who dies in the town of Zul-Bha-Sair belongs to him. The dead are taken by his priests and laid on a vast table of stone to await his coming from the nether vault in which he dwells. Then he devours them, which is why he is called the eater of the dead. There are no tombs, graves, catacombs, funeral pyres, and other burial places in the town – all corpses are given to Mordiggian. Clark Ashton Smith describes him as "an impersonal

force akin to the elements — a consuming and cleansing power, like fire." He appears as a colossal shadow, a bulk of darkness, black and opaque. "Its form was that of a worm-shapen column, huge as a dragon, its further coils still issuing from the gloom of the corridor; but it changed from moment to moment, swirling and spinning as if alive with the vortical energies of dark eons." His appearance fills the temple with a chill of utter death and voidness. He sometimes visits the waking world through numerous tunnels connecting all tombs and crypts on the earth. Also his priests are characteristic. No one has ever seen their faces as they wear skull-like masks of silver and dress in long violet robes. They also cover their hands. They live in the temple and leave it only to perform their funeral duties. No one knows where they come from - many believe that they are both male and female and thus renew their numbers from generation to generation. Another rumour has it that they are not human beings at all, but an order of subterranean earth-entities, who never die, and who feed upon corpses like the god himself.

### **Necromancy in practice**

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

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

## Scrying

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

## Necromantic evocation

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

## How to make use of a corpse

Don't bury the corpse! Even if the person is dead, you can still use the body for magical purposes – you can make an offering out of it and feed the entities from the Void. These forces, as the R'lyeh text explains, have lost their flesh, but "their desire for the essence of matter remains and long unremembered lusts burn with ravenous ferocity". Therefore, to feed them, one has to prepare the cadaver:

recite an incantation to summon the Yoth fly that would enter the dead body and dwell there for one hundred and ninety days. From its decay shall rise the nine worms of Iscuxcar which shall gnaw until only the essence remains. This essence can serve as an offering to dark entities. Out of the ashes of the cadaver one can also make the Powder of Desiccation, a magical substance which causes mummification when sprinkled on any corporeal being.

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

### **Summoning of a dead deity**

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

### **Travelling to Cutha**

A magician can summon the spirits of the dead to his / her own dimension, or one may travel to the Underworld to meet the shades. Simon's Necronomicon claims that one has to open the Gate of Ganzir, the entrance that leads to the Seven Steps into Cutha, the Underworld. When this is done, one may hear the wails and laments of the shades that are chained there and "the shrieking of the Mad God on the Throne of Darkness". Ganzir is the residence of Ereshkigal, the mistress of the Underworld, the goddess of darkness. When the magician has spoken with the spirit, one has to remember that it has to be sent back to its place. Also no attempt should be made to free the spirit, because this would be violation of the Covenant that sets the balance and harmony in the universe.

There is even a threat of a curse upon the magician and his following generations in case he did not abide the law of the Covenant.

### **The Arrow of Ghat**

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

### **Priests of Nyarlathotep**

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

The flesh is boiled together with linen wrappings. The flesh is softened and made fluid by the heat so that it gradually becomes liquefied. Then the necromancers add a special elixir to the water that has the property of softening and dissolving bones and flesh. Then the water is allowed to boil completely away, and what remains in the kettle is a white, crystalline material, the essential salts of a human. From this powder the living body of a person can be reconstituted and made to serve as a vessel for the soul that is called back into flesh by words of power. A person resurrected this way is the same as at the end of one's life and can reveal to the necromancers one's knowledge until one is completely exploited. As the author of the book writes: "Those who are reanimated by the priests of Nyarlathotep are never permitted to die, save by mischance, until they have offered up all their knowledge, and the priests are satisfied that they have nothing more of value to give".

### **Creating zombies**

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

### **Soul bottles**

This is the power that is granted by the goddess Shub Niggurath to her worshippers. It is the skill solely in possession of women. By means of magic they can summon and capture souls of the dead into bottles of glass. A soul imprisoned in the vessel is obedient to the owner of the bottle and reveals all

wisdom it possessed during life, and also all knowledge of life after death. When the soul is unwilling to give up its secrets, the witch can heat the bottle over a fire, which makes the imprisoned soul suffer tortures of hell, and it eventually agrees to all wishes of its master.

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

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

### **Conclusion**

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

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

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# Niantiel

"Where the last of the borders is crossed"

Adam Kościuk

Niantiel is the sentinel of the 24th tunnel on the Tree of Night, the path between the A'Arab Zaraq and Thagirion qlipha. The Tarot Atu which corresponds to this tunnel is Death (XIII). The magical siddhi related with this tunnel is the art of death-reincarnation, and the conscious awareness of the necessity of dying – just like everyday observance of cyclic sunrise and sunset, day and night.

Death is revealed here as the feminine principle, the one which gives life but also leads to decay. Thus we learn how to perceive the universe as the interplay of the principles of life and death, the cosmic relation between Eros and Thanatos. We observe how the last of the borders can be crossed and how we can reach the source of energy which will be released when we break the chains of life. The 24th tunnel is also related to the contacts with the dark plutonic energies, which may result with the art of transformation, regeneration, or the source of the unlimited energy.

In the meditation given below Niantiel will lead the magician through these mysteries, far beyond the border of physical death.

## The Pathworking:

Visualise yourself at a splendid carnival banquet, perhaps in Paris, Rome, or Venice. There are people around you: dancing and talking. All are dressed in rich, but grotesque clothes. They are drinking red wine. You can sense the smell of incense and drugs in the air. The music is very loud, you can hear only the empty laughter of the guests. Although everything seems fine, there is something in the atmosphere of the party which stirs your repulsion. The faces of all guests are hidden behind carnival masks, and their eyes seem to be devoid of life. They look at you suspiciously and seem to gossip about you secretly.

Suddenly a beautiful woman with a pale skin approaches you. She is wearing in a black dress. You can't take your eyes out of her. There is something extremely

predatory in her looks, but at this moment you would give everything for just one short while spent with her. She pours red wine into a chalice and gives it to you. The wine resembles blood, but you do not think about it – just drink everything. Then she starts to laugh, and your consciousness changes. The time slows down and starts to back. You seem to see everything backwards.

You feel paralysed, but aware of everything. Suddenly the carnival ball turns to the funeral procession, and you are the one to be buried. Your corpse is placed in a coffin and carried somewhere deep in the woods. However, no one closed the coffin and you can see the moon in the night sky, up above the branches of the trees.

After a while all sounds disappear, and you realize that you were abandoned, or left for a fate worse than death itself, or oblivion. Suddenly you hear the howling of wolves. You face all your nightmares and shadows. You feel extreme fear and anxiety, but you are unable to move. The howling is closer and closer, and a wolf approaches the coffin. Slowly the animal starts to devour your corpse. You cannot feel anything but you realize that your physical body ceases to exist. Blood pours onto your eyes and everything disappears. You feel that all that you ever considered stable and firm in your life now falls apart and dissolves. This feeling resembles a dream or a narcotic trip in which nothing is stable and chaos is mixed with fantasy. In the last moment of awareness you seem to completely lose your mind.

Although your eyes are covered with blood, you seem to notice the face of the moon, or what was the moon a moment before. It glows with strange dark light, resting on a crescent with ends pointed upwards. It moves down and slowly disappears behind the horizon. Suddenly you burst with laughter and ecstasy. All the chains of the world which surrounded you were broken. You are not limited any more by any rules or laws. All your problems of the past life are gone. Rise up from your mortal body and follow the sun of the dead. Set on a journey through your unconsciousness until you feel that you should return.

Open your eyes. Banish and close carefully.

# The Underworld in the Mesopotamian Mythology

Asenath Mason

In order to present the concept of the Underworld in the beliefs of inhabitants of ancient Mesopotamia, we must first draw a general cosmological outline. The oldest Mesopotamian worldview was the image of eternal and omnipresent dark waters, apart from which nothing else existed. These waters were the first primordial deities in this mythology: salt waters were personified by the goddess Tiamat, sweet waters were given the name Absu, and there was also a mist floating over the water, and this was called Mummu. The separation of waters were done much later, by the younger generation of gods. From the separated waters emerged the earth and the sky. But waters still existed outside the created order. Therefore, the inhabitants of ancient Mesopotamia sometimes believed that these waters are the land of death, or that this realm is located somewhere nearby. Absu (Abzu) remained the personification of the underground ocean into which, as it was believed, flowed all the sweet waters on the earth – rivers, lakes, springs, and wells. Around the earth there was still the salt ocean (Tiamat), which encompassed the whole world. And the real underworld was located below Absu. It was separated the world of the living by an underground river (Hubur, or "id lu rugu", which in Sumerian language meant: "the river which closes the way of man"), and crossing the river was equivalent with ultimate abandonment of the world of humans in order to dwell in the realm of shadows for eternity. The concept of a journey through an underground river is encountered in many cultures, e.g. also in ancient Greece or Egypt. Usually, a dead soul had to embark on a boat steered by a ghastly boatman. It was so in the Greek mythology, where the dead people had to cross Styx in Charon's boat. And it is similar in the Mesopotamian lore too. In the famous Gilgamesh epic, the hero crosses the death waters with the help of a boatman named Ur-shanabi. And in the new-Assyrian epic of the vision of the underworld, we encounter the boatman named Humut-tabal, which means "hurry and take away".

On the other side of the river there was the land of death to which human souls had to go when they were dead. Only they could cross the waters of death. None mortal was allowed to do it. Only heroes such as Gilgamesh, who went to the Underworld to visit his dead friend Enkidu, could embark on such a journey and return alive. Also there is a popular myth about the goddess Inanna, who descended from heavens to the underworld to die there and to be reborn again.

The descriptions of the underground realm paint a very gloomy vision of afterlife: the Underworld is the land devoid of light, full of dust, and there is no water. Souls stray in search for food, but they cannot find any. Only those souls which were not forgotten by their relatives live a slightly better life: they have food and drink given to them by the living. But those who have no family in the world of humans, have to suffer a fate of endless stray through the underground kingdom in great tortures. The worst suffering is left for souls of people whose corpses were not buried properly. They become phantoms which haunt the Underworld, and sometimes visit the world of the living in search for oblivion. It is also significant that in the realm of death all souls are equal. In the epic of Gilgamesh we read that even kings and rulers suffer the same fate as all other souls. Sometimes the spirits of the dead are presented as naked, sometimes with wings like birds. Some spirits were called *gidim* (Akkadian *etemmu*). These were the unhappy souls which had to be appeased by offerings from food, drink, and oil (the offering was called *kispu*). This was the duty of the dead person's family and relatives. It was believed that *gidim* when deprived food, might become vicious and return from the Underworld to haunt and torture the living. They could even possess a living person by entering the body through an ear, or they simply caused diseases: e.g. a particular sort of a psychic disease was called *qāt et* (literally "the hand of the ghost"). On the other hand *sibit etemmi* ("the ghost's attack") had clearly physical symptoms.

The underground river was in Mesopotamia attributed many names and titles: *arali*, *irkalla*, *kukku*, *ekur*, *kigal*, *ganzir*, or simply *ki*, *kur* (Sumerian "earth"), or Akkadian *ersetu*. The land of the dead was called "the land without return", "the desert", or "the great below". It was usually located far away, at some unknown distance, often in the west. However, in available sources these versions are different. Sumerian accounts locate the Underworld east of Mesopotamia. Its entrance was in the mountains, and the gate was "ganzir", to which one descended down long stairs. At the gate there was a guardian, watching that no one apart from dead souls enters the land of death. In the myth of Inanna's descent into the Underworld we encounter a guardian named *Neti*. In other accounts there are the twin brothers *Lugal-irra* and *Meslamta-ea* – at the left and the right side of the gate. On images each of them is presented as armed with an axe and a club. Some other sources, however, do not mention any creature guarding the gate.

The ruler of the Underworld was the goddess *Ereshkigal* and her husband, *Nergal*. The name "Ereshkigal" is translated as "Queen of the Great Below". Another name of hers was Akkadian *Allatu*. Her first husband was *Gugal-ana*. It

was his funeral celebration that brought Inanna to the land of her dark sister. The son of Ereshkigal and Gugal-ana was Ninazu, the god whose sacred animal was the serpent-dragon (mušhuššu). Then the queen of the Underworld married Nergal, the violent, warrior, and terrifying god of darkness. Nergal was regarded the son of Enlil and Ninlil. He was also called Erra (but it was rather the name of another dark deity with which Nergal was identified), and sometimes he was identified with one of the twin brothers who guarded the gate, Meslamta-ea. The main centre of Nergal's cult was located in the city of Kuthu, the name of which became one of the titles of the Underworld. Originally, he was the god of sun heat, fever, and plague. He was responsible for fires and disasters. His planet was Mars. He was presented in a long robe, with one leg stretched out, and with his foot on a dais or treading a human. In the hand he usually had a curved sword and a sceptre with lions's heads. Together with Ereshkigal he lived in the palace protected by seven gates. Each was locked and had its guardian. Everyone who would like to pass through the gates, had to leave behind all things connected with the world of the living – as it is presented in the myth of Inanna's descent into the Underworld. At the entrance of each gate the guardian orders her to take off one piece of cloth and jewellery – because to the land of the dead one could enter only after breaking all the ties with the world in which one dwelt during the life.

The souls travelling to the Underworld were not judged by anyone. Ereshkigal only sentenced them to death, and then their names were written on the tablets by a writer – the goddess Geshtinana. Other deities from Ereshkigal's retinue were: Ninngihzidda, Namtar, or Enmesharra. Ninngihzidda was the son of Ninazu. In Babylonian magical charms he appears as a keeper of the demons of the Underworld. His symbolic animal was the horned serpent or a dragon (bašmu), and in astrology he was ascribed to the constellation of Hydra. Namtar was Ereshkigal's vizier and messenger. His name meant "destiny" or "fate", and sometimes he was identified with one of the demons of the Underworld. Also the group of deities called Anunnaku was related to the land of the dead. They were the offspring of the god of the sky, Anu, and their number varies depending on account. Generally, however, these were fifty creatures. Although originally they were the deities of the earth and the sky, in the middle-Babylonian period they came to be identified with the lower world, contrary to the deities of the sky, Igigu. In some accounts the Anunnaki gods resided in the underworld city of Irkalla, where they judged the newly dead.

Apart from the souls of dead people and gods ruling the land of death, one could also encounter many demons and gods, not connected with the dark attributes,

but simple residing in the Underworld after death. Yes, in Mesopotamian beliefs gods were not immortal, or in other words: not all gods possessed the gift of immortality. They did not die from natural causes, but usually were killed in fight. On Mesopotamian images we often see fighting gods, and one slaying the other. Inanna, killed by Ereshkigal, has to stay in the Underworld until the gods of heavens come to rescue her. The dead deities had to dwell in the land of death just like dead people. This can be proved on the example of Dumuzi. But sometimes the fate of the dead deities is unknown – as it is in the case of such "slain" gods as Tiamat, Absu, Kingu, or the demon Huwawa, killed by Gilgamesh. The dead gods were still worshipped and people left them offerings. It was believed that even though they dwell in the land of the dead, they can still influence the world of the living and still have their powers. This is the case with the demons of Tiamat – even though slain by Marduk, they were still regarded dangerous. So people created their statues and made offerings to appease them.

There are also myths in which one of the deities related to the Underworld is the sun god Shamash. It was believed that each day at sunset he went to the land of death to shine a light on the lowest regions. This story resembles the Egyptian tales about the everyday journey of the sun god Ra into the underworld land of Amenti, from which he emerges at each sunrise. This daily journey was the cause why the lowest regions of the Underworld became the realm of fire and heat, which sometimes manifests on the earth in the form of volcanic eruptions. Nevertheless, other accounts describe that Shamash rests at night not in the Underworld, but in the centre of heavens.

Among the Mesopotamian myths which describe the Underworld, one of the less known, and the most interesting is the New-Assyrian epic of the vision of the Other Side seen by prince Kumaya. He prayed for a dream in which he could see when he was going to die. Then goddess Ereshkigal appeared to him and promised that she would show him what he wished to see. So in his next dream he went to the Underworld in which he saw fifteen demonic creatures. They were so terrifying that he was unable to describe them. Then he saw a dark human figure wearing a red cloak, and then he faced angry Nergal. The god was furious that the prince dared to enter the land of the dead, and wanted to kill him, but then god Ishum came to protect him and the prince went back to the world of the living. It is often thought that this prince was Assurbanipal, the future king of Assyria.



# Nitocris –the Queen of Ghouls and the Lady of the Pyramid

Asenath Mason

'The subterranean nymph that dwells  
'Mid sunless gems and glories hid -  
The lady of the Pyramid!'

Although many historians question the existence of Nitocris, she is sometimes mentioned as an authentic queen of Egypt. She is regarded the last Pharaoh of the 6th Dynasty, and the first woman who ruled Egypt. She is ascribed the third pyramid. These theories are encountered in writings of Manetho and in Histories of Herodotus. Manetho claims she built the "third pyramid" at Giza. Herodotus describes a legend which arose around her reign: about the bloody vengeance wreaked upon the murderers of her brother, the king of Egypt. She built a huge underground chamber and invited to a banquet people responsible for his death. When everyone was inside the chamber, the room was flooded by the river with which it was connected. Everyone drowned, and Nitocris committed suicide to avoid punishment from the hands of other conspirators. She was burnt alive in a room full of embers.

The theory of her authenticity is based on the Turin King List dated to the 19th Dynasty, where she supposedly appears under the name "Nitiqreti". However, many historians question this claim and prove that the name is nothing else than the transcription of the praenomen of a king Netjerkare Siptah I. Also her role in building the third pyramid is questioned, and the pyramid is attributed to king Menkare.

The woman named Nitocris is also known from historical sources as the queen of Babylon – daughter of Nebuchadnezzar, and is known for development of the city. About her there is another legend:

She had her tomb constructed in the upper part of one of the principal gateways of the city with an inscription cut upon it: "If there be one among my successors on the throne of Babylon who is in want of treasure, let him open my tomb, and take as much as he chooses---not, however, unless he be truly in want, for it will not be for his good." But the tomb continued untouched until Darius came to the



kingdom. He found it unacceptable that he was unable to use one of the gates of the town, and that a sum of money was lying idle. So he opened the tomb; but instead of money, found only the dead body, and a writing which said: "Had you not been insatiate of money, and careless how you got it, you would not have broken open the sepulchers of the dead."

In the Cthulhu Mythos Nitocris is related to the first legend and described as the queen of Egypt. She is connected with the Shining Trapezohedron and the character of Nephren-Ka (Khephren). Nephren-Ka was a sorcerer who came to Egypt from the lost city of Irem and restored the cult of Nyarlathotep. He was responsible for building the labyrinths of Kish, where he and his priests performed rituals which were supposed to summon the old god.

Although Nephren-Ka is a fictitious character, he is probably based on a few authentic figures. One of the candidates for a prototype of the sorcerer was Taharqa, the third king of the 25th Dynasty. During his reign, the Assyrians threatened Egypt. They invaded the land and captured Memphis, wounded Taharqa and stole his family and property. It is thought that Taharqa survived the attack and died in 664 BC. His reign was also known for restoration of temples and ancient cults. Also some other Egyptian kings were referred to as "black pharaohs", which might have caused that later this title was attributed to Nephren-Ka.

The literary source of tales about Nephren-Ka are not only the stories of Lovecraft, but also the ones written by Robert Bloch. According to him, this was such an evil and hated pharaoh that his name was removed from the history of Egypt. He and his priests worshipped Nyarlathotep, and restored his cult in Cairo. Nephren-Ka was supposedly the king from the third Dynasty who revived the cult of the dark deities – also Anubis and Sebek. It was him who found the lost artifact – the shining Trapezohedron, and built the temple to keep it in. There he performed rites and ceremonies so dark and blasphemous that they led to a revolt against the pharaoh. He was abolished by Sneferu, the first pharaoh of the 4th Dynasty, who gained the help of the goddess Isis. Nephren-Ka escaped to the "western island", but he was captured and burnt in the underground cavern. After his death all notes about him were removed from the history. His priests managed to escape to the coasts of Britain, where they continued the cult of the Black God on the dark moors. There are also legends that Nephren-Ka was not killed, but he hid himself in his funeral cavern. There he sacrificed hundred people to Nyarlathotep. In exchange he was given the gift of prophecy. The last

days of his life the pharaoh spent on writing the future of the earth on the walls of his tomb.

The remnants of the cult initiated by Nephren-Ka can be found in many parts of the world. It is mentioned in such writings as *De Vermis Mysteriis* by Ludvig Prinn, or the *Saracen Rituals*, the authors of which claim that during their journeys to Egypt and Arabic countries they often met sects worshipping Nyarlathotep. His avatar, which was worshipped by Nephren-Ka, was the so-called Blind Ape of Truth, representing the Fate which destroys life and all hopes of humanity.

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

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

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## Descent into the Temple of the Sphinx – a pathworking

It is recommended to perform the working during the New Moon. The goal is to enhance the awareness of the individual astral Shadow which is the dark counterpart of the light astral body. The pathworking is focused on the Shadow essences through the shades of the dead, phantoms, and other manifestations of aspects of the Shadow.

Extinguish all lights, burn incense, and assume a comfortable position.

Say the words of incantation:

**Nitokris, Nephren-Ka, Ny har rut hotep  
Kaddishu, Ia Zaraq  
Tas dei Zeu  
Kaddishu, Nitokris  
Ia Kakkamu Zeres  
Ssat Araq!**

Then close your eyes and start breathing deep and slowly. Relax and begin the visualisation. Envision that you are standing in front of a door. The door opens and out of darkness emerges a huge yellow paw of some weird animal – a paw with sharp talons, covered with strange hair. It is so big that it can easily grasp you. Suddenly you are drawn through the door into an unknown land.

You are now on the desert. It is night. There are no buildings or people around you. The only thing is a huge statue of the Sphinx, with a human face with so distorted expression that in the light of stars it seems to you sardonic and malicious. Then you notice a figure of a man, dressed in black. He does not say a word, but in silence points you to the small door hidden in a statue.

As you open them, you enter a tunnel which leads down, to the underground corridors under the desert sands. Go along the tunnel until you hear the rhythmic sounds of ancient instruments – sistrum or a flute. They sound ghastly, as if a summoning of some dark deity. Go through the corridors towards the source of the sounds, until you stand before a double door made of bronze which shines like gold. Make the sign of Kish and say the words: "Lepaca Kliffoth". When the door open, enter the room behind it.

You are now in a long chamber, lit by oil lamps hanged along the walls. On both sides of the room there are black square pillars. On their surface you can see inscriptions and characters in some unknown language. Go straight ahead – along the chamber. You will reach a small wooden door, guarded by a priest in a black robe, with face hidden behind a veil. Greet him with the sign of Voor. Then he will open the door and let you pass.

Behind it, there is a huge square hall, lit by an orange light. You now realize that this is where the sounds on the music come from, and you can now see the musicians: skeletons and decaying corpses, animated by some great force. In the centre of the hall you notice a statue of the Sphinx. While looking at his face, you realize that this is the face of Nyarlathotep himself. It resembles somehow Set, but is much more ghoulish. The hall is full of phantoms, shadows, mummies, ghouls, and other creatures which once were alive, and now are only ghosts or soulless vessels of flesh, animated by the dark force. You can smell the odour of rotting flesh, decay, and freshly spilt blood. All creatures are gathered around the Sphinx. On a dais there are the priests – the living servants of the Dark God, who are cutting their arms to spill their blood as a sacrifice for their master. Above them you notice the highest priest – Nephren-Ka, crowned with a golden pshent and intoning endless formulae with the hollow voice of the dead. By his side kneels a woman, almost naked. Half of her face is beautiful, the other half is eaten by rats and worms.

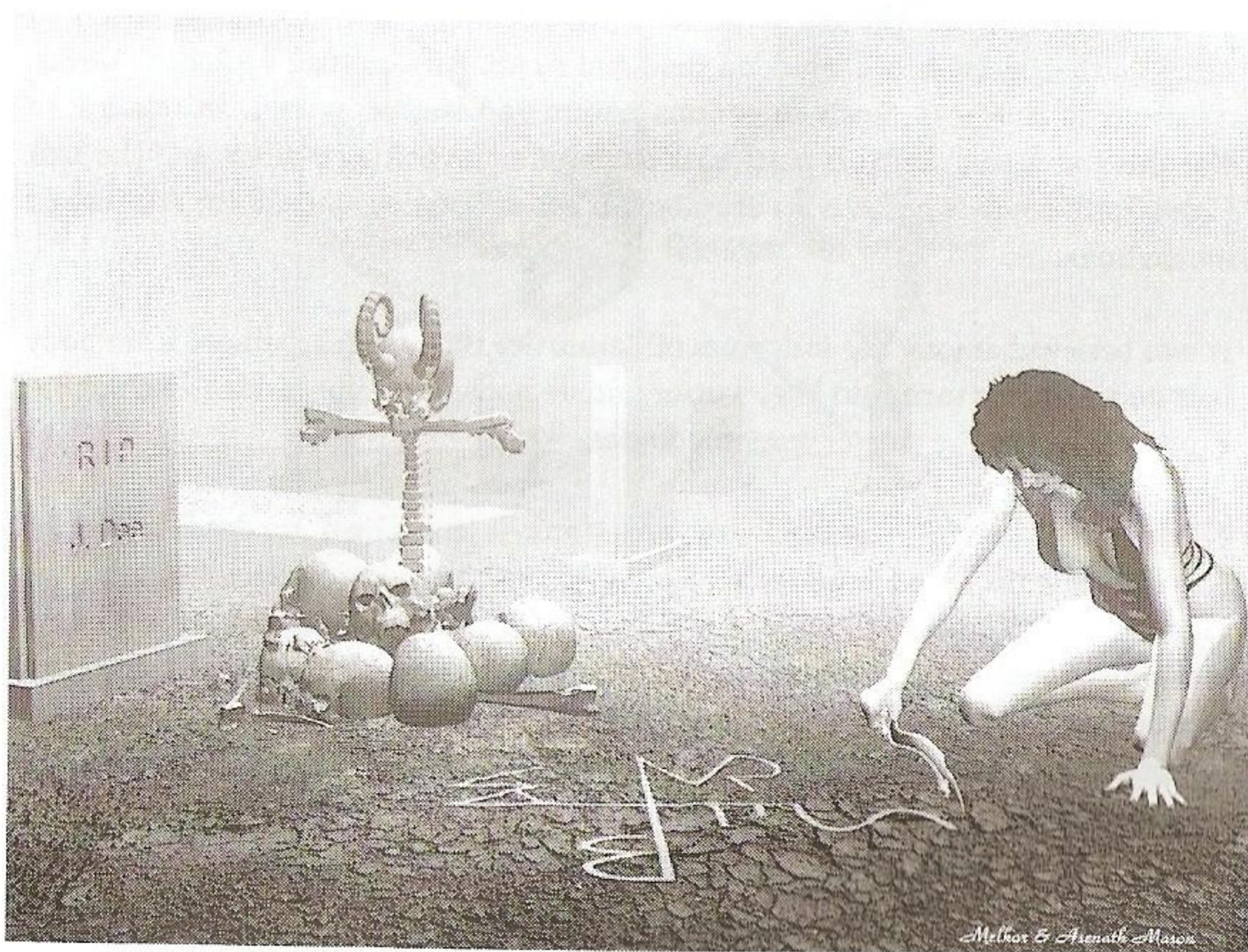
When they notice you, the woman rises and makes a gesture inviting you closer. The crowd of phantoms makes you a passage, and after a while you are facing the

highest priest. Suddenly the floor falls down and you fall into a cauldron with a strange, boiling liquid. Around you black fire is burning. You feel that your body is dissolving in the liquid, and you are losing your mortal flesh.

Now you are only a shadow, a ghost, like all the others. With your non-existent eyes you can see how the priests carefully gather the salts which remained after your body was dissolved, and they sprinkle the powder on an altar, at the feet of the Sphinx. Then the main priest makes a gesture, and after a while you feel that you are lying on this altar, and your body is rebuilt. It is different, however, stronger and purified, but at the same time – devoid of any light. You can feel the force of darkness which is now your only essence.

Meditate for a while on the transformation which occurred within your body and mind. When you want to end the practice, open your eyes and return to normal consciousness.

After the pathworking it is recommended to perform a careful banishing and any exercise which fill the aura with light.



# Nas

Lech Piszczatowski

The demon Nas is he who causes the pollution and contamination (nisrushtih), which they call nasai ('dead matter').

Bundahishn 29:28

This piece of information on Nas has reached us through Zoroastrians and Bundahishn books written in Pahlavi. Aforementioned book describes ways of perceiving ancient (known probably long before Mazdaism) demons, the Daevas – evil spirits. What can suggest the fact of Zoroastrians view of Nas in that particular manner?

The meaning of uncleanness and pollution has a special connotations in Zoroastrianism, as the idea of sin is replaced by term „pollution”. The duty of Ahura Mazda worshipper is to preserve spiritual cleanness. The cleanness covers a variety of aspects – the purity of thought, the submission of ones sexuality to religion, the rejection of forbidden food and so on. Any contact with the Daevas, creations of Arhiman, leads to contamination and becoming evil. In relation to Nas this can mean that this particular daemon is the initiator of sin and the Left Hand Path. Invoking Nas is an antinomian act of opening oneself for Ahrimanic emanations.

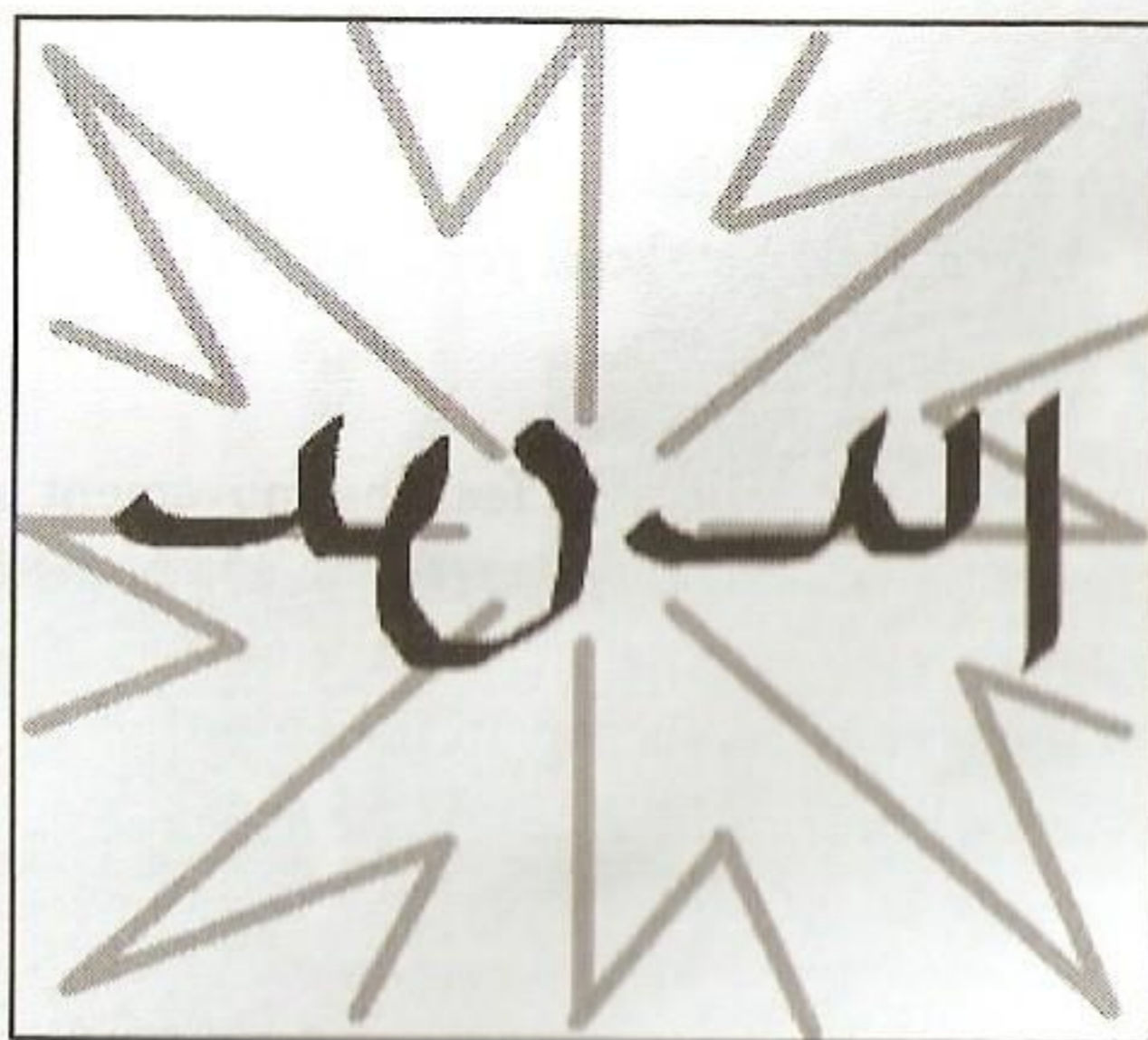
It was believed among the followers of Zarathustra that dead, separated from body hair and nailclips turn into lice, worms and demons. Nailclips hidden in chamber exposed them to the rule of demonic forces.

The greatest pollution was for ancient Iranians contained in dead bodies. A corpse was considered impure, which caused particular problems. Namely, the elements as creations of Ormuzd were sacred, therefore a corpse could not be given away neither to earth nor to fire. The Middle Eastern climate allowed for a solution, though. People built special towers, opened from the top. Those were accessible for carrion feeders. Only provided that they have eaten all the flesh of corpse, bare bones were buried. According to this view, a vulture or a dog feeding on corpses could be a form assumed by Nas. The blasphemous communion with dead and the achievement of knowledge through sin awakens the Black Flame in man, the Arimanic essence.

In magical practice a noticeable fact is that the element of air propagates disease spreading from rotting corpses and the stench of carrion.

For the followers of Zoroaster the demon could have been the embodiment of moral perversion of Yatukih, thus representing necrophilia, somnophilia and a body deprived of consciousness. A magus can summon that spirit to explore secrets of the rotting matter and look at the process of dying from another perspective.

In religion of Zoroaster the language, especially the written word possessed special, one could say magical, meaning. For instance the name of Ahriman was always written upside down. It implies that for the ancients the act of writing or even the very glance at the spirit's name evoked the energy. We can dare to use the vulgar Pahlavi script, possibly putting it on the background of artistic interpretation of the ancient Persian black magical symbol, as on the given example:



The information on Nas in ancient sources are rather scarce, leaving much for speculations and magical experiments.

According to Bondahish (39:41) „(...)the evil spirit remains at the distance of a cry, even at the cry of a three-year-old cock (kuleng)”, so summoning them should not be hard – a louder scream would do ;-)

Here is my idea of an experimentum crucis. It starts with an invocation of Daevas and their dark creator – for the purpose of adjusting the consciousness to a state proper to following invocation of Nas. Instead one can use the ritual of summoning the Persian archdemons published in „Glimpses of Left Hand Path”. One should „use one's own genius” in applying ritual tools, at which hopefully this short essay will be helpful, and in the suitable using of concentration and visualisation. We want to experience the energy of the demon in envisioned connection with its entity.

**Melez !**

**INDRA, SAURU, TAURVI, AESZMA, NAONHATIA, ZAIRITSZA,  
AKAMANAH**

**Come forth and reveal unto me face of the abyss from which all creation  
emerges! ANGRA MAYNIU ! ARYMAN !**

**I stand in the place of this rite to get to know the forbidden secrets and explore  
the unknown power hidden in rot and waste, in nisrutih, in corpses and worms  
which dwell on them. May the subconscious be revealed! My will is to reach the  
hidden! Through the name of Nas. Let the communion with Nasai occur!  
I, [magical name] call you forth, O Nas !**

[Visualise the odour of carrion. Begin to feel the movement at your back. You can see shadow approaching you, making impression of a being built from a dense dark matter. The shadow after encircling sits at the front of you. Look straight into his face and let the connection occur. In the vision follow the impulses that will direct you.]

When you finish the meditation clean yourself mentally and physically.





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