Abide with me this night and I will comfort you. Beneath the open sky I will give you shelter. Lie at the crossroads with your head upon my lap... Drink the wine from my mouth. My mouth is a chalice brimmed with the wine of desire. Become drunk upon my kisses. O lonely traveller.

_Liber Lilith_
She is called the Maiden when first she comes, for she puts on a modest face and speaks with chaste words. Beneath the concealment of the hem of her garment she is a pillar of fire.
Darkness falls upon the world
and human souls
And in the Night
arises a spark of fire
Which will burn the universe
and fill the Void
In my womb the Dragon is born
My embrace is the gate of death
for the weak
And the chalice of life
for the brave and the strong
My blood is the elixir of Infinity
My nectar is the vinum sabbati
Ecstasy and Pain
My name is Darkness and Night
Layil
Lilitu
Ardat-Lili
Laylah

I am the Lust and Love of the world
I am the Mother of Demons and the Black Concubine
I am the garden of innocence and the alcove of fornication
I am the path between Shadows,
Between Nightmare and Delight
I am the one who dissolves the borders between the worlds
I am the Black Moon
The Black Madonna
And the essence of the Night
I am...

LILITH
The Living Death:
Two Faces of the Feminine -
Lilith and Az (Jeh)

Pairika - Ewa Borowska

After Ohrmazd had given women to righteous men, they fled and went over a Satan; and when Ohrmazd provided righteous men with peace and happiness, Satan provided women too with happiness. As Satan had allowed the women to ask for anything they wanted, Ohrmazd feared that they might ask to have intercourse with the righteous men and that these might suffer damage thereby...

(Theodore bar Konai)

Legends about Lilith derive mostly from the Assyrian-Babylonian and the Hebrew traditions. This vampiric goddess of the night has a great significance also in the Qabalah and the Talmudic demonology, and as a goddess of the underground current, she influenced the origins of the Qabalah in the Saracen Spain. We know that Lilith appears in the Book of Isaiah [34,14] and the Book of Job [18,15]. Apart from these short mentions, nothing else can be found in today's Bible. We also know that Lilith was the first wife of Adam, the first rebel and the herald of the conscious Free Will. In the myths about Lilith we will find stories in which Adam first felt envy while watching animals copulate, and asked God for a female companion. Thus, God created Lilith - a creature similar to Adam, but made of ash, mud and filth. United with Adam, Lilith gave birth to many demons which later were to torment mankind. Their relationship was not perfect, though. Lilith dared to oppose Adam and question his superiority, especially in their sexual relations. She did not agree to take the passive role in an intercourse and often asked:
“Why do I always have to lie beneath you? I am your equal.”

But Adam could not understand her demands, did not want to listen to her, and most of all, did not want to give her what she desired. Instead, he spoke to her about God’s law that a woman must be obedient to her husband. Then Lilith, infuriated, screamed the unspeakable name of God (Shem Hameforash), spread her wings, and fled from Eden to a wilderness near the Red Sea. There, in the land of Zemargad, she created her own “garden of pleasures”. The Garden of Eden was for her nothing more than a prison without the right to liberty and equality, ruled by the patriarchal principle. This was not what she desired.

Lilith was the first to long for the free choice, Free Will. When she left the Garden of Eden, for the first time she had a chance to taste both Darkness and Light. In her kingdom on the shores of the Red Sea she gave birth to thousands of demons, over a hundred each day. Her children were called Lilitu or Lilim, and it is sometimes said that their number was 784, which is the Qabalistic number of Lilith. After she left, Adam complained to God that his companion fled from him, and God sent three angels, Senoy, Sansenoy and Semangelof, to bring her back. Yet she did not want to exchange her newly gained freedom for imprisonment in the patriarchal structure, and she refused to return, for which she was punished: each day a hundred of her demons was to die. Angry at this judgment, Lilith swore vengeance upon God’s beloved creation: man. Thus, whenever she had a chance, she devoured the offspring of man, especially male infants.

Lilith personifies the dark side of the feminine: rebellious and untamed nature, eroticism and debauchery, desire, passion and viciousness. It is her who haunts men in their darkest dreams, sending them visions of lechery and forbidden satisfaction, and steals their semen so that she could use it to create more succubi and incubi. She is therefore a symbol of sexual delights, but also she signifies the fear of impotence and weakness (for how man can be weaker from his wife?). On the Tree of Night, as the dark queen, Lilith is the ruler of the second qlipha, Gamaliel. But her name is
ascribed to another qlipothic sphere: Malkuth / Lilith, ruled by Naamah / Nahemah, which means “pleasant”, while the name “Lilith”, might be translated as “screeching” or “li-lit” – “evil spirit” (among other meanings). The level of Malkuth, called also “the womb of Lilith”, represents the absorption of energies essential to walk the initiatory path through the Tree of Night in order to find self-deification. There we will find the Goddess in her lair, in the caves and pits of the earth, in the lakes of her nourishing blood. Naamah is known as the demon of prostitution and a demonic sister to Lilith, or a sister to Tubal Cain. As the legend has it, from the union of Adam (possessed by Samael) and Eve (possessed by Lilith) Cain was born, the first murderer and the father to the Cainites. He was the first man who achieved the higher gnosis after being taught the secrets of the universe by his true mother, Lilith. Her vampiric nature is also represented by an insatiable hunger, both in the sense of life and sexual gratification, and her connection to the lunar cycle of the woman. As the mistress of the dark side of the moon, the mythical lair of vampires, she is the life and death conjoined, the personification of united principles of Eros and Thanatos. Lilith is also the mother and the ruler of the Sabbat, where through ecstasy, dark and savage sexual practices, she represents the primeval and natural instincts of man and the mysteries of witchcraft. She has hundreds of names which might be used to call her. According to a legend, she revealed seventeen of them to the prophet Elias. Some of them were: Abeko, Abito, Amizo, Batna, Izorpo, Kali, Kea, Kokos, Odam, Lilith, Patrota, Podo, Satrina, Talto.

According to some legends, after Abel’s death Adam refrained from sexual intercourse with Eve, but instead he fornicated with Lilith. The offspring of this union was reputedly a wise frog. The frog was teaching humanity languages, the knowledge of herbs and gems. But the Church rejects these legends, as the frog is considered an impure animal, of devil’s origin. Here we should mention the old Iranian myths where the frog is one of the forms of Ahriman, the devil of these religions. Ahriman’s consort is Jeh, also known as Az, a demon akin to Lilith. Unafortunatelly, there are not many sources on Az, but what we can actually find, reveals her as a very interesting entity. The name “Jeh” itself, which derives from the Pahlavi texts, means
"whore", "harlot". Thus, she is known as "The Whore of Whores" or "The Queen of Whores", the one who will awaken mankind to sin, debauchery and sexual pleasures. In Ahrimanic myths Az has a significant role - she is his inspiration and force arousing his desires. Also she was the one who awakened Ahriman from his three-thousand-year sleep, to which he was put by his righteous brother Ahura Mazda. Jeh could be viewed as an equivalent of such goddesses / female demons as Lilith or Babalon, the Whore. She is most often depicted as a beautiful woman, a fly, a dragon, or as a disgusting crone. Her lair is in the places untouched by the rays of sun, in caves or in the darkest of hells. She was the one who taught humans, demons, the daevas, and later the fallen angels how to arouse oneself and others, how to copulate and fornicate. Az is the first woman who used her witchcraft to create the dragon children, demons and daughters, who were the only creatures from her blood. Similarly as Lilith, she was known to devour her offspring and their progeny, after which she gave birth to more children which also devoured one another in the eternal cycle. Az is viewed as the instinctual side of man, based on main desires: dying and living, eating and copulating. Therefore Zaehner regards her as the instinctual aspect of each human, the unrestrained movement which is anticlockwise, antinomian and chaotic.

The demon Az is a Buddhist rather than a Zoroastrian idea; there is no trace of it in the Avesta. In Buddhism, on the other hand, the root cause of the chain of conditioned existence is avidya, 'ignorance', and its principal manifestation is trshna, 'thirst', which means the desire for continued existence in time - intellectual error, then, manifesting itself in concupiscence."

In the Zoroastrian religion Az represents the concept of deification through the conscious dedication of oneself to the path of sexual debauchery and predatory vampirism. Thus, Az and Lilith both stand for the Left Hand Path as a transition from light into darkness through the process of becoming a whole among chaos and non-being. The union of Ahriman and Az is connected to the three-thousand-year fall of Satan, punished by Ahura Mazda, the god of light. Unconscious Satan could not have been awakened by his
servants - demons and shadows - through their stories of fighting and heroic deeds, until Az came to him and said:

"Arise, O our father, for in the battle [to come] I shall let loose so much affliction on the Righteous Man and the toiling Bull that, because of my deeds, they will no be fit to live. I shall take away their dignity (khwarr): I shall afflict the water, I shall afflict the earth, I shall afflict the fire, I shall afflict the plants, I shall afflict all the creation which Ohrmazd has created."

After hearing these words, Ahriman awakened from his infinite slumber and arose, ready to fight. Zaehner mentions such a description of his awakening and his gift to Az:

„And she related her evil deeds so minutely that the Destructive Spirit was comforted, leapt up out of his swoon, and kissed the head of the Whore; and that pollution called menstruation appeared on the Whore. And the Destructive Spirit cried out to the demon Whore: ‘Whatsoever is thy desire, that do thou ask, that I may give it thee.‘"

In the Bundahishn we may find a similar description of the “kiss”, which obviously stands for sexual intercourse:

„And he kissed Jeh upon the head, and the pollution which they call menstruation became apparent in Jeh."

From all this we can draw two main conclusions. First of all, Az or Jeh possesses the knowledge of Light and Darkness, of the Natural Order, the knowledge which is not possessed by Ahriman. Az might have been therefore created with the same knowledge as possessed by Zurvan, the father of Ahura Mazda (the god of light) and Ahriman (the god of darkness). Thus, she is a woman who knows all of life and death and is able to teach the ways of self-deification and self-creation. She is more intelligent and wise than the male element. She evokes respect, fear, lust and passions. The other thing which is worth to note is that Jeh, who was endowed with menstrual blood and viewed as impure, personifies the dark side of the moon, the vampire concept. Moon and the menstrual blood are symbolic of a
certain natural cycle. It belongs to the lunar sphere, which in the Western esotericism is called the astral plane, the level of vampirism and the place of a spiritual Sabbat.

To sum up, Az and Lilith are the goddesses of the astral realm, where the magician can participate in debauched Sabbats, wild celebrations of freedom and lust. Through this desire and gratification on a sexual and spiritual level, one can enter the path of self-creation and self-perfection, as through the Sabbatic union we may experience all our hidden instincts, essential to the full integration of consciousness. Lilith and Az represent the night, the storm, sex, lust, passion, and also life and death. As a female principle, more perfect than male, and as those who were the first to experience and possess full knowledge of the universe, they have never been and never will be slaves of any god or man. They are the archetype of Femme Fatale, the vampiric seductress and the one who awakens the dead to life. They are the mistresses of the Blood-Red Moon and patronesses of witches. They are the ever-changing female principle. What is really significant to notice, is that both of them are wararc of their power and potential, and the release of these forces is viewed as a threat to social structures and religions of the patriarchal world.

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The Ritual of Az

Ah Az, give me the power and strength!
To create, to destroy, to annihilate the dualisms of this world!
To walk the path of self-deification!

Az, Lady of the Desert Nights,
I offer you my body in humiliation and in beauty!
Whore of the Whores,
Mother of demonic spawn and the creatures of the night,
I summon you!
You, who awoke Ahriman from his eternal sleep,
I call you with your names:

AZ! JEH! KALI! LILITH! HEKATE! BABALON! TIAMAT!

Az, Goddess of Darkness, Debauchery, Wisdom and Witchcraft,
You, who possesses the power to summon and bind,
You, who awakens the dead to life,
Az – Jeh, tasting the blood of your own children,
Give me the power of self-creation!
Meditation upon the Congress with Az

Envision that you are at a hot desert. Around, you can see nothing more than dry sand and blood-red sun which scorches your skin. Your senses are burnt by the tormenting fire of the wilderness. You walk so long that you can feel that you are burnt to death by the ruthless sun.

In distance you suddenly notice black caves emerging from the landscape of golden and red desert sand. You think this is an illusion but you go in this direction. As you come closer, you are aware that the caves are real and they seem inviting with their refreshing coolness.

The mistress of this cold lair is Az, whom you meet inside and whom you should greet with the words: “Lepaca Kliffoth”. She handles you a chalice filled with her menstrual blood which tastes like the most wonderful nectar. You sink into the abyss of darkness, of your own mind, in search for the knowledge of self-deification. Az will be your guide on this journey. She will reveal to you her symbol by which you would be able to summon her next time, without the need to cross the desert. When you wish to summon her again, draw the glyph on the sand and open yourself for the contact with the Goddess. In return for knowledge, Az might demand your body, then give yourself to her without hesitation. Remember, she hates the weak and the doubtful! Upon leaving, give her your thanks and greet her with the words: “Ho Drakon Ho Megas”.

SO BE IT!
A modern psychonaut, travelling into the depths of ideas and symbols of the spirituals world, often faces an enormously difficult task – a necessity to re-interpret the meaning of texts which derive from a completely different cultural context. Such an attempt was made by Nikolas and Zeena Schreck in their book Demons of the Flesh, where the authors present the ancient Tantric Vama Marga current from a new, modern perspective. Their goal was to point at the existence of a multi-cultural lunar current personified by the Tantric deity – Shakti – and to restore its original meaning, i.e. sexual alchemy. However, the book contains not only the theoretical analysis of the current, but rather points at the evolutionary potential contained within Vama Marga in connection to methods appropriate to the mentality of an individual who lives in the modern Western culture. In this context I would like to shed some light on the basics of Vama Marga and its connotations with the Left Hand Path, as presented in the book.

The root of Vama Marga is the sexual cult of the black goddess, existing in the Indus valley circa 2500 years ago, which was restored again in more modern times. Vama Marga is a spiritual system which in the Western occultism is often ascribed to the tradition of the Left Hand Path. Having in mind that Tantra is a natural study of the spirit, present in all religions and societies, it should not be introduced into the Western culture in its traditional Hindu form. Instead, one may use the original principles and techniques to adapt them to the modern context in which the practitioner lives. The traditional Vama Marga in the form taught by the Eastern masters is not recommended for the neurotic mentality of the West, as it might cause a wide variety of mental disorders. Therefore it is necessary to give its teachings a completely new form. One should remember that it is a living science, not a dead collection of ceremonies from the past which cannot be modified, and one should not put a blind faith
The authors of *Demons of the Flesh* often warn against fascination with the antiquity. In their opinion most of the doctrines which were developed in ancient times are worthless to a modern practitioner. Separation of the historical background from the core of the study is essential and allows for a better understanding and incorporating them in the everyday life. They view Vama Marga as a system which needs to be updated and creatively transformed, not as a stiff tradition limited by culture and time.

The basic concept which defines the Vama Marga system is the female principle, referred to in Sanskrit as Shakti. The woman becomes a vessel for Shakti energy and manifests as her priestess - the intermediary between her spiritual power and the mundane world. The sexually-oriented Vama Marga was actually the original school of Tantra, while the Right Hand Path Tantra - Daksini Marga is its later, asexual counterpart. Nowadays, the latter is a more popular school of Tantra, socially approved, while the attitudes towards Vama Marga roughly resemble the position of Satanism in Europe. Daksini Marga explores mostly the symbolic and intellectual initiatory techniques and puts a greater emphasis on masculine values. However, the old Tantric texts do not mention this form of Tantra and present the system solely as the path of the female - Vama Cara, the Left Hand Path Tantra, based on a recognition of Shakti as the central initiatory force in the body of the woman.

Shakti should not be viewed as an inaccessible goddess residing in some distant spiritual spheres or as a philosophical abstract, but she is a universal force manifesting through each woman. For the Vama Marga adept, the woman’s body is the shrine of the divine power which animates the whole universe, and her vulva or vagina is treated as the altar on which the Shakti power is in its peak. To illustrate this dormant power, one could remember a story about a yogi who meditated upon the female deity over six thousand years without any results, after which he travelled to a mystical land in the Himalaya to explore the sexual practices of Vama Marga. Despite his initial disgust, through the sexual union with his female deity he soon achieved what he was unable to achieve over all those years. In the original historical manifestation of the Vama Marga current, its
adepts used such techniques as sex with members of other casts, drinking wine or eating impure food. Rejection of the laws inflicted by various systems and structures was the basic factor which separated Vama Marga from other, less antagonistic forms of sexual magic.

Initiation in Vama Marga occurs through the conscious and voluntary violation of widely approved social rules and taboos, through rejection of environmental normative values and through the radical reversion of all conventions. It is a voluntary heresy against the dominant culture, aimed at the spiritual awakening of the individual. It has a strictly elite nature, which means that the act of entering the path must occur with the full awareness of its consequences. Vama Marga is the way of initiation through the active experience of the world in full, of life, of the physical reality, and of the flesh, as a means of illumination. It does not seek to escape the problems of the world, but to confront the wholeness of the physical and psychic existence, with all its pleasures, joys, fears, and suffering. Vama Marga openly rejects abstinence, asceticism, and disdain for the matter. Even though this path widens consciousness to the state of divinity, this does not mean that it leads to some abstract place in other dimensions. One of the mysteries of Vama Marga is that the spiritual gardens, so often mentioned by world religions, exist nowhere else than in ourselves. The goal of Vama Marga is to awaken the spiritual self in our flesh and in this mundane life.

The mundane world is in a way a manifestation of Shakti, and so the Vama Marga adept should not despise the physical reality but to perceive it as the true way to illumination, and the most direct way to do this is to worship Shakti in the form of the woman’s body. Based on this assumption, the sexual Tantra of Vama Marga teaches how to control the sensual ecstasy in flesh - its basic initiatory tool. Vama Marga is thus based on a recognition of essential difference between the male and the female. It is the central axis of each aspect of its practice. However, there exist no problems with the question of superiority of any gender. The teachings of Vama Marga claim that the male and the female principle are unique phenomena and enjoy
their own status. The act of sexual alchemy which occurs during these practices is based on the deliberate conjunction of these opposite but equal principles.

Sexual magic of Vama Marga is often presented as a remnant of the times when sexual rites were used to ensure the fertility of the land or increase the population of the tribes, treated as a more elaborate form of sympathetic magic. According to the authors of Demons of the Flesh, such an interpretation is wrong. Orgiastic festivals of fertility, widely spread all over the Pagan world, in their opinion had nothing in common with the sexual activity of the Left Hand Path current. The basic difference was that such collective acts of sex magic were approved by religious authorities as a sort of sacrifice of one’s sexual energy for the sake of the whole society. Yet, Eros in Tantra has nothing to do with the principle of reproduction. These instinctual, natural forces are here directed towards the strictly personal, psychic goal of individual self-initiation.

World religions have always tried to reduce and bind woman’s sexual force to the very limited reproductive goals. All other expressions of female sexuality were denounced and viewed as inconsistent with her nature. This repression of Shakti’s energy and its neutralization through marriage and maternity is one of the limitations which Vama Marga strives to break in a deliberate way. The raw Shakti energy, emanating from the woman’s body cannot be directly experienced by a male beginner. Descriptions of this overwhelming energy are found in many legends worldwide. The Greek Medusa who killed all men with her sight is an evident example of the most extreme form of the female emanation of Shakti. Also modern women who begin their journey on the path of Vama Marga might encounter great difficulties with liberating the dark side of their femininity. This is because the dominant model of the woman is characterized by calmness and tenderness, which is hard to reconcile with the savage and fierce Kali energy, released in the practices of Vama Marga. Traditional initiation in Vama Marga is always transferred to a male through the ritual sexual contact with a female teacher who embodies Shakti and carries the vital force of the dark goddess. In this technique, genital energies contained within
sexual fluids of the woman are transferred to the male adept. The power ascribed to this fluid has similar qualities as the alchemical elixir of wisdom. In a sexual intercourse this essence becomes sacred and sublime, and through this channel a male adept is able to experience the power of Shakti.

In its pure form, Vama Marga is viewed as a path of a radical antinomianism. Its initiatory method is based on a deliberate alienation from God and natural human laws. The adept walks the path against the established rules, customs and values, which refers to sexuality in particular. Such actions cannot be, however, mistaken for any political activity but rather should be viewed as a divine contempt for restrictions which bind the non-initiates. Because of the liberation from the limitations of laws and values, Vama Marga is not recommended for commonplace people, as it demands many heroic actions from its adepts. A weak, unprepared mind, which would experience the terrifying Shakti power, could not be able to assimilate such an experiment, which would result in self-destruction of this individual.

Sexual rites of Vama Marga are traditionally prepared according to the particular phases of the female partner. And like in the practices of the Right Hand Path the adept abides to the rules of harmony with nature, here the adept deliberately reverts the flow of energy, trying to adapt the laws of nature to one's own purposes. Due to the fact that in magic the body is viewed as a microcosm, by reverting the natural flow of energy the adept can influence the macrocosm of one's own world. Also by reverting the flow from the male to the female side, the male adept of Vama Marga is able to awaken the female divinity in himself. Sublimation of contrariness as a spiritual principle in Vama Marga means that it would never be a path for those who seek illumination through peace and calmness. Conflict is an immanent quality of this spiritual tradition. A part of this spiritual conflict inseparably links Vama Marga with the warrior concept. This is personified by the Hindu goddess Kali who embodies both erotic powers and the destructive qualities, by the Egyptian god Set, the Mesopotamian Ishtar, the Aztec Tezcatlipoca, or the Scandinavian Odin. All these deities embody the principles of
the Left Hand Path and at the same time personify the concept of the
magician-warrior.

Human corpse evokes disgust and anxiety in most of the cultures. The
death principle, repressed from the consciousness of an
individual, has a significant role on the Tantric path of Vama Marga
where it is used in attempts to breaks dualisms such as: life and
death, lust and repulsion, beauty and ugliness. The adept has to
realize that these polarities are merely the product of our mind,
blinded by illusion – maya. In the Hindu tradition it is impure to
cause a corpse, and the funeral is prepared only by members of
lower casts. For this reason the cremation grounds have been used
by adepts of Vama Marga as places for magical rituals and
meditations, breaking the taboos and limitations of social structures.
Usually the place of a ritual is surrounded by human skulls and
accompanied by corpse-eating animals such as hyenas, jackals,
catbarks or crows. Sexual rites of Vama Marga are conducted at
night, by warm funerary pyres. In one of such practices, the male
adept visualizes the whole scenery during an intercourse with his
partner. In another, he visualizes his partner as the savage Kali, on
the burial ground, with garment of severed hands tearing him apart
at the point of orgasm. Such practices allow the adept to approach
the fear of death, normally repressed by the society. It is a test for the
adept, showing him the state of his mind, the tool for his radical
spiritual transformation.

According to the authors of Demons of the Flesh, such a form of Vama
Marga Tantra is the right one for the modern practitioner. The
current age, Kali Yuga, is often referred to as the age of darkness,
deay, chaos, violence, and generally, the time when illumination
may be reached only by the most radical means. Therefore Vama
Marga, with its methods viewed as dangerous and immoral, seems a
perfect system for the contemporary context. Unlike most other
spiritual paths, Vama Marga does not reject experiences of the
surrounding world, both the pleasant and the terrifying ones.
Instead it tries to transform them into the tool of illumination. It is
the joyful acceptance of all activities, all spheres of life. What seems
descriptive or immoral to a non-initiate, to the adept of Vama Marga
seems an enchanting dance of Shiva and Shakti. From this perspective, Kali Yuga becomes the real Golden Age, where in an act of sexual alchemy all that is hidden from non-initiates reveals its beauty and wisdom to those who dare to walk the path.
She is the Harsh Husk for the reason she has no pity.
The damned souls of her former lovers beg for mercy and
she mocks their cries with cruel laughter and drags them
by the heel under the ground.
In Gustav Meyrink’s novel “Golem” the initiatory path of the protagonist resembles the structure of the Qabalistic Tree of Life. We can clearly distinguish the particular phases of the spiritual progress which undergoes the protagonist and ascribe them to the three main sephirotic triads. We may also draw an association with the Olipothic Lilith, by analyzing the presented initiatory picture and taking a closer look at the structure of both the bright and the dark side of the magical initiation. The goal which the protagonist strives to achieve is the reverted Lilith, the shade of the shadow, which in consequence reveals the light.

Starting from the very first chapter, we gradually enter the mystical sphere of half-dream: “I am not asleep and I am not awake, but in the half-dream of the soul what I have lived through, what I have read and heard, merges together as streams of different shades and clarity.” The condition of “inbetweenness” as described here might prove that the character is merely a step away from achieving a higher state of mind, separating him from the material existence represented by the lowest sephira Malkuth, the mundane reality. This is the next stage, on the border of which the character is suspended, the astral plane, the realm of the Moon, or the triad of

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Gustav Meyrink (1868-1932): Austrian occult writer, expert on supernatural phenomena, member of the occult order Golden Dawn, author of initiatory novels, the most famous of which – published in 1915 „Golem“ will be briefly analyzed in this article. Due to his knowledge on many esoteric fields, he is an author worth attention from each occultist, regardless of the direction of one’s chosen path.

Yesod-Hod-Netzach. On the level of Yesod / Gamaliel the protagonist experiences the astral vision and astral travels. His spirit departs from the physical body and enter the lunar sphere: “What happened next – I do not know (...) I only know that my body lies asleep in bed and my senses separated from the body and are no longer bound to it.”

The sleeping body remains in bed, while the separated self in the following chapter assumes the material shape of Athanasius Pernath and strives for the higher form of existence. The fact that the new character receives the name, points at a symbolic death, which occurs on the astral level, when the mind has to learn how to leave the body. To this triad also belongs the mysterious meeting of Pernath with the Golem – the character from the Jewish legends, who handles him the equally mysterious book “Ibbur”. Even though its content is not revealed directly, we learn about the graphic shape of personified words from which emerges the Hermaphrodite, the symbol of the ultimate harmony and salvation, Kether. At this moment ends the initial phase of the protagonist’s progress, and so the discussion of his spiritual journey must be broken. Why on the basis of this introductory description of the protagonist of Meyrink’s novel we cannot consider him a left hand path adept – seems obvious from the perspective of his striving towards the Light.

To an adept of the dark path, the act of entering the Qlipothic regions should be an individual and conscious decision. Meyrink’s protagonist lacks this awareness. For him the process starts involuntarily. He receives a book from which he reads out the process of his own initiation. Also his journeys to the astral level do not occur by means of a conscious decision. He is indeed confronted with the supernatural phenomena which cannot be explained by rational thinking, but all of this occurs in a way independently of him, the impulse is not flowing from his conscious self. As if he was controlled by an external force that he cannot control. In the case of a left hand path adept this initial awareness is very significant. Here we should focus for a while on the first qlipha, the Lilith sphere, which is a turning point for each beginning traveler. Here the adept

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3 Ibidem p. 8.
develops the basic skills essential to survive on the way down to the Qlipothic realms. It might be dangerous to neglect this stage and it might lead to successive failures in further initiatory stages, in the most extreme case ending up with the adept having lost oneself in the labyrinths of one’s mind. Lilith opens the gateway to the Underworld, to the hidden regions of consciousness. It is the dark side of the Moon, the mother of demons, the queen of vampires, the first wife of Adam, created independently of him. Her power stretches over the whole Tree of Night and she rules the Gamaliel qlipha, the first astral level. Here, on the dark side of the Moon, we confront our dark dreams, hidden lusts, instincts, and the true Will. The act of entering this realm must be therefore a conscious decision and demands a certain effort from the magician. That is why Meyrink’s protagonist remains only in the shadow of Lilith. He cannot reach the unknown and unexplored regions of human self, but he floats towards the divine unity on the path that has been shown to him. To the union with the Absolute, where all his individuality will become gradually dissolved and lost.

Bibliography:
The Awakening of the Vampire through the Teaching of Lilith

By Svava Aëglun VB and Aaron Azared AC

The view on vampirism which is presented here is just the authors’ view. Remark that the intention of this article is to give a direction for the practice of vampirism, through the energy of Lilith and under the influence of the Moon. Therefore, the content of this article is not exhaustive and the practitioner should discover the vampiric art and the true nature of his personal “vampiric” side through his own practice.

Ode to Lilith

She is the queen of succubi and incubi, the mother of the children of the night, the queen of darkness, the priestess of the sorcerers, the sister of the shadows...

She is the black and dark moon, she who grows and unveils herself progressively, fatally attracting, until she becomes a shimmering and opalescent globe, and covers herself again with the dark and opaque cloak of the night...

She is the devourer and the supplier, perdition and liberation, sensual and terrifying, with her hypnotic gaze and her mocking hand, she buries in order to waken...

She is life and death, clarity and obscurity, she always illuminates and blinds the night with her captivating gleam, always in a scent that intoxicates the night, in a cruel and sweet bite, in a velvet and unique kiss, knowing no return...

Svava Aëglun VB

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Presentation of Lilith

This article is about the entity called Lilith and different rituals concerning her. In particular, we will analyse her vampiric aspect.

Lilith is known in different traditions and religions in the world, under different names. She first appears in Sumerian demonology under the name of Lilitu, around 3000 BC. The phonetic version "Lilith" has its origin in later times. Etymologically, the name "Lilith" is formed with the Hebrew root LIL (Lamed-Yod-Lamed) which means "night", "that which envelops", "that which veils". The Hebrew word for "night", "Laylah" (Lamed-Yod-Lamed-He), has the same root. Some linguists associate the root LIL to the Sumerian word "Lil" meaning "air", "wind", "storm". She is sometimes seen as a storm demon. In the Hebrew Bible, we find her in the Book of Isaiah 34:14 where she appears as a night demon. In the King James Bible she is a screech owl. It is interesting to note that this bird is associated with the strix of the Roman legend which fed on human flesh and blood, showing thus a clear vampiric aspect. In the apocryphal literature, Lilith is the first and sterile wife of Adam. She is also mentioned in the Dead Sea Scrolls and in the Talmud.

Her name was revived in the 13th century, through kabbalistic writings where she is often seen as the consort of Samael. Nowadays her worship is widely spread among occultists practising dark magic.

Introduction

The ritual on Lilith proposed here is both for the single practitioner and the group. The aspect of Lilith we will work with is that of the mother of all that concerns Vampirism and the magic linked to the dark power of the Moon. It is important to describe our view on Vampirism and our approach of this art:

Each one of us is a vampire by nature, in a way or another, as Vampirism is simply the absorption of vital energy, independently
from the aspect that this occult art will take or the nature of the vital energy that will be absorbed.

Of course, it is obvious that, though extremes or absolutes do not exist, certain people will be more victim or more predators than others, but everyone will be sometimes a victim and other times a predator. Wishing to separate these two aspects is a heresy, because they are two sides of the same thing, each one being necessary for the existence of the other. Such a view would be dualistic and too human. Nature does not reject one aspect or the other as man often does. The true vampire is he who understands, accepts and integrates this, thus manifesting it without shame or fear. He knows his weaknesses (his “victim” states) and knows how to use them in order to become stronger (and “predator” of his own weaknesses which he devours and regenerates).

He, who pretends to be always a predator, and never a victim, is not the vampire he believes to be. He is nothing more than a victim of himself. His badly-hidden weaknesses devour him without pity, and he struggles in vain with the chimera he thinks he is.

Ritual

The goal of the following ritual is to awaken one’s vampiric aspect that allows to better absorb the vital energy contained in nature, in the universe and to become more predators than victims (especially towards ourselves). This ritual is not about stealing the energies of someone or harming someone for the simple desire of domination, but about taking the mastery of ourselves accepting on one side to see our weaknesses and realise what they are (tools for our evolution) with the will of seriously working on them; and on the other to act (on the mental, emotional and physical planes) to free ourselves, not serving a chaotic ego (anxiety, sentimentality, uncontrolled drives...).

This ritual on Lilith will awake in ourselves certain ideas, emotions and drives of a vampiric kind, such as avidity, sensuality, the
It is essential for the practitioner to know this and to realise that he will have to face his own obscurity without being a victim of it. To succeed he will have to be very humble towards himself: he who thinks that these forces, awakened and strengthened, won’t have any influence on him and on his will of commanding them, will be for sure a victim!

The following is a four-week ritual, divided in 4 rituals which should be done at night (1 per week): at the new moon, at the waxing moon, at the full moon and at the waning moon. The procedure to follow for each ritual (vampiric or else) remains the same and is the one adopted by the Ritual Group Brussels. It can thus be modified and adapted to the practitioner as long as the occult and universal principles are respected.

Procedure

As every ritual, the following one contains a certain structure. Most of the time, the most experienced practitioner leads the ritual, knowing that each member will participate actively with litanies, chants, invocations, etc. But it is also possible that different members of the group lead different parts of the ritual, taking into account the occult level of the participants and the goal of the ritual. In this case, a better synchronicity will be necessary for the ritual to be efficient and have an equilibrated leading.

Opening

Purification of the space of the ritual by using incense, the dagger, words of power (mantras)...
Relaxation of the body (physical level), the heart (astral level) and the spirit (mental level). In this ritual it is essential to be aware of your breathing, the inhalation and the exhalation, as the practice of vampirism aims to actively absorb the invoked energies. Of course this absorption is done on all levels, but it is easier to start by the intermediary of the physical organs, going
from the densest to the subtlest.

- Call of the Daimons and the Guardians
- Tracing of a circle around the practitioners (for the protection and the elevations of the vibrations) using different occult tools proper to the practitioner: words of power, invocations, dagger, etc.

Calling

The entities are contacted, by invoking or evoking them, depending on the goal of the ritual. In this context it is of course Lilith that will be summoned, but the lunar energy as well, according to the phase of the moon. In this ritual, we won't wait passively for the energy to descend upon us, but we will inhale actively the energy given by the summoned Forces, breathing it fully, physically, astrally and mentally (once again, this is not about stealing energy but being fully conscious of what it is being given to us, integrating it with ardour.

Closing

- Sending of the summoned entities away
- Sending of the Guardians and Daimons away
- Dissolution of the circle
- Purification of the place
She is called the Messenger of God. When she enslaves a man to wickedness, she leaves him and rises up to the highest reaches of Firmament and proclaims her victory to the Aeons. Then she carries his soul into Gehenna.
Lilith and the 4 lunar phases

Lilith at the New Moon

The first ritual takes place at the new moon. During this lunar phase, Lilith is completely veiled and it is necessary to pierce through the darkness to reach her. Even if this darkness corresponds to the darkness of the invisible moon in the dark sky, we are talking mainly about the darkness of our spirit, our heart, of all our being, that tries to hide all that we fear, all that frightens and disgusts us. Thus the goal of this ritual is to become aware of this veil covering our deep and wild Self...free from the materialistic limitations which are the clothing of the "victim". This veil's role is to prevent us from admitting the "unknown" (thus what makes us what we are, by choice and not by obligation - saying: "it is not my fault if I was made like this" means escaping from oneself...) and from diving into our interior abysses by fearing to get lost in them, to fail finding the will, the courage, the determination and the self-confidence which are necessary to command our own destiny.

Though this "veil" acts as a shield for he who is not ready to face himself (while he works on himself to be ready), it must not become a pretext of stagnation. To reach a higher level in one's personal evolution, especially for a dark magician, it is essential to tear the veil, pierce progressively and with perseverance through the mist, doing it with full awareness and of one's own free will. Beyond the veil, there is all the occult potential of the mage...

Lilith at the Waxing Moon

The second ritual takes place at the waxing moon. As its name indicates it, this lunar phase is good for everything concerning growth, and, in our specific work, for the progressive "revelation" of the vampiric art, and more specifically, the "revelation" of our interior vampire. The representation of this "personal vampire" will differ for each person for what concerns his visual and tactile...
representation but also his orientation: for some people he will be more sensual, for others more macabre, etc. Multiple aspects of this vampire will progressively emerge according to one's nature, personal tendencies and evolution...

It will be necessary to carefully observe oneself during the ritual but mostly during the following days, because if the New Moon gave us the awareness of the "veil" hiding her, the Waxing Moon takes this veil away... As the other goetic and dark arts using the power of exacerbated drives and emotions and in particular all those linked to avidity (sexuality, macabre, dominance, etc), Vampirism often awakes forces that we didn't thought could exist in ourselves, or to put it in other terms, that we tried to hide with a materialistic rationalism. But this rationalism has only a chimerical efficacy against the madness that threatens the chaotic practitioner. Only the introspection based on the awareness of these acts/thoughts and a firm will of walking this path with ardour gives the magician the balance needed to gain mastery over himself, in the light as in the darkness.

Lilith at the Full Moon

The third ritual takes place at the Full Moon. At this time, the attracting radiance of Lilith is at its apex. She reveals herself completely to the sincere and assiduous practitioner. The interior "vampire" (which can manifest as a distinct entity) is awakened and takes always more space in one's spirit, heart and body in order to reach completeness. But to do so it is necessary that this awakening is balanced. This doesn't mean that it should lack of intensity, but simply that the magician must always strive to command his interior chaos, acquiring thus the power to command the outer chaos. Losing control, voluntarily or not, means becoming a victim (of oneself and of the present forces) instead or being a predator.

The power of the vampiric avidity grows and gives plenitude on all levels: a "swelling" of the vital force and an expansion of the consciousness. This process intensifies the accumulation of the occult knowledge on which feeds the vampire and which is transmitted by

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the summoned Forces: a real command over the sexual energy and
desire (this being rarely the case in the "average man", in spite of his
convictions).

Lilith at the Waning Moon

The fourth and last ritual takes place at the Waning Moon. In lunar
magic, it is a very suitable moment to do banishments. In the Lilith
vampiric ritual, all that makes us a victim should be banished. In
fact, the majority of human beings, despite of what they pretend
with pride, are victims, especially of themselves: those who have a
conscious and constant control over themselves (a real balance and
not an exaggerated tension), on a mental, emotional and physical
level, are rare!

Thus it is clear that the awakening of the interior vampire implies
introspection and humility in order to confront one's own
weaknesses, awaking and eradicating them to turn them into forces
(this ritual is often the most painful of the four). As the the French
proverb puts it “nous avons les qualités de nos défauts et les défauts
de nos qualities” (“we have the virtues of our faults and the faults of
our virtues”).

Therefore it is important to understand that the "victim" and the
"predator" are two sides of the same thing, as the magnetic and
electric polarities, the night and the day, etc. The goal of this ritual is
not to fall into extremism trying to be exclusively a "predator"
(which anyway would be vain), but to find a real balance between
one's different aspects in order to have a real mastery over oneself.

Born in Belgium in 1976, Svava Aëglun remained very solitary during many
years. Various trials concerning her physical health helped her develop
certain occult faculties naturally, and her passion for mythology increased
her attraction towards the world of the spirits. When she was a teenager, she
was absorbed in the study of Witchcraft in its different forms by the means
of several books on occultism and cultivated her dark side mainly by
listening to music and reading fantastic literature. She did not wait to put the subject of her studies into practice, with a natural leaning towards Seidr and Bón, to which a few years later she added Alchemy, Qabalah and Tantrism. Today, Svava leads several occult and esoteric activities and devotes herself to writing and inter-traditional meetings in the world of spirituality and witchcraft.

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Each culture has a few colours symbolic of death, mourning, sorrow, and the realm of the dead. Most often these are: white, black and red, the first symbols ever used by man, representing emotions and the experience on the physical and social level. And so, for instance, white was associated with fertility and sexuality; red signified the shed of blood, conflict and war; black was connected with excrements and the decay of flesh. Even though in the cultural and religious traditions of Europe black has been the colour most often associated with the sphere of death, not less significant in this matter seems the red colour which also appears in the mourning customs worldwide. In many cultures, tombstones were painted red, red garments were worn, the body of the deceased was anointed with the red ochre, and the mourners painted their faces red or even injured themselves so that the blood was dripping from the wounds. In India red is the colour of death - funerary deities are painted in this colour, relatives of the deceased wear red clothes, also all decorations and funerary objects are in the red hue. Even in the Middle Ages red often replaced black as the symbol of mourning, this custom being extinct only by the end of the period.

Nevertheless, red is mostly the colour of blood, the life-giving substance, the main symbolism of which is associated with energy and vitality. The use of red in mourning was therefore an attempt to endow the deceased with this life energy. In the ancient times this was understood in a literal way and the cult of the dead was often accompanied by the shed of blood of the living. Humans and animals were sacrificed, slain at the burial places, and their blood was spilt in order to serve as food for the dead residing in the Underworld. Deceased kings and chiefs were buried together with...
their earthly possessions, including servants, who were supposed to do their duties for their masters also in the land of the dead. Sacrifices were also made on the tombs of dead relatives and ancestors, as it was believed that like the living, they have to receive the food so that they could survive in the afterlife. And what could be a better and more valuable carrier of vital energy if not blood? In later times this custom ceased to be practiced and blood was replaced by the red garments of the mourners, and the offerings were made only of food and drink which were left on the tombs of the dead on their sacred days.

It should be noted, though, that all liquid substances, such as milk, wine or mead, were nothing more than a symbolic substitute of the most valuable offering that was blood. The gift of blood ensured the continuation of life after death and was a token of the rebirth on the Other Side, it appeased gods and spirits so that they favoured man, averted plagues and misfortunes sent by angry deities and forces of nature. It also secured the cosmic harmony, as e.g. in the beliefs of the Aztec, who sacrificed hundreds of humans to the God of the Sun, in conviction that if this tradition was neglected, the sun would die, horrible darkness would fall upon the world, and that would be the end of the human race.

Blood sacrifice enjoys a special status – it elevates the ceremony in which blood was shed to the sphere of *sacrum*. On the one hand, it is the symbol of life and vitality, on the other hand, it signifies the transition of life and evokes the fear of the unknown. The shed of blood always evokes a certain anxiety and awakens strong emotions, be it fear, disgust, fascination, or excitement. Only few would remain indifferent in such a situation. Therefore the blood sacrifice has accompanied the most important ceremonies in the history of mankind. Blood was shed to the glory of the war deities, to appease them and ensure the favourable result of wars and battles. Blood sacrifice was a common element in the cult of the dead, and the gods of death and the underworld were those who received this gift most often. Blood was used in the ceremonies of baptism, initiation, and all rites of passage which included a symbolic death, purification and rebirth. It was believed that blood of the dead ancestors and
enemies might endow those who drink it with the wisdom, courage and other virtues of the deceased. A similar belief was the source of ritual cannibalism. In the Scandinavian legend, the hero Siegfried drinks the blood of the slain dragon in order to acquire his power. The priestess in the oracle of Apollo in Argos drank the blood of the limbs in order to enter the divinatory trance. The conscious use of blood in a ritual means that the ceremony belongs to the sphere of sa r um, transcends the barriers between the worlds of the living and the dead, between the realm of matter and spirit. Blood flowing through the veins of man determines our existence – health and the continuation of life. But the loss of blood, the life-essence, makes man impure and suspended between the spheres of cosmic order and chaos, where all weaknesses, diseases and death belong to. Blood is thus symbolic of the polarity of life and death, birth and transition, the Eros and Thanatos conjoined in union.

The conviction in the magical qualities of blood was due to the belief that it is the seat of the soul. It was thought that a dead man is still able to ‘speak’ to the living through his blood – this conviction was widely used in the old system of justice when the murder was tested by approaching the victim. When the criminal touched the corpse, the wounds would open and the blood would flow from the dead body. This method of a guilt test was often used in the Middle Ages, and in some countries even later. The belief survived in the folk legends and the oral tradition handed down through generations as a proof for the mystical power of human blood. As another famous example we might mention the Biblical story of Cain in which the blood of his murdered brother “called from the earth”, demanding the murdered being punished.

Because of strong emotional reactions which usually accompany the loss of blood, the life-essence, a person who found oneself in such a situation was automatically moved into the sphere of the social taboo. A menstruating woman was thought to be impure and feared that contacts with her might somehow pollute also other persons. Menstruating women were excluded from collective religious ceremonies and sometimes even expected that they should spend this time in seclusion. What was viewed as “impurity”, in fact is the
peak of sex-magical power of woman, in her menstrual period being an enormous source of energy. The fear of this energy and the lack of knowledge of how it can be used became the taboo, especially common in patriarchal societies. A similar attitude, however, was shown towards people mourning their close relatives. They also remained in the taboo sphere and were temporarily excluded from the normal life. The state of “impurity” was denoted by wearing black garments, averting from food, conversation, participation in pastimes and other normal behaviour. Such persons temporarily remained outside the society and their presence evoked anxiety and fear of the death sphere, of the unknown and dangerous to the established social order. The conscious use of blood or other elements denoting “impurity” is therefore an antinomian behaviour, the reaction against the laws and rules which underlie the social and religious structures. Thus, the rituals in which blood is shed are thought to be against the laws and associated with the concept of Darkness, Chaos, and Evil. In „bright” magic currents, accepted by the social and religious laws, such practices are rarely used. Instead, they are ascribed to the “dark” currents, Satanism, necromancy, demonic evocations, and the wide variety of practices which open the adept to the direct experience of the sphere of Darkness and Chaos. Among these we will find the legendary rites with the ritual sacrifices of both humans and animals, blood-letting, vampirism, ceremonial cannibalism, sexual practices making use of menstrual blood, the shed of blood in order to evoke demons and the shades of the dead, and pacts with the forces of Evil, signed with the adept’s blood.

A great mystical power is believed to be contained within menstrual blood. It represents both life (because of its colour and warmth) and death, as it is the “dead fluid”, the substance devoid of vitality, excreted by the natural mechanisms of human organism. Yet in many magical traditions it has an enormous significance and in some myths it is even depicted as the nourishing substance from which mankind was created (the Mesopotamian myth of the goddess Ninhursag). Over many centuries it was believed that menstrual blood participates in forming the foetus in the woman’s womb – among authors of this theory we would find such scholars as Pliny
Aristotle, it was also thought that this blood contains a mystical power of longevity but at the same time it can be a deadly poison. Thus, it was used in love spells, for healing, and fertility magic, as well as for cursing and in spells used to bring death upon the enemy. Human blood was the mythological blood of the Mother Goddess who personified the nature and the universe. From her "cosmic womb" all life emerged and there it returns after death. The creative power of blood is the principle of a feminine nature, connected to the cult of the Moon and the lunar phases as personified by the triple Goddess: the maiden (the waxing moon), the mother (full moon and the waning phase) and the crone / death (new moon) – the mythological characters of Diana, Hera and Hecate. Blood magic belongs to the lunar sphere of Gamaliel on the Qabalistic Tree of Life, where Lilith presides over the astral, ecstatic Sabbat. Lunar blood is the elixir flowing from her womb, the mystical substance which was drunk by gods from the womb of the Great Mother, the "womb of earth", in order to gain longevity, power of creation and immortality.

But Lilith is not only the Red Moon and the creative power but also the Black Moon and the death principle. On the dark side of the Moon exists the eternal realm of the dead, the Valley of Shadows, ruled by the corpse goddess of decay and putrefaction. From psychological perspective, Lilith is both the creative and the destructive form of the Anima. She is bright, shining and soft, as the pale glow of the full moon - then she brings ecstasy and consolation. But at the same time she is black and terrifying. Her eyes are black and cold, her lips drip blood drunk from the wounds of her victims, and her breath carries the stench of death. Not without a reason is she called the Mother of Abortions and in legends she is the murderess of infants, whom she strangles in the cradle or in the mother’s womb. She is the Night Hag who drains men’s vital forces when she visits them at night, and her victims are left fatally exhausted or dead. She is the mother of demons which personify all misfortunes, diseases, plagues and cataclysms that have ever fallen upon mankind. And she is also called "The End of All Flesh", as she represents the eternal principle of putrefaction, when flesh decays
and returns to the womb of the Mother Earth, crumbles into dust and once again becomes a part of it.

The principle of darkness and death is also associated with the path that links Gamaliel with the material world – the tunnel of Thantifaxath. The symbol of the path is the sickle of Saturn which stands for death magic and necromancy. It is also the lair of demons who feed on blood and vital energy, larvae and ghouls. Here occurs the crystallization of what is called the living death, dying from within, in an early stage, the hindrance of further evolution. Through Sabbatic practices of Saturnian gnosis, a magician confronts here the concept of limitation – by time, mechanisms of perception, fear, or death. Other symbols of the tunnel are Saturnian emblems as well: cypress, ash tree, nightshade, elm, or yew-tree – ancient guardians of cemeteries and gates to the land of death.

The mythological Saturn is a cruel god devouring his own children, but also the god of harvest, worshipped with an orgiastic gluttony. His legend is a story of castration and divine cannibalism. Saturn / Cronos turns against his own father, Uranos, cuts off his genitals with a sickle and takes position of a leader in the pantheon of gods. After hearing a prophesy that he would die killed by his own son, Cronos / Saturn devours his newborn children. Thus, he reveals his two contradictory faces: he is the generous ruler of the harvest, patron of the golden age, and he is also the cruel god who destroys his own progeny. Sometimes he was identified with Moloch to whom the Semites sacrificed their children. Finally, he was also associated with Time, whose emblem is the sickle, a weapon with a similar meaning as the scythe / sword of Death – the tool which cuts the thread of life.

Saturn is also the patron of Melancholy, „the black disease of the soul”. The ancient philosophy and medicine ascribed the melancholic temperament to the influence of one of bodily fluids called “the black bile” (atra billis). There were theories which tried to find an analogy between the influence of the planets (the macrocosm) and the functioning of the human organism (the microcosm). The black bile was one of the four fluids, “humours”,
responsible for all bodily processes and all emotional states (the other three being phlegm, blood and the yellow bile). It was believed to have the negative influence over the organism and often regarded as a spoiled and impure form of blood. It was the black, "corrupted blood", substance with an enormous mystical significance, though mostly negative. It was believed to cause the gloomy disposition, depression and insanity. It darkened the light of the soul, led to obsessions, lethargy, all diseases and finally also death. Among "melancholy people", meaning those who were most subject to the influence of the black bile, one could find all sorts of social outcasts, murderers, witches, necromancers, black magicians, etc. The black bile was the cause of all weakness and sin, as it was believed that when the Biblical Adam tasted fruits from the Tree of Knowledge, his blood was corrupted and turned black, which also happens to every man who succumbs to Satan's temptation. Medieval monks called Melancholy "the devil's bath" (balneum diaboli), and the belief in its negative mystical influence prevailed until the 18th century, or even longer – until the beginning of the twentieth century, when modern psychology has found its way into the philosophical thought. It was even believed that melancholy people are haunted by their black temperament even after death, and they wander aimlessly, deprived of salvation, haunting places and people who were dear to them in life.

The black bile does not exist as an actual fluid in human organism, therefore we may assume that it is a particular kind of psychic energy, responsible for emotions, and most of all for their dark and extreme aspects. At the same time it is a highly ambivalent principle, as apart from the negative influence, the black bile was regarded to be the source of creativity, imagination and intellect. And apart from murderers and sorcerers, among melancholy people one could also find all great philosophers, writers and artists. Thus, perhaps we could find a relation between the mystical black bile and the kundalini energy, equally ambivalent in its forms of the Red and the Black Serpent, representing respectively the principle of ecstasy and death. The alchemical melancholia is the "Nigredo", the stage of "dissolution", "darkening", and in the Jungian psychology: the
confrontation with the Shadow, with the deepest and the most hidden layers or consciousness.

"The corrupted blood", however, also signifies the lack of vital energy, characteristic of some mythological and magical creatures, ghouls, werewolves and vampires in particular. Legends of transformation and theriomorphism represent the awakening of a dark, irrational element in human consciousness. The shape assumed by a person in the transformation personifies emotions and instincts which lie dormant in the abyss of the unconscious and thus they become exteriorized. Vampire, werewolf or a ghoul belong to the Saturnian sphere of Darkness and Death. Often this sphere embraces strong emotions of erotic nature, dark instincts which express the hidden side of one’s sexuality. Therefore Gamaliel is called the Dark Side of the Moon. While the “bright side” is connected to the cult of fertility and creative sexuality (procreation), the “dark side” deals with the sterile mysteries of necromancy and vampirism. Vampiric entities of Gamaliel are the succubi and incubi, predatory demons haunting dreams and inviting a random traveller to an astral orgy, where he is vampirized and drained of vital energy; while a conscious participation might become an intense initiatory experience. These demons exist in the shadow of the astral plane, in the sphere known from the myths as the realm of the dead. They absorb sexual energy from the astral plane and transmit it deep into the dark tunnels of the Qlipothic Tree of Night. Their “hunger for blood” is a symbolic lust for vital energy. As astral shadows, they are devoid of this energy and unable to generate it by themselves. Not without reason the Gamaliel magic includes astral shape-shifting, lycanthropy, vampirism and theriomorphism, and the patrons of these practices are the goddesses of death and mythological underworlds: Ereshkigal, Hel, Persephone, Kali, or Lilith, of course.

However, the Lord of Death is also the Horned God of the traditional witchcraft. Among his emblems one could find e.g. a skull resting on crossed thighbones, symbolic of his funerary aspect and his role of the patron in the cult of ancestors. This is also connected with the ancient custom of painting bones red in a symbolic act of resurrection. Red as the colour of blood represented
life force, the dawn and the rebirth after death in a new form of life. This custom was widely spread around most of the ancient Europe, and the motif of “red bones” appears also in other regions of the world. In an Aztec legend, the serpent god Quetzalcoatl created humanity from the “precious bones” which he brought from the underworld, pouring his own blood on them. Bones represent the beginning, the pure source of being. In some initiatory rituals (especially in shamanism) the adept’s flesh is torn from his body to the bones from which he creates a new form in a process of mystical rebirth. Such an initiatory process is characteristic of the “Gchod” ritual of Indo-Tibetan tantrism, when during the so called “Red Meal”, celebrated in old burial grounds, the adept offers his body to be devoured by demons.

As the “seat of the soul”, blood flowing through our veins is a powerful link between the sphere of Matter and Spirit, as it contains an enormous divine potential within. This is reflected in the myths where humanity is created from the blood of a slain god, as e.g. the Babylonian legend of creation of man from the blood of the demon Kingu. Human blood contains therefore the dark element inherited from our demonic ancestors. This mystical quality is one of the reasons why blood was used so profusely in rituals and religious-magical ceremonies from times immemorial. Blood is the key which opens human consciousness for the experience of the alternative dimensions of reality. Its influence on perception is enormous. It allows for the insight into the unconscious and its use in magical practice is an invocation of primal instincts of fear, death, fury – all that constitutes the Jungian concept of the Shadow. Thus, its position in the cults of death has a sacral nature, as it opens the gates to the underworld, serves as food for the deceased, and stands for the eternal cycle of transformation of life into death and death into life. The Celts celebrated this conjunction during the festival of Samhain on the one hand being an orgiastic new year festivity, on the other regarded as a day in which the dead, ghosts and wraiths returned to the world of the living. At this time all earthly authority was suspended and the festival occurred “at the crossroads” of the worlds material and spiritual. The celebrations usually included blood sacrifice, both of humans and animals. Similar traditions of
blood offerings, ritual cannibalism, blood drinking, etc. were also spread among many other tribes of ancient Europe.

Blood spilt in the ritual space creates a special link between the unconsciousness and the other dimensions of perception. Then, we enter the crossroads of the worlds and realities, regardless of the form in which the blood was offered. It could be a glyph drawn with blood or anointed with it and burnt, so that the smoke would rise and carry the intention of the ritual as a sinister prayer. Blood may also be spilt to consecrate the temple or placed in the chalice on the altar as a symbolic offering. Traditionally, blood used in ritual draws the dark energies from the Other Side. It is the “food” and the substance through which they can assume a shape in the enclosed evocation space. Thus, blood was used so often in demonic and necromantic rituals, poured on the cemetery ground and on the circle in which the evoked spirits were to manifest. It is therefore not merely a symbolic offering but also a powerful tool for evocation. Sacrifice of one’s own blood is the most precious offering, as we sacrifice a part of our own life-essence, immortal element, traditionally called “the soul”. Even if we assume that spirits react in the same way at each kind of offering, definitely it would make a difference for our consciousness, because nothing releases as strong emotions and psychic reaction as a ritual shed of blood, and the flesh and mind become then the temple of the Spirit, sanctified by the ancient tradition of blood offerings.

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She is called Mother of Abortions because she hates fruitfulness in the daughters of Eve. With wicked arts she procurs miscarriages.
Invocation of Lilith

Daemon V. & Asenath Mason

The ritual was designed for a female practitioner. A male practitioner might work with a female companion, who would act as a vessel for the Goddess energy and channel it into the Temple. Decorate your ritual space with black and red colours. Place an image of Lilith on the altar – this can be a statue or a picture, any depiction of the Goddess, ancient or a modern one. This can be also any of the illustrations from this magazine. Into the chalice pour some red wine, a symbol of Lilith’s blood. Face the altar and gaze into the image of the Goddess. Repeat her name as a mantra, mentally or aloud, and focus on how the atmosphere in the Temple thickens. When you feel the air is slightly electrified with the energy, begin the ritual. If you are a male, working with a female participant, let her take the active role and lead the ritual, while you should remain focused on a mantra and open for the energy channeled by the priestess. The communion of energies might occur on a mental / astral level, when your minds merge, or in a sexual union on the physical level.

Face North and speak the words:

From the dark pits of the earth, I call you, Black Goddess! Lilith, arise and come forth!

Facing West:

From the Serpent’s Lair in the unholy waters, I call you, Queen of Blasphemy! Agrat, arise and come forth!
Facing South:

From the mountains and hills where the Sabbatic fires burn, I call you, Mother of Fornication! Mahalath, arise and come forth!

Facing East:

From the black skies of the night, I call you, Princess of Screeching! Naamah, arise and come forth!

Facing the altar:

The Gates are open wide and the children of Lilith are coming on the wings of Shadow!

Lil-ka-litu! Lilit Malkah ha’Shadim!

I invoke you, Goddess of the Moon! Mother of witches and queen of forbidden delights! Come forth from the desert caves of the Red Sea. Come to me, Mother of Fornication, Samael’s consort! Ancient Goddess, who rides the darkening crescent across the midnight skies! Mother of Demons! Maiden and Harlot! Princess of Screeching, who flies through the night and screeches in the desert. Scarlet Whore, who rides upon the back of the Blind Dragon. Sinful Hag! Eros and Thanatos incarnate!

Marag! Ama! Lilith! Rimog! Samalo! Naamah!

Hear my calling! Come to my temple of flesh! Appear before me, Mother of Dark Wisdom!
Reveal to me the secrets of your unholy communion!
Awaken my senses!
Break the shells and dissolve the worlds as you approach intoxicated by the elixir of the Blood-red Moon!

Marag! Ama! Lilith! Rimog! Samalo! Naamah!

I become as you: passion, death and ecstasy!
My mouth drips with fresh blood
My forked tongue drips with deathly venom
   My eyes are as black as Death
   My breath is the stench of carrion
   My womb is the lair of the Serpent.

I am the Mother of Harlots and I hold the chalice with the Blood of
   the Moon,
   I am the Serpent’s Fire that burns the Veil of Illusion,
I am the Alien Woman, who seduces and leads the righteous onto
   the path of fornication,
   I am the Queen of Sheba and the consort of God,
I am the Bride of the Devil, who rules the Kingdom of Eternal
   Shadows,
   I am the soul of every living creature,
   And I am the End of All Flesh, the womb and the grave!

    I am Lilith!
Lodge Magan was founded in 2004, and earlier it existed for two years as a Ritual Group. The work of the Lodge is aimed at an initiatory progress of the group as well as individual members. Our main project at the moment is exploration of the eleven aspects of Tiamat embodied by eleven monsters that she created to fight the forces of Light. They are the antinomian principles of Chaos / Darkness which complete and maintain the cosmic balance and which correspond to the eleven levels of the Qabalistic Tree of Night. These mythological beasts are the key to the gateway to the subconscious power of man, timeless and immortal aspects of human self. Our work includes basic and advanced techniques of lucid dreaming, astral workings, meditations, visions, trances, and ritual methods, through which we are exploring the deep layers of the subconscious to find there inspiration and knowledge.

The projects of the Lodge have so far included such subjects as: witchcraft, necromancy, demonology, the goetic magic, the runes, and our main projects over the last few years was the Necronomicon Gnosis. We have worked with many magical and mythological traditions: Egyptian, Persian, Sumerian, Greek, Norse, or Hindu ones. Many of the old projects have come to an end, and many new ones have just begun.

Our Lodge holds 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.
She is called the End of Flesh because she corrupts, and so also does Flesh turn black and putrify when the Spirit of Life leaves it. She is the End of Days because she carries the curse that is death of the soul.
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