

The Cthulhu Mythos & Tarot



THE CTHULHU MYTHOS

&

TAROT

by Fra. S.E.R.O.T.O.N.I.N.

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in the power of Horus

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CTHULHU'S THEOLOGIANS--POST-DERLETHIAN HUMANISM AND BEYOND

The real horror of Lovecraft's Cthulhu Mythos stories lies in their presentation of vast superhuman entities close at hand, who--unlike the Gods of the Judeo-Christian tradition or the gods and goddesses of other cultures as viewed from that tradition and its offshoots--are at best indifferent to humanity. If they do care about humans, they see them as irksome pests or feeble and highly expendable pawns.

This original situation is a sort of gruesome "realism." Gods whom humans cannot comprehend don't care for humans any more than humans (in Lovecraft's culture) have historically cared for animals that could not comprehend humans. Intimations that humans were "created" through the carelessness of more powerful elder beings are one of the many devices Lovecraft uses to highlight cosmic ethical principals of

"Shit Happens" and
"There Ain't No Justice"

The best analyses of the bleak horror of Lovecraft's outlook have been written by Dirk W. Mosig. In his essay "The Great American Throw-Away," Mosig points to Lovecraft's emphasis on "man's insignificance in a mechanistic universe." This is pretty frightening stuff.

One reader frightened enough by this scheme to reinterpret it into a cozier framework was August Derleth, first Dean of Students at Miskatonic University. Derleth created a sort of pseudo-Christian (by his own admission) dualistic framework with which to interpret the Mythos stories, dichotomizing the incomprehensible superhuman beings of Lovecraft's work into the "good" Elder Gods and the "evil" Great Old Ones. All this, despite Lovecraft's admonition that "To achieve the essence of real externality, whether of time or space or dimension, one must forget that such things as organic life, good and evil, love and hate, and all such local attributes of a negligible and temporary race called mankind have any existence at all."

Derleth writes of "the ingenious and terrible attempts of the Great Old Ones to resume their sway over the peoples of Earth." By reorienting the stories in this way, he elevates humanity by placing it at the center of a struggle between two celestial forces. He also makes the motives of these awesome entities more comprehensible to human minds (though still a bit beyond us).

One of the chief "problems" with Derleth's interpretation of the Outer Beings of the Mythos was that there is precious little evidence in Lovecraft's writings for any coherent group of "good" beings. The "Elder Gods" of Derlethian lore can count only one named member, Nodens (hardly a focal figure in the Mythos). So anyone who wants to sign up with August may be left wondering, "Just who are these Elder Gods, anyway?"

Well, according to the *Necronomicon* (as translated by Derleth), the Great Old Ones were expelled from the green, open places of Earth by the Elder Gods, who "were benign deities, representing the forces of good, and existed peacefully at or near Betelgeuze in the constellation Orion." We know that the technology of the Great Old Ones includes non-Euclidean architecture, time travel, shoggoths, and all sorts of other wild stuff. The Elder Gods, on the other hand, only demonstrate their potency by the employment of the "Elder Sign," a lineal figure chiefly useful for keeping the Great Old Ones away. Most Derlethian theologians consider the Elder Sign of the Elder Gods to be identical in design with the Elder Sign of the Elder Things in Lovecraft's novella *At the Mountains of Madness*, i.e. a five-pointed star, or pentagram.

Perhaps (thinks our Derlethian apostate-to-be) the benevolent Elder Gods of the Derleth Mythos are humanity. To think that humanity could ever compare to the might of the Great Old Ones is ludicrous, yet the Mad Arab insists that "Man rules now where they ruled once." Perhaps the divine qualities of humans which permitted them to imprison Cthulhu and his brethren have atrophied. This perspective would reveal ancestor worship in all past anthropomorphic polytheistic religions. It also furnishes an explanation for the possibility of human summoning (read "release") of the Great Old Ones. A further piece of "evidence" is to be found in the Elder Sign, as the pentagram (point-upwards) has traditionally been symbolic of Man the Microcosm.

From out of the shadows of Derlethian cosmomachy creeps humanism, and with it, the body of ideas about human capabilities and station of which Lovecraft's original position seemed a clear rebuttal. This final connection brings us full circle in three stages.

Lovecraft's fictional works best support the original perspective, as could be anticipated from his philosophical predispositions. But these three perspectives that have become apparent in the evolution of the "Cthulhu Mythos" among readers, writers, and critics are representative of three radically different ways of assessing the human condition and the nature of reality. Their differences have been argued throughout history, but argument seems unlikely ever to resolve their opposition. The reader of the present essay doubtless feels an affinity for one or another of the three, but he or she should be mindful of John C. Lilly's postulates:

In the province of the mind, what is believed to be true is true or becomes true within limits to be determined experientially and experimentally. These limits are beliefs to be transcended. In the province of the mind, there are no limits.

(Remember, nobody's human forever-----heheheh.)

ELDER TAROT

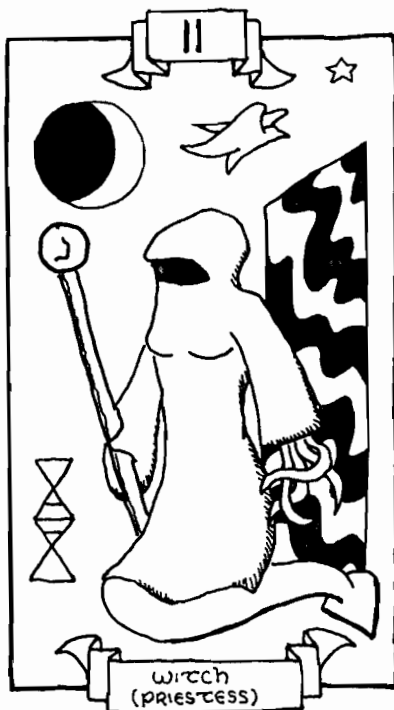
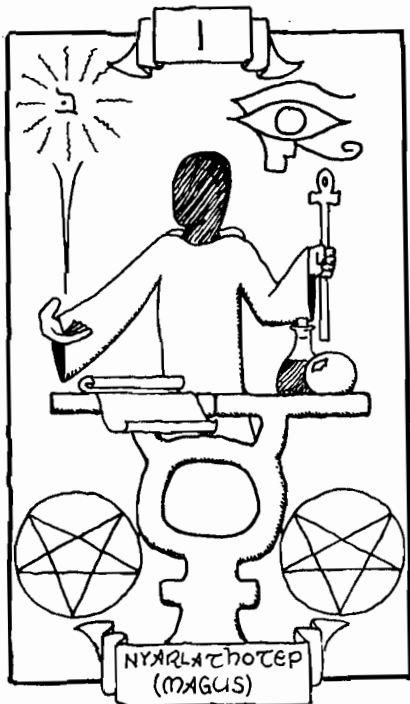


22 TRUMPS MAJOR
DESIGNED & EXECUTED IN ACCORDANCE
WITH ELEMENTS OF THE WESTERN
ESOTERIC TRADITION

BY
MATT ROGERS
USING IMAGES FROM THE
CTHULHU MYTHOS
OF
H.P. LOVECRAFT



13 JUNE
1987 C.E.



NOTES on Rogers' ELDER TAROT

The author of these notes will take the liberty of distinguishing himself from the artist of the trumps under scrutiny, since the two are separated by a gulf of some three years of, as Perdurabo would have it, "Aphrodite, Dionysus, and Apollo," and erratically varying conditions of enlightenment and endarkenment. The cards are far from perfect, but this is a project that no longer has an artist dedicated to it, only an author. By way of bio-/bibliographic note, the author points out that he and the artist still share the same favorite Lovecraft stories, most notably: "The Whisperer in Darkness," "The Dream-quest of Unknown Kadath," "The Shadow Over Innsmouth," "Pickman's Model," and "Dreams in the Witch-House."

(Title Card)

Note that despite the implications of the title card, the pack draws on other Mythos authors than just Lovecraft. As far as the "Western Esoteric Tradition" goes, there is a general attempt to be faithful to the tarot correspondences and concepts of the Great Beast, Evil Uncle Al. This effort unfortunately tends to sap the "Elder" images of a lot of their inhuman ickiness by nestling them in among very human symbols. However, a certain feeling of conventional magickality is produced that is probably healthier, if less impressive or "correct."

ATU O

The original draft of this card (now lost) showed Nodens in profile, wearing a robe, with one hand holding a conch shell and the other a leash that led to the neck of a nightgaunt. It was less attractive, but more faithful to the Mythos and more novel in its approach to the arcanum. The final draft still shows Nodens, Lord of the Abyss, but in a strange leaping posture. He is meant to be standing over said abyss, but it looks to me now as though it were a flying carpet or towel or something.

ATU I

This trump is just as it should be. In the Mythos, Nyarlathotep assumes nearly all the properties of Thoth-Hermes. See the story "Nyarlathotep" for further confirmation of these sentiments. Professor Phileus P. Sadowsky's fascinating studies of the etymology of Mythos names and titles identifies Nyarlathotep directly with Tahuti, the name Nyarlathotep being a corrupted form of the Egyptian title *ny har rut hotep*, "there is no peace (rest, safety) at the gate."

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ATU II

The witch is a Cthulhoid priestess who has undergone to some degree the metamorphic processes that Lovecraft was wont to inflict on all dabblers and delvers into mysteries. In this case, the lunar attribution of the trump is not only a reference to Artemis, but a notation of change and transformation of the human into the inhuman (as the lights go out!). Note that Nodens' towel has now become a wall hanging. (I think it was supposed to be some sort of interdimensional gate.)

ATU III

Shub-Niggurath is always a tricky one to pin down, since she/it appears only in the occasional formulaic ejaculation of a Mythos creature or cultist ("Iä!"). Richard Tierney does not hesitate, in his paper comparing Mesoamerican and Cthulhu mythoi, to identify Shub-Niggurath as a fertility goddess. And Rodolfo A. Ferraresi, in his erudite essay "The Question of Shub-Niggurath," cites "Out of the Eons" and "The Mound" for support of this claim. This conception guided the design of this trump.

ATU IV

I've always kind of liked Tsathogghua, and I thought he'd make a keen Emperor.

ATU V

Basically designed as a complement to Atu II, this image was particularly inspired by Randolph Carter's condition in "Through the Gates of the Silver Key."

ATU VI

Zhar, the Twin obscenity, seemed an adequate candidate for a trump attributed to Gemini. The artist took some liberties with the creature's bisected amorphousness in order to introduce some more traditional symbolism.

ATU VII

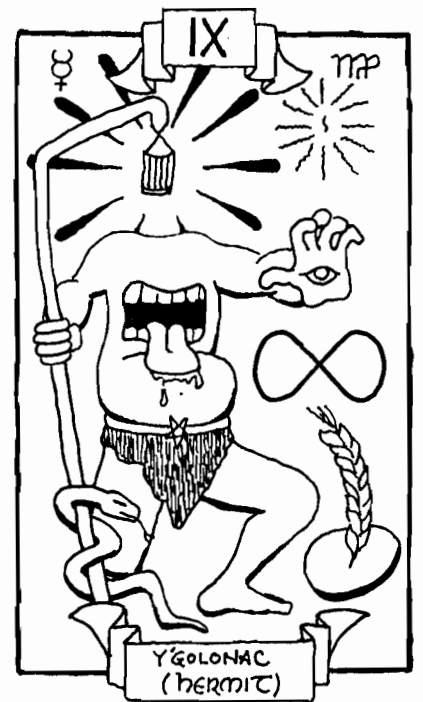
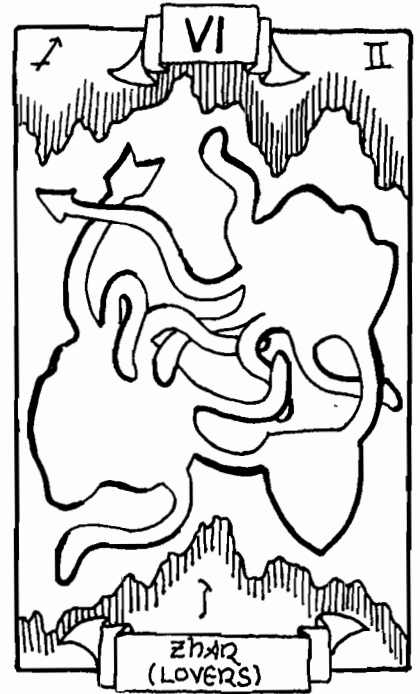
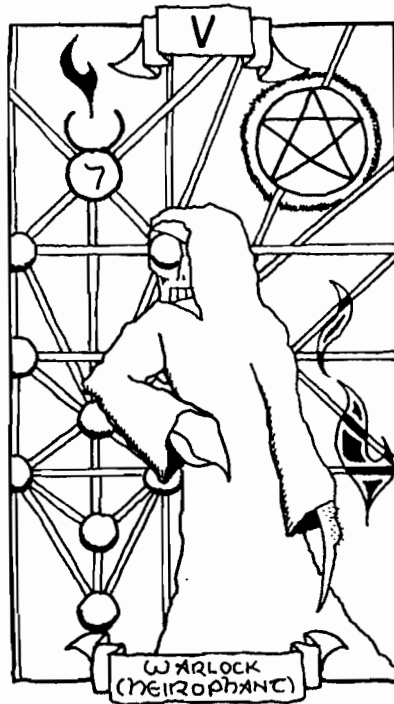
There is no very good reason to depict the Lake of Hali on a card named "Hastur" for this trump. The figure at the center is the artist's notion of the Yellow Sign. In truth, the artist didn't understand this trump very well when the card was designed and executed, and aesthetic considerations were given the most attention. It is rather pretty.

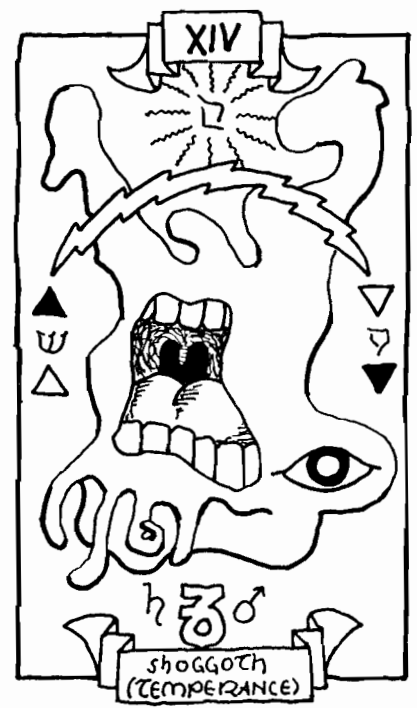
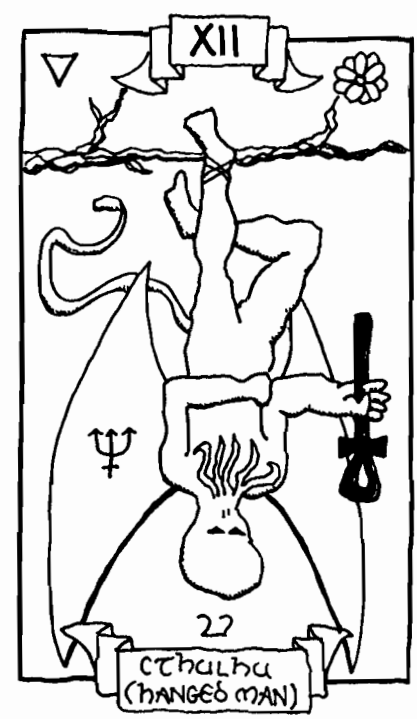
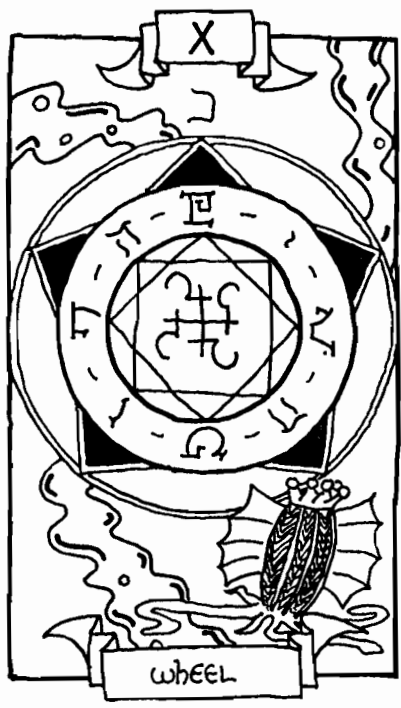
ATU VIII

The original version of this card showed two byakhee supporting a large Yellow Sign. The final draft is a great improvement, although it may evoke the Derlethian Heresy of EG v. GOO for some readers. Do not be deceived.

ATU IX

The author does not know much about Y'gononac, and hopes that lost knowledge of the artist's justified the correspondence that produced such a nicely disgusting Hermit trump.





ATU X

The Wheel is associated with the Old Ones because of their documented rise and fall as a civilization. The Great Race would probably represent the issue even better, as their rise and fall was periodic and processional. The characters on the wheel read YHVH (correct esoteric pronunciation: "Yahoo-Wahoo") in Hebrew, and ROTA in a magical cipher.

ATU XI

Shudde M'ell (or any big old godchoking cthonian) is presented as the emblem of Strength. The symbolic correlation here is fairly straightforward.

ATU XII

From the artist's notes: "Trump number twelve quite blatantly displays the symbolism of suspension: a treacherous period of ignorance before resolution. An additional dimension of the 'Dying God' motif is manifested here, more aptly named the 'Sleeping God.'" *Cthulhu fhtagn*. More crucial is the water correspondence of this trump. Cthulhu relates to water not as a ruler, but as a victim or prisoner, which throws a wrench into the Derlethian scheme that identifies him as king of the water elementals, but makes him a perfect candidate for the position of Drowned (Hanged) Man. His power over the dreams of humans and the notion of his "return" also wed him to less exoteric interpretations of this arcanum.

ATU XIII

Yig serves as the agent of Death in this trump, primarily because of the long traditional association of serpents with the twenty-fourth path. The author supposes that the disfunctionally large quantity of sand in the hourglass was accidental on the artist's part.

ATU XIV

The trump Temperance (or Art, in Crowleyan circles) is one of the harder ones to elucidate since it deals with the mysteries of creation and creativity through a chiefly alchemical metaphor. The shoggoth was chosen as representative of the Art of the Old Ones, a decision which saps this trump of its usual cheerfulness.

ATU XV

In the original draft, this seat was occupied by Cthulhu, but in this version, it is more appropriately held by "'Ngah Shaggai," a name invented by the artist for "The Black Goat of the Woods with a Thousand Young" who seems to be the consort of Shub-Niggurath in the Mythos stories. Ferraresi suggests convincingly that Lovecraft intended the "Black Goat" invocations to refer to Pan, particularly the Pan of Arthur Machen's *The Great God Pan*. Lovecraft had already drawn material from Machen in his recruitment of Nodens. One may of course note Crowley's affinity for that particular Machen story.

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ATU XVI

R'lyeh is apt here for a number of reasons. The Tower is also known as "The House of God." The artist may perhaps be forgiven for the "Euclideaness" of his rendering.

ATU XVII

Traditional Star trumps present a young woman with a vessel of water. In this attempt, the artist has identified Yuggoth (Pluto) with the star, and a Mi-go (the distressing Fungus from Yuggoth) replaces the young woman. The stylized vessel borne by the Fungus, though it looks rather like a lava lamp, was intended by the artist to represent that wonderful piece of technology described in "The Whisperer in Darkness." See, the bottom part is a processing device designed to be hooked up to peripherals for light and sound input and speech output, while the cylinder on top holds--your brain! (Heeheehee!) Actually, the water in the Star trump always did represent *pneuma* or human awareness and vitality, but that's a rather obscure metaphor nowadays. Just leave it to a fine mechanistic materialist like Lovecraft to update these hoary concepts for our impoverished understandings.

ATU XVIII

Nothing very novel in this trump. One ghoul standing artfully on his head, while the other looks on in envy.

ATU XIX

Yup. It's the Sun alright. The original version of this trump was named Cthuga, but looked pretty much the same. Further reflection caused the artist to discard this notion.

ATU XX

"*Yog-Sothoth* knows the gate. *Yog-Sothoth* is the gate. *Yog-Sothoth* is the key and guardian of the gate. Past, present, and future are all one in *Yog-Sothoth*. He knows where the Old Ones broke through of old, and where They shall break through again... *Yog-Sothoth* is the key to the gate, whereby the spheres meet."

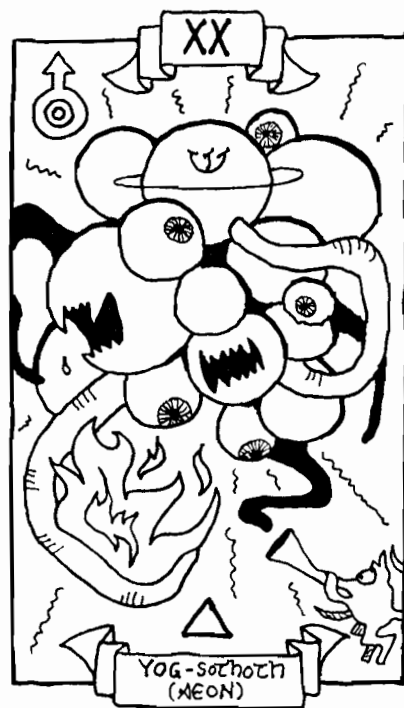
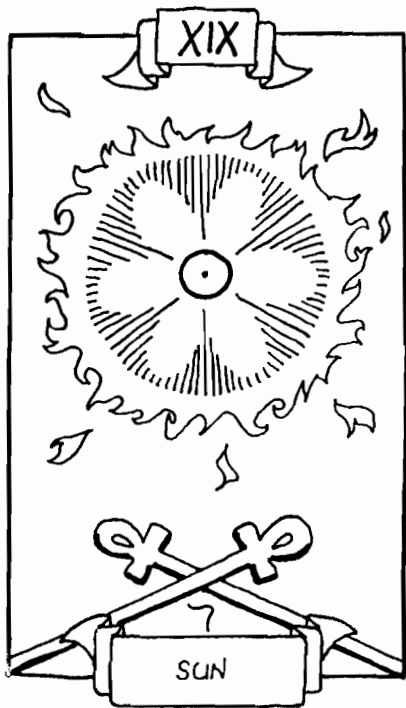
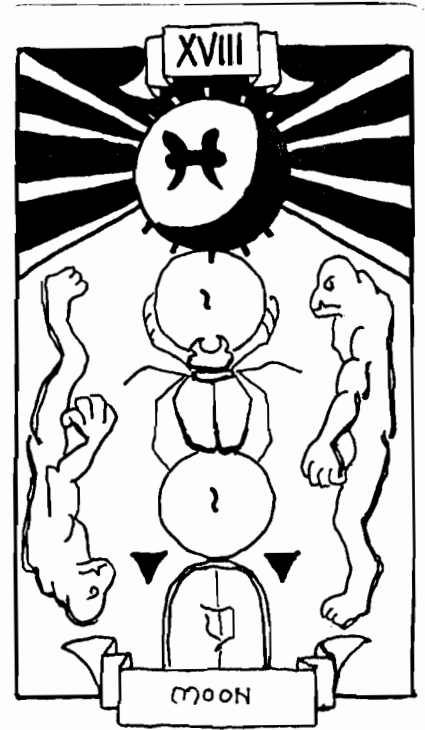
--from *The Necronomicon* (Authorized Version)

ATU XXI

Any being in Azathoth's position might as well consider itself the Universe. Solipsism is justified when you are your own blind, idiot god of a world at the center of Everything. To say that Nyarlathotep carries out Azathoth's commands is absurd, when Azathoth is completely self-sufficient. Instead, Nyarlathotep acts by Azathoth's authority. Note that the piping Servitor associated with Azathoth is moonlighting over in *Yog-Sothoth's* trump, trying to fill the role usually occupied by the Israfel-Heimdall figure in *Atu XX*.

MINOR ARCANA

Only the trumps in this pack were ever completed. However, the plan included the four minor suits. Note that this deck was never intended to be used for divination by humans. Its creation was an exercise in symbolic sythesis and an artistic project.





DESIGNS FOR MINOR ARCANA, ELDER TAROT

SUIT OF WANDS

The court cards in this suit display Serpent Men (and Women).

SUIT OF VIALS (CUPS)

This suit depicts a variety of (usually sealed) vessels for liquids. Typically they are containers of a type that might be used in scientific research, such as stoppered test tubes. Cards of note include

- ACE A ceramic flask with strange sigils etched on it. It is stopped with a waxy substance.
- THREE Three large hypodermic syringes full of a clear solution.
- FIVE Five fractured jars ooze an unidentified fluid.
- SIX A foetal homunculus floats in a large jar, which is hooked up to five other jars containing a murky liquid.
- SEVEN Seven test tubes, filled to various levels with blood.
- KNIGHT A Deep One with some normal human features remaining bears a bottle of alcohol.
- QUEEN A Deep One squats near a cauldron.
- PRINCE A Deep One pours oil from a can.
- EMPRESS A Deep One peers out of the water.

SUIT OF TOMES (SWORDS)

The small cards of this suit each show the appropriate number of books. In each, one title is clearly visible. These titles are listed.

- ACE A parchment scroll bears a drawing of the Elder Sign.
- TWO *De Vermis Mysteriis* by Ludwig Prinn
- THREE *Cultes des Goules* by the Comte d'Erlette
- FOUR *Unaussprechlichen Kulden* by Von Juntz
- FIVE *Revelations of Glaaki*
- SIX *Necronomicon* by Abdul Alhazred--the other five books in the card are all versions of the same text in various languages.
- SEVEN *Eltdown Shards*
- EIGHT *Cthaat Aquadingen*--one of the other volumes shown is *The Outsider and Others* by H.P. Lovecraft.
- NINE *Zanthu Tablets*
- TEN *Pnakotic Manuscripts*
- KNIGHT A Nightgaunt watches a book consumed by flames.
- QUEEN A Nightgaunt perches on a stack of volumes.
- PRINCE A flying Nightgaunt carries a tome.
- EMPRESS A Nightgaunt stands reading a book.

SUIT OF STONES (DISCS)

A variety of stones adorn the various small cards of this suit. The figures in the court cards are ghouls.

- THREE Visible in the three stones are the fossilized remains of trilobites.
- SIX Six gemstones.
- TEN Ten tombstones.

THREE TAROT SPREADS

ONE--CTHULHU'S TENTACLES

This is a special-purpose spread designed to assist with dream interpretation. It works pretty well with only the major arcana, although the minor suits may be added if desired. The querent should have in mind a particular dream from recent experience, the more vivid, the better. The pack is shuffled and eight cards are spread as in figure 1. A court card chosen to represent the querent may have been removed before shuffling for use as a signifier. If so, place it at the spot marked "S".

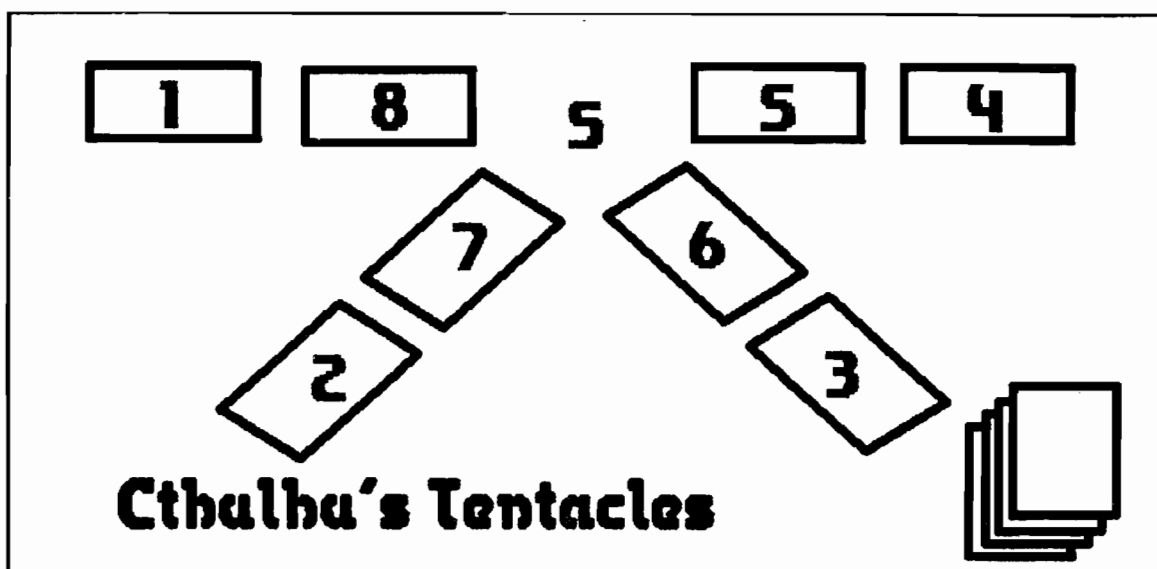


Figure 1

Read the spread by pairing off the cards as follows:

- 4 & 5: These cards should be read with respect to the emotional content of the dream. Did it make the querent feel guilty, terrified, happy, worried? These two cards may suggest a link between emotions in the dream state and emotions in the waking state.
- 3 & 6: These cards address the setting of the dream. How does the geography of the dream correlate to the psychic configuration or the phenomenal environment of the dreamer?
- 2 & 7: These cards are concerned with the human figures or other intelligences in the dream. They may address character or relationships.

1 & 8: These cards survey the "logic" of the dream--its (dis)continuities, contradictions, (in)coherence, etc. (Probably the trickiest part of the spread to read.)

Generally, the outer cards (1-4) refer to the "meaning" in the dream, and the inner ones (5-8) address how it is communicated.

TWO--12-CARD DAGON

This is a general purpose spread in the shape of a fish. Shuffle the full deck and spread twelve cards as shown in figure 2. The first card of the spread represents the querent, the second a situation or object of concern to the querent. The upper and lower arcs of the figure describe the parallel development of the question and questioner, respectively.

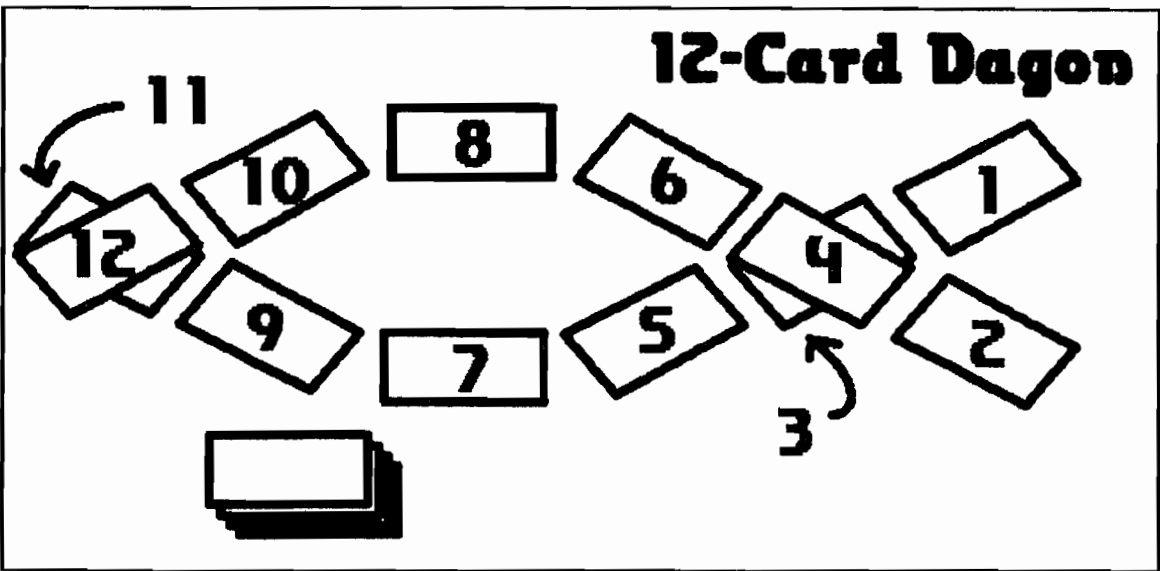


Figure 2

- A list of the general reading for the individual cards--
- 1: Querent,
 - 2: Question/Object/Situation,
 - 3 & 4: Problem (why the question is an object of concern for the querent),
 - 5: Relevant abilities of the querent,
 - 6: Advantages of the situation,
 - 7: Possible failings or inabilities of the querent,
 - 8: External obstacles specific to the situation,
 - 9: The character of a successful outcome for the querent,
 - 10: The character of a successful outcome for the object of the question,
 - 11 & 12: Expected final result.

THREE--CYAEGHA

This is another general spread. Shuffle the whole pack and spread in the shape of an eye as shown in figure 3. (This spread is also known as the Eye of Horus or the Eye of Shiva spread.) If a significator is preselected it may be crossed under card 6.

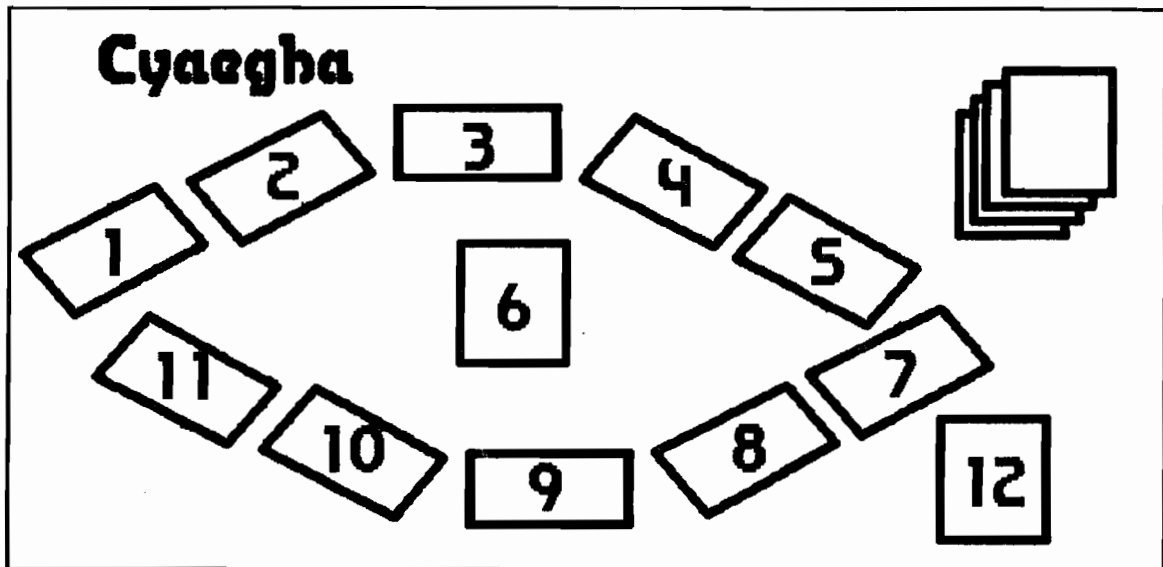


Figure 3

The crucial cards are 6, which encapsulates the question of the querent and his or her whole present situation, and 12, which is an "advice" card suggesting a course of action.

Cards 1-5 represent the querent's past and address (in order) health/safety, wealth/power, knowledge, love/community, and sense of fulfillment. Cards 7-11 display the querent's future in the same categories and order.

For best results in any casting, formalities should be observed to optimize the faculties of the diviner and the possibility of non-causal connections. An invocation of an appropriate deity is always helpful when performed sincerely. Typically, this will be an invocation of Thoth or Hermes. Anyone suitably deranged is, however, welcome to substitute the following invocation of Nyarlathotep.

I invoke thee, NYARLATHOTEP, Great Messenger, bringer of strange joy to Yuggoth through the void, Father of the Million Favored Ones, Stalker among the Stars, to reach In from the Outer places and infuse the letters of this book with thy mighty Knowledge from Beyond. May thy Intelligence move mine to its proper reading.

HOWARD'S BARDO TRIP--A THANATOGRAPHY OF HPL

It is the opinion of the sage Esdras V.P. that the most authoritative theories on the post-mortem conditions of consciousness are to be found in the *Bardo Thödol* or "Tibetan Book of the Dead." Yet the fact remains that that account is necessarily ethnocentric and does not account for (though it may admit the possibility of) variations in experience relative to the culture of the dead individual. The *Bardo Thödol* may be very accurate in the mechanisms it outlines, but the cosmetics of the process are bound to vary depending on the previous enculturation of the individual consciousness.

The Tibetan Buddhist classic designates three *bardos* (lit. "in-betweens"), through which the consciousness of the departed passes. Each of these is a segment of death, which is seen by both Tibetan Buddhists and Ranarok Lumberjacks as a punctuation of life and awareness. So the three *bardos* constitute a set of three stages through which the individual consciousness (or "soul") passes *en route* from one "life" to the next.

On March 15, 1937, Howard Phillips Lovecraft entered the *chikhai bardo*, i.e. he died. Lovecraft was an alarmingly articulate adherent of a belief system that has had many believers in our culture, though few poets. As a mechanistic materialist, HPL emphasized the finitude and cosmic irrelevancy of human awareness and action. If it is assumed (fairly) that these sentiments expressed in his fiction are genuine, they suggest an ironic course of events for Lovecraft's awareness in the *bardos*.

The first *bardo* is the *chikhai bardo*, or "the *bardo* of the moments of death." In this *bardo*, the deceased is given two chances to attain *nirvana*. According to Buddhist philosophy, the goal of the individual consciousness is its own permanent dissolution in *nirvana*, since that is the only way to eliminate suffering. Throughout the passage of the *bardos*, the soul is given various opportunities to embrace the *nirvanic* state. Of assistance in this process the proper balance of mind (or *karma*) and yogic training. Always a disadvantage is fear.

The two stages of the *chikhai bardo* are the moment of death and the brief period just following. At the moment of death, the soul is exposed to the "clear light." Proper attention to this phenomenon is supposed to permit the individual to attain *nirvana*. This attention, however, is a benefit of one or both of two advantages: great *yogic* ability acquired through extensive training, or instructions from the *Bardo Thödol* read aloud to the deceased on his deathbed by his *guru* or another close to him. Since Lovecraft had neither of these benefits, it is safe to assume that he just passed right through the first stage of the *chikhai bardo*, possibly unaware of his own death, or at least unconvinced of it.

The second stage of the *chikhai bardo* is characterized by the abandonment of the body by the soul of the deceased, which by default or force of habit retains an image of itself congruent with its previous material form. As a materialist, Lovecraft would never consciously admit to the existence of a human mind independent of the material brain and nervous system. At this point, Howard could reasonably be expected to assume he was dreaming, insane, or even dead and incorrect, but he could not reasonably be expected to embrace a sudden sensation of lucidity and attain *nirvana* before passing on to the *chōnyid bardo*.

The *chōnyid bardo* is described as "the *bardo* of the experiencing of reality." This description is a strange one, since the text asserts that this *bardo* is when the "*karmic* apparitions" appear. These visions appear on a regular schedule throughout the duration of this *bardo*. The dead soul sees various gods and spirits which present themselves. The *Bardo Thōdol* explicitly designates these beings as hallucinations. Now, the Tibetan text accounts for three sets of deities: the peaceful, the knowledge-holding, and the wrathful deities. Each of these deities (42 peaceful, 5 knowledge-holding, 58 wrathful) is named and described in detail by the text, but many readers who are not Tibetan Buddhists are inclined toward the opinion that the cosmetics of these entities are culture-specific.

The mechanistic materialist culture of Lovecraft provides no preconceptions for the forms that divine or super-/infra-/meta-human entities should assume, since that culture proposes a paradigm in which such things are not possible. Consequently, Howard's reception party in the *chōnyid bardo* would be at least ineffable, but more likely unspeakable. That is, he would encounter just the sort of horrible mind-blowing inhuman nastinesses that formed the crux of his fiction. (Let his writings serve as a warning to those who would share his *Weltanschauung!*) His chances for post-mortem enlightenment in such a situation seem pretty slim.

The remainder is largely anticlimax, conforming in many ways to Western "life-after-death" expectations. The *sidpa bardo* begins with a series of visions, experienced by the soul in a fully-developed "*bardo* body." The content of these visions is determined largely by the moral and emotional experience of the soul. *Karma* determines whether the soul is to experience delight or torment in this stage. As the experience and personality structure of the soul are stripped away in preparation for a new life (or possibly *nirvana*), these psychic configurations affect the soul in the form of external conditions. It is impossible for someone who never even met Howard to judge his *karma* (and pretty much so even for any non-buddha who had), so no ideas about his experiences there are offered here. It is, however, expected that this portion of the *bardo* includes a judgment by the Lord of Death (Yama-Hades-Yahweh-Cthulhu?).

The final portion of the *sidpa bardo*, and *bardo* existence in general, consists of the avoidance or selection of a "womb-door." The *Bardo Thödol* offers five different techniques for avoiding rebirth and attaining *nirvana* at this final juncture. Lovecraft could reasonably be expected to have recourse to none of them. However, in the event that none of these techniques succeeds, the soul receives instruction from the text on how to engineer the most suitable rebirth. The ideal rebirth is a rebirth into a paradise realm, which consists of a virgin birth (from a lotus blossom) into a world of more enlightened beings. Or, if birth from a womb proves inevitable, one should direct one's awareness to a birth in prosperous circumstances where it is possible to achieve enlightenment most easily.

If the soul is subject to passions and urges at this stage, it is likely to find a home in the life of a miserable, vicious person, or even an animal. The latter option is debated among students of the *Bardo Thödol*, but is only properly discarded in a "closed humanism." It is especially interesting to apply this notion to poor unguided Howard, whose soul should at this point have been so frazzled that he could not help but succumb to the stray base impulse. Lovecraft's fiction consistently displays a terror of/fascination with the descent of the human into the bestial. The atavistic transformations of "The Lurking Fear" and "The Shadow Over Innsmouth" are perhaps the most succinct in expressing this aspect of Eich-pi-el's work. One should only briefly consider the possibilities of this connection for the end of Howard's *Bardo Trip*.

*The Hell Law says that Hell is reserved
exclusively for them that believe in it.
Further, the lowest Rung in Hell is reserved
for them that believe in it on the
supposition that they'll go there if they
don't.*

The Gospel According to Fred 3:1

*Atheism is a religion too, you know. Its
believers are just as proud and protective of
their beliefs, which are just a lot more
uninteresting than most.*

Rathwick Carter, K.S.C.

SUPPLEMENTAL MATERIAL FOR 777

There already exists a "Cthulhu Mythos" column for Crowley's 777. It can be found in the introductory material in the impressive Necronomicon of "Simon." Simon's sources for that set of correspondences, however, consist of Sumerian myth for which he has produced Mythos connections (of an unclear but fascinating sort). In contrast, the columns printed here are drawn only from the images and concepts of the chronicles of Eich-pi-el and other 20th century Mythos scribes.

Key Scale	Mythos Deities	Mythos Creatures
0.		
1.	Nodens, Yog-Sothoth	Shoggoths
2.	Abhoth	Dimensional Shamblers
3.	Shub-Niggurath	
4.	Hastur, Great Cthulhu	Byakhee
5.	Cthuga	Polyps, Star Vampires
6.	[Nodens]	Nightgaunts
7.		
8.	Nyarlathotep	Hounds of Tindalos
9.	Glaaki, Gleeth	Shantaks, Moon Beasts
10.	Ubbo-Sathla	Ghouls
11.	Ithaqua	Nightgaunts
12.	Nyarlathotep	Old Ones, Serpent Men
13.		Mutated women, Shans
14.	Shub-Niggurath	
15.	Tsathogghua	Formless Spawn
16.		Mutated men
17.	Zhar	Lloigor, Tcho-Tcho
18.	Atlach-Nacha	Star Vampires
19.		Lloigor
20.	Y'gononac	Serpent Men, Shoggoths
21.	Daoloth	Great Race of Yith
22.	Shudde M'ell	Cthonians

Key Scale	Mythos Deities	Mythos Creatures
23.	Great Cthulhu	Deep Ones
24.	Yig	Gnoph-Keh
25.	Cyāegha	Xiclotlans
26.	Black Goat of the Woods	Dark Young
27.	Ghatanathoa	Gugs
28.	Cthuga, Hastur	Mi-go
29.	Gleeth	
30.		Star Vampires
31.	Yog-Sothoth	Polyps, Serpent Men
32.	Azathoth	Servitors, Ghouls
32 <u>bis.</u>	Yog-Sothoth	
31 <u>bis.</u>	Yog-Sothoth	Hounds of Tindalos



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