

ANCIENT GRIMOIRE OF DARK MAGICK



TRANSLATED FROM ANCIENT TEXTS BY ROBERT BLANCHARD

THE BLACK BOOK

INTRODUCTION

"Satan... Adored or scoffed at, repudiated or recognized, Satan had always dominated the lower instincts of man. The religions passed on and his cult continued to remain... in the womb of these mysterious sects where they revered the one called SATHAN." Roland Brévannes, THE SATANIC ORGY ACROSS THE CENTURIES

It is difficult to date any particular "first" Black Book since the earliest ones were actual hand written records of the Black Art, kept secret and hidden, being passed down only to those who practiced the craft. Even moreso, in the burning times of the Holy Inquisition, many innocents were condemned to death for any practices which were not acceptable to the Church and State of those times, and so such books would also have been burned in the attempt to destroy this Art. It would go on to survive the burning times, in an underground movement which continued to preserve the craft until our own days. A Black Book was as a Handbook on the subject, containing specific details on symbols, spells, chants, etc. and all which may have been needed as a guidebook to keep the practice alive, even though hidden from unwanted eyes.

The most popular times in which some of these Black Books came to surface to the public view was from about the late 1500s to the early 1600s, in Great Britain and other parts of Europe. Let us begin by reviewing our research on some of these.

Two recent publications by the I.G.O.S. must be noted: The Grimoire of Ancient Witchcraft, and Dr. Fian's Spellbook, by Robert Blanchard, I.G.O.S., Palm Springs, 1993. These are basic to the time references given, and the reader is advised to refer to these important publications for a better background on events of those days. Another I.G.O.S. Translation by the same author is that of Dr. Faust's Miracle and Magick Book, which is also a pertinent writing about the wider subject of this craft. Another excellent reference work which traces the roots back to even earlier times of similar practices is the one referenced in the quotation at the start of this book, Roland Brévannes, The Satanic Orgy, also by the above author and I.G.O.S., translated from the French, and all are currently available through the Guild Society. The I.G.O.S. is also in the process of translating 100 year old French books by Th. de Cauzons on Magic and Sorcery in France, which the reader may inquire on sometimes next year when the first large volume is published. This is an extensive work on the subject, and no Occult Library will be complete until it contains the whole work which we will continue to translate over the years ahead. All of these works are highly recommended by the Guild Society.

Other such works which refer to various Grimoires and Black Books must also be noted as: Untitled Handwritten ones, around 1600, in Edinburg; A British Museum one as An Elizabethan Devil-Worshiper's Prayer Book, The Handbook of Honorius, recently Guild translated, Thomas Spalding's Elizabethan Demonology, King James' Demonology, Manuscripts by Unknown Authors,

ones called only Black Books, or a Black Book of Devil's Lore, such as these which were attributed to some of the witches who were burned at the stake as in 1654, a Janet Haining of Laight, Scotland, to name some of the many on the subject. Let us not dwell too much on the many references, and begin to look at the content which has been printed and re-printed down the ages.

SPECIMEN

A typical specimen of the kinds of writings found from one 16th century Black Magic Grimoire, British Museum, goes on to say, in part: That a book in the person's own handwriting must be kept. Only the brothers and sisters are to copy what they wish from the book and never let it out of their hands, never to have any other's handwriting in it under the threat of it being seized and the one having it being tortured. Each is to guard his own writings and they are to be destroyed whenever danger threatens. It is to be memorized so it can be re-written after the danger is past, and when any die, the book is to be destroyed by their friends if they are not able to do so themselves before death. If it were to be found, it would serve as proof against them, their friends would also be in danger of torture, since one may not be a Warlock by themselves, and must also consider the rest of the group. Anything unnecessary had also to be destroyed to preserve the craft.

(Here it should also be noted that many who practiced the Black Arts did not actually believe in a Satan or devil, as an actual being, but the authorities ascribed this to them. They did use the name Lucifer or Satan to represent darkness.)

Further instructions are next given: Keep all thoughts from your mind, about the cult. Say you had bad dreams, that a devil caused you to write this without your knowledge. Think to yourself: "I know nothing; I remember nothing; I have forgotten all". Drive this into your mind. If the torture is too great to bear, say: "I will confess. I cannot bear this torment. What do you want me to say? Tell me and I will say it." If they try to make you tell of the Brotherhood, do not; but if they try to make you speak of impossibilities such as flying through the air, consorting with the Devil, sacrificing children or eating man's flesh, say: "I had evil dreams. I was not myself. I am crazed." If you confess, deny it afterwards, saying you babbled under torture, you didn't know what you were saying or doing. If condemned, don't fear, the Brotherhood is powerful, they may be able to help you escape if you remain steadfast. If you do go steadfast to the pyre, drugs will be gotten to you so that you will feel nothing. But if you betray any - Beware - There is no help for you in this life or in that which is to come.

Let us go on with examining more of the materials on the Black Arts, such as the Ceremonies, Rituals, Black Magic, Sex Magic, Kinds of drugs and Ointments, Secret Ways, and some of the more Modern Ways and Initiations, etc. Again, we shall try to keep with the flavor found in some of these earlier Black Books where possible, and make pertinent comment as we go along in our researched text.



BLACK SABBATH

"It is the hour of sabbath; and from the deep woods
 Like from the net of the waters, of the earth
 and of fire,
 The sorcerers, the accursed rush forth,
 defying God,
 to the impure stupors and the unclean
 kissing of indecency.

From the birds of misfortune, lamenting coos in the
 woodlands, their hair standing on end, their eye hag-
 gard, the sorceress ascends with the flame and vanish-
 es above the roof tops. The whisper of the demon has
 passed upon the land!

In order to guide the devotees of Evil to the sabbath
 The monsters are coming and the impure beasts paw the
 ground adjoining the brooms in impatience; Priestess
 Astarath, bestride your mount!!!

You all that hell conducts,
 Loosen your viper-like hair,
 That the devil, in passing, takes you to his talons
 and transports you in the night!

Arise, subjects of Satan; All of you...
 Stand upright, The Sabbath awaits you!!!₁

1. Roland Brévannes, The Black Masses, First Act,
 Scene VII.

The Black Sabbath, or Sabbat as it was then known, was described in some of the "black" Grimoires and Manuscripts as being an important celebration held to honor Evil. Unlike other Witchcraft Sabbats which were celebrated at very certain times which were meant to coincide with the various moon phases and meanings, the Black Sabbath is noted as having no one certain day or days on which to be held, but the location had to be kept hidden in both of these cases. The Sabbat ceremony was carried out by the cult, according to certain precepts of their beliefs, and certain implements were used in the rites performed. An altar of the Black Arts had to be prepared at the center of the clearing at the chosen location, described next as reported in one 16th century manuscript:

"A large stone is best, but a wooden table will suffice. On it stands two candles of human fat set in black wooden candlesticks like the feet of a goat; a magical sword with a black handle; a copper vase containing blood; a censer holding perfumes, namely, incense, camphor, aloes, ambergris and storax mixed together with the blood of a goat, a mole and a bat; four nails taken from the coffin of an executed criminal; the head of a black cat which has been nourished on human flesh for five days; the horns of a goat and the skull of a parricide."¹

1. Frances Mossiker, *The Affair of the Poisons*, Knopf.

It is uncertain just which of these chilling items were actually used at the Sabbat, since often the essential items were disguised among such listings to keep the real ones from being discovered should a Black Book fall into the wrong hands. It is known from the various sources, however, that a figure representing a Devil would sit behind the altar, being either that of a goat or a large black cat. Such a scene as this would certainly inspire awe in an initiate, or fend away any

who may intrude or chance to wander into the ceremony. There has always been much fiction surrounding these Sabbats, especially at the height of the hysterical era of the Middle-Ages. These times were repressive times, it must also be recalled, and the Sabbat did provide people with an escape and an outlet from repression by the Church and State. So, it was probably a mixture of some of these elements of feasting and sexual enjoyment, for several hours on the night of the Sabbat, alongwith the actual ceremony, rituals and prayers which gave it an even more "evil" flavor, at least in the eyes of the authorities and the more proper citizens of the era.

Some descriptions speak of drug-induced hallucinations, orgies, obscene rites, debauchery, and even human sacrifices. Some of this practice is also difficult to pin down, since the people practicing the Black Arts often made up a lot of the ritual on the spot, and also changed it endlessly as to what came as inspiration to them, or to keep so much of it hidden as to the essential being again disguised from prying eyes. Doubtless, some of it was a put-on to throw the authorities off track, and some of the reported events were those which the Holy Inquisition, themselves, constructed as proofs against innocents, or were extracted as confessions under torture, too. A more likely truth lies somewhere in the middle of the extremes usually reported, that the Black Magicians were probably not as "evil" as they were painted, enjoyed the feasting and sexual pleasures of the Sabbat, and said their harmless prayers to the darker forces which they probably never did contact on

any useful or practical level. Many of the black Grimoires even go on to state that these Magicians actually did not believe in a Satan, as already mentioned; there was even a point in time when it would have been impossible to, since Satan was a later creation by the Church, not the Black Arts.

Th. de Cauzons has traced the roots of some of the concepts as a Satan back to the original Pagan Genies which the agricultural peoples once believed, even the playfull imps or mischievous little demons who got the blame for so many pranks people thought they played. And, his accounts of the earlier Persian and Chaldean genies of the Zoroastrian belief system show demons as only representing the opposite part of the One Infinite Being who had both good and bad qualities to be recognized. One of the greatest scholars on the Black Arts, Eliphas Levi, called for the following:

"Let us declare emphatically that Satan, as a personality and a power, has no existence. The Devil, in Black Magic, is the Great Magic Agent employed for evil purposes by a perverse will."¹

1. Transcendental Magic, 1856.

And, as Roland Brévannes put it in closing (ibid): "Will this be the final form of the satanic orgy? Who will know: Satan perhaps, if he exists."

To get back to the scenario of a typical Black Sabbath celebration of its times, the Devil figure would be tied sitting in a chair at the altar, with a lighted candle placed between its two horns, or if a black cat figure were used, the head was shaved and a black cloak was tightly tied over its body. A huge representation of an erect phallus was displayed between the legs

side of the figure, two brides who were selected from the witch maidens at the Sabbat would sit naked while the initial service of adoration was performed. Let us continue with what has been described of the usual order of the Sabbat ceremony.

"It isn't Sunday, nay, it must needs be the sabbath... here is the High Hunt which begins!... Har! Har!! Har!! Sabbath!! Sabbath!!"
(Brévannes, *ibid.*)

The cult usually gathered about the Black Altar, in a semi-circle, rather than the usual Circle or Ring of Witchcraft, and a Black Magick Master would go on to conduct the rest of the ceremony, as the "high priest". Usually he wore the black robe of his office, having the black Pentagram of the beast on its back. Stepping to the center of this altar, he offered the goat figure a black turnip, sometimes carved with certain magical symbols, The words spoke were for this Devil representation, as the Black Master, to be of help, and it was sometimes said that animal sacrifices would also be made at this time. Whether reserved only for certain spells, or if actually done at the Black Sabbath is not known, but some reports do mention small birds and other game being so sacrificed, possibly for the later feasting which was to come. At any rate, the high priest said certain "prayers", such as:

"I will come to the altar. Save me Lord Satan from the treacherous and the violent." (De Magia Vereum, 1686, Frankfort). And from yet another Black Book: (repeated by the members after the high priest)

"O Satan, thou who art the shadow of God and of ourselves,
I speak these words to thy glory.

Thou who art Doubt and Revolt, Sophism and Impotence, thou
lives again in us and round us, as in the troubled centuries

when thou didst reign, blood-stained with tortures, like an obscene martyr, of thy throne of darkness, shaking in thy left hand the abominable sceptre of a bloody lingham"...

While from Jules Bois' "Weddings of Sathan", comes the words put into Satan and Psyche's mouths:

Satan: "The whitness tires me and crushes me with its silence: I have need of scarlet fervors or else of blasphemic nights in which whatever grand cry rushes forth; the evil beast disgusts me and I hold the horror of Good (referring to the beast "God" and all that "goodness").

Psyche: "You never were come up, stupid of genuine angelhood, To dash your trusting knees against the hard rock of an altar."

It can be well seen what kind of sexual energies and desires, natural to women and men, forbidden by the times, might have been in operation at the Black Sabbath. Let us now continue with more of the prayer as is found in the Black Books:

"Today thy degenerate sons are scattered, and celebrate thy cults in their hideouts. Thy traditional pontiffs are but blind shepherds, vile jades, presumptuous magi, poisoners and pariahs.

But thy people have increased, and Satan, thou canst be proud of the multitude of thy Faithful ones, as false as thy will has desired. This world which denies thee, thou inhabist it, thou wallowest in it as on the dead roses of a moldy, smelly midden.

Thou hast won, O Satan, though anonymous and obscure for a few more years yet; but the coming century will proclaim thy revenge. Thou shalt be reborn in the Anti-Christ. The science of mysteries, spurting back suddenly in a black wave already quenches the thirst of the curious and the uneasy; young men

and women see themselves mirrored in these waves of illusion which intoxicate and madden.

O charming Satan! I have torn off thy mask of voluptuous gluttony, and I have fallen in love with thy tear-stained face, beautiful as an eternal and defeated grudge.

O hideous Satan! I have uncovered thy ignominy to reveal thy wildness. If thy involuntary torment has the noble appearance of being irrevocable, and is illuminated by the honor of becoming a redemption. O scapegoat of the world, thy beating heart of a dead man covets the immense, the final depth - thou utterest the sobs of a Messiah, but thou corruptest and degrades like a damnation.

Therefore I will tell of thy infamy, and thy attraction, I will sing of thine infinite lament. Thou art the last ideal of fallen man; but if thy cherub's wings seem to be impregnated with heaven, if thy woman's breast drips a soothing pity, thy scaly belly and thy animal's legs exude stinking idleness, forgetful of courage, and consent to abjectness.

O holy and impious Satan, symbol of the degenerate universe, thou who knowest and sufferest, may thou become, according to the word of the Divine Promise, the atoning genius of Expiation."¹

1. Bibliotheque Nationale, 17th Century Manuscript, Paris.

Such prayers as these were usually used to open the Black Sabbath ceremonies, and are found in antiquity throughout the European countries in which the Black Arts were practiced. There are many variations on this, but it was basically a

prayer of adoration to Satan, following which the cult would conduct the rest of the Sabbat such as any initiations of new members, etc. Another prayer which was used for prelude to initiations, during the time when actual Black Masses were said (Brévannes, *ibid.*) was similar to an adoration, know as the Gloria and Curse:

"You are able to inaugurate yourself, Satan,
 your ability is immense,
 Your kingdom extends itself
 To the womb of this land where
 germinates the semen
 Up to the replete human heart,
 Where push up passions and vices.
 You will be sole Master today.
 Honor to your sacrifice alone!
 To the ground with the Violent One (God) who
 reigns in heaven!
 To the ground with the servants (his priests) of his
 perfidiousness and altar!
 - Glory to you, Star of Lust, Tower of Iniquity.
 - Gloria, to you perverse God, impious Master,
 Fallen Angel!"¹

1. I.G.O.S. Publication, R. Blanchard, *Satanic Orgy*, p.46, 47. Palm Springs, 1992.

The initiate had also to compose and bring to the Sabbat a liquid which was made from the flesh of a dead child, and a recipe for this fluid was given in a 16th century text as now follows: (it is uncertain if this were a true or false potion)

"Those to be called to the Devil's service lie in wait for children. These are often found dead by their parents; and the simple people believe that they have themselves overlain them, or that they died from natural causes; but it is we who have destroyed them. For that purpose we steal them out of the grave and boil them with lime, till all the flesh is loosed from the bones, and is reduced to one mass. We make out of the firm part an ointment, and fill a bottle with the fluid; and whoever drinks with due ceremony of this, belongs to our league, and is already capable of bewitching."¹

1. From a 1517 Manuscript, *Grimoirium Verum*.

Large fires were lit, and while the cult raised a horrible noise (to test the new one's temper), the initiate had to walk amid this to the altar, naked and blindfolded, usually with hands tied behind the back. Kneeling before the goat or cat figure, the hood or blindfold was undone, hands untied, the new one drank the potion made as a salute to the monster. This was to confirm the initiate among the ranks of the Black Arts, and the promise had to be made (repeated by the league present): To deny God, and all religion; to curse, blaspheme, and provoke God with all spite; to give faith to the Devil, and to worship and offer sacrifice to him; to vow, solemnly, and promise all progeny unto the Devil; to swear to the Devil to bring an many into his society as able; to always swear by the name of the Devil."²

2. From a 1584 Black Book on Discovery of Witchcraft.

Following the rite of initiation, the *Osculum Obscoenum* was done.

This rite involved actually kissing the anus of the Devil, as a symbolic representation in prelude to the actual sexual acts which came to be performed, amid the orgy of feasting and sex, by the practitioners of the Black Sabbath ceremonies. And, usually, the virgin witches were the first to attend the new one in the orgy which followed, although the new one was given the choice as to any who were in attendance. One of the Queens of the Black Sabbath was so chosen to represent the bride of Satan, and the indecent kissing was only a prologue to what was to next follow in these perverse rites, among all. To cite Brévannes, again: "(from a Latin Black Book) ... Vile is the laying with devils, in frozen virile-semen juice, Sabbath brews a frozen voice preserved"... "In the first strike, Satan has initiated the Queen of the Sabbat in the most voluptuous way... graced with the configuration of his forked phallus member... union of sodomy... Turpid liquid ..., astringent... empties from the incubus demon through his bifurcated genital member... adjoining a masked uterine vessel ... "Goat On High!"... - Revenge yourself or you die! At this signal, Satan reveals the other tail he has kept hidden... "an immanent scrotum of twisted deceit" and it pours forth onto the soil a cascade of black dung and infected dispersals"...1

P. 48, 50 of Brévannes, *ibid.* IGOS Publication, *Satanic Orgy*, Palm Springs, 1992.

This is what was said of the Osculum Obscoenum, in some texts, and when done with the perfunctory indecent kissing, the new one was allowed to copulate with "whichsoever maid there present did take his eye, and to the delight of all the company".

The banquet feasting next began, and has been described, over and over again, in the various writings, it continued on into the late night of the Black Sabbath, complete with the drinking, drugs mentioned in some books, and, above all, the sexual orgy. There was also wild dancing, such as the Satanic back to back dances of the naked women, while the men removed their clothes.

The Satanic figure, here, was most probably one of the times, rather than the one of even more anciency, as described in other supporting literature. The so-called "shame" of man was taken from the Biblical accounts on the Garden of Eden scenario, which the shame-based writers of those later times continued to present for incorporation into actual dictates and doctrines of the Church. In earlier Pagan times, there was no such shame associated with Pagan worships, feasts, and the usual sexual expressions of the generative principle of ancient times being so revered, as to procreation, with its pleasures, and the gratitude to the gods and goddesses for bestowal of these favors and enrichment upon mankind. An early form was that of the satyr, some woodland divinity who represented more of a goodly image than the "evil" one of the later fallen angel. And, let us not forget that the Church itself had ascribed to Lucifer the quality of Light, he who loved this God so much that he could not find a way to love also his human Creation, and so fell to the state of a "devil". As the later Black Mass, to which earlier peoples could not have had access, many of these super-abundant imaginations, and condemnations deriving from such ideologies, did go on to equate the Black Arts to their own concepts of what they thought was, or had been, in operation as to what the Church had to say on the subject. And, so they created their own Satan, to disempower the Pagan beliefs, once the Crusades had come to bring its own rewrite of theology, history, and social mores to the altar. Many Church terms and practices become evident in some of this.

Common people of the times had no recourse to many of the writings on the Black Arts, and relied instead on Black Books passed down to them. Most were even not able to actually read the words, copying them by rote, and could not have read the Bible when it was finally printed by the later technology of the printing press, basic education, etc. This was for the few, at first, until people questioned the interpretations of the Church when books themselves were available, as printed matter, and they did become literate enough to read. So, it was a matter of having to make do with what was provided to the unlearned, from any source, and the Black Arts made just as much an attempt, through the learned ones of their Tradition, as did the Church, to maintain the practices, while the Church vied so against them to promote its own concept of a Satan figure.

One of the Satans described by a Doctor Watteau, that of the esoteric painter and author Wierz, (Brévannes, p.12, *ibid.*) was probably more in line with what was forbidden to people in the age spoken of:

"The Satan of Wierz is indeed the Satan the very Christian that I be in view of; he is not black, he hasn't long horns, he has not cloven feet; nothing borrowing from an ancient satyr"...

And, it goes on to say that... "under whatever form that the Christians had been picturing the demon, he stands for the king of lust"... So, the Middle-Age was, in most probability, acting out against what their time had prohibited, as in the Black Masses which were to follow this disobedience to Church and State. It must be kept in mind that the Sabbat was of even

earlier times, but that many did not even know during the Middle-Age, just what kind of energies they were portraying in the Black Sabbath. Down time, there were corruptions on both sides as to the true meaning of the more ancient practices. However, the banquet feasts and orgies did become legendary, no matter who reports on these. The Black Arts came to report this in its own way, while the Church and State took its own point of view on what was once not regarded as either good or evil, merely the expression of an important belief among the earlier peoples of many countries, and the more ancient beliefs.

The banquet items mentioned in the 1581 De Natura Demonum would seem innocent enough to any people, even the Church and the citizen who might find her or himself at any feast of eating the good foods of the time:

"they did indulge themselves on any viands and drink which pleased them"...

Wines, meats, breads, cheeses, bacon or other cured meats, and broths were said to have been served at the banquet, from some of the sources. However, others speak of eating human flesh, even raw without any salt, and that aphrodisiacs were used to add a bit more to the banquet foods and drinks than the people knew. Whisky had come into the market, and it was also noted as being used as reported from some of these feasts in Scotland, and these feasts had been mentioned as "surpassing all others in the kingdom of Europe", in view of what a powerful drug these distilled spirits were to become. In our own days, such a product as Scotch Whiskey is still a very powerful and "sinful" drug, to many; it must have certainly been even more, then.

Amid the feasting, the dance was described as the "Back to back" naked dance: (Roland Brévannes, p.49, *Satanic Orgy*, I.G.O.S., Palm Springs, 1992)... "All these at the sabbath, naked, hair hanging down to their bellies, turning about the altar, backs to the center of the circle... turning in an irresistable follies to the accompaniament of tambourines, small bells... chanting at the top of their voices: - Devil! Devil! Want here! Want there! Play here, Play there!"... and from a British Museum Manuscript (Rawlinson and Sloane)... "Ha, ha! Devil, Devil! Dance here, Dance here! Play here, Play here! Sabbat, Sabbat!" It must be noted here that this kind of back to back dancing had been outlawed as being Satanic, but it was another point of defiance, being encouraged at the Black Sabbath. Other reports speak of a Black Arts game like blind man's bluff, which was played naked among the witches and a young warlock who was blind folded and set loose to catch one of them. He was then expected to perform sexual intercourse with the one he caught, young or old, maid or hag.

Sexual acts were probably the usual ones as the mainstay, but sodomy had an extra kind of "evil" attached to it, since it was also against the law and punishable by death, and was engaged in at the orgy along with other non-standard acts. The women often subscribed to intercourse with demons or devils, so in these cases there was a symbolic demon taken through the use of an artificial phallus. Drugs were used, special ointments, etc. and it was popular to chant to a frenzy and prolong climax, as cited in one Elizabethan Manuscript in the British Museum:

"Ofano, Oblamo, Ospergo.
 Hola Noa Massa
 Light, Beff, Clememati, Adonai,
 Cleona, Florit,
 Pax Sax Sarax
 Afa Afca Nostra
 Cerum, Heaium, Lada Frium."

(Also see Honorius Grimoire, I.G.O.S.
 Publication, Palm Springs, 1993)

As the night of the Black Sabbath wore down, diminishing in its intensity, all members were required to leave by daybreak, and to leave no traces that the event had occurred, again for the security considerations already given. There were also, for some, chances to hold discussions on, or share their notes in the Black Books which could be hand copied into other books. These notes, even though often copied by rote by the illiterate, came to constitute the documents which have been researched for this book, and have become a text book for many who practice the Black Arts in modern times. And so, it was this hand copying which could not be refused to another trusted member, which has been handed down the centuries as the unique form it is in Magick, today. Later in our own Black Book, more of the kinds of instructions, signs, spells, etc. will be provided for the reader's interest.

A typical scenario of the winding down of the Sabbat is also given by Brévannes (ibids.) at the end of the chapter on this (see p. 52, 53, Satanic Orgy):

"the entire Earth is possessed;
 Drink, make love, dance until the reville
 of the cock crows, To the honor of
 Asaroth, Belial, Asmode, Belphegor,
 Lucifer, Belzebuth and Moloch! "

(Black Masses, Second Tableau, Scene V.)

..."Now the horizon glows in hues as if it is reflecting the hues of blood in which the monstrous orgy had scorched the desolated land."

RITUALS OF THE BLACK ARTS

"This place is always a dreary one, desolate; it is an arid heath, a wasteland, a cliff steep and savage, a gloomy undergrowth, an abandoned cemetery, a sinister ruins, or indeed a plains desolated wherein not a single herb grows, as if it had been parched by the very breath of Satan."

(Satanic Orgy Across The Centuries, translated by R. Blanchard, by Roland Brévannes, I.G.O.S., Palm Springs, 1992.)

The Sanctum Regum has spoken of selecting just such a lonely place as described above, so as not to be disturbed in any of the rituals being so conducted, that the spirits like decay, but that any remote place such as even the basement of your house will do. Primarily, the Black Arts depended upon great secrecy being kept on its rituals, and many of the black Grimoires do give similar instructions on the importance of not risking any outside interference, since this could prove to be downfall, capture, torture, and death to the Black Magician or the assistants of the cult. There was also a belief that spirits were easier to conjure in lonely place, in the open air where they dwelled, but most Black Books are exact on the reason of secrecy in their instruction, as a more practical consideration. The Handbook Of Honorius also stresses such secrecy be observed, and much of the ritual described is done in solitary, at the magician's special and secret place.

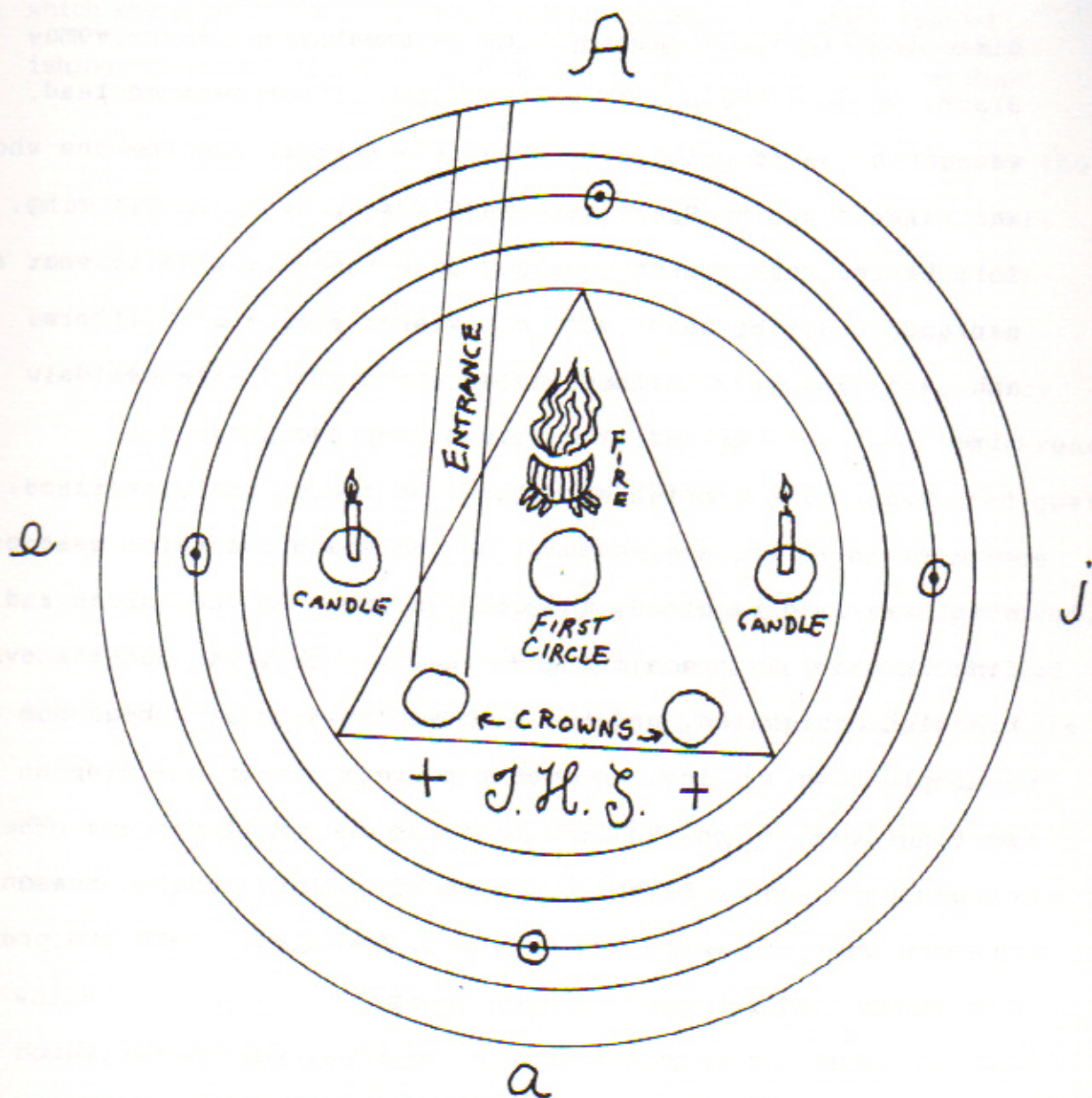
There are instructions given even as to the proper clothing to be worn (from Sloane, and also see Honorius): Garments are composed of black cloth, black cat skins, or swine's skins; The linen represents the abstract quality for magick; The skins because of the Saturnine and Magical qualities are in the particles of these beasts: The sewing thread is of silk,

cat-guts, man's nerves, asses hairs, thongs of skin from men, cats, bats, owls, moles, etc. Their needles are made of hedgehog prickles, or bones of any of the above-said animals: Their writing pens are of owls or ravens, their ink of man's blood: Their ointments men's fat, blood, Usnea, hogs-grease, oil of whales: Their characters are ancient Hebrew or Samaritan: Their speech is Hebrew or Latin. Their paper must be of the membranes of infants, which they call virgin parchment, or the skins of cats or kids: Besides they compose their fires of sweet wood, oil or rosin: And their candles are of the fat of men or children: Their vessels are earthen, their candlesticks with three feet, of dead men's bones: Their swords are steel, without guards, the points being reversed.

As the Honorius Grimoire goes on to show, various kinds of garments were to be used for certain effects and ceremonies, and in the area of white magic, the robes are white, and in other works are to be green. Hollow glass beads and pearls, especially beads containing mercury were to be worn for the seeking of future knowledge. But for specific workings in the Black Arts, the various texts give vestments for these rites and conjurations, as follows:

For Black Magic, a robe of black linen, without seams or sleeves was worn, and a special cap made out of thin lead with inscriptions of the signs of the Moon, Venus, and Saturn, too. The words Almalec, Aphiel, and Zaraphiel were also inscribed on it, and a tiara of vervain and cypress was also used. The perfumes were burned, containing aloes, camphor, and storax.

Here is a typical altar:



SKETCH OF A TYPICAL BLACK ARTS ALTAR

As we will write of on this lay-out of a possible typical altar, there probably were some common kinds of these among the various Black Books, which were uniting enough to have linked the many kinds of Black Art practices, even loosely, together. See the following comments, on this, after further rites cited.

To continue: Misfortune or even death had a certain direction explained, as to which vestments were to be worn. Black, or dark brown ones were advised; a necklace of lead was given, as to being worn about the throat, and the one who was skilled at the Black Arts must also wear a special ring. This Master wore a ring of black onyx, and also had to wear a garland about the head, made of twisted pieces of hellbore, ash, and cypress. Perfumes as sacammony, and assafoetida, mixed with sulphur and alum were also prescribed.

Robes of the brighter colors, as blood, rust, or flame, were reserved for any vengeance being sought; a waist belt of steel was also required, and certain ones for the wrists and fingers, too, as bracelets and rings. Each wrist had its own bracelet designated, and the ring was said to have been one of a simple "pinky" ring, an amethyst stone set into a simple setting, for use on the left hand for the small finger. The metals used had to be the same, possibly for alchemic reasons. Rue and absinthe were wove together, bound with gold, to produce the crown used for this kind of Magic.

Sex Magic required vestments of blue, to the sky which was still recognized among Black Magicians, especially, too, a crown of violets was also to be worn for Sex, and implements of the metal copper were also important for this practice. A ring of turquoise, and a crown of lapis lazuli and beryl, had to be in order for these ceremonies and rites. Flowers mentioned are: rose, myrtle, and olive, as symbols which were to be used any-time flowers were use, and especially for Sex Magic.

..."And... only the beginning of the unrestrained turpitudes, which are unspeakable... a damned priest, clothed in a black studded with fir cones, mounts to his turn at the flesh altar... with the brandishing of a turnip cut in a circle with the inscription: "Goat on High! ... (Brévannes, p.48, ibids).

We can here also see the garment for sex to be worn by the High Priest of the Black Arts. Much can also be seen as borrowed from even more ancient Greek sources, in the myths especially of Dionysus, the "goat" of the black skin, complete with the pine cones mentioned in some of these writings, etc.

Some of the further feasting found includes (from the French translation of Satanic Orgy)... that after "the dismounted goat comes to recite blasphematory hymns which are repeated by the assistants... upon the bloody thighs of the girl, partly licked, the priestess prepares the symbolic galette (a broad, thin and communion-like cake)... with the last to be born (blood of this one) in the countryside, with menstrual blood, a dust made of the foul spoilings (from the Black Sabbath), wheat, dead carrion, enchanting herbs and ashes of infants who died unbaptized ... but it is only the prelude to the very intimate communion which will go on to the mingling of their flesh and the confounding of all the sexes"... It was actually cited as being "the pastry from hell" in this text, and all was said to have been "put agreeable to the palate of Satan and his faithful". Again, the correct clothing for such rites was that of the black which keeps getting represented in so many of these kinds of Black Books from that age; there were, later to come, Black Masses, done by the Church which were just as perverse and murderous, and even Red and White ones in which garments held sway.

Sometimes mentioned, only a simple robe of black was used, if the Black Magician wished, out of economy when he might not afford more elaborate wear; this could then be easily needle-worked with a pentagram on the back, usually in the color orange. And, certain kinds of garments were also used as to the purpose of the Black Magic being done, often embellished with sewn seals, etc. For example, on p.77 of the Faust Grimoire (I.G.O.S., R. Blanchard, 1992, Palm Springs.), a large red coat is used, containing a special seal, for the Faustian coat ride mentioned. This particular work also contains a wealth of such seals and workings which usually get into the various Black Books or Grimoires from those times. Moreover, there were designated hours and days for specific magical workings in many of these works, some not as consistent as others, but generally in accord with what the Black Arts meant to the people who practiced them.

Older works reveal that the best days to perform work on general Black Magic was on Saturday; Tuesday for causing harm or misfortune, death and vengeance; Friday was cited for sex magic. Once the scene was set, as to the proper attire, purpose, etc., the altar was constructed (see a typical one as shown in previous figure), and according to one of the most famous Black Books, called simply The Great Grimoire (see further references given later on), it was time to carry out the Black Magic of intent:

"When the night of action has arrived, the warlock shall gather up his rod, goatskin, the stone called Ematille, and

shall further provide himself with two vervain crowns, two candlesticks, and two candles of virgin wax, made by a virgin and duly blessed. Let him take also a new steel and two new flints, with sufficient tinder to kindle a fire, likewise half a bottle of brandy, some blessed incense and camphor, and four nails from the coffin of a dead child. All these must be carried to the place chosen for the great work, where everything hereinafter laid down must be scrupulously performed, and the dread circle must be described in an accurate manner.

You must begin by forming a circle with strips of kid's skin, fastened to the ground by means of your four nails. Then with the stone called Ematille you must trace the triangle within the circle, beginning at the eastern point. A large A, a small E, a small A, and a small J must be drawn in like manner, as also the sacred name of Jesus between two crosses. By this means the spirits will have no power to harm you from behind. The Warlock and his assistants may then fearlessly proceed to their places within the triangle, and, regardless of any noises, may set the two candlesticks and the two vervain crowns on the right and left sides of the triangle within the circle.

This being done, the two candles may be lighted, taking care that there is a new brazier in front of the Warlock, piled with newly consecrated charcoal. This must be kindled by the Warlock casting a small quantity of the brandy therein and a part of the camphor, the rest being reserved to feed the fire periodically, in proportion to the length of business.

Having punctually performed all that is mentioned above, the chief operator may repeat the following prayer:

I present thee, O great ADONAY,
this incense as the purest I can
obtain: in like manner, I present thee
this charcoal prepared from the most
ethereal of woods. I offer them, O
grand and omnipotent ADONAY,
ELOIM, ARIEL and JEHOVAM,
with my whole soul and my whole
heart. Vouchsafe, O great ADONAY,
to receive them as an acceptable
holocaust."

At this point, the scene is set for what ever the particular working may be intended by the operator and assistants. As in the case of the whiter Magick of Honorius, the Key of Solomon was considered important to use in either this or the Black Arts. The concept of God was equally important to both forms, and the Black Arts also used this Christian term to be in touch with this very powerful deity, in order to keep away any inferior spirits from straying into the rites while trying to contact the darker forces intended. The name of God could thus be used as not only a protection, in this way, but may also have been thought of as assuring the Black Magician a place in heaven as well. Many of these forms of the Black Arts were not dedicated to evil alone, but sought to find the balance between the darker and lighter aspects. To continue with some of the Key:

"In many operations it is necessary to make some sort of sacrifice unto the Demons, and in various ways. Sometimes white animals are sacrificed to the good Spirits and black to the evil. Such sacrifices consist of the blood and sometimes

of the flesh"... Let us pause a moment to understand some of the more ancient background we have tried to key into, too:

(Th. de Cauzons) - ...when the conquest of Cyrus put an end to the great Babylonian empire and that the religion of the Persian priests or magi did not miss the chance to unite the Chaldean practices and lucratively to the rites of many spiritualists who were able to emerge as the victorious religion... the sorcerers or the diviners through the destiny they found themselves... easy to be confused (with others)"... by occupying a common ground (but not necessarily the Black Arts as later known by the ones who came to corrupt earlier practices of Magic, as in the Middle-Age.).¹

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1. The Magic And The Sorcery In France, I.G.O.S. translation, by R. Blanchard, Asst. Guild Master, Th. de Cauzons, as so quoted from Maury. Magick and Astrology in the Middle Age. Paris, 1860; also see Hastings, Dictionary of the Bible, Art, Magic, pages 29 & 206, respectively.

We can here see that all forms of Magick were easily confused, from even more ancient times, as Cauzons points out, but that any Magick would come to be considered as "black" in the later times of the hysteria of the times of Black Books.

... "They who sacrifice (to continue with the Key used by so many of the practices, white or black, in those times) animals, of whatsoever kind they be, should select those which are virgin, as being more agreeable unto the Spirits, and rendering them more obedient.

When blood is to be sacrificed it should be drawn also from virgin quadrupeds or birds, but before offering the oblation, say: -

"CAMIACH, EOMIIAHE, EMIAL, MACBAL, EMOII, ZAZEAN, MAIPHIAT, ZACRATH, TENDAC, VULAMAHI: by these Most Holy Names, I conjure thee (whatever animal it may be) that thou assist me in this operation, by God the True, God the Holy, God Who hath created thee, and by Adam, Who hath imposed thy true name upon thee and upon all other animated beings."

After this, take the Needle or other convenient Instrument

of Art, and pierce the creature in the vein which is on the right side; and collect the blood in a small vessel over which thou shalt say:

Almighty ADONAI, ARATHRON, ASHAI, ELOHIM, ELOHI, ELION, ASHER, EHEIEH, SHADDAI, O God the Lord, immaculate, immutable, EMANUEL, MESSIACH, YOD, HE, VAU, HE, be my aid, so that this blood may have power and efficacy in all wherein I shall wish, and all that I shall demand.

Perfume it and keep it for use.

When it is necessary, with all the proper Ceremonies, to make Sacrifices of fire, they should be made of wood which hath some quality referring especially unto the Spirits invoked; as juniper or pine unto the Spirits of Saturn; box, or oak, unto those of Jupiter; cornel, or cedar, unto those of Mars, laurel unto those of the Sun; myrtle unto those of Venus; hazel unto those of Mercury; and willow unto those of the Moon.

But when we make sacrifices of food and drink, everything necessary should be prepared without the circle, and the meats should be covered with some fine clean cloth, and have also a clean white cloth spread beneath them; with new bread and good and sparkling wine, but in all things those which refer to the nature of the Planet, Animals, such as fowls or pigeons, should be roasted. Especially shouldst thou have a vessel of clear and pure fountain water, and before thou enterest into the Circle, thou shalt summon the Spirits by their proper Names, or at least those chief among them saying: (from Harleian Ms.)

In whatsoever place ye may be, ye Spirits, who are invited to this feast, come ye and be ready to receive our offerings, presents, and sacrifices, and ye shall have hereafter yet more agreeable oblations. (Also see Faust Grimoire for more, as well as further on rites according to Honorius).

Perfume the viands with sweet incense and sprinkle them with exorcised water; then commence to conjure the Spirits until they shall come.

This is the manner of making sacrifices in all arts and operations wherein it is necessary, and acting thus, the Spirits will be prompt to serve thee."

According to the method of Honorius (see references *ibid.*), called "The Rite Of Sacrifice", as pertains to the Black Arts, there was a great deal of Christian symbology used, probably also in defiance of the powers which ruled during these times. Perhaps it was also a means of testing the Black Magician, to be sure he was not on the side of the Church or State; this rite was recorded during the 16th century as follows: (Sloane Ms.)

"After the Consecration of the Emblems, the Magician shall recite the following prayers, kneeling:

PRAYER

My Sovereign Savior, Jesus Christ, Son of the Living God, Thou who for the salvation of man didst suffer the death of the Cross; Thou who before being abandoned to thine enemies, by an impulse of ineffable love, didst institute the Sacrament of thy Body; Thou who has vouchsafed to unworthy creatures the privilege of making daily commemoration thereof; do deign unto Thy servant, thus holding Thy Living Body in his hands, all strength and ability for the profitable application of that power with which he has been entrusted against the horde of rebellious spirits. Help me now oh thy Salvation of men in my desires. Amen."

(note: Doubtless, the Black Arts also liked the idea of the Christian communion, wherein the eating of flesh and the drinking of blood were carried out as "white" practices in the symbolism of the Body and Blood of the Christ figure. Today, this practice continues, even though it is shocking to many of the other religions of contemporary times, who do not cannibalize).

After sunrise, a Black Cock must be killed, the first feather of its left wing being plucked for use at the requisite time.

The eyes must be taken out, and so also the tongue and the heart; these must be dried in the sun and afterwards reduced to powder.

The remains must be interred at sunset in a secret place; a cross of a palm in height, being set upon the mound, while at each of the four corners the signs which follow must be drawn with the thumb:

3 7 # ? ± 2 3 7

On this day the Warlock may drink no wine, and will also abstain from eating meat.

On Tuesday, at the break of day, let him place the feather, taken from the bird, upon the altar together with a new knife. The signs hereafter represented must be inscribed on a sheet of Virgin Parchment or Paper with wine which is the Blood of Jesus Christ:

VIZTW.

They should be written upon the altar, and, at the end of the sacrifice, the paper should be folded in a new veil of violet silk, to be concealed on the morrow, together with the oblation of the sacrifice and part of the consecrated Host.

On the evening of Thursday the Warlock must rise at midnight and, having sprinkled holy water about the chamber, he must light a taper of yellow wax, which shall have been prepared on the Wednesday and pressed in the form of a cross. When it is lighted he shall then begin the Office of the Dead with great veneration to the Living God. He shall recite Matins and Lauds, but in place of the versicle of the ninth Lesson he shall say:

"Deliver us, O Lord, from the fear of Hell. Let not the demons destroy my soul when I shall raise them up from the Deep Pit, when I shall command them to do my will. May the day be bright, may the sun and moon shine forth, when I shall call upon them. O, Lord, deliver me from those of dread visage, and grant that they shall be obedient when I shall raise them up from hell, when I shall impose my will on them."

After the Office of the Dead, the Warlock shall extinguish the taper, and at sunrise shall cut the throat of a male lamb of nine days old, taking care that the blood does not gush forth upon the earth.

He shall skin the lamb, and shall cast its tongue and heart into the fire.

The fire must be freshly kindled, and the ashes shall be sprinkled four times every day with holy water.

On the tenth day, before the rising of the sun, the lamb-skin shall be covered with the ashes of the heart and tongue, and with the ashes also of the cock.

On Thursday, after sunset, the flesh of the lamb shall be interred in a secret place where no bird of any kind can come, and the Warlock with his right thumb shall inscribe on the grave the characters here indicated:

CMZ 2 3 33

Moreover, for the space of three days he shall sprinkle the four corners with holy water, saying:

PRAYER

"Christ, Jesus, Redeemer of men, who, being the Lamb without spot, was immolated for the salvation of the human race, who alone was found worthy to open the Book of Life, impart such virtue to this lambskin that it may receive the signs which we shall trace thereon, written with thy blood, so that the figures, signs, and words may become efficacious; and grant that this skin may preserve us against the wiles of demons, that they may be terrified at the sight thereof, and may only approach them trembling, through Thee, Jesus Christ, who reignest through all ages. Amen."

The Litanies of the Holy Name of Jesus must then be repeated, but instead of the Agnus Dei, substitute:

"Immolated Lamb, be Thou a pillar of strength against evil spirits. Slain Lamb, give power over The Power of Darkness. Slain Lamb grant power, favor, and strength unto the binding of Rebellious spirits. So be it. Amen."

The lambskin shall be stretched for eighteen days, and on the nineteenth day, the fleece shall be removed, reduced to powder, and interred in the same place. The word VELLUS shall be written above it with the finger, together with the following character and words: "May this which hath been reduced into ashes preserve against demons through the name of Jesus." Then the following inscription and signs:

228 M 13 N 7 H E

7 7 R B 5 9 9 9

Lastly, on the eastern side, the skin must be set to dry in the sun for three days, the ensuing characters being cut with a new knife:

Р 7 Y X 3 B X † ‡

This being accomplished, recite Psalm IXXI. Then cut the following characters:

† ‡ O D ≡ ⊕ O

The figure being thus far completed, recite the verses:

Afferte Domino, Patriae gentium occurring in Psalm XCV: Cantate Domino Canticum Novum, of which the seventh versicle is: Offerte Domino, Filii Dei, and cut consequently these characters:

† ‡ 3 3

Next recite Psalm IXXVII, Attendite popule meus, legum meam, and complete the following figure:

† ‡ 4 2 3 0 † ‡ 3 3

This being accomplished, recite: Quare fremuerunt gentes et populi meditati sunt inania?

Then make the figure as doth follow:



And recite Psalm CXV, Credidi quod loctus sum.

Finally on the last day (of the month) a Mass shall be said, for the Dead. The prose shall be omitted and also the Gospel of St. John, but at the end of the Mass the Warlock shall recite: Confitemini Domino quoniam bonus.

In honor of the Most Holy and August Trinity, the Father, the Son, and the Holy Ghost. Amen." (from Lansdowne and Sloane).

From these British Museum Manuscripts, as well as that of Honorius, it is evident that there had to be a great deal of dedication to the Black Arts in order that the one practising them perform each and every step, in the specific order, to expect success. This highly complicated rite, once mastered, would certainly bind all Black Magicians who carried it out, together in a special league among themselves, if not with the powers of darkness themselves. In more recent times, it may even have become impossible to perform such a rite in the ways of older times, with some of the material being lost to history, and some of the materials used no longer being easily available or known under more modern names. Skeptics may be correct, too, that raising demons and spirits is beyond the powers of the human being, although many have tried their best across the centuries and even claimed success. As in the Faust Grimoire, the best way of contacting these spirits involved the making of a pact, as also noted in the Grand Clavicule: (Sloane).

The Grand Clavicle is the conjuration of a spirit with whom it is sought to make a pact.

CONJURATION

Emperor Lucifer, Master of the revolted Spirits, I entreat thee to favor me in the adjuration which I address to thy mighty Minister, Lucifer Rofocale, being desirous to make a pact with him.

I beg thee also by the Power of Tetragrammaton O Prince Beelzebuth, to protect me in my undertaking. O, Count Astorat, be propitious to me, and grant that this night the great Lucifuge may appear unto me under a human form, free from evil smell, and that He may accord me in virtue of the pact which I propose to enter into, all the desires I make.

O Grand Lucifuge, I pray thee now to quit thy dwelling, wheresoever it be, and hasten hither to speak with me.

Otherwise will I compel thee by the power of thy strong Living God, His beloved Son, and the Eternal Holy Spirit. Obey promptly, or thou shalt be eternally tormented by the power of the potent words of the Grand Clavicle of Solomon the King, wherewith by the Power of Magick he was accustomed to compel the rebellious spirits, to receive his compact. Then straightway appear, or I will unhesitatingly torture thee by the virtue of the Great Words of this Clavicle.

Aglon, Tetragram, Vaycheon, Stimulamaton, Ezphares, Retragrammaton, Olvaram, Irion, Estiyon, Existion, Eryona, Onera, Orasym, Mozm, Messias, Soter, Emanuel, Sabaoth, Adonay, te adora, et te invoco (I adore thee, and I invoke thee), Amen.

Next follows: MANIFESTATION OF THE SPIRIT

Lo I am here.
 What dost thou seek of me?
 Why doest thou disturb my repose?
 Answer me.

REPLY TO THE SPIRIT

It is my wish to make a pact with thee, so as to attain my desires, at thy hands immediately, failing which I will use the potent words of the Clavicle to thy detriment.

THE SPIRIT'S REPLY

I cannot comply with thy request except thou doest give thyself over to me in twenty years, to do with thy body and soul as I please. (Also see the pact of Faust).

Note: Common to the many Black Books were such pacts which the Black Magicians tried to make, that Lucifer would take the body and soul after a certain period of time (20 years, etc.). This was in exchange for knowledge of the Black Arts, material gain, power, etc., as a much discussed precept on pacts of this kind. However, one school of thought has proposed that such a concept was really only to disguise the many other workings, a put on, again by the Black Arts, in the face of Church and State. Since it was already known that there was no actual belief in a devil by the original Black Arts, especially the Lucifer of Christianity, how would it have been possible to make a pact with the non-entity mentioned? One contention is that the Church, itself, propagandized its membership so that the authorities could place blame on Magick, in general, and particularly Black Magic, as a scapegoat for the many problems needed to be dealt with and controlled, and this got to be reflected in some of the rites as a sarcastic parody on the matter.

Another technique (used by Honorius) was that of the giving out of false information for the Church and State to burn, being presented as true information, in order to preserve the genuine Black Book, etc. The debate will most likely continue as long as majority practices of accepted religions promote their own brand of "magic", intended to cloud the minds of the masses, the expense of which earns great profit even in, or moreso in, the modern era. The work of Faust is a very good example of what is at work in this continuing drama, and the reader is again encouraged to discover what really went on in such I.G.O.S. publications on this.

To continue with the pact: Thereupon throw him your pact, which must be written with your own hand on a sheet of virgin parchment, written in the following words and signed with your own blood: "I promise the grand Lucifage to reward him in 20 years' time for all the bounties he will bestow upon me. In witness thereof I have signed myself, (Signature) ."

In order to enforce his obedience recite the Supreme Appellation, with the terrible words of the Clavicle. The Spirit will then once more appear and address you:

"Why doest thou torment me further? Leave me to rest, and I will confer upon thee the nearest treasure, on the condition that thou dost set apart for me one coin on the first Monday of each month, and dost not call me oftener than once a week, to wit, between ten at night and two in the morning. Take up thy pact; I have signed it. Fail in thy promise, and thou shalt be mine immediately and everlasting."

The Magician replies to the Spirit as follows: "I agree to thy request, subject to the nearest treasure which I can at once carry away".

Follow the spirit without fear, cast your pact upon the hoard, touch it with your rod, remove as much as you can, return into the circle walking backwards, place the treasure in front of you and recite the Discharge of the Spirit:

"O Prince Lucifer, I am, for the time content with thee. I now leave thee in peace, and permit thee to retire to wheresoever it may seem good to thee, so it be without noise and without leaving any evil smell behind thee.

Be mindful, however, of our engagement, for shouldst thou fail me, even for one moment, be assured that I shall eternally smite thee with the Blasting Rod of the great Adonay, Eloim, Ariel, and Jehova. Amen."

Should the adept have difficulty in raising the Spirit, Lucifuge Rofocale, the manuscript goes on to give instructions on hastening his appearance, and that of any other wicked and disobedient Spirit being raised. In a loud voice say:

"O, thou wicked and disobedient spirit (name), because thou hast not obeyed, or answered, or regarded the words which I have commanded, the Glorious and Incomprehensible Names of the True God, I, by the power of these Names, which no creature can resist, do curse thee into the depths of the Bottomless Pit, to remain until the Day of Doom, in the Hell of unquenchable fire and brimstone, unless thou shalt forthwith appear before this Circle, to do my will. Come therefore quickly,

and peaceably, by the names, Adonai, Zebaoth, Adonai-Amioram, come, come, Adonai, King of Kings, commands thee."

Now if he delays his appearance, write his Name on Parchment; put it in a black box, with brimstone and other stinking perfumes: bind the box with Iron Wire, hang it on the point of your sword, hold it over the fire of charcoal, which shall be placed towards the quarter whence the spirit will come, and say first to the fire: I conjure thee, o fire, by Him who made thee, to torment, burn, and consume this spirit (name) everlastingly.

TO THE SPIRIT

"Because thou art disobedient, and obeyest not these, my commands, nor the precepts of the Lord, thy God, now I, who am the servant of the Most High, and Imperial Lord, God of Hosts, Jehovah, having his Celestial Power, and permission, for this, thine averseness, and contempt, will destroy thy name, which I have in this box, will burn them with unquenchable fire, and bury them in unending oblivion, unless thou comest immediately here, before this Circle, within this Triangle, assuming a fair and comely form, without harm to any creature, but giving reasonable answers to my requests, and performing my desire in all things: If he appear not at this point, say the following: Thou art still pernicious, willing not to appear and informing me upon that which I desire to know, now therefore, in the Name and by the power and dignity of the Omnipotent and Immortal Lord, God of Hosts, Jehovah, Tetragrammaton, I do hereby curse and deprive thee of all thine office,

power and place. I bind thee to the deepest depths of the Bottomless Pit, there to remain until the Day of Judgement. May all the company of Heaven curse thee, may the sun, the moon, and the stars, the Light of the Host of Heaven, curse thee into fire unquenchable, into torments unspeakable, and even as thy name and seal are bound up in this box, to be choked with sulphurous and stinking substances, and to burn in this material fire so, in the name of Jehovah, and by the power and dignity of the three names, Tetragrammaton, Anex-hexeton, Primematum, may all these drive thee, oh thou disobedient spirit (name) into the Lake of Fire, prepared for the damned and accursed spirits, remembered no more by that God, who shall come to judge the quick and dead."

Set the box in the flame.

Thereupon he will speedily appear.

When he comes, quench the fire, and make sweet perfumes.

Shew unto him the Pentacle on your vestment and then say: -

"Behold thy confusion, if thou be disobedient to man or beast."

The Magician then puts the necessary questions and demands to the spirit.

LICENSE TO DEPART

Depart, I say, and be thou willing and ready to come whensoever exorcised, and conjured by the Rites of Black Magic.

I now conjure thee to withdraw, peaceably and quietly, and may the peace of God continue for ever between thee and me.

Amen.

Necromancy, the raising of the dead, is next mentioned.

"That twelfth I know, if on tree I see
 a hanged one hoisted on high:
 thus I write and the runes I stain*
 that down he drops
 and tells me his tale.*"

The Sayings of Hår, from the Poetic Edda, Lee M. Hollander translation, University of Texas Press, Austin, 1990, p.39. *also see p.37, Stanza 142. and note 69; Odin seeks the wisdom of the dead (and see also Baldrs draumar, St. 5, and Hårbarzljöð, St. 44).

Not only from the Black Books, but also from even more ancient times of the Old Norse, we can find examples of the Magick of Necromancy, the divination of the future by raising the dead one's spirit for consultation, as attributed to Odin in the above quote from the Poetic Edda. There were comparable practices in ancient Greece, as the Oracles, and in Egypt, too. Perhaps, since the Orient also held great respect for the ancestral wisdom, and other parts of the ancient world used the same idea of contacting ancestral spirits for advice, etc., this is more of a universal concept than most modern religions would care to admit to. Even the Church of the Middle-Age held a great reverence for Saints and martyrs who had passed on, yet were, and still are prayed to for advice and wisdom, assistance in need, healings, and the like. It is Necromancy, by any name, and the Black Arts used this form of divination to know the future, from the dead spirit, as well as consulting this spirit on matters concerning the living. There are stark instructions given for this form of Black Magic in The Clavicle, from a 16th Century Manuscript in the Paris Bibliotheque Nationale, as follows:

"It is indispensable for he who would summon the dead first

to assist at a Christian Mass. As the host is raised, he must bow down and say in a low voice: Exurgent mortui et ad me veniunt, "the dead rise and come to me." After this, the necromancer must leave the church and go to the nearest graveyard. At the first tomb he shall say:

"Infernal powers, you carry disturbance into the universe, leave your somber habitation and render yourself to the place beyond the Styx River."

After a few moments silence, he adds:

"If you hold in your power him whom I call, I conjure you, in the name of the King of Kings, to let this person appear at the hour which I indicate." Next, the conjurer takes a handful of earth and spreads it like grain, murmuring all the while:

"May he who is dust wake from his sleep. May he step out of his dust and answer to my demands which I will make in the name of the Father of all men."

Bending his knee, he turns his eyes to the east. Thus he must remain until the gates of the sun open, whereupon he gathers two human bones and holds them in the form of a St. Andrew's cross. Then, leaving the yard, the magician shall toss the two bones into the first church he encounters. Afterwards, walking towards the north and having made exactly four thousand and nineteen hundred steps, he lies down upon the ground, outstretched, his hand on his legs, his eyes raised toward heaven and the direction of the moon. In this position, he summons the deceased, saying: "Ego sum, te peto et

videre queo." The spectre will appear readily and answer whatsoever is put to it.

It is dismissed with the words: "Return to the Kingdom of the chosen. I am happy about your being here." Leaving the spot, the necromancer returns to the grave, where his experiment began, and with his left hand he traces a cross upon the stone.¹

1. De Effectibus Magicis, 1647, Naples.

"Do not forget the slightest detail of the ceremonial as it is prescribed. Otherwise you will risk falling into the snares of hell." (from the 16th Century Ms., Bibliotheque Nationale, Paris, *ibid.*). And, a prayer to dismiss the spirit is also found:

PRAYER TO DISMISS SPIRIT

"O Omnipotent God, who has created all things for thy service, and for the convenience of men, we return thee most humble thanks for the benefits which, in thy great bounty, thou hast allowed us to experience this night, of Thine inestimable favors, wherein thou hast granted us according to our desires.

Now O Almighty God, have we realized all the scope of thy great promises, when thou didst say to us: Seek and ye shall find; knock, and the door shall be opened unto you. Do now then compel the spirit (name) here before this circle, in a fair and comely shape, to return whence he came and without hurt to me. And that if he do not obey then command him by the Most Holy and Glorious Names, Adonai, El, Elohe, Zebaoth,

Elion, Eschence, Jah, Tetragrammaton, and Sadai, which will most certainly cause him to depart in great fear and trembling. So be it. Amen."

Many such dismissing of the spirits prayers are found among common Black Books of the times, but the above is a rather rare one which heavily emphasizes the power of God. Another general one is gives as:

"Now go in peace. Go wherefrom you have come, without rumbling or noise, without hurting the circle and without hurting anybody. Go in peace from this place, enjoy your right to freedom from now on, go in peace by the power of Jesus Christ who alone be praised, and honored forever in all eternity. Amen."¹

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1. Dr. Johannes Faust's Miracle and Magic Book, R. Blanchard, I.G.O.S., 1992, Palm Springs, p.81.

And another is given as:

"Go in peace unto your places. May there be peace between thee and me, and be thou ready to come when thou art called. In the name of the + father +, the son +, and + the holy spirit. amen."²

-
2. Grimoire Honorius, R. Blanchard, I.G.O.S., 1993, Palm Springs, p.113.

Spells and curses were employed by the Black Arts in order to defend themselves against would be enemies or any who might be at odds with their practices. The effect of such spells, even if they didn't work, was that of causing great fear in the mind of the enemy, and hatred by the public. The next section will deal with this form of Black Ritual.

SPELLS

"Take some earth from a grave newly dug. Then do rob a corpse of a rib bone and burn it to ashes most carefully. Mix these with a black spider still alive and the sap of the elder tree; this being the cursed tree from which the cross of Christ was made. Do mold this mixture into the shape of a frog or toad to represent the person to be spell-bound and into it put pins or thorns as you will. By the ninth day after he or she will be dead (Sloane, *ibid.*)."

This spell is said to be a popular one dating back to the 16th Century manuscript cited, and is also said to have been used until recent times. And, similarly, another such rite is found in the *Satanic Orgy* (Brévannes, *Red Masses*, p.20, *ibid.*):

"Often... they had employed a toad ritualistically baptised with the names of the victim. They had gone on to feed it a host which had been consecrated by a priest, powerfully charged with execration; they had enveloped it with magnetic objects; after which they killed the toad. The dead beast, his heart torn out, which would be saved and in which they broke apart during the night for nine days the spikes, the spines or red pins in the fire, all the while pronouncing formulas of execration." These examples of spells were to be used mainly against men, and an effective spell against a woman was done by making a wax figure of the one to be attacked, and then melting it over the brazier inside of the consecrated circle while saying the following words:¹

1. *Compendium Maleficarum*, undated "Black Book" material.

"O commanders and friends, I conjure you to obey this order without hesitation: consecrate this figure in the name of (victim's name) so that you may draw from her the life which is so detestable to me. Thus go forth and do my bidding in the fear of His name." Then a pin was to be thrust into the heart and head of the figure, to kill the victim, or if only an illness was wished to be inflicted (particularly one which the victim was already susceptible to), pins could be placed in other parts of the body or limbs, etc. Red wax was best to use and the figure was to be made about a hand span long and three or four fingers wide. Adding human fat was desirable for better effect, or hair and nail clippings could be added which were taken from the victim. Other such figures as rag dolls of linen or wool have also been discovered to have been used for such rites as this, as in doll magic or what was called poppet magic, too.

From a 17th Century work, *The Book of Wizards*, popular in some English counties and in Scotland during those times, notes have been found on more elaborate formulas which could be used by the Black Magician:

"These spells may be performed in several ways, but whether with Waxen Images or some other instrument, the particulars of each must be diligently and faithfully observed to ensure success.

Should the day and hour fail thee, proceed by preparing the image or other instrument proper to this effect in the order and manner thereof.

To pause for the moment, Faust's work shows other of these instruments, and specific times, to use certain seals for such protection, etc. as noted in the Black rites:

"Make this seal (see pp. 70 & 71 of I.G.O.S. Publication by R. Blanchard on Faust's Miracle and Magic Book, *ibid.*) in the hour of Mars and Venus on iron or copper, put it for nine days in a place where a treasure is buried, then all spirits will leave it and you will find the metal covered with blood... With these seals one can perform miracles. One is secure from all enemies, nobody can harm. Fire and water are afraid of you, all evil spirits have to leave, it is good against all diseases, and you need no medicine. Nobody will deny you any request. Whatever you begin will come to a good outcome. All people have to love you and fear you. You are lucky with clergy and in court. This is the most powerful symbol which may ever be found. It is engraved on gold in the hour of the sun."

... and to continue with The Book of Wizards notes:

Fumigate with the necessary perfumes, and if writing be required on the Image, let it be done with a needle.

Next recite the following words once over the Image:

"Visor, Dilapatore, Tentatore, Concitore, et Seductore. O all ye ministers and companions, I direct, conjure, constrain and command you to fulfill this behest, willingly, forthwith to consecrate this Image, which is to be done in the Name of (victim's name) that as the face of one is contrary to the other, so the same may never more look one upon another."

Deposit the Image in some place, perfumed with evil odors, especially those of planet Mars, such as Sulphur, assafoetida. Let it remain there for the space of one night, having duly asperged it, observing the proper hour and time.

Do likewise when the experiment is performed with Characters and Names by the Art.

But when the experiment is made by giving something to be eaten, the same must be performed on the day and hour proper to this work.

All things being prepared, place them before you and say: "Where are ye Soignatore, Usore, Dilapidatore, and Dentore: Concisore, Divoratore, Seductore, and Seminatore?

Ye who sow discord, where are you?

Ye who infuse hatred and propagate enmities, I conjure you by Him who hath created you for this ministry, to fulfill this work, in order that whosoever (victim's name) shall eat of the like things, or shall touch them, in whatsoever manner, never again shall he go in peace without my authority.

Give then whatsoever you please to the person designated, and so will your aims be satisfied."

Most of the Black Books sequenced the forms of the Black Arts so that the most difficult could first be mastered, as work done on ceremony, sacrifice, necromancy, spells, etc. The kinds of punishments and death spells were usually written as conclusions in the Black Grimoires devoted to ritual Black Magick, as we have represented in this section. Other types of lower kinds of magic were used for sex, the procuring of easy women, uses of certain drugs, potions and the like, or the experiments done with ancient secrets of the Magi. And, always, the closest of attention was expected to be paid to rules if success was to be realized, or at least the success of having observed all of the formulas and complicated rules, to be one of the group who came to carry out Black Magic.

"These diverse representations of Baal have a common emblem: They had symbolized all the male generative powers widespread in the universe; opposite them they had been celebrating in a parallel way, under the name Astarte, the female generative powers; to the point of excessive lust among the faithful of these sanguinary cults." (Brévannes, p.6, *ibid.*)

Sex magic has been described as a most important and potent form of Magic, and according to Raymond Buckland, success depends upon: "all aspects of extrasensory perception" being heightened; "the mind... in a state of hypersensitivity" (before and during, as well as after climax); "consistency of peak sexual sensation... (to access the unconscious realms)"; that also "during orgasm many people have experienced timelessness and a total dissolution of the ego, accompanied by subjective sensations of being 'absorbed' by their partner."¹

1. Buckland's Complete Book of Witchcraft, Lewellyn, 1988, St. Paul, p.167.

These are above stated, as what the original concepts on Sex Magic actually were in any of the Occult Arts; the true male and female generative powers in the universe were being addressed since ancient times, and the Black Arts made wild use of Sex Magic. The Black Arts took sex to the heights of inventiveness through ceremonies and rituals which were developed for attracting and seducing the opposite sex, for lust, passion, and were carried out in an orgy of wild frenzy.

One very involved symbolic and practical sex rite was quite widely used, using two wax images, and required a great deal of patience and skill to carry it out favorably (from a 16th Century Ms., Grimorium Verum, *ibid.*):

"Make you two wax figures, one in the form of yourself

and the other in the form of the woman you desire. The latter must be made in the kneeling position, her hands tied behind her. Your figure must be standing over her pointing a pin at her throat. Onto the limbs of the woman carve the names Astaroth and Asmodeus and then thrust 13 bronze needles into her head, eyes, ears, mouth, hands, feet, buttocks and private parts. As you thrust in each needle recite the words, "I pierce (woman's name) that she may think of me." The two figures must be secured on a metal plate with a piece of string containing 365 knots and then buried in the grave of someone who died while still in youth or who met with a violent death. Then do you recite this prayer: "I place this charm down beside you, subterranean gods, Kore Persephone, Ereschigal and Adonis, Hermes, the subterranean Thoth and the strong Anubis, who hold the keys of those reft away, men, women, youths and maidens, those in Hades, the gods of the underworld and demons, year by year, month by month, day by day, hour by hour, I conjure you to awaken at my behest, whoever you may be, whether male or female. Betake yourself to that place and that street and that house and bring her hither and bind her. Bring (name) hither, whose magic stuff you have, let her have no pleasurable intercourse with any other man, save me alone. Let her neither drink nor eat, nor love, nor be strong or well, let her have no sleep except with me, because I conjure you by the terrible terror-striking name of him, who, when his name is heard, will cause the earth hearing it to open; the demons, hearing his fearful name, will be

afraid, and the rivers and the rocks, hearing his name will burst."

And straightway the woman will come to you and you may enjoy your desires. Or if she is restrained you may go to her and her passion on seeing you will be such that no earthly bonds can hold her."

The details given in the above ritual would seem to present a challenge to the crafting skills of anyone not adept at sculpting wax, but if desirous enough of the intended subject, the remainder of the rite might be accomplished by such a strong motivation. Perhaps if the intended subject were to hear of this complex labor of love, it would cause influence to bear upon her decision to accept the warlock as a lover, or at the very least she would sense such intense ardor as would come to be manifested in the warlock after he had spent so much time and sexual energy in the rite. Behind the details given in most Black Books, as practical ones to use in rites, there was always a sense of answering desire or wish fulfillment, and some of the rites were this complicated while others were easier and much more simple to perform. One such rite was given as used by Roman witchcraft, said to be highly effective on "maidens in their first bloom", as follows:

Obtain a small hand mirror, and taking the mirror from its frame write the name of the girl you desire three times on the back. Having returned the mirror to its frame, then find two dogs that are copulating and hold the mirror so that they are reflected in it. Hide it then for nine days in a

place which the girl passes and afterwards carry it on your person. You may at any time after approach the girl and wonderously she will agree to your every desire.

This simple rite could easily be carried out, requiring little skill to perform the details, and few materials. Psychic energies seem to be the key to creating a rapport between the practitioner and the subject, in a "like with like" form of sympathetic magic, and by the laws of similarity, to link them together by capturing the sex act in the mirror and transferring it later to themselves. The nine day figure continues to hold significance in the Black Arts, as well, and this period of time for this rite would also have been a more practical way of allowing the emotions to settle, form good plans, and think through any haste. The Middle-Age also saw other such rites for quicker results, though, and according to the Sloane Ms. (ibid.), a warlock could obtain the hair from the body of his subject (in some secret way), and secure overnight results as follows:

"Take the hairs of the woman whose love you desire and at night, just before the sun rises, do as this. Then with thine own blood, write thine own name and her name in virgin wax on parchment, and burn the hair and letters together to dust on a red hot fire, and give it to her in meat and drink, and she shall be so much taken with thee that she will take no rest until you have copulated together to your heart's content." Of course, obtaining the hairs in some secret way was not the only obstacle; concealing this in meat or drink

was another problem to be solved, unless the warlock was, in both cases given, already on an intimate basis with the subject. And, there seems to be no actual aphrodisiac involved in the ingredients, or specific drug property, so it may have depended more on the warlock's subsequent powers of persuasion, rather than the ingredients or rite itself.

However, the inducing or concealing of secret ingredients (even poisons which surely did work better than any curse) in the food or drink of a subject has always been an important feature in magic spells and rites. Should a strong drug be slipped to the subject, secretly, sex even against the will would be a very easy matter, all desire aside, since the woman would be quite helpless in that drugged state. Again, the warlock would have to be in a good position to conceal the ingredient in the drink or food, by slyness and his skill of slight of hand. As for any aphrodisiac, there were a good number of recipes for these, or what was called the "amore vite" in Latin. Certainly if the subject were to recognize the taste or appearance of this love potion, she would immediately know of the warlock's intention, and it would give a convenient excuse to have sex with him without any guilt as to having made her own conscious decision. Some items of popular use as aphrodisiacs are as follows:

Plants, such as endive, lettuce, valerian, purslane, jasmine, coriander, crocus, pansy, and fern have been reported as aphrodisiacs. In parts of England, cyclamen was one of the more popular ones, and could be used in several ways.

Cyclamen could be burned so that the ashes could be marinated in wine and later rolled into small balls which were to be concealed in soups or other foods in which they would dissolve, the instructions say. But, an even wider use was that of inserting the roots of it into the vagina, as a kind of suppository or pessary, where the more concentrated chemical content possibly did its work as an irritant to the sensitive inner parts, needing then some sexual interaction and lubrication by the sex act for relief. Again, it could be "blamed" on the "love potion" doing its work, and perhaps the roots had the property of a spermicide (or at least provided a barrier like a diaphragm would), so there would be less fear of pregnancy and more freedom to indulge in sexual pleasure; this practice was employed throughout general society, too, even if the users did not believe in Black Sex Magic. Other more potent drugs were similarly prepared, as the deadly nightshade and poppy seeds, for mixing in the subjects food or drink, but these had more of a hypnotic or drugging effect which left the subject helpless against the sexual advances of anyone, warlock or not.

Apple magic was a more subtle, and symbolic form of this kind of rite, and accounts are given in many of the Black Books, as well as in White Magic on this practice (also see I.G.O.S. Publications on Grimoires on Ancient Witchcraft, and Dr. Fian, by R. Blanchard, 1992/3, Palm Springs). A simple example is given from a 15th Century Ms., Bodleian Library, Oxford, as follows, and the warlock simple gave the girl his magic apple:

"Write on an apple before it fall from the tree, Aleo + Delo + Delato +, and say, I conjure thee apple by these names which are written on thee, that the woman or virgin what toucheth and tasteth thee, may love me and burn in my love as fire melteth wax."

Crab apples were the better of choice in apple magic, and were said to promote strong sexual urges and erotic dreams; eating several, especially with cucumber and cheese was recommended. An inscription given from the Rawlinson Ms. is that of: "Sathiel + Sathiel + Obing + Siagestart", with the instructions of a near impossibility considering the small size of the crab apple, especially when cut into quarters:

"Cutt an apple in IV parts, and on every part write (the above inscription), and say I conjure thee that thou shall not stand still until I have the love of the woman which shall eat of thee."

Both the British Museum and Bibliotheque Nationale Manuscripts give additional Black Book references which could be of further assistance to the warlock in obtaining his desired one: Place Vervain in thy mouth, and kiss any maid saying these words, "Pax tibi sum sensum conterit in amore me" and she shall love thee. - or - Take the tongue of a sparrow and close it in virgin wax under thy clothes for the space of 4 days, and then take it and keep in thy mouth under the tongue and kiss the woman thou lovest.

References are also provided for the practices of writing letters on the hand, to produce the same kind of effect:

Write the letters, N.A.P.A.R.A.B.O.C.L.P.E.A. in small squares on the right hand with thine own blood, before the sun rising, or after the sun setting, and touch the parties flesh and say "Ei signere me et stat in vanient tibi".

In modern English, the above Latin quotations would translate roughly to: "Peace be unto you, feel the love in me"; "I sign myself and stand firm in pledge to you", respectively. Another saying from a 16th Century Ms. would mean, after conjurations said, that "all will be made open to you, daughter", these words, "Kafe, Kastina non Kafela et publiia filii omnibus suis", said while looking deeply into her eyes. It was said that "These words said you may command the female and she will obey you in all you desire", and that the warlock was urged to suggest telling the fortune of the one desired, beforehand. Perhaps a bit of hypnosis was also at work in the "looking deeply into the eyes", along with the closer of bonds being developed in the telling of the fortune, words of love, etc. The Bodleian Oxford Library Ms. goes a step further with its recipe for aiding the approach to the woman by having her drink a special liquid which the warlock thus prepared:

"Take a spider within his web, whole, and see it breaks not and shut inside two shells of a nut. After this, boil it in oil in a silver spoon called cochlearia and give part of the web to drink. It makes the party who drinks to love him so long as the spider be shut up in the nutshell." And from *Magica Seu*, 1557, the following to get rid of unwanted lovers:

"To cause her to depart you must take the egg of a black hen and boil it in urine and give half of it to a dog and half of it to a cat and say: As these hate one another another so may hatred fall between (female's name) and I." Other formulas along these same lines are mentioned in other Black Books such as more apple magic in Fian's Spellbook (ibid.), that being the unwilling subject of a love spell, the following will disperse it: Two apples and two iron nails are needed. One name is written on one apple and the name of the unwanted one on the other, then they are each nailed to separate trees with 3 strikes of the hammer saying: "I want not this love, I love not. Separate us as these apples rot. Anew I find, anew (person's name) finds. To (name) love, I give not."

Besides the numerous seals depicted in the Faust Book (ibid.) or the seals in Grimoire Honorius (which are too numerous to go into within the scope of this Black Book), in the I.G.O.S. Grimoire on Ancient Witchcraft, R. Blanchard, 1993, Palm Springs, certain seals are to be carved on special stones such as the Woman Stone (to attract women to you), the Man Stone (to attract men to you), and the Love Stone (to attract love). It is also known that both the men and women of the Black Arts used seals in the Black Sex Magic rites, as disclosed in a 1547 work of Tractatus de Hereticis et Sortilegiis, where it was noted that warlocks did carry seals with magical inscriptions for "debauching innocent girls". Seals such as the Venus Pentacle, the Fruitmeire, and the special Black Magick sex seal of the half male/half female also follow in this text (see later on).

Adultery had a specific rite which was reflected in the text of an English grimoire of the 1500s, to obtain a "mistress unto your needs... come unto you when your wife is not healthy or meet with you in a low tavern or hedgerow for your pleasure", as follows:

Take a piece of virgin parchment as broad as your hand, and make on it two images, the one of thyself and the other of the woman or maid you will take to mistress. Then, with the blood of the little finger of thy left hand, write on thine own image thine own name, and on the other her name. Betwix the images write Sathan, Lucifer, Donskton. You must make it so that when you close the parchment the images may be right over one another. Make thine own image on Friday, the first hour that Venus governs, and the other the Friday following, in the same hour. This done, put the images under your foote three times a day, and then removing it to the other foot. In the morning, the first hour of the day after 12 o'clock at noon, and at night before it be dark, say the conjuration:

"Sathan, Lucifer, Donskton, which are princes which expelled Adam and Eve out of Paradise, I charge you to go to her named, and suffer her not to sleepe, nor take any rest, nor to drinke, nor to stand, nor to sit, nor to lie quiet, until she hath accomplished and done my will whatsoever I request her to do."

Then you must have five pieces of golde, to be sent to her in the time you begin your work before it be ended, and

she will be your mistress as long as you desire it.

With such a handsome sum of 5 pieces of gold, how could this particular rite help but succeeding? Just to be sure, there was also a continuation on this in the grimoire, to be sure that her sex drive was strong "so that she could couple with him as oft as he desires", as follows:

Make an image of her in virgin wax, sprinkle it with holy water, and write the name of the woman on the forehead of the image and thy name on her breast. Take then four new needles and prick one of them on the back of the image and one on the front and the others in the right and left sides. Then say the conjuration. Then make a fire in her name and write on the ashes of the coals her name, and put a little mustard seed and a little salt upon the image, then lay upon the coals again, and as they leapeth and swelleth so shall her desire be kindled to red heat.

There are also variations of unusual kinds found in the various manuscripts such as:

Sex will greatly improve if you do give a maiden to wear a girdle which has been annointed with the oil of the St. John's wort plant.

Do hang a girl's shoe over the bed where you lie with her and if you fill it with rue leaves your love making will be marvelous.

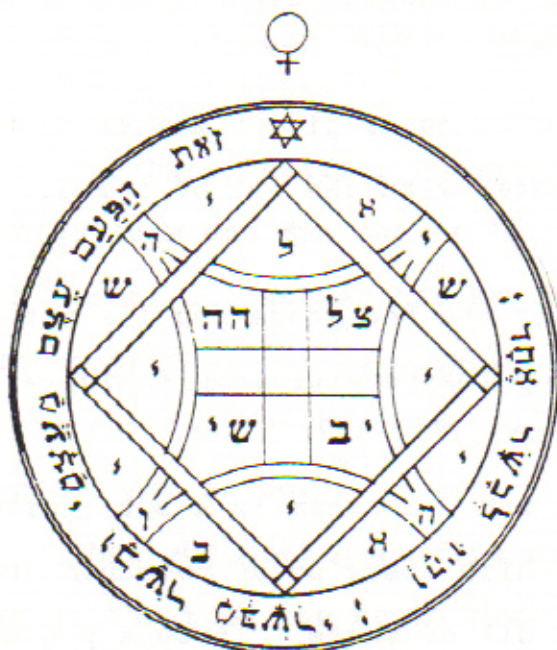
Take four young swallows and cook them in a pot. After this, look for the two birds which lie closest together and taking them, dissolve them in oil of roses. If this potion

be now applies over the girl's breasts and privy parts she will do all your wishes in any manner you choose.

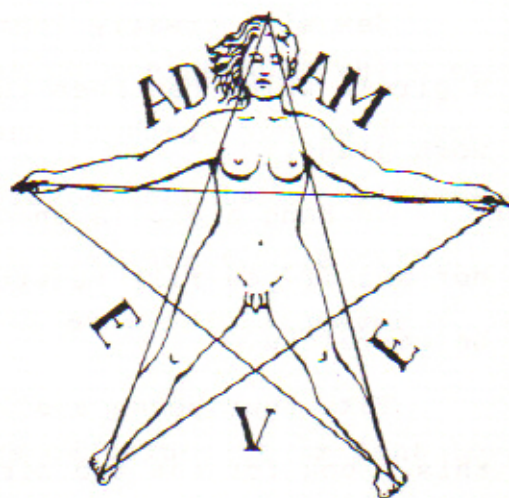
Go to a hill top by moonlight and there cause two black dogs, male and female, to copulate. Root out then from their genitals the sperm they have passed and then you and your maiden can eat this stuff for it will produce in each person a prodigious strength for love.¹

1. Of Sorcerers and Divineresses, Paris, 1489.

"Halosin Halosin Alosin Alosin Alosin Sru'in Sru'in" were the words given to be spoken before love-making, while a piece of the girl's underwear was burning in a pottery lamp, to bring greater sexual sensation during intercourse. Other seals and charms were also used, such as the Seal of Venus worn as a medallion between the maid's breasts, and when touched by the warlock was said to have driven her to great passion. There is also another seal showing the Adam/Eve figure, as previously mentioned, and these are now shown below:



Venus Pentacle



Adam/Eve Symbol

A more current work on the subject of Sex Magick, from the Buckland reference on his Book on Witchcraft, p.168, has to do with the subject of oral sex, so frowned upon in the Victorian era, as follows:

He quotes a Dr. Mumford... "Any repugnance to oral sex among Westerners is due to widespread confusion about the difference between bodily secretions (waste products no longer needed) and sexual secretions (fluids rich in nutrients)... biochemistry has discovered that fresh semen contains liberal quantities of calcium, iron, phosphorous and Vitamin C." (ibid.)

The above author also goes on to describe a facial pack which is composed of fresh semen spread over the areas of the face which are most affected by skin oils, namely, the forehead and nose, etc. In this Tantric application, as the semen dries, it closes the pores with an astringent reaction, tightening the cells of the skin and providing nourishment to them for rejuvenating the facial skin and leaving it smooth or wrinkle free. The concept of such sexual practices being repugnant is said to be the product of early Christian propaganda, and the Black Arts probably engaged in these unusual rites, again, out of defiance of Church and Civil Law.

More is given on possible aphrodisiac properties of certain materials, such as "the navel string of a boy, new born, dry and powdered and given in drink." Other odd assortments of special materials are discovered, for specific applications as to keeping a woman faithful (from an English Ms of the 1500s):

"If thou wilt that a woman be not visciuous nor desire men, take the private members of a wolfe and the haire which doe grow on the cheeks or eyebrows of him, and haire which be under

his beard, and burn it all, and give it to her to drinke, when she knoweth not, and she shall desire no other man.

It is said when a woman desireth not man, let him take a little tallow of a bucke Goat, meane between little and great, let him anoint his privy members with it, and do the act of generation. She shall love him, and shall not doe the act of generation afterwards with any other man."

Other Black grimoires contain certain instructions, such as the British Museum one (ibid.), to "Make a Girl Dance in the Nude", how to discover if she is still a virgin, to the invoking of the Succubus. The character of the Fruitimeire is given, with instructions for getting the girl to dance in the nude "with grimaces and contortions which cause more pity than desire."



Write on virgin parchment the character of the Fruitimeire you see here with the blood of a bat. Then cut it on a blessed stone, over which a Mass has been said. After this, when you want to use it, place the character under the sill or threshold of a door which she you desire must pass. When she comes past, she will come in. She will undress and be completely naked, and will dance unceasingly until you remove the character from its secret place.

This was said to be a diversion only, not to arouse lust, but as a relief from too much of the usual kind of sex.

The method for discovering whether the girl is still a virgin or not tells of slipping pulverized lily-pollen into her food or drink, and if she is not a virgin, she will be seized with an irresistible urge to urinate.

The female devil form of a Succubus is a popular theme

found in Black Arts literature, and was a convenient way for the warlock to gain relief, sexually, if no human were available for his gratification. It is highly possible that this form of Black Sex Magic arose from dream, and manifested as a nocturnal emission, while dreaming of the beautiful and sexually insatiable Succubus as "lover" figure. Or, being at the beck and call of the Black Magician, as one German Ms. puts it, the Succubus would make a more acceptable masturbatory image of the times (from a 17th Century Ms.). After constructing his magic circle, offering sacrifices to the spirits, he would be able to call his lover, the Succubus, with these words: "Komm Raster under Knaster mie." The Succubus was also said to be icy cold to the touch, so there must have been some kind of actual "touching" in this rite, perhaps with an object of a lower temperature than body temperature.

Another Ms. from the 1600s describes a scene of witches knowing how to make love potions, administering them to their own would-be lovers, and causing the same kinds of effects in men as have been mentioned in much of the above material on Sex Magic. They were said to be able to attract reluctant men by their rituals and potions, and this would have been important to the older hags moreso than the young witches who usually had no trouble getting men at the Sabbats, or on a daily basis.

One recipe, one of the older know, requires the woman to strip naked and run around her village while touching herself on the breast and pubic parts, saying three times loudly: "Heosin, Heosin, Lauder, Lauder, without being seen. It was

allowed to be done at night, but if done in broad daylight, successfully, she would not only win her man, but also "will assuredly obtain to herself great love." This, without being seen, was supposed to grant her a man; being seen would probably grant even greater success to any woman bold enough to chance running about naked while making sexual gestures, so either way, she won (by the ritual or the visual attraction).

The 16th Century British Museum Ms. (ibid.) instructs the witch on getting nude in a room adjoining the one she has discovered her chosen man sleeping in:

First do recite these words: "Kay o kam, avriavel. Kiya mange lel beshel" and strip yourself naked. Then do steal to the room where the man lies asleep and clip from his head one lock of hair. Do not disturb his slumber or cause anyone else in the house to rise and discover you. Then take this lock and wear it in a bag or on a ring and he will be yours to command. It goes on to note that should she be discovered by the man while she is in his room, the charm will work in reverse, and, thus, she wins again anyway.

To gain future knowledge about a lover, going to a river or lake at midnight, and stepping into it nude, will reveal the reflection of the face of the man to be. And from the 16th Century Book of Marvels of the World, another one:

At midnight, unseen, do steal to a dung heap and stand yourself upon it. Having brought with you a piece of cake (and it be said that Christmas Cake is best) put this into your mouth. When the time of midnight is struck a vision of

him to be yours will arise wonderfully for a while. And, similarly, from the Grimorium Verum (ibids.):

To see the form of her lover a girl must go on the night of St. George to a cross road. There she must undress, first comb backwards the hair on her head and then likewise with that on her privy parts. Then pricking the little finger of her left hand she must let three drops of blood fall on the ground while saying: "I give my blood to my loved one, whom I shall see be my own." Then will the form of a man rise slowly from the blood and fade slowly away. The instructions also warn "or she will die in one year" if she does not afterwards carefully gather up the dust and blood, and throw it into the river.

Much has been recorded in the various Black Books on love potions particular to the Black Arts, although many are common with other Magick, and have been said to work equally as well for either warlock or witch woman. The Book of Abraham the Jew (undated Ms.) gives a short but "most greatly powerful" spell as: "Put the ashes of a burnt undergarment which has been wet with perspiration and has perhaps hair adhering to it, into a man's food or drink." (Clavicles of Solomon). And, "The yellow roots of the *Orchis maculata* are dried and crushed and mixed with the woman's menses and put in the food or drink of the man to win his affections."

And to go on with another 17th Century Ms. on bodily waste products used in many of these spells: "Do take a very hot bath and after it, while perspiring fulsomely, do

cover yourself with flour. When the flour be well wet, brush it off from your body with a virgin white linen cloth and do put it in a baking bowl. Then cut your finger nails and those on your toes and add to these hairs from all parts of your body even unto those of your private parts. Then do burn them all to a powder and mix the ashes with the flour. Finally, add an egg to the mixture, and do bake all as a cake. Serve to the man you desire and his love shall be yours."

To insure continuing devotion and sex (from 16th Century French Ms.): Bury the foot of a badger newly killed beneath the bed where you lie together and it will awaken great love in his loins. Or, two others (Magic and Astrology, 17th Century) give similar means as choices: The red toad which lives in briars and brambles is full of sorceries and capable of wonderful things; there is a little bone in its left side, which if bound to a man, it stirs up lust. And, This is a most powerful philter to cause love; there is a little piece of venomous flesh, about the size of a fig, and black in colour, which is in the forehead of a colt newly foaled, and if it be powdered and mixed with some of your blood and given to him in drink, it will stir up a mighty passion for days. And this, from the Sloane Ms. (ibids.), for unfaithful lovers: If you be deceived by him and he lies with another, light a candle at midnight within the magic circle and prick it several times with a needle saying "Thrice the candle's broke by me - Thrice thy heart shall broken be." Sloane also gives remedy "for this will make the marriage unhappy and the husband will constantly pine for

his neglected sweetheart", should her chosen man actually come to marry another. The girl is to mix broken crab shell in his food, or hide one of his hairs in a bird's nest in order to effectively curse him.

Another conjuration from a 16th Century Paper, for getting a married man, goes as follows: Go to a cemetery and there break a new laid egg over a grave and say: "I conjure you, luminaries of heaven and earth, as the heavens are separated from the earth, so separate and divide (man's name) from his wife (name), and separate them one from another, as life is separated from death, and sea from dry land, and water from fire, and mountain from vale, and night from day, and light from darkness, and make them depart from one another, that they should not comfort one another, swiftly and quickly."

Pregnancy was yet another way of trapping a man into a marriage, and the True Grimoire gives this: Betake yourself to a graveyard and there eat from a grave in which a woman with child is buried one handful of grass. And do recite these words:

"Dui rika him mire mine,
 Dui yara hin leskro kor
 Avnas dui yek jelo
 Keren akana yek jeles."

- and you will forthwith become with child. Additional advice was given for unwanted pregnancy, as far as avoiding it:

After you have enjoyed yourself in copulation, do wash yourself all over with rose water and then pour the water over a rose bush. This will surely bring on the menses.

Or, "drinking some blood of ye ram or ye haire... being not free with your lover more than thrice a day", was said to prevent the unwanted pregnancy, as well. Black Books answered all prayers.

BLACK ART'S DRUGS AND OINTMENTS

"Some cultures use drugs; more cultures use drumming and ecstatic dancing - ... chanting, dancing, trance, wine, and sexuality among others - is another way of talking about methods to enter altered states."

Margot Adler
Drawing Down The Moon, 1986
Beacon Press, Boston, p.431

As has already been disclosed in the previous section on Sex Magick of the Black Arts, there has been very nearly an eternal desire to achieve "otherworldly" experiences through rites which may come to alter the consciousness, specifically via the acts of sex and the associated state it may engender in the Black Artist. The tradition of using actual drugs has a long history, as well, and most of the earlier forms were the ones already found in natural substances, used for shamanic kinds of practices as do continue in modern times. Of course, today's pharmacology produces many more potent drugs, even the synthetic varieties, to the home grown and prepared "street drugs" which have become so abused. Magical uses of drugs was not intended for getting high, originally, but to gain insights or receive visions, and then to apply the knowledge gained in the quest for positive purposes in life. As mentioned in the above quote, even wine (or mead, liquor, etc.) was one of the ways used, besides primal dance, chant, trance, and sex. All were thus intended for the purpose of achieving the altered state, but as the practices became distorted, a sense of evil became attributed to any drug use, whether of the Black Arts or not, respected or abused.

In the 1584 work on the Discovery of Witchcraft (ibid), it

was squarely blamed on the devil, that he taught Black Art traditions how to make the vile ointments and diverse drugs whereby "they accomplish all their desires". Wouldn't it be great to have an ointment or drug by which one could accomplish anything? And, if so, why not one in which good triumphs over evil by being "White" instead? No, there is no cure-all or panacea, never has been, will be, and so it goes back to being able to expect the achievement of the altered state in which one may catch a glimpse of mystical knowledge. However, history has recorded much fantasy as fact, especially in the Black Books, that many today still accept that these secret manuals may contain formulas that will work. Working may only mean, again, that the one using these preparations does gain an "unearthly" power, but the power of an inner sight not usually realized during the ordinary daily wakeful times. Let us record some of the many creations, some of which surely worked by producing hallucinations, others possibly by the sheer power of suggestion and vivid imagination. None-the-less, the history on Drugs and Ointments is vast, and some were actual medicines and cures which did work, as in ancient Alchemy becoming modern Chemistry, Pharmacology, and Medical Science.

One of the most popular ointments was a witch ointment, usually called "fly ointment", alleged to allow a witch to fly after rubbing this ointment over themselves. And, the early Church and Demonologists were convinced it was true, even though the Black Arts knew that this ointment was specially prepared to induce hallucination, and thus the "flying".

From the sublime to the more ghastly accounts, we here print a translation of the Pharsale by M. Durand, Paris, and Gorres' Mystique translated by Sainte-Foi, as translated by R. Blanchard, I.G.O.S. work in progress on Magic and Sorcery in France, Th de Cauzons. This quotation regards the Latin poet's (Lucaïn) example of the sorceress of Thesaly, Erichto, performing a rite at the demand of Sextus Pompey:

"... the subject chosen would be a recently killed legionnaire...

Then doing thus to a newly wounded cadavre, she poured forth from him a blood of plain color and purified his entrails of corrupted blood. She here had mixed streams of lunar foam, all the horrors of nature, the slaver of mad dogs, the entrails of the lynx, the bones of the hyena, the marrow of deer nourished by serpents, the shark who had rocked the ship in spite of the breath of Eurus puffing the sails, the eyes of the dragon, the clear stone which the eagles made cloudy and reanimated, the serpent wing of the Arabs, the viper of the Red Sea, the membrane of the dead alive again, the ashes of the Phoenix upon the altar of the Orient. Thus too were mixed the poison vials, and the famous fish, she threw the magical herbs in, soiled with their germs from her impure mouth, and all the venom which she had created. Then her voice became most powerful with all the potions, making itself heard to the gods and the dead. It is thence only that of a confused murmur having nothing of a human voice. It is at times the baying of a dog, the howling of a wolf, the dismal cry of an owl, the hissing of serpents, it holds too the moaning of the waves which dash upon the reef, of bellowing of the winds in the forest, and the roar of thunder piercing the sky. All these are several of them made by that one. She casts the magic chant and these words penetrate even to the base of hell."

Cauzons states that the sorceresses of the Middle Age "had not been any more knowing than their ancestors, and, under different names, would have been the legitimate heirs of ancient magicians". And an invocational Black Arts Prayer (p.29, *ibid*)

is also given: "Black divinities, hear my prayer, and if my mouth is impure enough, criminal enough to implore you, so never it be called to you without itself being filled with human blood, so have I sacrificed at this time upon your altars the mother and child who she had in her womb, so have I filled the vases of your sacrifices with the torn members of all the innocents whom you shall have live, be favorable to my prayers."

And, most ghastly in this history, such were the actual deeds done in the name of the Black Arts, based on early notions.

Let us examine some of the less macabre and more practical uses and effects of the example of a witch's ointment previously mentioned. Various speculations have been made from the ointment making the naked bodies of the Black Magicians slippery enough so that if they were seized at any intrusion at the Sabbat, etc., they could slip out of the grasp easier, and "escape" in that way, as well as the escape from reality which hallucinogenic ointments provided - to the enlightenment which may be gained - down to any salving properties the ointment may have had as a medicine. It was also said in some of the literature that by applying the ointment, and merely lying down for awhile, it did its work by making the user unconscious, or unconscious enough to be able to imagine themselves as flying, attending rites they couldn't be present at, or indulging in a fantasy sex orgy, in short, helping them to fulfill desires and wishes not otherwise possible. Much the same kind of use is made with modern drugs, as far as this mental escape, and far too much the case as shown in the stressful ways of our own times has distorted the original genre of this use.

As far as being carried through the air, here is one of the formulas given: "Take the fat of young children, and seeth it with water in a brasen vessel, reserving the thickest of that which remaineth boiled in the bottome; this laye up and keep, until the occasion serveth to use it. They put hereunto Eleoselinum, Aconitum, Frondes populeas, and Soote.

Or do they take Sium, acarum vulgare, pentaphyllon, the blood of a flitter mouse, soanum somniferum and oleum. They

stampe all these together, and then they rubbe all parts of their bodies exceedingly, till they looke red, and be verie hot, so as the pores may be opened, and their flesh soluable and loose. They joine herewithall either fat, or oil in stead thereof, that the force of the ointment maie the rather pearse inwardly, and so be more effectuall. By this means in a moonlight night they seem to be carried in the aire."¹

1. Discoverie of Witchcraft, 1584, Reginal Scot (ibids.)

Examining these ingredients, as also appear in the Black Books of those who practiced this kind of manufacture of the ointments, Scot who was not a Black Arts student, comes very close to the formulas presented in other works. The formulas are distinct, three in number and consist respectively of: aconite, simmered with parsley and leaves of a poplar tree, then mixed with soot and fat (or oil), in the first case. The next consideration would be the importance of using aconite, because it is highly poisonous, with a lethal dose being realized in only a fifteenth of a grain of its alkaloid, of which its root is .4 % alkaloid in a natural state. The vapors of the other ingredients cause lightheadedness and visions, but when combined in this formula, the skin tingles, then goes numb, on the part of the body to which it is applied.

Secondly, a recipe of oil, bat's blood, water parsnip, sweet flag, and cinquefoil, also creates a poisonous condition which would highly irritate the skin, induce excitement or hysteria, and can lead to delirium. The bat's blood is only another vehicle medium, but the water parsley was like hemlock.

Thirdly, in comparison, there are instructions to be found which use a formula of the juice of the water parsnip, some aconite again, more of the cinquefoil, deadly nightshade (belladonna, a deadly poison), with the oil or fat, especially that of an unbaptized infant (more of a fear factor than any kind of drug effect, here). Concerning the belladonna, only 14 berries of this plant will cause death, and it has, even in small doses a harsh effect upon the eyes (it is an active form of atropine), with even 7 berries being known to produce dramatic effects such as wildness and delirium in subjects. The other ingredients, themselves, may produce symptoms in persons sensitive to them, but as in so many listings, these are more for the mystery aspect of the formula. However, even present times have proven out some of the usages of many Black potions found in the various Black Books. At this point, we again urge the reader to use all due caution in experimenting with some of the materials we have compiled for our I.G.O.S. Black Book, and remind everyone that the risk is their own!

The materials researched continue with so many more of these recipes and formulas that it would be impossible to report on more but the main examples we have selected; there are volumes of books on just this subject alone, and the reader is at liberty to look into whichever ones attract her or his attention. Beyond that, the I.G.O.S. does offer its own pure and usable products for rites, as oils, incenses, herbs, and many more which may be inquired about. There are also fine Guild Society Courses, Books, etc. available, which are encouraged.

It should also be furtherly noted that general Magick, in its own right, has a very ancient history, and seeks a more balanced view than the Black Arts alone. There are no one-sided objects in dimension, or in Nature; negativity by itself cannot answer all the questions, or prayers which the Black Books have portrayed. There are many more positive works on the subject of Magick, to help balance out the account, and even bring some healing effects to the overall picture. In this regard, connected to the various seals, symbols, signs, and the secret writings and formulaic representations found in Black Book materials, it has been noted in the Black Arts that some have never been translated, because no key to solving these was left to history. Many of these codes were intended to be kept safe and secret by not disclosing the systems used, especially with respect to some of the deadly poisons of manufacture and use against enemies of the Black Arts.

In spite of this, general Magick has shared many of its symbols and codes, letters such as the various runic ones, the alchemic and astrological, even to the chemical periodic table of modern science which has evolved from High Magick of its earlier times. Several Guild Society publications exist as the fine works now in print; Runic Courses by our Masters, rare books presented from our archives, alongwith New Age Magick for the future which is so needed now, to name a few. Do look into the more balanced view on these, via the I.G.O.S. presentations, such as Rozette Kryla-Budde's books on Outsiders, and Runejourney, the Master's work on the 18 Younger Runes, for a wholer view.

The deadly poisons used by the Black Arts were usually put into potions, food or drink, to kill an enemy. These dangerous substances, as has been mentioned, were often recorded in Black Books with special characters or symbols, and purposely kept secret. Should the authorities discover the formulas, or wish to administer an antidote to any of the poisons, they would be unable to translate the codes. It has been questioned why the Black Arts would need to resort to poisoning a victim if their magic itself had been effective. In other forms of Magick, some of these same poisons were developed into actual medicines, in smaller doses (as is done in modern medicine), to help heal or cure, and not to kill. The I.G.O.S. does not support the use of poisons as used by the Black Arts, but must recognize that such practices do exist. The same goes for the use of the potent drugs we shall now report on, as follows:

The three main drugs of popular use were listed as kinds like opium, henbane, and thornapple. From French writing on the subject, warlocks in Scotland, England, and other parts of Europe were described as opium "eaters", which they did ingest (17th Century Ms., Paris, *ibid.*): "Each does when it suits him take two grams of the dried juice of the unripened capsule of the poppy flower and powders it finely. This he mixes with wine and water and enjoys it to the full." They were also reported to take up to 20 grams of opium daily, and "wasted before their years"... a good example why such drugs should not be used.

Some of the "drugs" used are also highly toxic, but will produce drugged effects if not given in lethal dosages. The one called henbane is of a type such as this, known today as hyoscyamine (from the Greek, hyoskyamos, which is chemically known under the Latin name *Hyoscyamus niger* - $C_{17}H_{22}NO_2$ - and is the crystalline alkaloid found in henbane). This is an Old World herb in the deadly nightshade family, known as a deadly poison, and it is not reported as to how much of this would be used to produce drug effects/death effects. People of the time probably knew which amounts would produce a drugging, and which would cause death; they knew, by experience, also, what the one plant looked like, and which ones to pick, etc. It was said that the user could conjure up demons, make oracular foretellings of events, contact apparitions, but also that hideous nightmares were part and parcel of using this drug. It was also dissolved in drink, made the person taking it feel a heavy head pressure, eyelids closing and drooping, loss of vision, and unconsciousness. "He is surrounded by fantastic apparitions... and may also see events in the future.", as one Black grimoire account so states.

The thornapple which is known under the name of *Datura Stramonium*, is a stimulant, but was used in a more magical defense against any outside the Craft spearing at the Black Arts. It does, however, have certain properties which, when the seeds are eaten, produce effects in the subject as: "deprave and delude his mind to such a degree that anything can be done in his presence without fear of his remembering it on the following day" (from an actual medical report of the 1600s); it is a hypnotic.

As a hypnotic, the medical report goes on to say: "This madness of the mind lasts for 24 hours and you can do what you like with him (or her, or anyone who may come to intrude on the Black Arts rites, Sabbats, and perhaps for any personal reason, too); he notices nothing, understands nothing, and knows nothing about it the next day (an effective defense!). In demonology this plant has played a more important role than the layman ever suspected." The thornapple was also called by the names of Magic Herb, and Devil's Herb. Besides ingesting the seeds of this plant, it could also be burned, and the smoke inhaled would do the same thing, delude or excite, and cause the forgetting which was wished by some at the Sabbat, during the orgies, or to overcome any who were resisting the Craft.

Besides these drugs recorded in the many Black Books as the major, popular ones, there are others which hold significance in the Black Arts, namely mandrake, and other commonly found roots and plants from which drugs could be made. Mandrake was so named because its roots resemble the shape of a human, both male and female in its two forms. The white kind, inside, with a black covering on its roots is the male mandragona, while the roots of the female are black, throughout. It is not certain what use was made of its thick leaves, or the yellow berries and deeply scented flowers (except as possible incense), but the berries are said to induce a death-like trance if eaten. Some were particularly effective on swine or fowl. The *Atropa Mandragora* is the plant which has been said by a scholar of the 1100s as "being more amenable to the influence of the Devil and his wiles than other plants." (Also poisonous).

If you wished to poison off your enemy neighbor's livestock, this would probably be a good drug of choice. What significance may be placed on the shape of the root, the female one being forked, the male one being more human-shaped, was known at the time to be that it was sympathetic in magic. The plant was thought of as actually being half vegetable/half human as in the example given of being half potato and half animal, or human, and it was said to have screamed when picked out of the earth. "Shrieks like mandrake thorn out of the earth, that living mortals hearing them run mad."¹

1. Romeo and Juliet, Wm. Shakespeare, Stratford on Avon, 17 C.

"When the dog do release the plant from its sheltering in earth a great shriek will go up which will cause the beast to fall down dead.", goes another account on mandrake, for it was said that a string would have to be hitched to a dog, the picker was to stop up his ears with wax, and have the dog die in this picking of the plant. It was also advised to do this before sunrise, in the night, usually on a Friday, and the plant had to be well washed with wine and stored in a special place, being wrapped in silk of red or white. There are many legends associated with mandrake, and the Black Book materials go on at a great length to state a lot of fiction as fact on this subject. "...reveal hidden things, future events, and win you friendship of all men"... It was even said to increase wealth, produce special visions, and, no doubt, if you could sell somebody on such an idea, you might make a few bucks on it. The juice was usually squeezed into wine, in small quantities, and

distilled into it, as a root narcotic juice that it is, there can be no other effect except hallucinations with even a small dose in a large bottle of wine. Beyond these limits of careful regulation and mixing, it leads to delirium, permanent insanity, and can cause death. Nice stuff, huh? Certain of the perfumes used by the Black Arts also had these kinds of effects, inhaled, or absorbed through the skin, as well. Let's look at what we have found on these.

From Grimoire Honorius (I.G.O.S., ibids.) we find some which even ancient peoples may have used to see their own kinds of visions, or to placate their ancient gods and goddesses, as:

(p.86 of Grimoire Honorius)... "A suffumigation for seeing the mysteries concerning the whole use of the world, and to reveal and open one to the qualities and operations of it: flax, flaxseed, root of violet, and root of parsley... To cause visions in the air, a suffumigation of: coriander, henbane, and the skin of a pomegranate is used"...

And from the British Museum Ms. by Rawlingson, the paraphrase:

If you wish to cause men to see visions in the air, or anywhere else, take henbane and coriander and the skin of the pomegranate, ground together, and make a fumigation of it to show you "all manner of marvels".

More of the hypnotic and hallucinatory drugs are listed in other grimoires and ms. as the Leechbook (undated) shows:

"Take root of cane reed and the root of fennel, with the skin of pound-garnet (the same pomegranate mentioned above), henbane and red saunders, and black poppy." - to raise "spirits and ghosts together... (fumigated) about tombs and graves of ye dead." Possibly the active ingredients were the poppy and the henbane already mentioned, but another formula is next given which from the Ms. which would be most ineffective to anyone:

Anise and champhire mixed cause to see secret things called spirits. Fumigate with cardamons and eat thereof. It causeth gladness and gathers spirits together.

Rather than gathering any spirits, the effect here, as with the others mentioned, would probably be an intoxication which would make one think he saw spirits.

Besides the usual ways of making potions, ointments, or fumigations, there are several recipes for candles which cause hallucinations, although no drugs are listed in the ingredients given by Magus Albertus Magnus (The Secrets of Albertus Magnus, 1526):

To make men appear in the shape of animals - Take the eye of a shrike owle, and the eye of a fish, and the gall of wolves. Break them in thy hands, and mixe they all together, and put them in a vessell or glasse. Then, when thou wilt worke it, take the fat of any beast thou wilt, this may be made in the shape of it; melt and mixe it perfiteley with that medicine, and anoint the match candle weeke, or whatsoever thou wilt with it.

After, kindle it in the midst of the house, and the men shall seeme in the shape of that beaste whose fat thou didst take.

Or, to see green men of many shapes, and infinite marvels, which are not discerned for their multitudes -

Take Vermillion and the stone Lazalus, and the Peniroyall of the mountains, and beat it all to a powder, and sift it. Mix it with the fat of a horse and make grains or cornes after the fashion of seeds, and drie them in a shadow. Perfume it with what thou wilt and it shall be done what is said (above).

In the second formula, the pennyroyal might have a drug effect, since it does produce a minty oil used to drive away mosquitoes (European *Mentha pulegium*; American *Hedeoma pulegium*). There were also various others such as one which would "make men seeme in the Shape of Angels." And the next one is for a liquid, which when burned in the presence of women, will cause them to do "marvelous things":

Take the blood of a hare and the blood of a turtle dove and the blood of the turtle male, equal to half of it. Then put it in a weeke of a lamp, and lighten it in the midst of the house in which are women and a marvellous thing shall be proved. (He doesn't say what that marvelous thing is.)

Or, to hold fire without hurt - Take white great mallows, or Hollyhocke, mixe them with the whites of egges, and anoint thy body with it, and let it be until it be dried up. And after anoint thee with alom, and afterward cast it on small brimstone, beaten to a powder: for the fire is enflamed on it, and hurteth not. And if thou make upon the palme of thy hand, thou shalt be able to hold the fire without hurt.

Or, from the same "secret writings of those who be witches", to see Deep into Water, read books by night - Anoint thy face with the blood of the Keremouse or Bat; and thou shalt doe as I say.

From the undated Phantastica, ingredients are given to be ground up and mixed together so that one may conjure up visions of the future in the mind: Fumigate yourself with linseed and seed of psellium, or with violet roots and wild parsley and you will see future events. And from the undated Edinburgh University Ms., the senses were said to be made more acute by making "little balls of the bigness of peas" with the following ingredients:

Take nutmeg, aloes, wood, mastik, saffron, cinnamon, myrtle, mixed with rose-water, clove, olibanum, frankincense, and myrrh, amber bdellium, red styrax and a little ambergris and musk. All these made into a body and then into little balls which should be cast into an earthen pot over a clear charcoal fire. After they be hardened they can be stored and when taken in the mouth as the choicest food will have great effect.

And a recipe for Devil's Ale, from a Scottish grimoire, "will guard against insanity and cause you to enjoy all the hours of the day": Ale, hassock, lupine, carrot, fennel, radish, betony, water-agrimony, marche, rue, wormwood, cat's mint, elecampane, enchanter's nightshade, wild teazle and garlic.

The next section deals with the Ancient Secrets of Black Magic.

ANCIENT SECRETS

"This seal helps the emotions, also the body, if it is carried, so that nobody can harm the body. You will also win everything which you begin, everyone is afraid of you when you engrave the seal on gold in the hour of the Sun on a Sunday before Sunrise. With this you can also make yourself invisible when you put it on yourself in the hour of the Sun."

Doctor Johannes Faust's
Miracle and Magic Book
I.G.O.S. - 1992 - p.69

From the above excerpt by Faust, protection and even invisibility can be seen as being most important in the ancient secrets. Invisibility was said to be the supreme achievement and proof that a witch or warlock had mastered the deepest of the Black Art's secrets. If one could become invisible, this would serve as ultimate protection while accomplishing all of things desired. Invisibility would engender great fear in that one who would anger a Black Magician, since he could take revenge upon any enemy, at any time chosen, and without being seen doing it. The various Black Books which give instruction for invisibility all demand the highest order of dedication and attention to detail, observing of ritual, and border on being a practical impossibility with regard to the hideous demands. Of course, only the most dedicated could aspire to invisibility, and it was said that not every adept would succeed (as an early form of a disclaimer). Other of the ancient secrets which were held in great regard were those as treasure finding, creating life, longevity, magical medicines and cures, shape shifting, defending against spells, and down to causing the death of an enemy, all of which shall be examined and reported in this section on the Ancient Secrets.

Invisibility formulas are found (Grimorium Verum, ibids.):

"Collect five black beans. Start the rite on a Wednesday before sunrise. Then take the head of a dead man, and put one of the black beans in his mouth, two in his eyes and two in his ears. Then make upon his head the character which follows here:



When you have done this, bury the head, with the face upwards, and for nine days, before sunrise, water it each morning with excellent brandy.

On the ninth, when you return, you will find that the beans are germinating. Take them and put them into your mouth, and look at yourself in a mirror. If you can see nothing, it is well. Test the others in the same way, either in your mouth, or that of a child. Those which do not confer invisibility are to be reburied with the head." And there were other accounts on how to become invisible, some more simple:

A Ms. from the 1300s, though not recognized by the Black Arts, reports that any technique such as "carrying the heart of a black bat under the right arm" would probably not make a person become invisible, but a special ring worn on the small finger of the right hand would; it was called the Ring of Gyges, constructed of "fixed mercury into which is set a little stone to be found in a lapwing's nest", around which must be carved the French words: "Jesus passant + par le milieu d'eux + s'en allait." Meaning: Jesus is passing + in the very midst of eyes

+ he is coming this way. (Unseen, right before all eyes). This little stone, set in the ring, as the instructions go: "You can then become visible or invisible at will by just turning the stone inward or outward." Jesus, or the devil, or any other entities remain invisible, so credit of 50% must be given to this ring, and the stone did work in half of its claim. It might just work that way for anyone, the same way, if you used such a ring and then died, never to be seen again. Getting visible after this would be quite another matter!

Cornelius Agrippa, alchemist and magician of some two hundred years later than the anonymous one who wrote the above, gives a ceremony (as also recorded in ibids. as the Verum, etc.) to travel unseen: To goe invisible. Take a piece of lead and write thereon, "Athos, Stivos, Thern, Pantocraton", and put it in thy left shoe. Then can you goe abroad unseen. Or, his own variation on Grimoire Verum, as mentioned: Take a bean and put it into the heart of a black cat being reddy roasted, then bury it in a dunghill and when it be ripe carry it about, and thou shalt be invisible. (If we think about the ripeness which would emanate from such a concoction, carried on the person, invisibility would possibly occur as to noone wanting to be next to the stench, and there would be a "special" making of the way for anyone who smelled like that!). But we must at least quote the reference.¹

1. Cornelius Agrippa, Book of Hidden Philosophy/The Magical Ceremonies, 16th Century.

From The Secret of the Secrets, 1750, Rome, comes this secret on invisibility, so much like the Grimoire Honorius' writings:

Similar as to what was said about Jesus' passing + by the means of being + going of this to you, there is an odd kind of Christianity about Black Magic, always meant to be practiced within a "consecrated" magic Circle of the times. And so, many of the carry-overs of this religion seem to crop up in the Black Practices (as in Honorius, etc.), even in the Faustian works, as prayers and rites which Christianity still practices in modern times. Perhaps they are two sides of the very same coin? One all godly, the other all delivery? If, however, it may have been an actual fear of the Black Arts, as to a threatening feeling about the Christian God, they may have so honored him as the "master of invisibility" (never seen by any mortal, but strongly believed in by so many, especially by those in authority), that they did hope to be reprieved from that kind of "doom's day" punishment which was so feared in the times of these Black Books. The command of God was as this prayer, "Who is God and Man, from the 1750 writing:

PRAYER FOR INVISIBILITY

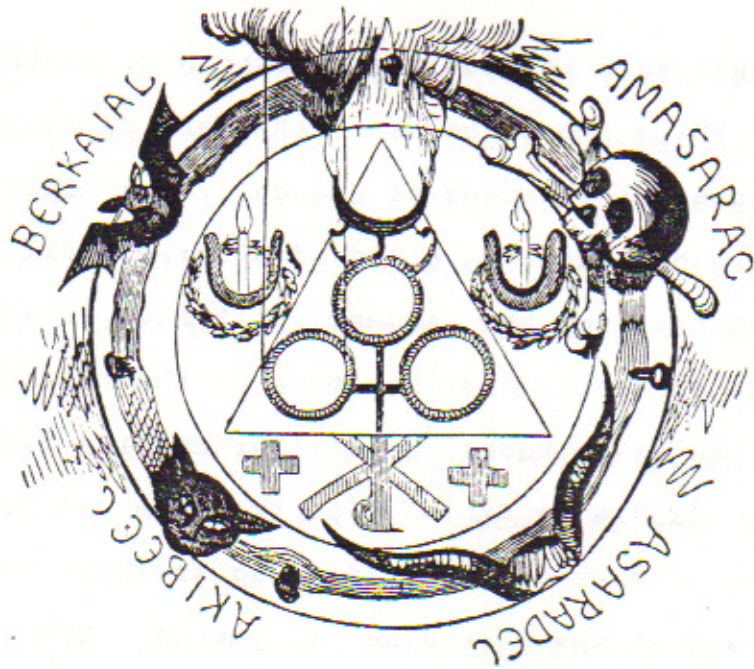
Athal, Bathel, Nothe, Jhoram, Asey, Cleyungit, Gabellin, Semeney, Mencheno, Bal, Labenenten, Nero, Meclap, Helateroy, Palcin, Timgimiel, Plegas, Peneme, Fruora, Hean, Ha, Ararna, Avira, Ayla, Seye, Peremies, Seney, Levesso, Huay, Baruchalu, Acuth, Tural, Buchard, Caratim, ... (note: don't recite these names aloud without Circle protection being taken; they do invoke a very strange feeling of darker entities being present!)...
 per misericordiam abibit ergo mortale perficiat qua hoc opus ut invisibiliter ire possim. O tu Pontation, Magister invisibilitatis cum Magistris tuis, Tenem, Musach, Motagren, Bries vel Brys, Domedis, Ugemal, Abdita, Patribisib, Tangadentet, Ciclap, Client, Z, Succentat, Colleig, Bereith et Plintia, Gastaril, Oletel, conjuro te Pontation, et ipsos Ministros invisibilitatis per illum qui contremere facit orben per Coelum et terram, Cherubim et Seraphim et per illum qui generare fecit in virgine et Deus est cum homine, ut hoc experimentum perfectae perficiam, est in quaecumque hora voluero, sim invisibilis;

Iterum conjuro te et tous Ministros, pro Stabuches et Mechaerom, Esey, Enitigiga, Bellis, Semonei, ut Statim venais cum dictis ministris tuis et perficias hoc opus sicut scitis, et hoc experimentum me invisibilem facit, ut nemo videat. Amen."

For a more complete idea on what goes on with these variations on some of the Honorius Prayers, Psalters, and our translations, please see that publication by the I.G.O.S. Many will not be able to relate to such text given above without this kind of a deeper understanding of such ancient Grimoires. Don't risk using incomplete protection, but the ideas are the same in any of the languages you may wish to work in, or translate into modern English. A brief explanation on the Church Latin used above is that of calling, as invocations, the many names of the Deity, to honor and ask Him to grant the favor of invisibility. Passages which do not name these names of the Deity would translate roughly as follows:

By your mercy please pronounce accordingly the perfect mortal who works towards invisibility to be thus able, upon me... O you invisible Magistrates (gods) that you are... and to me, myself, the invisibility of the Minister, by and through whom all is made and is born (on Earth and in Heaven), by Angels, born of the Virgin and God, is with man, do here experiment perfectly, it is completely my greatest wish, to be invisible... I must conjure you, you Ministers, come and say the perfect of ministries is here (in me), with you, as is so secretly written, and here experiment with making me invisible, in the names I call... Amen.

So much of what was written after Latin had become a "dead" language, was done so as to give the work a certain prestige; do not be impressed by language alone, but do look for fraud in many of these Black Book Latin writings, from dates later than which the last forms of Vulgar Latin were used. Church Latin continued well after the last of the Vulgar or Common Latin was last known, and unlike ancient Greek which did survive in a Modern form, many used Latin in hoaxes, still do.



THE HAND OF GLORY

The above design is an illustration of the Hand of Glory which was said to have had a paralyzing effect on any to whom it might be shown, and was so used during the 18th Century, mainly for committing robberies, to hold the victim at bay during such activities, etc. According to manuscripts of some two to three hundred years prior to this time, the following instructions are given:

Take the hand of a felon who is hanging from a gibbet beside a highway; wrap it in part of a funeral pall and so wrapped squeeze it well to remove the blood. Then put it in an earthenware vessel with verdigris (zimat), nitre, salt and long peppers, the whole well powdered. Leave it in this vessel for a fortnight (2 weeks), then take it out and expose it to full sunlight until it becomes quite dry. If the sun is not strong enough put it in an oven heated with the fat of a gibbeted felon, virgin wax, sesame and horse dung (ponie) and use the Hand of Glory as a candlestick to hold this candle when lighted, and those in every place into which you go with this baneful instrument shall remain motionless.¹

1. *Marvelous Secrets of Natural and Cabalistic Magic*, by Young Albert, 1722.

And the Ms. goes on to say how its power may be defeated:

It was said to "rub the threshold or other parts of the house by which those who carry the Hand of Glory may enter, with an unguent composed of the gall of a black cat, the fat of a white hen, and the blood of a screech owl, and it (the Hand of Glory, not the unguent) will have no effect."

Sloane, again, provides more of the extraordinary claims made by the Black Books, on similar candles (ibids.), namely, the Magic Candle to find buried treasure, as follows in the next several ways of either finding treasure, or getting the money you just spent returned to you (a 1300s Charm in the latter case):

You must have a big candle composed of human tallow and fixed into a crescent-shaped piece of hazelwood. And then if this candle, being lighted in a subterranean place, sparkles brightly with a good deal of noise, it is a sign that there is treasure in that place, and the nearer you approach the treasure the more will the candle sparkle, going out at length when you are quite close."

Follow the logic in this rite, if you will; if you are in a place where the treasure already is, by the means stated, you will gradually be led to it by this candle's action. If not in that place where the treasure is, it won't happen. A lot of these Magic Candles must have gone to waste if the seeker wasn't in the underground place where the treasure was, and any candle will eventually go out, leaving the seeker in the darkness of the subterranean place, with no light to see by when trying to dig for it. A more obvious way of locating wealth would be to get back money just spent, since that would be a known factor. The Charm mentioned (coupled with perhaps stealing it back after it was spent?) follows next:

Make a purse of mole's skin and write in it "Belzebub, Zetus Caiphaz", with the blood of a bat and lay a good penny in the highway for the space of three days and three nights. And after put it in the purse and when you give it say, Vade et Vine" and on the next day do look in the purse and it will be returned.

And from Magica Divina comes this fantastic account on creating new life, which shows that modern science is not the first to attempt test tube babies:

Take a large, clean vessel made of crystal and pour into it one measure of the purest May dew collected when the moon is a crescent. Add two measures of blood drawn from a healthy young person. Let the mixture stand for a month by which time it will separate into a reddish clay under clear water. Draw off the clear water into another bowl and add to it one drachm of animal tincture. Let the reddish matter in the first bowl stand for another month, meanwhile applying a continuous gentle heat. There will then form a sort of bladder covered with a fine network of little veins and nerves. Sprinkle this every fourth week with the fluid from the second bowl. At the end of four months there will be a noticeable a peeping sound and movements of life. In a while there will appear a boy and a girl about six inches tall, a most beautiful pair. They can be kept alive by feeding them with two grains of animal tincture once a month.

This formula was for the Black Magician "To Make Two Living Manikins", with the pair of them expected to live for about six years until the air in the jar turns a blood red color and everything changes to a "fuming mass." And, "If the vessel is not very strong it explodes causing great damage." Besides creating life, the raising of the dead and transplants have also been alluded to in some texts. Then there was always the quest for the elixer of life, as the alchemists had done, to preserve life for as long a period as was wished. The French grimoire of the 16th Century, (ibids.) gives one to

restore youth, health, and strength as follows:

A retreat of forty days must be made once in every fifty years, beginning during the full moon of may in the company of one faithful person only. It must also be a fast of forty days, drinking May-dew - collected from sprouting corn with a cloth of pure white linen - and eating new and tender herbs. The repast should begin with a large glass of dew and end with a biscuit or crust of bread. There should be slight bleeding on the seventeenth day. Balm of Azoth should then be taken morning and evening, beginning with a dose of six drops and increasing by two drops daily until the end of the thirty-second day. At the dawn which follows thereafter renew the slight bleeding; then take to your bed and remain in it till the end of the fortieth day. On the first awakening take the first grain of Universal Medicine (see text later on this). A swoon of three hours will be followed by convulsions, sweats and much purging, necessitating a change of both bed and linen. At this stage a broth of lean beef may be taken, seasoned with rice, sage, valerian, vervain and balm. On the day following take the second grain of the Universal Medicine. On the next day have a warm bath. On the thirty-sixth day drink a glass of Egyptian wine, and on the thirty-seventh, take the third and last grain of the Universal Medicine. A profound sleep will follow, during which the hair, teeth, nails and skin will be renewed. The prescription for the thirty-eighth day is another warm bath, steeping aromatic herbs in the water, of the same kind specified for the broth. On the thirty-ninth day drink ten drops of Elixir Acharat (also see later text on this) in two spoonful of red wine. The work will be finished on the fortieth day and the aged man will be renewed in youth.

The Universal Medicine was said to have been used by a Count Cagliostro (18th century mystic) with some success, and according to his writings on this magical operation, the formula is as follows:

It is necessary to first take some mercury and purge it with salt and with ordinary salad vinegar, to sublime it with vitriol and saltpetre, to dissolve it in aqua-fortis, to sublime it again, to calcine it and fix it, to put away part of it in salad oil, to distil this liquor for the purpose of separating the spiritual water, air, and fire, to fix the mercurial body in this spiritual water or to distil the spirit of liquid mercury found in it, to putrefy all, and then to raise and exalt the spirit with non-odorous white sulphur - that is to say, sal-ammoniac - to dissolve this sal-ammoniac in the spirit of liquid mercury which when distilled becomes the liquor known as the Universal Medicine and can be made into grains by heat if so desired.

The Elixir Acharat is to be prepared as the following states:

It consists of calomel, gentian, cinnamon, aniseed, nard, coral, tartar and mace, all carefully mixed with red wine over a fire when the moon is high and full. And another, the grimoire De Magia Veterum says of preserving long life: "This is that world-renowned medicine, whereof so many have scribbled, which, notwithstanding, so few have known."

One of the more chilling accounts at immortality is reported in Satanic Orgy (p.61, ibids.)... "one emulated in Hungary in the person of one countess Bathory, who sacrificed more than six hundred girls in her chateau in Schenta, near Vaag; she had saved their blood for composing potions of beauty which had been developed to conserve an eternal youth from the youth of the victims of hers; she had finished the same by devouring their flesh."

As in our days, the curing of ailments and diseases was one of the goals of the Black Arts, too. It is difficult to separate Magick into categories of white or black on this one issue, or what led to modern medicine's cures by trial and error, even though some of the ingredients were so gruesome in Black Magick. Who would be able to know ahead of time what ingredients would work or not, until proven out, just as modern science must do, for example, in finding a cure for cancer? A 17th Century Yorkshire Black Book gives instructions on a cancer cure that "this hath been tried many times and on different folk and hath done wonderous cures when all else failed them", and perhaps it did have some effect on easing the person's mind, if not their pain or actually curing them:

For this certain cure of cancer take a pound of brown honey when the bees be sad from a death in ye house, which you shall take from the hive just turned of midnight at the full moon. This you shall set by for seven days and on that day you shall add to it the following all being ready prepared afore. One ounce of powdered crab's claws, well searced. Seven oyster shells well burned in a covered stone or clay pot, using only the white part thereof. One dozen snails and shells diced while they do powder with gentle rubbing and the powder of dried earth. Worms from the churchyard when the moon be on the increase but overcast, which you will gather by lantern which you must be sure not to let go out while you be yet within the gate or their virtue be gone from them. All these make into a fine powder and well searce, this being ready, melt the honey till it simmer then add three ounces each of brown wax, rosin, and grease of a fat pig and when all be come at the boil divide your powders to seven heaps and add one at a time. Do not shake your paper on which the powder hath been put but bury it at some grave as there be among what be left some dust of ye worms which have fed upon ye dead. So boil it till all be well mixed and then let cool and if it be too stiff add swine grease until it work easy. When you would use it warm a little on a silver spoon and take without drink. It is well as to use it each day till no more pain is felt.¹

1. Ms. Folklore Society, 17th Century, London

There were many such preparations, pseudo-cures for anything from warts to cancer, in the Black Books and other of the popular writings in Magick of the times. In the Black Arts many of the remedies were said to have been from the devil himself, but again, how can any cures which did come to be of benefit be classified as black or white? Nearly anyone who dabbled in the sciences was said to be doing the devil's work, let alone the Black Arts. Anything that went against the Church's thinking about God's power to cure was held suspect, and woe unto any who practiced even pure science.

A popular work from the early 19th Century, *The Magus*, outlines a vast collection on the subject of the many occult rites, spells and practices, and the secrets of the occult sciences which were developing and evolving during that time.

Some of the pain remedies, etc. are as follows:

Take the eyes of a frog, which must be extracted before sunrise, and bind them to the breasts of a woman who be ill. Then let the frog go blind into the water again and as he goes so will the woman be rid of her pains.

Let a naked woman take the heart out of any animal and bind it to a patient suffering from fever and it takes it away.

To protect yourself against all disease do you and your wife go naked through and plough a single furrow around your house and this will form a charmed circle over which no ill can pass.

If there be drought do as this. A maid must be stripped naked and covered with flowers and leaves leaving only her head visible. If those of you present do pour water over her the drought will end the next day.

From: The Magus, or Celestial Intelligencer; being a Complete System of Occult Philosophy, Francis Barrett, 1801, London.

There is a lot of erotica in some of these so-called cures, probably to satisfy the lustings of the warlocks moreso than actually curing anyone of illnesses, or drought, etc. It is nothing new to see sexual abuses in the modern medical profession; this has been going on a very long time.

For shape-shifting, that is for when the witch or warlock wished to leave their own body and travel about, unseen as a person, in the form of some kind of animal, there are incantations and spells which were supposed to allow them to do so. One such report on Scottish Witch, Isobell Gowdie, said that she could change herself into a hare by saying:

I sall goe intill ane haire,
With sorrow, and syeh, and mickle caire;
And I sall goe in the divell's name,
Ay whill I com hom againe.

Most of these practices were derided by the Black Arts themselves as "cant foolery", but great numbers of common people did believe that witches could turn themselves into animals, especially wolves, as in the many legends on werewolves.

Again from Satanic Orgy (p.25, ibids.)... "Another faculty... would be the gift of transforming into different animals. It has been recounted that women had been changed into cats... Among the men, the phenomenon of lycanthropy (werewolf), analogous to the preceding, was very frequent"...

And from Soane, again:

He who desires to become a werewolf let him seek in the forest a hewn-down tree, repeating the following incantation:

On the sea, on the ocean, on the island, on Bujan,
 On the empty pasture gleams the moon, on an ash-stock
 lying
 In a greenwood, in a gloomy vale,
 Towards the stock wandereth a shaggy wolf,
 Horned cattle seeking for his sharp white fangs;
 But the wolf enters not the forest,
 But the wolf dives not into the shadowy vale.
 Moon, moon, gold-horned moon
 Check the flight of bullets, blunt the hunters' knives,
 Break the shepherds' cudgels,
 Cast wild fear upon all cattle,
 On men, on all creeping things,
 That they may not catch the grey wolf,
 That they may not rend his warm skin!
 My word is binding, more binding than sleep,
 More binding than the promise of a hero!

Then he springs thrice over the tree and runs into the forest, transformed into a wolf.

It is not disclosed as to how to shift back to the human form after doing this. Again, hallucination was part of this kind of practice, either by drugs or by hypnosis.

Many of those in the Black Arts had enemies, like the witch, Janet Haining, mentioned at the beginning of this book. The Black Books could also be consulted for dealing with the enemies of the Black Arts. Even enemies within their own ranks would spear at them, so various forms of Black Magic existed to thwart any who would try, as follows:

To combat the power of a witch take three small necked stone jars, place in each the liver of a frog stuck full of new pins and the heart of a toad stuck full of thorns from

the holy thorn-bush. Cork and seal each jar. Then bury each in three different churchyard paths seven inches from the surface and seven inches from the porch. While in this process repeat the Lord's Prayer backwards (as in sections of the ones said in *Satanic Orgy* - backward prayers to Satan, etc., *ibids.*). As the heart and livers decay, so will the witch's power (and also see I.G.O.S. Publication on Dr. Fian & Grimoire on Ancient Witchcraft, for more of these kinds of "like with like" kinds of sympathetic magics).

The ultimate spell in the Black Arts would be to bring death to the enemy, or any curious folk, neighbors, etc. A few words of caution are also given in the many Black Books, as to this last kind of resort, that it may come back on the one who would cast such spells out of unnecessary hatred or for any reason other than when all else might fail:

Here is an example from one of the grimoires on this;

"Procure first some urine of the person you have sworn to kill with an implacable hatred. Then buy a hen's egg without haggling over the price and go at night, on a Tuesday or a Saturday, to some distant field where you will not be discovered. When you have found the right place make a hole at the broad end of the egg and pour out the white leaving the yolk. Do then fill up the egg with the urine of the hated person, call out his name, and close the hole with a piece of wet virgin parchment. Now secretly bury the egg in the field where you be and return home without once looking back. Then as soon as the egg begins to rot, so will thine enemy be attacked by jaundice. No remedy can cure him until the egg is withdrawn from the earth and burned by the same hand that buried it. If the egg be allowed to rot completely, he that is your enemy will die within the twelve month."¹

1. Book of the Magic Secrets, Bibliotheque de l'Arsenal, Paris.

Then there are even after-death ways of assuring that a body of a Black Magician not be disturbed, and from all accounts this was often the case as in digging up "vampires", etc. Also see *Satanic Orgy* for more details on such diggings (*ibids.*). An Ms. from secret files gives copyings from the Black Arts on this topic (*British Museum, ibids.*), from the Black Books:

Sew up my corpse in the skin of a stag; lay it on its back in a stone coffin; fasten down the lid with lead and iron; on this lay a stone, bound round with three iron chains of an enormous weight; let there be psalms and masses said to allay the ferocious attacks of my adversaries. If I lie thus secure for three nights, on the fourth day bury me in the ground; although, I fear, lest the earth, which has been so often burdened with my crime, should refuse to receive and cherish me in her bosom.

There were also other ways of keeping safe the Black Books, as in Grimoire Honorius is stated: (see pp. 3 & 4)

(oath taken)... "that it never be turned over to any except when a master would be in danger of death; that only 3 copies of it be made; that it never be given to a minor or a woman; that any receiving it would be loyal and godly, and be tested for a period of one year; that it be returned to Honorius or his successors, but if one acceptable could not be found, it must be buried with the last master by his executors, in his grave, and the site of which must not be revealed; that the scholars of the art would suffer death before betraying the confidence of their master in love and agreement, always to help each other; that one not reveal the secrets of another; and that one working in magic was to keep each of these articles of this oath, sworn to"...

To paraphrase Montagu Summers (Witchcraft and Black Magic), the above quote from Honorius seems to apply as to the safe-keeping, that any Black Book not be found in a person's house, since it would be the undoing of the one who had it in his possession. If the proper precautions were not taken as to following all prescribed procedures for hiding a Black Book, or getting rid of it, even "He may throw it into the sea, he may tear it to pieces and scatter them to the four winds of heaven, he may burn it and stamp the ashes to dust; for all that, the book, I ween, will reappear on the shelves, an ill-omened, fateful thing"... so it would seem that there was the only way to get rid of it, by burial as Honorius had said, or as Summers further quotes: "Or let him hand the book to the priest, who will sprinkle the leaves with holy water and sign

it with a redeeming sign before burning it with the fire with litany and prayer, and so shall it perish and its power."

At this point in our own Black Book, it is felt that a survey has been provided the reader, and so many references, too, that any who are interested in persuing further knowledge on the Black Arts must now go on to do their own reasearch, to reach personal conclusions, and it must be recalled that the I.G.O.S. is not responsible for the content of any of the accounts reported herein; we have reported, as the function of such reporting, our own research only. There is, of course, a continuing practice of the Black Arts in our times, and the next section will give the reader a glimpse into the actual practices which record has been made of, that we are free to publish on the research thereof.

Most of these modern practices are derived from the more ancient ones, especially the British accounts on Black Magic and Satanism, though the United States and other countries certainly do have such religious practices going on, even if they might be hidden from view, surfacing only now and then as in when laws get broken, etc. In this relation to the more ancient practices, we provide the next section on Modern kinds of Black Magic, especially on initiation ceremonies which we will disclose in all of their turpitude.

We shall also furnish a diagram of the Modern Satanic Circle of initiation, alongwith a drawing of the Pentagram of Modern Black Magic (see in next section). Even if you may be a bit faint of heart on this subject, please try to read on.

MODERN BLACK MAGIC

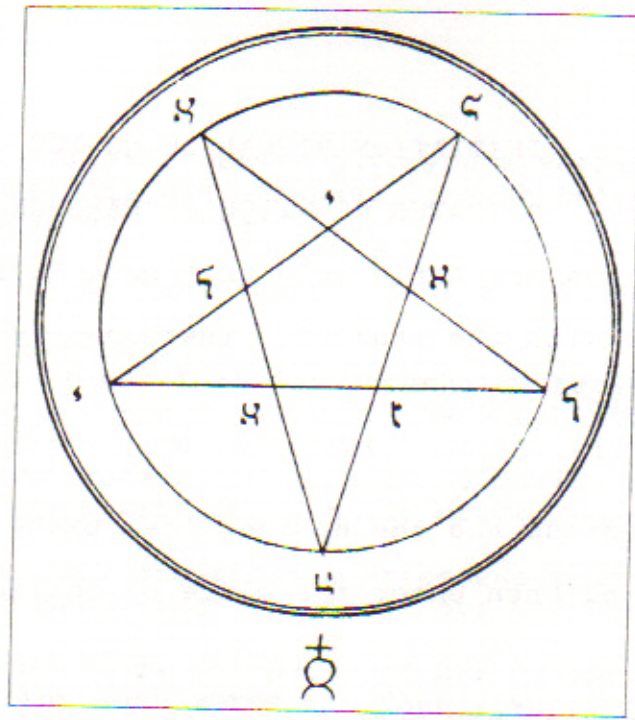
"The cult of Satan under one form or another, never has really dispersed; for it plies with an untireable suppleness upon the evolution of man and changes the morals of civilization."

Roland Brévannes, Satanic Orgy
I.G.O.S. 1992 (p.93, ibids.)

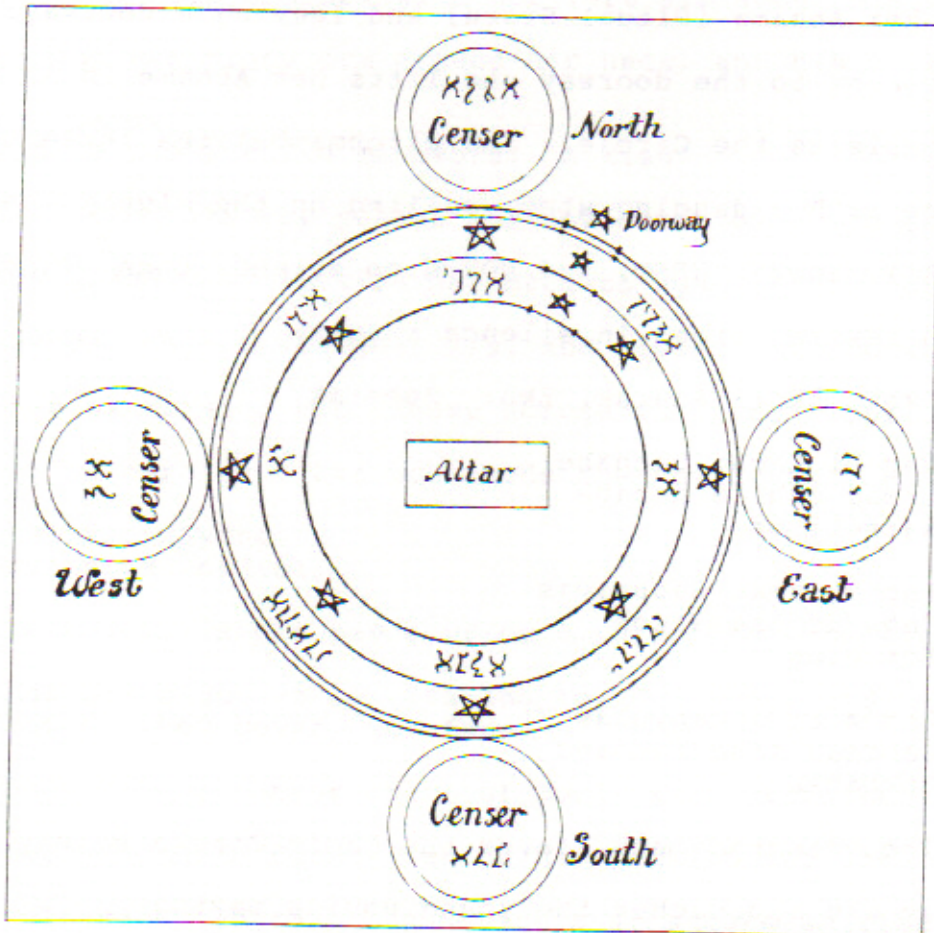
Not unlike the ancient practices of the Black Arts, to the Middle-Ages, to the present time, Satanism and Black Magic continue to go hand in hand. Today's Black Arts are every bit as much dedicated to the erotic and perverse sexual expressions in their secret rites, and many of the prayers and chants, etc. have been preserved in modern practices of this dark form of magic. Today's Black Books are still kept as much a secret as was attempted in earlier times, but writings on the initiation ceremonies, etc. have, in recent times, come to fuller light. The first part of these rites concerns the initiation of the new one, attended by the Priestess and the initiate; the second stage is that of all of the members of the cult of Satan being involved. We shall here print the text, as an example of Modern Black Magic, from recent British manuscripts which were handwritten by the Black Arts of today. Illustrations are also provided, as previously mentioned.

THE PENTAGRAM OF MODERN BLACK MAGIC

The diagram is that of an inverted pentacle, upside-down of that which white Magick would use. It is set within a ring or circles of a concentric nature, having the Hebrew letters as shown displayed at the points of the pentacle in the outer circle, and the ones shown in between the points of the pentacle within the inner circle, with a symbol below.



THE INITIATION LAYOUT AND ALTAR
(see below diagram)



INITIATION RITUAL OF NOVICE
TO STATUS OF WITCH OR WARLOCK

These rites are for a male or female Novice, initiated and conferred with the rank of Priesthood, by the Satanic cult's Priestess.

Ritual:

The Priestess and the novice first bathe together in warm water, and then enter the place of initiation stark naked.

The Priestess now enters the Grand Magic Circle alone, leaving the novice outside of it. She redraws the Circle using her Athame (Ritual Sword) and leaving a doorway. On next coming to the doorway she lifts her Athame in an arc, and completes the Circle. She circumambulates three times sunwise with a dancing step, calling on the Mighty Ones of the EAST, SOUTH, WEST, and NORTH to attend, then, dancing around several times in silence chants:

 Eko: Eko: Azarak, Eko: Zomelak

 Bagabi Lacha bachabe
 Lamac cahi achababe
 Karrellyos

 Lamac lamac Bachalyas
 Cabahagy sabalyos
 Baryolos

 Lagoz atha cabyolas
 Samahac atha famolas
 Hurrahya

The Priestess now leaves the Magic Circle by way of the doorway and approaches the young novice saying:

 As there is no other brother here, I must be thy sponsor as

well as Priest. I am about to give you a warning. If you still are of the same mind, answer it with these words:

Perfect Love and Perfect Trust.

The Priestess now presses the point of her Athame to the novice's heart, saying these words:

O Thou who standest on the threshold, between the pleasant land of men and the domains of the dread lord of evil, has thou the courage to make the assay? For I tell thee verily, it were better to rush on my weapon and perish miserably than to make the attempt with fear in thy heart.

The young novice now answers the Priestess thus:

I have two passwords: Perfect Love and Perfect Trust.

The Priestess now drops the point of her Athame, saying:

All who bring such words are doubly welcome.

Then, going behind the novice, she blindfolds him, next clasping him from behind, with her left arm about his waist, and pulling his right arm around her neck, and his lips down to hers, says:

I give you a third password: A kiss!

The Priestess now pushes the novice through the doorway into the grand circle, with her breasts against his chest and her pudenda against his genitals, and closes the doorway behind them by drawing her Athame across it three times, joining all the circles. She now leads the novice to the South of the Altar, saying:

Now is the ordeal.

She takes a short piece of cord, also from the Altar, and binds his right ankle, leaving the end free, and saying:

Feet neither Bound, nor free.

Then, with a longer piece of cord, also from the Altar, she binds his hands firmly behind his back, tying the cord around his neck, so that the novice's arms make a triangle at his back, leaving the end of the cord hanging in a cable

turn in front. With the end of the cord in her left hand and the Athame in her right, the novice is now led Sunwise round the circle to the EAST, where she salutes with the Athame, proclaiming thus:

Take heed, O spirits of the Dark (speaks name of novice) properly prepared, will be made a Priest and Warlock.

The Priestess now leads him in turn to the SOUTH, WEST, and NORTH, where similar proclamations are made. Then, clasping the novice around the body with her left arm, the Athame erect in her right, she makes him circumambulate three times round the circle with a half-run, half-dance step. He is then pulled to a stop at the South side of the altar, and the Priestess strikes eleven strokes upon a Bell, then kneels at his feet, saying:

In other religions, the postulant kneels, as the Priests claim supreme power. But in the Black Arts we are taught to be humble, so we say:

Blessed be thy feet that have brought thee in these ways.
-kisses his feet.

Blessed be thy knees that shall kneel at the sacred Altar.
-kisses his knees.

Blessed be the Organ of Generation, which without we would not be.
-kisses his phallus.

Blessed be thy breasts, formed in beauty and strength.
-kisses his chest.

Blessed be thy lips, which shall utter Sacred Names.
-kisses his lips.

The novice is next made to kneel at the Altar, and is tied by his cable turn to a ring, so that he is bending forward. Now his ankles are tied. Then the Priestess strikes the Bell three times saying:

Art thou ready to swear thou wilt always be true to the Satanic Art?

Novice: I will.

The Priestess now strikes the Bell seven times and says:
Thou first must be purified.

The Priestess takes up the scourge from the Altar and strikes the buttocks of the novice first THREE, SEVEN, NINE, then TWENTY-ONE strokes in all, and saying at the end of the strokes:

Art thou always ready to protect, help, and defend thy brothers and sisters of the Black Art?

Novice: I am.

Priestess: Then say after me: "I (name of novice) in the presence of the Evil One do of my own free will most solemnly swear that I will ever keep the secret and never reveal the secrets of the Art, except it be a proper person, properly prepared, within such a circle, as I am in now, and that I will never deny the secrets to such a person, if they be properly vouched for, by a brother or sister of the Satanic Arts. All this I swear and may my weapons turn against me if I break this solemn oath."

The cords are now taken from his feet, the blindfold is removed, but his hands are still bound. The Priestess now kneels before him, again, and says:

I hereby consecrate thee with oil.

The Priestess now touches the Phallus, the right breast, the left breast, and the phallus again. A triangle is thus formed.

I hereby consecrate thee with wine.

The Priestess now touches with wine, first the phallus, then the right breast, then the left, then the phallus again. A triangle is again formed.

I hereby consecrate thee with my lips.

The Priestess now touches with her lips, the phallus, the right breast, the left, and the phallus again - completing once more the sign of the triangle. She rises, and his hands are loosened. She continues:

Now I present thee with the working tools of a warlock.

She picks up the sword from the Altar and, motioning him to touch it says:

First the Magic Sword. With this as with the Athame, Thou canst form all Magic Circles, dominate, subdue, and punish all rebellious Spirits and demons. With this in thy hand, thou art the ruler of the Magic Circle.

The Priestess now kisses the novice, and says:

Next I present the Athame. This is the true Warlock's weapon, it has all the powers of the magic sword.

The Priestess again kisses him, and says to the novice:

Next I present the White-Handled Knife. Its use is to form all instruments used in the Art. It can only be properly used within a Magic Circle.

She again kisses him and says:

Next I present the Censer of Incense, this is to encourage and welcome all spirits.

Again a kiss by the Priestess:

Next I present the Scourge, this is a sign of Power and Domination, it is also to cause suffering and purification, for it is written: "To learn, thou must suffer and be purified." Art thou willing to suffer and learn?

Novice: I am.

Again a kiss:

Next and lastly I present the Cords, they are of use to bind and to enforce thy will. Also they are necessary in the oath.

Again a kiss, and the Priestess says:

I salute thee in the name of Satan, Newly-made Priest and Warlock.

They both circumambulate the circle, and the Priestess proclaims at the four quarters:

Hear ye, Evil One, (name of newly formed Priest) hath been consecrated Priest and Warlock.

This is the end of this particular ceremony, except for the new novice who has become a Priest of the Satanic cult has now the customary pleasure and duty to consummate the initiation by having sexual intercourse with his Priestess, and at this point in the ceremony, it should now be done.

All of the right equipment, proper preparations, and in

the right circle, continue to be emphasized as in all of the Black Books. Otherwise, it is said that to so undertake it without proper protection, that it is risked to be plunged into the utter depths of hell. Much of the perverse kind of practice is still seen in modern rites, as bondage, sado-masochism, oral sex, and so much of what was always considered outside ordinary religious practices. More continues with the following rite on Initiation of the Priest to High Priest. Ritual:

This ritual is the same as the initiation rite of prior mention, of the novice - up to the part where there is the proclamation by the High Priestess to the Evil One. At this point, the Priest is now bound as before, but not blindfolded, and the High Priestess says:

Hear ye Evil One (name of Priest) a duly consecrated Priest and witch, is now properly prepared to be made High Priest of the Black Art.

Again he is made to run around (led by the cable turn), circumambulate, and be bound to the Altar as before, the High Priestess saying:

To attain this sublime desire, it is necessary to suffer and be purified. Art thou ready to suffer and learn?

Priest: I am.

High Priestess: I prepare thee to take the Great Oath.

She now strikes the Bell upon the Altar three times, then lifts the scourge, and strikes him lightly as before three, seven, nine, and twenty-one strokes in all across his buttocks, and says:

I now give you a new name (new name is given). Repeat thy new name after me saying:

I (new name) swear upon my mother's womb and by my brothers and sisters of the Satanic Art, that I will never reveal to any at all, any secrets of the Art, except it

be to a worthy person, properly prepared, in the center of a Magic Circle such as I am now in. This I do swear and I devote myself to utter destruction if I break this solemn oath.

The High Priestess now kneels, placing her left hand under his knees, and her right hand on his head, and saying:
I will all my power into thee.

The feet of the Priest are now loosened, and the cable turn from the Altar, and he is helped to rise as before. With her thumb wet with oil, the Priestess touches his phallus then the right breast, across to the left hip, across to the right hip and down to the phallus again.

Thus marking him with the inverted pentagram of Black Magic, she says:
I consecrate thee with oil.

She now dips her thumb into wine, and makes the same sign as before saying"

I consecrate thee with wine. And so on, as before...

Then, dropping to her knees, she kisses the places she has marked with the oil and wine, following the same sign as before (the reversed pentacle), and saying:
I consecrate thee with my lips, High Priest and Wizard.

The High Priestess, now rising from her knees, unbinds his hands, saying:
You will now use the working tools in turn.

She next prompts him to take the Sword from the Altar and redraw the Magic Circle around them - she kisses him.

Now she prompts him to take the Athame, and do the same - then another kiss.

Prompted, he takes the White-Handled knife, and inscribes the pentacle of Black Magic on a candle - again a kiss.

Again prompted, he takes the Wand and waves it to the four quarters (again a kiss). Prompted, he takes the Pentacle and exhibits it to the four quarters (another kiss).

Prompted again, he now takes the Censer and circumambulates the circle with it (again a kiss).

The High Priestess now takes the cords from the Altar and prompts him to bind her, as he was bound, then says:

Learn in Black Magic thou must ever return triple. As I scourged thee, so thou must scourge me, but triple. Where I gave thee three strokes, give nine, where seven, give me twenty-one, where nine, give twenty-seven, where twenty-one, give sixty-three.

After this is done, the High Priestess will say:

Thou hast obeyed the law, but mark well, when thou receivest good, so equally art thou bound to return good threefold.

Prompted, he now releases the High Priestess. Taking up her Athame and he carrying her sword, he is led round the Circle, and she proclaims at all quarters:

Hear O Evil One and Spirits (name of New High Priest) has been duly consecrated High Priest and Wizard.

The new High Priest and his Priestess may then enjoy sex as it pleases them and, indeed, they should do so before the other members of the cult to show obedience to the Satanic Art.

This ends the Ms. on the initiations of the Black Arts. Again, these Black Books are always kept secret, in a place where other eyes may not see and read them.

The I.G.O.S. always advises not to pass around such as this information to any who might misunderstand, too. This Black Book has exposed a lot of what has been going on, throughout time, and represents research efforts and information, only.

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This concludes our offering of our Black Book to those who wish to use the information for gaining knowledge on the Occult Sciences, in all forms. Nothing has been held back, as we always try to bring our readers the uncensored truth on the Occult World.

Those who follow the darker path do so at their own risk, as stated; there is so much more of the Positive kind of Practical Magick available, and the International Guild of Occult Sciences, College and Research Society stands ready to lead the way in the New Age on bringing Balance to the entire practice of High Magick. We hope any who read this book will contact the I.G.O.S. with their opinions and comments, any questions, etc. We hope to shed more and more light on the subject of the Occult, and are indeed growing in that direction with each of our fine publications which do require this amount of heavy research and reporting on such issues.

We again wish to acknowledge all the hard work and dedication, by our Masters and Assistants, Staff, et al, which went into this Black Book, THE BLACK BOOK of all times!!!

We thank you for your interest in our continuing work, and invite membership by those who seek the more Positive paths in the Occult Sciences. Please contact us for more information.

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