

LEGION 49

Barry William Hafe

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For Lynsey, my beloved Valkyrie.

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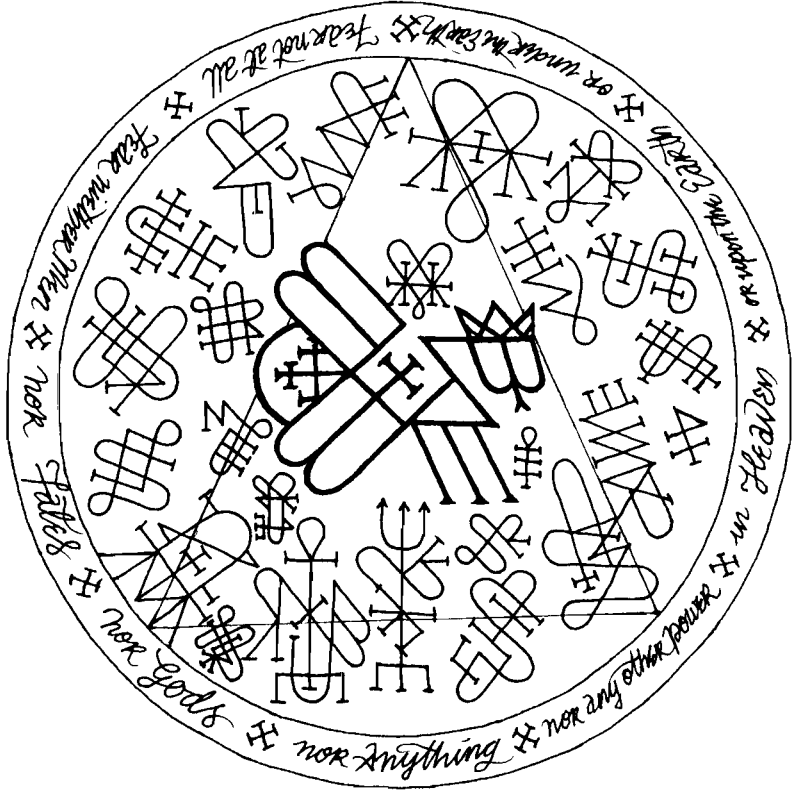
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Larvæ of God: The Conjurationl Art of Barry William Hale

'There is a simple general formula for the signifying regime of the Sign: every sign refers to another sign, and only to another sign, ad infinitum.'

A Thousand Plateaus
Deleuze & Guattari

From apocryphal literature to Mark and Matthew to Milton, Western Civilisation has been accosted by the great Lord of the Flies, Beelzebub, the Devil Himself. But, is he? And who exactly was he? A man, like a devil, is known by the company he keeps and Beelzebub is no exception. Barry William Hale is familiar with both the Devil *and* the company he keeps, and the book you now hold in your hands is the literal and living proof of that intimate knowledge. Let us bear witness, Brothers and Sisters, and praise the Servants of the Lord! For verily, they are demons...

Upon a careful examination of the old grimoires, with their various descriptions, catalogues and taxonomies, it is clearly demonstrated that most demons, and especially Beelzebub Himself, are both single entities *and* a composite unity of identities. Yet, far from this being a mere quagmire of duality, what emerges instead are *singular* multiplicities best summarised by the concept of *Legion*. And it is Legion that Barry Hale is concerned with and whom is conjured in this book. Primarily via image.

As is obvious, amongst his myriad artistic and magical influences are the Mexican papercuts. But the servitor demons displayed herein are not mere homage or copy. For, just as Solomon sealed and bound his demons in vessels once finished with them, so the medium of the papercut provides a similar function: for, by the folding of the paper and the cutting of the image is the demon so bound *by the act of its very creation*. This is just one of the miraculous acts of magic *Legion 49* contains.

Of course, since we are dealing with one form of an old devil and his myriads of demons, we are also speaking of the power of prophecy, and here Barry Hale is most prescient in his choice of topic. For when Solomon asks Beelzebub his 'employment' the Demon Prince answers: *'I destroy kings, I ally myself with foreign tyrants, and my own demons I set on to men, in order that the latter may believe in them and be lost. And the chosen servants of God, priests and faithful men, I excite unto desires for wicked sins, and evil*

heresies, and lawless deeds; and they obey me, and I bear them on to destruction. And I inspire men with envy, and desire for murder, and for wars and sodomy, and other evil things and I will destroy the world.' Is this not the current state of affairs in our modern world today?

Verily, it seemeth so. And verily too is the genuine Holy Trinity made up of Lucifer, Beelzebub and Satan, ordained by God Himself. It is written in Theurgia-Goetia: 'Now therefore know ye; all ye spirits L:B:S; that we, Servants of the Most High God, reverently here present in his holy fear, being dignified in the Holy Trinity, with celestial power and authority, given Man at his creation, and to his successive posterity and generations, unto the utmost period of time, above and over all sublunar spirits, of all degrees, natures, orders and offices, both aerial, and terrestrial, and otherwise elemental, or wandering out of orders, or infernal, whether of Light or Darkness, from the superior to the inferior, do by the name of your God, and by your seals and characters, most firmly and solidly subjecting and binding you by orders and office, both to the divine command of the Highest and his Servants the Sons of Men, now living on earth, Lord of Hosts both Above and Below, are you now titled and constrained.' What exactly does this portend? Are God and the Devil one and the same in Power, Provenance and Nature? I would say yes, for the manifestation of this book is the medium for the Larvae of God to emerge, for as Barry Hale himself writes: 'The identity of the demon is thus an aggregate of cultural and historical, mythological and magical accretions.'

One form of these accretions are the 49 Servitor demons bound in this book. As you read of them let their images unfold in your mind like psychic origami. Let them infect your retinas with the swarming seething of their multiplicitous raptures. Allow yourself to be their Host-Body, if you dare.

Barry Hale is an Engine of Creation, and *Legion 49* is one product of that engine, utilising in verbal and artistic expression the four-fold formula of Solomon himself: *thwarting* angels, *sealing* demons, *contracting* them to tasks and *binding* them to his will. All four processes are at work in this book and in all of Barry Hale's collective art.

Finally, let it be made clear, as Barry Hale himself believes, that demons are, on one level the *eidolae* of super concentrated human desire. Let us rejoice then, in their summoning, their feeding and their continued reign within our sublunary sphere. *Pax Demoniam!*

Robert Fitzgerald
Walpurgisnacht 2009



Beelzebuth

Lucifer

Madilon

Solyimo

Saroy

Theu

Ameclo

Segrael

Praredun

Adricanorum

Martiro

Timo

Cameron

Phorsey

Dumaso

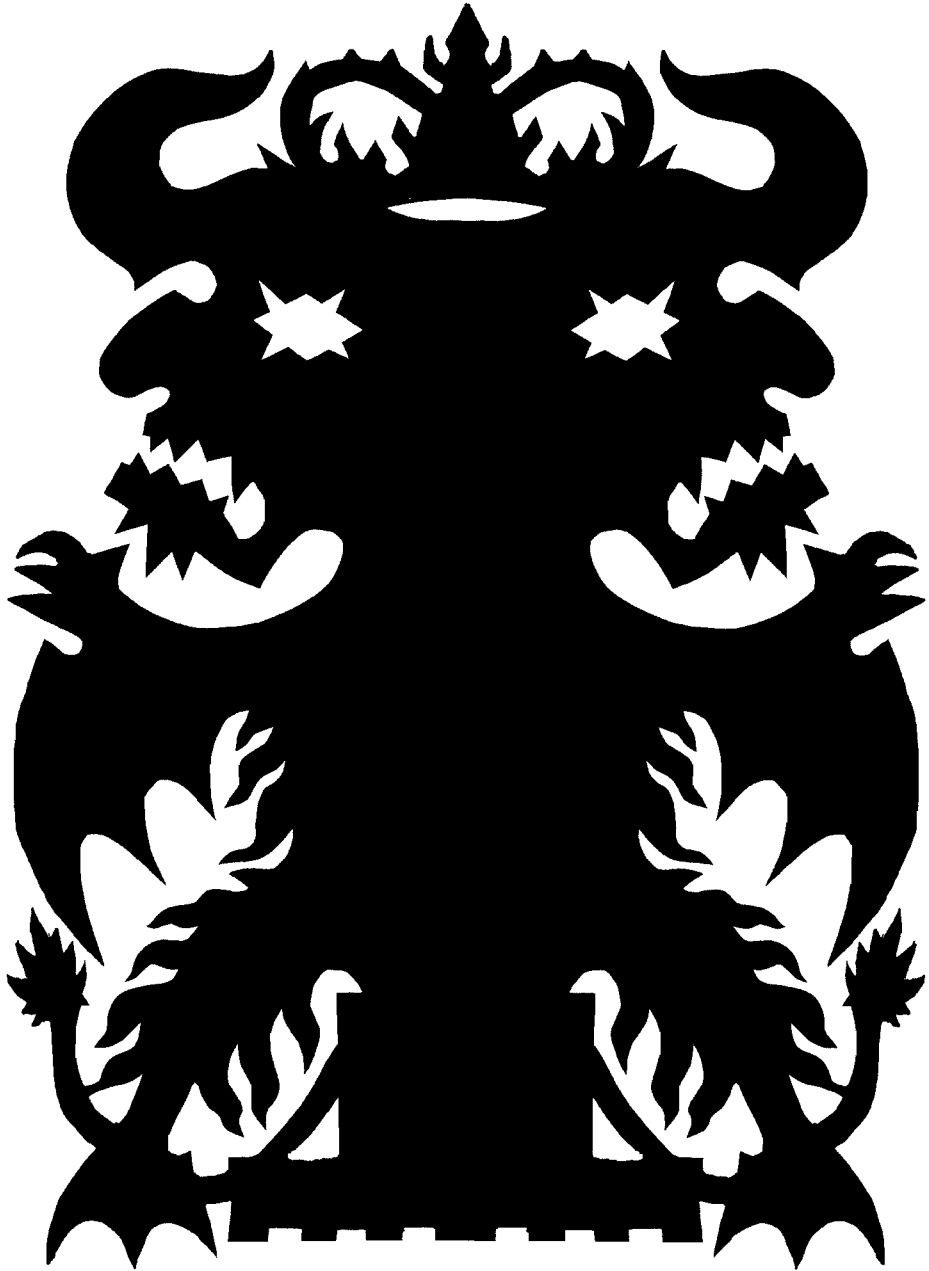
Elivisa

Alphrois

Fubentrotty

Come Beelzebuth!

Amen.



Conjuration, Constraint, Coercion and Congress

*'I understood, and at my death I wrote this Testament to the children of Israel, and gave it to them, so that they might know the powers of the demons and their shapes, and the names of their angels, by which these angels are frustrated. And I glorified the Lord God of Israel, and commanded the spirits to be bound with bonds indissoluble.'*¹

The *Testament of Solomon* was considered a veritable handbook of exorcism. This masterful text fully expounds and crystallizes an exorcistic formula which existed from at least the second century BCE and continued to be a major influence in other related texts beyond the fifth century CE. The formula begins with the identification of the demon: the demon is asked its name, to which the demon replies its name.² This is followed by a question that places the demon into an astrological schema. This may include descriptive elements and is followed by a description of the physical appearance and abode. The demon is also quizzed about its deeds, powers and activities. The rite is concluded by the demon disclosing the name of the binding angel who thwarts it. The demon is thus bound to come at the summoning of the exorcist due to this original contract between them.

1. *Testament of Solomon*.

2. Moreover, the names of the devils indicate the order among them, what office is assigned to each and their specific function.

In his Testament, the first demon dealt with by Solomon is named *Ornias*. *Ornias* is constrained, Solomon then gives the demon his ring and says 'Away with thee, and bring me hither the prince of all the demons.' Solomon then tells *Ornias* 'And go to Beelzeboul who has kingship over the demons and throwing the ring upon Beelzeboul's chest tell him the King Solomon calls thee. The Lord God of Israel, who has given me this authority, with wisdom and power from God, by means of this signet.' Solomon then questions the summoned demon 'Who art thou?' to which the demon replies 'I am Beelzebub.' The ruler of the demons then promises that he will bring all the spirits in bonds before Solomon. Once *Beelzeboul* is contracted he becomes the agency to bring forth all the other demons or spirits, including the demons *Onoskelis* and *Asmodeus*. Later *Beelzeboul* is summoned again and he describes how he was the only one left from the fallen angels, originally the first angel, in the first heaven, and that he controls all those in Tartarus, and of his child who will come in triumph when he is ready. Then Solomon questions the Prince 'What is thy employment?' to which he replies 'I destroy kings, I ally myself with foreign tyrants, and my own demons I set on to men, in order that the latter may believe in them and be lost. And the chosen servants of God, priests and faithful men, I excite unto desires for wicked sins, and evil heresies, and lawless deeds; and they obey me, and I bear them on to destruction. And I inspire men with envy, and desire for murder, and for wars and sodomy, and other evil things and I will destroy the world. I bring about jealousies and murders in a country, and I instigate wars.' Solomon asks 'Tell me in which star you reside.' The Prince replies 'The one called by men the Evening Star.' 'Tell me by what angel

3. This part of the text must be faulty, for the name Emmanuel is Hebrew.

4. *Questions of Bartholomew*.

thou art frustrated. And he answered: *'By the holy and precious name of the Almighty God, called by the Hebrews by a row of numbers, of which the sum is six hundred and forty-four, and among the Greeks it is Emmanuel.'*³ Solomon then orders *Βεελζεβουλ* to work on the construction of the Temple and receives further astrological discourse. Thus, the ring is used initially to constrain the first demon, but after the Prince of Demons is subdued and promises to bring another demon to be bound before Solomon, the ring is used sparingly. This is followed by the identification question *'Who are you?'* and *'What is your name?'* to which the demon replies with a self-identification *'I am...'* or *'I am called...'* or *'My name is...'* or *'I am known by the name...'* This is followed by a self-characterization by the demon which may include astrological correspondence, then a description, the physical appearance, activities, dwelling place, etc., then the name of the thwarting angel, then the sealing or contract, and the employment or commissioning of them to do some task or work. In the case of their employment in the *Testament*, one of the many different tasks relates to the construction of the Temple.

2

*'Were not all things made by my word and by the will of my father? The spirits were made subject to Solomon.'*⁴

The *Questions of Bartholomew* shares many characteristics with the *Testament of Solomon*; they are both written in Greek, most probably both composed in Egypt and both share compositional time proximities, although the *Testament* is prior and is thus an obvious

source in the formulation of the *Questions*. Both are exorcistic texts and have direct parallels in technique and formula. Both deal primarily with the cognate demonic figures *Beelzeboul* and *Belair*. These two demons both claim themselves in the *Testament* as the first angel in the first heaven and the first angel formed who fell and became the ruler of all the demons in Tartarus, as well as being the first formed angel who fell for his refusal to worship the image of God, the angel that Keepeth Hell in the *Questions*. Both texts also contain poignant astrological information.

The *Questions of Bartholomew* shows a development in the rites of exorcism and is essentially a Christian recontextualisation of the exorcistic formula found in the *Testament of Solomon*, with some innovations. Although the figure of Solomon is mentioned to give the *Questions* a mark of authenticity, through building on biblical precedence, Jesus becomes the central figure expounding to Bartholomew the method and techniques by which to constrain the mighty devil. The Archangel Michael plays a significant role in both works. In the *Testament of Solomon* he introduces the demons indirectly, as the agency of God that delivers the ring which seals the demons, and is the tool by which Solomon gains control over them. In the *Questions of Bartholomew* he directly summons the mighty adversary, the Antichrist, at Jesus' beckoning. Although not mentioned in the *Questions*, this could be seen as fulfilling the prophecy given by one of the demons in the *Testament* that foretold of the coming of the Messiah and the power he will exert over them: 'The spirit *Enêpsigos* prophesied to me, saying: "This is what thou, King Solomon, doest to us. But after a time thy kingdom shall be broken, and again in season this Temple shall be driven asunder; and all Jerusalem

shall be undone by the King of the Persians and Medes and Chaldeans. And the vessels of this Temple, which thou makest, shall be put to servile uses of the gods; and along with them all the jars, in which thou dost shut us up, shall be broken by the hands of men. And then we shall go forth in great power hither and thither, and be disseminated all over the world. And we shall lead astray the inhabited world for a long season, until the Son of God is stretched upon the cross. For never before doth arise a king like unto him, one frustrating us all, whose mother shall not have contact with man. Who else can receive such authority over spirits?":

In the Questions Bartholomew asks Jesus to show him the adversary of men, 'that we may behold him, of what fashion he is, and what is his work, and whence he cometh forth, and what power he hath that he spared not even thee, but caused thee to be hanged upon the tree.' Jesus said that Bartholomew was 'bold of heart' but what he asked to see he was not able to behold. He then led them to the Mount of Olives so that they could look wrathfully upon the keepers of Tartarus. Thereupon Jesus beckoned to the Archangel Michael to sound his trumpet. The earth shook and Belāir arose from the depths, bound in chains, being held by six hundred and sixty angels, 'His face was like a lightning of fire and his eyes full of darkness. And out of his nostrils came a stinking smoke; and his mouth was as the gulf of a precipice, and the one of his wings was four-score cubits.' Upon seeing the mighty demon the apostles fell to the earth and became as dead. Then Jesus tells Bartholomew to arise and to go and place his heel upon the head of the great devil and with his heel upon his neck to ask him what his power is. Bartholomew complies with the request and the Antichrist trembles and is filled with fury.



Bartholomew becomes afraid and asks Jesus for a hem of his garment to which Jesus replies *'It is enough that Bartholomew is commanded by the word of Jesus and goes in his name to ask the Devil "what thou wilt". Come near, Bartholomew, and trample with thy feet on his neck, and he will tell thee his work, what it is, and how he deceiveth men.'* And Bartholomew went and trod upon his neck, and pressed down his face into the earth as far as his ears. Then Bartholomew saith unto him *'Tell me who thou art and what is thy name?'* And the demon replied saying *'Lighten me a little, and I will tell thee who I am and how I came hither, and what my work is and what my power is.'* And he lightened him and saith to him *'Say all that thou hast done and all that thou doest'* Bēfāir says to Bartholomew that he will reveal *'who I am, how I came hither, what my work is, what my powers are.'* Then Bēfāir tells Bartholomew that his name was originally Šatanael, the messenger of God, but it became Šatanas the Keeper of Hell after he rejected the image of God. He was the first angel formed when God made the heavens by taking a handful of fire, and Michael the guardian of the heavenly hosts was formed second. Then Bēfāir espouses the astrological and angelic forces by which he is tormented, being the seven Rod Bearers that pursue him seven times in the day and in the night, and the twelve angels of vengeance which stand before the throne of God. Then all the other angels were formed and he gives other astrological knowledge.

5. In the *Questions* the physical description comes before the initial constraint and questioning, whereas in the *Testament* it usually occurs later in the formula.

6. cf. British Library, Lansdowne Mss. 1203.

7. Which is either worn around the neck or held in his left hand.

8. If they be occupied in some other part of the world by another exorcist or master of the art, a messenger will be sent with the details of their employment and reasons why they cannot come and obey him, or else, a suitable envoy is sent that is capable of fulfilling the request, tasks or design.

As can be seen, the exorcistic formula in the *Questions* follows that which is put forth in the *Testament*. The kernel is the identification formula: the name of the demon and attributes are the key to establishing power over them. First the initial constraining of the demon by the Ring or Heel, then the identification of the demon, followed by the astrological description, self characterizing of the demon's physical form,⁵ its dwelling place, its evil actions, how it came hither, works and powers, thwarting angels, sealing the demon, contracting it to a task and binding it to come at the behest of the magician.

3

Another method from the Solomonic corpus which combines the knowledge of names with the knowledge of technique involving physical methods is clearly articulated in *The Veritable Clavicles of Solomon*.⁶ The methods of constraint are illustrated in the instructions of how to deal with obstinate spirits. If the spirits are reluctant to appear after the conjurations, the magician should uncover the pentacles made to constrain and command the spirits⁷ and with the blade pronounce a stronger and more potent conjuration. A conjuration so powerful that even if the spirit be incarcerated in a mighty prison, bound in chains of iron and fire, contained by oath, at the utterance of that most potent conjuration *all* bonds will be burst asunder and no pact or contract will be strong enough to contain or hold the spirit.⁸ If the rebellious spirits are still defiant which is almost inconceivable, then their names should be written on virgin paper and trampled, soiled with mud, dust or clay, and a fire shall be made with noxious odors and other

things most displeasing to the spirits and the parchment be placed over the fire. With a curse the paper is cast into the flames that the spirit or spirits may be tormented and tortured day and night finding no repose from perpetual pain. If still he not obey immediately, by the *'command of Him Who maketh the Universe to tremble, by these Names, and in virtue of these Names, the being named and invoked all creatures obey and tremble with fear and terror, these Names which can turn aside.'* The Great and Holy names of the Holy Alphabet their signs, secrets and mysteries, that will relegate the spirits to the deepest abyss where he may burn in a lake of sulphur and flame, deprived of their dignity, stripped of their office and power. *'Then will they assuredly come without any delay, and in great haste, crying "O Our Lord and Prince deliver us out of this suffering."* Kindling a fresh fire with sweet smelling perfumes, take up the exorcised pen and write their names afresh and perfume the *signa magica*, showing the spirit the holy pentacles and ask them what you will and it will be done. The object of the operation being obtained by the compliance and obedience of the spirits, they are given license to depart in peace by the virtue of the pentacles, returning to their abodes and instructed at the behest of the practitioner to return without haste, obedient and without delay, or excuse when called without solemn rites and observances.⁹ Also the spirits should be made to swear on the book of virgin paper in which is written the constraints, conjurations and seals.

While exorcistic and conjurational rites have the usual insistence on the practitioner commanding and subduing the demons, other methods included exchanges where some service, commodity, or something else that the demons find pleasing are agreed upon.

Other physical methods the demons are attracted to and by which means might be made compliant, are exchanges that involve something the demons take pleasure in, such as sacrifices – a practice which has origin with the idolaters and the worship of pagan gods.¹⁰ Sacrifices included many things the demons find pleasing: blood, incense, feasts – real or imaginary – something made or done in the name of the demon, cult statues, fetishes, heretical acts, proclamations, renouncements, pacts signed in one's own blood etc. After the advent of the coming of Christ and his victory over death and Hades, the Soul was considered the highest coin and 'the pact' replaced the formula of coercion. The demons that before the victory of Jesus had exclusive control over death were reduced substantially to the position they occupied before the Fall. With their power so diminished they turned their efforts to securing the eternal damnation of the human Soul.

Although the demonic arts requires correct execution of the physical methods and techniques, timing and attributes, the main source of the magicians power over the demons was not the physical methods, but rather the knowledge and application of the names. These names can be divided into two main categories: demonic and angelic. The names of the devils and demonic superiors in the infernal hierarchy and the heavenly order comprise the

9. Equally, the spirits may also bind people and make them obedient by 'seals' and 'bonds' as Beelzebub states: *'They doe me wrong, and are injurious in this inparticular unto mee, because in all right shee is mine, and I will make prooffe thereof by many speciall allegations; and I if shee be the wife of Christ, whereare her vertues. No, no shee is married to mee, I will make demonstration unto you shee is mine, I have the Bondes, I have the seales'*.

10. cf. the ancient concept of the *eidolae* who were sometimes identified with the plethora of gods and their ability to change and appear in myriad forms: phantasmal denizens being able to directly affect the soul through the senses, dreams and visions.

demonic. The names of God, thrones, principalities, archangels, seraphim, cherubim, dominions and powers comprise the angelic. Thwarting angels and binding demons are included in both categories. The names hold equal importance to obtain control over and direct infernal forces in both the rites of evocation and conjuration. Every Lesser is amenable to its Greater, yet there are a few examples, as in the *Testament of Solomon*, where the demon *Orniás* is empowered by Solomon to constrain his Prince and brings *Beelzeboul* before the great King. Furthermore, in Sebastien Michaelis' account of his involvement in the possessions at the Ursuline convent at Aix-en-Provence in 1610 we find the lesser demon *Dervinne* blatantly disputes with his superior *Beelzebub*.¹¹

4

*'I adjure you, Beelzeboul, the ruler of the demons, the one who makes mankind adore demons, the one who resides in the evening star, the one who is thwarted by the all-powerful and Elioth the great name of His power.'*¹²

In this quote from *Anecdota Atheniensia* we find one of many examples strewn throughout the exorcistic tradition where the account of Solomon dealing with the demons, most notably within the *Testament of Solomon*, is applied to a text of a later date. Another example that does not reference the *Testament* but contains the exorcistic formula in which *Beelzebub* figures centrally, is a fragmentary magical text found within the Dead Sea Scrolls from Qumram. Here the apotropaic spell 4Q560 stands out as unique within the genre of magical formula commonly found written on amulets, talismans and demon bowls.¹³ These texts exhibit very

little deviation, if any, over the centuries and were copied from recipes and patterns (sometimes word for word) from Sumerian and Akkadian times through to later Aramaic and Jewish magical traditions. In this particular spell the demon Beelzebub is adjured directly in the second person: '[You/to you] Beelzebub': making use of the vocative pronoun, which is almost mandatory in adjurations of demons. In Hebrew, the subject being addressed by the vocative pronoun is indicated by the use of a suffix appended to the noun. This puts beyond the measure of the doubt exactly who is the subject of the appeal/spell/adjuration, however this is further reiterated by the use of vocative clauses and phrases which build up an identification with and further locate the subject – particularly in terms of the subject's attributes, achievements, powers and other aspects. For instance, a proliferation of statements beginning with '*Thou who art...*' which follow each other; returning time after time to the subject. The vocative also often follows a resumptive pronoun, cementing this sense of repeated and emphatic appeal/command, eg. '*You, I adjure you.*'

In the *New Testament* we find an account of a demonic exorcism performed by Jesus in Mark 5: 9-13: '*For he said unto him, Come out of the man, thou unclean spirit. And he asked him, What is thy name? And he answered, saying, My name is Legion: for we are many.*' '*And forthwith Jesus gave them leave. And the unclean spirits went out, and entered into the swine: and the herd ran violently down a steep place into the*

11. Translated into English by William Aspley in 1613 as *The Admirable History of Possession and Conversion of a Penitent Woman: Seduced by a Magician that Made Her to Become a Witch.*

12. Armand Delatte, *Anecdota Atheniensia*, 2 vol., Paris, 1927-1939.

13. cf. Douglas Penny and Michael Wise, 'By the Power of Beelzebub: An Aramaic Incantation Formula from Qumram' *Journal of Biblical Literature*, 113 (1994) pp.627-50.

sea, (they were about two thousand;) and were choked in the sea.' Here again is an application of the formula employed by Solomon. First Jesus adjures the spirit then asks the name, the demons reply, Jesus then sends the demons into the swine and they are disposed of. Further examples of exorcisms in the *New Testament* can be found in Mark, Luke, Acts and Matthew. These include those with a direct address to the demon – with and without the name – and without any direct address, exorcising the demon at a distance.

In Matthew 12:24 Jesus is accused of driving out demons 'by *Beelzebub the prince of the devils*' which was interpreted by some to mean that he was possessed by the devil and the demon was acting through him. However, the accusation '*being with Beelzebub*' should not to be considered to mean Jesus became the unfortunate plaything of this demon. Rather, Jesus is accused of being a magician, who by incantations and magical practices has obtained control over *Beelzebub* and makes him do his bidding, even unto his own disadvantage, for '*Every kingdom divided against itself is brought to desolation.*'¹⁴ Thus, there are in essence only two types of congress that can be had between men and demons. One is either possessed by the demons and at their mercy, under their control, or the demons are the servants of man as a magician and master.

14. Matthew 12:25 (King James Version)

15. Aleister Crowley, *Liber DCCCXIII vel ARARITA*: Sub Figura DLXX, Chap. II vrs. I.

16. Wierus produced a number of influential writings, notably *De Praestigis Daemonum*, 1563, which Freud considered one of the most important books ever written, and *Pseudomonarchia Daemonum*, 1577, which left an indelible mark on later grimoires.

The Commonwealth of Hades

*'I saw the twin heads that ever battle against one another,
so that all their thought is confusion.'*¹⁵

An example highlighting the idea of demonic flux in relation to authority is found in the writings of Johannes Wierus¹⁶ (c.1515-1588) in which a demonical Commonwealth is seen in full development. In many respects this reflected existing political tensions and the movement towards the ascendancy of parliamentary over monarchical powers in the sixteenth century. Weirus describes a great revolution taking place in Hades; Śatan has been dethroned and Beelzebuth has assumed his place. In reaction, Śatan forms an opposition party with himself as head. The now Emperor of Hades, Beelzebuth, was said to have been worshipped by the people of Canaan in the form of a fly, hence he establishes 'The Order of the Fly' – the only Order of Knighthood which appears to have existed among the demons. The inhabitants of the Empire of Hell were said to have numbered 44, 435, 156.

The dueling infernal parties were structured as an upturned parody of the great empires and kingdoms of the world. This inverted model is alluded to in the names of the demonic dignitaries, with such verbose pomposities as; Nybbas the Grand-Parodist and



Manager of Dreams and Visions; Ἀσμοδεύς, Superintendent of Gambling Houses; ἑοβῆ, Director of the Theatres and Patron of Comedians; Ἐψάμος, Grand-Chamberlain and the Demon of Flattery, Knight of the Fly and Antichrist, Great Juggler and Necromancer of the Shades. Other titles of august abominations of the infernal hierarchy include; Εὐρυνόμε, Prince of Death, and Grand-Cross of the Order of the Fly; Μολόχ, Prince of the Country of Tears, also Grand-Cross of the Order and member of the Imperial Council of State; Ἀδράμελες, Grand-Chancellor and Grand-Cross of the Order of the Fly and Leviathan, Grand-Admiral and Knight of the Fly and Proserpine, Archduchess of Hades and Sovereign Princess of the Evil Spirits. Other terrible titles that describe the demonic role and function within the structure of the hierarchy include; Superintendent of the Infernal Punishments; Inspector of Magic and Sorcery; Grand Master of Sabbaths and Inspector-General of Magic and Sorcery; Arch-Duchess of Hades and Sovereign Princess of Evil Spirits; Chief of the Secret Police; Master of Alliances; Superintendent of Infernal Punishments and Keeper of the Archives of Hell. Among their functions were conveying witches to the sabbath, giving riches, managing dreams and visions, assisting travellers who have lost their way and obliging people in general.

A qabalistic parallel to these two opposing parties is to be found in the representation of the Qlipoth of Kether as expounded in 'The Book of the Black Serpent' and applied in the teachings of the magical order of the Golden Dawn. Here an inversion of the unity of the first sphere of the Tree of Life belonging to Thaumiel the 'bicephalous ones' is ruled by the two contenders ἑατᾶν and Μολόχ. The dyadic nature of the demonic is also reflected in the name 'Diabolus',¹⁷

whose etymology from the Greek reveals *dia*, that is two, and *bolus*, that is morsel ‘...for he kills two things, the body and the soul.’¹⁸

From a dualist perspective, demons are the agencies of God; they were seen as ‘customs officers’ to the souls of the dead and goalers for those who fell through sin, via their own free will. This function satiated the malicious nature of the demon, profited from their hatred of humanity, and fulfilled their love of inflicting pain and suffering. All misfortune, caused by demons or not, was considered the fault of the individual. If a man was being tormented by demons he was beyond hope, as this was the will of God. Herein lies a paradox, for demons as the agents of God could provide the means by which others were ensured of salvation, but they themselves were beyond salvation. In this light, *Beelzebub* becomes the irredeemable redeemer.

Speaking through the mouth of Magdalene whom he possessed at Aix-en-Provence, *Beelzebub* complains and protests about the plight of the demons; that God has a mercy too large for sinners, and damnation too great for the ‘Divell.’ *‘You are all unthankful to your good Angels, whom your Redeemer hath given unto you; they attend always upon you, they doe ever preserve you from a thousand dangers, from fire, from water, and other like perils, and without them*

¹⁷ ‘Diabolus’ may also be interpreted as ‘downflowing’ or ‘fell down.’ It is said that demons fall ‘specifically and locally’ and this expression could be interpreted as denoting a particular intention or desire articulated and applied to the talisman or signature of the demon. In this assemblage the incorporeal entity and the essence of a corporeal being is fused, as an adamantine expression of will. Intent and tesma married into an assemblage, becomes both fuel and engine of the machine of desire.

¹⁸ H. Kramer and J. Sprenger, *Malleus Maleficarum*, various dates.

¹⁹ Sebastien Michaelis, *The Admirable History of Possession and Conversion of a Penitent Woman: Seduced by a Magician that Made Her to Become a Witch*, 1613

you would many times bee choaked in your sleep.' He goes on to curse the wound that Longrenis inflicts upon Christ on the Cross that cost him so dearly, because in it all sins are swallowed up: *'How great art thou for sinner, O Justice, how severe art thou against us.'*

In contrast, the sorcererous perspective regards demons as independent of God's will – they fell through their own free will and therefore were outside of God's kingdom, but had the ability to act within it. Thus liberated, the sorcerer is able to transfer blame to a supernatural force which he could control and constrain. From this empowered paradigm the sorcerer could deal with any ailments or directly address the cause magically and effect change, not being at the mercy or tyranny of the demons, or God, or his agencies. The sorcerer was thus able to harness, access and direct through correct technique, execution and knowledge the miraculous powers orthodoxy reserved only for God, his angels, the fallen demons, and other supernatural entities.

The fortress of Paradise

'Anything not girt in by a boundary is unstable.'²⁰

The magical circle isolates and protects the practitioner and his assistant (or assistants) from the onslaught of the demonic hordes – provided that it is correctly constructed and that they remain within the secure boundary until the completion of the magical operation. Agrippa states that the magical circle is a symbol of unity, conceived as an infinite line whose beginning and end is at every point. And Crowley suggests that the circle identifies the practitioner with the infinite. The magical circle is usually constructed of two concentric circles large enough to accommodate the magician. In one of the codices of the *Goetia* this particular form of the circle serves to protect from the 'malice of evil spirits.' It is described that within the space between the inner circle and the outer, the Hebrew magical names are written within the body of a coiling serpent. These names are a full expression of a qabalistic cosmology. Beginning at the head of the serpent – the sphere of the *Primum Mobile* – the length of the body includes the sphere of the fixed stars and the sphere of the zodiac. It ends with the

20. E. S. Drower, *The Secret Adam: a Study of Nasoraean Gnosis*, Clarendon Press, 1960, p.71.

division of the seven sephirotic spheres, consisting of the divine names in the four worlds associated with the seven planets: the God name, the name of the Sephirah, the name of the Archangel, the choir of angels, and finally the Hebrew name of the planet. The magician is thus encircled with an entire qabalistic expression of the universe through a subtle unfurling of the Serpent of Wisdom and a representation of the Tree of Life. Other examples range from sublime simplicity to incredible complexities: long lists spiralling within these two circles like the spiralling letters on demon bowls, the letters of the *Shemhamphoras*, the letters of the holy alphabet, or the letters of the alphabet spelt in full, the twelve permutations of the four-lettered name of God, the Seven spirits of God, Alpha and Omega, *et al.* There is no end to the applications of the words and the formulas for the magical fortification of the circle of magic.

The circle is oriented to the four points of the compass with the entrance usually found in the south, for which a gap in the ring of divine names should be left. Once the practitioner and assistants enter, this door is to be sealed from within, completing the great round of the Holy Names. Sealed from any outside intrusion the practitioner is readied to conduct the ritual proper of summoning, commanding and conversing with the spirits or demonic powers or identities. Turning and addressing the four quarters he will see the demons rising up like clouds. And if they should delay, then the rulers of the four quadrants: *Loutzipher* in the east, *Asmodai* in the North, *Astaroth* in the West and *Berzebouf* in the South, or *Oriens*, *Amaymon*, *Paymon* and *Egim* or other demonic rulers of the Cardinal points or the Four Winds are summoned. It is these rulers

who together share power amongst themselves as individual entities, rather than the unified identity that orthodoxy prefers as an ultimate source of evil like the Devil or *Satan*. The circle is optimally constructed in a place frequented or preferred by demonic forces: at a cross-roads, a place where a cock crow cannot be heard, a place unfrequented, deserted, a lonely place where people scarcely go, a place where you will not be disturbed, where no-one will hear or hinder you, a place where a murder has taken place, or a place outside of the community, in the woods, or a cave, or tombs, or springs, or by a river or the sea, atop a mountain or hill, in a grove, on a plane in a meadow, a grave or a house where a spirit lives, or a tree, somewhere far from men. The circle is usually drawn with a knife, on the ground, floor, mat, or some other suitable surface. Chalk or charcoal, paints or powders or other mark-making tools consecrated to the work are used, with pegs and string to mark-out the sacred working area. The lighting is that of the moon, accompanied by lamps which function to protect and illuminate the magical circle. The number of lamps and divisions of names is left to the practitioner's *ingenium*, but should represent the operation and the method. Seven names are typical, being the seven spirits of God that are before the throne. Nine lamps have particular significance according to Crowley who suggests they are the 'fortress upon the Frontiers of the Abyss.' He describes the magical circle surrounded with 'nine pentagrams equidistant', containing nine lamps that ward off the forces of darkness that threaten to break in.²¹ These lamps according to Crowley were originally made of human fat from the slain enemies of the magician, or birth-strangled



21. Aleister Crowley 'The Vision and the Voice' (Liber 418), eleventh Æthyr, in *Equinox* vol. I no.5, 1911

babies: a warning to any hostile forces to beware and what might become them. However, he goes on to say that given the great difficulty in today's age to procure such lamps, beeswax is suitable. Although the most obvious application of the geometry of the circle is the protective application of the magical workspace, the circle also acts to bind the demonic forces called, constraining them within its geometry. According to Agrippa 'A circle is called an infinite line in which there is no Terminus a quo, nor Terminus ad quem, whose beginning and end is in every point, whence also a circular motion is called infinite, not according to time, but according to place; hence a circular being the largest and perfectest of all is judged to be the most fit for bindings and conjurations; Whence they who adjure evil spirits, are wont to environ themselves about with a circle.'²² The circle is to be found everywhere in the arsenal of the magician, one only has to look at a selection of the divinatory devices at his disposal: as the mouth of the prophetic vessel containing water, oil, ink, blood, or some reflective substance, or admixtures of differing viscosities by which the demon could take visible form. Other round oracular vehicles include: magic mirrors, polished metals, volcanic glass, mirrors that contain magnetic fluids, black glass, concave or convex mirrors and alchemical mirrors, all from whence the reflection of the seers' face might become the *menstruum* by which the demon takes shape. Also employed are crystal balls, scrying-stones, hollow and glass globes, egg shaped gems etc. or any other spherical light-conducting vehicles or crystalline spheres in which the refracting light from flickering candles allow lucid and marvelous manifestations to appear. There is no end to the vehicles and divination methods that might be utilized so that the demon be constrained and have a vehicle to communicate. Circular confinement cells may

also be secured for incarcerating and imprisoning spirits, such as the seven vessels of Solomon,²³ or bottles and brazen vessels – of electrum, brass or earthenware – pots, jars and bowls: all round in shape. The seals of the demons can be used to threaten, torture, destroy and reconstitute. Other graphical devices, *signa magica*, star-soaked talismans, hosts and alike – many of which include circles and crosses, semi-circles and vesicas – have special properties in relation to the demonic arts. Aramaic demon bowls found buried under entrances have been found to contain protective or binding spells: the spiralling letters functioned to trap demons, protect against them or curse. The girdle and crown, the bell, and the almighty ring of Solomon – whether conceived as a hypostasis or actually used to seal and constrain the demons, forcing them into obedience – does not exhaust the use of the circle. Even with the introduction of a magical triangle of constraint, the divinatory vehicle usually consists of a round object or device which would be placed and fortified with three-fold names or trinities, within and without, like the name of the Archangel Michael divided MI-CHA-EL, or Emmanuel thus IM-MAM-MUO, and the trinity of Father, Son and Holy Ghost, or ANAPHAXETON, PRIMEUMATON and TETRAGRAMMATON. The threefold or triangular are considered an expression of the unity of the circle in a different geometric form. The magical circle is thus made in the image of the macrocosm: a mystical hieroglyph of a qabalistic representation of the universe. Constructed with symbolic architecture, magical

22. H. Cornelius Agrippa. *Three Books of Occult Philosophy*, London, 1651, Book II, Pt. 3, Chapter xxiii.

23. cf. Soren Giversen and Birger A. Pearson trans. *The Gnostic Gospels*, 'The Testimony of Truth.' 'When he had finished building, he imprisoned the demons in the temple. He placed them into seven waterpots. They remained a long time in the waterpots, abandoned there. When the Romans went up to Jerusalem, they discovered the waterpots, and immediately the demons ran out of the waterpots, as those who escape from prison.'

technology and the application of mystical names, within this space the magician becomes a divine conduit. He is thus able to harness and direct divine forces and supernatural agencies at will, creating a magnetized, pure, luminal zone insulated from all terrestrial and other unwanted influences amid – and in sharp polarity to – a demonic wilderness.²⁴ The circle acts in every way as a divine talismanic signature, for God goes where his image is. Here surrounded by a mote of holy names, girded by the great name of God that lines the rim of the well-spring source of the four rivers that issue forth from paradise, the *galgah*, the great womb, orders the chaos and void. This little Eden is as a fortress of paradise in which the primordial condition is reclaimed in all its prelapsarian purity. This is the esoteric meaning of baptism: a re-clothing in the immaculate innocence that has been stained by the lie of original sin.

The circle stands – a Fortress of Paradise, a New Jerusalem, a temple of the Holy Spirit – clothed in the symbolic mimesis of a mythic originality, constructed on the cross-of-roads, orientated to the four directions and harnessing the four winds. This is an ancient symbol of the Brothers of the Rosy-Cross and a glyph of the Great Work.

24. For thoughts on purity cf. Aleister Crowley, *Little Essays towards Truth*, 1938: 'A chaste man is thus not merely one who avoids the contagion of impure thoughts and their results, but whose virility is competent to restore Perfection to the world about him.' Also, Dr Dee's 'Holy Table' is another example of insulation, having a waxen seal of the *Sigillum Ameth* under each leg and the central round scrying crystal.

25. S.L. MacGregor-Mathers, *The Book of the Sacred Magic of Abra-melin the Mage*. 1900 p.259

The Child of Innocence

*'For where he who operateth faileth, the innocence of the child supplieth.'*²⁵

The use of a virginal and pre-pubescent child in a catalytic and oracular capacity within the demonic arts has a long history and features both in the *Testament of Solomon* and *The Magical Treatise of Solomon*. The child's natural purity was a form of protection and ensured that the information received from the demons was not some fanciful or elaborate fabrication, for demons were believed unable to lie to such a child.

In the *Testament of Solomon* a boy, one of Solomon's favoured artisans, featured significantly. The boy was afflicted with the vampiric demon *Orniás* who at the coming of sunset would take half of his wages and food. Also did the demon '*continue to suck on the thumb of his right hand every day*' robbing the boy of his vitality. Solomon entered the Temple of God and prayed with all his soul, night and day, that the demon might be delivered into his hand and that he would have authority over him. Solomon's prayers were answered and the Grace of God was delivered by the Archangel Michael in the form of a little ring with a seal engraved onto a stone. The next day Solomon called the boy giving him the ring saying, '*Take this, and*

at the hour in which the demon shall come unto thee, throw this ring at the chest of the demon, and say to him: "In the name of God, King Solomon calls thee hither". On the boy doing this, Orniās proclaimed: 'Child, why hast thou done this to me? Take the ring off me, and I will render to thee the gold of the earth. Only take this off me, and forbear to lead me away to Solomon.' Thus was the demon delivered unto Solomon, and through the agency of the boy the *Testament of Solomon* began, and the demon prince Beelzeboul and all of the demons of the decans were called forth, constrained, and charged to assist in the building of the First Temple.

In *The Magical Treatise of Solomon* the child was used in an exorcistic rather than a conjurational application. The invocation of the evil spirits was whispered into the right ear of the demoniac, while the boy stared into a specially prepared pot until he saw the demonic figure in the middle of the vessel. Thereupon it was sealed up and once bound, the demon could be questioned by the magician. In another example in the same work is the magical formula is spoken into the right ear of the child who acts as a medium and catalyst between the magician and the forces of the supernatural. In another instance God himself is threatened – that if he doesn't assist with the magical operation to reveal what is desired to be known by the boy or apprentice, the practitioner will not defend his holy name.

26. Either a boy or girl in a state of virginal innocence. Cagliostro is also said to have utilized 'an orphan maiden of marriageable age as clairvoyant.' *op. cit.*, p.xlii.

27. Gog and Magog, respectively.

28. *Quran: Surah Al-Kahf: vrs 94 & 95*

Count Cagliostro employed the services of children²⁶ in his magical workings, in summoning and exorcising spirits, and in foretelling the future. They were given over to the powers of the seven spirits that stand before the face of God – divine spirits ruled over by the seven wandering planets. Atop an altar covered with a black cloth embroidered with Rosicrucian symbols, a globe or vessel of purified water was placed. The child was instructed to look in the oracular vehicle while angels or other supernatural spirits were summoned by mystical signs and words. Then laying the hand upon the head of the child, prayers were addressed to God for success in the magical experiment. The child became clairvoyant and beheld visions relating to the operation; angels, visions of things, people from afar, both dead and alive, secret and hidden, and other things of awe and wonder.

Cagliostro's methods have strong parallels to a mode of divination called by the Muslims *Darb-el-Mendel* (*Zarbu 'l-Mandal*) which uses a fluidic ink mirror, commonly thought to be performed by evil jinn, but considered by more enlightened Muslims a branch of natural magic. Accounts of this art sometimes include supernatural assistance by angels or jinn: *'Every soul shall come, with it a driver and a witness'* and, *'O Zulqarnain undoubtedly, Juj and Majuj²⁷ create mischief in the earth, should we then fix some tribute for you on the condition that you may set up a wall between us and them.'*²⁸ The art of *Darb-el-Mendel* has many applications: discovering the identity of a thief, seeing someone dead or absent, and divination. Taking arbitrarily a boy ignorant of the art, about the age of eight or nine years and not having yet arrived at puberty (some say that a virgin, a black female slave, or a pregnant woman may be used) the magician

then drew on the right hand with a pen certain diagrams: 'If the sea be the ink for the words of my Lord, then necessarily, the sea would be exhausted and the words of my Lord would not come to an end.'²⁹

S	A	T	O	R
A	R	E	P	O
T	E	N	E	T
O	P	E	R	A
R	O	T	A	S

A	Z	A	D	D
K	TENET			L
A	●			I
Z	HOMO			N
M	D	A	Z	A

The diagram was usually a square of nine cells containing Arabic numerals from one to nine, the five always in the middle, and into this centre a little ink was poured.³⁰ Into this ink the boy's attention was directed while burning some incense in a censer placed before him. Several pieces of paper inscribed with charms and lines from the *Quran* and the 'Surah Al-Khaf' are burned subsequently throughout the magical ritual. Various objects were called to appear in the ink until the boy declares that he sees all, then a *signa magica* was placed on the head of the child which is intended to open his eyes in a supernatural manner so that his sight pierce into

29 *Quran: Surah Al-Kahf*; vrs 18:109

30. It will be seen that the horizontal, vertical and diagonal rows of this square each add up to 15, and the sum of the three vertical or horizontal lines adds to 45 the number of ADAM. This Arabic numerical square can be used in this technique of divination, and some say the square should include the word 'TENET' referring to the famous SATOR magical square which can be translated as 'the great sower holds in his hands all works.' Of such magical lettered squares the devil is said not to be able to tamper; as he is confused by palindromes and confounded by the repetition of the letters.

31. *Quran: Surah Al-Kahf* vrs 50:21

32. Abraham von Worms, *The Book of Abramelin: A New Translation*, edited by George Dehn, 2007

33. cf. Aleister Crowley, *Little Essays towards Truth*, 1938: 'the virtue of Chastity as cardinal to the Gate of Wisdom.'

the invisible world. This charm contained such words as: 'Thou wert heedless of this, and we withdrew thy veil from thee, and to-day is thine eyesight keen!'³¹ The employment of a child as clairvoyant in the invocation of the Holy Guardian Angel was not unusual. In *The Book of the Sacred Magic of Abra-melin the Mage* there are numerous references to the child which seem to be absent from *The Book of Abramelin: A New Translation* by Abraham von Worms.³² Though Mathers does not see as imperative the use of a child, favouring instead the clairvoyant capacity of the operator,³³ his translation of the corrupt French version does furnish us with some instances where this is discussed: 'the Child which one should choose for greater surety and success in this Sacred Science should be born of a legitimate marriage, and its father and mother should be also legitimate. The Holy Angels are much pleased with its purity.' The text goes on to say that the child should be of the age of six to eight years at the very most, 'vivacious and witty' and paradoxically 'well behaved,' clear of speech, and be able to pronounce well.

A	D	A	M
D	A	R	A
A	R	A	D
M	A	D	A
H	O	M	O

20	1	24	3
1	20	13	24
37	15	20	1
26	40	63	48

On the day of the 'convocation of the Guardian Angel' when the necessary orations and prayer were to be performed, the child was covered from head to foot in a veil of transparent white silk. Covering the forehead, and even 'unto the eyes,' the magical square of ADAM was written in gold, whereas the operator was to wear the magical square of URIEL, for as Mathers relates: 'These squares serve to

conciliate and to give grace unto the mortal and human creatures to behold the face of the Angel.' These squares were thus integral to a correct performance and considered *the* key to the operation. The child was then instructed to kneel before an altar and light and cense the fire, during which the operator would be at the door of the oratory, prostrate and making orations and supplications unto the Guardian Angel that it might appear. Once the child had seen the vision he was instructed to look upon the altar where the Holy Angel may have deigned to sign or write upon a 'small square silver plate' placed there for this specific purpose, that being, if the operator had need of this communication to see his Angel and or require further instructions upon everything that was necessary or need be done. After this the Angel shall disappear but *'the splendor shall remain.'*

The Sword: a Bridge of Iron and Tongue of Steel

The sword of the magician or sorcerer, the exorcist's knife, or black-handled blade of the necromancer, is the weapon *par excellence* in the arte of dealing with spirits, whether it be the conjuring or exorcising of demons or the communing or charging of spirits. This essential weapon reveals in itself the connection between dealing with demons and communicating with the spirits of the dead. There was no basic distinction made between the demonic servants of magicians and the necromancer's spirits of the dead. Ancestry-based religions, where spirits of the dead become demons, cults of angry ghosts, or gods, are testament to this. The demons and the spirits of the dead were both of a supernatural order, unlimited by time or space and utilized in very similar fashions. The only real difference was in their initial origins and the magical knowledge necessary for controlling them.

It was commonly believed in ancient times that there were two basic classes of the spirits of the dead commonly utilized in the rites of black magic: spirits of a person who had not received a proper burial, and those that suffered a violent death. These spirits

were accessible to serve the necromancer, motivated either by the discovery of their remains, or the assurance of revenge and a proper burial. They were eager to return to earth at any opportunity and take revenge, or compensate for an abrupt end to their lives.

In *The Magical Treatise of Solomon* it is suggested the magician find iron that has caused a death – a sword or blade or something similar – and then pass it to a blacksmith who must remain pure while he is fabricating it into a sword pleasing to the practitioner. It should be fixed with a handle made from the black horn of a he-goat. It is to be used only because of its magical power and not for anything else and should not have a sheath. The demons in particular feared the power of iron and the harm that the sword could inflict upon them. An example of this is inscribed on a phylactery for painless menses where the demon is threatened with the iron rods of those four holy matriarchs, BILHAH, RACHEL, ZILPAH and LEAH whose initials form an acrostic for the magical element of iron.³⁴ Not only is the sword a powerful weapon to threaten, chastise and coerce the demons, it also fulfilled another function: it was a bridge of iron by which the exorcist or karcist could communicate with the spirits. The sword, by material and dimension, may reach safely past the parameters of the circle and breach the triangle of constraint containing the imprisoned and incarcerated spirit, ensuring that the communications of the spirits were faithful. The demon could not lie across the bridge of iron. The sword as a weapon of truth may allude to Solomon using the sword of David in the judgment of two prostitutes: *'The Word of the Lord is quick and powerful, and sharper than a two-edged sword.'*³⁵ The sword is usually inscribed with a name of God or agency

thereof, a qabalistic conjunction, scriptural lines from the Psalms, or other magical formulæ. Here words of power are combined with the power of the sword's material, then fashioned and forged into a formidable weapon which the demons feared, and which could inflict pain upon them.

The metaphorical use of the sword is found in the titles of two magical works: *The Sword of Moses*³⁶ and the 'Sword of Dardanos.'³⁷ Here the sword is a qabalistic or scriptural formulæ, a great and powerful invocation, or the knowledge contained within the book itself. Mantras combining both words and breath become the two edges of the sword of the unfaltering mind. This scriptural 'sword' of magical words, formulæ and string-of-names could also be used as a weapon against the supernatural forces.

34. ברזל (BRZL) cf. Douglas Penny and Michael Wise, 'By the Power of Beelzebub: An Aramaic Incantation Formula from Qumran' *Journal of Biblical Literature*. 113 (1994) pp.627-50.

35. Kings 3:16-28 (King James Version).

36. M. Gaster, *The Sword of Moses, an Ancient Book of Magic; from a unique manuscript. With an introduction, translation and index of mystical names*. London, David Nutt, 1896.

37. K. Preisendanz et al, *Papyri Graecae Magicae*, Stuttgart, 1928-1931, IV 1716-1870.



Zoanthropy

'The 36 heavenly elements came to me, their heads like dogs without form. Among them there were forms of men, bulls, dragons, and faces of beasts, birds and sphinx. And on seeing these Solomon asked them, saying "Who are you?" All at once with one voice they said: "We are the 36 heavenly elements, the world rulers of darkness of this age"'³⁸

Astrological correspondences are important to demonology and a strong aspect in the *Testament of Solomon*, which structures the demons into the thirty-six decans of the zodiac. The physical appearance of the demons seems to have been influenced by the zoanthropic gods of Egypt, in particular the thirty-six celestial gods. The animal and human-animal composite gods can be seen as precursors to the symbolic representations of the formulated zodiac: winged bulls with crowned and bearded human heads, scorpion-men, lion-men, fish-men, and composites with the fore-legs of a goat and the body and tail of a fish. Divisions of seven are also common, for example the division of the demons according to the planetary hours in *The Magical Treatise of Solomon*, the demonic-angelic couplings of the twenty-four astrological hours of the days of the week in 'Hygromantia Salomonis.' There are also the seven Egyptian types: vegetable, aquatic, insectoid, reptilian, birdlike, mammalian, human like, and all the combinations thereof.

38. *Testament of Solomon*.

In their multiplicity of forms, demons defy their own taxonomies. On two legs or four and displaying human characteristics with some animal, whether bat-winged, web-footed, serpent-bodied, scorpion-tailed, horned and hoofed, furry, scaled or feathered, all of them monster-like chimerical combinations: quadrupedal and bipedal crypto-zoological impossibilities.

The *Pseudomonarchia Daemonum* divides the demons astrologically into seventy-two spirits of the Shemhamphoras, giving two goetic spirits for each decan presiding over the day and night. Certain physical descriptions and artistic interpretations can be found in the *Dictionnaire Infernal*.³⁹ In the *Pseudomonarchia Daemonum* the demon Bael appears with three heads: the first like a toad, the second like a man, the third like a cat. In the *Goetia* he appears in diverse shapes and has the ability to assume the shape of any of the three heads, or all these forms at once. The *Dictionnaire Infernal* depicts Bael with these three heads upon the body of a spider. Sidonay Asmoday also has three heads: a bull, a man and a ram. He 'hath a serpents tail and belcheth out flames of his mouth, he hath feete like a goose and sitteth on an infernal dragon and carrieth a lance and flag in his hands' and Azm or Saborym 'commeth forth with three heads' the first like a serpent, the second like a man having two, the third like a cat, and 'he rideth a viper and brandish a fire brand.'

Many of the goetic spirits that appear in frightful and monstrous forms can, at the request of the master, appear in a human form.

39. J. A. S. Collin de Plancy, *Dictionnaire Infernal*, Paris, 1863.

40. cf. Douglas Penny and Michael Wise, 'By the Power of Beelzebub: An Aramaic Incantation Formula from Qumran' *Journal of Biblical Literature*, 113 (1994) pp.627-50.

A wolf, having a serpents tail vomiting flames of fire, that can put on the shape of a man who has dogs teeth and a great head of a mighty raven, a lion with geese feet and a hare's tail and the shape of an ugly viper, and *'if he put on humane shape, he sheweth great teeth, and two hornes.'* Some appear in human shapes on summoning and other assume human forms on the order of the master: angels, dark and great marquises, cruel men, doctors, old men, fair women, strong men, gallant and handsome soldiers, goodly knights, handsome archers, likeness of a man with effeminate countenance, excellent fighters. Either as animals, mythic beasts or aside them – unicorns, dromedaries, multi-headed dragons, lions, vipers, black wolves, bears, horses, phoenix, peacocks, vultures, crows, ravens, griffins and the Xenophilus – *'in the likeness of vermin, and reptile, in the likeness of beast and bird, in the likeness of husband and of wife, and in every likeness and in all colors.'*⁴⁰

If the gods are the personifications of natural forces, then demons are the bi-product of unnatural participations – combinations of creatures producing hybrids that do not occur in nature. Or do they? Cryptids and interspecies cross-pollensations do occur in nature, they are just ignored. These have become scientific and genealogical actualities, pig-men, lizard-men, bird-men, ape-men, werewolves, the human fly – ancient totemic truths becoming modern reality. Spider-goats, monkey-sharks and flounder-tomatoes are cryptids, like their supernatural hybridic counterparts. Alchemical and magical anomalies are now zygotic and embryonic realities.

Demons do not filiate they proliferate through contagion: viral agencies, plagues, outbreaks, epidemics, the werewolves hunger, the

infection of the vampires bite, the intoxication of the kiss of Christ, the virus of zombies. Glamoric glances, the gaze of the basilisk, songs of sirens or the scream of the banshee. These bands dispense with hereditary ties or the unity of an ancestry of origin. They discard the simple duality of the sexes that lead to nothing by slow modifications over generations in favour of proliferation on entirely heterogeneous terms – teeming, seething, spreading, swelling, revelling – producing dynamic, strange, dark assemblages.

Demons procreate by means indirect. It is said that demons lack the requisite organs to reproduce, therefore the means by which an incubus impregnates a woman is by transporting the semen stolen during *coitus nocturnus* while in the form of an insatiable succubus, their bodies changing in accordance with the desire and passion of their victims. The demon can also possess the body of a human as a vehicle to satisfy their lust for carnal desires and other indulgences.⁴¹ Demons and spirits of *aquas* or subterranean domains prefer the dark and moist abode, shunning the light and feeding off moisture just as other orders feed from sacrifices, burnt offerings and incense. Through their porous bodies they absorb their nourishment and have the ability to discharge a substance of a spermatic quality. Others are said to produce sperm which gives birth to 'nothing but worms.' Dragons and basilisks are regarded by some as embodiments of elemental forces that are made by the practices of Pascal Beverly Randolph: demons as symbolic amalgams of the supernatural celestial, elemental forces drawn into votive objects, talismans and speaking statues.

41. cf. *The Book of Tobit* where Asmodeus kills seven of Sarah's husbands on their wedding nights. Another example is Πτεροδράκων who in the *Testament of Solomon* is capable of sodomising women.

The frightful bodies of monstrous demons have a vagueness of form and, because formlessness is intolerable, the demon is given a name, physical attributes and powers. Their affectations are acknowledged in bodily compositions that do not fit into any natural category. Their bodies defy even their own taxonomies. These monsters – hellish hybrids, chimerical calamities, abominable abortions – and their legions are the embodiment and expression of the forces of chaos outside of God's creation and threaten to destroy the established order.



Beelzebub: the Mighty Mysophilote

*'He that was possessed with the devil had the legion. Dreadful to be spoken!'*⁴²

The intolerable formlessness must be named, a name that struggles to contain the idea of the Devil and Legion in one composite figure: Beelzebub, Beelzebuth, Belzebuth, Baalzebub, Beelzeboul, Baalsebul, Belzaboul, Belzebub, Beezelbub, Beezlebub, Baalzebubg, Beelzebub, Ba'alzebub, Belzebub, Beelxebub, Bfzbub and numerous others.

The names express the effect rather than the essence. Beelzebub, a name of multitude, the names signify nothing but a heterogeneous personification of multiplicity, each reflecting a variety of aspects, modes, functions; the buzzing of flies, numerations and gematric equivalents to Adam, the seven fold seven... There are not many Beelzebuth, just an anomalous one, with hydra heads that sprout seven whenever one name is comprehended and severed by the sword of analysis. Such attributions to chaos reveal an uncontrollable nature given characteristics in an effort to contain and control the Devil, who is Legion. At best these provide a borderline or isthmus of transformational exchange between the horde and the sorcerer.

42. Mark 5:15 (King James version).

'*Dreadful to be spoken*' – the injunction upon this great and terrible title, this unspeakable utterance,⁴³ is given because of the incredible power, potency and potentiality of the Infernal Majestic Magnitude, the titanic force of the name of this Devil and what might be unleashed by saying it. '*Speak of the Devil and he will appear*' – the Devil shares the same injunction given to the name of God, never to be spoken, but uttered once a year by the High Priest in the Holy of Holies. Only the most artful of exorcists, competent of conjurers, masterful of magicians, cunning of karcists, supreme of sorcerers, wise of wizards and wicked of witches may have the acumen to call upon the names of the devil and prince of demons.

2

*'When we speak of the devil, 'tis a name of multitude; it means not one individual devil, so potent and scient, as perhaps a Manichee would imagine; but it means a kind which a multitude belongs unto.'*⁴⁴

Beelzebub is a multiplicity, a complex structure that does not reference a prior unity. These are not parts of a greater whole that has been fragmented, and therefore cannot be considered a manifold expression or reflection of a single transcendent unity. Stories of origin have been manufactured and made to explain the presence of such anomalous forces within the otherwise tidy schema of creation; such are the accounts of the fall of Devils and demons, their rebellion, hierarchical inversions, exile and imprisonment. These afflictions and punishments are defining of an absolute God

43. cf. H. P. Lovecraft's 'Nameless Horror.'

44. Cotton Mather, *Of Beelzebub and His Plot*, 1693.

who could not allow anything outside of His Kingdom. Yet Multiplicity is hostile to an empirical, transcendental model and partakes of an immanence inhabited by crowned anarchies. The identity of the demon is thus an aggregate of cultural and historical, mythological and magical accretions. Mapping this multiplicity are biblical accounts, spells, incantations, descriptions, myths, stories, folktales, linguistics and etymologies, puns and parables, injunctions and taboos, possessions, dreams and visions. More formally we find communications, contracts, and pacts: transformation exchanges, transgressing boundaries through infernal congresses against nature. There is a horror on the threshold, a reeling away and towards an alien familiarity, a fear and awe, a repulsion and fascination in the incorporeal abomination. God has an adversary who has no need of God. *Beelzebub* is conceived as a mode and function that is in no way reliant on binary relationships, oppositions or great dualities. He is the very force repressed and exiled to the deepest caves at the bottom of the sea, or the furthest reaches within. In *Beelzebub* is the power to destroy God's kingdom. This Devil luxuriates in the empowerments given by God and his people, they made him the ruler over Tartarus, the Prince of the Demons, gave him atrocious august titles, armed and armored him with characteristics and the attributes and powers for war, made him second only to God and God's foremost opponent, and gave him a name too dreadful to be spoken. *Beelzebub* and his Legions built the First Temple and God built them a mighty war chariot.

*'tis to be granted; the devils are so many, that some thousands can sometimes at once apply themselves to vex one child of man.'*⁴⁵

There are an inconceivable number of demons that can be spared from their incalculable garrisons, legions and hordes to make vexatious their habitations in man's boundless interiority. In the *Psalms* it says that each of us has one thousand demons on his left and ten thousand at his right. Jesus drives out from a man possessed by the power of *Beelzebub* some two thousand demons into a herd of swine. Legions consist of twelve thousand five hundred soldiers, so many devils can be spared for a garrison. Myriads of demons are applied to the chastisements of the saints and holy men. In their tortures, temptations and testing they excite passion in a relentless war to obtain souls for eternal damnation.

*'God who is everywhere and not confined in the smallest places like demons.'*⁴⁶ – this significant reference is to Solomon's imprisonment of the demons in vessels, by which means he disposed of them after the building of his Temple. It is significant because unlike God who is *infinite* and monotheistic, demons are many and indeterminably *finite*, yet both are everywhere to be found. Like germs, unseen bacteria, invisible microbes, microscopic alien amœba, born on bad airs and baneful winds: *'Lucifer and hells inhabitants are but flies, hand-wormes, pismires, gnats.'*⁴⁷ Thus God and demon are both omnipresent, but the demon exists in *specificity*.

There seems to be little distinction between *Beelzebub* and the poly-Semitic god *Ba'al*, a name given to local or cultic gods of the different peoples of Canaan. These cults were based upon a myriad of elemental *genius loci* and in powers fixed either geographically, or into objects, votive statues, icons, idols, amulets, alters, vessels, pebbles and gems. They are not the myriad expressions of the one God that was emerging with the consolidation of the tribes. Though these gods shared many traits, they became demonized by the new order, as is attested by the derivations of the many names of demons. Nevertheless, even with the seeming triumph of monotheism over the plethora of gods and pantheistic forms of worship, Abrahamic religious traditions are not without obvious traces of pantheism. The ten spheres and twenty-two paths, the three, seven and twelve, the serpent, sword and tree; the ninety-nine names, the Trinity and the Saints – all thin façades of the pagan gods, days and places. These, with the appropriation of the seasons and times, are called ubiquitous assimilations.

Beelzeboub 'Lord of High Places' was denigrated into *Beelzebub* 'Lord of the Dunghill', in an effort to create an inverted reflection of the unity of God into a figure of absolute evil, but *Beelzebub* is a coagulated, abominable figure of a heterodox multiplicity and not part of a polarized duality.

45. Cotton Mather, *Of Beelzebub and His Plot*, 1693.

46. Andre-Jean Festugière, *La révélation d'Hermès Trimégiste*, 2006, citing Zosimus.

47. Sébastien Michaelis, *The Admirable History of Possession and Conversion of a Penitent Woman*, 1613.

We have no interest in calling forth the Prince of Darkness or one of his minions to learn the details and reasons for the Fall and other fanciful fables that serve no other purpose than to reinforce the folly of the Demiurge. We are not interested in the attributes of Goetic Demons and their procurement from the *Shemhamphoras*, their corruption of ancient gods and their linguistic derivations. Rather, we are interested in their functions or modes as *machines of desire*.

The Lord of the flies – begotten of the sun's rays on stagnant water, rays that stir life from the pool of purification, the swarm emerging from the larval miasma, death-eaters, carrion consumers, cacophonous cacophages – a purposeful invocation to consume the dross of the Spirit, the excreta of impediments and the rot of the Soul.



The Legion

Alcanor

A light-flash, perhaps bird-like; a swallow or dove.



Etymology:

[Hebrew] A fan.

Hebrew: אלכנור

[ALKNVVR] = 307

Greek: Αλκανορ

[ALKANOR] = 272



Amatía

A very black snake, wormy and wriggly.



Etymology:

[Greek] Ignorance.

Hebrew:

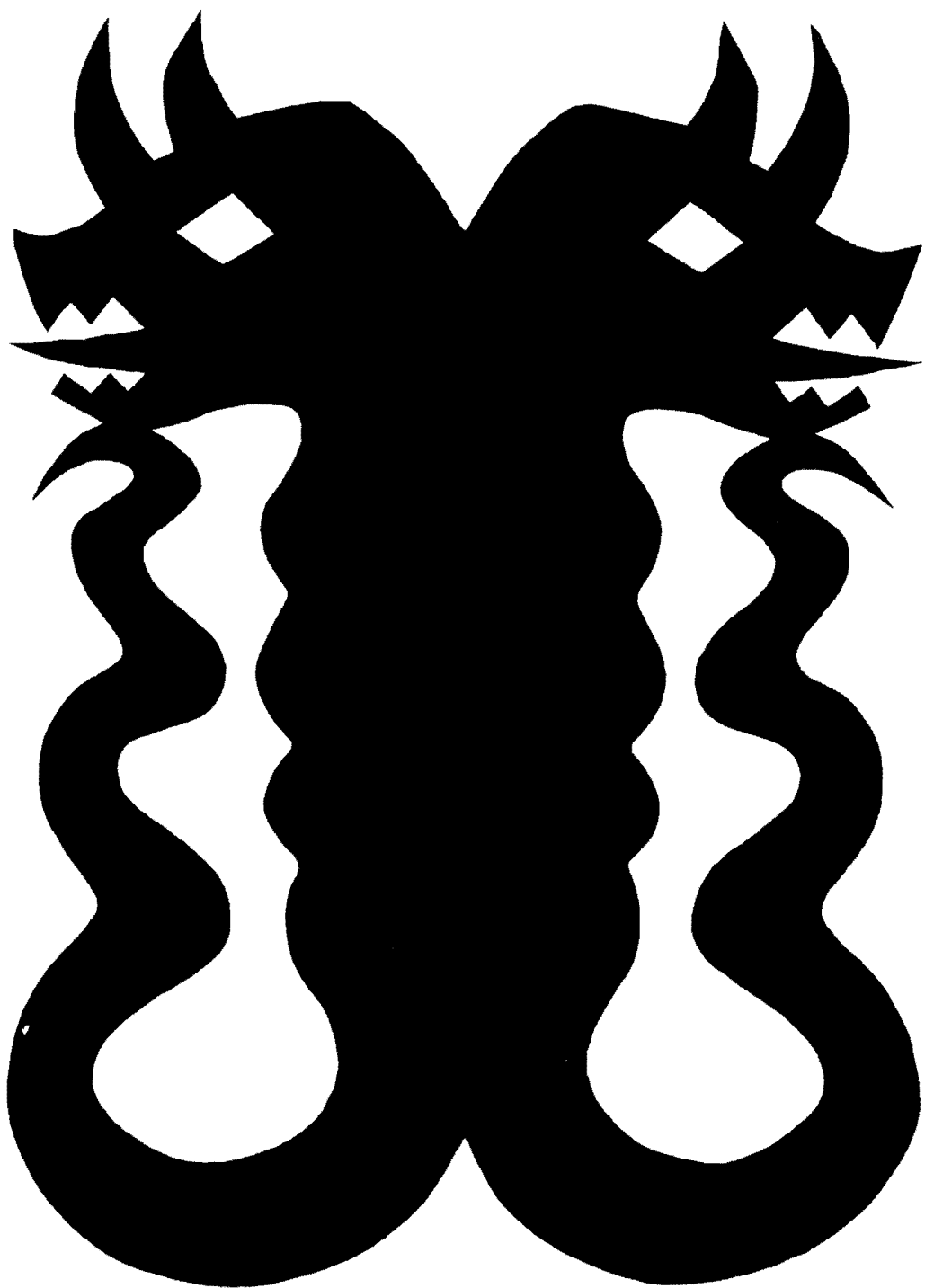
אַמְטִיָּא

[AMTIA] = 61

Greek:

Αματία

[AMATIA] = 353



Bilifares



A great toad with a black head.

Etymology: [Hebrew] Lord of Division.

Hebrew: בליפרס [BLIPhRS] = 382

Greek: Βιλιφαρης [BILIPhARHS] = 861



Lamarion

A donkey-headed beast the size of a spaniel with a long twisted tail.



Etymology:

None

Hebrew:

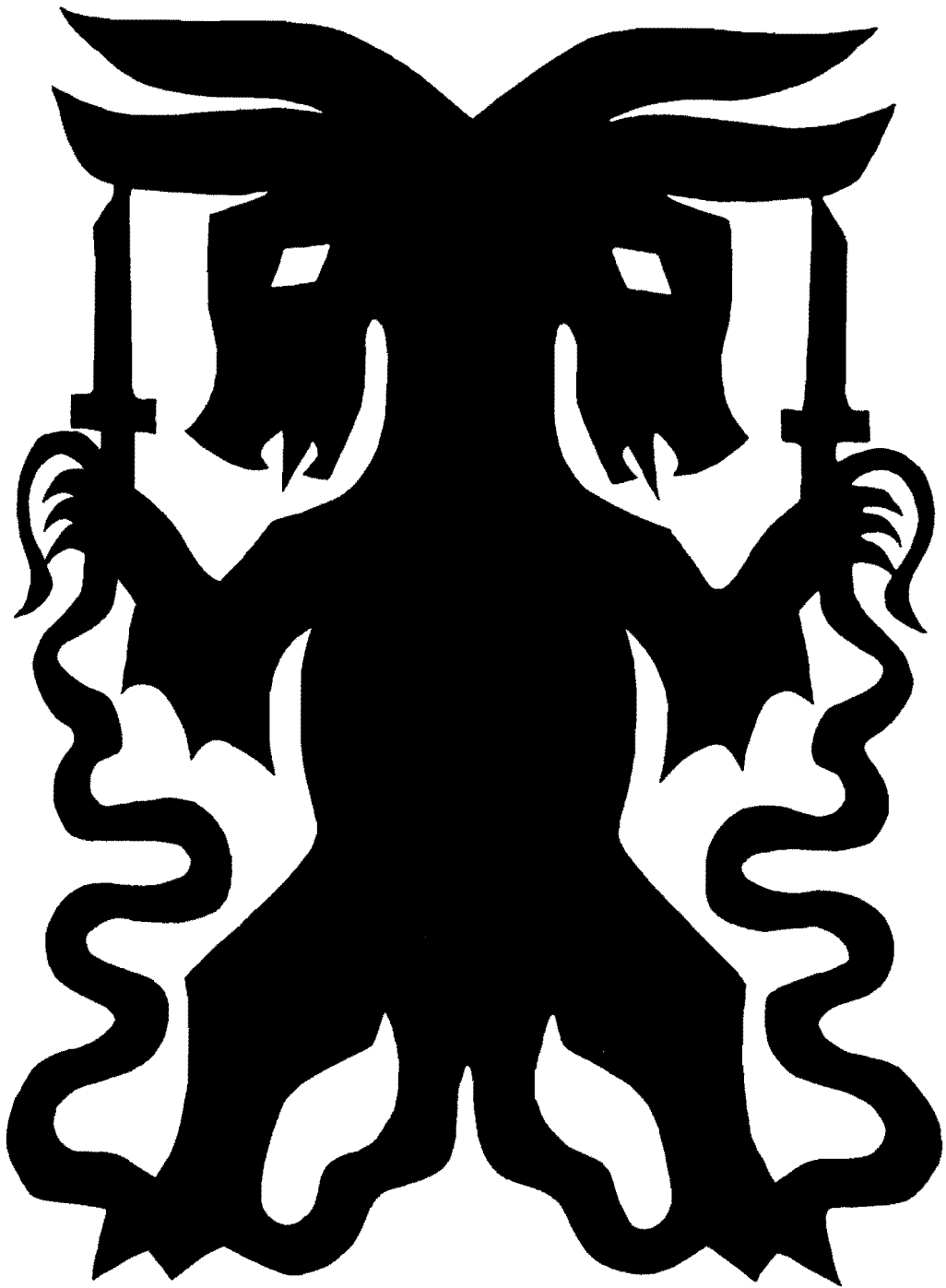
לאמריען

[LAMRION] = 401

Greek:

Λαμαριον

[LAMARION] = 302





Diralisen

A snake with six feet. It's head is like that of an enormous ferret, and the eyes very red.

Etymology:		[Greek] The ridge of a rock.
Hebrew:	דִּירְלִיסֵן	[DIRLISN] = 364
Greek:	Διραλισεν	[DIRALISEN] = 410



Licamen

A very small long-eared monkey.



Etymology:

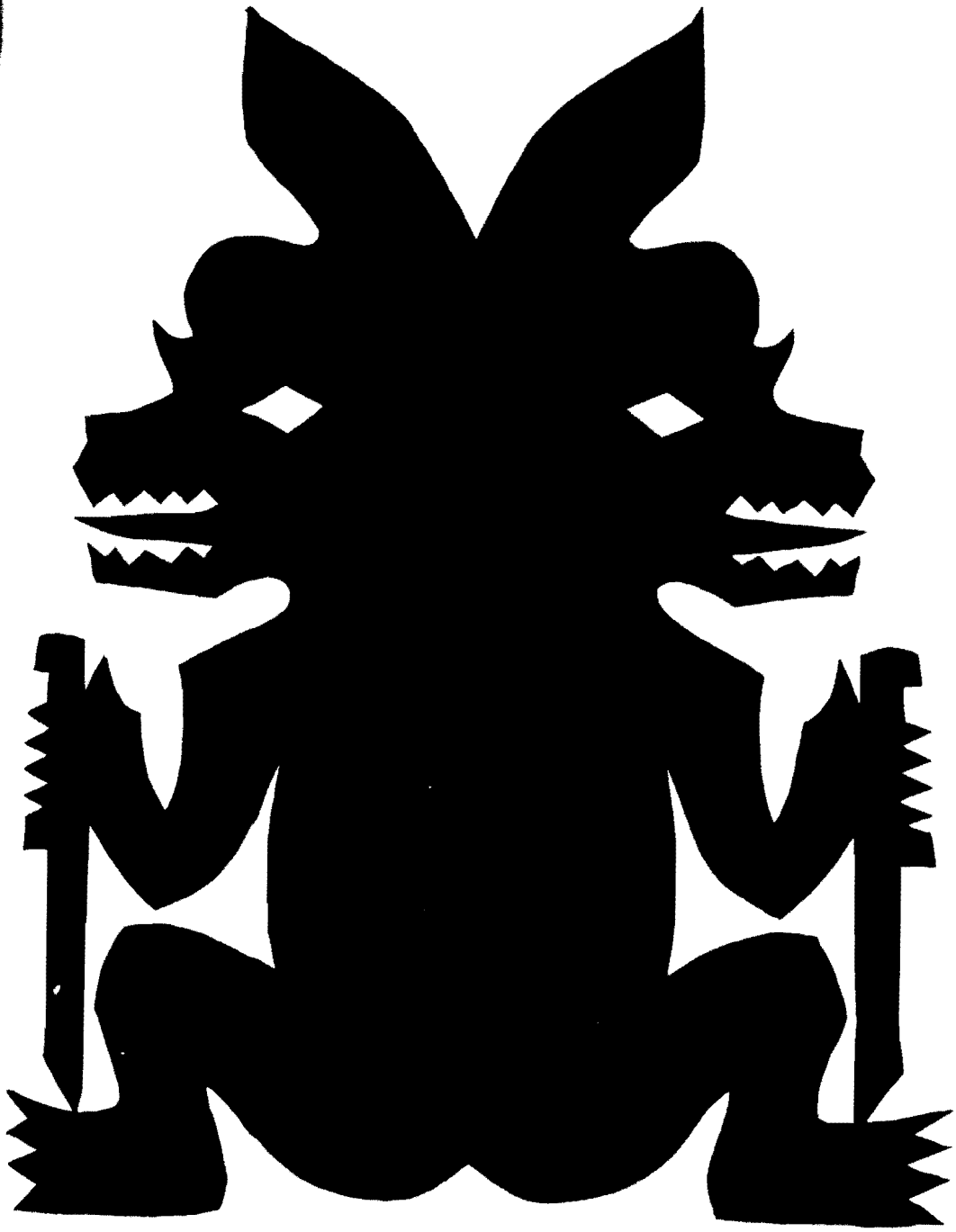
[LIKNON] A winnowing fan.

Hebrew: ליכאמן

[LIKAMN] = 151

Greek: Λικαμεν

[LIKAMEN] = 156 (note LIKNON = 230)



Dunírag



Like a sheep with the mange. It has straight horns and four black legs; the wool is in knots and patches.

Etymology: [Chaldaic] Impulsion, driving forward.

Hebrew: דְּנִירָג [DNIRG] = 267

Greek: Δυνίραγ [DUNIRAG] = 568





Elponen

A whitish long-haired mouse.

Etymology:

[Hebrew] Force of hope.

Hebrew:

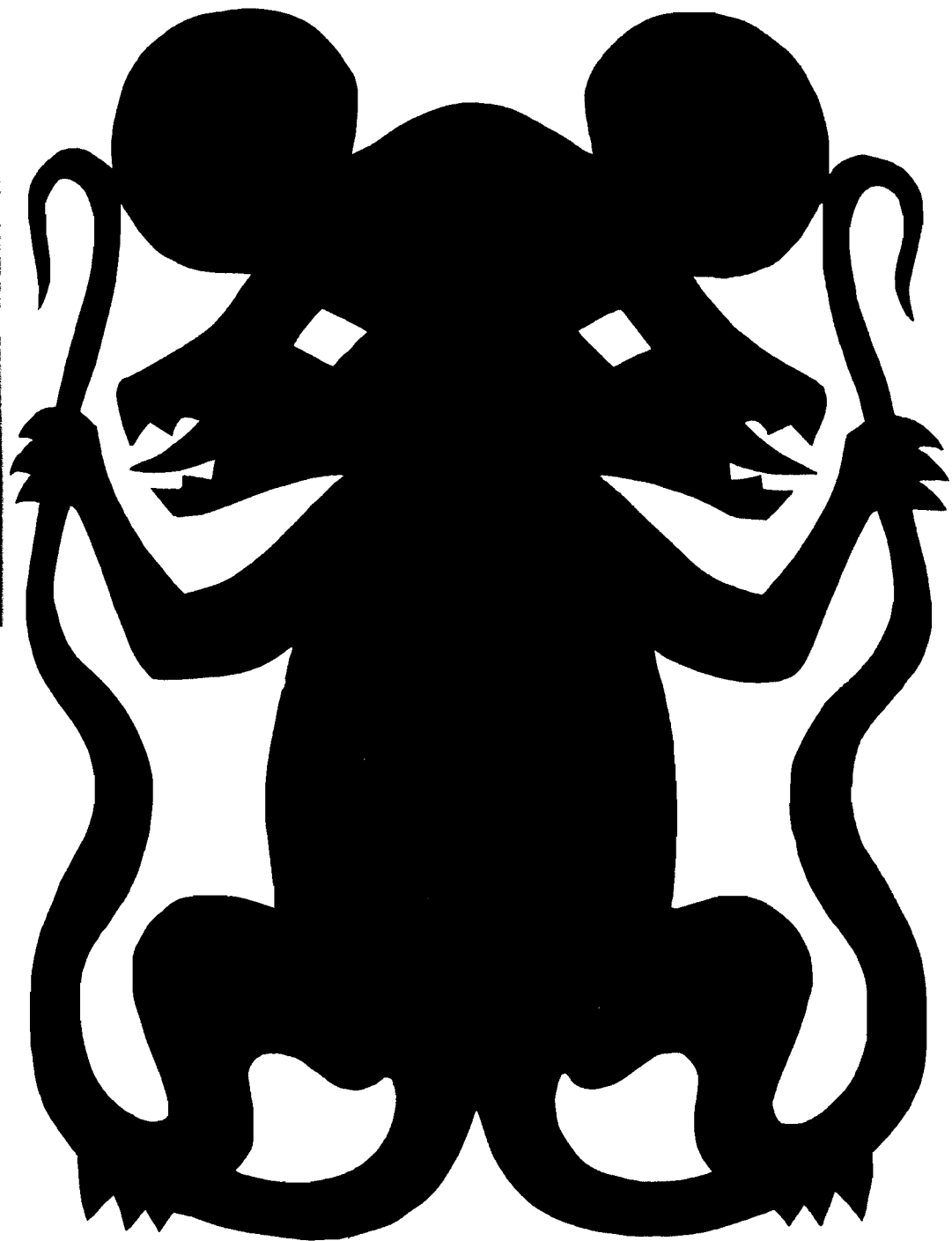
אלפוננ

[ALPhVNN] = 217

Greek:

Ελπωνεν

[ELPOoNEN] = 1020



Ergamen

A big, black hairy spider.



Etymology:

Hebrew: הרגמן

Greek: Εργάμεν

[Greek] Busy.

[HRGMN] = 298

[ERGAMEN] = 204



Gotifan

A bat of light colour and red, mixed.



Etymology:

[Hebrew] Crushing, and turning over.

Hebrew:

גוֹטִיפֵן

[GVTIPhN] = 158

Greek:

Γωτιφαν

[GOoTIPhAN] = 1664



Nimorup

A stunted dwarf with large head and ears. His lips are greeny bronze and slobbery.



Etymology:

None

Hebrew:

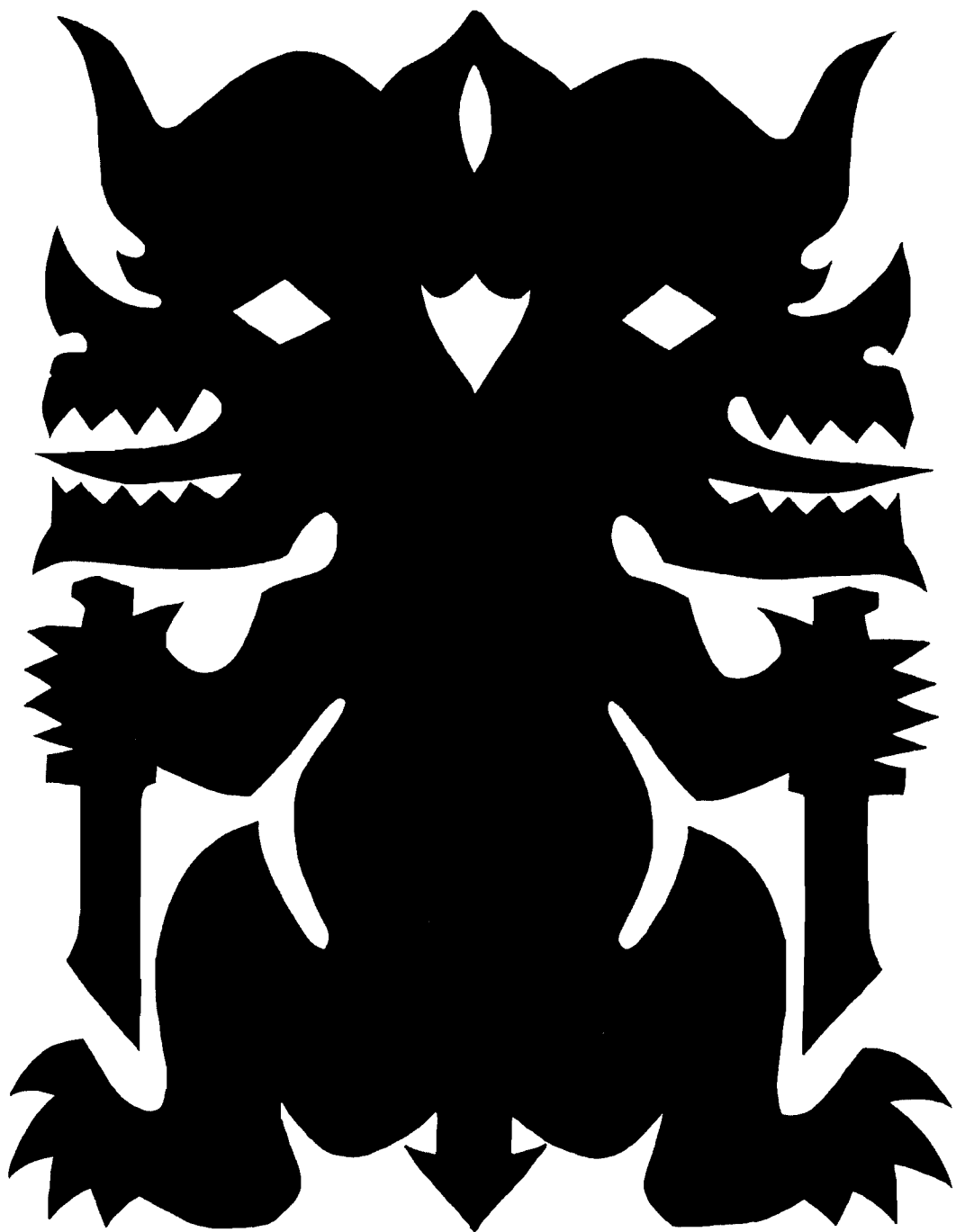
נימערפ

[NIMORPh] = 450

Greek:

Νιμορυπ

[NIMORUP] = 750



Carefena

A long-beaked owl, very big, grey with no feathers.



Etymology: [Greek] Hair, and 'to seize.'

Hebrew: כרלנא [KRLNA] = 301

Greek: Καρεληνα [KARELHNA] = 215





Lamalson

Has human feet, thin legs and a skinny body. The head is huge and is of a goat, the arms long and skinny.

Etymology:

[Hebrew] Declining, turning aside.

Hebrew:

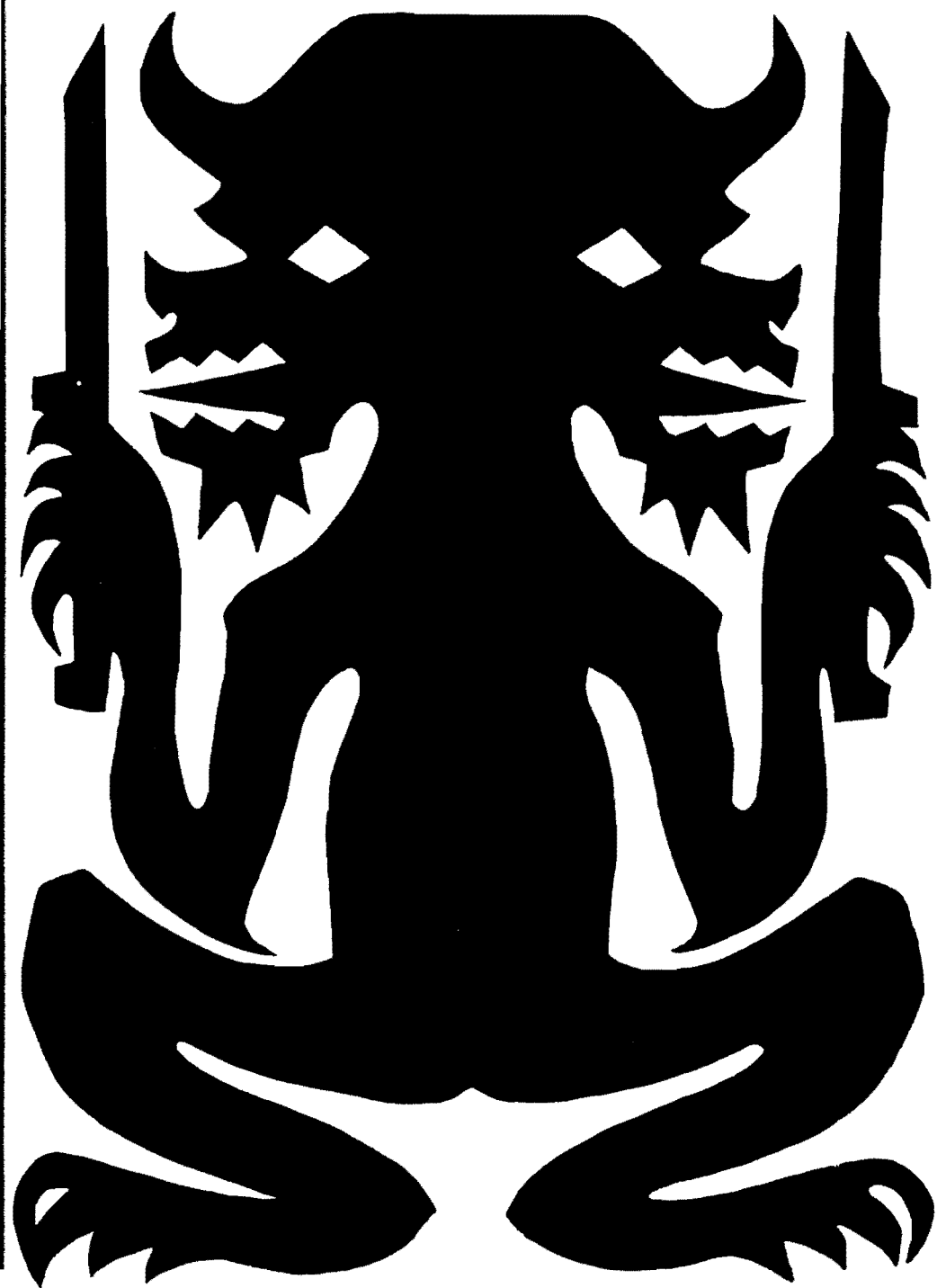
למאלען

[LMALON] = 221

Greek:

Λαμαλον

[LAMALON] = 222



Igurím

Has a crocodile's head and a smooth fishes body, with a white belly. Long is the tail and tapering, and it hath no feet but brownish fins.



Etymology:

[Hebrew] Fear.

Hebrew: יגוריִם

[IGVRIM] = 269

Greek: ἰγυρίμ

[IGURIM] = 563



Akium

Is a long-bodied black sphinx.



Etymology:

[Hebrew] Sure.

Hebrew:

אכיומ

[AKIUM] = 77

Greek:

Ακιυμ

[AKIUM] = 471



Akium

Is a long-bodied black sphinx.



Etymology: [Hebrew] Sure.

Hebrew: אכיום [AKIUM] = 77

Greek: Ακιυμ [AKIUM] = 471



Dorak



A very misshapen monkey of slate colour. The hands are very human, as are also the ears. The body is like a woman.

Etymology:

[Hebrew] Proceeding, walking forward.

Hebrew:

דעראכ

[DORAK] = 295

Greek:

Δορακ

[DORAK] = 195



Tachan

A red pelican's head upon a shrunken, brown, four-legged body.



Etymology:

[Hebrew] Grinding to powder.

Hebrew: טחנ

[TChN] = 67

Greek: Ταχάν

[TACHAN] = 952



Ikonok

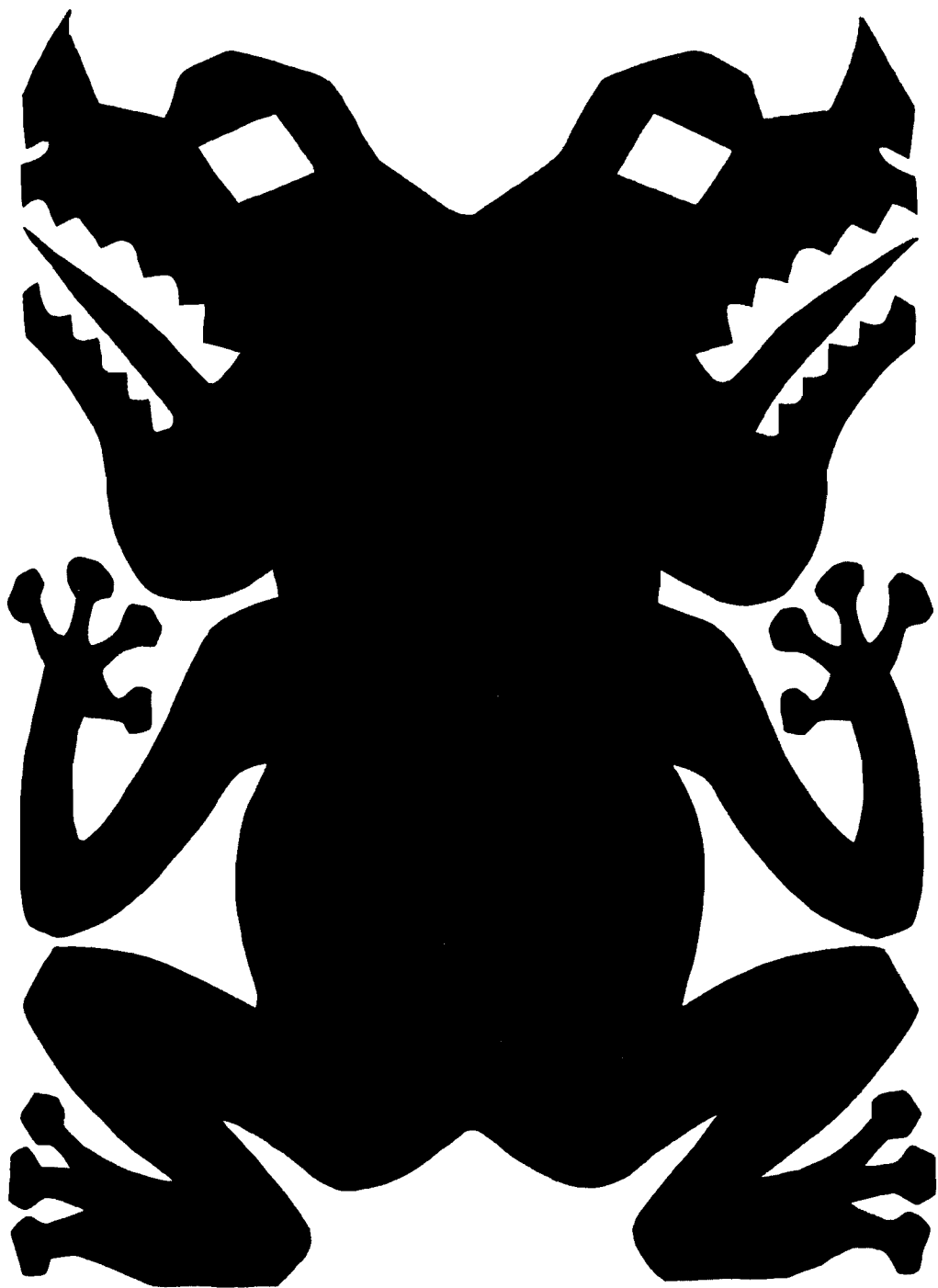


A very black toad with bright red eyes and much gold on his salient points.

Etymology: [Greek] Phantasmal.

Hebrew: כִּנּוֹק [IKNVK] = 106

Greek: ΙΚΟΝΟΚ [IKONOK] = 240





Kemal

A big bird with a pigeon's head, grey. The wings are very long with rosy tips.

Etymology: [Hebrew] Desire of God.

Hebrew: כמאל [KMAL] = 91

Greek: Κεμαλ [KEMAL] = 96



Bílico

Skeleton in front of the face of the beast Set.



Etymology:

[Hebrew] Lord of Manifestation.

Hebrew: בליכע

[BLIKO] = 132

Greek: Βιλικο

[BILIKO] = 142



Tromes

An enormous black beetle with lobster-like mandibles.



Etymology:

[Greek] Wounds, or disaster.

Hebrew:

טרעמס

[TROMS] = 379

Greek:

Τρομες

[TROMES] = 715



Balforí

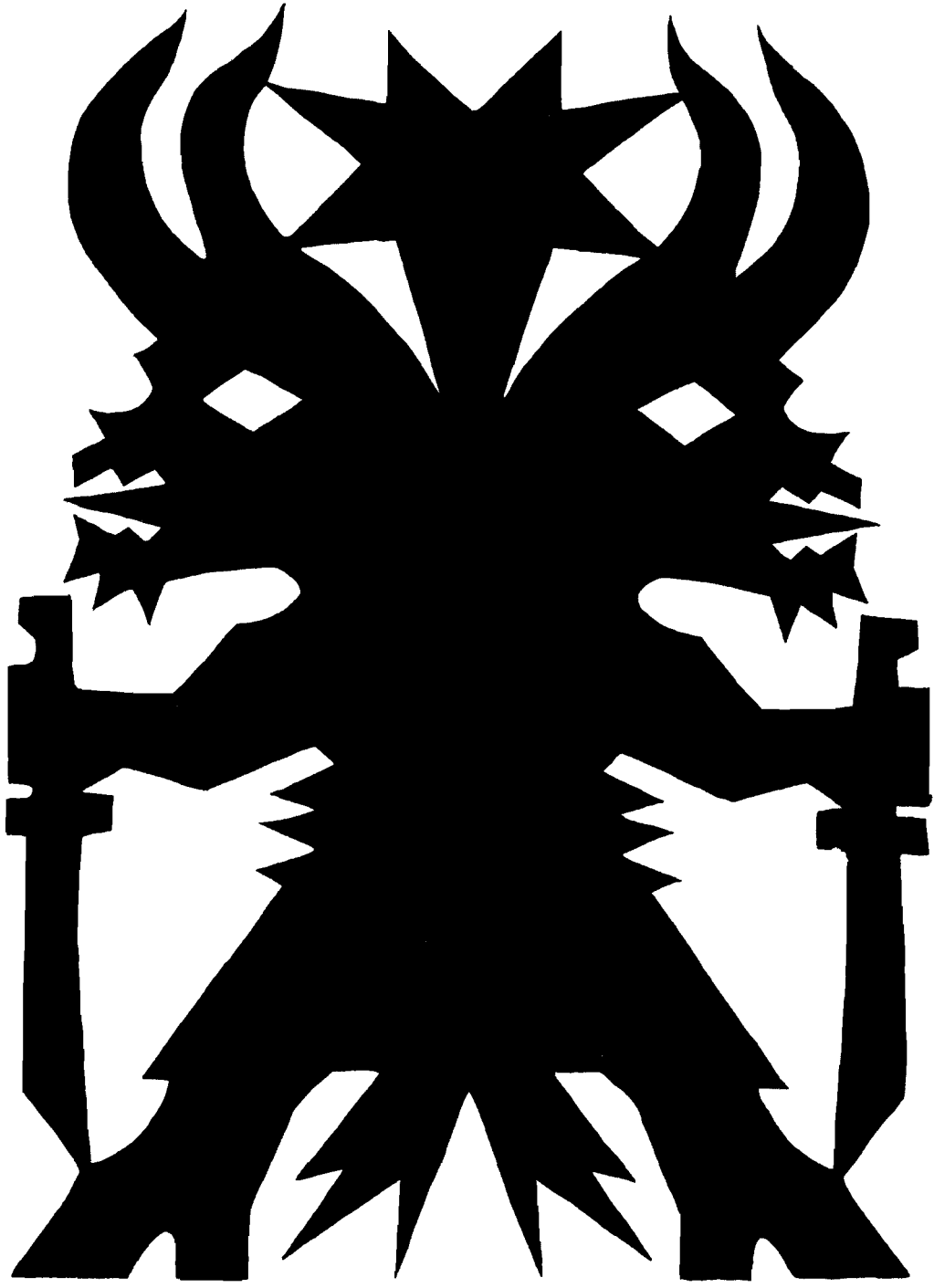
A seven-pointed white star, with one point very long.



Etymology: [Hebrew] Lord of Producing.

Hebrew: בלפרי [BLPhRI] = 322

Greek: Βαλφορι [BALPhORI] = 713



Arolen

An enormous green locust.



Etymology:

[Hebrew] Strongly agitated.

Hebrew:

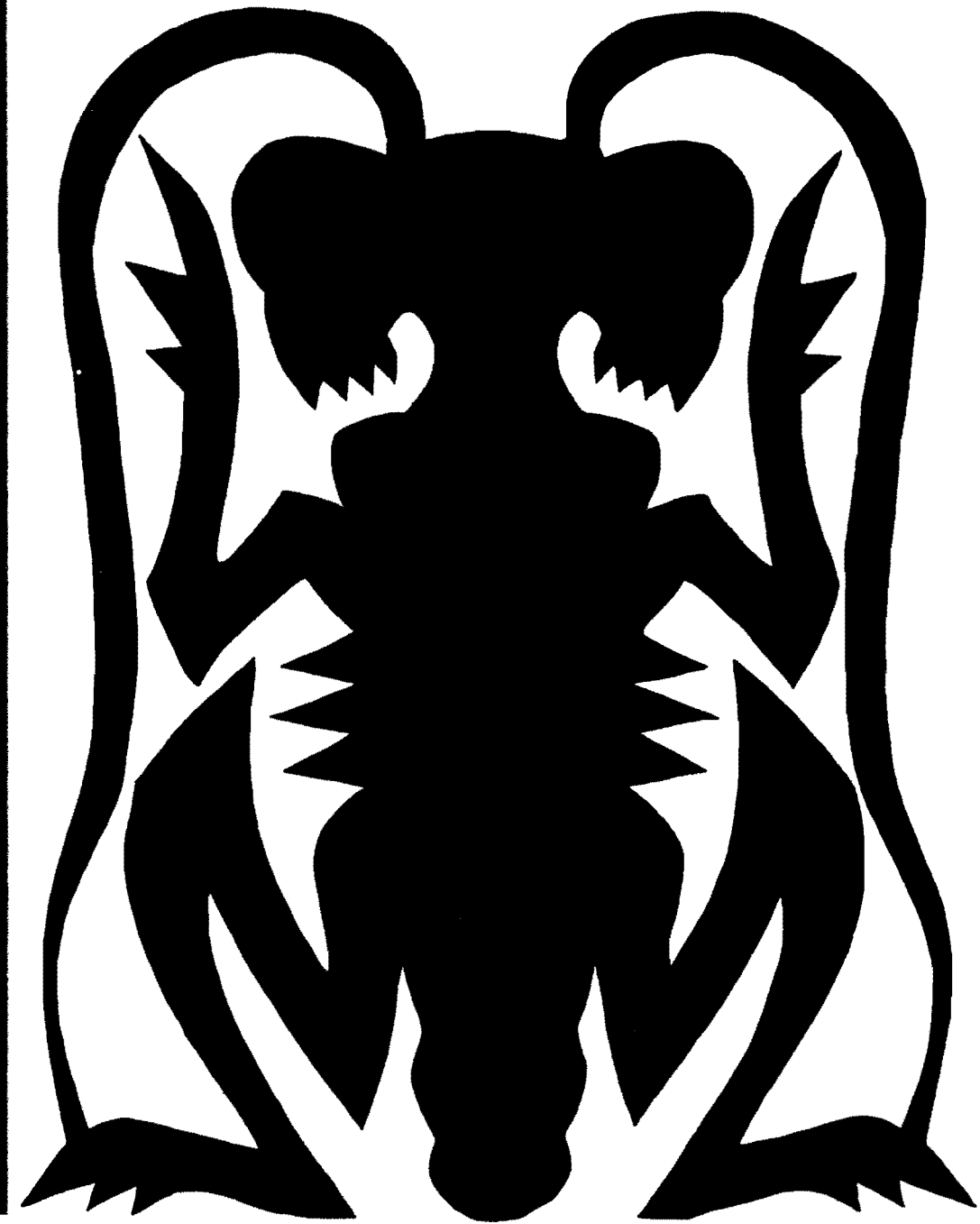
ארולן

[ARVLN] = 287

Greek:

Αρολεν

[AROLEN] = 256



Licrochi

A cat's head, on a dachshund body, a long tufted tail. Brownish-yellow, dead looking.



Etymology:

[Hebrew] In tenderness.

Hebrew:

ליכרחי

[LIKROChI] = 278

Greek:

Λικροχι

[LIKROChI] = 840



Nominon

A large red spongy jellyfish with one greenish luminous spot. Like a nasty mess.



Etymology:

[Greek] Conventional.

Hebrew:

נמניון

[NMINVN] = 206

Greek:

Νομινον

[NOMINON] = 340



Iamái

A small light crested yellow bird, iridescent under the throat.



Etymology:

[Hebrew] Days, periods.

Hebrew:

ימאי

[IMAI] = 61

Greek:

ιαμαι

[IAMAI] = 62



Arogor

A black vulture with human ears, a very long beak and very red eyes.



Etymology:

[Greek] A helper.

Hebrew: ארוגער

[ARVGOR] = 480

Greek: Αρωγορ

[AROGOR] = 1074



holastrí

An enormous pink bug.



Etymology:

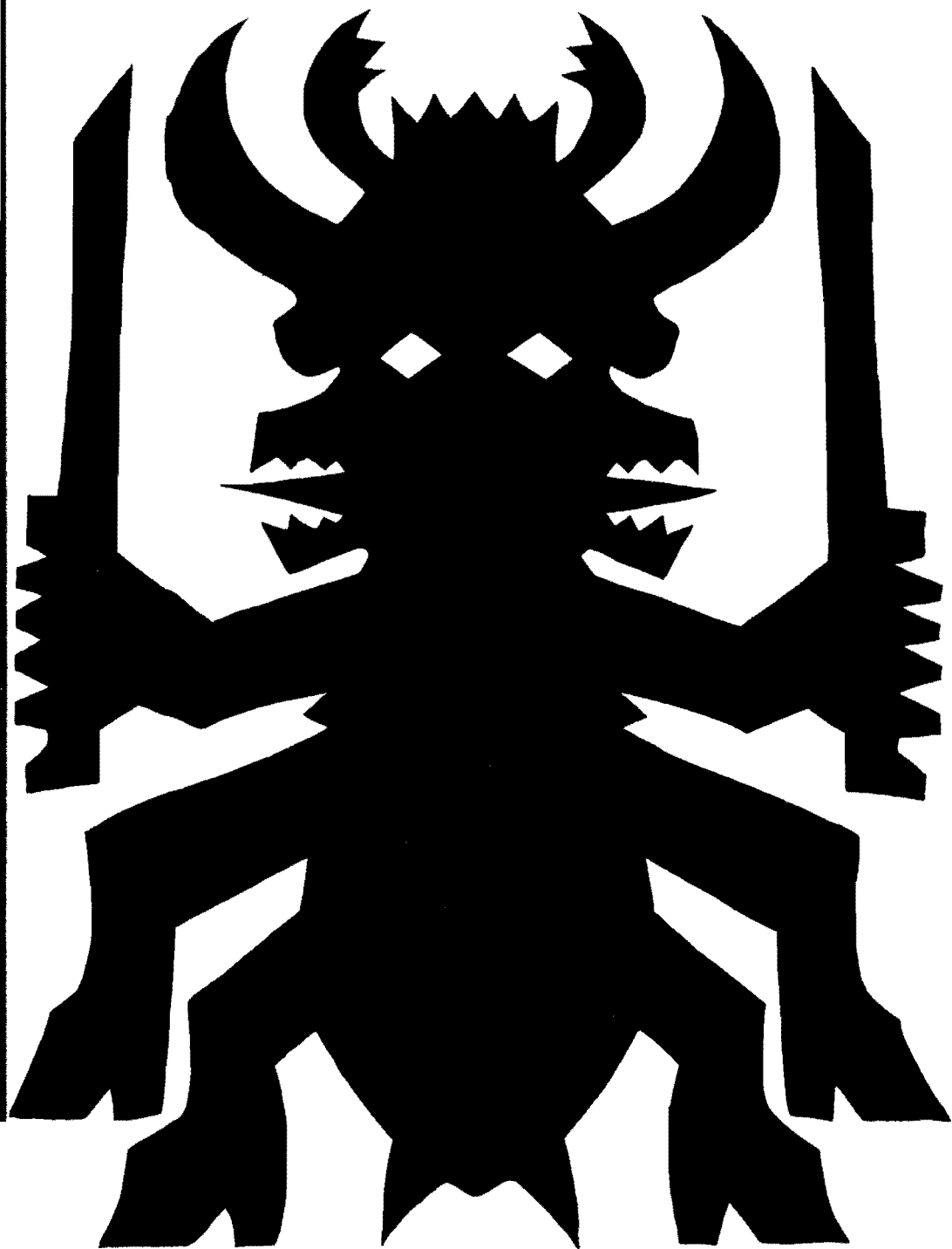
Hebrew: הלסטריי

Greek: Ωλασθρι

[Coptic] To surround.

[HLASTRI] = 480

[OoLASTRI] = 1150



Ḥacamubí

A monkey, black, with long hair and a white face.



Etymology:

[Hebrew] Withering, fading.

Hebrew:

הכמובי

[HKMVBI] = 83

Greek:

Ακαμυβι

[AKAMUBI] = 474



Samalo



An altogether black undersized ram, with very long curling horns lying back along its back.

Etymology:

[Hebrew] His image.

Hebrew: סמאלע

[SMALO] = 201

Greek: Σαμαλω

[SAMALOO] = 1072





Plison

Has two very thin legs, a black big belly, and arms stretched up and behind its very large and long seal's head. The mouth is human and enormous.

Etymology:

[Greek] To swim.

Hebrew:

פליסון

[PhLISVN] = 236

Greek:

Πλίσον

[PLISON] = 440



Raderaf

Has a rhinoceros head, but the roof of the head is cut off. He hath no body or legs.



Etymology:

[Greek] A rose-bearer.

Hebrew:

פאראפ

[RDRAPh] = 485

Greek:

Ραδεραφ

[RADERAPh] = 711



Borol

An erect serpent coiled, with a crowned flat head.



Etymology:

[Hebrew] A pit, to bury.

Hebrew:

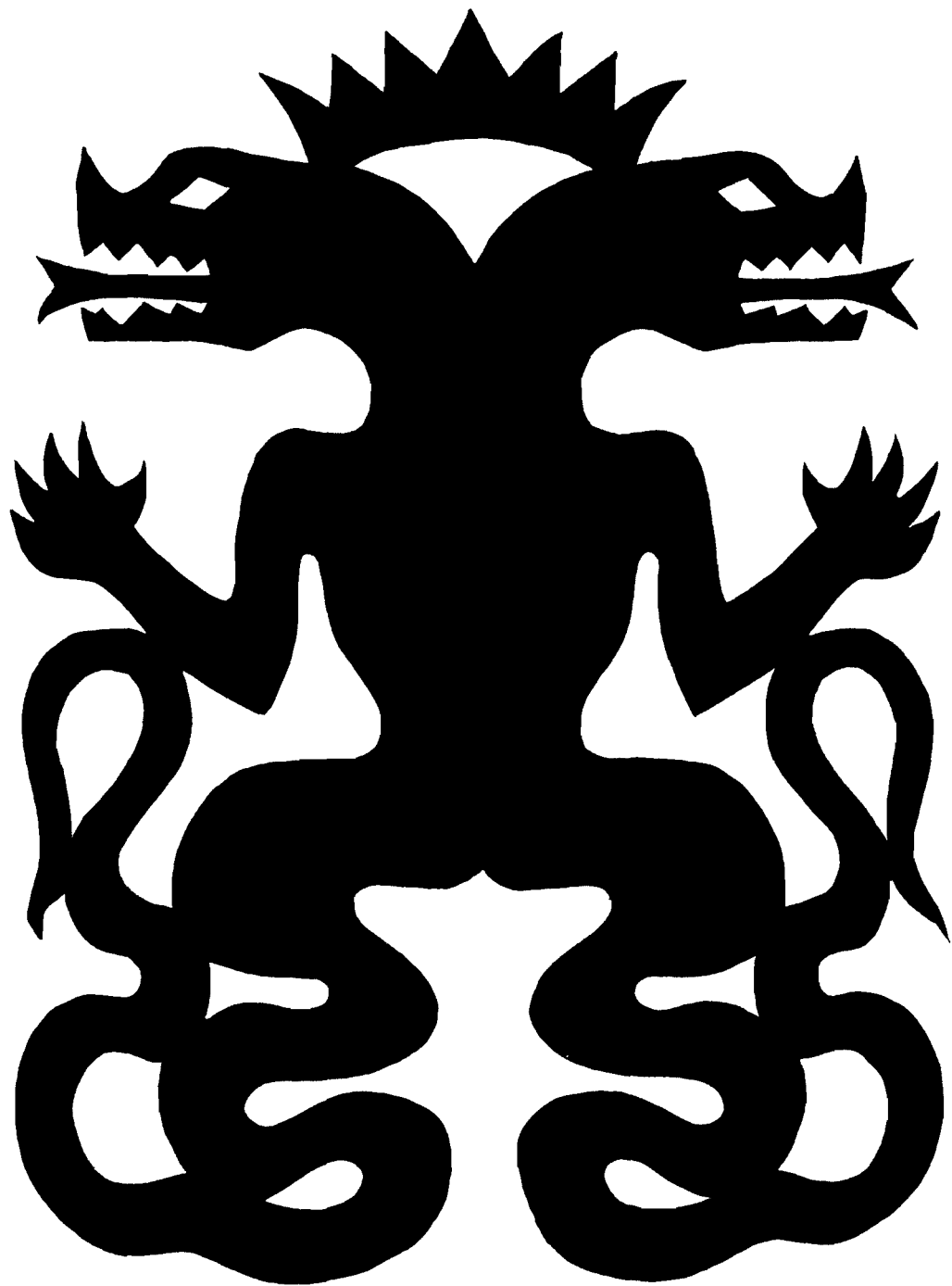
בורעל

[BVROL] = 308

Greek:

Βορολ

[BOROL] = 272



Sorosína

Like a lamb pierced from the right shoulder to the back with an arrow.



Etymology:

[Greek] A funeral urn.

Hebrew:

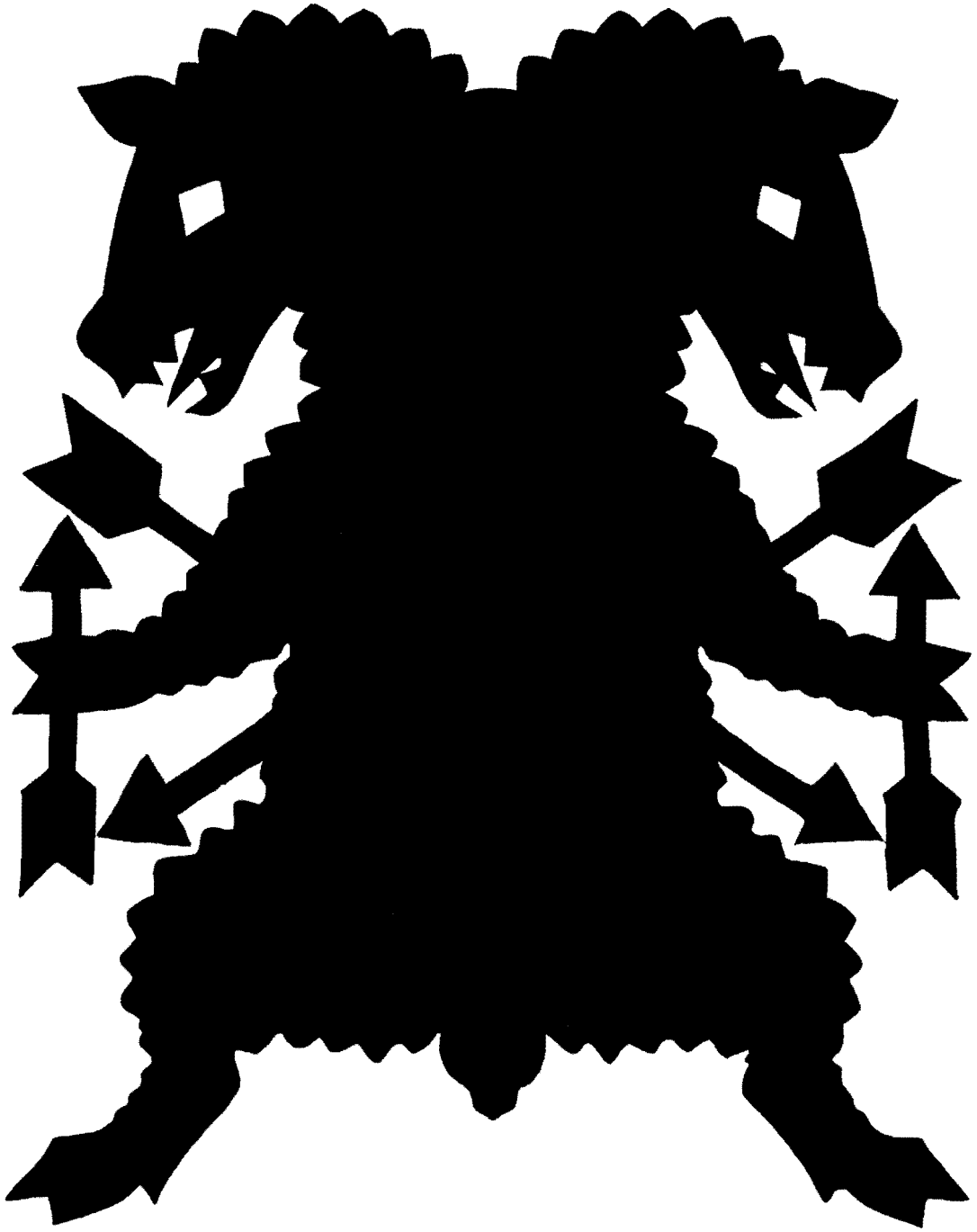
סורסינא

[SVRSINA] = 387

Greek:

Σοροσινα

[SOROSINA] = 801



Corillon

Is very strong; having the paws and body of a couchant lion, the face of a woman and the hair of an Egyptian Queen.



Etymology:

None

Hebrew:

כוריללן

[KVRILLN] = 346

Greek:

Κοριλλον

[KORILLON] = 380



Gramon

Is a tortoise of light colour with a knobby shell.



Etymology:

[Greek] Writing.

Hebrew:

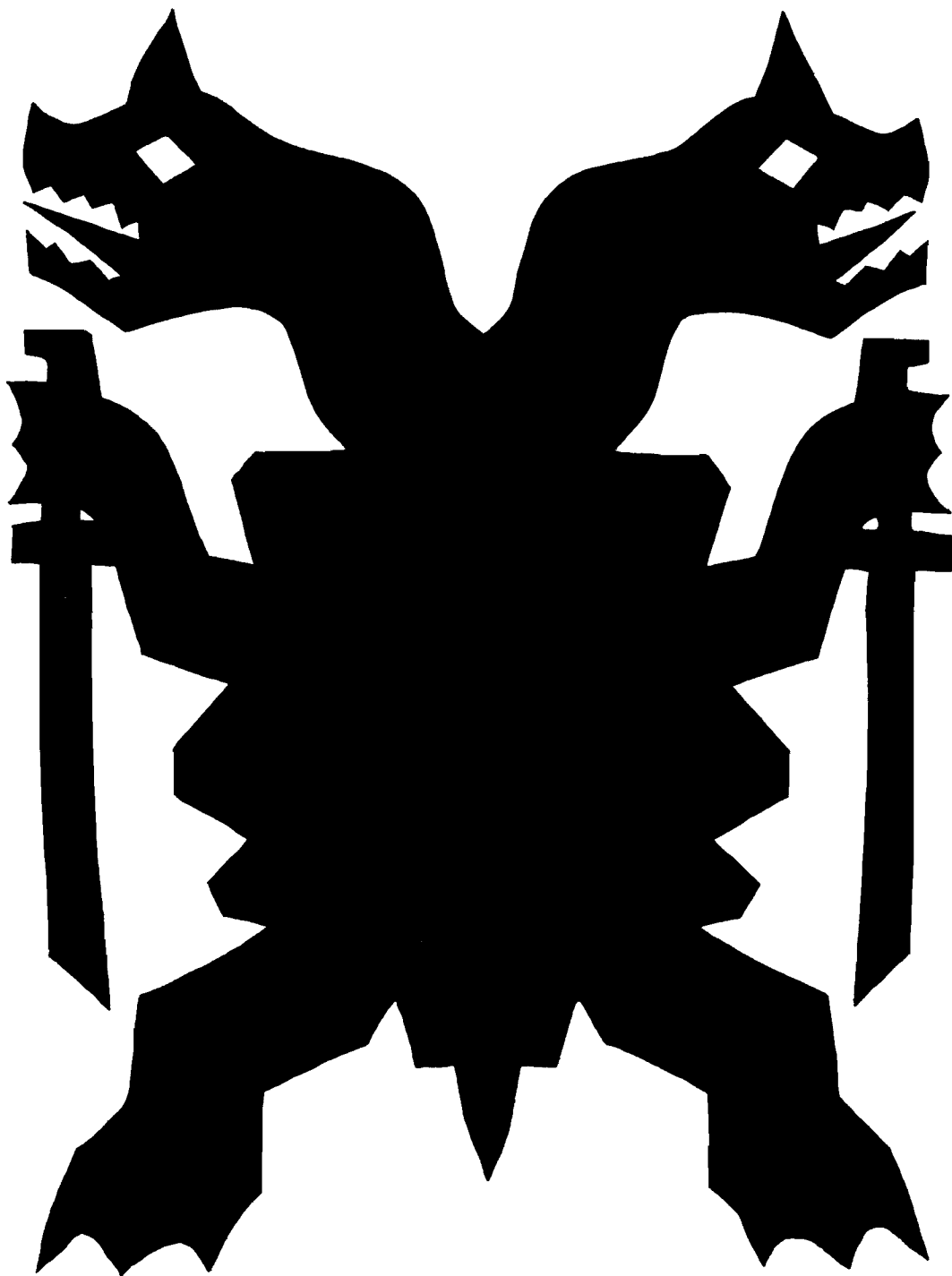
גרמון

[GRMVN] = 299

Greek:

Γραμον

[GRAMON] = 264



Magalast

Like a very small green frog with a red, four-pointed star on his head.



Etymology:

[Greek] Greatly, hugely.

Hebrew:

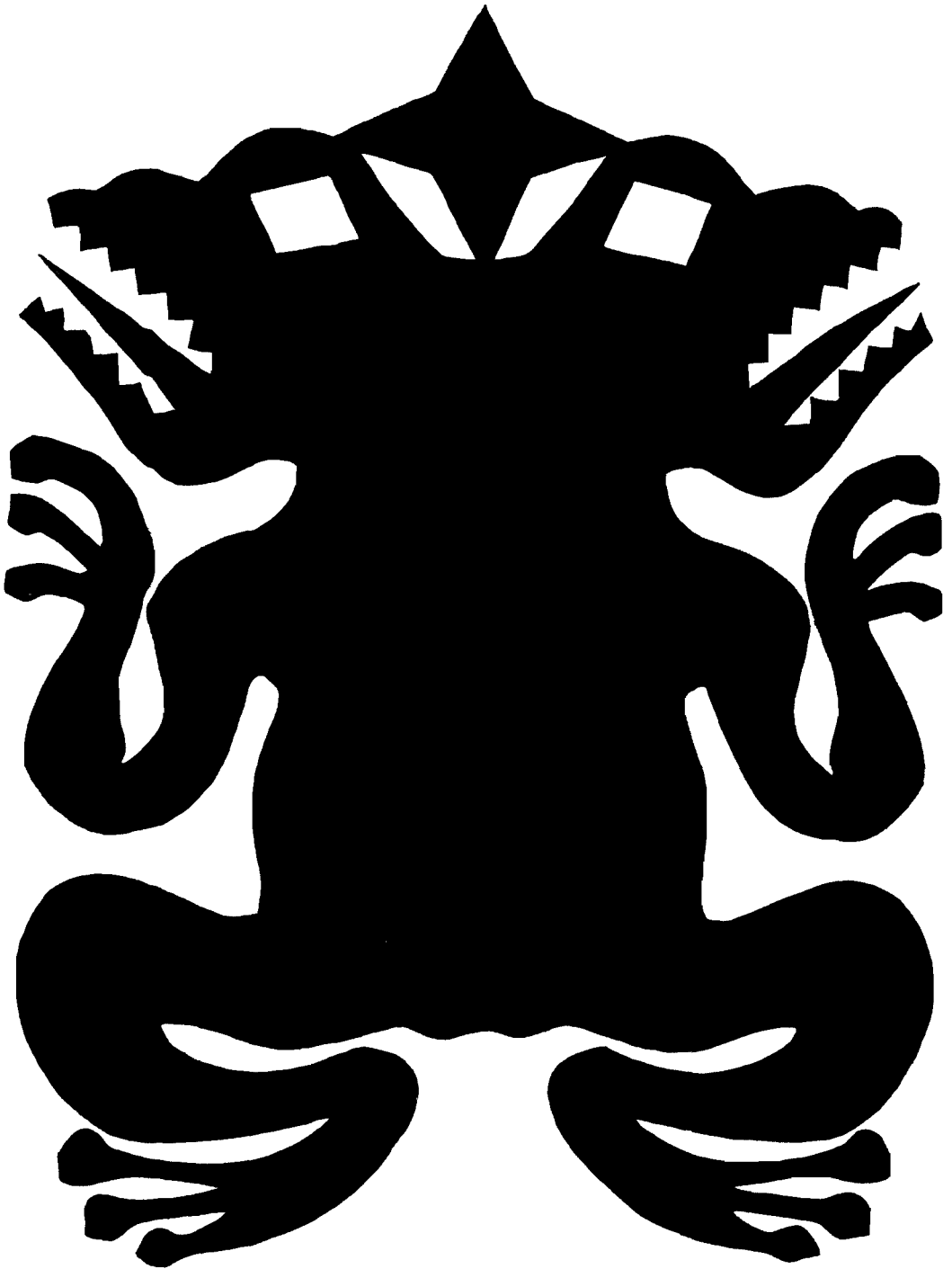
מגלסט

[MGALST] = 143

Greek:

Μαγλαστ

[MAGALAST] = 82



זאגאלו

A big frog, green with dull yellow spots. It hath a rat-tail, very long.



Etymology:

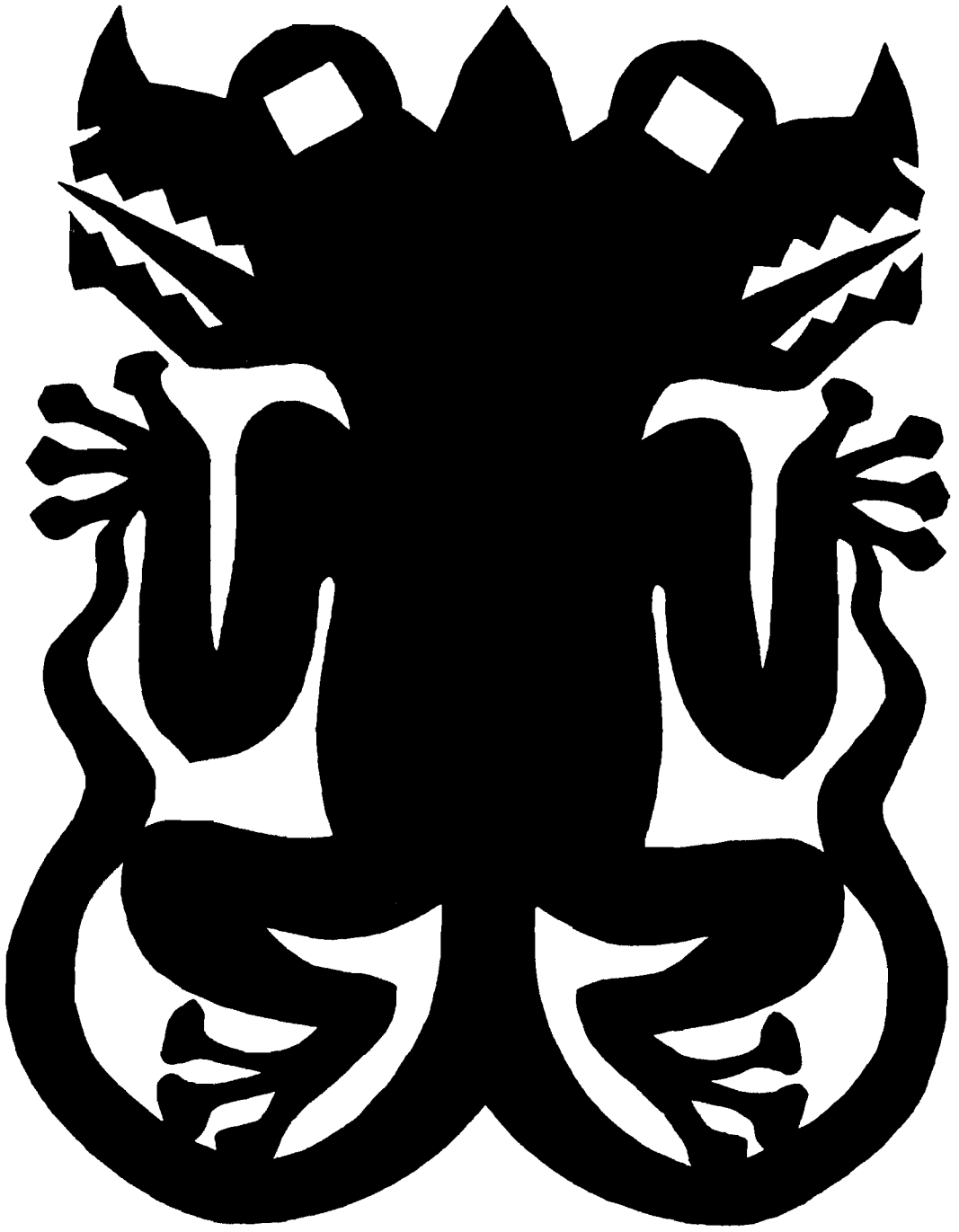
[Greek] A reaping-hook.

Hebrew: זאגאלע

[ZGALO] = 111

Greek: Ζαγαλω

[ZAGALOο] = 842



℥ellipís

Like a red flaming tapering rod, with notches at the thick end.



Etymology:

[Greek] Oppressing.

Hebrew: פלליפס

[PhLLIPhS] = 290

Greek: Πελλιπις

[PELLIPIS] = 445



Natalis

A small black gnome. In his left hand is a grey pedestal surmounted by a white pyramid.



Etymology:

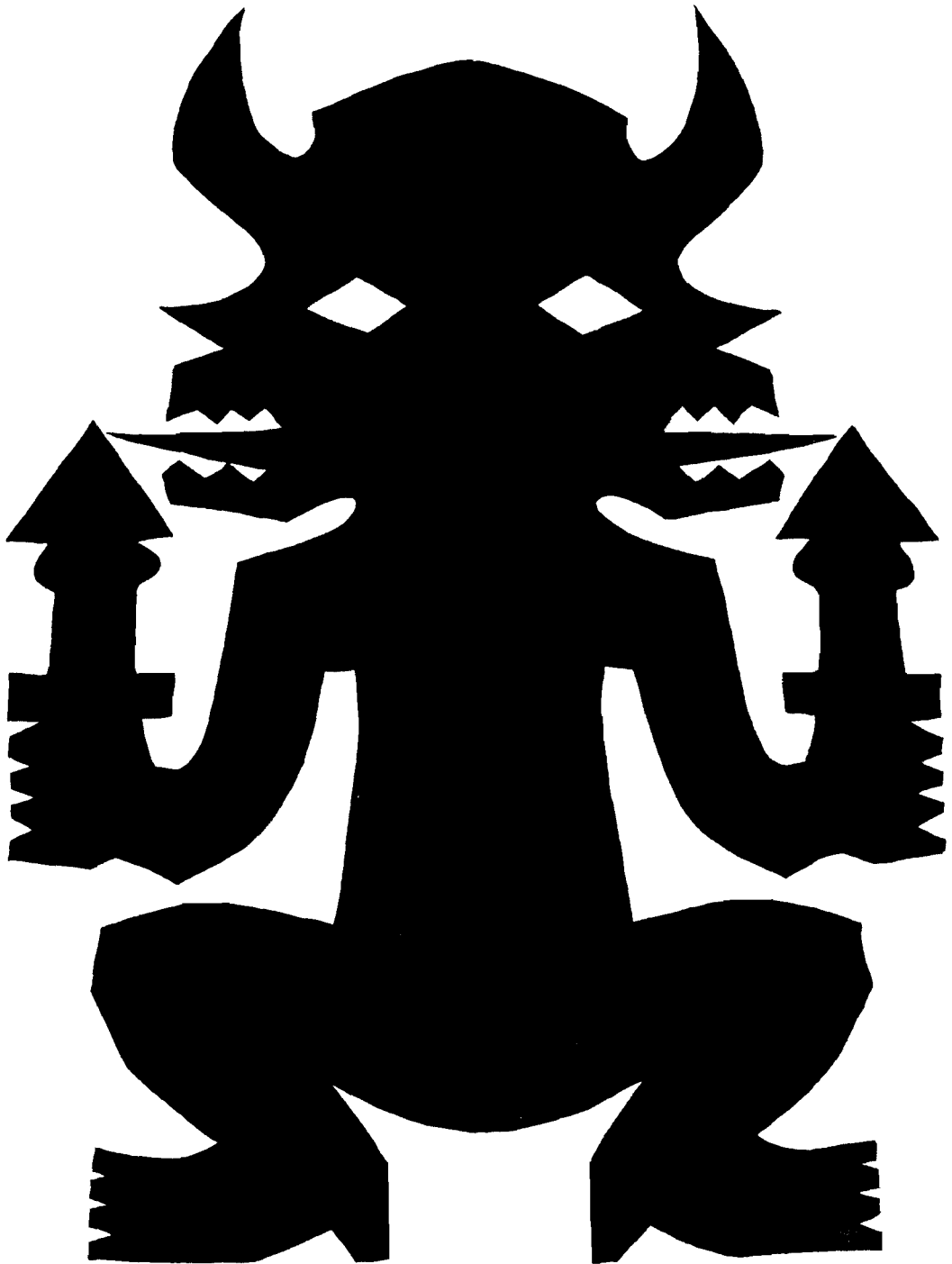
[Latin] A birthday, nativity, natal.

Hebrew: נטאליס

[NTALIS] = 160

Greek: Ναταλις

[NATALIS] = 592





Namíros

Is formless, like a flood of yellow light more brilliant than the sun.

Etymology:

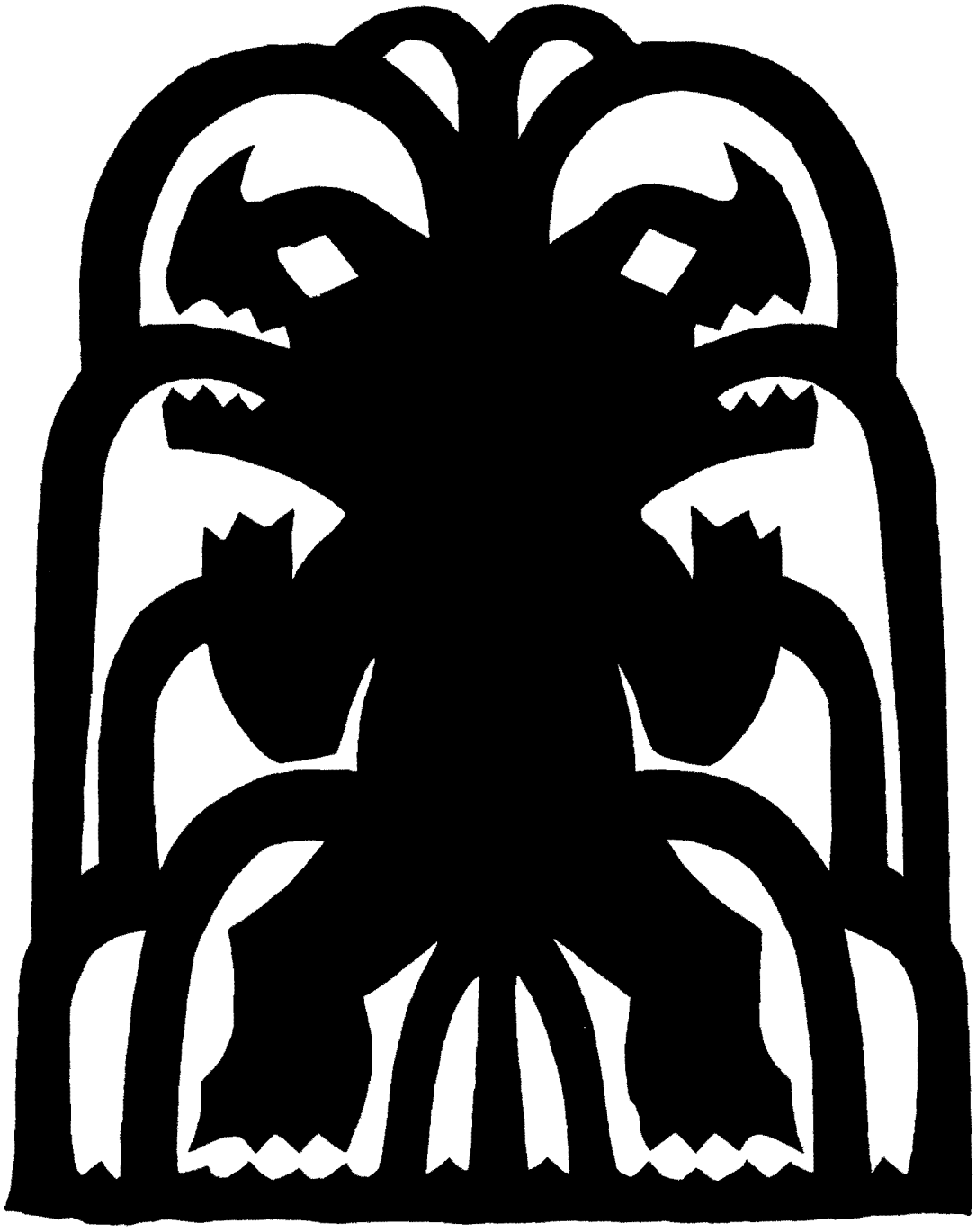
[Coptic/Greek] Naval, nautical.

Hebrew: נמירוס

[NMIRVS] = 366

Greek: Ναμῖρος

[NAMIROS] = 471



Adirael

A very large gold fish with an enormous head.

Etymology:

[Hebrew] Magnificence of God.

Hebrew:

אדיראל

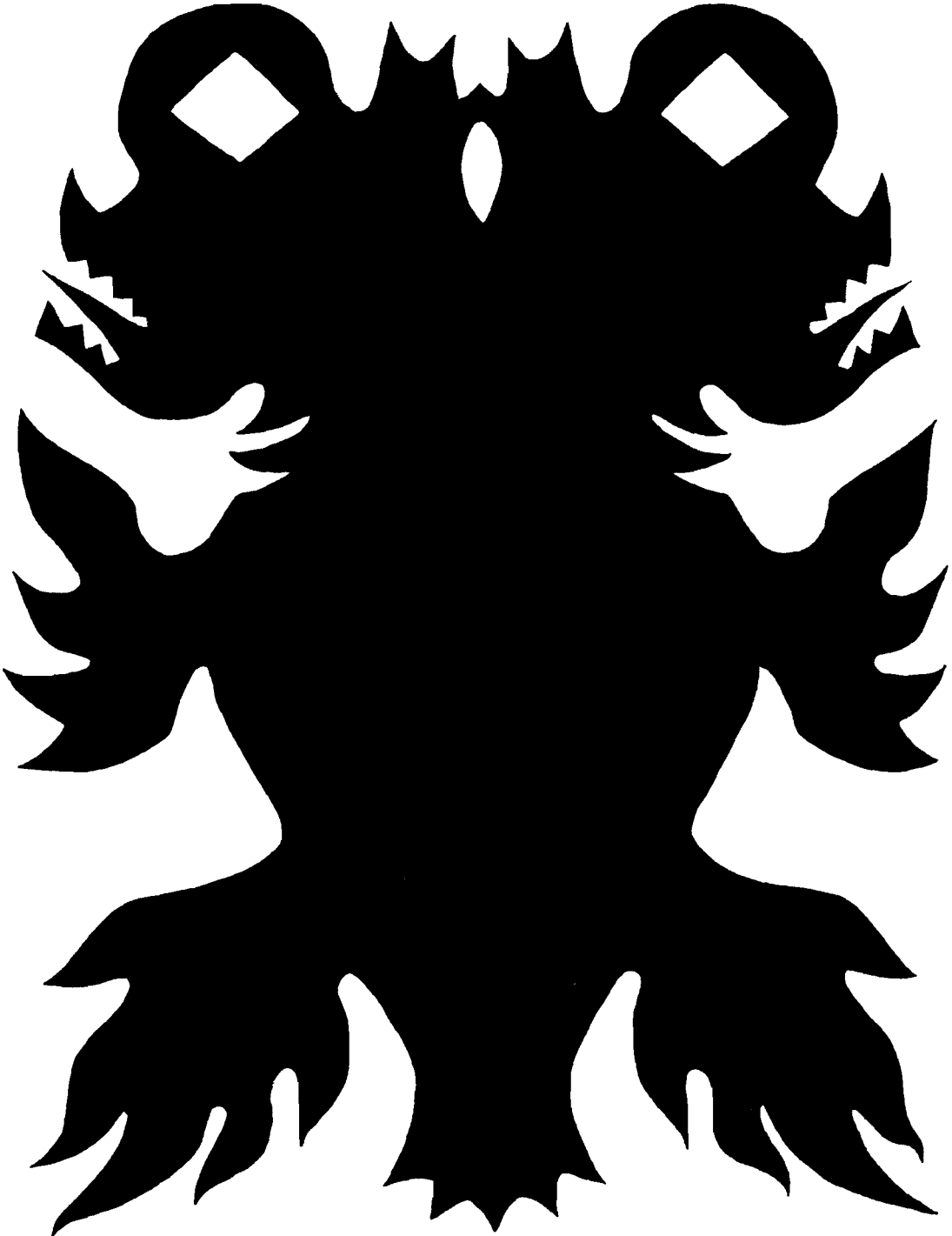
[ADIRAL] = 246

Greek:

Αδιραελ

[ADIRAEΛ] = 151





Kabada

Is a fat frog, erect, with a green white chest.



Etymology:

[Hebrew] Dullness, heaviness.

Hebrew:

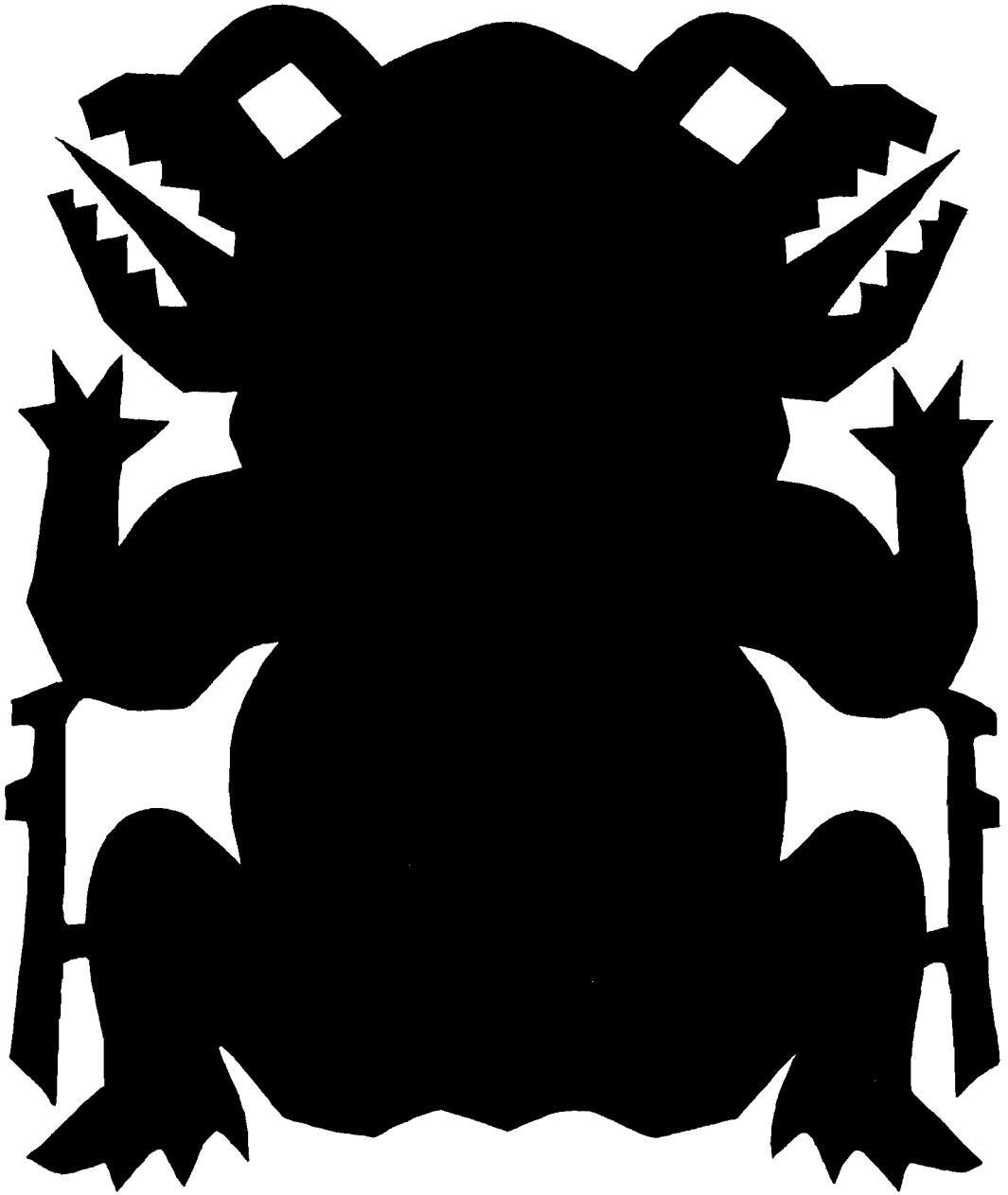
כבאדא

[KBADA] = 28

Greek:

Καβαδα

[KABADA] = 29



Kipokis

A small figure, fox-headed, extending its left hand.



Etymology:

[Hebrew] Like overflowing.

Hebrew: כִּיפְכִיס

[KIPhKIS] = 200

Greek: ΚΙΠΨΑΚΙΣ

[KIPOoKIS] = 1140



Orgosil

A very dark and very large tortoise.



Etymology:

[Hebrew] Tumultuous.

Hebrew: ערגוסיל

[ORGVSIL] = 379

Greek: Οργοσιλ

[ORGOSIL] = 483



Arcon

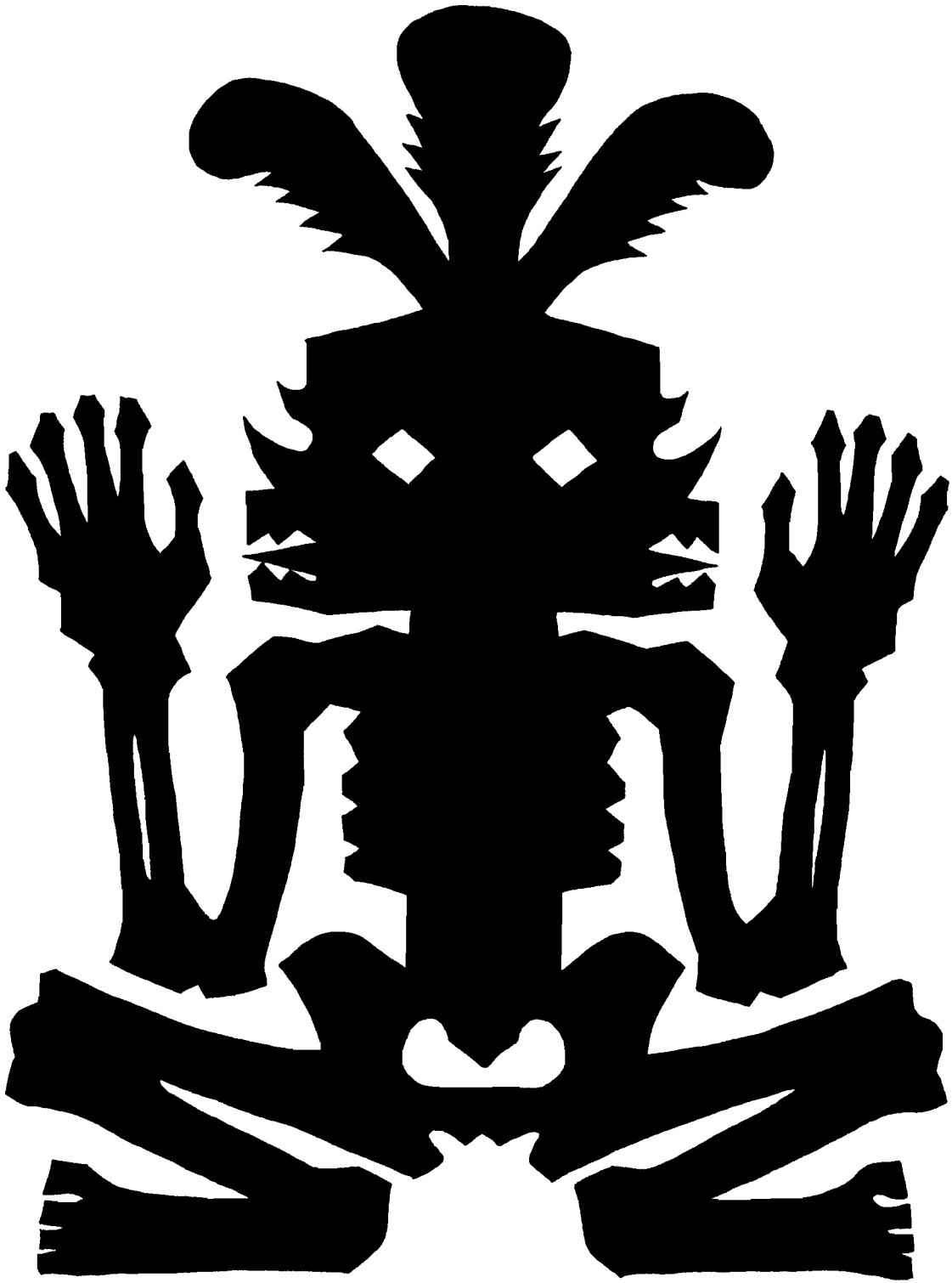
A smallish nude human bony figure. It has a square head with three large plumes.



Etymology: [Greek] A ruler.

Hebrew: ארכון [ARKVN] = 277

Greek: Αρκον [ARKON] = 241



Ambolon

A hunched-up rabbit squatted on a pedestal.



Etymology:

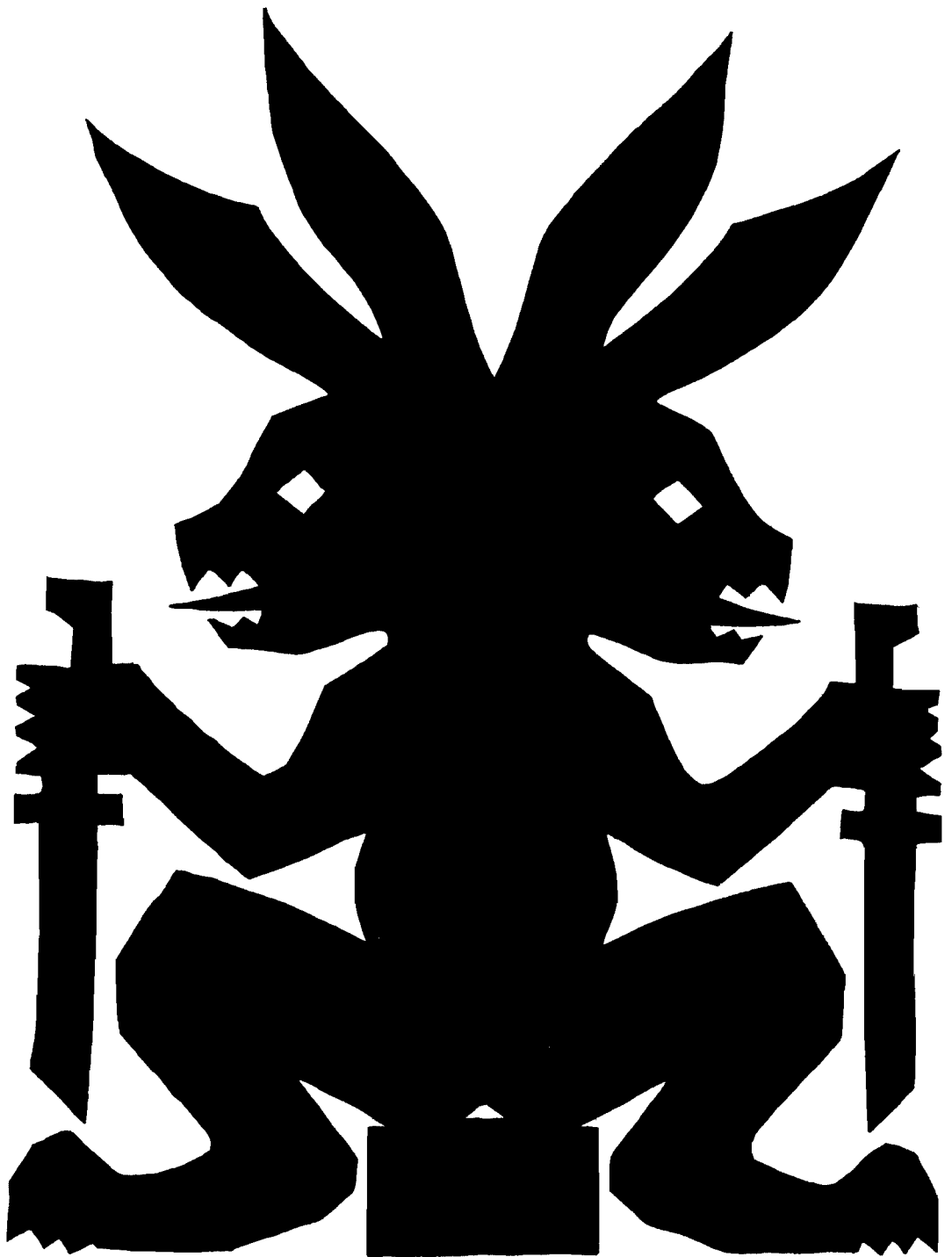
[Greek] Earth thrown-up or freshly turned.

Hebrew: אַמְבֹּלוֹן

[AMBOLVN] = 199

Greek: Ἀμβολον

[AMBOLON] = 263



Lamolon

An enormous snail of very deep blue.



Etymology:

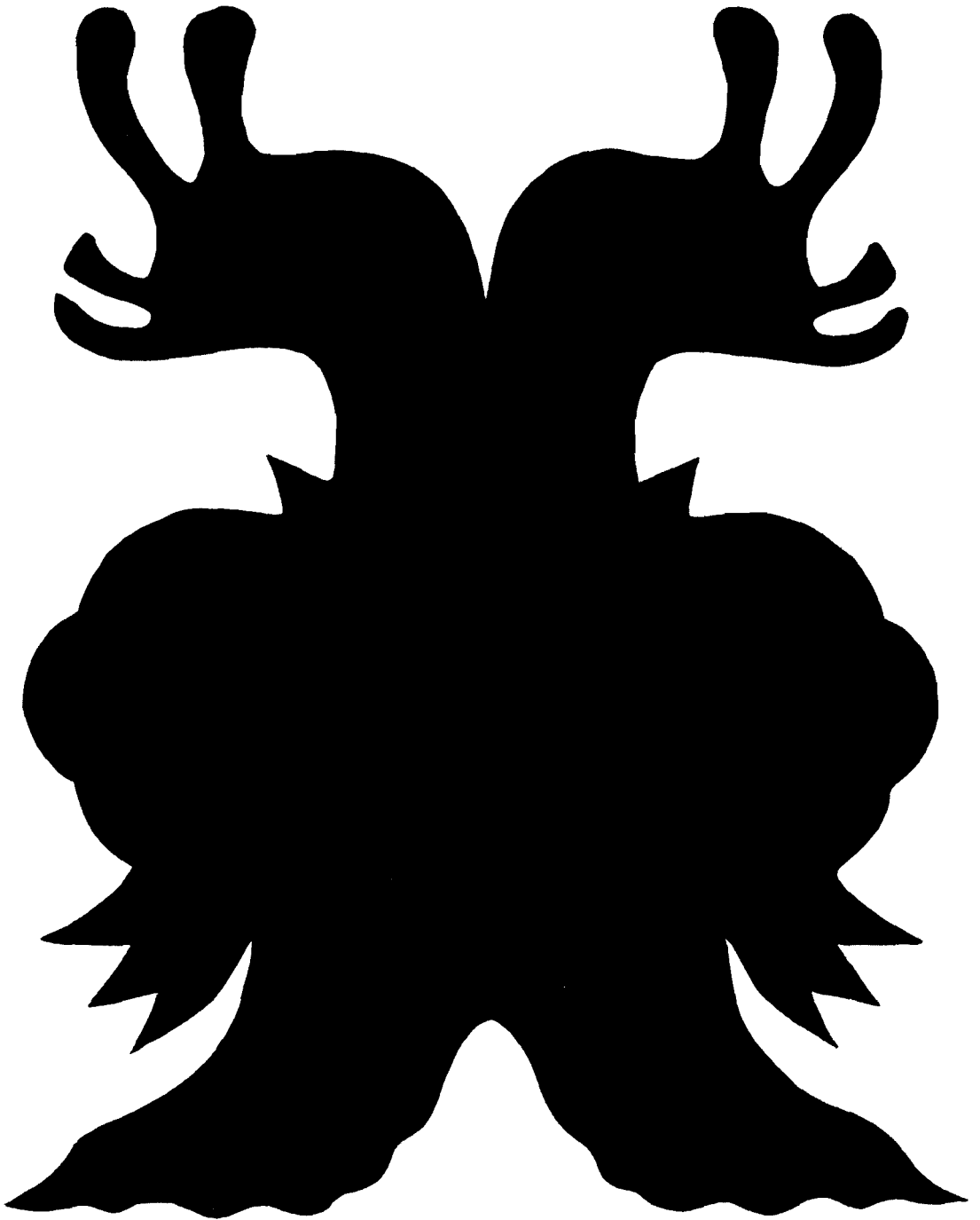
[Hebrew] With detestation.

Hebrew: למלון

[LMLVN] = 156

Greek: Λαμολον

[LAMOLON] = 291



Bilifor

An erect serpent with a flat head pointing forward.



Etymology:

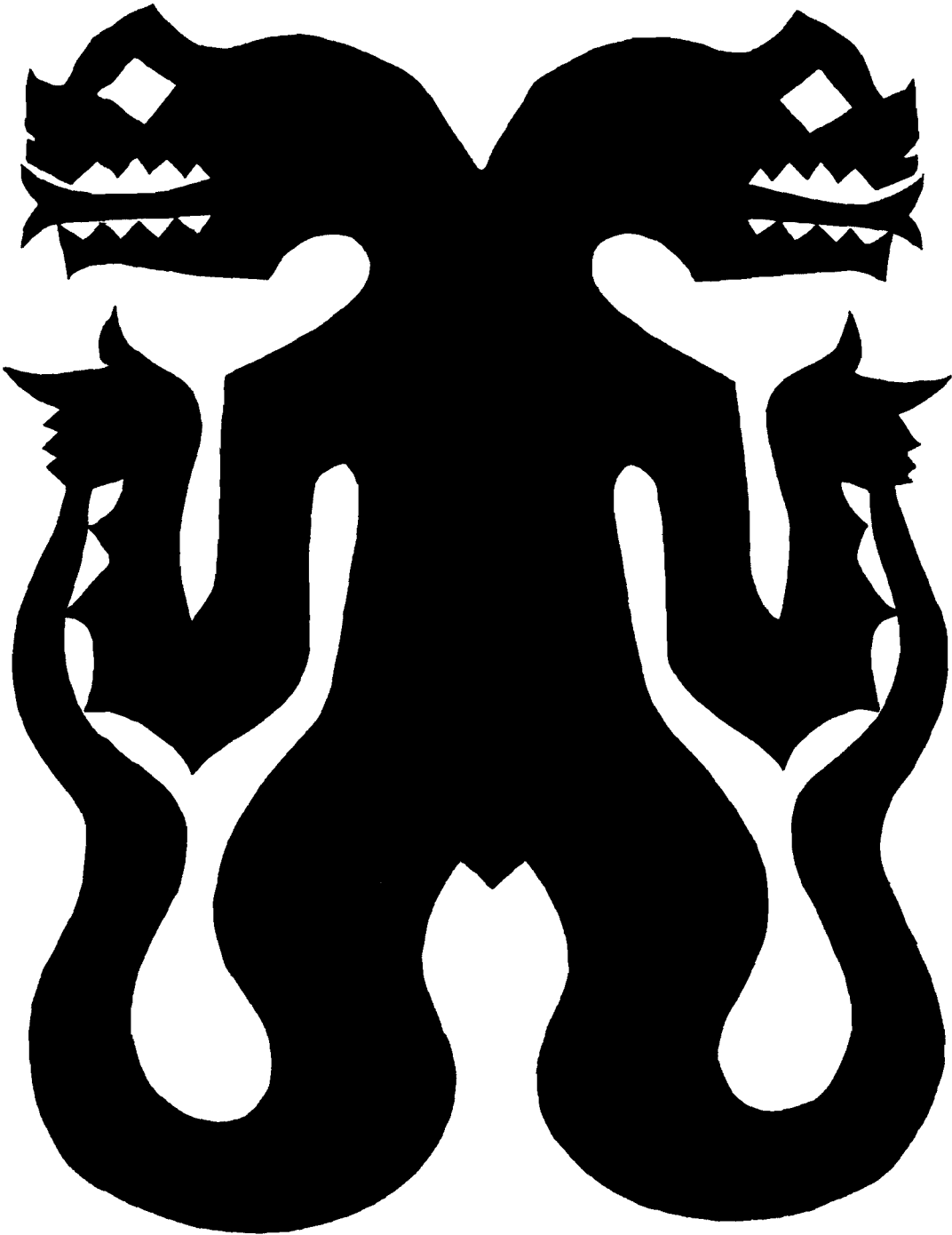
[Hebrew] Lord of Glory.

Hebrew: בליפור

[BLIPhVR] = 328

Greek: Βιλιφορ

[BILIPhOR] = 722



Appendix

Mathers	Chapter/Sq.	Dresden Mss.
1. ALCANOR		ALTINOR
2. AMATIA	9/7	ARMASIA
3. BILIFARES		BELIFERES
4. LAMARION		CAMARION
5. DIRALISEN	9/4	DIRALISIN 9/4
6. LICAMEN		ERALICARISON
7. DUNIRAG	22/6	GARINIRAG
8. ELPONEN		ELPINON
9. ERGAMEN		ERGONION
10. GOFITAN	9/1	IOTIFAR
11. NIMORUP		MYNYMARUP
12. CARELENA		KARELESA
13. LAMALON	20/10 20/2 1/4	CAMALON
14. IGURIM	22/6	YGARIM
15. AKIUM	20/4	AKAHIM
16. DORAK	20/11 5/1	ADISAK
17. TACHAN	20/8*	TEDEAN
18. IKONOK	20/9	IKON
19. KEMAL		KEMAL
20. BILICO	20/12*	BILEK
21. TROMES	20/13 9/3	IROMAS
22. BALFORI		BAALSORI DC
23. AROLEN	20/15	AROLEN
24. LICROCHI	20/19*	LIROKI
25. NOMINON	20/16	NOMIMON
26. IAMA	20/18*	IAMA
27. AROGOR	20/2	AROGOR
28. HOLASTRI		OLASSKY
29. HACAMUBI	22/5	HASKUB
30. SAMALO		-
31. PLISON	22/1	ALOSON
32. RADERAF		RADARAP
33. BOROL	22/3*	BOROB
34. SOROSINA		-
35. CORILON	9/2*	CORILON
36. GRAMON		GRANON
37. MAGALAST		PAGALUST
38. ZAGALO		-
39. PELLIPIS		SIPILLIPIS
40. NATALIS	20/1	NATALES
41. NAMIROS	20/7	NAMIROS
42. ADIRAE		
43. KABADA	20/17*	KOBADA
44. KIPOKIS		IPOKYS
45. ORGOSIL	22/2*	ERGOSIL
46. NATALES		-
47. AMBOLON	22/6	AMOLOM
48. LAMOLON		LEMALON
49. BILIFOR		BILIFOT

NOTA BENE

Appendix One compares the forty-nine servitors listed by Mathers with those that appear in the Dresden Mss. Where found, the relevant Chapter and Square in the former work are cited thus: 20/10. Those marked thus * have the square reproduced opposite. A comprehensive listing of the reconstructed Abra-Melin squares may be found in: Aaron Leitch, *Abramelin's Magical Word Squares Compiled and Corrected for the First Time, 2007*

VARIANTS

Mathers

6. LICANEN
7. DIMIRAG
29. HACAMULI
34. SOROSINA

Dresden Mss

1. ALTANOR
13. LAMALON
21. IROMES
22. (BAALSORE) C

No correspondences

HARAOOTH	
UGOBOG	22/4
XIRMY	
GOLOG	19-20/5
HAYAMEN	

S	A	T	A	N
A	M	E	N	A
T	E	D	E	T
A	N	E	M	A
N	A	T	A	S

1. 20/8
 Ἐχθραν
To make enmity.
 [Dresden]

B	E	H	E	M	O	T
E	R	A	R	I	S	A
H	A	I	G	O	E	M
E	R	G	O	S	I	A
M	I	O	S	A	C	H
O	S	E	I	C	R	A
T	A	M	A	H	A	L

6. 22/2
 Ἐργασί
 Ἐργασί
Farm animals.
 [Dresden]
 [Mathers]

G	I	B	O	R
I	S	E	R	E
B	E	L	E	K
O	R	E	A	K
R	E	K	K	I

2. 20/12
 Βίβη
To make enmity.
 [Dresden]

M	E	B	U	S	I	M
E	R	A	G	A	L	I
B	A	R	O	N	A	S
U	G	O	B	O	G	U
S	A	N	O	R	A	B
I	L	A	G	A	R	E
M	I	S	U	B	E	M

7. 22/4
 ὕβος
On the sex organs.
 [Dresden]

N	A	K	A	M
A	R	O	T	A
K	O	B	A	D
A	T	A	R	O
M	A	D	O	N

3. 20/17
 ἄοβη
To stir up vengeance.
 [Dresden]

A	I	A	C	I	L	A
I	S	I	O	R	E	L
A	I	C	R	I	R	I
C	O	R	I	L	O	N
I	R	I	L	C	I	A
L	E	R	O	I	S	I
A	L	I	N	A	I	A

8. 9/2
 Κορίον
People into deer.
 [Dresden & Mathers]

O	H	I	E	B
H	I	A	R	E
I	A	M	A	I
E	R	A	I	H
B	E	I	H	O

4. 20/18
 Ἰαμαί
To make enmity.
 [Dresden & Mathers]

K	E	L	I	M
E	G	I	S	A
L	I	R	O	K
I	S	O	G	A
M	A	K	A	N

5. 20/19 TC
 Ἐτροκί
 Ἐτροκί
To cause vengeance.
 [Dresden]
 [Mathers]

C	A	B	E	D
A	Z	O	T	E
B	O	R	O	B
E	T	O	Z	A
D	E	B	A	C

9. 22/3
 Βορόβ
On the liver.
 [Dresden]