



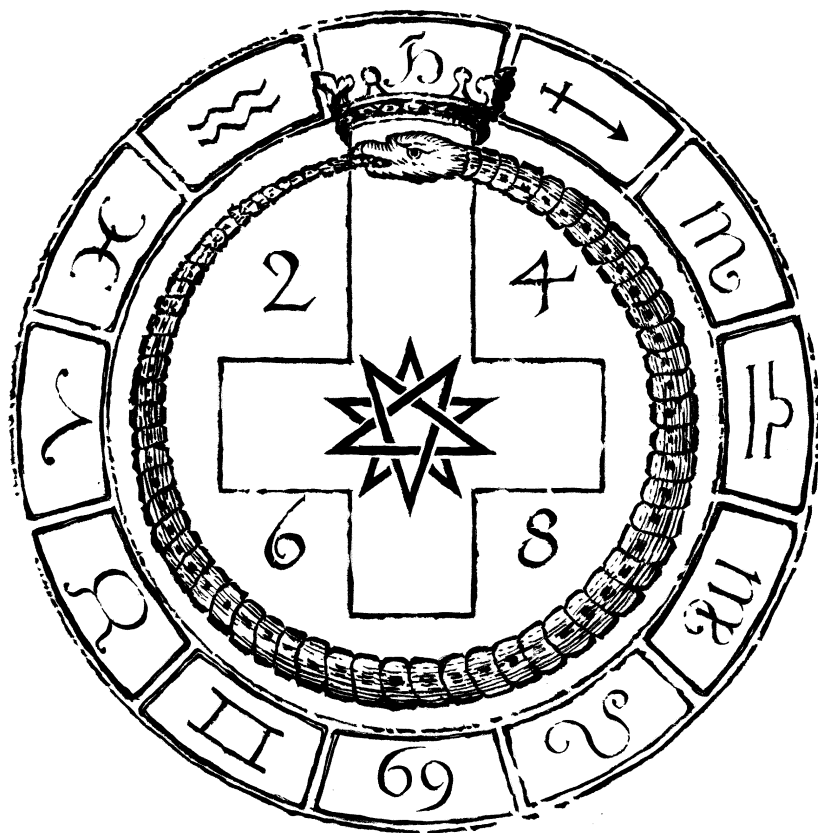




# Secrets of the Satanic Executioners

2<sup>nd</sup> edition

Medieval Maleficia: methods of Death & Demonology



By

**Ambrose Bertram Hunter**

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## Disclaimer

Warning, death or serious injury can result from attempting or training in the methods described in this book.

Federal, state or local law may prohibit the use or possession of any or all of the tools or weapons described or illustrated in this book.

This book is presented only as a means of preserving a unique piece of medieval European heritage; neither the author nor the publisher assumes any responsibility for the use or misuse of information contained in this book.

“Nemo mortalium omnibus boris sapit” *No man is wise at all times; the wisest may make mistakes.*



## About the author

Ambrose Bertram Hunter, serves as Steward over a joined lineage of European and Appalachian mysticism, is a scholar of the dark arts, a researcher of the occult, and technical advisor for both film and stage productions.



## **Dedication**

to the memory of enemies departed.



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Figure 2: “Somber Maturity”, portrait of an elderly man holding a skull, and giving an upwards “underhanded” gesture, *Frans Hals, c. 1611*.

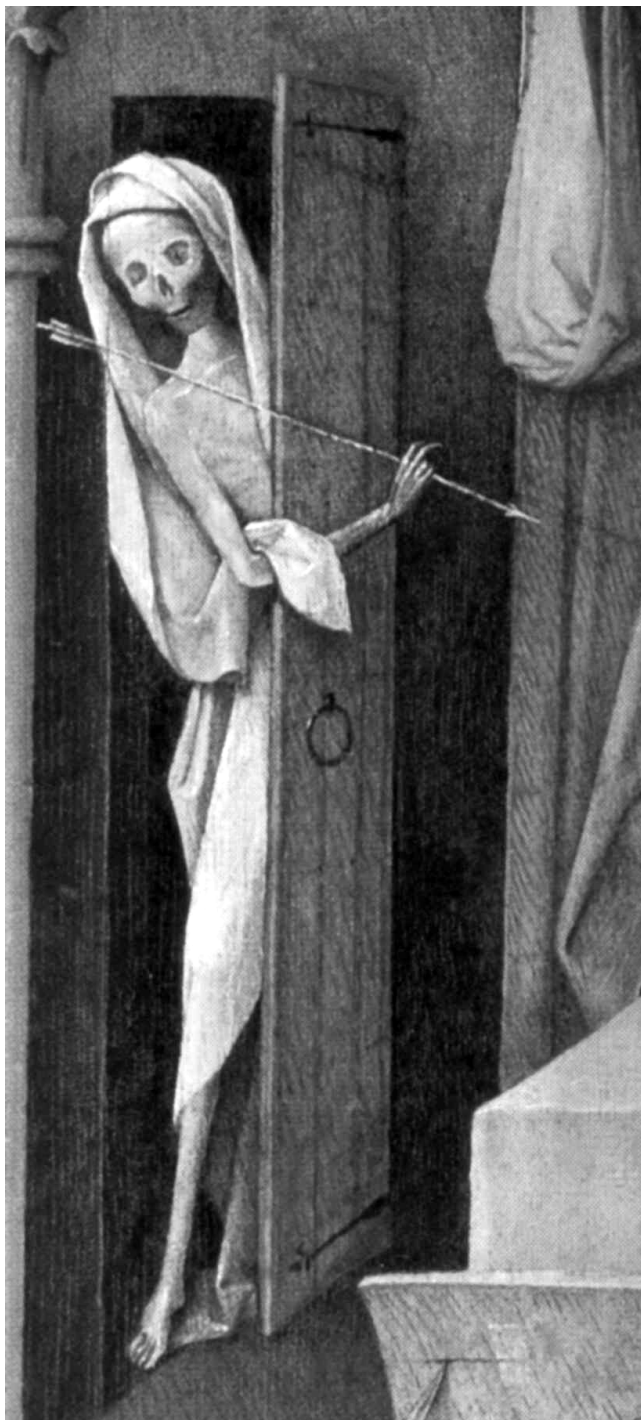


Figure 3: Detail from "Death of the Miser", *Hieronymus Bosch*, c. 1490.

## Introduction



Figure 4: “And I looked, and behold a pale horse: and his name that sat on him was Death, and Hell followed with him.” *Revelation 6:8*.

It should be noted that the dart is pointing at the “temple” or “Tempus” head area of the devouring beast, indicating a theme of “Time” as devourer of all.

The middle ages were a time of superstition, plague, and persecution. From this triumph of death, one class thrived outside the society of chivalry to which it was employed, the mysterious and feared Executioners, slayer of peasant and noble, confessor to sinners and saints, a dark hooded shadow that fell upon the age of shining armor.

The public side of paid death in medieval times was the job of a public Executioner, the headsman or hangman, a “feeder of crows”.

Tainted by their odious profession, the public Hangman was an outcast, unwelcome and shunned in general society. The Hangman-families married mutually, developing dynasties and functioned as executive power, this proved an ideal situation for the compilation of information, gleaned from each generation listening to last words and deathbed confessions of the condemned. Many hangmen were rumored to know of charms, or of actually being magicians.

The less public side of paid death dealing was handled by specialized Executioners, these satanic “cloak and dagger” masters where chosen and hired

specifically for their skill, in covert killing and discreetly resolving or disposing of problems.

Through the use of poisons, clever traps, and both armed and unarmed killing methods, these infamous Satanic Executioners became known as a shrouded death, whom when it came to call, no man could escape or cheat from its prize.

The Satanic Executioners were organized into a network of loosely allied cell groups, which together formed a satanic cabal of free thinking militant demonologists, stretching across most of the medieval world.

The tact and discretion of such highly trained, free minded men and women, made them ideal go-betweens for nobles and clergy that wished to forge alliances with, or dabble in the outlawed underground religious cults and secret societies of the time; often the Executioners would have family ties to, or were active members of such forbidden groups.



Figure 5: the “Grim Reaper”. Illustration from the book *“Des dodes dantz”*, c. 1489.

Their stealthy shrouded image became synonymous with that of the “Grim Reaper”, the harvester of souls who in art came to personify not only Death and Time, but also the silent unstoppable advance of the plagues that swept over Europe, from which no fortress wall or castle keep was secure.

In Lübeck’s “The Dance of Death”, Deaths stealthy activities are mentioned when Death answers the young man with...

*“In der Nacht der Deve Gank*

*Slikende is min Ummewank,”*

Which translates as...

*“In the night the thieves walk.*

*I sneak around.”*

This image of an unstoppable apocalyptic European skeletal killing machine; is still retained in Western pop culture, as for example in popular Hollywood Science Fiction movies about robotic Time traveling exterminators.

Even the less grim image of the public Executioner is still viewed as an icon of dread evil.

When Anton Szandor LaVey launched his own 60’s counterculture “Church of Satan” on Walpurgisnacht in 1966, he shaved his head in the same manner of the medieval public Executioner, to better look the part of satanic leader.

Such devilish connections are hardly surprising when one remembers the devil has been traditionally viewed as the “Punisher” and “Executioner”, In Easton’s 1897 Bible Dictionary, it states at the end of the entry on Satan:

Christ redeems his people from “him that had the power of death, that is, the devil” (Heb. 2:14). Satan has the “power of death,” not as lord, but simply as Executioner.



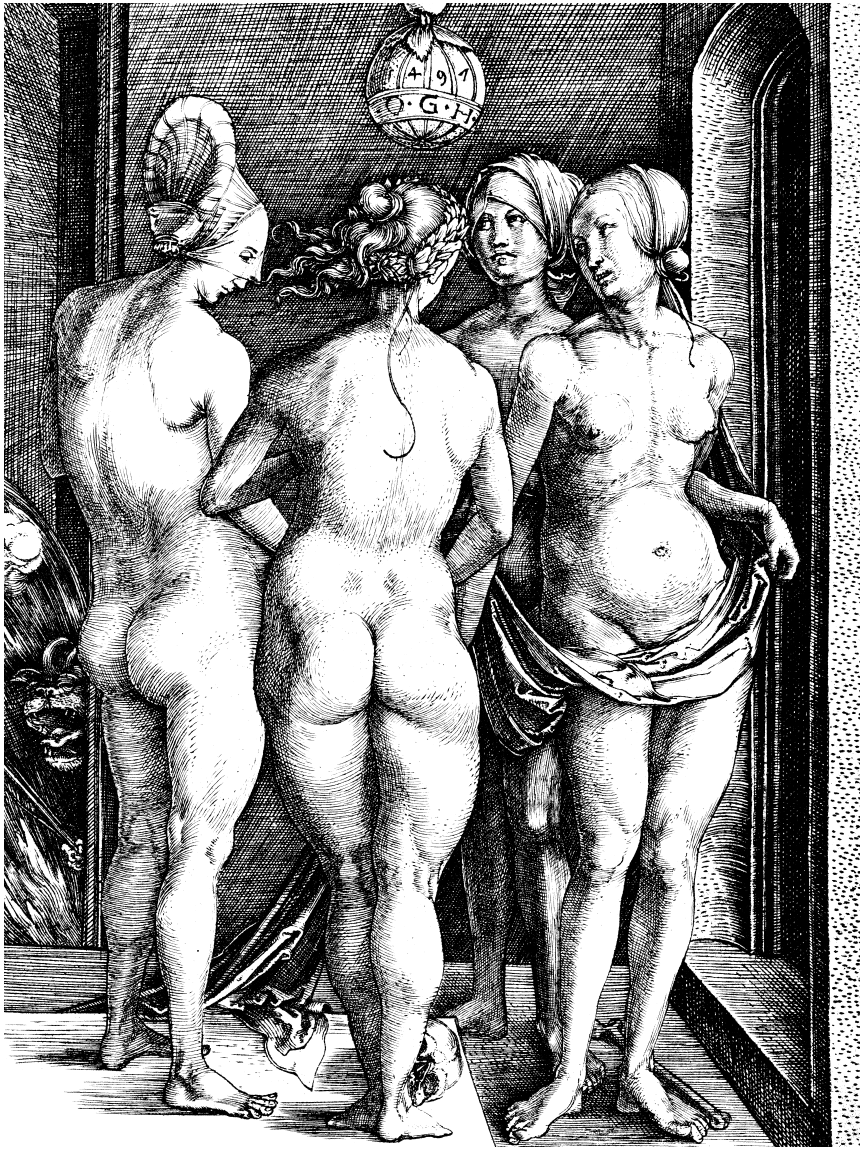


Figure 6: a satanic cell group of ladies, meeting in secret to practice their art and initiate new members into the cabal. This illustration is perhaps the most grounded, well-known and non-biased artistic depiction from the time, of such a clandestine gathering.

“Why the nudity?” you might ask. Garments were expensive and or laboriously hand sewn, this combined with lacking the convenience of modern laundry machines and baths, the practicing of strenuous and athletic activities in the nude was often a simple matter of covert expediency and a hygienic necessity. In medieval times, you couldn’t just toss your gym cloths in the washer and hit the showers, if you left or made any trace or telltale sign of what you had been doing, you would most likely be burnt at the stake. “The four witches”, *Albrecht Dürer, c. 1497.*



## Fighting methods

If one puts aside preconceptions, to go back and study the publicly available written records of bygone European fighting arts, it will quickly reveal a comparable level of development, and as rich a history as those of the Far East. The oldest known European sword fighting manuscript “I.33” (Pronounced “One thirty-three”) also known as “the tower manuscript” (the anonymous German Sword & Buckler Manual, written sometime around 1300.) which has a “priest” teaching a student the use of sword and shield, this book shows a level of sophistication and development equal to those found in Eastern systems of martial arts, and shows Europe had its own highly skilled fighting monks and priests who not only practiced and fought, but also made a habit of teaching students such martial art fighting methods.

Even the idea of basing traits influential to the style on animal archetypes, is hardly an Eastern held monopoly. For example in “Flos Duellatorum in Armis” (“The Flower of Battle” by Fiore de Liberi, c. 1410) the Tiger, Lynx, Lion, and Elephant are used to express SPEED (Celeritas), PRUDENCE (Prudentia), COURAGE (Audatia), and STRENGTH (Fortitudo), the fighter is advised to study and adopt each of these symbolic animals unique characteristic, that he may acquire a better level of skill in fighting, one could say it is the “Cat and Elephant style” fighting art.

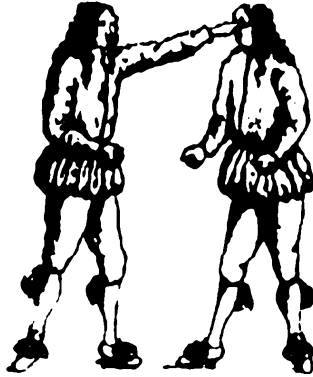


Figure 7: what perhaps has been considered the quintessential Eastern martial art strike, often called the “Judo chop” or “Karate chop” and used for dramatically breaking brittle pine boards in Asian martial art schools, is in fact absolutely nothing new here in the west, for if one searches the old fighting manuals, it is found to have been a common European technique used for tavern brawling, and is chronicled in the pages of the “Vollstandiges Ring-Buch” by Johann Georg Passchen, wrestling & self defense text c. 1659.

It must be remembered that at the turn of the century, when European soldiers fought against Asian Martial Artists in China during the “Boxer rebellion”, the European witnesses dubbed the Asian Martial Artists “boxers”, as the unarmed

fighting methods that were used in the clashes, looked in application, exactly like those used by traditional western bare-knuckle boxers back at home.

At the turn of the century, such bare-knuckle boxing matches in Europe were already on the way out, while still fairly popular, they had become illegal and forced underground, even in America most states outlawed fights, and major matches had to be held in semi-secrecy near state lines, so that if the police showed up, the participants and spectators could flee across the border. Gloved matches were safer, though using gloves meant the open hand and grabbing techniques had to be abandoned in favor of the less deadly sport methods that became modern boxing standards.



Figure 8: an angle confronting Balaam with a dramatic fighting pose. Such stances mislabeled in modern culture as so-called theatrical “Kung-Fu” poses, are another feature found in martial arts of both East and West. Illustration from the “Nuremberg Chronicle”, c. 1493.

During the Dark Ages, the Satanic Executioners studied, compiled, and used the widely known deadly fighting methods, and with their understanding of the occult sciences, coached and refined them to the highest degree of technical skill and mental discipline, till their deeds became the stuff of feared legend.

Backed by such a dark force, their “Satanic” philosophies would seep in and undermine feudal society, eventually the “evil” ideals of self-worth, individual choice, and equal personal rights, would eclipse those of the oppressive feudal system of servitude, enslavement and intellectual repression. This shift in thought would culminate in revolutions that overthrew old rules and reshaped empires, clearing the way for an age of industry, science, and understanding.

As the lawlessness of the Dark Ages passed, and the innovations in science and learning of the Renaissance took firm hold, the Satanic Executioners finally could set aside their daggers and enjoy the new safeties and freedoms, to focus their attentions on finance, trade, and scientific exploration.



**Figure 9: “An Experiment on a Bird in the Air Pump”, Painting by *Joseph Wright of Derby*, c. 1768.**

The newly emerging schools of modern Science were viewed as merely slightly less clandestine extensions of the older occult philosophies, for example in the above painting “An Experiment on a Bird in the Air Pump”, the simple scientific demonstration of the power of the mechanical device, by executing a bird, is viewed as a near mystical mind illuminating experience.

Note that the gathering in the painting is being conducted at night under a full moon, by a gray haired “sorcerer” in a robe. He instructs the group of gathers, which at the time would have been rightly labeled a “coven” (“coven” or “covan” comes from the medieval Scottish word used for gatherings).

The Satanic Executioners buried themselves in such intellectual pursuits, the sound of their bony hand turning the pages of western history, would not be heard to any great extent, till the dark times surrounding World War II.

Following in the Inquisitions holy footsteps, Hitler and his Nazi army of Aryan purifiers would seek to cleanse Europe and the world, once and for all, of what they saw as an Evil Satanic bestial contamination that lurked hidden within society.

The Nazi atrocities, concentration camps, massive public book burnings, and jackbooted marching awoke the Satanic Executioners from their complacent underground dormancy, like a whisper of “Momento Mori” the Satanic Executioners rose from their peaceful rest, to reestablish the network of old alliances, and fulfill dark covenants.



**Figure 10: typical Nazi propaganda viewpoint, here Hitler is depicted as leading a symbolic crystal pure river of Aryan soldiers, to wash away an ancient Satanic bestial contamination of conspiracy that the Nazi's believed was hidden in society. This young upstart political party failed to head that age and treachery beats youthful enthusiasm, every time.**

Due to an ever-increasing fanaticism and strict organization of the Nazi war machine, it became progressively more and more difficult for the Satanic Executioners to place lasting subversive agents within the higher Nazi ranks, where they needed to be if they were to influence and undermine Nazi goals.

However, the Satanic Executioners had always been at their strongest in the darkest hour, and this time round it would be no different.

That dark hour arrived on April 26, 1937, when Nazi Luftwaffe Condor Legion bombers, while assisting the nationalists in the Spanish civil war, razed the city of Guernica to the ground.

For the Nazi Luftwaffe, the bombing was viewed as merely a trial run to judge and test their capabilities for leveling of a city through use of airpower alone. This attack shocked the world, it quickly became internationally known as an

icon of the swift and horrific power of modern aerial warfare, and inspired one of Pablo Picasso's most famous paintings, known simply as "Guernica".



**Figure 11:** aerial photograph of what was left after the razing destruction of the Basque city of Guernica by Nazi Luftwaffe bombers.

The Nazi arrogance of perceived aerial superiority was not to last long. In the month following that of the destruction of Guernica, an act of mysterious infernal retribution befell the Nazi "Graf Zeppelin" airship the "Hindenburg".



**Figure 12:** The giant Nazi Airship "LZ 129 Hindenburg", a "Graf Zeppelin" largest ridged airship design ever to be publicly flown, it was a symbol and pride of Nazi air power, able to lift over 100 metric tons, the potential risk for its use as an early long-range bombing platform, of city leveling, weapon of mass destruction did not go unnoticed.

During a routine landing, a fire of unknown origin engulfed and destroyed the Hindenburg in a hellish inferno, the cause of the fire, was at the time believed to be deliberate sabotage, but no solid proof could be produced from among the charred ashes to prove it conclusively, one way or the other.

For the Nazi's, this would be the first taste of large-scale misfortune, visited upon them by a silent unknown and invisible hand.

Aside from the direct actions of sabotage, and the hidden cold-blooded murders of Nazi collaborators, the Satanic Executioners allowed the transfer of occult techniques and death magic to sympathetic Allied intelligence agents, who used this provided knowledge to esoterically train a fresh generation of invisible shadow fighters.

These newly trained soldiers would prove to be some of the most effective and feared of the special classified commando units.

In return for the sharing of this knowledge, the displaced refugee Executioners were each to be given well-hidden "tombs" (small bunkers), the resources used to build and stock these new fortified "lair" was concealed within other larger closely related secret projects under their influence, such as the "Auxiliary Units" (or "Auxunits") project.

Echoes of the shared tactics can still be seen at work today, in the surprise shock attack methods, and even the black hooded uniform of modern SWAT and Special Forces units. While the espionage philosophies of the cold war era, owe much to those past purveyors of "*MalefiCIA*".

It may seem fantastical that a modern government would seek out or accept assistance from the disreputable occult underworld, let alone give any credence at all to the notion of magic or fairytales. Yet in England during the height of WWII, in 1944, the freelancing spiritualist Helen Duncan landed herself in prison on charges of not only common fraud, but also actual real witchcraft.

The story goes, that at a séance in Portsmouth, Helen Duncan claimed to have conjured up the spirit of a dead sailor, on whose hat was written "HMS Barham". This was the information that caused the panic, for only military intelligence knew the ship "HMS Barham" had been sunk by the Nazi's, the sinking was still a classified military secret.

The judgment went that if she did it once, she might do it again, "lose lips sink ships!" and who knew what she may possibly let slip the next time, she might telepathically pickup on important war operations such as the D-Day plans and inadvertently leak details to Nazi agents. Agents that surely would now be keeping a close eye on her activities, or even awaiting a chance to spirit away the spiritualist. So at that time, keeping her under guarded lock and key for nine months was considered to be the safest course of action for everybody.

I need to digress here, to make a note about why the above mentioned name "Auxunits" was special to those "in the know", a reason that may not be obvious to most, and even some who are already familiar with basic occult symbolism.

With all the blatant subtlety of an English schoolboy pun, “Auxunits” was the clever play of the punned word of “Ox”, thus making “OX-Units”.

This formed the in joke, a pictograph created by the letters OX, a hidden skull and crossbones, to put it simply, the units were intended to be a hidden poison, Skull and Bones Units taught to employ a modern last ditch version of the old shallow grave hideout tactic.

The plan was, that if England was invaded, the “Auxunits” were to receive a special code phrase, such as “The sun is rising”, at whose signal they would drop whatever they were doing, grab their packs and rush with all speed and care to their hidden bunkers and underground caverns, to await sunset and an opportunity for rising like vampires, to strike back and drain the life and resources of the invader.

You can research these “Auxiliary Units” yourself for more details of this covert WWII resistance plan, and while you are at it, check out another highly important, carefully premeditated, underhanded headhunting mission, which never required a full execution, it has a death sign OX hidden in the title, it was called “Operation Foxley”.

Towards the end of the war, the Nazis put together their own resistance force similar to the “Auxunits”, called the “Wehrwolf” or “Werwolf” (these words were seen as puns of each other), it was a desperate and hypocritical stratagem of turning to the same dark animalistic side they had sought so hard to stamp out with their so called Aryan purity and clean social ideals.

To train these fighters, the SS used gathered intelligence plundered from the ruins of Europe, and the confiscated holdings of various outlawed secret societies and cabbalists, however they lacked the needed dark “lone wolf” mindset.

The individualistic bestial spirit required for such a plan, had been smothered out of them through years of socialist propaganda and blind faith, unable to get into the contrary dark spirit of the risky game of death, these Nazi units failed to live up to their ambition, war tired, they crumbled into the disillusioned surrender.

Six years after the fall of Nazi Germany, in 1951 England repealed the last of its laws against Witchcraft, a fitting way to quietly honor the secret service and sacrifices made by the occult underworld and the crafty Satanic Executioners.

## A common level of physical fitness in the Middle Ages



Figure 13: Where a job involved a repetitive movement, the muscles naturally would develop to cope with the task, for example, blacksmiths were renowned for having strong arms from hammering metal, and although this may sound funny, even relatively light jobs, such as those performed by milkmaids, required and would quickly build stamina and a fierce strong grip when the chore was done daily, something that a modern automated pushbutton lifestyle can make one easily forget. Painting “Woman Milking a Red Cow”, *Karel Dujardin, c. 1650's*.

While the Middle Ages may have lacked modern healthcare and high-tech hospitals to stave off a serious illnesses or early death, medieval people were seldom scrawny weaklings, in a time when all work had to be done by hand, living a hard daily life, meant that most women and men, could boast strength in the limbs or a hardy physique that would put modern couch potatoes to shame.



Figure 14: Common Medieval exercises, when not practicing fighting, the Satanic Executioners also favored cross training in gymnastics, rowing, climbing, strenuous dance, weightlifting, and club twirling for maintaining a top level of physical fortitude.



## Vulnerable points on the body

By use of colored marking pins, and dolls made of either wax, cloth, or clay, the Satanic Executioners taught and cataloged the vulnerable areas and points upon the human body. These vulnerable points were separated into three classes; these and the most preferred methods of injuring them were held as follows

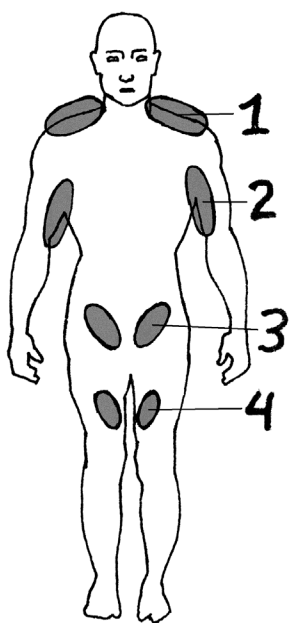
Nerves (to be struck or pressed)

Bones and their joints (to be broken or dislocated)

Blood vessels (to be cut or ruptured)

Instead of going into lengthy detail here, we will look at only the most important points and notable facts concerning the medieval knowledge of these areas, since more detailed lists for such vulnerable locations is no longer any big secret, are widely available nowadays, and commonly taught in all serious martial arts.

### Vulnerable Nerves



**Figure 15: illustration showing the location of vulnerable nerve points most directly available to attack during a fight. (1) The Superscapular nerve. (2) The Inside of the upper arm, and also the armpit. (3) The Femoral nerve. And (4) The Saphenous nerve.**

Attacks were often launched with a disabling preliminary blow first to a vulnerable nerve point upon the foes body, strikes or direct pressure to such points squeezes the nerves against the bone, causing a few seconds of either mental or physical shock, which gave ample time to fully overcome the foe.

When hit, specific points caused predictable reactions, for example, punching the Femoral Nerve would cause the foe to buckle forward with outstretched arms, which could then be placed in an arm bar and broken.

**The Superscapular nerve:** this nerve is located centrally on the ridge of muscle that runs down the neck from just below the ear lobe, down to the shoulder. Striking to the front of this ridge can break the collarbone.

**The Inside of the upper arm:** it is here that the Median Nerve, Ulnar Nerve, and Radius Nerve run, forming a sensitive cluster that are at the most vulnerable just an inch above the elbow joint on the soft side of the upper arm that is adjacent to the ribs.

**The Femoral nerve:** this nerve is located on the front of the hip joint, where the stomach and leg create a crease, when struck the foe usually will buckle forward from pain.

**The Saphenous nerve:** is located on the soft inner side of the thigh, about two inches above the kneecap, it can be struck at an angle, smashing the nerve into the thighbone, producing in the leg an effect that feels similar to hitting your funny bone, this usually causes a foe to fall.

## Bones and joints

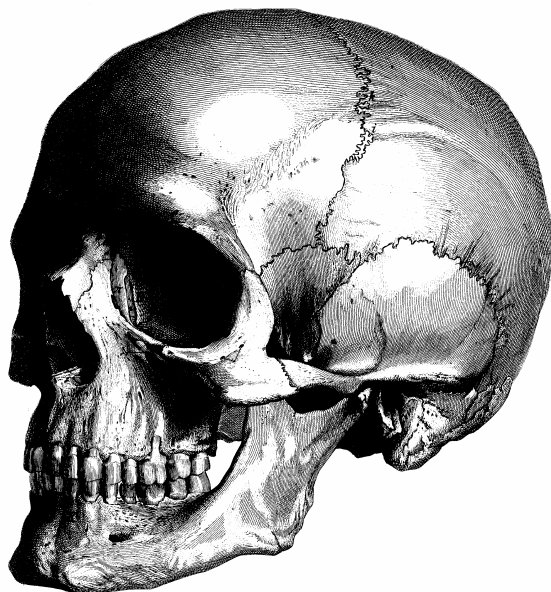
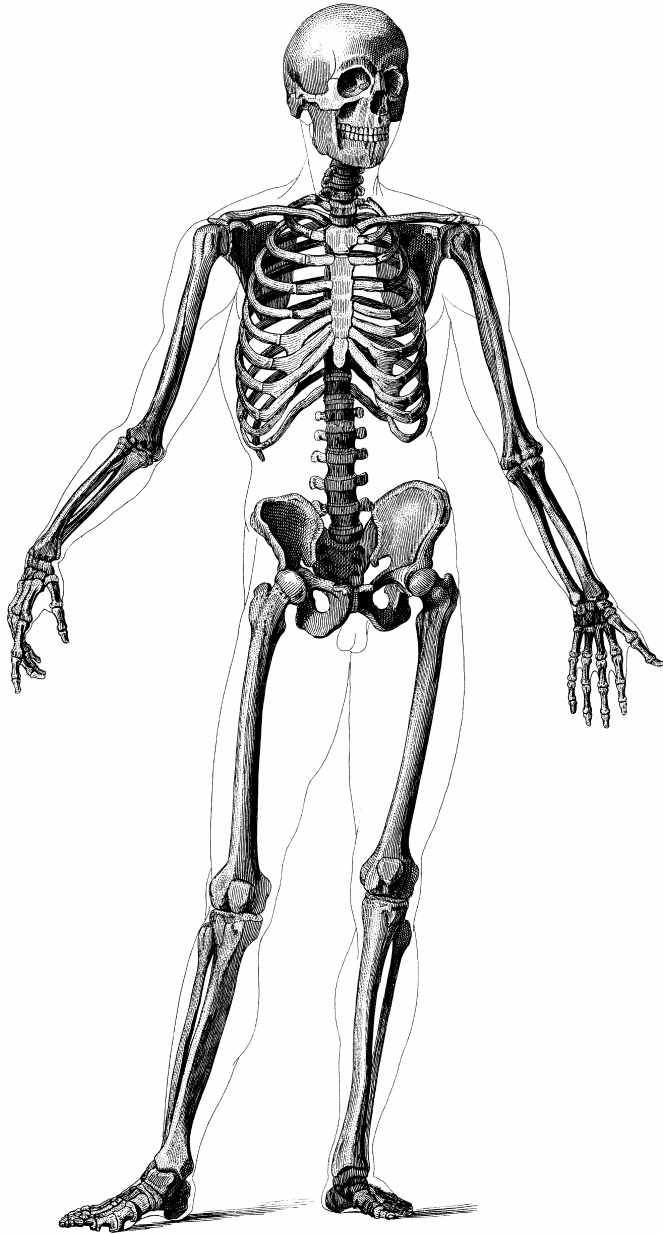


Figure 16: the area at the side of the head, called the temple (in Latin “Tempus”), is the weak spot on the skull, if struck with enough force it can produce fatal results; a palm strike or elbow was used if the foe was standing. If they were down, then a kick with either the heel or ball of the foot was used instead.



**Figure 17: Executioner's were renowned for their proficiency in breaking and disjoints, and the re-setting of broken and dislocated limbs. This meant they needed to have a thorough understanding of the joints and skeleton structure, one good example of this skill was the method of execution by public hanging, which was actually intended to instantly kill with a skillful dislocation of the neck vertebra, only when a hanging accidentally went wrong, did death occur through slow strangulation.**

## Blood vessels (including the heart and kidneys)

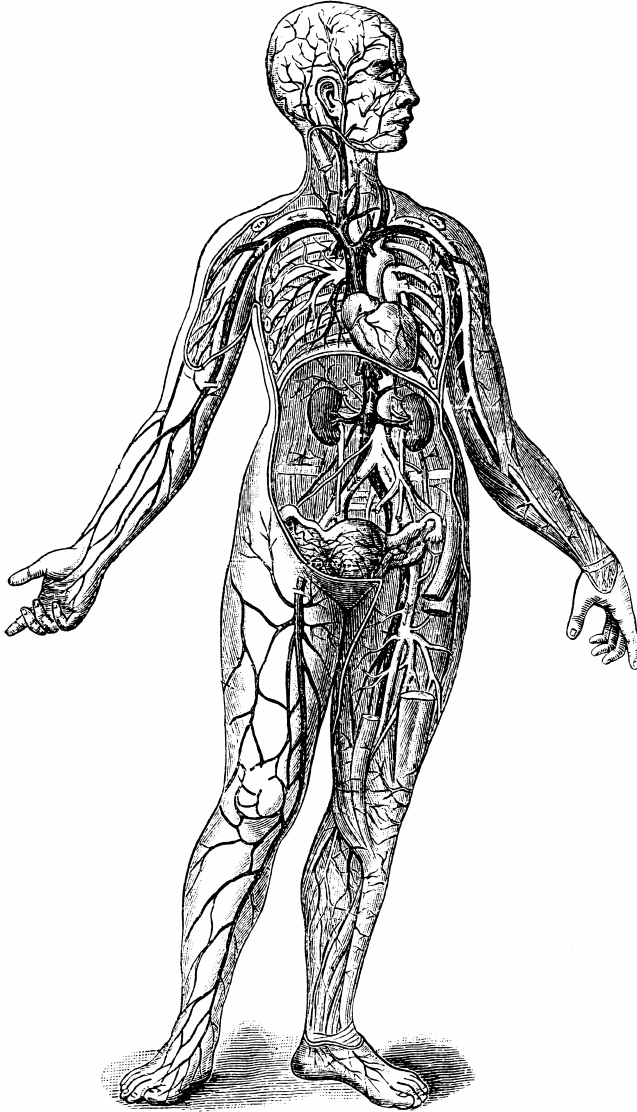


Figure 18: anatomical illustration showing the major blood vessels, heart, and kidneys. While primitive by modern standards, popular medieval medicine falsely believed that each internal organ had a corresponding blood vessel, and by cutting this specific vein for a blood-letting or “phlebotomy”, the sickness in the “bad blood” or “bad humors” could be drained out of the ill organ.

These quack superstitions naturally lead to a compilation of knowledge about how and where it was relatively safe to cut, and also (of far more interest and actual use to the Executioners), where cutting would cause a quick sudden death.

# Lethal grappling and unarmed killing techniques

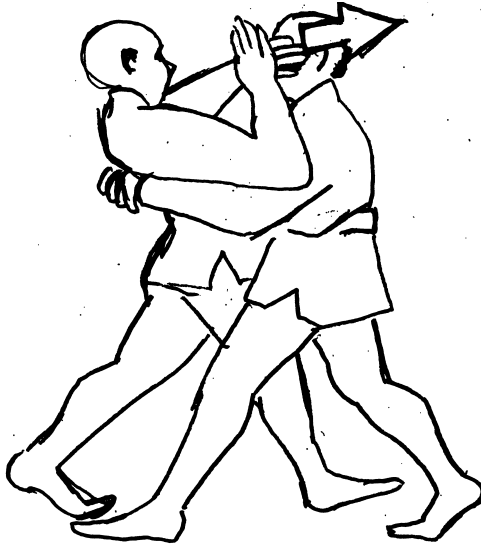


Figure 19: an inside double palm smash to chin and face, if done with force, can knockout a foe or break their neck.

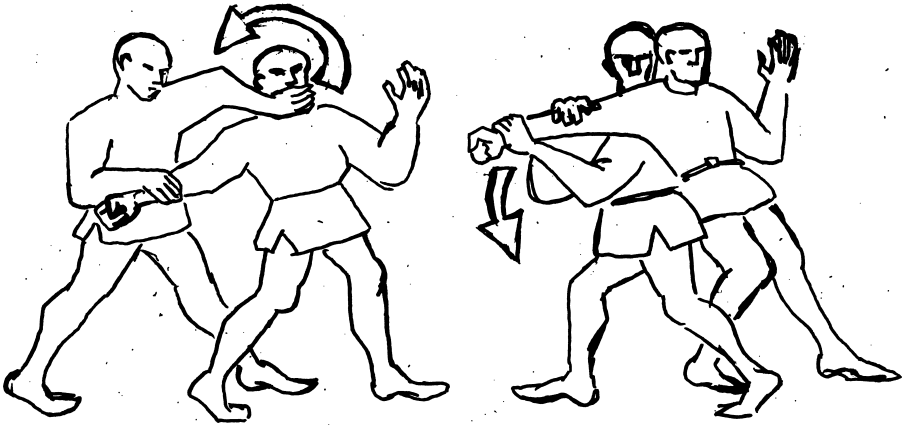


Figure 20: a common limb manipulation was to grab the opposite arm and attack over it with a palm strike to the side of the foes head, then reversing the motion, cupping the foes chin and toppling them backwards.

Or pivoting in under the arm, wedging ones shoulder behind the foes elbow, and applying pressure to break the arm.

Or keeping the arm bent at a 90-degree angle as one turns, would allow it to instead be dislocated at the elbow.



Figure 21: Fatal head spin.

From the front, the Executioner would swiftly grasp the foes chin, and base of the skull, the hand on the chin pushes away, while the hand behind the head pulls. Forcefully turning the foes head like this could cause a fatal dislocation of the foes neck, or at the very least, would allow them to be spun to the ground were kicks to the head would be administered.

This attack was especially good when fighting with long weapons such as swords or poles, the Executioner would bind weapons and close against the foe, then letting go of their own weapon, they would fatally seize and twist the foes head with their strong grip.



Figure 22: Fatal neck crank

Wrapping the right arm round the foes face, so it covers the mouth, the Executioner would aim to place the right hand as far round the back of the foes head as possible.

This would bring the right shoulder in close to the foes head.

The left arm would be placed across the back of the foes head so the left hand held the right side of the foes head, and kept the head from smashing into the Executioners own face.

With sudden speed and force the head would be turned clockwise to damage or dislocate the neck vertebra.

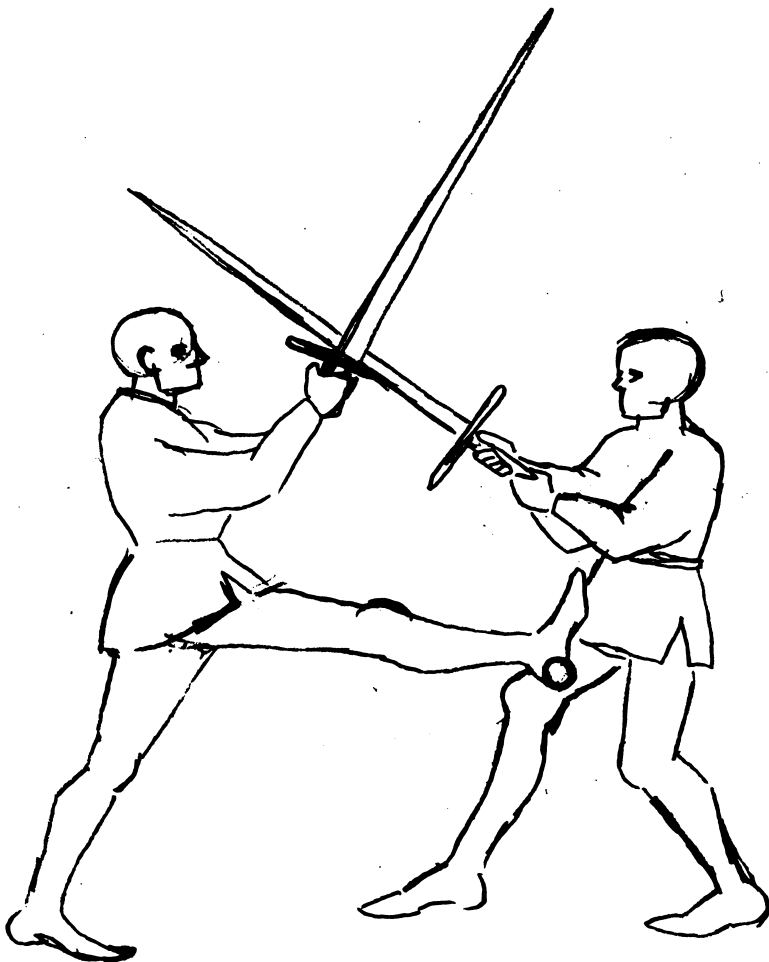
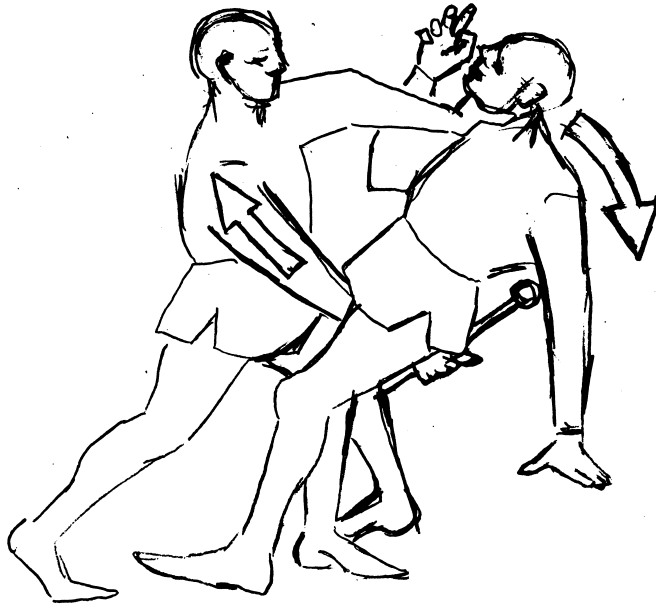


Figure 23: frontal low heel stomp kick to the Saphenous nerve can bring down a foe. When combined with weapons, kicks were valued as an unexpected surprise move.

The Modern French art of *La Savate* inherited its repertoire of powerful kicking techniques from such medieval predecessors. *Savate* preserved some of the hard hitting European kicking methods, while the art of fencing with sword split off and was reborn as the modern exaggeratedly stylized sport.

Height of applied kicks was limited only by the limberness of the individual. Limberness and strong legs were not an uncommon thing, considering a “Shapely leg” was as much a desired trait in medieval culture as a washboard stomach is with modern style, a high level of limberness was often encouraged in local dance customs, and gymnastic skills of performance groups such as those of common street tumblers.





**Figure 24: Crotch throw.** By punching the fist between the foes legs and grabbing hold. The foe can be lifted up, while with ones other hand gripping at the neck and pushing forward to throw the foe. This push-pull action works both from the front and especially well from the back.

As pictured here, the attacker uses a baton or “wand” to help politely demonstrate the push and pull mechanics of the move.

## Using the eyes and giving the “Evil eye”

A very old piece of occult advice on fighting, governs how one should use the eyes, one is advised, to not look into the foes eyes, instead gaze over their shoulder beyond them, keeping all their body clearly visible in your peripheral off center vision.

The thinking behind this is that when you fixate on one thing you get tunnel vision and are susceptible to flanking attacks, in a fight, it is said the foes eyes hold nothing but deception, and one should avoid their stare or eventually be deceived.

Learning to use the peripheral vision is also an especially good habit for action in low light and night environments, since the edges of vision are more sensitive to lowlight then the center.

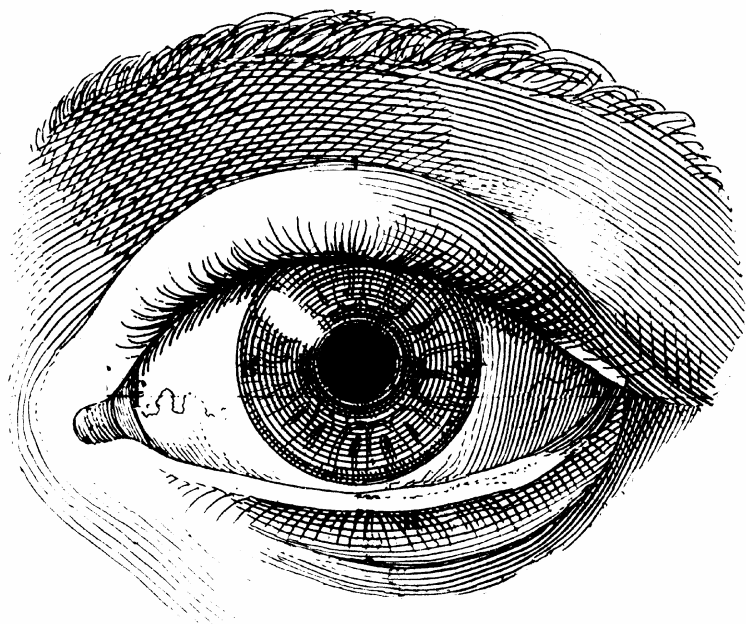
From such simple practices, old wives' tales are born, the purported ability of a witch to see in the dark, or the superstition of the crooked stare and the eye that curses and brings bad luck to those it is cast upon.

Eventually the association was corrupted till anyone who looked enviously upon another's property or with "Malice" was said to be giving the "evil eye".

Not for nothing is the old British and Scottish word for the evil eye "overlook" or "overlooking", just as you would gaze at a panoramic landscape, take in the whole vista, do not fixate on only a single twig or blade of grass.

When operating in the dark, if the Executioner expected a sudden flash of light, such as a door opening onto a lit interior, a passing lantern, or the lightning from stormy weather might temporarily ruin their night vision, they would squint keeping one eye closed or covered till the danger had passed.

When transitioning from out of a daylight level of brightness, into the night, the human eye can take up to half an hour to fully adjust to the dark, and even longer if the person has spent most of the day working outdoors in bright sunlight, so it was recommended that the day previous to a mission, the Executioner remain indoors resting out of natural light, in as low a light level as possible in preparation for the mission, however modern sunglasses and night-vision goggles have made such "vampire" like behavior during bright days, not as critically necessary as it once was for clandestine operatives.



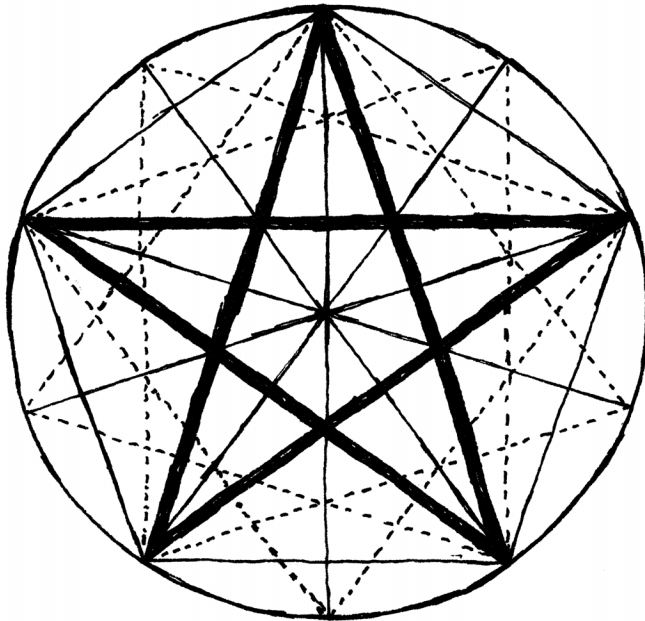
## The ten point Hex sign, or working with the “Pentagram of Protection”

The term “Hex” is derived from the German root word “Hexe” meaning a Witch, while “Hex” is commonly used to describe a charm or magic spell performed by a Witch.

Hex signs are generally considered as talismans that impart magical protection to the owner, this superstition has some basis in fact.

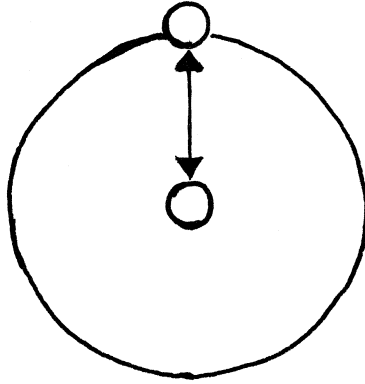
Much like heraldry or gang symbols, Hex signs can be used to display ones connection to a community, family, or social group.

This lore of magical protection is also tied to that of the Pentagram as a protective symbol, especially of one within a circle.

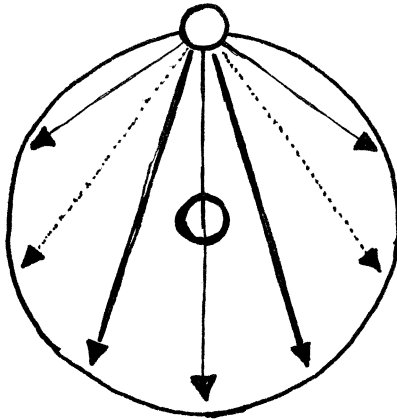


Above is the ten point Hex sign; contrary to popular superstition this pentagram is powerless in and of itself. It is actually a training aid; the legend of its power stems from application of those principles, embodied in and taught through it. Those who studied its mystic hidden secrets, footwork, and combat philosophy, it was referred to as either a “Rosarium philosophorum”, or more simply, the “flower of battle”, it was to this secret forbidden “flower” that fencing master Fiore dei Liberi alludes to, in his book of collected fighting arts, a book that even goes by the title of “Flos Duellatorum”.

The principles embodied in and taught through this sign are as follows.



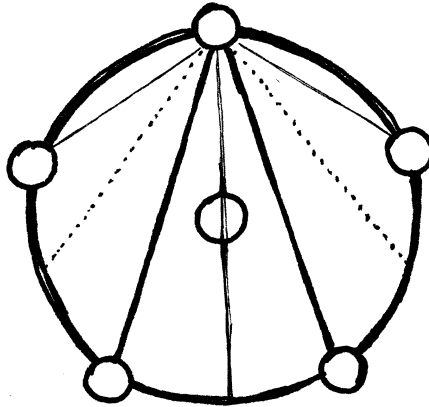
The protection radius, the “field of conflict” upon which you stand, this is the distance from where the student stands, to the maximum range (the Compass of the Lynx), that with only a slight shifting of the body, they can swiftly hit at a foe. Anything touching or crossing into this Circumference demarcation, becomes open to attack, the student must know their effective range of reach, as soon as the foe is brought within reach of this “personal space” they must pounce with determination (along the chosen line or Arrow of the Tiger), like a steel trap snapping shut (the Heart of the Lion).



To make classification of lines of attack simple, the image of “Seven rays” or “paths”, lines that emanate from a foe are used (sometimes abstracted pictorially as “darts” or “swords”), these seven lines are, a starting “Centerline”, and then to each left and right side a “Close”, “Medium”, and a “Wide” line is placed.

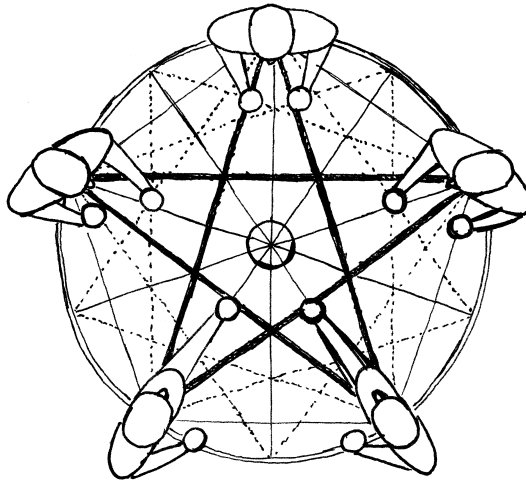
These lines represent possible directions a foe may exert a hazardous force along, and also along which a counter attack method may be directed.

If an attack was thrown along the middle line, the student at the center could parry this hazard off to a sideline, or with footwork, abandon the middle line by stepping and slip over onto a new line, thus modifying the foes facing relative to this new position of the student.



Facings of the foe are as such that if a foe wishes to face you in combat, they are limited to five fundamental facings. These being

1. Straight on
2. Leading with the right
3. Leading with the left
4. Sideways with right arm toward you
5. Sideways with left arm toward you



On the diagram, these facings are distributed evenly around the circle, each emanating its lines.

The basic technique is to stand at the circle center with your feet shoulder width apart, legs slightly bent, turn so as to face the foe straight on, prepared to pounce either directly forward, or slipping diagonally off to a side ray. From this neutral center you can also shift to a number of specialized, weapon dependent, fighting stances that best take advantage of the type of weapon held.

In attacking, it is important to learn to avoid any tendency of unnecessarily “blocking” or “over parrying” the adversary’s threats/weapon.

Such overexertion is wasted effort, a limb that is close but unaligned, fills up that space, creating a temporary exploitable shield for you to stand behind.

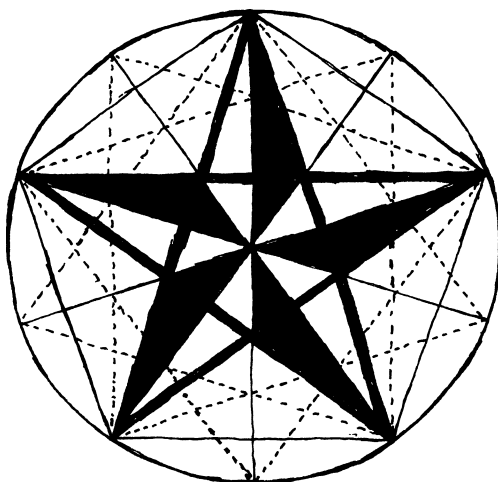
Take their hand and “lead them down the garden path” (“sell them the line”) of your choosing; the essence of proper form here is deceptive subtlety, leading to a knockout punch line.

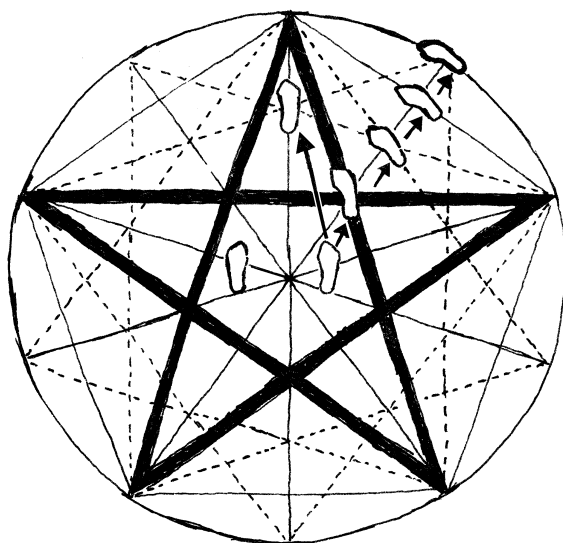
Your strikes should glide like a pool cue, the foes leading appendage acts as the “guide”, and the targeted vital area is the cue ball.

Or if you want a more medieval example, the mechanics are similar to a jousting lance, that while its tip is being kept aligned so as to impact the foe, the shaft is also angled to intercept/impact and keep the foes lance deflected off to the side as they pass each other.

When clashing with a foe, only use enough disrupting movement of your own attack against the foes threat/weapon to maintain an opening through which your own attack can strike home, while the foes weapon remains unaligned to the ray over which you chose to position your body.

If the foe is using slashing arcs or hooking attacks, drive in abruptly, striking while jamming the threat/weapon, taking advantage of the time and gap left open by the arcs curved trajectory.





Where the lines cross intersecting each other, they create reference landmark points, by means of these points a student can on their own spare time, swiftly learn the concepts behind proper movement dynamics, they need only step from the center with their foot to one of the intersections and observe the effect this has on their position in relation to the foes envisioned threat/weapon.

For example, to do a ramming lunge directly forward into the foe, the student could step with the right foot, placing it upon the centerlines forward intersection, and allowing the rear left foot to pivot and slide as needed to maintain a solid stance, or the student could slip forward and off to the right, any of the example steps shown above would be suitable, depending on how far the situation required they move, again the left foot would follow as needed to maintain a solid stance.

It is important to remember that these line intersections are only guides that help convey a concept, once that concept is grasped, worrying over flawlessly stepping to an exact point would in fact be missing the very point of what the circle was intended to teach, that is, a spontaneous and advantageous adaptation to any situation, governed by a solid grasp of how to best exploit the available angles.

In Spain during the late 16<sup>th</sup> century, such angling concepts were adopted and refined specifically for rapier dueling, creating a fencing form that came to be known as “La Destreza” or the “Spanish Circle”.

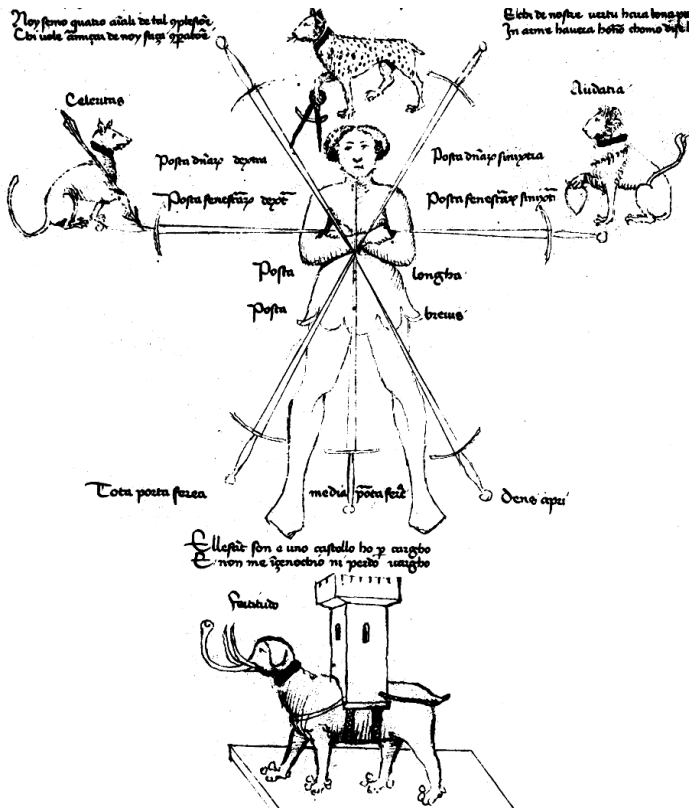


Figure 25: Detail of the illustration “sette spada” (the “seven swords”) from Fiore dei Liberi’s illuminated manuscript “Flos Duellatorum”, c. 1409. The common openly stated exoteric explanation for these swords is that of seven strokes or offensive strikes that are combined with stances.

The esoteric inside scoop behind these seven swords, is that they also represent the centerline, and to each side a close, medium, and wide angle lines, that combine within the magic Hex sign, forming the forbidden “Satanic” circle of protection, a circle often called by practitioners, the “Flos Duellatorum”. For those still having a hard time reading between the lines... I will just state it here bluntly; Fiore dei Liberi was a full-fledged Satanic Executioner.

Also I should add, that here the Elephant was used as a safe, open, non controversial symbolic animal for enduring Strength, instead of the more ancient and more risky Satan connected goat. Elephant tusks take the place of horns, with upheld trumpet trunk between, instead of a sacred torch (or the Hebrew letter vav). Even though the book was intended for exclusive private reading, Fiore had to be careful in what he used, he avoided anything that would openly or directly incriminate himself to outsiders, should it fall into the wrong hands. This illustration is intended and easier to decode topsy-turvy, upside-down, the readers “Destra” and “Sinistra” hands each hold the matching guards side of the picture, so that the Elephant is at the natural top place of solar crowned Capricorn (light between horns, a “horn of my salvation, and my high tower.”) while the man and three cats form the outline of an inverted “Satanic” crucifix.



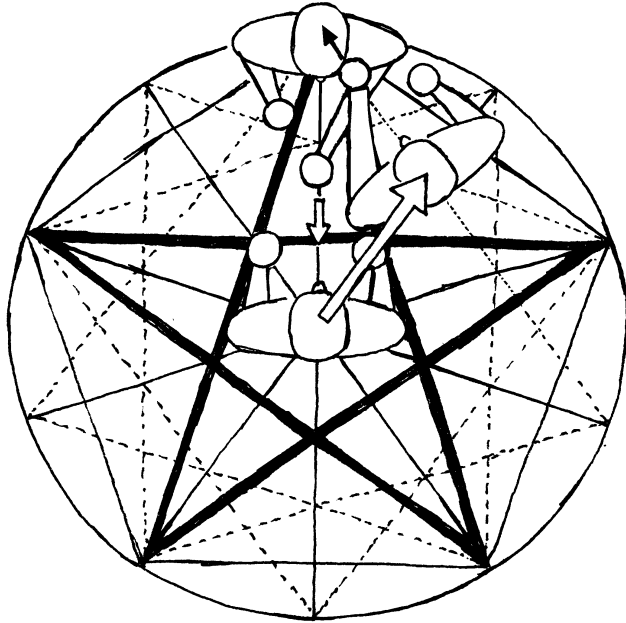
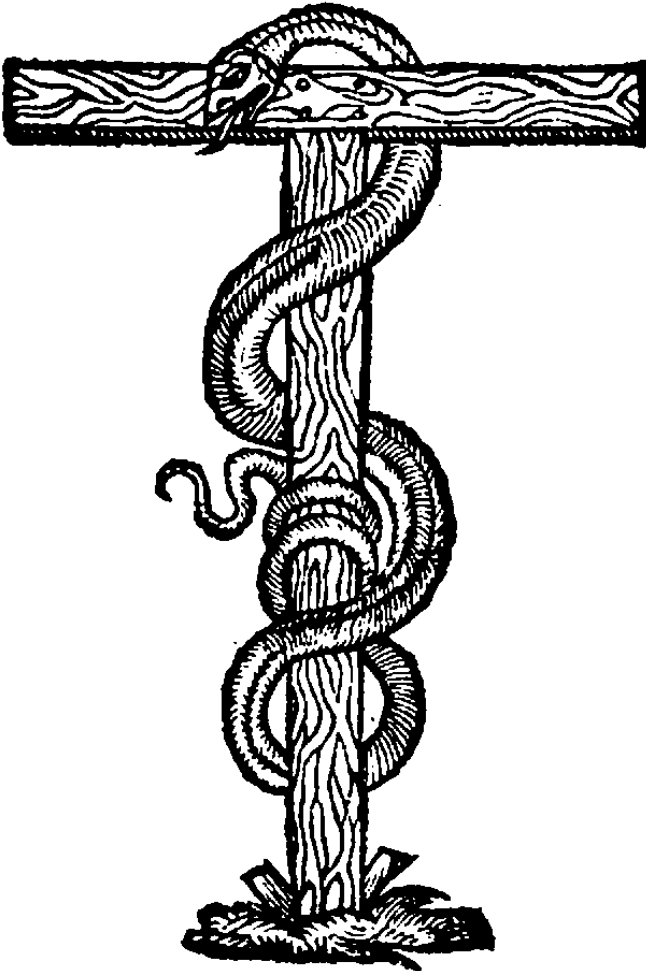


Figure 26: here an example exchange using bare-knuckle boxing, as the foe readies a left jab, the Executioner slips forward to the right side “medium ray” and interrupts the foes left jab with their own, that rides over top of the foes arm to impact the foes temple at an angle. If this blow was struck with the knuckles it could rupture the arteries there, resulting in the potential death of the foe, or if struck with an open palm, the whiplash could stun or knockout the foe.



*Secum feret omnia mortis.*

He carrieth with him the signes  
of death.



## Weapons and unorthodox methods of use



Figure 27: a physician talking with Death; Deaths weapons and equipment can be seen put aside upon the ground. *Illustration from "Orationes Dual", Vienna, c. 1511.*

Not all weapons used by Satanic Executioners were what we think of today as medieval armaments, many everyday items were utilized for their deadly capabilities as unexpected improvised weapons or traps, for example shears, hatchets, and awls, would be obvious choices and could be carried by trades folk without raising too much undue suspicion. While more imaginative items such as spinning wheel spindles, horseshoes, pestles, crutches, rosaries, coin filled purses, heavy key rings, and buckets could be just as deadly in the skilled hands of a Satanic Executioner.

Even when using standard weapons like swords and spears, Executioners were not restrained by any rule of honor or chivalry, and depended upon dirty tricks, unexpected ambushes, and any underhanded technique that would help them survive a fight.

Satanic Executioners always made sure to fix the fight in their favor, and if they couldn't, they hid and waited till a weakness or opportunity presented itself, for they were as patient as Death.



Figure 28: a tradesman with shears and hatchet. Such tools were obvious choices for use as weapons.



Figure 29: in trained hands, unexpected items like large keys and coin filled purses could be just as effective weapons.

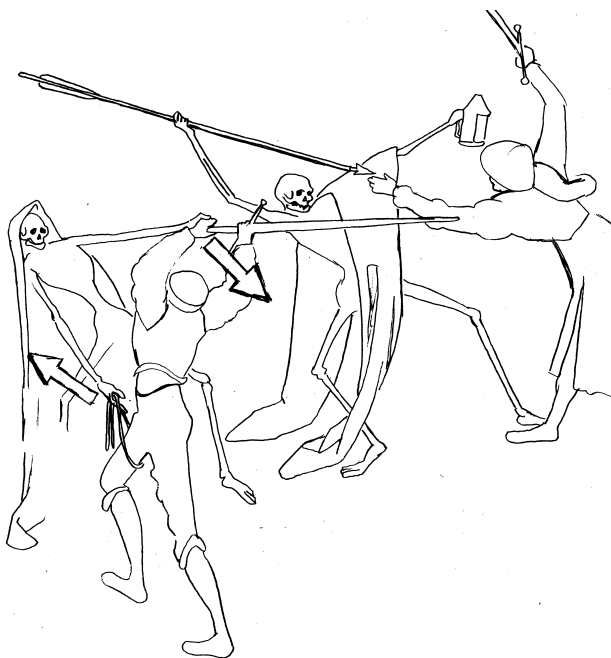


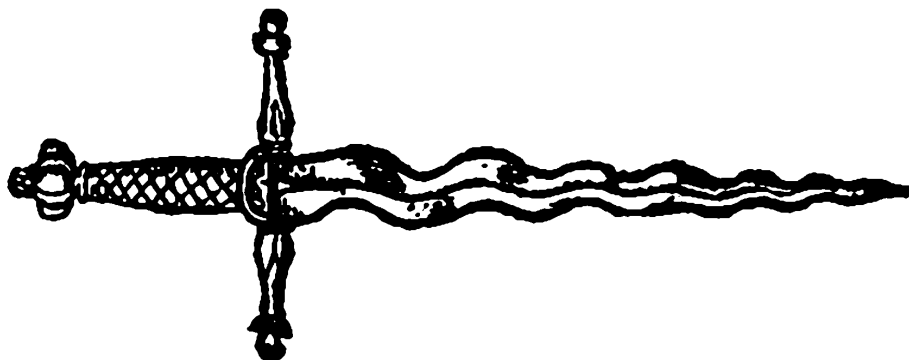
Figure 30: blinding his target with a lantern, a skeleton readies to impale with a javelin. While on the left, another skeleton jams a foes sword by pressing the gripping hand, while catching a leg with a length of cord or sling, as setup for a final push-pull takedown throw. *After detail from "Triumph of Death", Pieter Bruegel the Elder c. 1562.*



Figure 31: common kitchen appliances like rotisserie skewers could be used as highly effective weapons, the skewers thick yet needle pointed iron bar was a good rugged match against most armor, and even capable of smashing to pieces sword blades and spear shafts. If there was food upon the skewer, by simply adjusting the grip and swinging the bar, the food could be flung off, piece by piece into a foes face, as distracting projectiles. *"The Cook", Pieter Aertsen, c. 1550.*

## The Dagger

A good dagger was one that had a stout blade, a sharp stabbing point, and clean cutting edge. An artery, which is ripped through by a dull blade, tends to contract, staunching rapid blood loss. An artery that is cleanly severed bleeds freely and is more often than not a fatal wound.



Even if a target were heavily armored, the armpits, throat, and groin, would only be lightly protected by chain mail, through which a stout blade could be driven point first.

### Armpit Stab

The dagger blade is driven horizontally under the arm and into the armpit from the side, causing extreme pain and a puncture and collapse of the lung on that side of the chest, this induces the victim to buckle and go down, rendering them vulnerable to further follow-up attacks.

If the Executioner had the element of total surprise, they could simply yank the targets arm up with the freehand, while driving the dagger under and in.

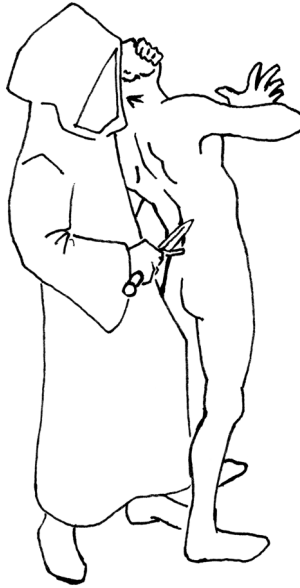
### Temple

From the side of the head through the temple, the dagger blade could be easily driven into the skull, and then cranked in a circular motion to stir apart the brains.

Or the pommel could be smashed into this delicate area with a fatal force equal to that of a hammer.

### Kidney stab or “back stabbing”

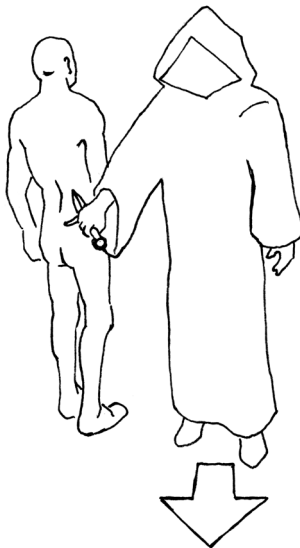
A thrust to the Kidneys has a tremendous shocking effect, but covering the mouth and nose of the target before thrusting would usually stifle the outcry.



**Figure 32: kidney stab.**

An Executioner would plunge the dagger into the kidney horizontally as they pulled the target down onto the blade, and cutting to both sides by pushing and pulling the blade from side to side.

Death resulted in under a minute; and no method of first aid could prevent it.



**Figure 33: kidney stabbed while passing (an interesting note is “en passant”, probably the most obscure and least used move in the game of Chess, reflects this same sly tactic).**

Aside from jumping the target from behind, or stabbing during a hug, the kidneys could also be targeted in passing; if the intended target was in a crowd, the Executioner would approach from the front.

The knife held in the hand with the pommel down and the blade lying flat against the inside of the forearm, or concealed in the sleeve, the handle, covered by the fingers.

The Executioner, with the knife in this position, would face and walk towards the intended target.

As they passed beside the target, a simple flick of the wrist would ready the blade, and with a small movement of the arm, it could be plunged into the kidney area of the target.

The knife would either be left sticking in the wound or was pulled out while the Executioner walked on through the crowd, their movement usually undetected.



Figure 34: Subclavian artery stab.

## Subclavian artery stab

This method of attack was best launched from behind, so the Executioner could clamp the left hand over the targets mouth and nose, using a technique called the One-Hand Smother, pinching the nose between the thumb and first joint of the index finger, gripping the chin with the heel of the hand, with the palm covering the mouth. This method used alone would take several long



minutes to induce unconsciousness from asphyxiation, and would leave a bare hand at risk of being bitten.

However as soon as the hold was secure, the Executioner would plunge the dagger point in deeply behind the collarbone (clavicle) and then cut side to side. Death would quickly result within several seconds due to severing of the subclavian artery.

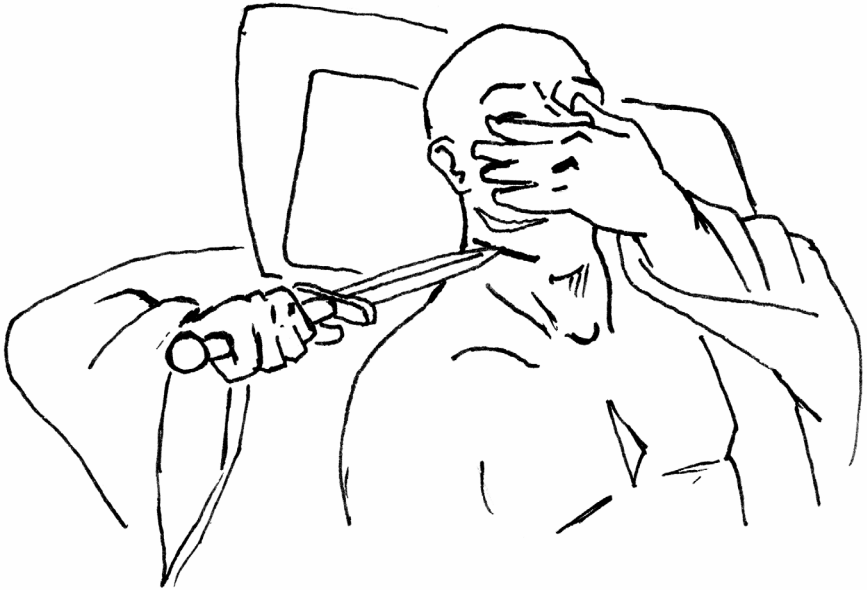


Figure 35: Jugular stab.

## Jugular stab

This attack was also best utilized with the One-Hand Smother. Keeping the dagger edges parallel to the ground, the Executioner would pull the targets head sharply to the left and thrust the blade deep into the forward edge of the sternocleio-mastoideus muscle that runs around the side of the neck, and then cut backward and forward. Severing the carotid sheath that contains the carotid artery, jugular vein, and vagus nerve.

In only seconds unconsciousness results, and death quickly follows due to blood loss.

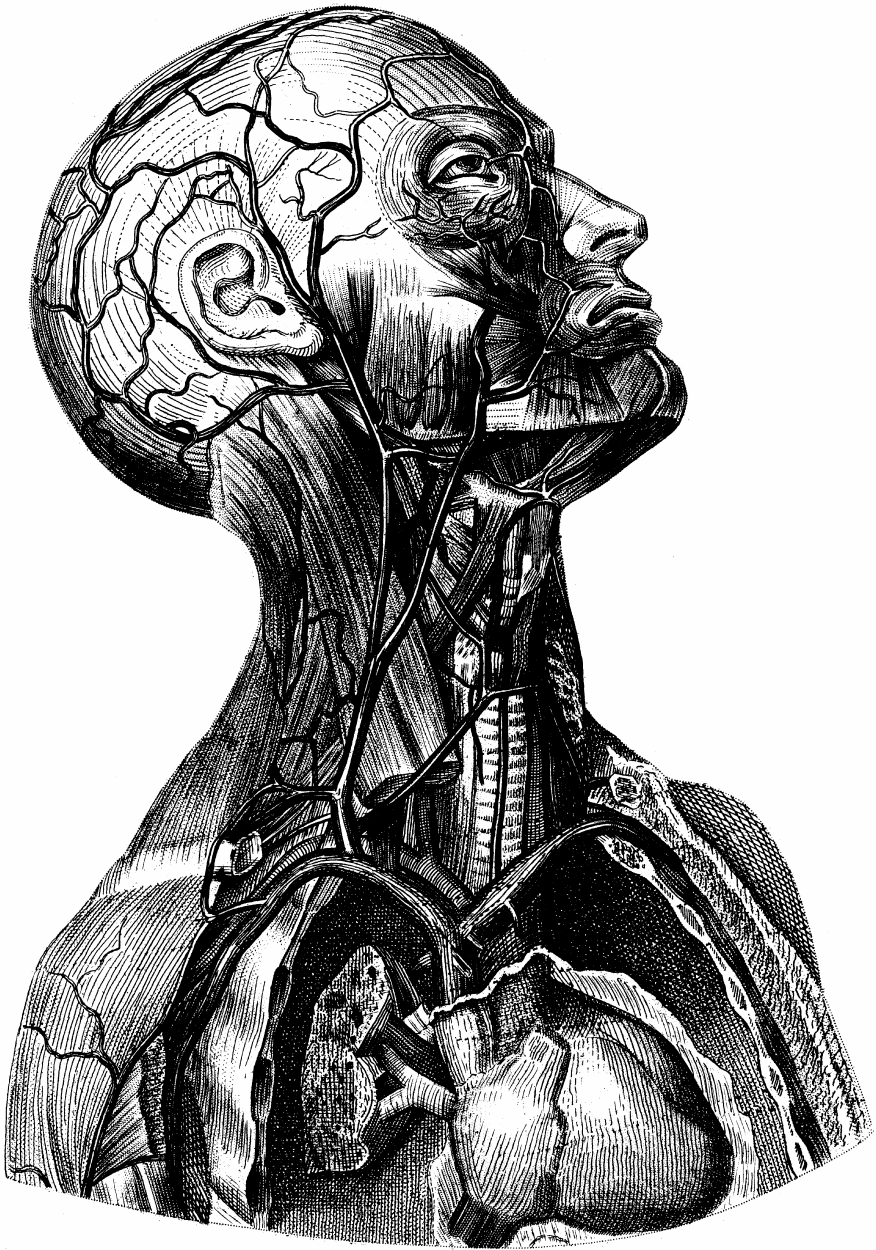


Figure 36: the hart and neck arteries.

## The Qabalistic cross and Lesser Ritual of the Pentagram



This basic ritual of Demonology was intended to teach vibrating intonation of words, and to instill and hone in the practitioner, the use of the ritual dagger for cut and thrust fighting.

The first recorded use in the English language of the term “demon” was in Layamon’s Chronicle of Britain. c. 1200.

This term was derived from the Greek word “daimon”, meaning “a lesser deity”, “a spirit”, or “one’s genius”, and originally could refer to any spirit, whether good or bad.

Ancient authors such as Homer used the word “daimon” in nearly the same fashion as the word “theos” (“god”). While “theos” signified the personality of the deity, “daimon” signified the deity’s doings.

Any unexpected event that could not be ascribed to a particular deity was simply attributed vaguely to a generic daimon force.

With time, a daimon came to be known as the influence directing man’s “fate” or “fortune” and it was believed that each individual possessed one, as a tutelary spirit or internal voice; this is why one of its meanings is “one’s genius”.

It is the study, use, and command of this “personal genius” that is so important to the demonologist, and grants him or her absolute power to take control of their own fate.

Demonology could be described, as an active conscious directing and externalizing a manifestation of ones own chosen destiny, guided by the power and flame of intellect.

The language used in this ritual is Hebrew. The names used at the four quarters are four different names given for the absolute spirit within the Qabalah.

The name Qabalah comes from the Hebrew word QBLH meaning “an oral tradition”, it was composed of a wide assortment of esoteric mystical knowledge collected and preserved by Jewish mystics.

Study of the mysteries of this supernatural oral tradition, and other Arabic mystic arts was popular among medieval and renaissance demonologists.

Unlike Latin and other common European languages, which are written and read from left-to-right, both Hebrew and Arabic script is written and read from the opposite direction of right-to-left.

In other words, a medieval European scholar would view both Hebrew and Arabic as being written backwards.

It was gossip over such demonologists dabbling with backwards Hebrew and Arabic works, and the additional use of a cunningly simple “looking-glass script” to encode important notations (see Figure 129), that inspired the nonsensical widespread superstition of reading the Lords prayer backwards would summon up the Devil.



Figure 37: popular fictional view of a demonologist at work, c. 1631.

In ceremonial magic, the words and sigils were chosen and used to obfuscate (hide) the actual meaning from outsiders, Similar to how Doctors and Lawyers today use fancy medical and legal jargon and abbreviations that are unintelligible to the layperson.

PLATE IX

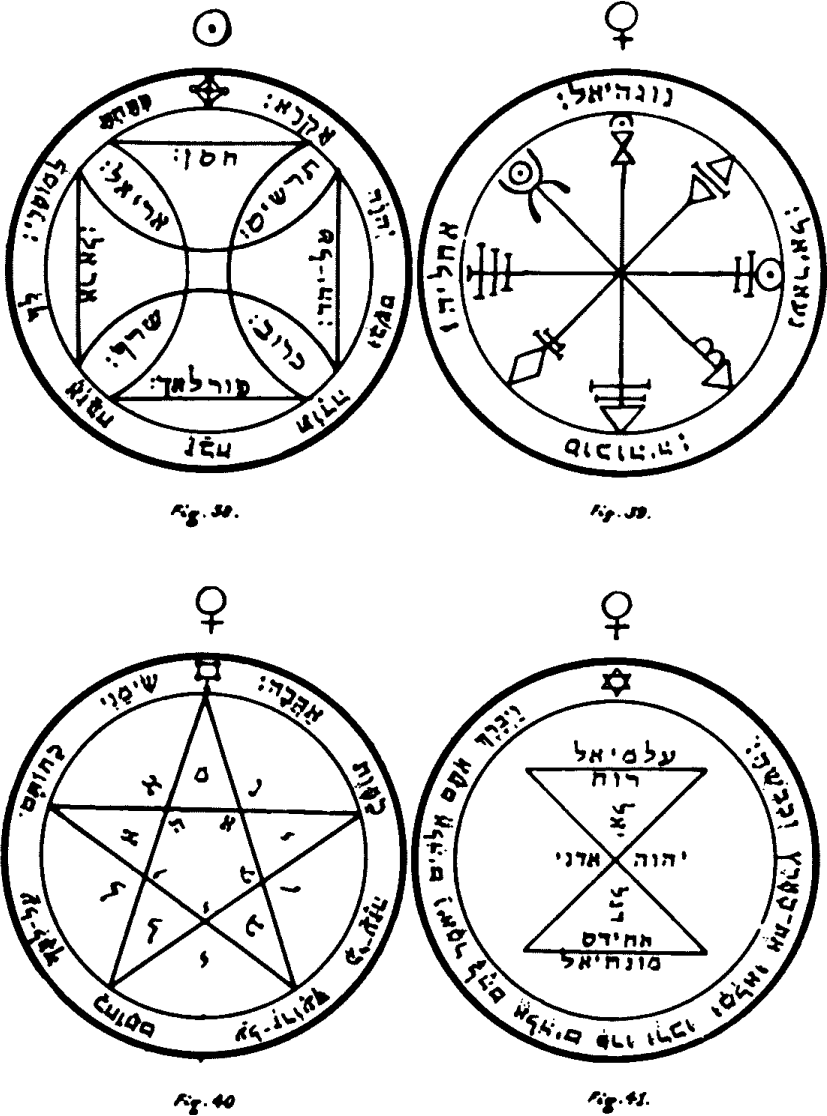


Figure 38: an example of cryptic signs purposefully made hard to understand and or be misleading to outsiders. “Cross”, “Wheel”, “Rose”, and “Hourglass” geometric shapes, taken from plate 9 of the work on traditional ceremonial magic “The Key of Solomon The King” by S. Liddell MacGregor Mathers.

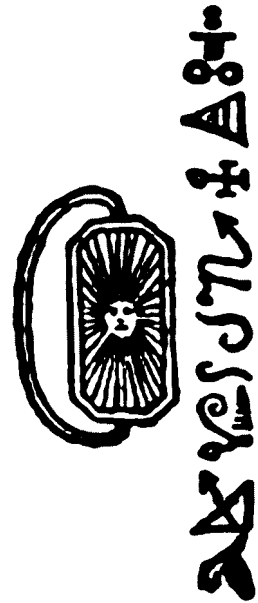
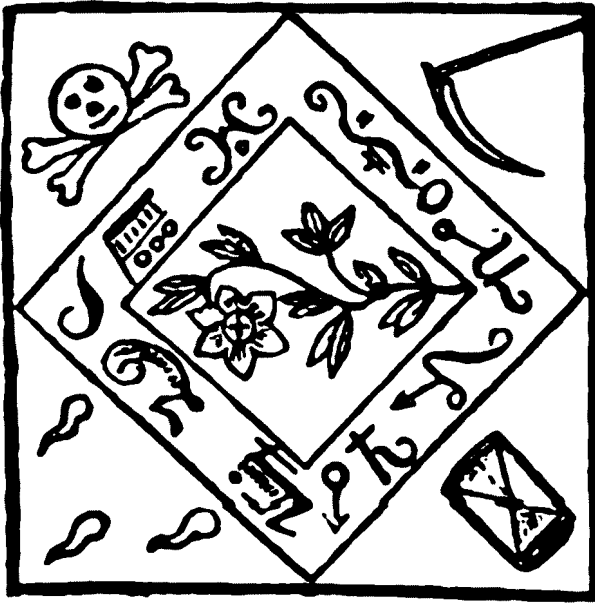


Figure 39: illustration of cryptic signs and Talisman ring from “The Book of Ceremonial Magic” by Arthur Edward Waite.

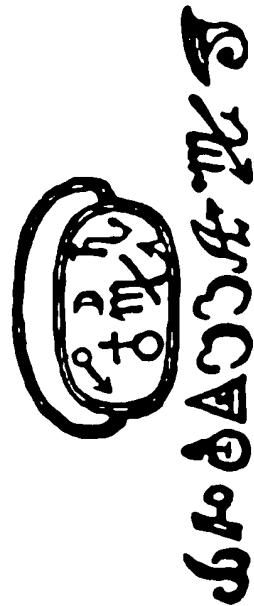
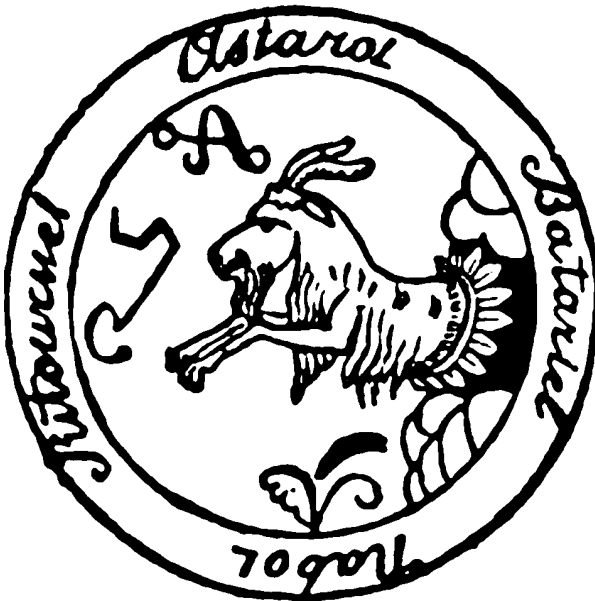


Figure 40: another cryptic sign and Talisman ring from “The Book of Ceremonial Magic” by Arthur Edward Waite, the veil of publicly stated superstition, or written explanation for such signs should be taken with more than just a grain of salt, often it is the hidden yet implied or unwritten meaning that is of the real importance, that’s why it is called the “occult”, from the Latin “occultus” meaning something hidden, a secret, or concealment.

In practice, the words you use do not really matter, it is the occult meaning they convey, the context for which they are used, it is the connotation they signify that is of importance, not the actual word itself. Nonsense when used consistently becomes a code or slang expression; learn the slang. It can help to think of it more along the lines of a “Thieves’ cant”, rather than meaningless names from Sunday school stories.

The following describes how to perform the Qabalistic cross and Lesser Ritual of the Pentagram; words in *Italics* are to be intoned out loud.

Hold your dagger in your right hand, at the center guard position. Face East.

Now with the dagger proceed to...

Guard high, raise your hand in front of your forehead and say “*ATEH*” (thou art).

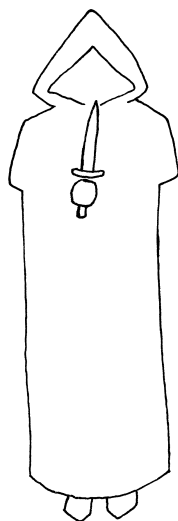
Guard low, lower your hand down in front of your groin and say “*MALKUTH*” (the Kingdom).

Guard right side, raise your hand in front of your right shoulder and say “*VE-GEBURAH*” (and the power).

Guard left side, bring your hand across till it is in front of your left shoulder and say “*VE-GEDULA*” (and the Glory).

Guard center, clasp your hands before you and say “*LE-OLAM*” (for ever).

Dagger between fingers, ready to switch hands or reverse grip if needed, point it upward and say “*AMEN*”.



**Figure 41: “LE-OLAM” the dagger at “home base” or center guard position. A guard position is not a static block, in a fight it is to be combined with turning of the body either clockwise or counterclockwise to make a deflecting parry movement that takes your body off the foes line of attack, preferably slipping to the outside of their arm.**

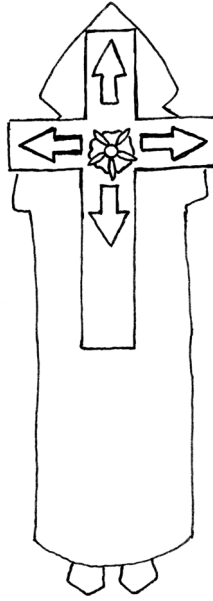


Figure 42: from this center guard, the dagger can parry a foes attacks high, low, or to the sides, as needed with the “Qabalistic cross” pattern.

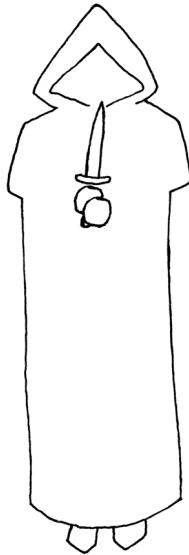


Figure 43: reinforced “LE-OLAM” center guard position with a double grip on the dagger, providing a secure enough hold that the blade could be driven straight forward to pierce through padded chain mail.



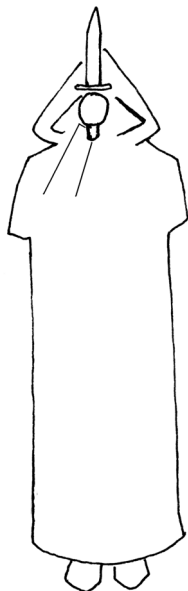


Figure 44: "ATEH" high guard.

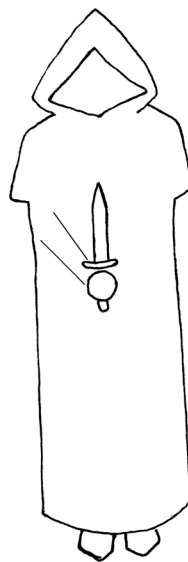


Figure 45: "MALKUTH" low guard.

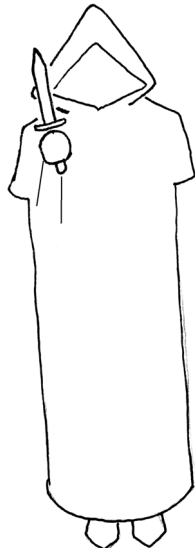


Figure 46: "VE-GEBURAH" right-hand guard.

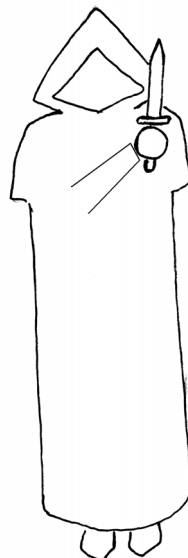


Figure 47: "VE-GEDULA" left-hand guard.

Cut in the air toward the East the Invoking pentagram as shown, and then, bringing the point of the dagger to the center of the pentagram, thrust out while reciting the words of power “YOD HEH VAU HEH”, imagining that your voice carried toward the East of the Universe.

(“Yod He Vau He” this is called the Tetragrammaton, or the Hebrew god name “YHVH” which cannot be named, and is instead pronounced by sounding the Hebrew letters.)

Holding the dagger ready, turn to the South, cut the pentagram, thrust at center and recite “ADONAI”. (“Lord”, pronounced AH-DOH-NEYE)

With dagger ready, turn to the West, cut the pentagram, thrust at center and recite “EHEHIEH”. (Pronounced EH-YEH)

With dagger ready, turn to the North, cut the pentagram, thrust at center and recite “AGLA”. (Pronounced AH-GAH-LAH. This isn’t a word in and of itself, but is notariqon of:

A - AThH - Ateh

G - GBVR - Gebor

L - LOVLM - Le Olahm

A - ADNI – Adonai

Meaning “Thou art mighty for ever, O Lord.”)

With dagger ready, turn back to the East and complete your circle of protection by bringing the dagger point to the ready over the center of the first pentagram.

Then extend your arms in the form of a cross and say:

*“Before me Raphael (Healing of God)*

*Behind me Gabriel (Strength of God)*

*At my right hand Michael (Likeness of God)*

*At my left hand Auriel (Light of God)*

*Around me flames the pentagrams- and on the column shines the six-rayed star!”*

The pentagram is a symbol of the interaction and working of the five magical elements.

While the six-rayed star was the attainment or goal that is strived for in the work, a crowning conjunction of the alchemical elements of “Fire” (upward pointing triangle) and “Water (downward pointing triangle), symbol of joined Soul and Spirit, and of the subtle polarized spiritual energy that course through the body and universe.

Note: For evoking, reverse the direction of the pentagrams.

Perform the invoking ritual at the beginning of each practice session, and the evoking ritual at the end of each practice session.

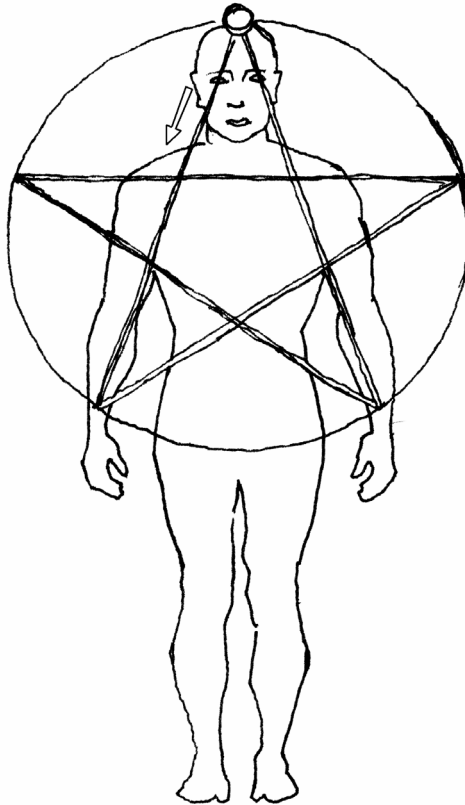


Figure 48: pentagram to invoke overlaid on a visualized target, cut counter clockwise.

Invoking is stating your intention to call in, gather, focus and consolidate your mental process to the task at hand, the act of concentrated premeditated practice, study, and rehearsal.

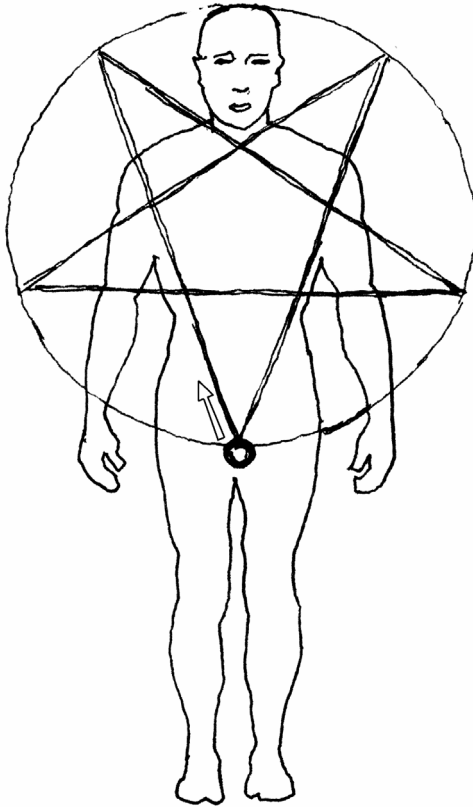


Figure 49: pentagram to evoke overlaid on a visualized target, cut clockwise.

Evoking is to state your intention to externalize an active force of your willpower and what you practiced, upon your surroundings. Evoking is the applying or putting to use the skills that you learned and practiced with invoking.

## Fake overhead dagger stab

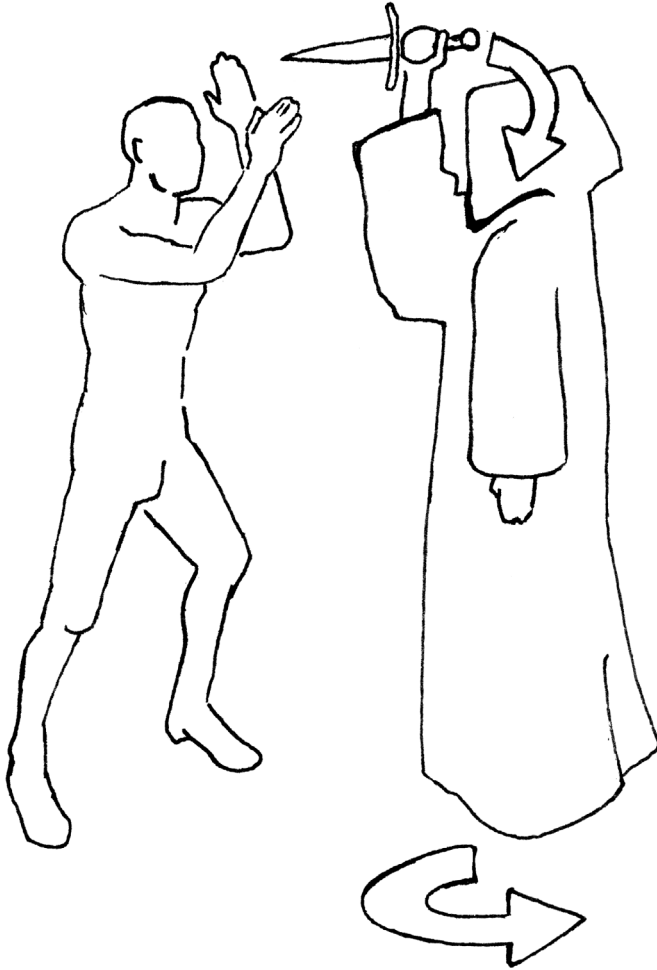


Figure 50: facing the foe straight on, the Executioner could fake an overhead stab, then snapping their body so it faced sideways, they would allow the dagger arm to drop backwards and down.

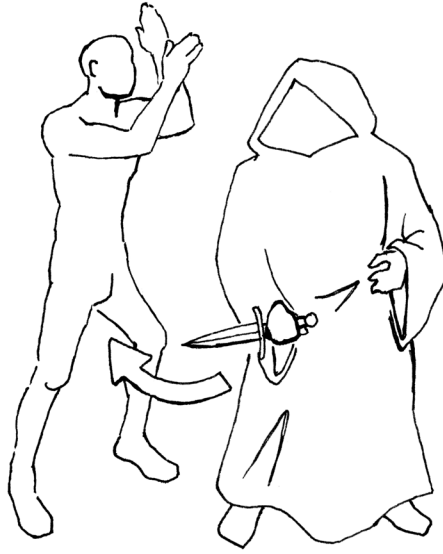


Figure 51: then continuing to turn as needed, they would use the daggers momentum to carry it up and into the foes lower unprotected abdomen.

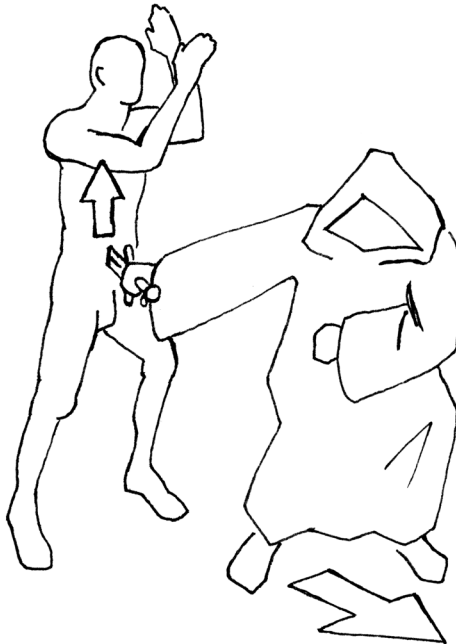


Figure 52: then as the blade was withdrawn, they would cut upward while stepping away from the wounded foe.

## The “Vampire” cloak stance

This stance was used with a long cloak and a blade weapon. Gripping the cloak, the Executioner would keep the leading elbow raised in front of the face with the arm bent back. This would allow them to stab under, through the cloth curtain of the raised shroud, so as to catch the target totally by surprise and leave nothing visible to any chance witnesses.

The forward elbow and arm could be used as battering ram to clear a path for the concealed weapon.

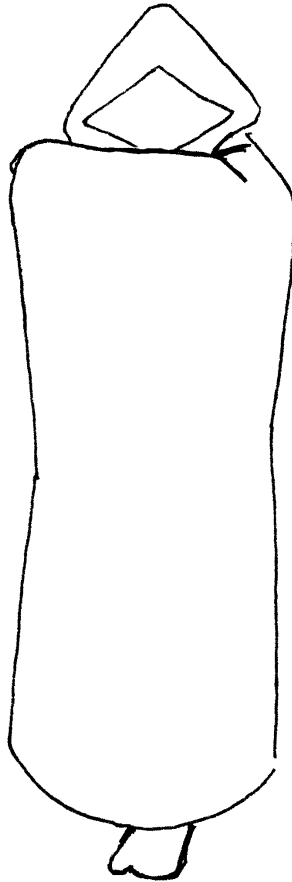


Figure 53: front view of “Vampire” cloak stance, leaves nothing for the target to see or anticipate. The wearer grips the cloaks edge, and raises their elbow up to in front of their face, letting the cloak hang from this raised arm. Additionally this outstretched curtain would also soften the impact of arrows.

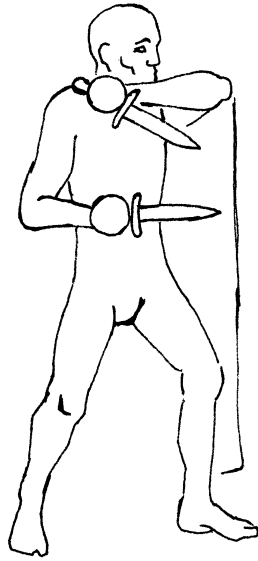


Figure 54: Side view of “Vampire” cloak stance, showing what is happening under and behind the raised cloak. Weapons can be held hidden and at the ready in either hand. It was not uncommon when facing larger numbers, to use multiple weapons to help even the odds, though more respectable society frowned upon such fighting as disreputable, lowly, and unsporting, as William Harrison in his *“Description of England”* (c. 1577.) wrote “Some desperate cutters we have in like sort which carry two daggers or two rapiers in a sheath always about them, wherewith in every drunken fray they are known to work much mischief”.

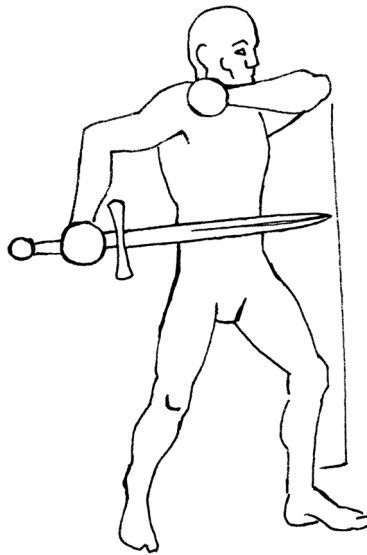


Figure 55: even weapons like spears and swords can be concealed from view by use of this stance.



# Dagger against sword

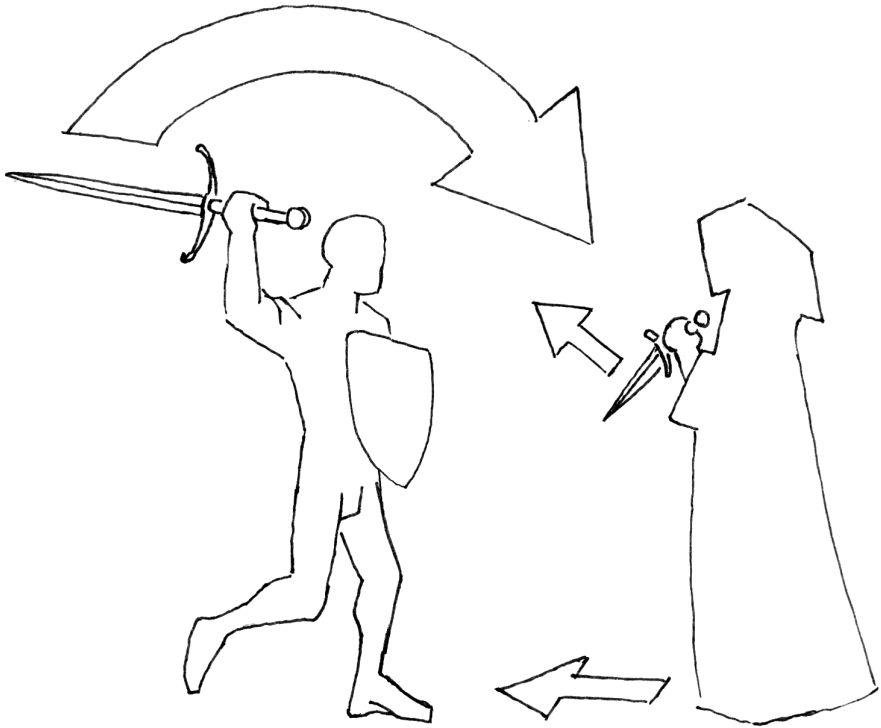


Figure 56: Dagger against sword. (To better convey the mechanics of the action in this sequence, the illustrator has exaggerated the poses.) With dagger held in a downward stabbing grip, as the foe readies to swing, the Executioner slides forward and jams the dagger blade against the foes wrist, dagger pointing to the inside.

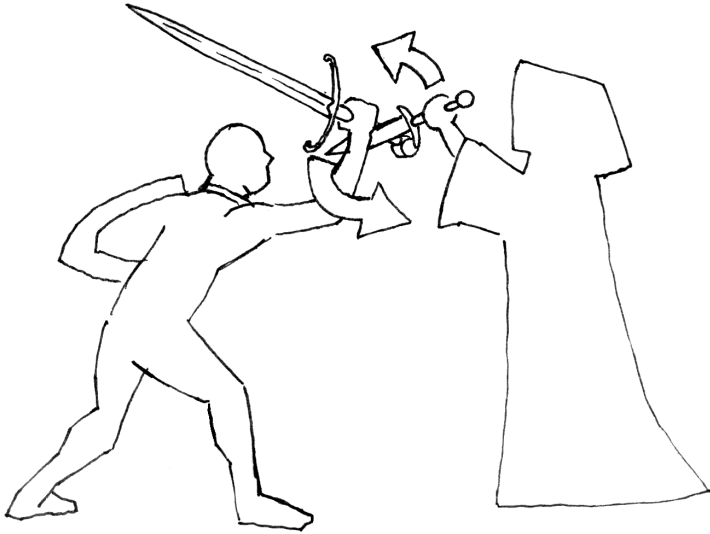


Figure 57: twisting the blade into the angle between the swords handle and wrist the Executioner loops the point of their blade around and over the foes arm, forcing the sword to turn away as...

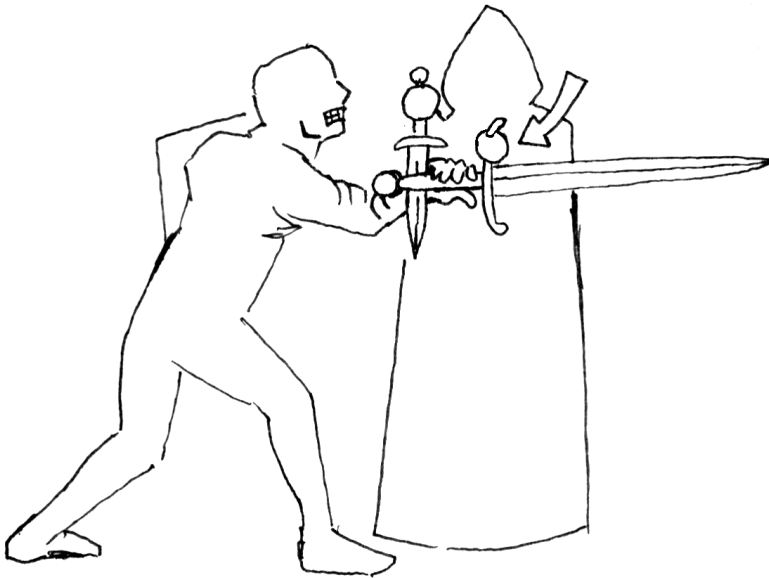


Figure 58: this wrapping hook action shears the sword from the foes grasp, note as shown pointed out by the arrow, the Executioner can grab hold of the sword if desired.

## Swords

Bashing sword edge against sword edge is Hollywood myth. It is shields that were intended for such direct blocking. Being more than just an obstacle to hide behind, if struck with a sword edge, the shields metal rim would damage the blade, which could break or spoil a foes sword.

The preferred method for receiving a foes sword strike with ones own blade was to deflect it by means of the side or flat of the blade, so as to preserve your swords cutting edge.



Every sword, even the economically priced ones were relatively expensive and laboriously handmade items, and when by accident in the heat of battle edges did clash, their effective cutting ability would be seriously degraded, at best, accidental nicks to the edge would latter be ground even (which would alter the feel and balance of the weapon), at worst the blade metal would be recycled, to forge a new blade. Even the public Executioners beheading blade was at risk of damage to the edge and required maintenance.

**Extract from** *Paul Lacroix. Manners, Custom and Dress During the Middle Ages and During the Renaissance Period. Chapter on Punishments. 1875.*

In certain countries decapitation was performed with an axe; but in France, it was carried out usually by means of a two-handed sword or glave of justice, which was furnished to the Executioner for that purpose. We find it recorded that in 1476, sixty sous paris were paid to the Executioner of Paris “for having bought a large espée à feuille,” used for beheading the condemned, and “for having the old sword done up, which was damaged, and had become notched whilst carrying out the sentence of justice upon Messire Louis de Luxembourg.”

Originally, decapitation was indiscriminately inflicted on all criminals condemned to death; at a later period, however, it became the particular privilege of the nobility, who submitted to it without any feeling of degradation. The victim--unless the sentence prescribed that he should be blindfolded as an ignominious aggravation of the penalty--was allowed to choose whether he would have his eyes covered or not. He knelt down on the scaffold, placed his head on the block, and gave himself up to the Executioner. The skill of the Executioner was generally such that the head was almost invariably severed from the body at the first blow. Nevertheless, skill and practice at times failed, for cases are on record where as many as eleven blows were dealt, and at times it happened that the sword broke.

A sword being damaged and broken by merely severing off unprotected heads may sound odd, but it must be remembered that a wood chopping block was often beneath, into which the blade would impact, swords were not built for splitting logs.

This is why more rugged weapons like axes, maces, and hammers were preferred when facing many heavily armored foes in battle; it was a matter of durability and economy.

A sword's fine point could slip between gaps in armor, but its delicate edge would get irreparably damaged when it inevitably struck against the multitude of steel during a fierce battle.

While for example, an axe when used to smash heads and limbs, would be just as effective blunt, as it was sharp. Later after the fight, it could be inexpensively replaced or sharpened without worry over compromising the weapons balance.

There is no such thing as an ultimate perfect sword design; if such a thing were possible, every culture would have arrived at the same undefeatable universal design long ago.

Lacking any magical ability to move itself, the cutting power of a blade comes solely from the skill and strength of the wielder.

Just as modern kitchens have a varied assortment of knives for different types of food preparation. The wide array of sword shapes from around the globe reflects the different tasks and methods of use to which they were most intended. Each has its own advantages and disadvantages, merits and drawbacks.

Swords in general fall into two main categories, those intended to be wielded single handedly, and ones made to easily accommodate a stronger two-handed grip.

These two categories are each subdivided by blade type, into the single edge blades, and the double-edged blades, medieval European sword blades were of both these two types.

The double-edged blade, are what we think of today as the classical knightly sword, being sharpened on both sides, terminating in a spear point like tip.

The single edge bladed swords were called a “Falchion” (Pronounced: FALL-shun), though less glamorized by modern media than their knightly double-edged brothers, judging by the prevalence in art from the period, the Falchion swords were highly popular during the Middle Ages.

These stout single edge swords served as all-purpose cutting blade for the common foot soldier, merchant, and peasant, then from the 16<sup>th</sup> century onward, with pikes and guns gradually replacing the reliance upon swords, the Falchion slowly lost weight, as the design developed into the modern cavalry saber.



Figure 59: a depiction of medieval battle, note the soldier on the left carrying a spear and holding up a falchion sword. Also note that over to the right of the picture, the two knights fighting with long swords, the one sword broken from rigorous usage.

The preferred sword fighting strategy of the Executioners, drew on a wide array of underhanded tricks to swiftly close in on a foe, pressing and entangling the opposing sword in such a manner as to render it useless or disarmed, ending the clash as fast as possible.

Executioners did not worry over niceties of chivalric etiquette, their only concern was to get the job done as ordered, so although versed in swordplay, the Executioner scorned any face-to-face sword fighting as a foolish risk to the success of their mission, crossing swords was only to be resorted to as emergency defense or when no other option of more covert attack was open, and even then the tips of the blades would preferably be poisoned, or as it was called, an “envenomed blade”.



Figure 60: drawing of “St Catherine”, *the Housebook Master*, c. 1480-1490.

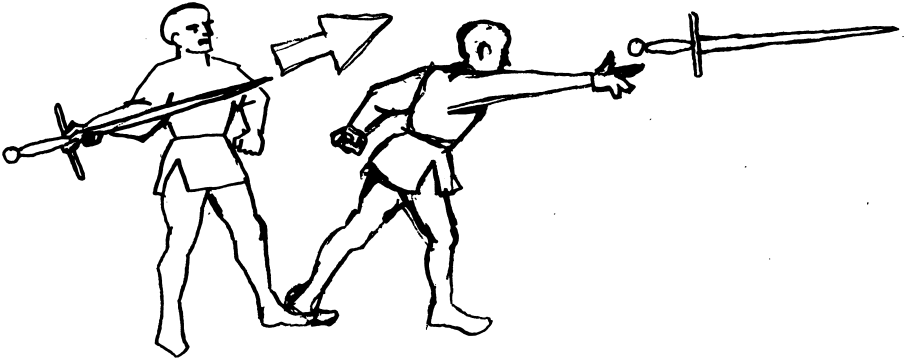


Figure 61: a sword retrieved from a fallen combatant, or in a pinch ones own blade could at close range, be thrown like a javelin.

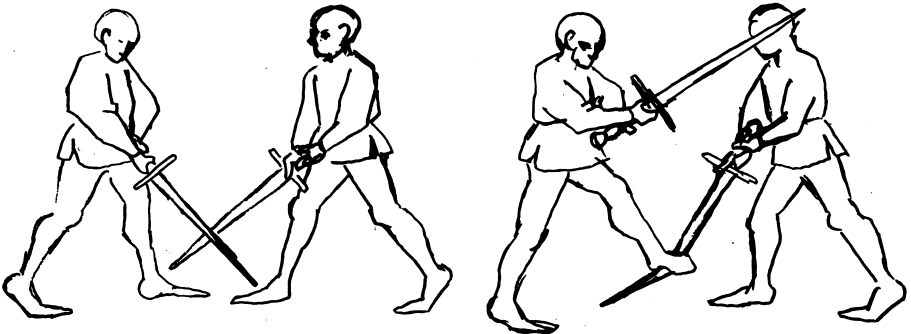


Figure 62: during a low deflection, the foes foot could be cut, or by stepping on the opposing blade, one could gain an advantage, and either bend or break the opposing sword.

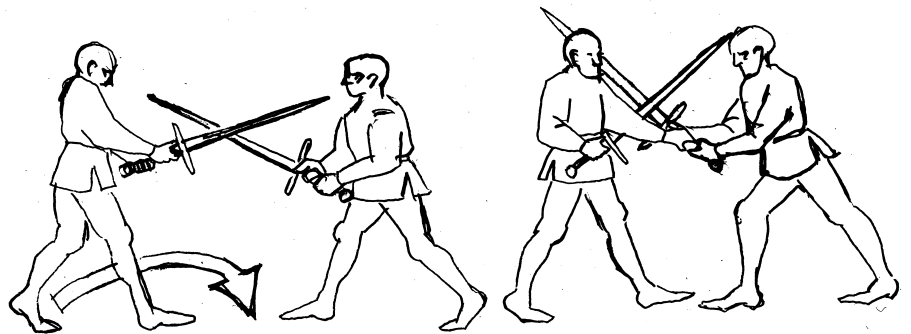


Figure 63: grabbing hold of opposing sword to gain an advantage.

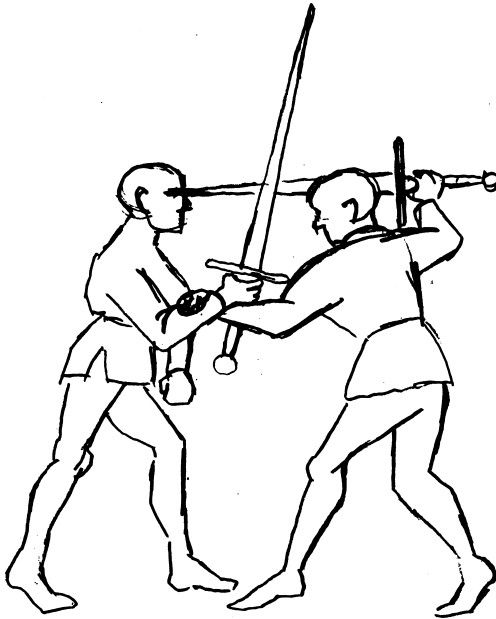


Figure 64: grabbing hold of opposing limb and placing the arm under the sword grip to disarm or gain an advantage.

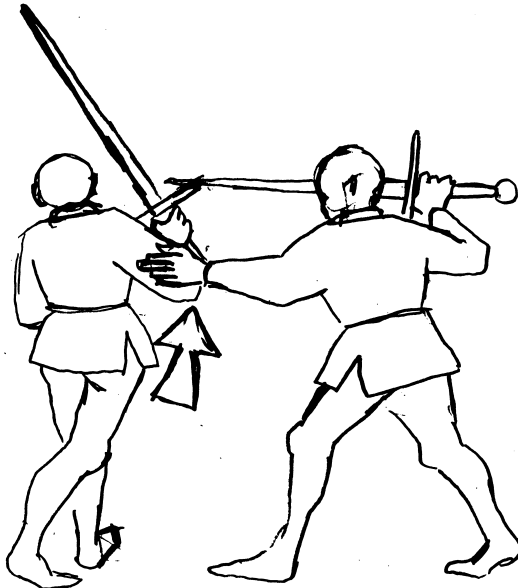


Figure 65: slapping a limb to turn the foe and gain an advantage, if the area just above the elbow at the back of the upper arm is struck hard enough with the heel of the palm, not only can it effectively turn the foe, but this strike can also leave their limb numb.



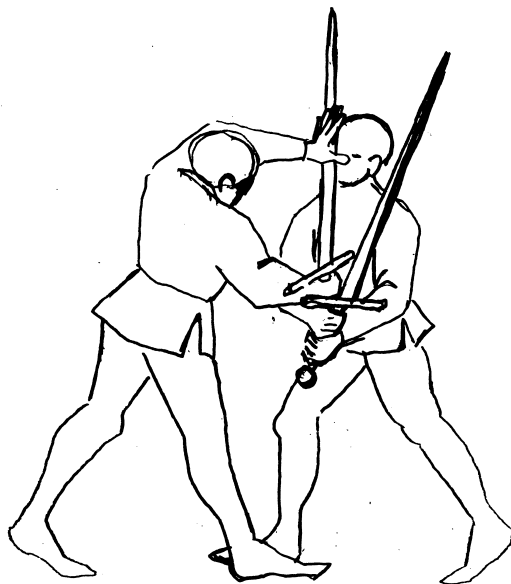


Figure 66: without swinging the blade, utilizing just a direct forceful pressing of the sword against the foe to inflict injury, this works well from a block or a bind, and is especially good when combined with a hooking motion of the swords pommel against the foes arms as it is pulled down slicing.

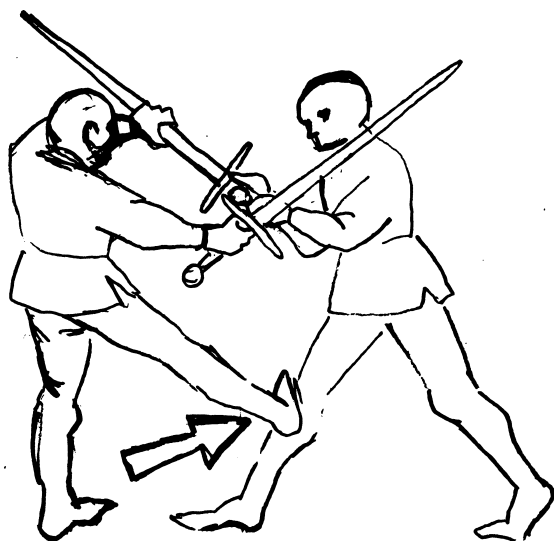


Figure 67: deflecting an opposing sword blade with the hand, while simultaneously attacking with a combined pressing slash to the foes neck and hands, and forcefully kicking the leading leg, this works well from a block or a bind.

## Spears, pikes, and lances



This class of weapon was perhaps the most common large armament used by both peasant and noble, throughout the entire Middle Ages and Renaissance. Compared to swords, they were inexpensive and easy to make, being a wooden pole ranging in length from about four to nine feet long or longer, with a sharp blade affixed to one end.

Although longer length spears were not as concealable as swords, in a fight the thrusting point of a spear had a greater reach, giving them an advantage of distance, which in a pinch, could even be extended farther by throwing the spear.

Shorter stout “spears” were especially good for guards and sentries to carry, while soldiers preferred longer “pikes” for use against mounted cavalry, and the cavalry liked lightweight “lances” for use on horseback

Throwing away your spear was not highly favored, as that meant you lost your weapon, and it was just as likely to get thrown back at you, however to get around the problem of losing the weapon, a long length of cord could be attached so as to create a harpoon, that once thrown, was quick to retrieve by winding in the cord, such a cord could also be used to help with climbing.

Some spears had cross spikes or hooks, these were to prevent them from over penetrating a stabbed foe, and could also be used to snag or hook with.

## Hand thrown darts and javelins

What set these weapons aside from spears was they were intended almost exclusively for throwing, while a spear was primarily used for thrusting and stabbing.

These projectiles often used arrow like vanes and tail feathers, or weighted tips to keep them flying point first when thrown over a longer distance, and the point or head of the dart would be barbed and loosely attached or made delicate so as to bend or break off due to impact after being thrown.

This loss of the point would render missed darts useless to a foe for throwing back at the user, and also meant the head would remain lodged in a wound and be difficult if not fatal to extract.



Figure 68: “youth”, “manhood”, and “old age”, pursued by “Death” who throws small darts, also note the knife sheathed in the top of the riders boot, *engraving by Master Wolf Hammer, Austria, c. 1482.*

Although they lacked the range and power of bows, darts did not require a long bulky bow, could be carried hidden out of sight, did not hum or whistle through the air like arrows do, and were ready to throw as soon as they were in hand, unlike arrows that needed fixed to a bowstring. Such darts came in all sizes, from ones as short as a small knife, to ones as tall as a person.

## The Sling

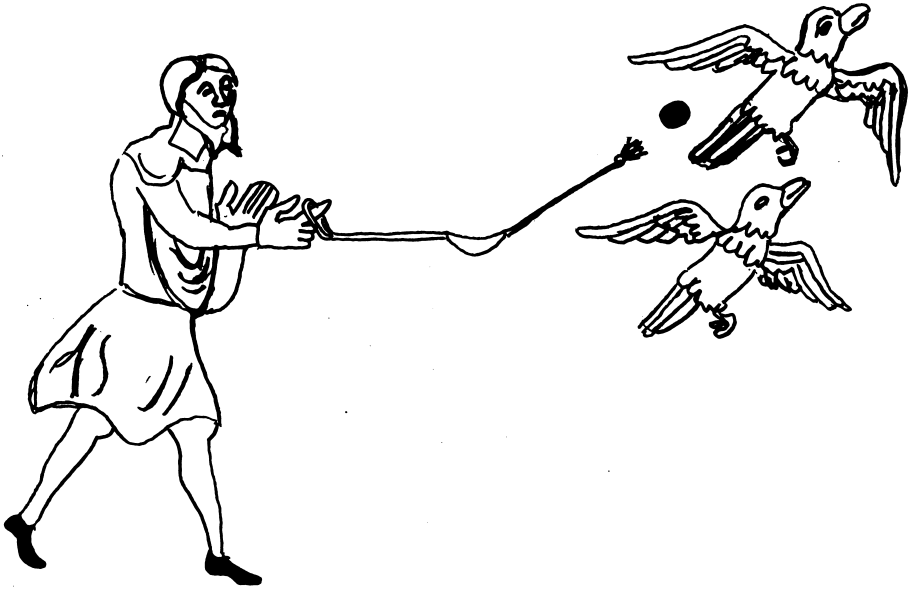


Figure 69: a Saxon slinger hunts birds for sport, based on illustration of a Saxon slinger from the Cotton Manuscript. Claudius B. 4. Also see the Bayeux Tapestry for another example of bird hunting.

Such historical pictures clearly show the medieval sling was accurate enough to hit birds on the wing, with enough consistency to make it a viable sporting endeavor. In a more serious situation when lives were on the line, a weapon that could not reliably hit a target the size of a large bird would have been considered useless, if not suicidal.

The sling, famed for its biblical abilities to maim and kill foes, even exceptionally large ones, was a simple device, valued as a backup weapon, which could always be carried by an Executioner, either in a pouch or worn like a belt.

Aside from lethally propelling stones, the stout cords could double as a strangling garrote, a trip line for a trap, an emergency tourniquet, or even be used to tie up a prisoner.

In regards to throwing stones, much disinformation has been spread in depicting the use of a sling. Most base their knowledge of sling use on classic Hollywood movie depictions, which have been crafted by people more familiar with cameras than the sling. The following advice is for those interested in learning more about the proper use of a sling.

Slings are neither Bullroarers nor lassos cowboy, twirling and spinning things round ones head draws attention to your position, alerting the target, such spooking does not make a target easier to hit.

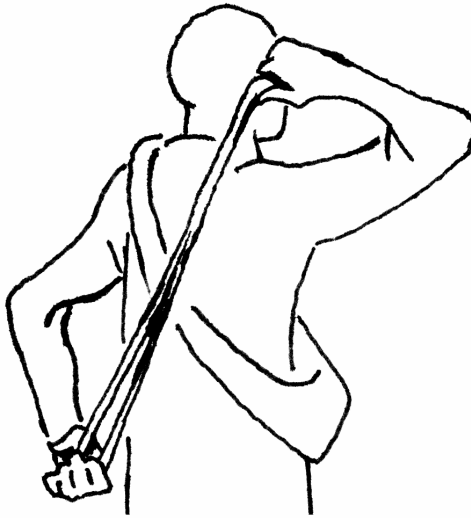
Trick shots can be done, but would you want to risk your life or livelihood with a carnival sideshow act? Keep it simple and use a day-to-day technique that will bring reliably consistent hits on target, and takes only minimal practice to gain mastery.

Both feet should remain planted on the ground during the throw (speed of recovery is important, nothing in your form should interfere with readying the next stone).

Your arm is not a siege engine; if you want to throw boulders, build a catapult (see below).

To test stone size, make a circle with your thumb and index finger, if the stone will not fit through this hole, then it is too big for a cord sling; you would need to use a pole sling, if the stone is so big you have trouble holding it, use a catapult.

Your sling cords should not be longer than your arm. From shoulder to wrist is a good cord length for those just starting practice.



**Figure 70:** hidden across the back ready position, load stone in sling pouch, then while still gripping the pouch, bring the sling around using a motion similar to putting on a coat or jacket, till it is held taunt behind you in the ready position. Slinger is shown wearing a bag for sling stones.



**Figure 71:** over the shoulder ready position, slinger is shown wearing a bag for sling stones.

Utilizing a compact gripped sling method like the ones above, gives the following benefits.

1. Less danger of colliding with nearby objects during toss (trees, brush, and other people when fighting in formation)
2. Zero twirling windup for throw (less chance target will be able to react in time)
3. Stone held firmly in place till last possible moment
4. Strong overhead motion, allows for optimal force generation, and commitment of full weight behind throw, as you twist from the waist (like is used with a bullwhip)

A vertical whip from overhead means you need only worry about what height at which to release the stone, on a standing target this method allows you lots of room for error, since you have the full body length, from head to feet over which the path of your sling arm will travel.

Aiming at the targets belt, or releasing at the middle point, is good since if you misjudged and the shot goes high it will hit the chest or head, if it goes low it will strike the abdomen or legs, which guarantees inflicting an injury from almost every throw.

As shown historically by the evolution of this weapon family, as the need for range increased and larger stones were needed thrown, instead of making the

cords longer, they lengthened the reach of the throwing arm by use of a pole, while the mechanics of the throw remained the same.

Eventually the height of mechanically enhanced stone throwing was reached with the creation of the “trebuchet” or “catapult”.

## The portable traction trebuchet

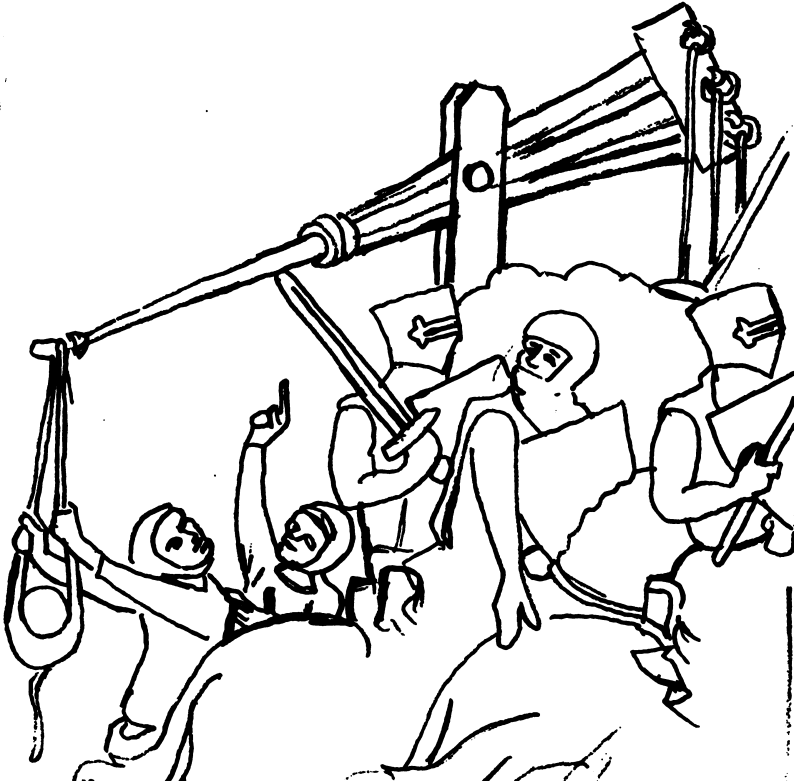


Figure 72: in this illustration of a “traction trebuchet” it can be seen how such siege engines were a large mechanical arm holding a comparably short sling. (*Maciejowsky Bible, c. 1240*).

Such small siege engines like the ones depicted in the Maciejowsky Bible, received their power for throwing from pull ropes, since the crew pulling on the rope provided the counterweight force, this made the siege engine lightweight enough to be picked up and hastily moved by its crew, as one would move a large piece of furniture.

When making a portable traction trebuchet, a builders’ skill and the resources available influenced the design decisions, construction details and parts naturally varied with each trebuchet built, however the overall mechanics stuck to a time proven pattern close to that which follows.

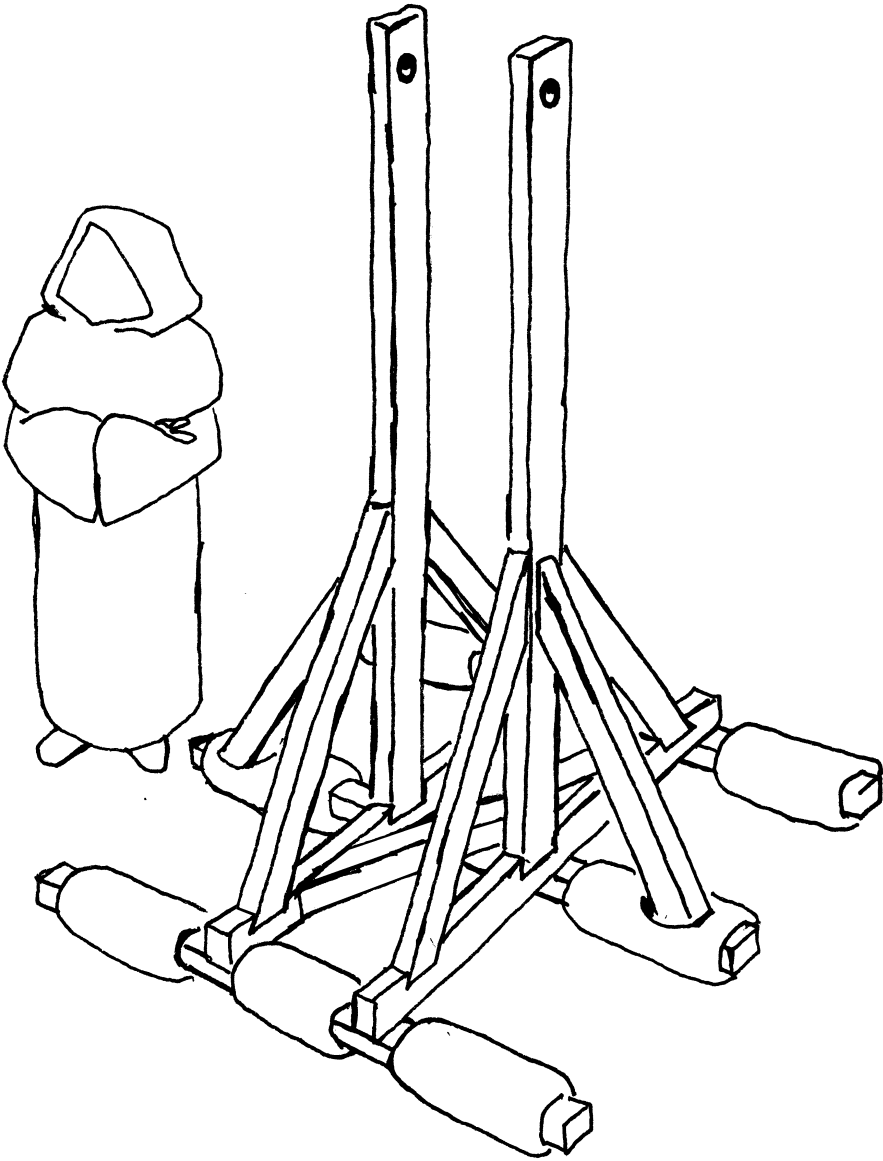


Figure 73: a minimalist frame made with wide crossbeams at the base, these give added stability, and when wrapped with padding, provide the crew of eight men with a comfortable hold when transporting the trebuchet.



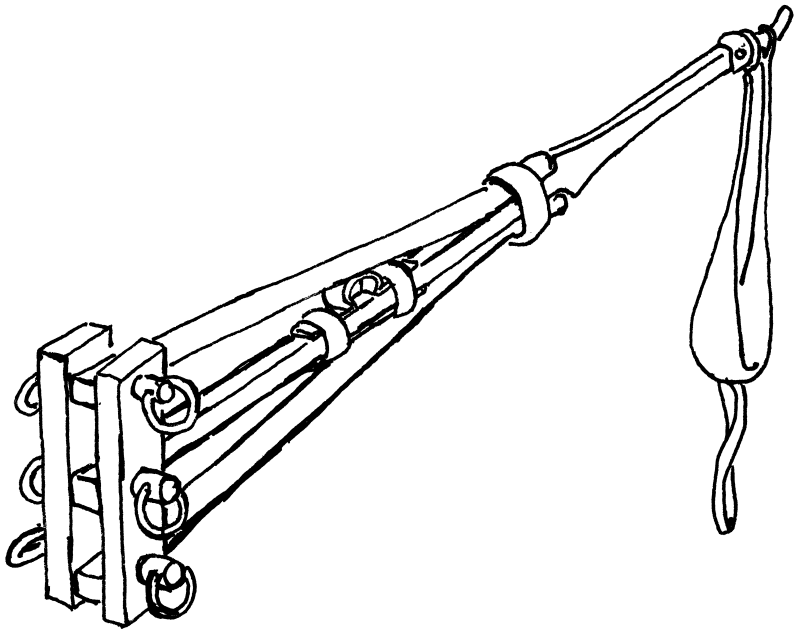


Figure 74: throwing arm and sling, the three poles are securely fastened in a vertical triangular arrangement, so as to brace each other against the force of the throw. The base of the arm is sandwiched between two securing planks, and held by three cross pins that have rings. The six pull ropes get fastened to these rings. The arms pivot point, which will turn round an axel, could either be a reinforced hole drilled through the center pole, or as pictured here, fashioned from a metal strap that is bent into a hoop and is then pinned and lashed securely to the center pole.

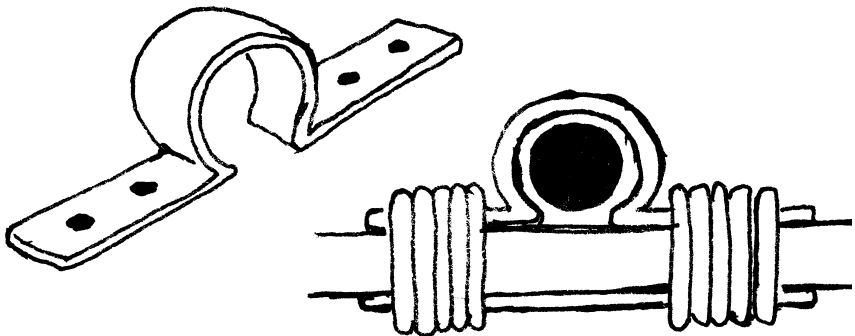


Figure 75: view of the metal pivot point strap, and a side view of the strap pinned and lashed to the pole, with the axel location indicated by the black circle.

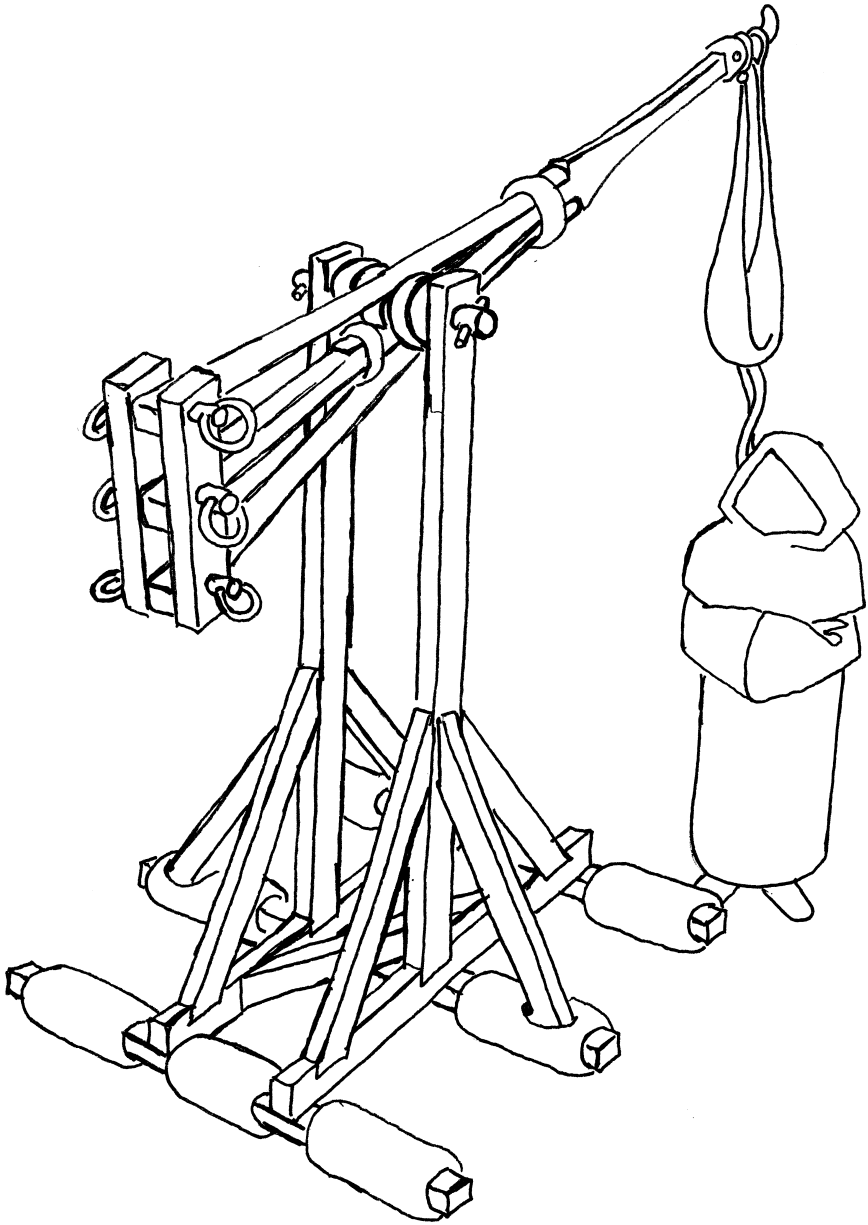


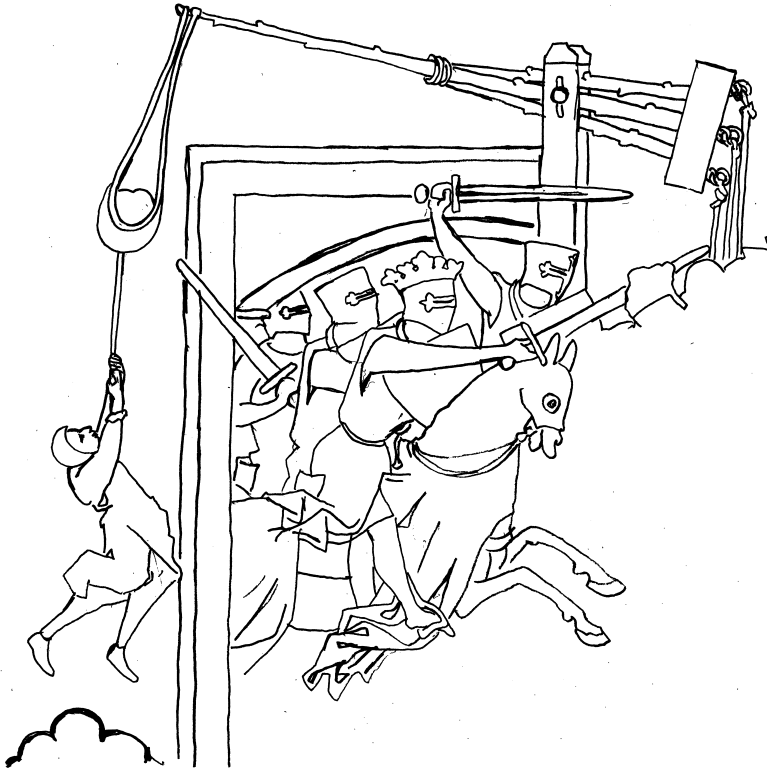
Figure 76: the arm attached to the frame, note the wooden spacer washers used to keep the arm securely centered on the axel while allowing it to freely turn upon the pivot.

A portable traction trebuchet like this, was crewed by a team of eight, preferably heavy and strongly built men, dressed light without encumbering armor.

The pieces of the trebuchet would be transported close to the area where it was intended to be used, then after it had been fully assembled, the crew would

gather round the base and each taking hold of a padded section of one of the crossbeams, they would lift and carry the trebuchet to its designated firing position. At this designated firing position, suitable projectiles would have been hidden beforehand.

In operation, one of these men acted as crew chief, he was responsible for coordinating the rest of the crew, selected targets and helped with loading. A second man was responsible for the actual handling and loading of the chosen projectiles, and then holding the sling pouch steady. The six remaining team members operated the ropes at the front.



**Figure 77: the loader riding the sling up as the arm is rocked in a seesaw motion, this rocking allows the crew at the front to gain higher grips on their ropes as they ready to act as the counter weight. While riding on the sling with a heavy weight directly over your unprotected head was dangerous, compared to participating in the carnage of frontline battle, such sling riding would have been considered a far less risky occupational hazard. (*Maciejowsky Bible, c. 1240*).**

To help synchronize the firing of the trebuchet, the crew would rock the arm in a seesaw motion, first the front six on the ropes would pull down lifting the loader up in the air while he rocked in rhythm and held the loaded sling aligned (this was dangerous and required much caution and attention on the loaders part, incase the heavy projectile fell out or the sling broke), then the front six

having gripped the ropes higher, would jump up, pushing off from the ground, lowering the loader back down where at the bottom he would let go of the sling, allowing the arm now free of his weight to whip up hurling the projectile while lowering the pullers back down as they pulled in a swinging motion strongly against the ropes.

With each man weighting on average close to 200 pounds, the weight of six men on the ropes combines together to average around twelve hundred pounds of deadweight exerted pulling down on the arm, which is then multiplied with the leverage of the arm, plus the centrifugal force generated by the sling, not to mention the swinging momentum of the crew, all this flings a head sized rock with enough force to turn it into a small wrecking ball, able to demolish walls and batter apart gates.

## The Garrote, and use of a Sling as a Garrote

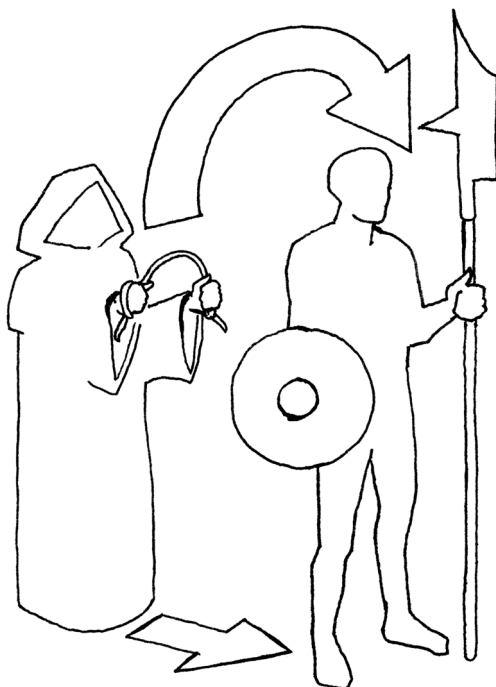


Figure 78: with a garrote, silence is not guaranteed, however death is up close, personal, and assured.

The garrote is looped round hands and clenched tightly, silently the Executioner approaches the target from behind, garrote held at the ready, then the garrote cord is dropped down over the targets head, so it is pulled tightly across the throat.



Figure 79: the Executioner forcefully pulls backward on the garrote, and could slam a knee into the back of the target.

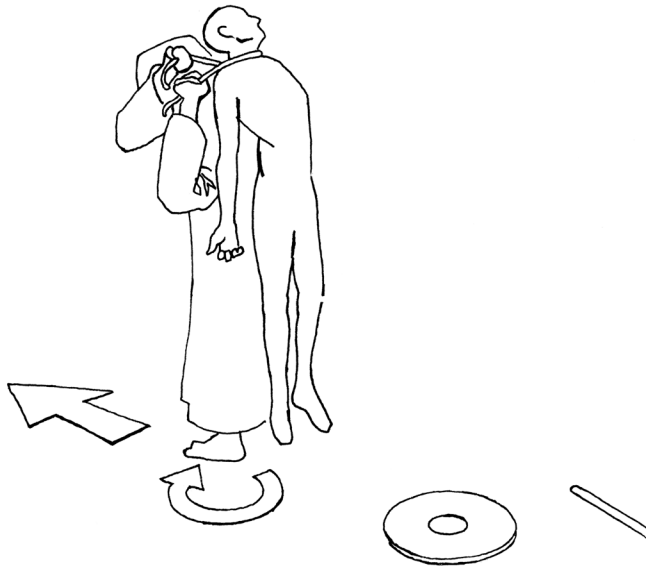


Figure 80: then the Executioner turns their own body to place their hips in low against the hips of the stunned target. The garrote cords become tightly crossed around the targets throat as the turn is made. Hefting the dying target over the shoulder, the Executioner slips back into the shadows to hide the body.



Figure 81: illustration from *Grandes Chroniques de France*. 14th Century.

The above illustration is of Chilperic I (Chilperic the First) in 568, purportedly strangling his new wife Galswintha to make room for his long time scheming mistress Fredegund.

The fallout from this strangulation was to be a bloody war between Chilperic and the dead wife's brother-in-law, Sigebert. Which culminated in Sigebert conquering most of Chilperic's kingdom.

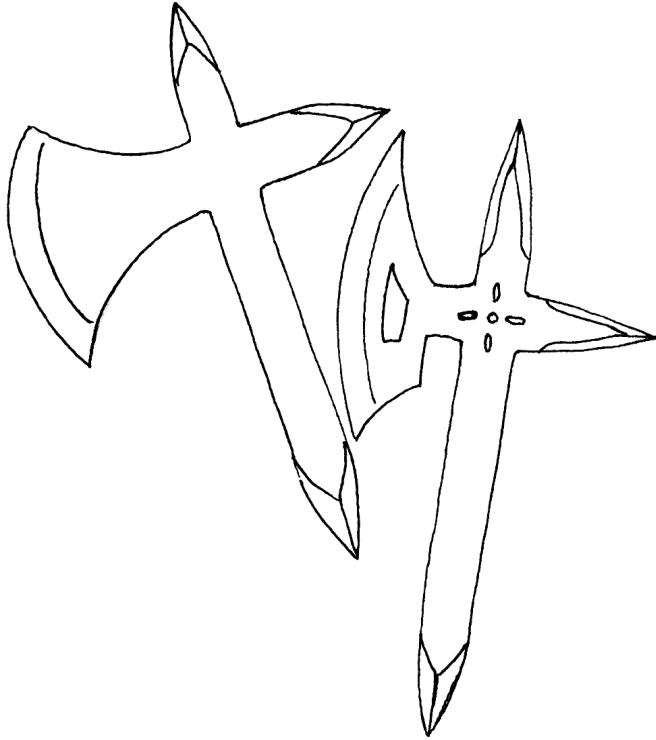
Yet Sigebert's moment of triumph was not to last long. In 575 shortly after being declared king by Chilperic's subjects at Vitry, two Executioners sent by Fredegund, killed Sigebert.

Fredegund's romance with Chilperic also was not to last. Nine years later in 584, Chilperic was ambushed and stabbed to death by several dagger-wielding Executioners, this death conveniently left Fredegund in charge of the royal fortune while she raised her sons till they could inherit the kingdom.

Fredegund started out as a servant and ended up a queen, she knew what she wanted, would kill to get it, and enthusiastically employed bands of Executioners to achieve those goals.

Unfortunately due to the need for brevity, quite a few juicy details from this medieval soap opera had to be omitted; more detailed information on this story of war and royal intrigue can be found on the Internet, and at your local library.

## The Hurlbat



**Figure 82: hurlbats, each about 16" tall.**

A hurlbat was a special throwing and fighting axe made from a single piece of steel, they were about 1/4" inch thick, which made them light enough to easily carry several at a time, yet heavy enough to split a skull open, this small axe shaped blade had sharp points or cutting edges on all its extremities, in Europe they were most widely popular from the mid 1400's to the mid 1600's.

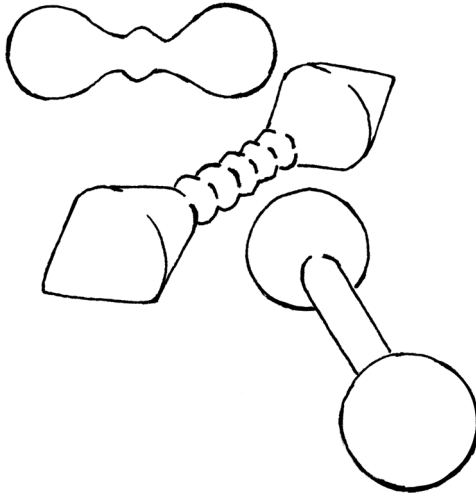
When thrown vertically at the top edge of a shield, there was a good chance they would somersault over and spin down into the foes face.

When thrown horizontally they could be bounced or skipped along the ground to injure the foes ankles.

Wounds from a thrown Huralbat look like any other stab or axe wound, as if the killer had fought in hand to hand combat with the victim, so unless a witness saw the attack, it would never be guessed that the Executioner had used a less risky method of silent long-ranged death.

Due to hurlbats being crudely finished throwaway weapons, most historical pieces were eventually recycled as scrap metal, so few surviving original examples remain.

## Dumbbell bludgeons



Carved from wood, or cast in metal, these small dumbbell shaped weapons are capable of fatal or incapacitating crushing strikes with their knobbed ends, especially effective against the head, spine, collarbone, ribcage, elbows, knees, and hips.

In a pinch these could also be thrown, or when not fighting, used as a mallet like tool to pound and hammer with.

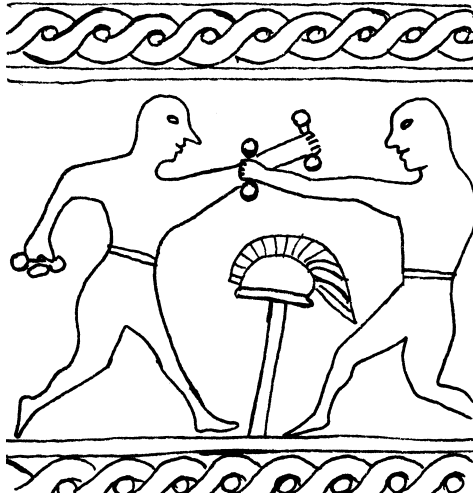


Figure 83: Artists rendition of boxers on Celtic bronze belt-plaque, from Magdalenska gora, Slovenia, Yugoslavia, Barrow IIB, 5th century BC.

As the above illustration shows, these small Dumbbell style hand weapons have been around for a considerable time in Europe, the belt-plaque illustrates a disabling parrying strike to the outside of an attackers elbow.



## The Baton or “Magic Wand”



Figure 84: “Le Bateleur” after traditional Tarot card design, more in-depth information on this and other Tarot cards can be found in the following recommended books, “The Tarot of the Magicians” by Oswald Wirth, and the “pictorial key to the Tarot” by Arthur Edward Waite.

As with sword designs, there were a variety of shapes and lengths used for batons. Here we will focus on the double weighted baton, which was usually about an arms length long, made from a lightweight yet resilient shaft, to the ends of which were attached weights comparable to sword pommels.

Thus combining the idea of a heavy bone crushing force of a dumbbell bludgeon, with the added leverage of a long shafted cane.

This made it so that even a weak person might deliver lethal strikes, swung with a devastating force concentrated at the ends, the pommel like tips could easily puncture skulls and shatter bone.



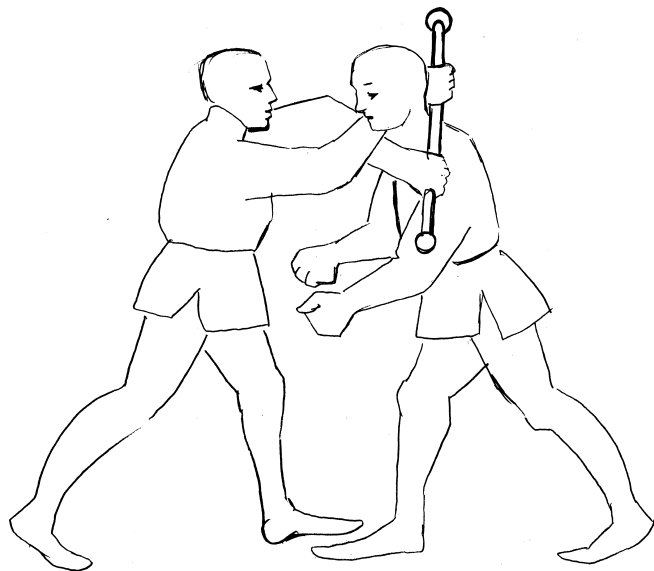
Figure 85: a plain style baton or “la canne” as it is called in French, held in a relaxed high ready stance, “la canne” stick fighting styles were still widely practiced in Europe at the turn of the century, their popularity though was on the decline as walking sticks slowly fell out of popular fashion. Painting of an “OX” herder, by turn of the century sentimentalist French painter *William Adolphe Bouguereau, c. 1889.*

The importance of the baton to medieval magic and occult imagery, ritual and performance is retained and shown in the first numbered card of the mystical Tarot deck, this card today is widely known as “the Magician” and sometimes “the Juggler”, however its medieval French title was originally “Le Bateleur” which translates as “the bearer of the Baton”.

In the middle ages, batons were a favorite among sleight-of-hand artists, conjurers and ceremonial magicians, as the twirling movement was an eye-catching crowd pleaser.

While tossing the baton is purely jugglery, the more practical twirling lightning fast misdirecting motions, were used to bedazzle a foe in preparation for a deceptive and often fatal strike.

The baton, its combat applications long ignored, in modern times it has been relegated to a purely ceremonial function, used to direct proceedings and entertain.



**Figure 86:** by crossing the arms to grip the baton, it can be used to trap a foes extremities, and also to strangle with. This works both from the front, and especially well from the back.

Upon “the Magician” tarot card, the adept works with the four symbolic implements of magic, these are the “Baton”, the “Pentacle” which is a coin or magic seal, the “Sword”, and a “Chalice” full of a mysterious brew or elixir.

Now while these symbolic implements convey a high occult wisdom that has been covered at some length by other authors, here we will explore the more mundane practical interpretation of their symbolism as it pertains to “cloak and dagger” espionage.

The Baton indicates wielding the might of an established authority or legal system to serve ones own goals, either by twisting laws, spreading disinformation, or by exploiting blackmail against an opposition, to use “a baculo”, Latin for “By means of the rod” or “with a big stick”, using the threat of a big stick instead of reasoning when dealing with uncooperative unreasonable brutes.

The Coin or “Pentacle” indicates a bribe, rewarding or favoring others to achieve ones goals.

The Sword or blade indicates a simple direct assassination pinned on a third party scapegoat.

The Chalice, a Brew, or Poison, indicates an assassination hidden to look like an accident or death by natural causes.

By such Baton, Bribe, Blade, and Brew, the adept works change upon the world and shapes the future to the desired outcome.

It should be noted in the above illustration, that working within the existing legal system, blackmailing, and bribes (Baton, and Pentacle) are held, while the blade and brew are kept in reserve only for exceptional times when the first two alone will not suffice to ensure survival.

With these four symbolic implements, the magician stands guard over the fabled blossoming flower of the mysteries.

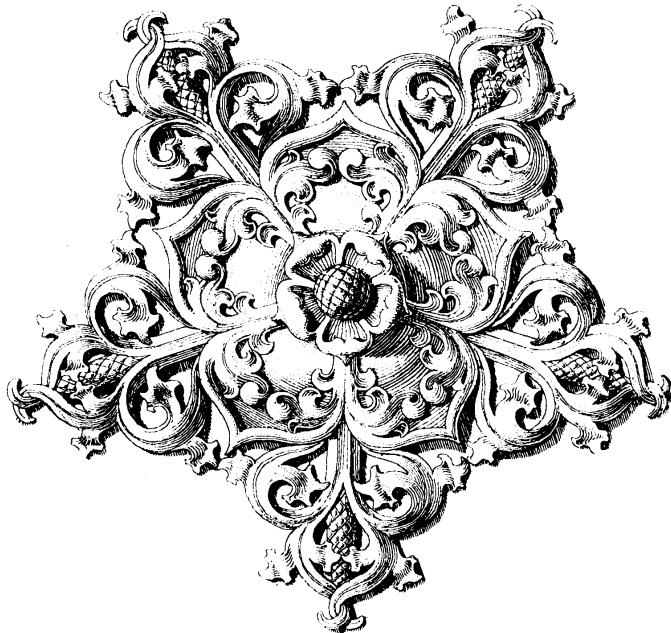
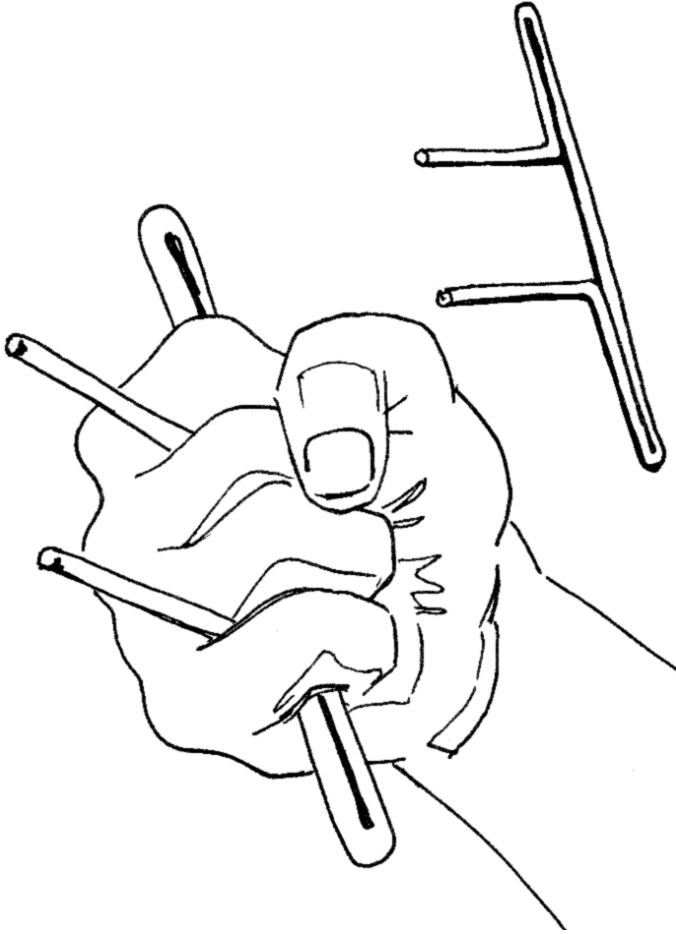




Figure 87: symbolic painting of a poisoned Chalice by Hans Memling (Memlinc), *from* *“St John and Veronica Diptych”* (exterior of the right panel) c. 1483.

## Fist Spikes



These inconspicuous weapons were most commonly made by taking a short length of strong metal rod, folding the ends at right angle, and then folding them again inward till they pointed outward to form the spikes.

Like with Dumbbell bludgeons, the top and bottom ends were used to pound with, the spikes that protruded between the fingers were intended to be pushed into the foe and then the rod was turned, twisting and tearing the caught flesh, this could be lethal if used upon the foe's neck, catching and crushing the windpipe between the fang-like spikes.

## The Scourge



Figure 88: medieval religious flagellant fanatics; to avoid fatal wounds from such self-administered floggings, the scourges can be seen to lack the proper cutting beads of serious scourges.

Real scourges were not harmless kinky toys, the lash would be strung with hard cutting beads of metal or bone, designed to strip off flesh and deeply lacerate muscle. In a pinch the lash could be used to entangle limbs, or as a garrote to strangle with.

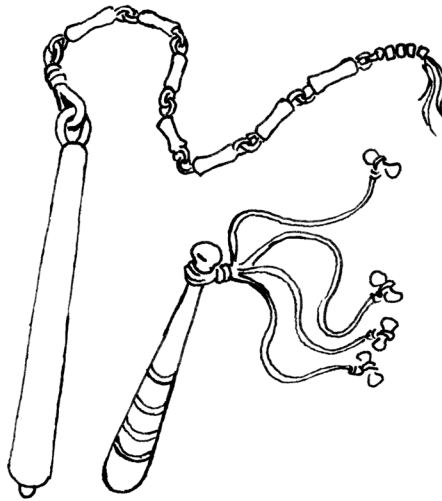


Figure 89: scourges strung with hard cutting beads.

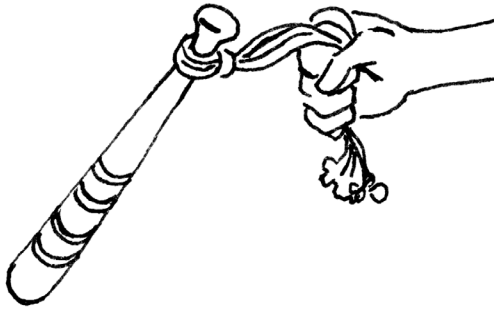


Figure 90: The scourge lash could also be wrapped round the wielders fist, allowing the stout handle to be swung like a modern nightstick or truncheon, to cave-in skulls and break bones.

### Small concealable hand flails

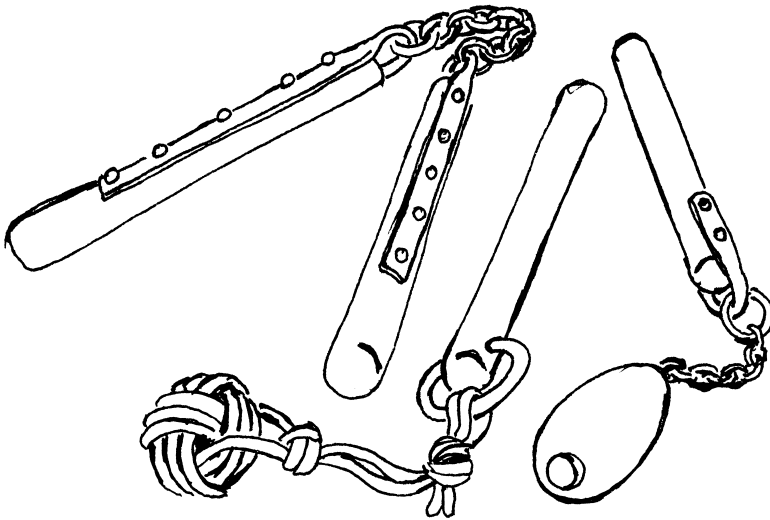


Figure 91: three types of hand flails, from left to right, double rods hand flail. A hand flail with a “Monkey’s Fist” knot used to hold the counterweight. And hand flail with a cast metal egg shaped counterweight.

These weapons consisted of a short rod connected with a length of either chain or stout cord to a counterweight. This counterweight varied considerably between designs, however it was preferable that it closely match the rod in weight, so the flail would be evenly balanced and easier to control.

Sometimes a second rod was used for the counterweight (like was common with the larger war flails and farming tools used to thresh grain) to give the flail an overall longer reach, although far more often a cord wrapped stone or a



small hunk of metal would be preferred if available, since such heavier materials could match the needed weight in a much smaller size, and stood up to impacting against armor better than plain wood.

When swung, the flexible connection between the rod and counterweight provided a centrifugal force that multiplied the amount of energy that would be transferred into an object hit by the flail.

Such small hand flails were more easily used from horseback than longer pole flails, and when carried compact and hidden, they took up a space comparable to that of a large dagger, yet when held in hand, the flail stretched to full length, outreaching a dagger.



Figure 92: an example of a large two-handed pole flail used for threshing grain, small hand flails were basically “sawn off” concealable versions of such larger farming implements, note that although the held pole is longer than the counterweight, the counterweight is made thicker to give the tool proper balance.

Another advantage hand flails had over daggers, was that on average, they spilt far less blood, this was important if the Executioner did not wish to leave a trace of a fight, and expected to have little time to clean up the ambush site.

In the hands of an untrained individual, such flexible weapons like scourges and flails can seem dauntingly clumsy and uncontrollable, however with proper

training, they can be wielded with a lightning fast speed, and an accuracy precise enough to extinguish a candle flame.

When waiting to strike, the Executioner would firmly hold the rod in one hand, and the counterweight in the other, this allowed for fast, unpredictable snapping strikes with either end of the weapon, or the catching and trapping of a foes limb with the connecting chain, or even using the flail to strangle with like a garrote.



Figure 93: a late 1600's example of one such style of the traditional European hand flail, detail from frontispiece to "Mercurius Rusticus", R. Royston: London, c. 1685.

## The Crossbow

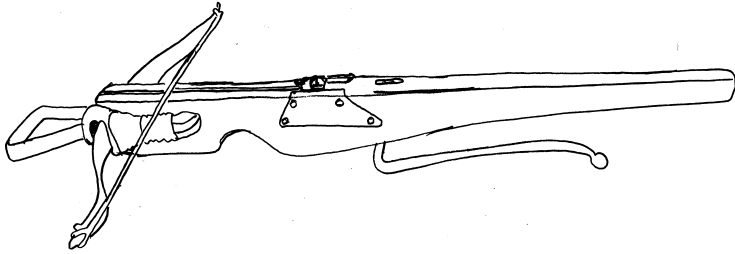


Figure 94: a typical crossbow.

Introduced from the East during the Crusades, the crossbow was at first outlawed by religious leaders who thought them to be ethically improper for Christian warfare, and at various times in Europe, the crossbow was prohibited with a variety of other laws, however their efficiency in battle soon prevailed over theological concerns. The crossbow was a weapon of immense popularity during the late 14th century in the Low Countries, the Swiss states, in Germany and in Italy. It was not uncommon for wealthy ladies to openly practice and hunt with crossbows.

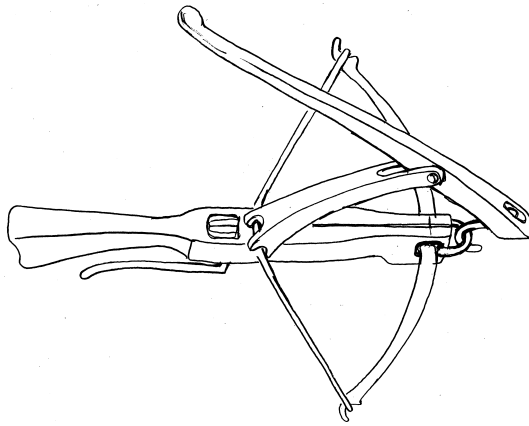


Figure 95: crossbow and a “Goats Leg” cocking lever.

Crossbow arrows, being built sturdier than normal arrows, could be used effectively as dagger-like stabbing stilettoes. However not all crossbows used arrows, some styles were designed to fire a less expensive small stone or lead pellets, and were called “Stone bows”.

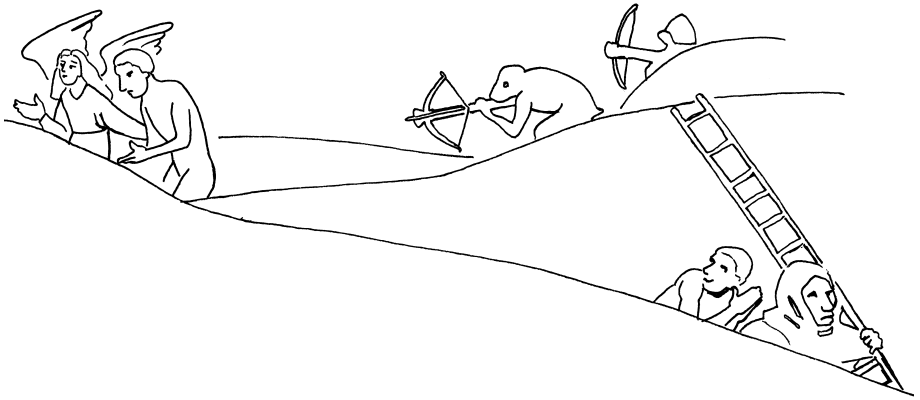
Crossbows, and especially the smaller sized ones, were highly valued by Executioners, who were far better shots with ranged missile weapons such as bows and crossbows, than they were at fencing with the sword, an Executioner usually practice shooting at least once a day, every day.



A demonstration of the Executioners skill was blindfolded archery; one example was, to have the assistant drag a straw filled sack across the ground with a long rope, then the blindfolded Executioner, gauging the targets location by sound of the dragging alone, would aim and shoot, hitting the target.

To develop this skill, the Executioner would first practice without the blindfold and simply close the eyes, when they thought they were aiming at the right spot, they would open the eyes and quickly check, and then repeat till they learned to coordinate their aiming with their facing. This practice, combined with regular nighttime hunting, quickly taught the Executioner how to be an effective shoot, even in total darkness.

Such feats did not go unnoticed by the pious authorities, in the *Malleus Maleficarum* (The Hammer of Witches, James Sprenger and Henry Kramer, c. 1486.) such deadly nighttime satanic archers, and even the nobles that employed their services are condemned, a story is recounted of the besieged castle Lendenbrunnen where an Executioner named Puncker used such nocturnal archery to pickoff unwary defenders guarding the dark ramparts, slowly killing off the garrison with sniping by ear, so that finally, the castle could be taken.



**Figure 96: Demons with crossbows, after detail from central panel of “the Last Judgment” by Hieronymus Bosch. Bosch had more than just a passing familiarity with the methods of the Satanic Executioners. By use of pictorial allegory, he included many blatant references to their techniques and occult lore.**

In the above vignette by Bosch, it also shows two men, one following an angelic figure, the other following a dark hooded Executioner carrying a gallows ladder. However the condemned and the saved are not as they first appear.

The man following the winged angel is blindly preoccupied by its eloquently enticing discourse, he is oblivious to the fact that he is being purposefully distracted from noticing the crossbow carrying demons, and is walking into a cruel and unnecessary martyrdom ambush from the “arrows of outrageous fortune”.

Meanwhile the grimly silent Executioner carrying the ladder (a reference to the “vowel ladder” from the “tablet of Saturn”) leads the other man to safety away from this ambush. Fully aware of his surroundings, the man looks over his shoulder and gloats at the folly of the piously blind victim.

It should be noted that the position of the held ladder is such, that when climbed, it will give the man the drop on the ambushing demons, ambushing the ambushers, in other words, gaining the upper hand or control over ones own fate/fortune, which is the goal of demonology and its workings of the “tablet of Saturn”.



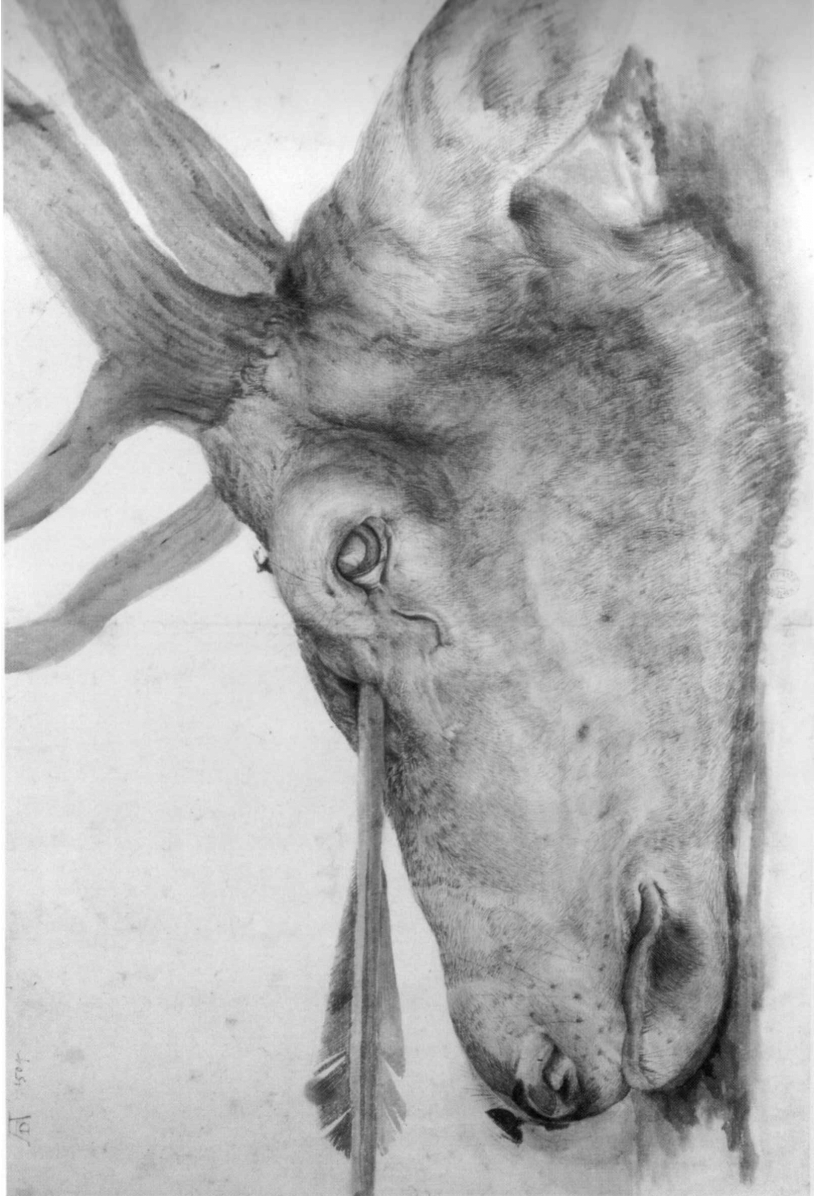


Figure 97: as this watercolor graphically illustrates, it was the ease of use combined with a deadly powerful accuracy that made crossbows a choice weapon. *Albrecht Dürer, c. 1504.*



Figure 98: still life with partridge, armored gloves, and a crossbow arrow. *Jacopo de'Barbari, c. 1504.*



## Armor and its use

Valuing portable and versatile equipment, Executioners liked armor that was lightweight, concealable, and could serve multiple functions or be passed off as everyday items such as cookware, large metal funnels, container lids, and armor decorated to disguise it as theatrical costume.

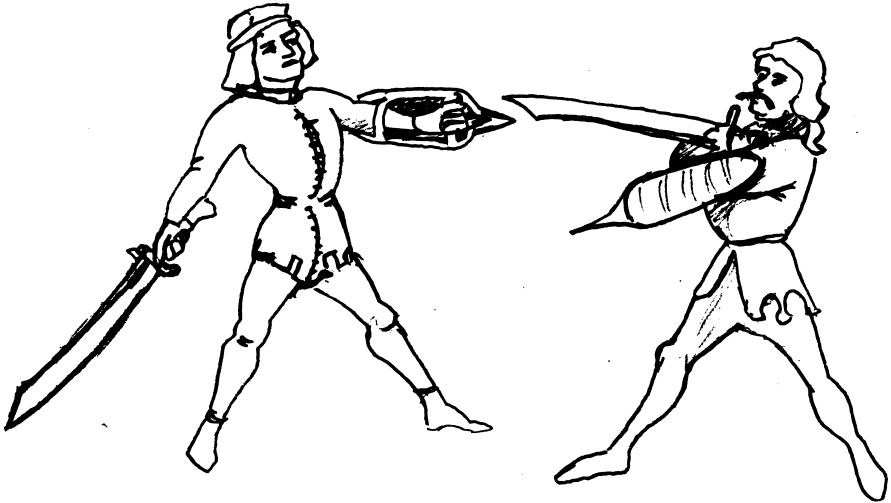


Figure 99: Special concealable forearm shields with an integral impaling spike. *15th century Fechtbuch "Gladiatoria"*.

For example, the versatile buckler shield was highly favored by the Satanic Executioners.

The small Buckler shield was widely popular from the late 12th to 17th century; the buckler design was primarily intended for use by combatants on foot, in defense against hand-wielded weapons such as swords, knives, and short spears.

The basic structure of buckler shields consisted of a sturdy iron plate – most often round, but occasionally it took a square or trapezoidal shape – affixed to the inside of this plate, was a hand strap, called the “Enarme”.

From the center, a spike or hooks were sometimes built into the shield projecting towards the foe, these were used to damage, break or jam the foes weapons, or act as a deadly offensive weapon.

On some designs, the long steel spike was fixed on a hinge, allowing it to be folded out of the way when not in use.

The spike or hook was often surrounded by a series of radiating metal strips that covered the shields surface, these were for more then mere decoration, the

strips were placed with a slight clearance between them and the surface, so that a hostile blade could be effectively caught and trapped under them.

The rim or border of the small shield would be reinforced with a band or rim of metal affixed securely in place with rivets.

If lots of nighttime action was expected, a special hook for hanging a lantern, or even a small built-in lantern with shutters (to hide the light when necessary) could be part of the shield, used both for lighting ones way and blinding the enemy.

Some of the later more exotic bucklers from the mid-16th century feature a built-in matchlock or wheel-lock pistol, a few rare examples of such shield-guns are preserved in the Tower of London.

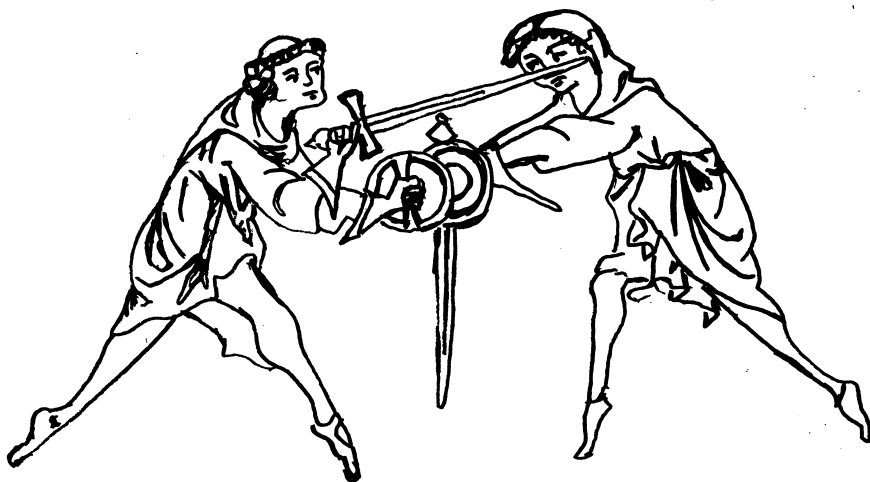


Figure 100: buckler shields. Illustration from the book “I.33” (pronounced “One thirty-three”) *Anonymous German Sword & Buckler Manual, oldest known sword manuscript c. 1295.*

Unlike other shields that are strapped to the forearm, buckler shields are gripped with just the hand, giving them extra freedom and mobility. This allows a buckler to be rotated to guard against attacks against both sides of the body, and also thrust out to intercept blows, or deal a blow itself.

When not being held, the buckler could be worn on the belt; providing additional protection to the lower abdomen, side, or rear as was desired. Shields worn with a spike could provide additional deterrence or a nasty surprise against foes that might wish to grab and wrestle.

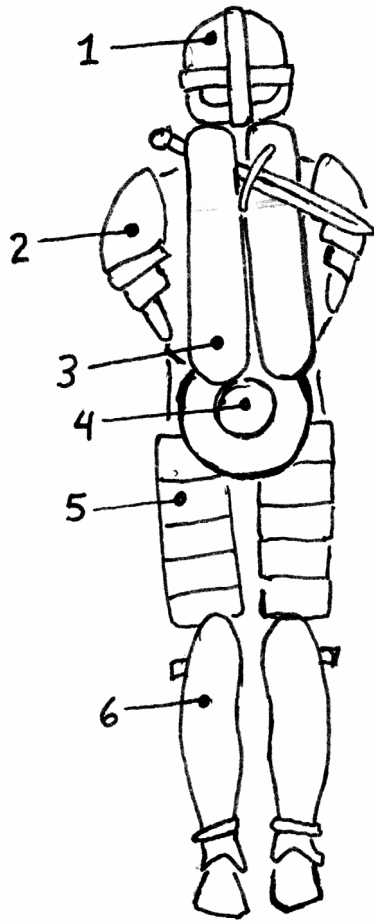


Figure 101: Body armor chosen specifically to protect against arrows and spears, yet be concealable, and lightweight enough not to hamper swift movement when closing in on the intended target.

1. Helmet, or armored cowl, protects the top half of the face.
2. Shoulder coverings.
3. Thick, wide armor and gauntlets along the outside of the forearms and fists, held in front of chest forming the “double vertical arm stance” used to protect vitals and the lower half of the face.
4. Buckler shield hooked on belt protects lower abdomen.
5. Armor plates strapped to front of thighs.
6. Shin and foot guards.



Figure 102: covered with a thick cloak. The Executioner waits for his target. The loosely hanging cloak held out in front acted as a ballistic curtain, the first layer of protection, slowing down impacting arrows before they could even reach the armor worn underneath.

### **Silk cloth lessened damage inflicted by arrows.**

Costly imported silk fabric, available through the silk trade, had more uses to the Satanic Executioner than mere comfort alone, a loose baggy silk undershirt and leggings (basically like modern pajamas) were highly valued, as these would provide an extra barrier of protection from arrows.

For it was held that if an arrow penetrated or bypassed the Executioners' cloak and armor, an arrowhead would not be sharp enough to cut through a quality silk fabric, and would instead punch its way into the body, wrapped up and entangled in the lose silk cloth it pushed in front of it, this was especially true and important if the arrowhead was barbed.

Later after the fight, the Executioner with the helpful covering provided by the silk cloth, could without much difficulty; work the arrow and any contaminating foreign debris it may have carried, free from the wound.

Leaving a puncture that was simple to heal. Without the silk, an arrow would normally have to be cut out by a surgeons knife, and if it was barbed, it might also require being pushed through till it exited the other side of the body, were the barbed arrowhead would then be cut off.



Figure 103: portrait of a man in a black silk cloak and a silk shirt, *Lorenzo Lotto, c. 1535.*

## Care, maintenance, and frightful tricks with armor

Blackening varnish was used as a common rust-proofing for armor and metal such as shields and sword hilts, it was a simple mixture of ordinary varnish and a black pigment, most commonly “Lamp black”, which is a fancy name given for regular soot.



Figure 104: a Champion with both a mace and armor that use blackening varnish to protect against rust, *c. 1518-1522*.

It was applied to the clean and dry metal surface with a brush or frayed rag, adhered closely to the metal surface, and is difficult to remove even with modern mechanical polishers. This is partly because the varnish is more elastic

than modern paint, and unlike modern paint, it does not easily peel, scratches and nicks that did happen to the surface were simple to touchup.

Not only did the black covering help keep the metal from standing out in lowlight, it also made the metal impervious to damp and rust.

Satanic Executioners were masters of psychological warfare; especially tricks that played upon fears and superstitions. Anything that would instill dread and weaken the foes resolve or will to fight and pursue the chase, was of value to an Executioner.



Often a confrontation could be won through the careful calculated use of intimidating fear tactics alone.

To create such a pause of trepidation in the foe, one widely used trick was that of a frightful costume or a gruesome appearance, that when revealed suddenly from out of the shadows, or from under a cloak, could startle a target into fatally freezing in terror or a stunned disbelief.

Painting white bones on blackened armor, wearing goatskins and horns, or applying the expression “Wolf’s-head” literally by attaching a fanged wolf or dog skin mask to the helmet, these gave the appearance of either a skeleton or a monstrous demonic beast, confronting the viewer with the shocking visual surprise of a “thing that goes bump in the night”.



Figure 105: a peasant goose herder, dressed for cold weather and carrying a heavy club like walking stick. Note that such types of everyday clothing were ideally suited to the concealing of not only ones identity, but also more heavy styles of body armor.



## Satanic tools and gear for the infiltration of guarded locations

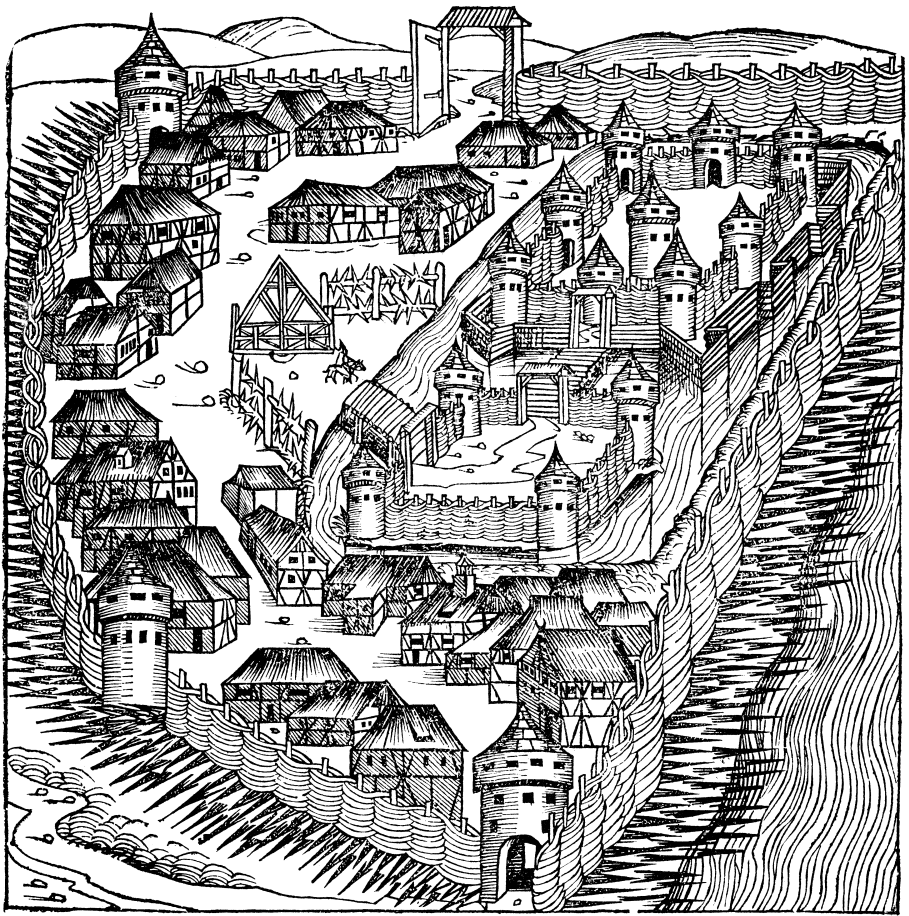


Figure 106: the fortified town of Sabac. Illustration from the “Nuremberg Chronicle”, c. 1493.

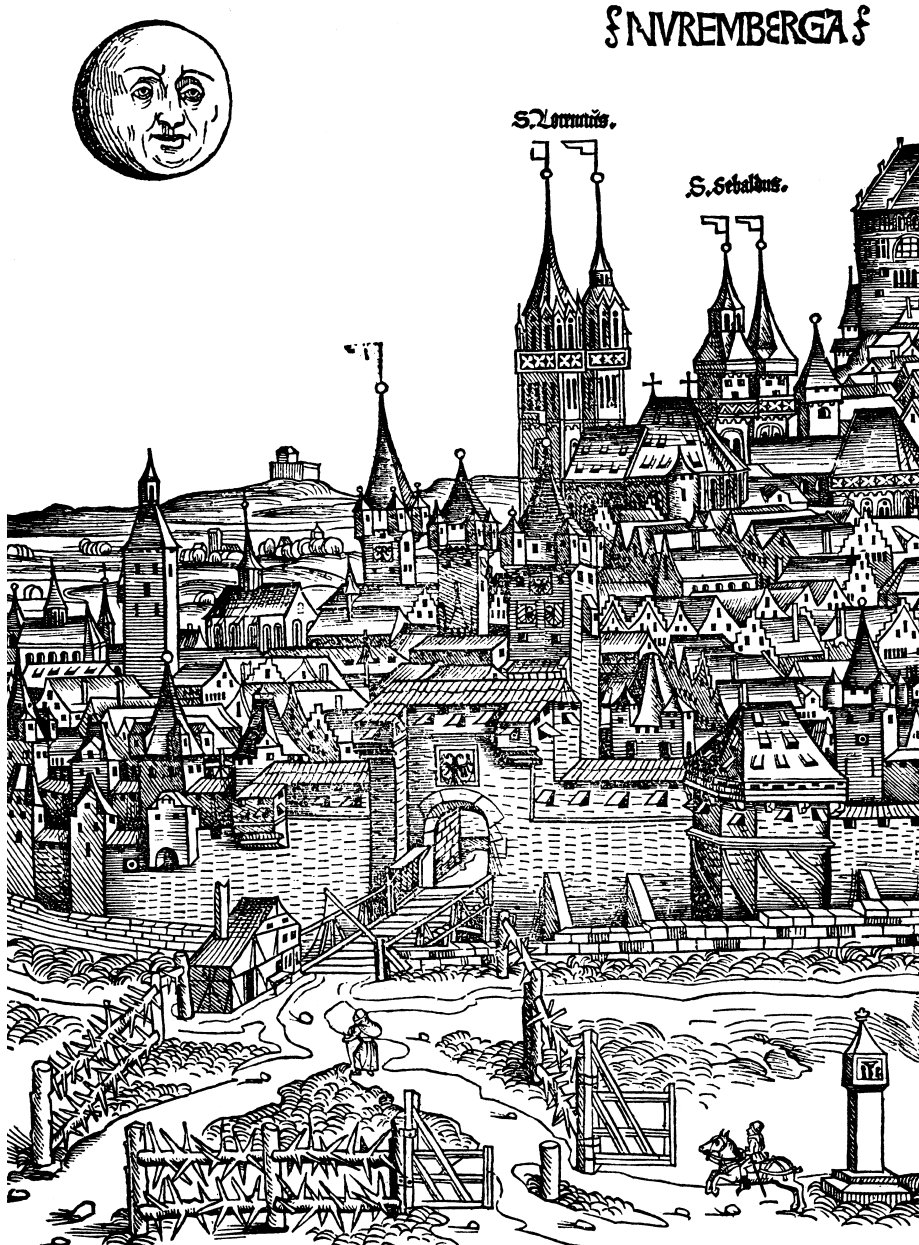


Figure 107: fortified gates of the medieval city Nuremberg. Illustration from the “Nuremberg Chronicle”, c. 1493.

## Hooked poles

This tool was a pole with at least one sharp hook at the end, useful for snagging foes in combat or unhorsing them as they road past.

It could also assist in silent cat burglar style covert entry and climbing, or where the poles length was long enough to reach the bottom of a waterway, it could be used to propel a small boat.



Figure 108: demons using hooked poles to herd the damned into the mouth of a consuming beast (the mouth of hell), *Giovanni Andrea Vavassore, c. 1510.*

Versions with four hooks mounted in a row were called “Cats Paws”.

The length of the pole was chosen depending on the use it was intended for, poles for close combat tended to be about the height of the user, while poles for climbing needed to be long enough to reach a suitable hold to hook on to.

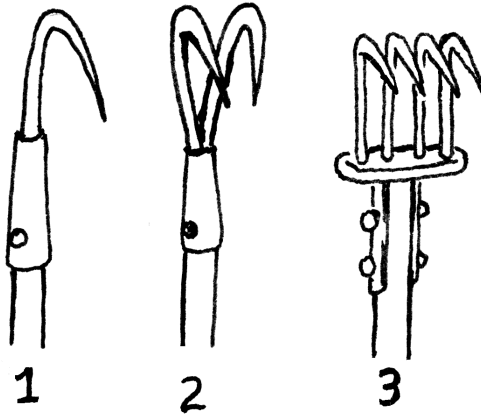


Figure 109: Several hook styles, 1. Plain, 2. Double “Fangs” or “Horns”, 3. “Cats Paw”.

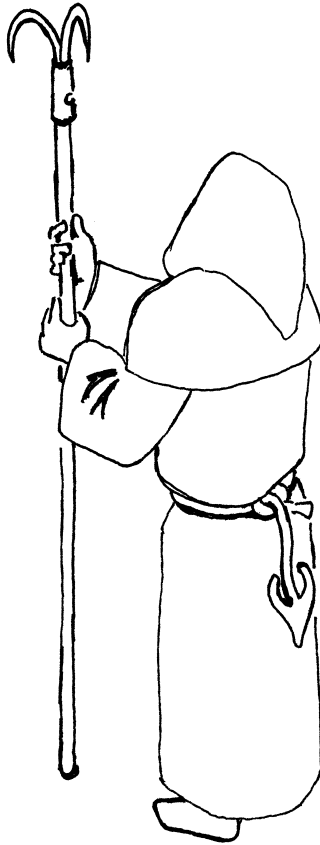


## The “Devils forked belt”

Fable has it that demons and other such diabolical beasts often have long forked tails, this popular fanciful notion actually has roots in fact, which can be found in the special tool that came to be called a “Devils forked belt”, due to the custom of wearing it about the waist fastened out of the way at the small of the back.

This tool was a specialized small grappling hook, attached to a length of stout chain, covered by a layer of soft padding and cloth sleeve.

This padding prevented loud metallic clinking from the hook and chain, and in cold weather, kept the users hands from being frozen, when gripping the icy metal.



**Figure 110:** here an Executioner carries a hooked pole and wears their “devils forked belt” fastened out of sight at the small of the back. With the fork hanging free, the belt is ready to be slipped off and used at a moments notice.

The small grappling hook was usually forged from a single piece of metal, with two prongs for catching, and a middle blade. Although not razor edged, this

blades tip was sharp enough that in a pinch, it could be used as a dagger like tool or stabbing weapon.

When not attached to the end of a rope, the forked belt was still handy as a climbing aid, extending ones reach to low overhanging objects.

Once up in the rafters, tree, or rooftop, the forked belt could serve as a combination safety line and belt to prevent falling, helping to maintain the wearers balance.

In a fight, the wielder was not limited to stabbing with the covered blade, the chain could deflect or trap swords, and the two hooks could be used to snag a foe, or catch horse reins while keeping out of the riders sword reach.

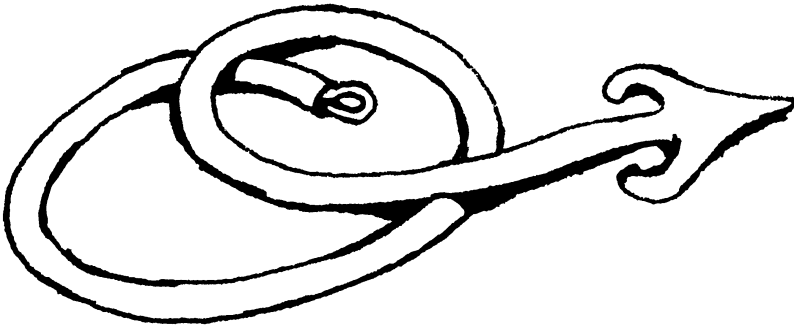
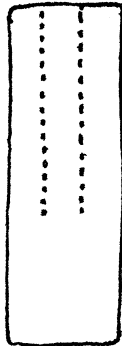
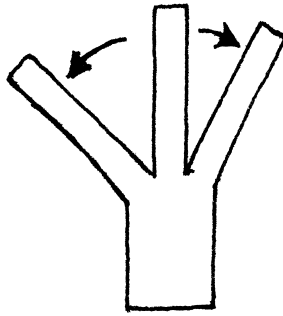


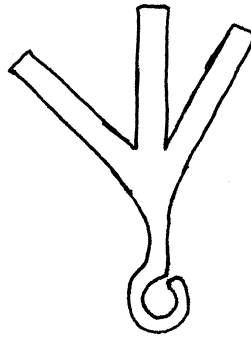
Figure 111: the padded “devils forked belt” ready to be attached to the end of a rope.



To fashion a hook for the devils forked belt, the blacksmith would start with a short metal bar and divide one end into three sections.



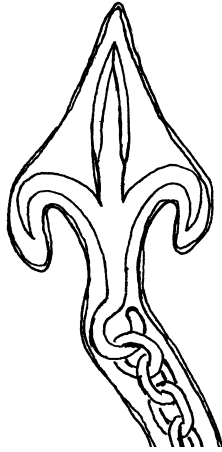
Then the two sidepieces would be bent outward



Once this was done, and the size and shape was clear, the end that had not been cut was hammered out into an eyelet.



If the eyelet turned out right, then the hook and blade points were finished and a chain attached.



The hook was then examined to ensure no flaws or structural weaknesses were in the work. After this, the final padded cover was sewn over the hook and chain. Here the hook and chain is shown against the outline of the padded cover

## “Monkey’s Fist” knot

The “Monkey’s Fist” knot was a special knot commonly used by sailors and linemen to give weight to the end of a rope, so that it could be easily thrown across a distance.

The knot can be done with or without a central core (i.e. a lead weight or round stone) to add extra weight.

Note, that if a core is used, depending on the size of the chosen core object and the thickness of the rope, to properly cover the core weight, extra loops may be needed when tying the knot.

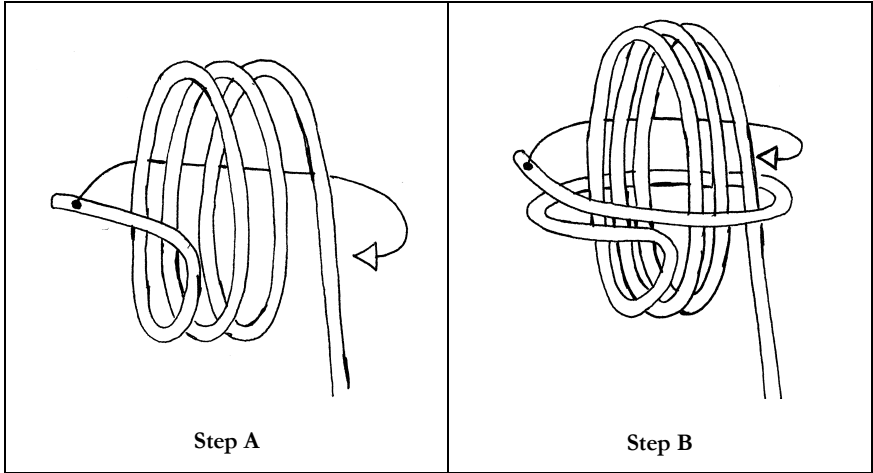
Although it lacks the sharp bite of a grappling hook, this knot, the rope wound round the core, acts to pad and reduce noise of impacts when thrown, which is very important in clandestine operations.

A ball of wool, yarn, or a sponge could also be used for the core, this would be lightweight and easy to carry, yet if extra weight was needed to throw the line a long distance, the knot could be soaked with water to give it the needed heft. Such a core was very quiet when landing, and unlike stone or lead weights, a line with a soft core can be tossed in the dark to an accomplice without worry of accidentally injuring or knocking them unconscious.

The inherent danger of injury with the hard stone and lead cores, inspired slightly smaller weighted versions to be made and utilized as short yet formidable flail like weapons, used to bludgeon a foe to death.

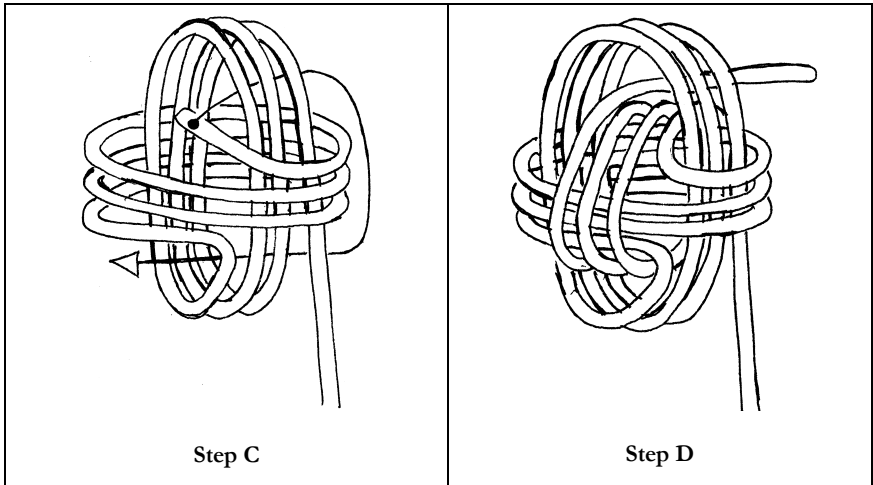


This meant, that with only a bit of cord and a small weight, such innocent looking items in the hands of an Executioner, could be quickly assembled into a lethal formidable implement of death.



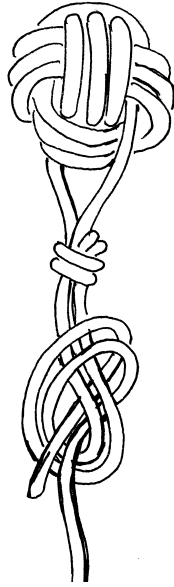
To tie a “Monkey’s Fist” knot, start by making three vertical loops, then passing the line round the middle of these (Step A).

To form horizontal loops encircling the vertical loops (Step B).

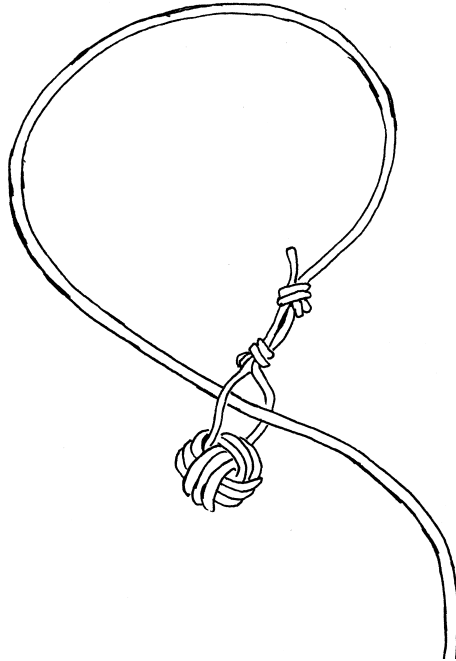


When you have three loops done, you can insert a core weight (if you want to use one), then thread the line back through the vertical loops, over top of the horizontal loops, and then thread back through again, under the horizontal loops (Step C), in other words, wrap the line round the core and the horizontal loops.

When you have three loops threaded round, you can start working the knot closed, till it is pulled tight in a ball (Step D).



The loose ends can be secured together with a simple knot.



With the ends joined, the line can also be used to form a lasso like loop, for securing the line round objects.

## The caltrop or “crow’s feet”



Figure 112: a ragged urchin in an sphere surmounted by a cross (common symbol for power, authority and its “Justice”, used here to signify a degenerate, spiritually bankrupt ruling church and state) endeavors to steal the purse of a cloaked Executioner who turns away seeking wisdom by treading the path of Illumination, leaving the shepherded flock of ordinary life and such decrepit thieves behind, the Executioner heads into the dark woods of the occult mysteries, cautious of the Caltrops left here as a trap to keep out those less wary. “The Misanthrope”, *Pieter Bruegel the Elder, c. 1568*.



Figure 113: small iron Caltrops.

The caltrop, also known as “crow’s feet”, the name “caltrop” is derived from the spiked seed case of the caltrop, *Tribulus terrestris* (*Zygophyllaceae*), whose sharp points injure if stepped upon.

These metal devices were the medieval equivalent of antipersonnel landmines, designed to injure the feet, they would be spread across battlefields and castle entrances in time of war, to hinder attacks or pursuit from horse and men.

Barbed caltrops were especially disabling, as the only way to safely remove them would be for a surgeon to cut them out.

The Executioner valued the way caltrops could “Curse” the very ground on which a foe walked, rendering the foe lame and limping, unable to run away or put up an effective standing fight. Caltrops forced pursuers to move slow and cautiously.

An especially nasty trick was to combine a patch of caltrops with a trip line across a path or doorway, causing the foe to fall and be impaled upon the caltrops.

## Stilts

The inhabitants of marshy or flooded areas often relied upon stilts for practical purposes, such as working in swamps, fording swollen rivers and streams, or striding over tall hedges, walls, and fences that bordered the fields and paths.

With help of an extra long staff and pair of stilts, the shepherds of The Landes region of southern France kept watch over their flocks, while the towns folk used stilts to traverse the soggy ground in their daily tasks.

To the north in Belgium, the city of Namur has long been celebrated as a place of renowned stilt fights, and by the early 1400’s organized stilt “jousts” were a well-established spectacle.

This sport combat was very popular and could draw more than 1000 competitors, who were called “echasseurs” a word from the Belgium regional and dialectal French, meaning joustlers on stilts.

The goal of such sport fights was to bring down the opponent by pushing, pulling, kicking, or knocking the stilts out from under them.

Needless to say, the versatility of stilts was well appreciated by Executioners who used them to far less sporting and more fatal ends.

One special type of stilt used by the Executioners was a light ladder that disassembled so the pair of poles could be used as stilts, these long poles could also have hooks at their tops, and the ends could be lashed together to form one very long pole.

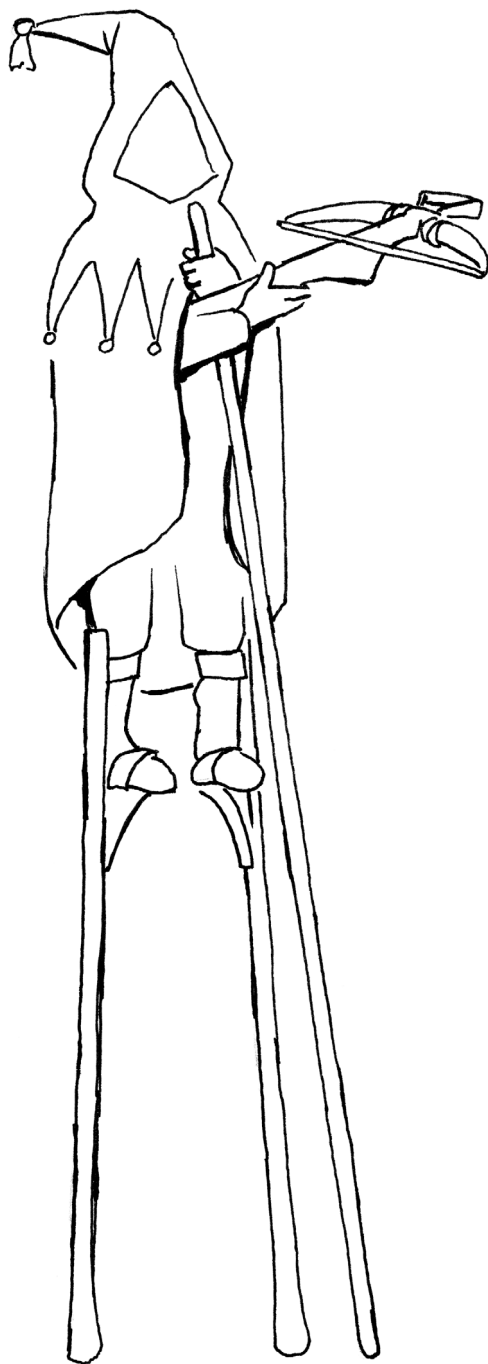


Figure 114: a stilt wearer with a long pole and a crossbow.

## Coracle boats

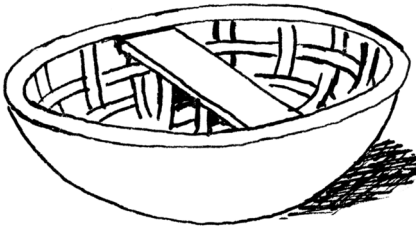


Figure 115: a Coracle boat.

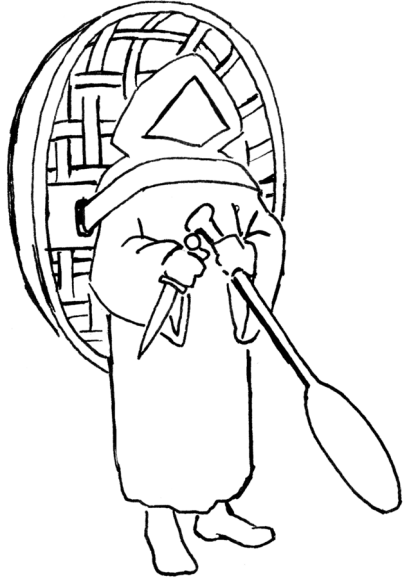


Figure 116: Coracle boat carried on the back.

A coracle is a small boat, usually circular or oval in shape, with a basketwork frame covered by a tightly stretched canvas or hide skin; this covering skin was coated with a waterproofing substance such as tar and pitch.

This construction made coracles easy to quickly build, and very light and portable. These boats could be transported turtle shell like upon the back with little effort.

For Executioners, this made coracles the ideal covert assault and reconnaissance craft.

Inflated animal skins could be secured round the rim of the vessel, to make it more sea worthy on rough open water.

## Poison, Powders and Ointments

Not all poisons needed to be fatal or placed in food, irritants and hallucinogens were widely used and easier to apply unnoticed than the more lethal types of toxins. These powders and ointments were a popular means of covertly weakening a target.

A thin varnish of ointment could be smeared and left on an item, to later be activated by skin contact and perspiration of the items owner.

Handles, armor, dinnerware, bookbinding, jewelry, tools, saddle and reigns, or just about anything that would come in skin contact with the intended target could be treated with ointments.

Powders were just as subtle, they could be sprinkled in hats, shoes, gloves, clothes, or bedding and were nearly undetectable.

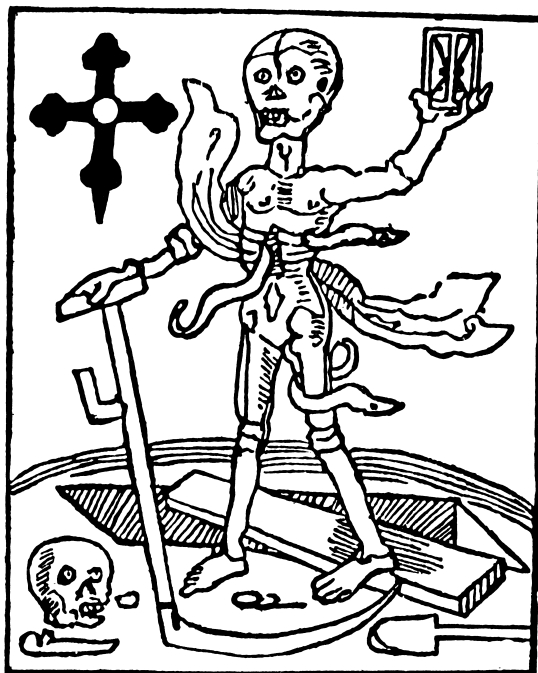


Figure 117: bottle label for poison, apparently a simple skull and bone just wasn't enough to convey how toxic the content of the bottle was. *Label, c. 1480-90.*

In an age before antibiotics or tetanus shots, special poisons for envenoming a weapons blade also included slow acting, bacterial germ carrying substances, though slow acting, these caused a painful death through fatal infection of an inflicted wound.

Such infectious ointments for envenoming weapons were made from a variety of decomposing ingredients, such as a mixture of rotting meat, feces, blood, and saliva; basically any readily available, noxious, decaying substance could be used.

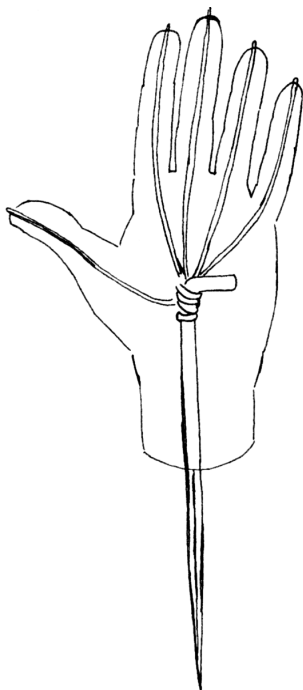
## The Hermetically sealed Alchemical Egg

Aside from its importance as cryptic symbol, eggs also served a more mundane purpose of cheap disposable containers. Emptied chicken and larger goose eggs were the most common type used; they would be sealed with either wax, varnished paper, or varnished cloth.

These containers were small, easily overlooked, easy to dispose of, and handy for storing and transporting of various liquid and powder substances, such as blinding mixtures that would affect foe's eyes, flash powder, poisons, skin irritants, sleeping drugs, and other medicines.

When time came for use or mixing of their contents, the eggshell could be crushed in the fist, or the entire egg could be thrown with force to break it open.

## “Thieves’ candles” and “Soporific candles”



**Figure 118:** cutaway view of a “Thieves’ Candle” showing the spike and wicks that are cast into it.

“Thieves’ candles” also sometimes called a “Hand of glory” were essentially prosthetic hands, used so the Executioner could appear to be keeping both hands harmlessly in view, while actually they had their real hand free out of sight.

Wax was the choice substance from which to make such decoy appendages, as wax was the only easily available material that could be cast into a reasonably convincing skin like appearance.

Each of the hands fingers and thumb had a reinforcing wick of cord running down its center for the full length, if a finger broke or cracked, this wick made



repair easy, and prevented the broken finger from being lost while the hand was waiting to be used.

This design led the prosthetic wax hands to fill multiple tasks, as they came up, since it could act as decoy or be lit candle like.

This wax hand ended at the wrist, where protruded a sharp stiletto spike blade that had been molded into the hand, this spike acted as a weapon that could be gripped out of sight up ones sleeve, or more commonly it would act as a securing post that was stuck into a socket on a full length fake wooden arm, the spike could also be stuck into walls, trees, or ground, and the wicks lit to serve as a hands free light source.

On some types of locks, the stiletto spike could be used to jimmy the latch open.

The superstitions that arose round these multipurpose devices confuse them with “Soporific candles” which are simply any candle that has been laced with drugs, so that when lit, it would render the user drowsy or asleep with its fumes, the more of these candles that were lit to try and stay awake with brighter light, the stronger the effect would be.

Beforehand in the targeted location, such “Soporific candles” could be exchange with the regular candles, and when night fell; the trap would be waiting to lull the users into a vulnerable drugged stupor.

## **The hellfire of medieval napalm**

Around 672AD in the reign of Emperor Constantine Pogonatus, “Greek Fire” (an early form of ancient napalm) was introduced as a weapon for warfare, it was used at the great Siege of Constantinople, and quickly became the most feared weapon used by the Byzantium Empire.

Soon any Alchemical mixtures that burned fiercely, and were hard to extinguish, came to be called by the name of the legendary “Greek Fire”.

Exact formulas of these new Alchemical mixtures varied widely, however most shared common ingredients such as lime, resin, pitch, naphtha, sulfur, and saltpeter, such mixtures were highly favored for their combat uses.

Aside from throwing it ignited upon a foe in the form of firebombs, it could also when time and resources permitted, be used as a trap to even the odds against larger forces.

The mixture would be spread upon the ground, and then as the foe walked across the saturated area; the Executioner ignited the trap, catching the unwary foe in a raging inferno.

Often when such traps were used, unless a witness survived to tell the tale, the event would be officially recorded as a simple arson or an unfortunate accident.

## A caldron used as a breaching charge.

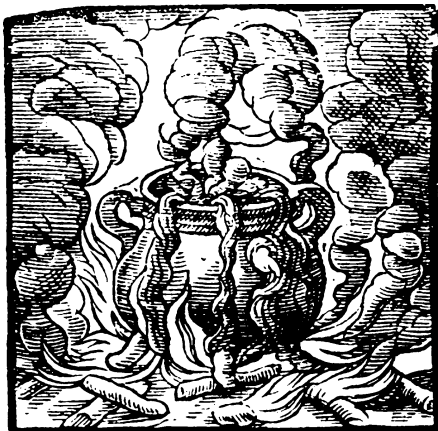


Figure 119: a “caldron” cooking pot, boiling a stew upon a fire. However such pots could be used for more then just cooking dinner.

A thick heavy-duty caldron (cooking pot) made of metal, when filled with black powder explosives, came to be called by the French a “Petard” or “little fart”, this type of device was used as an explosive breaching charge, to blast down the doors of fortifications, or quickly blow holes through thin walls, ceiling, and floors.

The black powder filled pot would be sealed shut at the top with a cloth or leather cover to keep the black powder from falling out, through an incision in this cover a fuse or wick would be threaded. Then this assembled “Petard” would be placed with its top against the surface to be breached, attached by spikes through the handles, or propped up with wooden beams or earth filled sacks. When it was secured in place, the fuse running to the powder would be lit.

The shape of the caldron, directed the force of the blast pressure into the barrier it had been placed against.

By the time of Shakespeare this device was widely known of, it is even mentioned in his play *Hamlet*: “For ‘tis the sport to have the engineer / Hoist with his own petard.” (3.4.206)

The phrase “Hoist with his own petard.” Is derived from the tendency of this explosive device to prematurely detonate due to faulty ignition.

Petards have long been utilized as tools to assist in assassinations and siege warfare. The last well known use of a Petard as tool of royal intrigue, was in Serbia, allowing the killers to gain entrance to the palace and slay King Alexander Obrenovich in the early morning of June 11, 1903, in this case the man who set it off died, when he was accidentally “hoisted with his own petard”.

## Brooms and the “Thunder Broom” (“donderbezem” in Dutch)

Spears and other pole arms could be easily disguised as brooms, the deadly tips hidden in the brush end, even a plain regular broom could be used as a formidable weapon, aside from the filth and debris carried by the bristles, if thrust with force, the multitude of sharp twigs splinter like into the face or unprotected hands would produce gruesome fight stopping wounds.

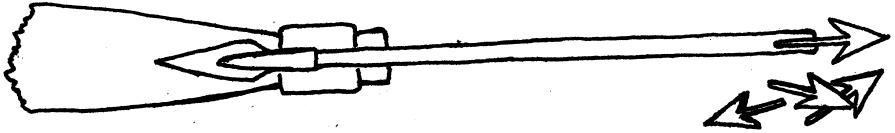


Figure 120: cutaway view of a spear disguised as a broom, its sharp head hidden bound securely within the bristles. The other end of the spear shaft has a hole drilled in it, to act as a socket for the replaceable dart tips, allowing the tool to be used as a broom, a silently thrown dart, or a sturdy stabbing spear for close combat.

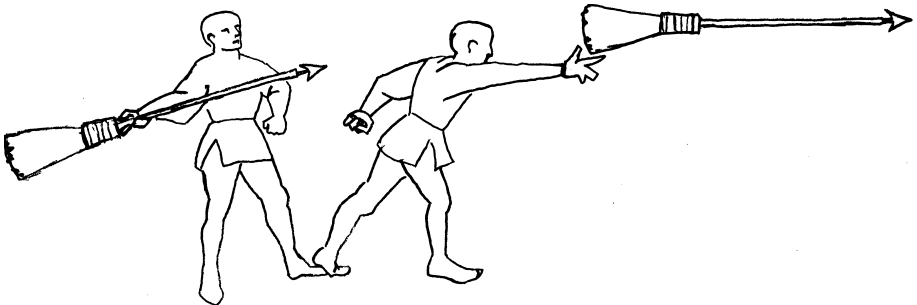


Figure 121: broom thrown with a dart tip stuck in the socket, the brooms bristles create wind drag, stabilizing the projectiles flight over long distances.

Brooms were held to be symbolic of the mystical “Tree of Life” and the act of spiritual cleansing, renewal, and purification; they were used as both occult emblem and multipurpose tool.

A broom can be used to sweep away evidence and obscure tracks and trails, a broom can also act as a seemingly innocent alarm when it is left leaning “carelessly” out of sight against a closed or almost closed door, when the door was opened, the sound of the knocked over broom provides a good warning and diversion that by itself would not raise too much undue suspicion.



Figure 122: Portrait of Bridget Holmes, a stalwart “housemaid”, a servant to kings, and who even at the advanced age of 96, was still quick and ready with her formidable broom wielding skills. Here she holds her broom in the readied guard position, as she confronts the Page of the Backstairs who was lurking hidden behind a tapestry.

It was not uncommon for such longstanding loyal servants to be specially employed within households as covert agents, trained and hidden among the serving staff, where their placement could help discreetly protect against, or carryout, surprises and subterfuges that more regular “men-at-arms” would not be capable of. Painting by *John Riley, c. 1646.*



Figure 123: an artist impression of a broom rider. *the book of Martin le Frank. c. 1440.*

The tendency of pyrotechnics to hoist, or send a person airborne was an observable fact with Petards, the trick was to make the event a relatively survivable one. Some of the persecuted cults in Europe had knowledge of a secret device that was dubbed a “Thunder Broom”; these used the same basic mechanical principles, which today have been reinvented as modern airplane ejection seats (in function, an “ejection seat” is just a fancy name for a chair with rockets under it).

A “Thunder Broom” was made from a long usually wooden pole, with a bundle of solid fuel rockets affixed to one end, exact details are somewhat sketchy, the alchemical ingredients and method to construct the powerful rockets was closely guarded, but the completed devices or “Brooms” were used openly within the groups as a practical demonstration of the cults special “Magical” power over the elements, and also as a comedic initiation/hazing device.

When a new member was symbolically wedded to the group, they had to “ride” or “jump” the broom. If they survived the trip to heaven, they would bring back a new outlook on life and a sense of fidelity to the cult, derived from a real first

hand experience, as opposed to empty faith in preached rumor, hearsay, and legends of the established church.

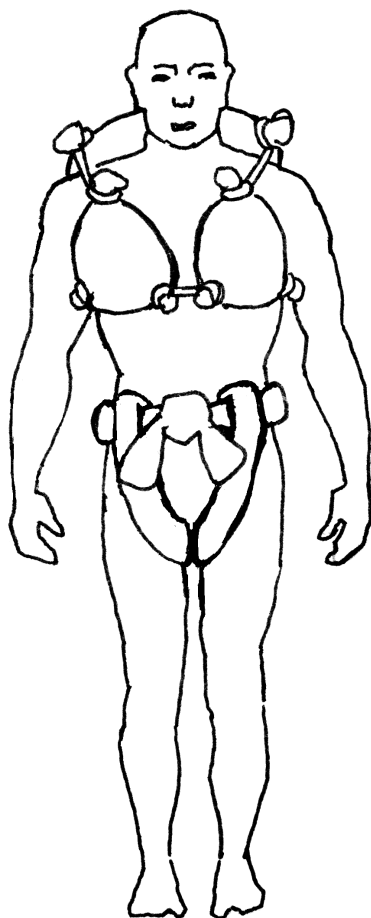


Figure 124: an inflated animal skin floatation device, similar to a modern life jacket was worn to prevent drowning, these made the users appear like old hags with bosoms and a hunchback, the split front with two floats was to allow the broom pole to be held as close to the riders center of mass as possible.

A strong sash tied round the legs and waist provided a means to attach the parachute lines.

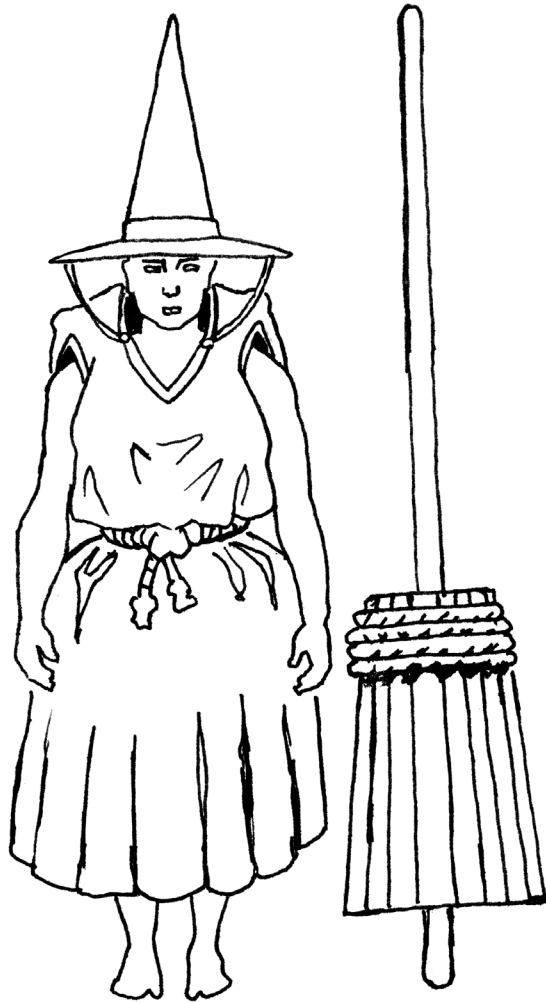


Figure 125: Cloak Parachute folded up and bound in place round waist with a cord belt tied in a slipknot, arms and head fit through slits in the chute canopy top, the hat has a ridged aerodynamic point, and the brim is tethered to the cloak, the hat acts as drag chute helping to quickly open the large cloak parachute.

The “Thunder Broom” is shown next to the rider, illustrating average size of the device.

While primarily used as a hazing device, these “Brooms” could with a little forethought and planning, be used as a dramatic escape method, though this would have been rare since it required preparation beforehand and a large body of water nearby for a safe landing. Even though the range of application was

limited, when they were used, they obviously left a lasting psychological impact on witnesses of such outlandish jackass stunts.

Application of this device was straightforward in its simplicity, the operator while sitting atop the bundle of rockets that were securely lashed to the base of the pole, would prop the pole up (sometimes with the help of forked sticks), aiming out to sea or lake center.

Then gripping the pole tightly, they would light the rocket wicks with either a torch or a bed of hot coals, and cling on tight for the ride.



**Figure 126:** in a blast of flame, billowing clouds of smoke, and the smell of hell fire, the broom would take to the air with a roar.

Some level of control could be exerted in the arc of trajectory, and moment of bailout was selected by letting go of the pole.

As the rider plunged feet first towards the water, they would yank off their securing rope belt that held the gathered up cloak in place.

Assisted by wind drag on the wide brim of the hat, they would slip down and out of the conical hat that was tethered to the top of the voluminous special purpose cloak, and allow the cloak to rise up and off over their head.

The cloak blossomed out above them, converting into a parachute, slowing decent as the rider plunged toward the water surface and a hopefully safe splashdown.



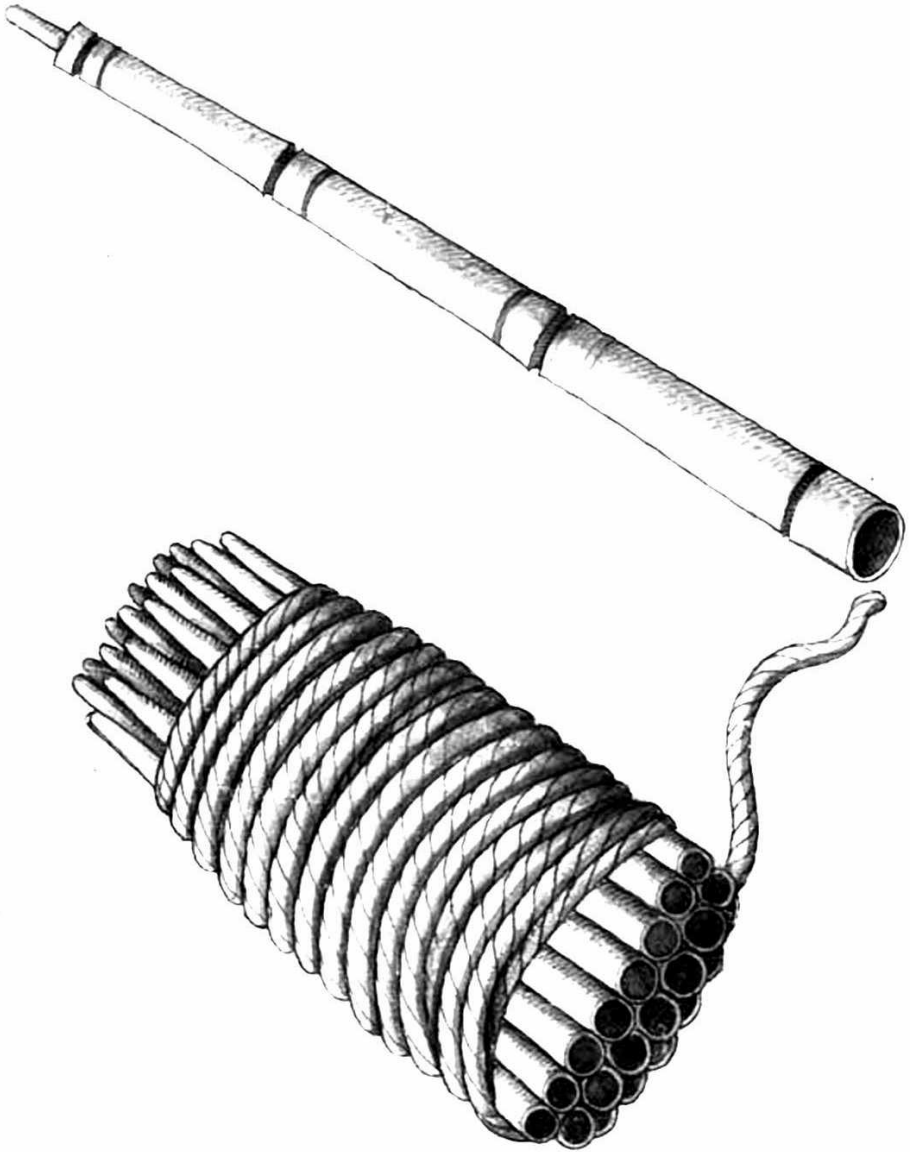


Figure 127: illustration of pyrotechnic bundle and pole, *from the manuscript "Alte Armatur und Ringkunst", Hans Talboffer, c. 1459.*

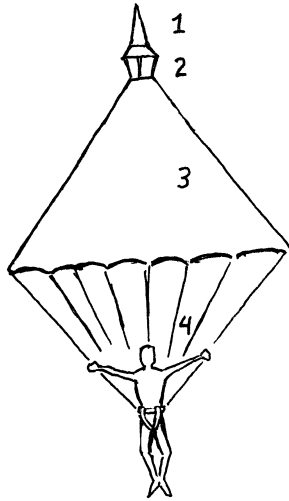


Figure 128: 1 Hat, 2 Hat Tethers, 3 Cloak Parachute, 4 Parachute lines strung to waist sash.

The “Thunder Broom” was not perfect, the overly complex parachutes sometimes malfunctioned, the rockets were known to be unstable, and the flight paths were unpredictable.

With the advances of scientific learning during the Renaissance, rockets slowly lost their supernatural mystique. The once fear inspiring sight of the “Thunder Broom”, now with its occult novelty gone, slowly faded into the stuff of legends and fairytales.

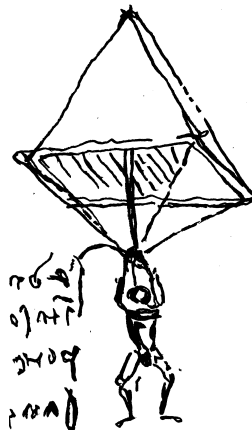


Figure 129: Later, Leonardo Da Vinci (1452-1519) would develop a simplified fail proof parachute design (pictured above), to go along with his own clandestine flying experiments. It should be pointed out here that Leonardo made a habit of writing his notes in a simple backwards code (from right to left, in a form of “looking-glass script”).

## “Devil Wings” folding transportable airbrakes

Most castles and fortified locations were tall, or perched atop steep hills; this made an unseen and swift flight out of such location by horseback impractical, if not impossible. Undaunted, the Satanic Executioners devised an escape method that took the shortest path of retreat from such locations, straight down, by literally taking flight and jumping.

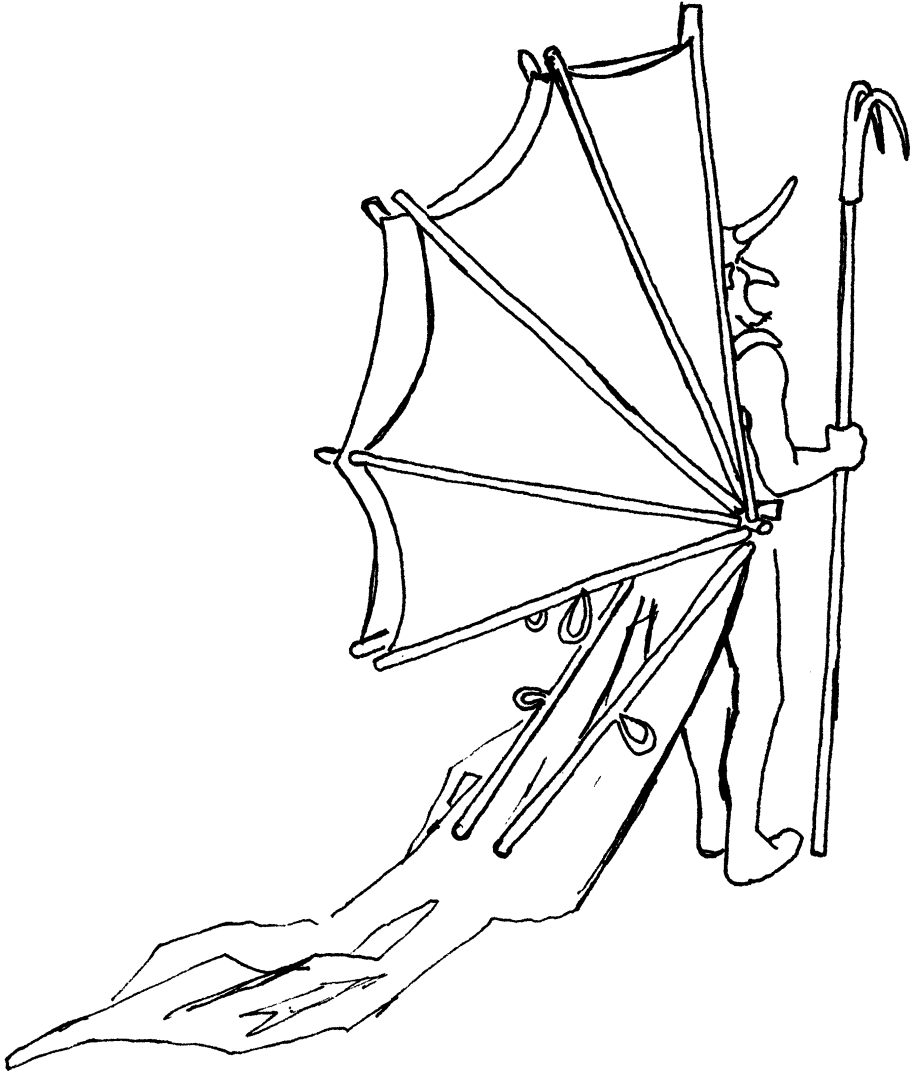
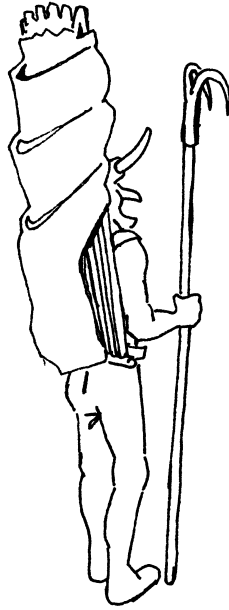


Figure 130: a Satanic Executioner with a hook pole and padded helmet decorated to look like a demon mask, strapped to his back is a set of “Devil wings”, unwrapped and letdown in preparation for a jump, their design allows them to bend back out of the way till needed.



**Figure 131: “Devil wings” folded and wrapped up for transport.**

To make the fall mostly survivable, a primitive form of airbrake (that used air resistance to slow the rate of decent) was constructed from cloth and wood poles. The design details of these devices varied, however all had one thing in common, they gave the wearer the appearance of having demonic batwings.

It should be remembered that most jumps would be intended to land in a moat or river where accomplices would be waiting close by, with either horses or a fast boat. Landing on solid ground requires skill and much careful practice in water landings before a ground landing would be attempted in the field.

An account of a less clandestine, and not entirely successful use of such wings is recorded in the work “*De Gestis Regum Anglorum*” c. 1125, written by the English historian and Benedictine monk, William of Malmesbury.

The account tells of a young fellow monk, Eilmer of Malmesbury, who in the early eleventh century was inspired by legends and common tales, to fashion his own experimental set of wings, it was with these he leaped from the top of the tower of Malmesbury Abbey, this first flight of his worked better then he had expected, the monk glided a good distance, around 650 feet away from the tower, however in the final landing, the wings were upset by the gusting wind. Lacking experience, Eilmer crashed unbalanced roughly into the ground, breaking both his legs, an injury that is said to have left him limping lame for the rest of his long life. Eilmer would later blame the rough landing on his forgetting to include a steadying tail in his wing design.

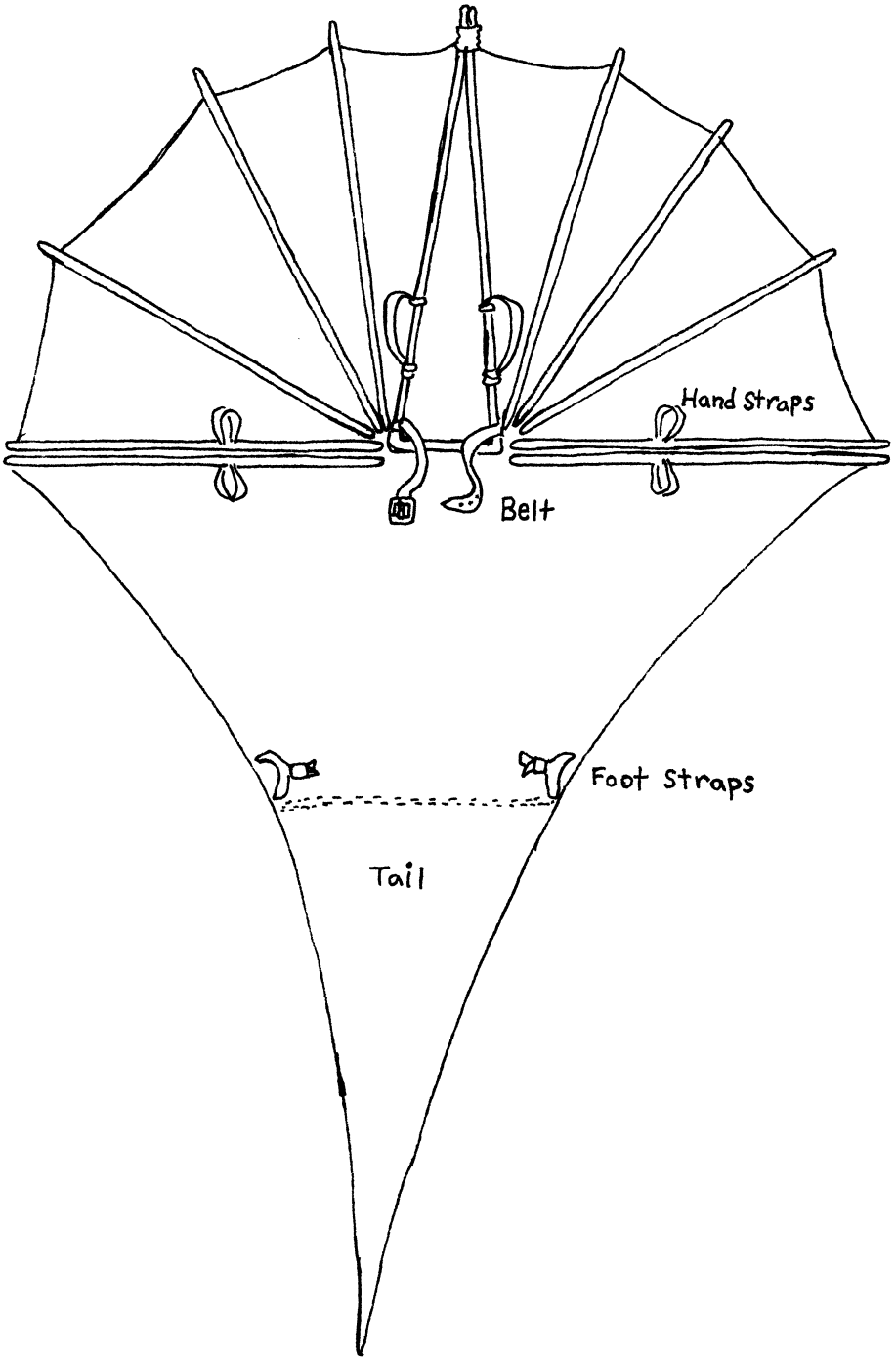


Figure 132: layout of a typical set of "Devil wings".

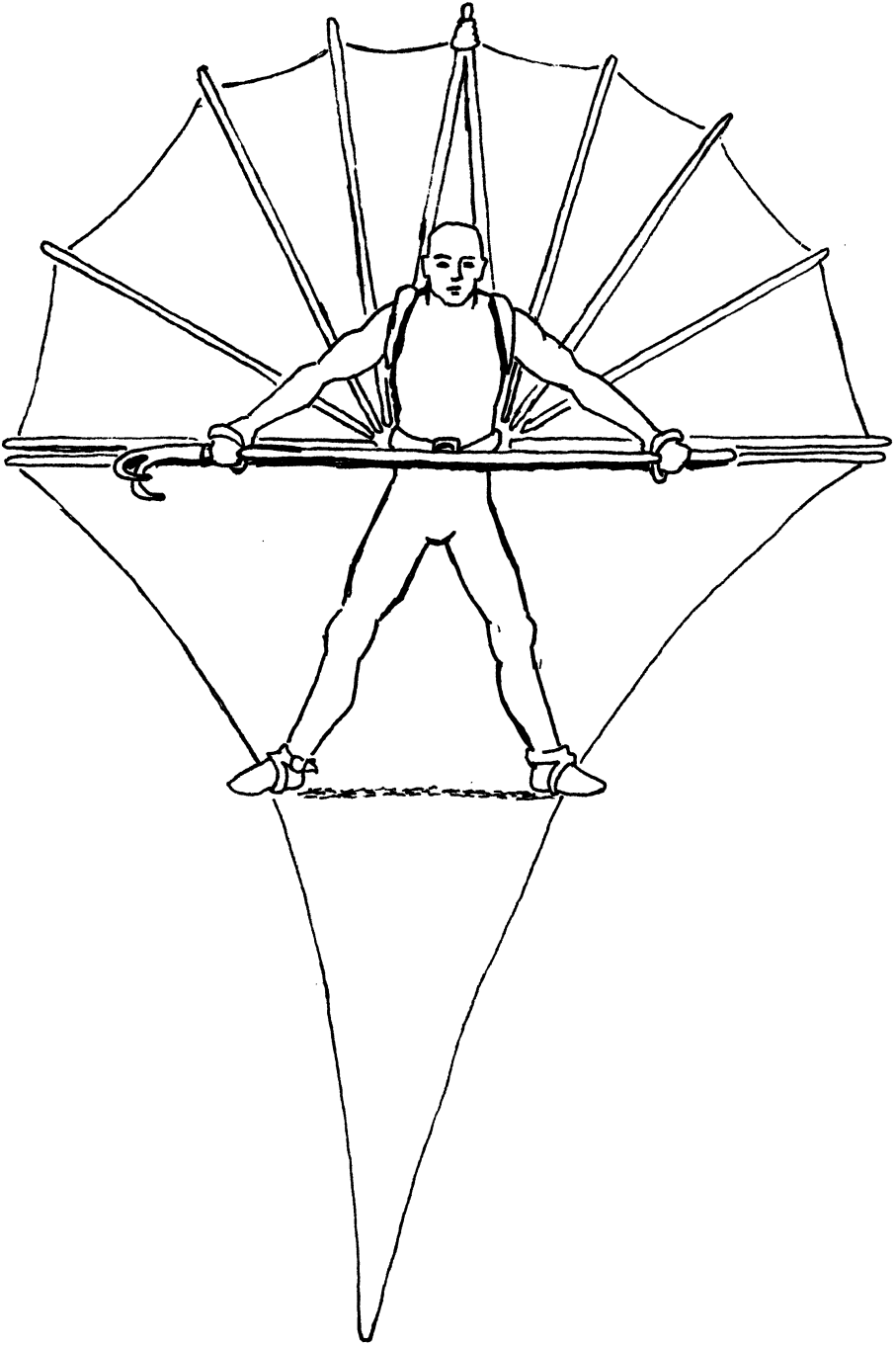


Figure 133: when jumping, the hand straps would be gripped and the users pole was then held across the front of their waist, this gave the wings rigidity during the fall.

## Discreet Winter Travel

Lacking the modern convenience of snowploughs and snowmobiles, travel during the cold months was limited in medieval times; it was even more so if one needed to travel swiftly without drawing unwanted attention. However when necessity called for it, means of travel were devised to work around the difficulties.

### Skis

Judging by rock paintings and actual finds of skis preserved in bogs, the first notable appearances of skis dates to around 4500 to 5000 years ago.

Skis were in regular use throughout the middle ages, especially by Scandinavian farmers, hunters and warriors.

Skis as tools of medieval intrigue are most famously remembered in the story of the Birkebeiner skiers (so called for their protective birch bark leggings).

It was in 1206 during the Norwegian civil war, two of the most trusted, and skilled Birkebeiner skiers where given the clandestine task of smuggling the infant son of King Sverresson to safety.



Figure 134: illustration based upon the romanticized depiction by Victorian artist Knud Larsen Bergslien (1827-1908) of the infant prince Håkon being carried to safety.

In spite of the dangers and cold, they skied from Lillehammer, through the treacherous mountains and rugged forests of Norway's Osterdalen valley, successfully reaching the town of Trondheim.

By this action the young prince survived and grew to become King Haakon Haakonsson IV, it was during his reign that medieval Norway reached its zenith in power and culture.

## Ice Skates

Early skates, much like skis, required that poles be used to propel the skater across the ice.

During the cold months, skating has long been a means of travel and recreation in European countries such as Norway, Sweden, Finland, Russia, and especially Holland. As early as the 12th century, there are references to skating in English books.

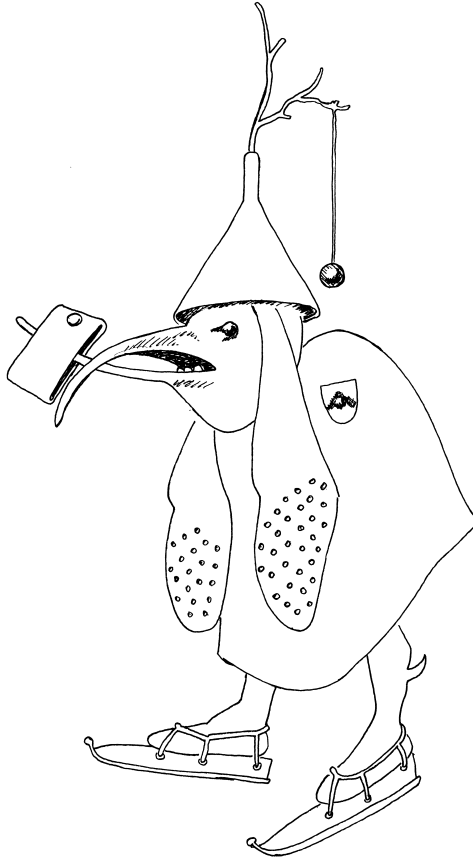


Figure 135: an ice-skating demonic messenger doing the speedy "Dutch roll", after detail from "Saint Anthony Triptych". *Hieronymus Bosch, c. 1500.*



The oldest pair of skates known, found at the bottom of a lake in Europe, date back to about 3000 B.C., these skates were made from the leg bones of a large animal, with holes drilled at each end of the bone, through which leather straps were tied to secure the skates to the foot.

Not surprisingly the Dutch word for “skate” is “schenkel” which means “leg bone”.

Around the 14th Century, the Dutch started using wooden platform skates, these like the bone skates were fastened to the skater’s shoes with leather straps, and on the bottoms of the wood platform were flat iron runners.

Sometime close to the start of the 1500’s, the Dutch introduced skates with a narrow, double-edged blade attached to the bottom, with this addition the need for poles became a thing of the past, as a skater could now push and glide along propelled by the force from their feet alone, this skating method became known as the “Dutch Roll” and made for exceptionally swift travel along frozen waterways.



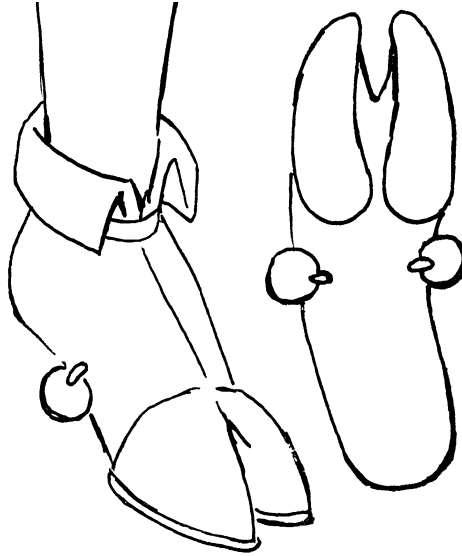
Figure 136: on the left a medieval skier hunts; while on the right, two skaters propel themselves across the ice with poles.



## Tricks with Clothing

Aside from the common hidden pockets in cloths, pouches sewn into belts, girdles, and vests, and secret compartments built into shoes and hats, the Executioners also relied upon some uncommon tricks to succeed in their missions.

### Cloven Slippers



**Figure 137: cloven slipper and view of the sole with fake hoof prints attached.**

These lightweight slippers were made with a distinctive split toe with two slabs of shaped wood or thick leather fastened underneath, so as to form and leave a cloven footprint when the wearer walked tiptoe on the balls of their feet.

This allowed the wearer to run upon tiptoes along rural paths and roads without worry over hiding their tracks, as their disguised footprints would blend in with those of the local wildlife and livestock.

If an experienced tracker noticed the prints were those made by a two-legged gait, the tracker would assume the devil was afoot, and following such prints a folly and risk to their very soul.

If an Executioner wished to make a false trail that ended cold, so it appeared as if they had vanished by magic, they could do the following.

Wearing their normal shoes and making sure to leave a clear trail for the pursuers to follow, they would walk till they reached a paddock or pasture,

where they would then stroll out to the center, here they would put on the special cloven slippers, and thus be able to tiptoe away, leaving the befuddled trackers to ponder over the mystery of the apparent dead-end trail.

## Peepholes in everyday hoods

During the Middle Ages and the Renaissance, many outfits intended for outdoor use incorporated a hood of some type to shield the wearer from the elements.



Figure 138: a young man in a hood, a pair of poulaine shoes, and holding a baton.

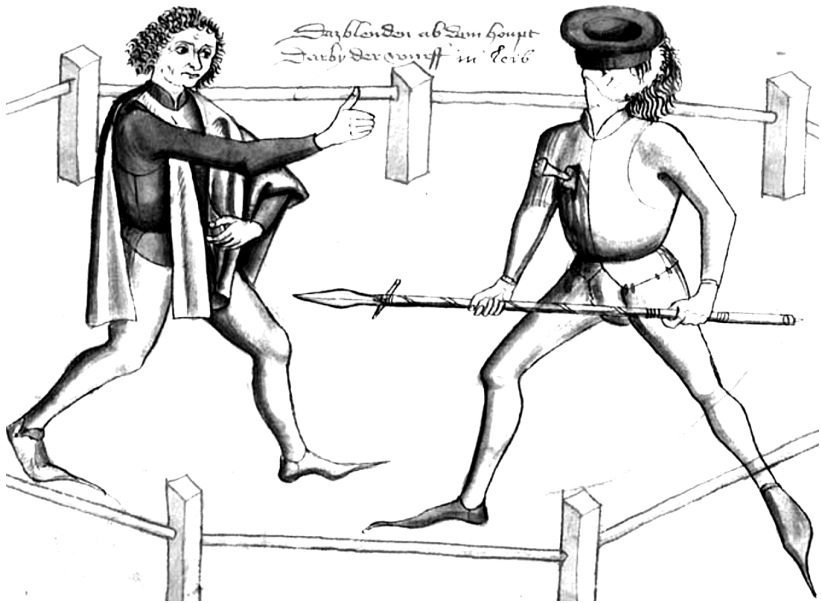
Executioners who did not wish to have their peripheral vision blocked totally by their hood, resorted to small holes cut in the sides and top edge.

Such holes allowed the Executioner to discreetly peep over their shoulder through the hood without noticeably turning, or the Executioner could appear to be hunched over looking at their feet, shuffling along inconspicuously, while actually alertly looking directly forward through the tiny holes in the hoods top edge.

## A use for “Poulaine” shoes

During the late Middle Ages, men began to wear shoes with long exaggerated pointed toes, these shoes were called “pigaches” or “poulaines”.

This new pointed style became an instant fashion success, the length of the toe points grew along with this new trend, till they were so unwieldy that wearers had to stuff the ends with straw or wool, and some reached such long lengths as to make running in them difficult.



**Figure 139:** a hat or helmet thrown into the foes face can temporarily blind them. Hats could be loaded with the extra weight of concealed coins, which if discovered could be explained away as being hidden from thieves. Illustration from fighting manuscript by *Hans Talhoffer, c. 1467.*

Often Small bells were attached to the tips of the poulaine as sign the wearer was a ready partner for a sexual frolic. Their long suggestively phallic appearance, made popular the practice of vulgarly wagging them at passing ladies. This ridiculousness lasted over three hundred years before it became too much for pious authorities to ignore.

The shoes were branded as Satan's Curse and legislated against; in 1367 Pope Urban V banned all peasants from wearing such pointed shoes.

It is said a pair of oversized poulaines was the doom of Duke Leopold II of Austria, who died when his awkwardly long pointed shoes kept him from escaping his killers.

This controversy and unwieldiness made oversized poulaines highly undesirable for an Executioner, however shorter three to six inch toes could be put to the practical purpose of concealing a sharp spike or blade fastened to the foot.

Such a blade hidden by the lightweight shoe material could with no warning be used to fatally kick and impale a foe, and if enough force was placed behind the kick, the foot could be messily driven completely through the foes torso.



Figure 140: In the fifteenth century, women started to wear poulaines, however this fashion was short lived, as any unusual attire was enough to draw suspicions of being a witch, let alone for a woman to cross-dress in such an infamous style of men's shoe.



Figure 141: eventually during the Tudor period (between 1485 and 1558), round and square toe footwear styles replaced the pointed poulaine. *Holbein's "dance of death"*, c. 1538.

## Tools and tricks for ambushing and cover

The preferred time to strike was on dark and stormy nights, at the very witching hour, when inclement weather blotted out both moon and stars, while the howling wind moaning its dirge, would drown any inadvertent sounds the Executioner might make, as he plied his lethal trade.



But when time and weather were uncooperative, other methods of cover and concealment were devised using the same cunning tricks and visual deceptions, that would eventually be widely used in modern magic acts by stage magicians.

On snowy days or when standing against a whitewashed wall, a simple white cloak would provide acceptable blending concealment.

Another ploy was to take several small containers, like baskets, then cutting holes in their bottoms and tops, these would be stacked to form one long hollow container, in which the Executioner could stand and wait.

From the outside it would appear as an ordinary harmless stack of small packages.

If there was more time to prepare the hide, and the ground or floor permitted, a narrow waist deep hole could be dug so only one basket or small barrel would be needed to cover the waiting Executioner.

Or the Executioner could adopt a disguise, such as that of a merchant, clergy, pilgrim, soldier, peasant, artist, or traveling entertainer.



Figure 142: a traveling merchant selling belts and purses.



Figure 143: if one was skilled in drawing or painting, posing as an artisan made for a good long-term cover. When needed, it gave easy excuses to publicly travel or meet with someone from any level of the stratified feudal system, and staying secluded in the privacy of ones studio for long lengths of time with groups of “Models”, or being discovered in the middle of a ritual could be passed off as ones latest pious endeavor to depict the evils and folly of the adversary, and the sudden receiving of a large payment from a wealthy patron would not raise any undue suspicions.



One notably famous historical example of disguise as used in medieval intrigue, is that of the capturing of the Rock of Monaco, on the night of January 8, 1297.

On that night, François Grimaldi dressed in dark robes, and passing himself off as a humble Franciscan monk, managed to gain entry to the gates of Monaco's castle, once inside he proceeded to let in his cousin Rainier I, Lord of Cagnes, and a group of loyal men behind him, together they successfully took the fortress, securing independence for the country of Monaco.

Today this event is commemorated on the Monegasque coat of arms, which depicts two sword wielding "monks" as the heraldic supporters.



**Figure 144:** Photo of memorial statue in the country of Monaco, commemorating the leader of the Guelphs, François Grimaldi (François Malizia “the Cunning”) and the first conquest of the Grimaldi dynasty, the capturing of the Rock of Monaco, a prize won with clever daring.

Disguising as an entertainer provided good cover and a wide range of plausible excuses to fall back on, when an Executioner was on a mission, and such skills also meant a good secondary means of income on the side, not to mention the opportunity of inserting subversive elements into ones performances (a little research into the mythology and history of “Saturnalia” and “Carnival”, the “Lord of Misrule”, and “Punchinello” or simply “Punch”, will shed some interesting light on the darker traditional death aspects of the minstrel/jester persona).



Figure 145: a group of entertainers serenaded by moonlight.



Figure 146: a lady playing the lute. A harmless minstrel entertainer, or an occult operative? Such was the challenge faced by authorities attempting to locate and root out disguised agents hidden in plain sight, painting by *Jan Mijtens*, c. 1648.

## Bushwhacking

When a mission required an ambush in the countryside, the Executioner relied on their knowledge of woods craft and camouflage for success.

One historically well-known ambush set by satanic Executioners, involved the waylaying of a holy Inquisitor.

This target was Konrad von Marburg the first papal inquisitor in Germany, who had been given the daunting task of eliminating heresy, and reforming the corruption that was running rampant in the monasteries.

He pursued this task with such a sadistic zeal, that the cruel atrocities and tortures he committed sparked outrage, revulsion, and wide spread fear among the people.



Figure 147: a monk and nun at their sport, such natural fleshly urges and indulgences were viewed by the Church as sins, requiring to be purged, even from its own ranks, with torture and flame. Painting by *Cornelis Van Haarlem*, c. 1591.

Although most found his methods displeasing, Konrads final undoing came when he began a crusade targeting nobles involved with devil worship and “satanic orgies”.

It was on July 30, 1233, as Konrad was returning from Mainz to Marburg, a group of shadowy “knights” ambushed and swiftly killed both Konrad and his assistant, then like specters, this band of mysterious Executioners slipped away without a trace, never to be found.

## **Red devil suits**

When operating in gangs, and setting a hasty emergency ambush against a well armed group, one common trick to quickly even the odds, was to have several crossbow snipers hidden round the ambush point, and then another handful of Executioners ready to rush up close and run circling round the ambushed foe while menacing with weapons, pressing the foe into a tight circle round the foes guarded leader or valued possession.

The goal of the circling Executioners was not to stand and fight the foe face to face, but with speed, to continue moving round the group, keeping the foe occupied and contained for the snipers to pick off.

To help avoid getting shot by their own crossbow snipers in such a confusing surprise melee, Executioners would wear matching bright red cloths or body tights, hood and mask like those worn by tumblers and street performers, to ensure they where a completely unmistakable bright silhouette to their snipers.

These outfits also made for a shocking appearance that could leave a foe astounded by the strange spectacle.

While waiting for the ambush, such colorful outfits would be kept concealed under cloaks till the last minute when the trap was sprung.

In modern times, it has become traditional to use such funny looking red costumes in comic portrayals of the devil.

## **Camouflage**

European mythological art and folk tradition features the image of what has come to be called the “Green Man” a foliage covered character, and another character known as the “Wild Man” a shaggy ape like man, both personify feral wood spirits similar to the fabled Greek “Satyr”.

The similarities of the “Green man” carvings, and the “Wild Man” depictions, to the special European camouflage hiding method that today is called a “Ghillie suit”, is very striking, and is no accident as they stem from the same ancient source, a costume made of skins with the fur dyed, and foliage attached to camouflage the wearer.

The camouflage suit took its modern name “Ghillie” from the word for Scottish gamekeepers (a “Ghillie”) who would wear a full body suit covered with scraps of cloth and foliage, to appear as a shaggy bush when standing still.

Dressed as such they could sit and wait in ambush for predators and poachers. When moving fast, the camouflage gives the appearance of a startling green and brown shaggy apelike man lumbering through the woods.

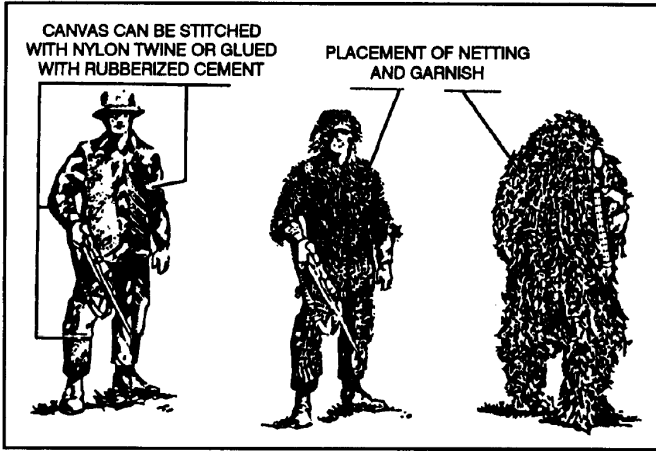


Figure 148: Illustration of a modern “Ghillie suit”, from Army Field Manual No. 23-10.



Figure 149: a typical stylized “Green Man” carving.



Figure 150: here a classical shaggy “Wild Man” (who serves as the bearer of the coat of arms of Death), stands with a richly dressed Satanic Executioner, he conspiratorially whispers a secret report into his scheming mistress’s ear. This scene is purposefully intended to bring to mind the biblical story of the serpent whispering its advice to Eve, for they represent the allegorical pair of Satan and Lucifer, the Wild Lord and Fair Lady. “Coat of arms of Death”, *Albrecht Dürer, c. 1503*.

In regards to devils, demons, wild hairy ape-men, and cloven-footed pastoral spirits such as the fabled Satyr, Easton's 1897 Bible Dictionary, has this to say on the subject.

**Satyr** - hairy one. Mentioned in Greek mythology as a creature composed of a man and a goat, supposed to inhabit wild and desolate regions. The Hebrew word is rendered also "goat" (Lev. 4:24) and "devil", i.e., an idol in the form of a goat (17:7; 2 Chr. 11:15). When it is said (Isa. 13:21; comp. 34:14) "the satyrs shall dance there," the meaning is that the place referred to shall become a desolate waste. Some render the Hebrew word "baboon," a species of which is found in Babylonia.

## **Some short notes on scouting and stalking**

Remain relaxed and breath silently from the back of the throat, any movement must be done slow and smooth, if in doubt don't move at all, the eyes are drawn to movement ten times faster than a difference in color.

Do not walk around at random, select your rout and the next stopping place before you move; try to use the most inconspicuous rout available, and visually scan around it to ensure a foe is not close by.

Let nature cover your sounds of movement, move when the wind blows.

Be careful your presence does not disturb overhead foliage, giving away your location, such as making tree branches or tall grass sway.

With the body crouched low, try to glide with as little visible movement of the extremities as possible, keeping your camouflage spread draped out around you so as to distort your outline, when you reach near to the chosen spot, lower yourself down to the ground slightly to the right or left of the spot, then roll or crawl to the final desired position.

Fasten local foliage to the Gillie suit, grass, leaves, and branches, anything that will help blend with the surroundings.

Avoid being silhouetted against a solid contrasting background, such as the skyline, sides of buildings, or bare hillsides and riverbanks.

Never enter direct sunlight or cross a patch of sunlight, in the shade it will take searchers eyes much longer to decipher your shape if you are not highlighted by sunbeams. In the shade, colors and shapes blend together (I suspect this piece of advice may be partially responsible for the fairytale superstition about vampires, trolls, and other shadowy specters supposedly fearing contact with direct sunlight).



Taking cover near a large object such as a log or large bush is risky, since the eye when looking at a wide area is drawn instinctively to large landmark objects, an eye will notice a fallen tree trunk faster than weedy slightly uneven ground.

A person will often dismiss a rustling bush or a snapping twig as the sounds of nature. Metallic noises or the human voice will not be. Tie down or pad all metallic gear with strips of camouflaged cloth. If you need to communicate with a partner, keep whispering to an absolute minimum, learn hand signals or use writing.

## **“Shallow grave” hideouts**

When trouble threatened, the Satanic Executioners avoided discovery by hiding in places persecutors would not think to look.

The best easy to build, long term hideout for both the hot summer and cold winter was what was known as a “Shallow grave” hideout, built much like a shallow grave to hold a body, except with a small hidden trapdoor at the top that served for both entrance and ventilation.

An Executioner would have at least one of these types of hideouts, if not several scattered round the area where they lived, or the location where a mission required a prolonged stay.

It was important that the location for the hideout was one in which rain runoff would not collect, yet was close enough to get to quickly when trouble threatened.

The top of the shallow grave hideout needed to be covered with about a foot of soil, and camouflaged so as to flawlessly blend in with the surroundings, this covering needed to be firm enough that it would not move or shift when walked upon by pursuers.

The coffin space would preferably be made from a well-built wooden box, slightly larger and with more headroom than an actual coffin.

In this oversized coffin would be stored a cache of several small sealed containers of provisions, a wool blanket, weapons, and a bag of straw or pine needles to pad the floor with.

In winter, the surrounding earth and wood, along with the straw or pine needle padding and the wool blanket provided more than adequate insulation to keep the user snug against even the coldest weather.

With such hideouts, even if the countryside was put to the torch and razed to the ground, the cleverly buried Executioner would survive, and when nighttime fell, the Executioners would emerge to kill and terrorize the hostile occupying forces, and then at dawn, vanish once again back to their hidden graves.

While such hit and run hideout tactics did not provide standing defense for a village or countryside, it ensured those inhabitants who used such methods had a means of survival and retribution through covert resistance fighting, something that not even the strongest fortress or town walls could always guarantee.

## The Dark Shroud of Concealment, or “Die schwarzen Teufel”.



*I shall go into the air  
Wi grimness and much great care  
I shall go in devil's name  
And when I come back again.*

When dressing in a dark shroud of Concealment, if the above poetic charm does not hold enough pomp and ceremony for ones taste, the following more elaborate ritual of ceremonial magic can be used, it blends psychological, astral, and physical preparations and affirmations all together in one grand act.

A dark shroud of Concealment is a form of camouflage especially meant for avoiding being discovered or noticed by guard dogs and other scent sensitive animals that could raise an alarm.

In the early-recorded history of Europe, the traces of wide and well-established traditions of shadowy militant covens, that used such underhanded specter like concealment methods can be found.

In Central Europe, one notable example of such mysterious devilish groups was recorded by the Roman historian Tacitus, who collectively attributed and labeled these groups by the title of “Harii”, little is written or known about them beyond what Tacitus wrote down in his book “De Origine et situ Germanorum” (“Germania” c. 98.) where Tacitus remarks briefly upon the “Harii” warfare strategy of exclusively surprise nighttime attacks.

They make the most of their natural ferocity by the help of crafty art and opportunity. Their shields are black, their bodies covered with black pigment. They choose dark nights for battle, and, by the dread and gloomy aspect of their death-like host, strike terror into the foe, who can never confront their strange and almost infernal appearance. For in all battles it is the eye, which is first vanquished.

(Note, between the old “Harii” shadow groups, and the later Germanic Heruli tribe, slim highly speculative links are sometimes put forward by some modern history buffs, however the warfare modus-operandi of the “Harii” and that of the Heruli tribe is quite dissimilar, lacking a necessary match to backup such speculative claims.)

In the ritual for forming a dark shroud of Concealment, first the operator is to go through a Consecration with water and fire so that the vapor (Wafting steam about them) may begin to form a basis for the shroud.

To put it in plain words, take a sauna to clear out the skin pores, steam cleaning the body, relaxing and warming up the muscles and joints, this should help keep joints from creaking.

The less scent of body, perfume, or scented-soap you will later need to cover up, the better, this is why steam is used on the final wash, as even most water has its own distinctive smell.

Then while air-drying, the operator begins to formulate mentally a shroud of concealment about them.

The operator retrieves a large container of freshly prepared charcoal, their Blade, and their Shroud from out of its hiding place.

While the term “Shroud” may seem exotic and can conjure up images of winding sheets and robes, the word is more to indicate the use to which it is put then a definitive item of apparel, any affordable cloth covering can be used, thick jogging suits, coveralls, capes, or even an old tuxedo could be used, it just

needs to blend in with the shadows and help soak up scent by acting as a base to hold a good layer of specially prepared charcoal powder.

The operator states an affirmation aloud of the reason and object of the working. To clear up any lingering uncertainty, focus and visualize the action; make sure you know what the game plan is, premeditate your action, have a single clear-cut final goal or objective you will be heading for.

For this ritual, the words in Italics are intended to be recited aloud.

*I am here: in order to formulate to myself a shroud of concealment:*

*that I may attain unto knowledge and power, to use in the Service of my Lord and Lady: that I may pursue safely and without interruption my magical and other pursuits: and that I may pass unseen among men, to execute the will of the Order.*

*And I declare that in this Operation I shall succeed: that the Shroud shall conceal me alike from man and beast; that it shall be in my charge: ready to be dispersed and to be re-formed at my need.*

*And I declare that all is now ready for the due fulfillment and execution of this mine Operation of Magic Art.*

Once preliminary preparations are done, the operator turns in place, turning round slowly thrice (three times is the charm, so to speak) completely scanning the surroundings, to check none are watching.

When you are certain you are unobserved, trace the pentacle of evocation as sign of your dedication to the commencement of the operation. And recite the exorcism (projected externalization) or “call” of a shroud of Darkness to surround the operator, as to render them invisible.

*Come unto me, O shroud of darkness and of night. I conjure ye, O particles of Darkness, that ye enfold me, as a guard and shroud of utter Silence and of Mystery.*

Apply the “particles of Darkness” to camouflage both shroud and skin, this is not just any plain old chimney soot, but rather, the large container of freshly ground specially prepared “Activated Charcoal” in a very fine powder form, this charcoal will hopefully help absorb lingering scents before they can become airborne.

The charcoal will eventually become saturated with scent and cannot absorb additional odor, so between missions, the washing out of the old charcoal and then next time using fresh charcoal solves this problem (to “disperse” and “re-form” the shroud).

This is why for the best effect; it is always best to apply it at the last minute. This sooty blacking does give one the appearance of a charcoal-burner, chimneysweep, or a miner, the decline of these professions makes finding a modern excuse for such covering more difficult, if by accident you should be discovered while practicing.



**Figure 151:** photo of typical turn of the century charcoal burners at work, an earth covering over such a woodpile would be used to limit the oxygen supply to the wood, causing a more uniform change into charcoal. Without such an earth cover, it would all burn away into ashes as a big bonfire.

Wood can be made into “activated charcoal” by “thermal decomposition” in a furnace using a controlled atmosphere and heat.

This is a fancy way of saying you can take some wood; place it in a covered container (pot and lid) and bake at high heat (in a fireplace) while regulating the oxygen supply into the container so the wood does not combust into flames, this “over cooking” will turn the wood in the container into a uniformly “highly porous” or “sponge like” charcoal, it is these submicroscopic “sponge like” holes that are what absorbs and traps the scent.

*I invoke ye: I conjure ye: I exorcise ye potently: I command and constrain ye: I compel ye to utter, absolute and instant obedience, and that without deception or delay.*

*Gather, Flakes and darken my Light:*

*Shrouding form, by substantial night:*

*Clothe and hide, at my charm’s control;*

*Darken man’s eyes and bind their soul!*

*So that it may be, said and done,*

*Brood of dark, are seen by none!*

*Come unto me, O Lord of Perfect Justice! Mighty is Thine Arm, strong is Thy Hand: Justice and Judgment are the habitation of Thy Throne! Strengthen Thou, O Lord of Strength, my will and heart, that I may be able, with Thine aid, to cast out and destroy the Powers that ever fight against those who seek Thee!*

*Come unto me, O Lady of Mystery, mistress of Darkness; bearer of the Concealed; unborn Light that rulest in thine Own Deep Gloom:*

*Thy power I invoke. Come unto me, that I also may have power and control, even I, over this shroud of Darkness and of Mystery.*

*What profit hath a man of all his labour which he taketh under the sun? So I will shroud myself in Mystery and in Concealment. In the name of the Lady and Lord of this world, I conjure thee, O Shroud of Darkness and of Mystery, that thou encirclest me, so that I may become Invisible: so that, seeing me, men may see not, neither understand; but that they may see the thing that they see not, and comprehend not the thing that they behold! So let it be!*

The operator takes up the prepared shroud.

*Before all magical manifestation cometh the knowledge of the Hidden. Thus have I fabricated unto myself this Shroud of Darkness and of Mystery, as concealment and a guard. Black is the badge of hell, the hue of dungeons, and the shawl of night.*

*Shroud of Concealment, long hast thou dwelt concealed! I leave the daylight behind; that thou mayest conceal me before men and beast! I receive thee as a covering and as a guard.*

The operator wraps themselves in their shroud.

*I stand before the lych-Gate of Shades; its Pillars arise in Majesty before me. At my right hand is the column of Flame: and on my left the column of Cloud: below they are lost in vaporous Darkness: and above in royal Glory.*

*Yet invisible one cannot pass by the Gate of Shades, save by virtue of the name of 'AEIO.' 'AEIO.' 'AEIO.'*

*And now I conjure thee, O shroud of Darkness and of Mystery, that thou conceal me from the eyes of all men, from all things of sight and sense, in this my present purpose, so let it be...*

*So let it be, now!*

When the operator is finished skulking around in the shadows and is ready to wash, dry, and fold away their shroud.

*That I may disperse and fold up this shroud of darkness and of mystery, for its work is ended for the hour.*

*I conjure thee, O shroud of darkness and of Mystery, who hast well served my purpose, that thou now depart to reside unto thine ancient ways.*

*But be ye very instant and ready, when I shall again call ye, whether by a word or a will, or by this great invocation of your powers, to come quickly and forcibly to my behest, again to shroud me from the eyes of men! And now I say unto ye, Depart in peace, and with a Blessing: and be ye very ready to come when ye are called!*

## Occult Lore

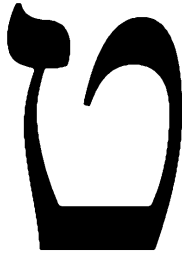
While this book is concerned mainly with the underground Satanic Executioners of the Middle Ages, in order to understand some aspects and ideas that were influential to their practice, we need to look to the very early beginnings, to the roots of a mystical symbolism that would shape their philosophy of occult rebellion against ignorance and oppression.



Figure 152: “Saint Jerome in his cell”, *Albrecht Dürer, c. 1512.*

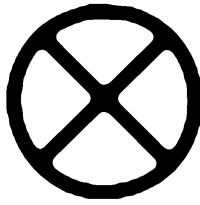
Since we must start somewhere, we will begin with Teth.

Teth or Tet is the ninth letter of many Semitic alphabets, including Phoenician, Aramaic, and Hebrew.



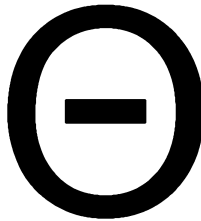
**Figure 153: Hebrew letter Teth, a coiling serpent.**

In the Hebrew alphabet its literal meaning is “serpent”, and has been considered by occultists to symbolize the lust for life and living, the same force which drives the Wheel of Life, from Birth forward and thus also gives rise to Death. And so, to occultists Teth is intrinsically linked with the biblical story of Eden, Death, and Satan.



**Figure 154: the Phoenician version of the letter Teth.**

From the Phoenician wheel like form of the letter Teth, a circle O crossed by an X, the Greek Theta (Θ) was derived. This Greek letter Theta (Θ) is an abbreviation; it is the initial letter of the Greek word “thanatos”.



**Figure 155: the Greek letter Theta.**

In Greek mythology, Thanatos (θάνατος, “death”) was the personification of death.

Thanatos was a creature of bone-chilling darkness. He was the son of Nyx and twin of Hypnos, or to put it poetically, a “son of Night” and “twin brother to Sleep”.

In the system of Greek numerals, Theta (Θ) has the value of 9 (a number often connected with finality and death). Considering this, it is no surprise that



Greeks occasionally used it for a warning symbol, in much the same way that a skull and crossbones are still used today.

Roman culture adopted the use of the letter Theta as a death sign. For example, in early Roman mosaics portraying the death of Gladiators, the Theta usually is seen placed just above the head of the deceased.

The Romans own numerals used for representing nine “IX” continued with perpetuating the tradition of the number 9 in connection with death, the Roman numerals “IX” depicts a one or “I” taken from ten or “X”, leaving the value of nine, the Romans had a word for this action, which was “Decimation” literally meaning the “removal of a tenth”.

The word originated from a form of extreme military discipline used in the Roman legions to punish mutinous soldiers, those sentenced to “Decimation” were divided into groups of ten; these groups then cast lots, and the unlucky soldier on whom lady Fortune did not smile, was summarily executed by his nine comrades.

The Greek Theta was also considered to represent an eye, especially that of an animal with a “slit-form” pupil, such as a goat, or a venomous serpent (it should be noted here that an eyes pupil is also sometimes poetically called the “apple” of the eye).

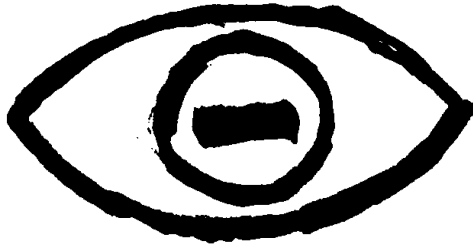


Figure 156: a symbolic “Goat” or “Serpent” eye.

Easton’s 1897 Bible Dictionary has this to say about biblical goats.

**Goat** - (1.) Heb. ‘ez, the she-goat (Gen. 15:9; 30:35; 31:38). This Hebrew word is also used for the he-goat (Ex. 12:5; Lev. 4:23; Num. 28:15), and to denote a kid (Gen. 38:17, 20). Hence it may be regarded as the generic name of the animal as domesticated. It literally means “strength,” and points to the superior strength of the goat as compared with the sheep.

So to some, the goat was a biblical symbol of strength.

The Greek Theta is connected with the 9<sup>th</sup> sign of the Zodiac, the leviathan serpent-fish-goat, “Capricorn” (from “Capricornus”, Latin for “horned goat”) “Capricorn” is a dragon of guarded wisdom.



Figure 157: Capricorn 9<sup>th</sup> sign of the Zodiac.



Figure 158: Capricorn with a Cornucopia and a rudder. Traditional emblem for the Latin motto “Fidem fati virtute sequemur.” Which means “With my own virtue I will strive to achieve the promise given to me by destiny.” Here “virtue” is used in its classical sense as meaning ones “courage” or unwaveringly staying the course to a desired goal.

Which brings us to the odd (and often taken for granted) Greek “Ichthus” fish symbol.



Figure 159: The Greek “Ichthus” fish symbol.

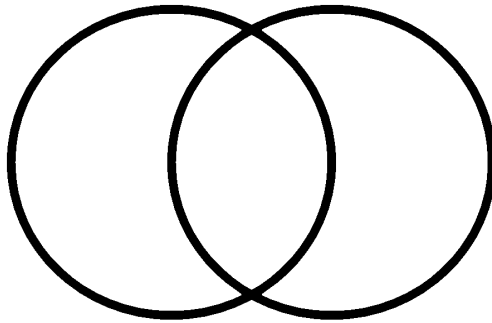
Christian historians are at a loss when trying to explain any real deep motive behind its adoption and use by outlaws in the early Church, or why it would be attributed to Christ, who was better known as a figurative “shepherd” than a literal “fish boy”.

Though the “Ichthus” fish symbol has been widely associated with the clandestine death rites of the Christian catacombs, its origins and initial popularity derive from the very early start, when the Christian Church was infiltrated and used as cover by chthonic pagan mystics. The word “chthonic” comes from Greek “khthon” (χθονικός)-pertaining to the earth, or earthy. And is used to indicate gods or spirits of the underworld, especially in Greek mythology.

This faction of masquerading mystics would form the basis for the militant shadowy cabal that would later come to be known as the Satanic Executioners, and would end up at odds with the Church, when their unwelcome “Devil worshipping” presence was eventually uncovered.

Fish were a popular occult sign used in connection with “out of body” visions and dreams of floating weightless. Fish were considered to be the figurative “Birds” of the underworld realm, creatures of the underground ocean abyss through which the setting sun journeyed each night to rise again at next dawn.

The Greek “Ichthus” fish symbol consists of five letters inside a “Mandorla” (from Italian for “almond”), its shape is that of the enclosed space made from the intersection of two circles.



**Figure 160:** two circles drawn overlapping will form a center “Mandorla” shape that is flanked by two crescent moonlike shapes (similar in form to a flame between horns).

Often these circles are given the titles of polarities, such as a “spiritual circle” (“Solve”, dissolve), and a “material circle” (“Coagula”, congeal), the “Mandorla” formed in-between by their overlapping conjunction can be considered a linking gateway between the two crossing worlds (“Solve et Coagula”), this conjunction is a “Hieros Gamos” or “Hierogamy” (from Greek: “hieros” = holy, and “gamos” = marriage, or coupling) a sacred union of polarities joined in balance.

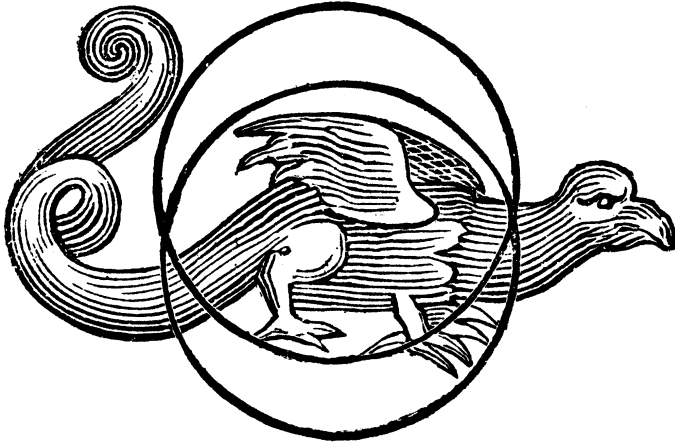


Figure 161: “between an ærial and fiery circle, the likeness of a serpent, with the head of a hawk, tied about them after the manner of the great letter Theta”, taken from the book on traditional occult philosophy “The Magus”, *Francis Barrett, c. 1801*.

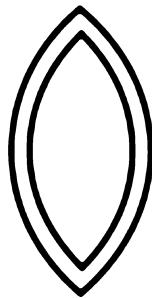


Figure 162: a “Mandorla”.

This almond is also a metaphor of treasure contained within a hard shell, and so it is similar in use to that of the womblike “alchemical egg”.

In ancient pagan faiths, this shape was associated with the Goddess of love “Venus”, and widely used to represent female genitalia. It is a shape linked with the idea of the primal feminine.

The letters inside this “Mandorla” are five Greek letters (I-X-Θ-Y-Σ, which have been connected by some with the five alchemical elements) cryptically spelling out the Greek word for Fish “Ichthus”.

The popularity of the Greek “Ichthus” fish symbol caught on among the actual Christians, and in effort to justify the continued use of this emblem, the contrived, pretentious acronym of “Jesus Christ, Son of God, Savior” was attributed to the letters.

However in the original interpretation, the use of the word fish “Ichthus” was held by the pagan mystics to be that of a simple pun for “Ik Theos” meaning “the great God”, from “theos” Greek for “deity”, the arrangement of the letters of the pun was ideal as they kept the chthonic death sign of Theta at the middle of this “evil” Goat/Serpent eye.

The letters used (I-X-Θ-Y-Σ) also have another relevant hidden feature, if they are drawn on top of each other; their overlapping lines form together and reveal the image of an eight spoke wheel, a symbol synonymous with that of the fabled dragon/serpent biting its tail.

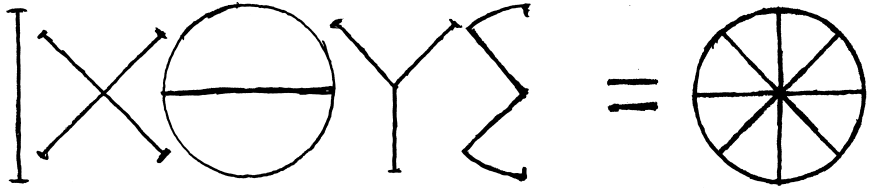


Figure 163: letters combine to make a “wheel of life” or “wheel of fortune”, which is also sometimes called a “Compass rose”. It is the hidden wheel held by the feminine sign of the “Mandorla” of the Greek “Ichthus” fish symbol, a figurative “Hieros Gamos” of lady (“Mandorla”) and horned beast or serpent (“wheel of life”) hidden in geometric pattern.

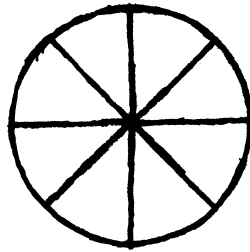


Figure 164: “Wheel of life” or “Compass Rose”. In classical and pagan art, depictions of this “Wheel” or “Rose” motif are often held or directly connected with representations of the primal feminine archetype.

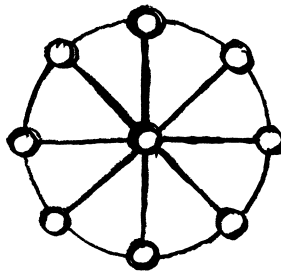


Figure 165: The line junctions on the wheel mark out nine landmark points, locations that are connected with the nine digits found upon the “tablet of Saturn” from Demonology.

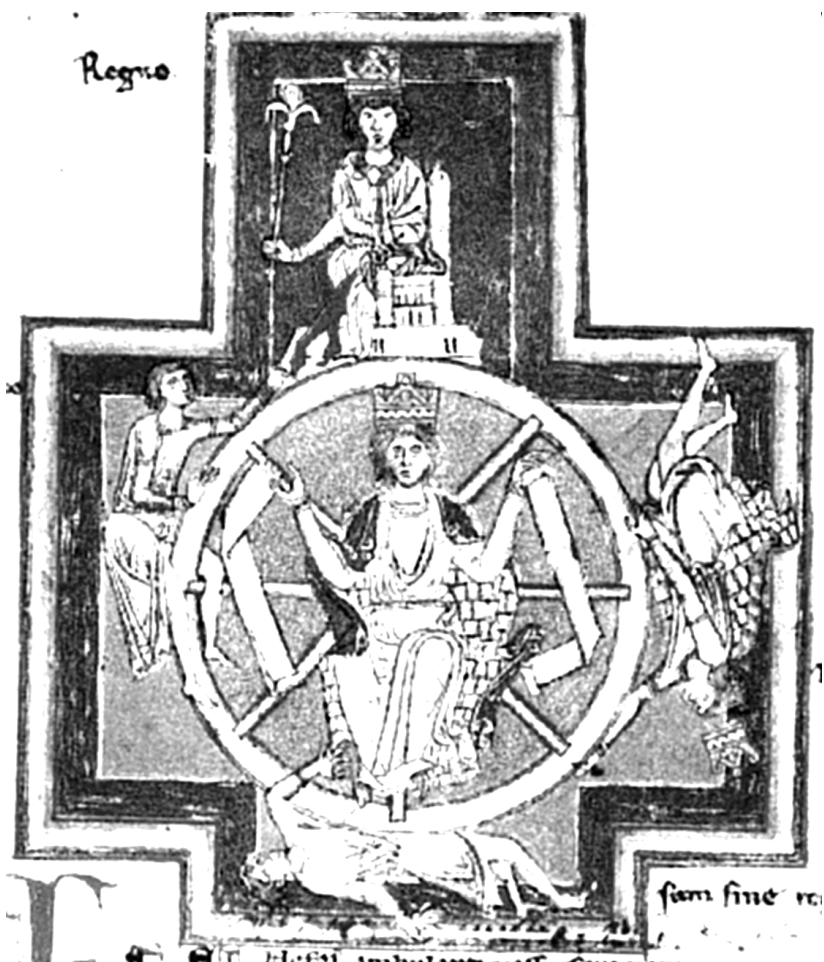


Figure 166: the Goddess “Fortuna” or “Lady Fortune” and her “wheel”, note the subtle yet purposeful use of a “Satanic” inverted crucifix to frame this illustration from the Benediktbeurn Monastery, 11th-13th Century “Carmina Burana”, a collection of Goliard love and vagabond songs. The layout of the picture is related to that of the “tablet of Saturn” from Demonology.

In alchemy, the Greek letter Theta was used as a symbol for Salt.

The Latin word for salt is “Sal”, among the ancients Salt was often used to pay the wages of workers and soldiers, either in whole or in part, it is from this use that the Latin word “salarium” is derived, and from which we get the modern English word “salary”.

Like gold, the ancients considered Salt as another form of valued currency, wealth, and commodity.

It has been said by some occultists, that the letters in the English word for “SALT” can stand for “Subtilus, Aqua, Lux, Tera” Latin words that can be interpreted as referring to the alchemical elements of Air, Water, Fire, and Earth, while Salt holding the essence of each of the other four elements took on the role of the quintessence, or symbol of the elusive fifth element.

Some occultists have attributed and used the older Latin “SAL” as an abbreviation for the demonic titles of “Satan, Azazel, Lucifer”, these titles were just some of the various names the Satanic Executioners used to idolize the concept of a “Trinity” of three metaphorical “Deity’s”, or main acting characters used to explain and personify through abstraction the natural forces they saw at work in the world around them.

This trinity of archetypes can be attributed the titles of a “primal Masculine” (Father), a “primal Feminine” (Mother), and the “primal Infant” (Child).



Figure 167: illustration depicting the “Satanic trinity” as portrayed by three officiating personas at a Satanic Sabbath, note the traditional flame of illumination placed between the horns. *Detail from the Illustration to the second edition of Pierre de Lancre’s treatise, c. 1613.*

While such demonic titles like “Satan, Azazel, Lucifer” may seem shocking and provocative choices, the concepts the figures convey is not as foreign as we may at first assume, modern pop culture inherited its own version of these mythic archetypal characters, in the form of “Father Time”, “Baby New Year”, and “Mother Nature” who like her predecessors, is often depicted as a “spouse” or female counterpart to “Father Time”.



Figure 168: Satanic Trinity of Father, Mother, and Child. The horn like trumpet held by the leafy haired Satyr is a Platterspiel, a reed instrument equipped with a bladder similar to that of a bagpipe. Untitled etching, *Albrecht Dürer*, c. 1505.



## “Satan” the Primal Masculine (Father)



Figure 169: old proverb illustration (c. 1534.) of a fisherman dressed in a goatskin. Folk tradition held that the type of fish called a “sargus” was lustfully attracted to the smell of goats. Dressing as a goat was believed to ensure a bountiful catch. Behind this superstition lurks the trace of the influences of ancient Shamanism, and the esoterically interconnected imagery used by the Satanic Executioners throughout the Middle Ages.

To the medieval mind, Satan’s biblical association as both a leader of Hell and the Grim Reaper “Death” can be found in the then highly popular Bible paragraph, *Revelation 6:8* which reads “And I looked, and behold a pale horse: and his name that sat on him was Death, and Hell followed with him.”

Though this common association in medieval lore of Satan as Death, has precedence and more complex a history than just this single biblical passage.

The name Satan in occult tradition has long been held to be synonymous with that of the god of early Roman mythology “Saturn”, “the ripener, the harvest-God” who was patron of the free spirited holiday festivities called “Saturnalia” which marked the Roman Winter Solstice.

Over the years, the “Saturnalia” festivities expanded to a whole week, from December 17<sup>th</sup> to the 23<sup>rd</sup>, the celebrations consisted mostly of exchanging presents, and common tomfoolery such as masters and slaves switching places, though excessive debauchery was not unheard of, which eventually led the lower case spelling of “saturnalia” to be used as another term for “orgy”.

The holiday festivities of Saturnalia would later form the basis for Carnival.

Saturn is cognate with both the sickle wielding Greek titan “Cronus” and the “Grim Reaper”.

The image of the “Grim Reaper” is related to that of “Father Time” who is derived from the Greek God of time “Chronos”.

“Chronos” is often confused with the Greek Titan Cronus, though the two played separate roles in their original Greek myths.

In Alchemy, the sign of Saturn is used to indicate the fallen corrupted metal “Lead”, a satanic “heavy metal” of low value, which is said through toil and time may be transformed symbolically into Gold.

The popularity of the goat footed, horned image of Satan owes much to the mythological Greek nature spirit that is called a “Satyr” and the Greek God Pan. The name “Pan” comes from the Greek word “pa-on” meaning “herdsman”, “Pa-on” shares its prefix with the modern English word “pasture”.

Pan was the Greeks own rendition of the ancient pastoral Shamanistic “Wild Man” or “Green Man” deity found throughout Europe, to his Greek followers he was “Ik Theos” Pan, “the Great God Pan”, deity of shepherd flocks, mountain folk, and hunters of the deep woods.

While Pan was better known for his sexual exploits, it was from his darker wild side that the words “Panic” and “Pandemonium” are said to be derived.



Figure 170: Pan sounding his trumpet horn. Horns were traditionally known as signs of abundance, for example the “cornucopia” or horn of plenty symbol that is still used today.



Figure 171: a pastoral Shamanistic “Wild Man” frolicking with water Nymphs. Painting “Nymphs and Saytr” by turn of the century sentimentalist French painter *William Adolphe Bouguereau*, c. 1873.

During the Middle Ages, the image of Pan would be merged with the other related pastoral “Wild Man” deities from European legend, to be collectively

branded by the Church with the Greek word “Diabolos” from which the title “Devil” is derived.

The “Wild Man” Pan officially became a “Devil”, Satan, chthonic deity of the wilds, earth, and subterranean underworld. Monarch of the watery abyss of the floating spirit realm of dreams, a lord over, as Shakespeare so aptly phrased it “What dreams may come”.

A role that is also portrayed on the wheel of the Zodiac by the sign of “Capricorn” the mountain goat, which sits opposite to the sign of the crab “Cancer” and the dark waters of the abyss. Over this watery underworld it is said “Capricorn” rules from its mountaintop.



Figure 172: the artists choice in depicting the above medieval bestiary illustration (c. 1450.), to appear like a “fishtailed” “Wild Man” running about atop a hill at night, makes more sense when one understands the connection in the medieval occult tradition between the “Wild Man”, the Greek “Ichthus” fish glyph, and the sea serpent/goat astrological sign “Capricorn”, the philosophies that would spawn these connections can be traced back to the occult shamanistic practices depicted in prehistoric cave paintings. These philosophies would form the basis for what was to be branded as “Satanism” (with a capital S), a primitive “Devil worshiping” form of magic.



Figure 173: Devil enthroned. *Detail of illustration from chronicles "Wickiana" of Johann Jakob Wick, c.1587.*

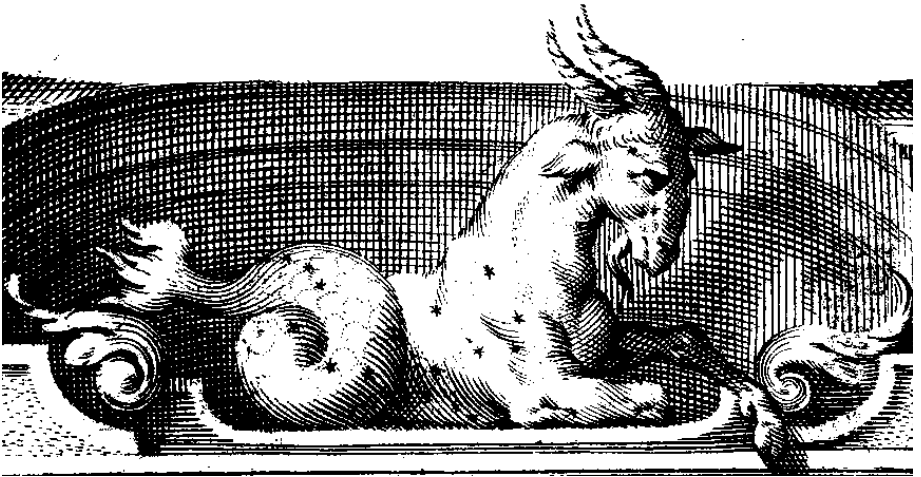


Figure 174: artistic depiction of astrological constellation Capricorn.



Figure 175: A modern illustration of a Classical stereotypical Rustic Harvester, here dramatically lit by the fiery sunset light of dusk, bringing to mind the old Latin phrase “sic transit gloria mundi” (“so passes the glory of the world”). *Painting by Maxfield Parrish, c. 1909.*

It is from his connection with the “harvest-God” “Saturn” that Satan gains his scythe carrying “Reaper” image.

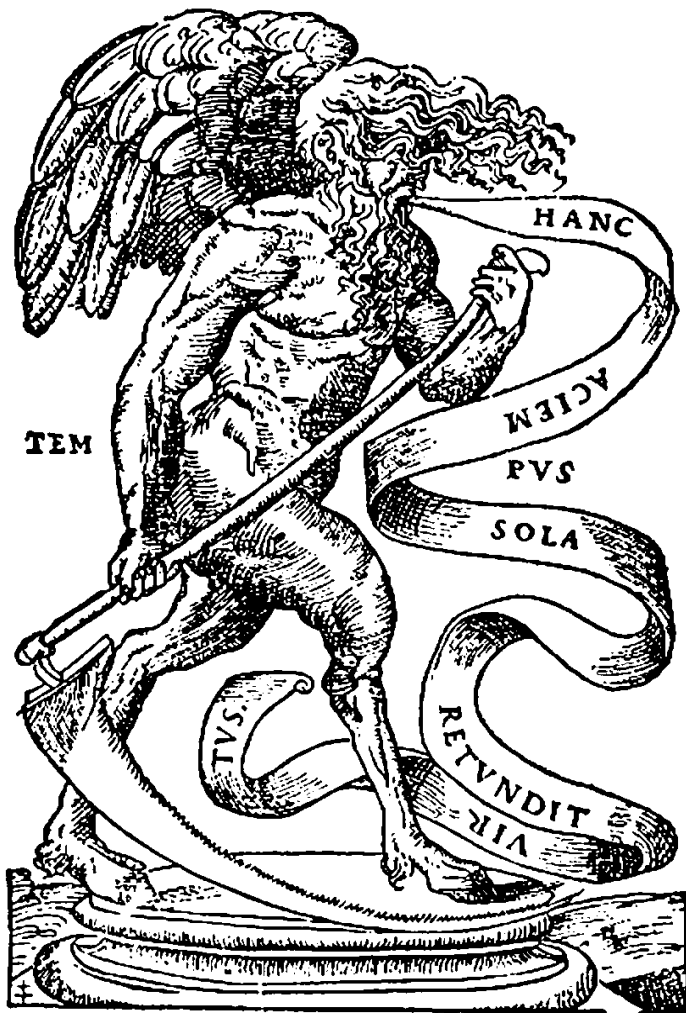


Figure 176: Father Time from the printer's device of Simon de Colines, c. 1546. This late medieval rendition of "Time", as personified with a hybrid composite figure embodying aspects of earlier chthonic deities, such as Pan, Saturn, Chronos, and the Grim Reaper. Who in the medieval mind, were all seen as variations on the same central theme, it was this core theme, which the Satanic Executioners venerated as the Primal Masculine archetype "Satan".

The motto in the above picture reads "HANC ACIEM SOLA RETVNDIT VIRTUS" (Virtue alone withstands this blade...). To each side are three letters forming together the Six-letter word "TEMPUS", which is Latin for both "Time" and anatomical "temple" area on the skull (to the sides of the forehead above the ears.)

The heads temporal bone, temporal artery, and temporalis muscle derive their names from this Latin word “Tempus”, which as we said, is both “Time” and the weak spots on the skull.

Note that while the “Pan” goat legs remain, the curved lunar crescent horns have been transformed and merged into a crescent lunar scythe blade, The pronounced hair forelock here is a reference to the saying “to seize Time by the forelock” a saying similar to “seize the beast by the horns”, or the Latin “Carpedium” to “seize the day”.



Figure 177: “Father Time” and “Baby New Year”, from “Frolic & Fun” c. 1897. Like his ancient hairy “Wild Man” or “Green Man” predecessors, the modern image of “Father Time” still often wears the traditional foliated crown or wreath of leaves.





Figure 178: stylized “Green Man” carvings, one should note the striking similarities between such traditional “Green Man” motif of foliated heads, and depictions in medieval art of the serpent from the biblical story of the fall from Eden, these similarities were originally intentional, and later perpetuated in derivative works.



Figure 179: medieval depiction of the serpent from the biblical story of the fall from Eden, with its head framed by foliage.

## “Azazel” the Primal Infant (Child)



Figure 180: in his painting “The Child Enthroned”, turn of the century English Pre-Raphaelite painter, Thomas Cooper Gotch summed up the power and sentiments of the archetypal primal “child” figure.

This “primal Infant” is symbol of the eternally potential, the “infinite infant”. A metaphor of the yet to be realized, the infantile undeveloped, the offspring from which will develop the next generation of “primal Masculine” and “primal Feminine”.

The figure of “Baby New Year” is a modern derivative of this archetype.

The child “primal Infant” is a symbol of a yet unrealized potential, a potentiality yet to be manifest, the dawning of a new day, or a New Year, with all the exciting possibilities it holds still waiting to unfold.

And so this archetype of a “coming into existence” from an infinite potential, is often symbolized as the dawning sunrise, a child crowned by sunny halo, a vast pile of riches, or opulent wealth.

To the Satanic Executioners, this Primal infant archetype was known by various titles and demonic code names, such as the title “Azazel” a name associated with the young scapegoat of the ever-new present moment, carrying the recollection of the sins of the elder past into the wilderness that is the blank undecided future.

The Primal infants connection to the idea of wealth and riches made the demonic title of “Mammon” another frequently used name.

In the Middle Ages, “Mammon” was commonly thought of as a deity; thus the 12th century scholastic philosopher and bishop, Peter Lombard (II, dist. 6) said, “Riches are called by the name of a devil, namely Mammon, for Mammon is the name of a devil, by which name riches are called according to the Syrian tongue.”



## “Lucifer” the Primal Feminine (Mother)



**Figure 181:** A maiden with a Sword and a small buckler shield that is decorated to look like a wheel, such medieval depictions of armed maidens are said to be of Saint Catherine of Alexandria.

Saint Catherine of Alexandria embodies the aspects of the Primal Feminine archetype; she is a reinterpretation of the same theme acted out by the biblical Eve, a bearer of light, who set the wheel of the world in motion when Adam ate the offered fruit.

This saint was immensely popular during the Middle Ages, with many chapels and churches devoted to her throughout Western Europe. She was even said to be one of the divine advisors to Joan of Arc (the Militant French maiden that was accused of being a bloodthirsty killer, of using Black Magic, and was eventually burnt at the stake).

However this imagery, like most of Medieval Christian imagery, is an adopted holdover from the pagan religions and occult practices that were reluctantly absorbed by the church, with an often tenuous camouflage story to whitewash and tie them into the new faith.

For those preserving the esoteric occult traditions in secrecy, this blurry line between new and old imagery made it easy to use both the image of Saint Catherine, and later Joan of Arc as favored covert emblems of recognition without attracting unwanted attention.

Catherine was a favorite motif among young female Satanic Executioners, who were fond of having their portrait done portraying themselves dressed as a supposed Catherine.

Her wheel is connected with the “wheel of Fortune”, or “wheel of Life”, a sign of the thorny circular confines of the cyclical mortal progress from birth to death, and is a symbol synonymous with that of the dragon/serpent that bites its tail.



**Figure 182: ancient statue said to be the Greek goddess “Artemis” the hunter, accompanied by a stag. To the Romans she was known as “Diana”, early in the development of her myth, “Artemis” was identified with “Hecate”, the old pre-Olympian feral goddess of dark magic, a chthonic feminine counterpart to the “Wild Man” masculine archetype.**

To the Satanic Executioners, this Primal Feminine archetype was known by various assorted names, the most common Latin titles used were “Stella Maris” for “Star of the Sea”, and the plain title of “Lucifer”, which means a “bearer of light”. In astrology she is associated with the planet Venus.

The planet Venus holds the distinction of being the brightest “star-like” object in the night sky, due to its orbit it is usually only seen a few hours before sunrise or a few hours after sunset, and is thus often called the “Morning Star” or the “Evening Star” respectively.

Yet when at its most luminous, Venus shines brightly enough to be visible during the daytime. Making it the only heavenly body besides the moon that can be seen clearly in both the night and day skies (note this trinity of, horned Lord “Moon”, Bright Lady “Venus”, and their Child “Sun” which is born-again each Golden Dawn).

The planet Venus is intrinsically connected with the turning of the eight spoke wheel, while all planets’ orbits are elliptical, the orbit of Venus is the closest to circular (having an eccentricity of less than 1%).

If one charts the course of Venus round the sky, it will be found to take eight years (minus two leap days) before Venus returns back to the same original starting point.

It has been said that on the eight spoke wheel, each spoke can represent a year, and after the passing of its eight years, a single rotation/cycle is completed, “Cursum Perficio”.

What is most symbolically important about the planet Venus, is in its eight-year cycle round the sky, over the course of those years, it traces out against the heavens the points of the mystical sign of the pentagram.

A hidden sign of occult knowledge, Eve’s apple also carries in it this sign of the five-pointed star, which can be found in any apple by slicing it in half horizontally.



Figure 183: the sign of Capricorn with the Roman Goddess Diana, running upon a serpents back. Traditional emblem for the Latin motto “Integer vitae scelerisque purus” this motto is taken from a funeral hymn written by Horace, the leading Roman lyric poet during the time of Augustus, this line was also quoted by William Shakespeare in his violent revenge tragedy “Titus Andronicus” (4.2.20-23).



Figure 184: “Saint Lucy”, *Domenico Beccafumi, c. 1521*. Saint Lucy of Syracuse was another popular “Saint” with a very tenuous mythology used to fit her imagery and her candlelit pageantry into the new faith, like with “St Catherine” the primal feminine once again is holding a sword, while the wheel takes on the form of a tray or dish on which an odd pair of open eyes are carried, the Mandorla shape of these eyes is connected with that of the Greek “Ichthus” fish symbol.

The night of “Lucy” or “Lucia” (December 13<sup>th</sup>, twelve days before Christmas) was said to be a very special night, when demonic fiends roamed the darkness, and animals could speak in human tongues, the tradition depicts “Lucy” as a “bearer of light” (a “Lucifer” or “Venus”) within this dark nightscape of monsters and talking beasts, further research into these subjects and traditions can prove fruitful.

It should be noted, that in the biblical story of the Garden, when Eve brought the fruit to Adam, supposedly bringing knowledge or illumination of logical thought to humankind, Adam and Eve ate of the fruit, “And the eyes of them both were opened” (Genesis 3:7).



Figure 185: detail from “The Donne Triptych”, *Hans Memling (Memlinc)*, c. 1475. Here Saint Catherine of Alexandria poses with her sword, while her signature wheel resides cleverly integrated into the background hidden as a millwheel.

It is no accident that the pose is ominously reminiscent of an execution by beheading, with a somberly clothed victim kneeling in prayer, while the sword-carrying Executioner stands behind and readies for the killing stroke. This is not the first or last work by Hans Memling that deals with or hints at such subject matter (for example, see the next page).



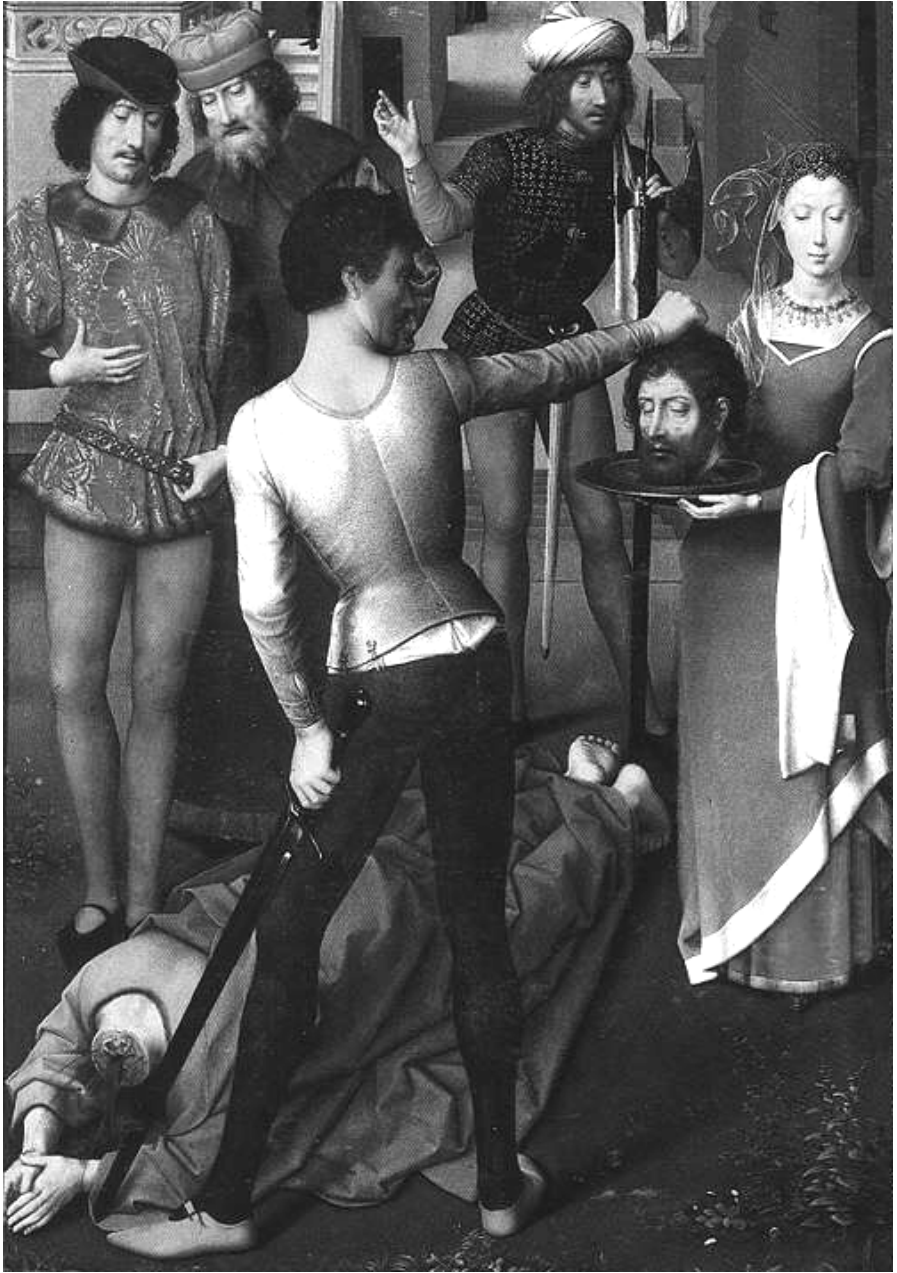


Figure 186: detail from the “St John Altarpiece”, *Hans Memling*, c. 1474-79. Here the artist chose to depict the bloody aftermath of a beheading, the victim with hands still together from prayer, has fallen forward, blood gushing from severed neck, while the Executioner retrieves the decapitated head for display, gripping it by the forelocks.



Figure 187: Saint Catherine of Alexandria, *Matthias Grünewald, c. 1520.*



Figure 188: Saint Catherine of Alexandria, *Caravaggio, c. 1598.*



Figure 189: Before a Girl could claim the right and authority to lead a coven, to be trusted to hold in her hands the fortune and lives of the members and all their families, she was required to prove her own worth and dedication, by taking with those hands, a trophy head of a known and sworn enemy. While men were free to openly prove their ferocity and skills in regular battles and conflicts, and could openly display the heads of the slain atop pikes, female Satanic Executioners commonly commemorated their own success in such bloody rites of passage, with an elaborate costly portrait depicting the grisly trophy.

Such paintings of “Femmes Fatales” (from “femme fatale” a French phrase for “fatal woman”, or “deadly woman”) could be passed off as a biblical subject to outsiders, yet would remind those who needed to know, just who was in charge, and exactly why. *Above painting “Salome with the Head of St John the Baptist”, Carlo Dolci, c. 1666.*

The year 1666 is often called “Annus Mirabilis” (Latin for “year of wonders”), and is mentioned by John Dryden in his poem of the same name. A neat fact is that when 1666 is written out in Roman Numerals (MDCLXVI), all the Roman numerals appear counting down in order from biggest to smallest value.

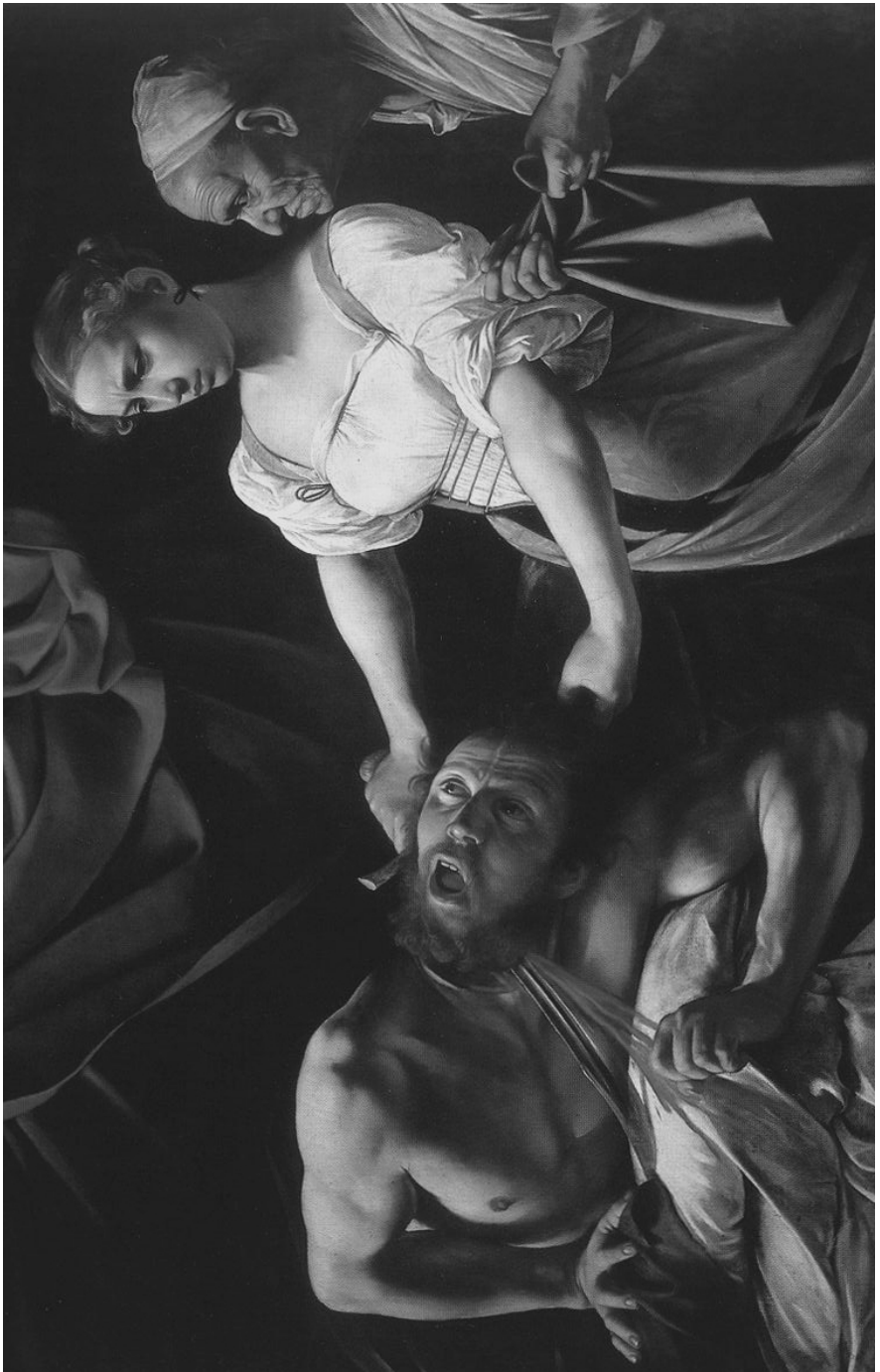
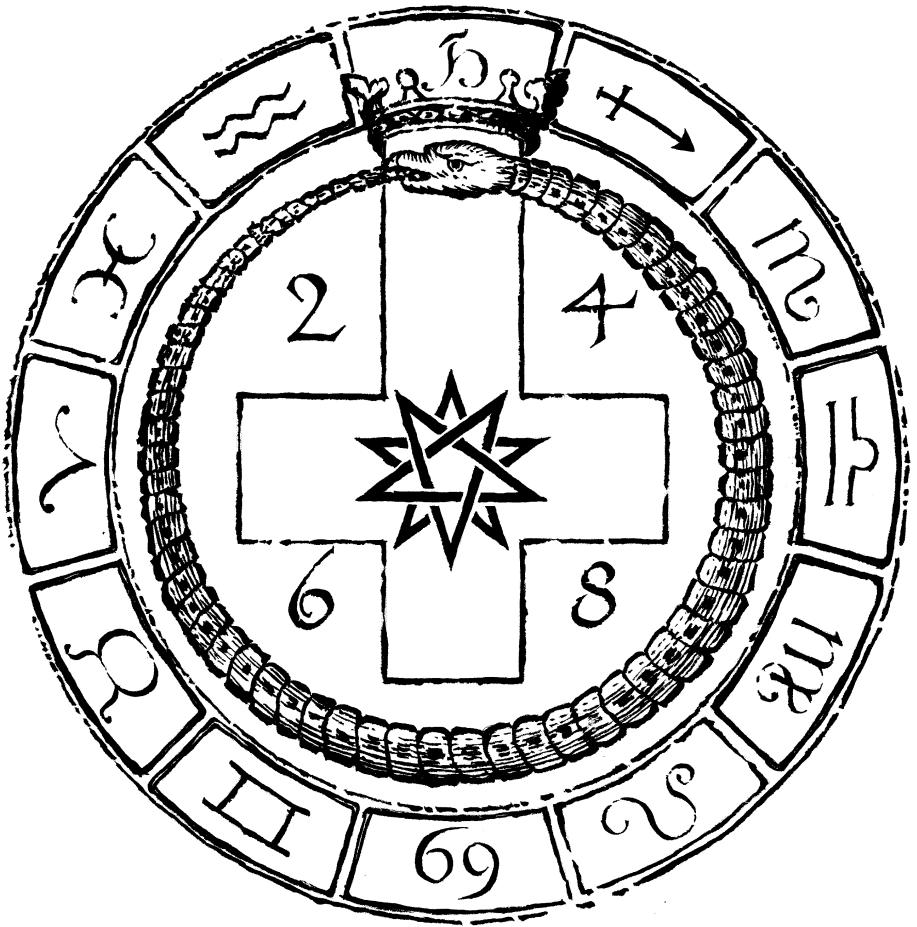


Figure 190: medieval painting of the biblical double agent “Judith Beheading Holofernes”, *Caravaggio, c. 1598*.



Figure 191: medieval painting of the biblical double agent “Judith with the Head of Holofernes”, *Lucas Cranach the Elder, c. 1530.*

## Practical Demonology and the keys to the tablet of Saturn



*“Glory be to the Serpent,  
and to the Soul,  
and to the Spirit.*

*All power that ever was or will be is here  
Waiting to manifest through action.*

*As it was in the beginning, it is now and ever shall be, creation without end.*

*So let it be.”*



Figure 192: Note here, the symbols of the person bound to the wheel, the three-pillared gallows with the ladder leaning against it, and directly overhead the astrological sign of “Capricorn”. The importance to the Satanic Executioners of these interconnected occult symbols, can be found encoded upon the “Tablet of Saturn” of Demonology. Detail from the drawing “Saturn”, *the Housebook Master*, c. 1480-1490.





M + S

Figure 193: nine symbolic demons (the written numerals), guarding the cells upon the tablet of Saturn, while Anthony seeks among them for the elusive crown of glory, "Temptation of St. Anthony", *Martin Schongauer, c. 1480-1490*.

Demonology at its core is neither fable nor delusion. Look beyond the fairytales and superstitions that obscure the facts, and you find Demonology is a science of refining the Will. Demonology forges in its illuminating flames a mental

fortitude and perseverance that is as strong a force to be reckoned with now, as it was in bygone days.

If there is any inherent danger in the study and pursuit of Demonology, the danger dwells within our own mind, if one suppresses or ignores unresolved past issues or bad memories, ones past “ghosts” and regrets will eventually resurface to haunt the student, as the background noise of obscuring mundane thoughts clears away during practice, the sleeping dogs of the past are awakened, and everything comes to the forefront.

This is why “purification rituals”, and “cleansing” or “calming” meditation practices have always been advised for new students delving into the occult.

Often the metaphor of cleaning a mirror, or stilling turbulent waters is used, but basically it boils down to the fact that until you can honestly gaze at your own reflection, without either regret or fear, you shouldn’t be attempting more difficult mental gymnastics. If you cannot unblinkingly face your own past “demons” (the source of your current fate), how do you expect to conjure up and control a new one with any brighter outlook? You will just bring about more of the exact same old, but magnified and multiplied with the focus provided by Demonology.

No matter how troubled or paved with misfortune the road that brought you here has been, the fact remains you are here, if we learn from our past mistakes they can give us insight and knowledge, making us stronger than we were before.

Demonology is rebellion against a cruel blind fate; it is a seizing of the reins of command.

The harder, more trying the situation, all the more fuel to stoke the flames of the furnace of the rebelling heart, it is the trials and tribulations that drive the demonologist to their highest heights, letting them stoically persevere and finish defiant to the end, even if it should take a lifetime, while others fall by the wayside in apathetic surrender to the slightest misfortune.

## **Decoding the lead tablet of Saturn**

The tablet of Saturn is the oldest, simplest, and most important of the magical squares of Demonology.

The name Saturn is derived from a god of early Roman mythology, to occultists the name “Satan” is held to be synonymous with and derived from the name “Saturn”.

In Alchemy, the sign of Saturn is used to indicate the fallen corrupted metal “Lead”, a heavy metal of low value that through toil and time may be symbolically transformed and raised up in value to be crowned as solar Gold, the fabled alchemical process of turning Lead to Gold.

This symbolic “raising” of leaden Saturn/Satan in Alchemy, is also part of the task of the practical Demonology workings of this seal, it is the reason the tablet is said to be representatively made of lead.

The tablet engraving is a square separated into nine cells, were the numbers one through nine are placed each in its own individual cell, in what at first glance would be considered a jumbled, randomly chaotic mess.

2	9	4
7	5	3
6	1	8

Not very demonic in appearance, actually kind of boring, confused and unimportant looking, however from this drab geometric arrangement of numbers, we will unlock and conjure out the very image of the crowned serpent Satan, Concealed and sealed within the occult depths of this tablet.

An interesting note, the modern shorthand logogram of # used for “number”, was also used as one of the early alchemical symbols for the metal lead.

### **X marks the spot**

All good buried treasures are marked by a cross, and here is no exception, if one looks to the odd numbers upon the tablet, it will be seen that they are arranged to form a hidden “cross” or symbolic “tree” upon the tablet.

2	9	4
7	5	3
6	1	8

Without digressing to far on the subject, it should be quickly noted here that at the heart or center of intersection on the cross is the number five, the number of quintessence, a number which can be represented pictorially by the “magic” pentagram, a Rose upon the cross, the flower of battle.

The arrangement of the odd numbers leaves the even numbers at the four corners, 2, 4, 6, 8, (“who do we appreciate”).

What is special about this tablet and the arrangement of its numbers, is that when you add together a row of numbers either across, down, or up, in any direction, each row will always add up to a total of 15.

	15	15	15	
15	2	9	4	15
15	7	5	3	15
15	6	1	8	15
	15	15	15	

So aside from this mathematical novelty, how does this relate to demons? Specifically why is it attributed to the “Beast” Satan?

One interesting fact that should be noted, is that the 15<sup>th</sup> card of the mystical Tarot deck, is commonly called “The Devil”, this seal tablet has more than just a passing connection with that deck of cards, however there is not sufficient room here in this brief discourse to plumb those murky occult depths, beyond pointing out that research into the matter will repay the study, if one is persistent.

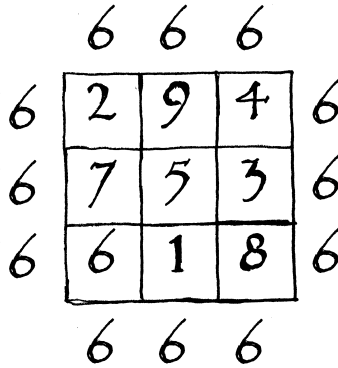
In the Hebrew art of gematria (the study of the numerology of the Hebrew language and Hebrew alphabet) the number 15 is written with the Hebrew letter numerals Teth (9) and Vav (6) (making 9 + 6, symbolic of a serpent and torch, or devil and torch), this was done to avoid the more normal construction with the letter numerals Yodh (10) and He (5) (or 10 + 5) which in Hebrew spells a sacred name of God.

### **“Here be dragons!” Numerology reveals the serpent, or “nails in the coffin lid”**

The fact that only single numerals are used in each cell on the tablet can be taken as a hint, that to find our answer, we should follow the most basic standard practice of numerology, and simplify the equation down to a single digit numeral.

This is done by adding together the one and the five, which make up fifteen (1 + 5 = 6) and we find that with numerology, each row resolves to the number 6.

6 is a number that has often been attributed to bad things, for example, one connection that has been ascribed to this numeral is that of the biblical “Sixth Commandment” which relates to the worst biblical sin, murder. Leading some to identify it with the “mark of Cain”.



By means of numerology, we reveal the wakening Beast, a square encircled on each side by the much-demonized number of the “Beast” 666, this circling of the Beast number, is to form pictographically through use of digits, the occult sign of a serpentine dragon biting or eating its own tail, “tempus edax rerum” (“time, devourer of all things”) it should be noted that the gateway of hell is traditionally depicted as the head of such a consuming beast.

This serpent biting its tail is connected with the imagery of a turning wheel and the cyclical process of daily life, the turning seasons, night and day, and of birth and life’s eventual progress to death.

It should also be noted that with the plain 151515 number string, you could perform a slightly more complex numerological computation, that by splitting the string in half, and then adding the two halves together, the first three numbers 151 to the last three numbers 515 to produce the same 666 results ( $151 + 515 = 666$ ).

The letter vav (also spelt waw) is the sixth letter of many Semitic alphabets, including Phoenician, Aramaic, Hebrew, Syriac, and Arabic.



**Figure 194: the letter vav, the torch-horn or trumpet of “Baphomet”, and sharp nail of insightful wisdom.**

In Hebrew vav is used to represent the numeral value of 6, and is also a Hebrew word meaning “nail”.

A symbolic nail could be considered a “left-handed” (sinister) sign, since the left hand most commonly holds and readies it for the hammer to drive. The letter Vav is viewed by some occultists as a holy torch, illuminating pillar, a piercing light beam, an animal’s horn, or a trumpet, the idea of an animal’s horn is interesting, as some biblical scholars chose to interpret the mark placed upon Cain as an animal horn or horns, a traditional story tells that Cain was killed by Lamech in a hunting accident, when Lamech mistook him for a beast of the field, due to the supposed horns.

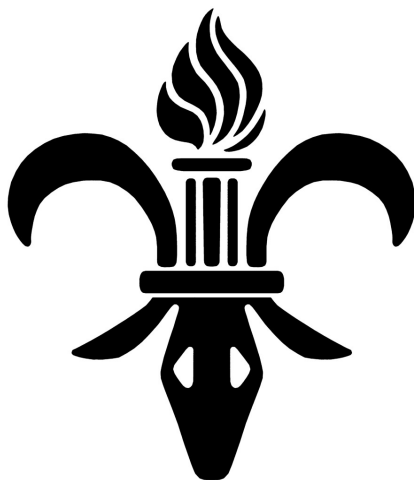


Figure 195: Sign of “Jael” or head of “Baphomet”, symbolic goat popular in French occultism, between the goat horns is a sacred illuminating torch.

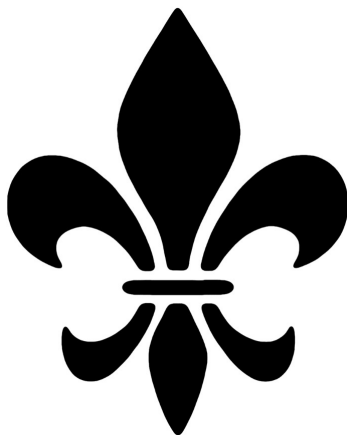


Figure 196: the “fleur-de-lis” a traditional heraldic symbol. With its striking similarity in shape to that of the head of “Baphomet”, it can if desired, easily double as a good abstracted covert substitute sign.



Figure 197: the biblical heroine Jael emoting a penetrating stare as serious and sinisterly driven as the murderous spike she grips in her left hand. *Painting “Jael, Deborah and Barak”, Salomon de Bray, c. 1635.*

In the Book of Judges, The Song of Deborah, tells the Biblical story of the heroine Jael, considered one of the oldest parts of the Bible (based on the linguistic evidence of its use of archaic biblical Hebrew).

The Hebrew name Jael is a word that literally means a type of “Nubian ibex” (a Mountain Goat).

Jael cold-bloodedly murdering the sleeping enemy commander Sisera, is described in Judges 5:26

She stretched forth her hand to the nail,  
Her right hand to the workman's hammer,  
And she smote Sisera; she crushed his head,  
She crashed through and transfixd his temples.

Leaving the large nail sticking out from the sides of his head, ironically looking very much like a pair of symbolic horns.

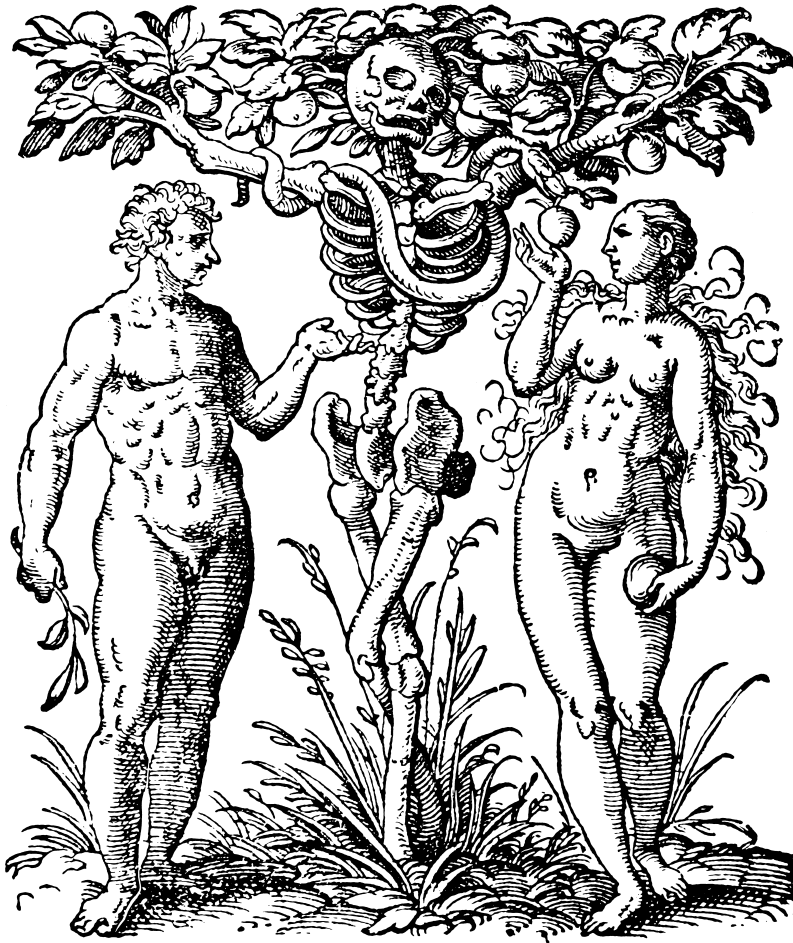


Figure 198: the serpent as Satan (primal Masculinity, Pan), with Eve as Lucifer (Primal feminine, Venus). To the left representing humankind is Adam (Primal Infant Child, who gets feed/taught by its parents). An interesting note is that in Latin, the word “malum” can be used as the spelling for both the Latin word for “apple” (with a long a vowel), and the Latin word for “evil” (with a short a vowel).



## The Beast, Soul, and Spirit.

The Beast number string of three numerals 666 can be added together ( $6 + 6 + 6 = 18$ ) revealing that these three numerals together hold the number 18.



Figure 199: a modern engraving of a composite figure, combining into one character the features of Satan, Azazel, and Lucifer. Between the horns is a “Fleurée” styled torch. By the alchemical “Solve et Coagula” arms, are two lunar crescents, suggest a “Hieros Gamos” Mandorla motif to the seated figure. Note that held carried in the lap of this “Beast”, in place of genitals is a caduceus staff representing creative power, it is no accident that the shape formed by this rod and coiled serpents suggests the numerals 1 and 8, overlaid to form a hidden 18. *Engraving designed by turn of the century occultist, Eliphas Levi, c. 1854.*

In the classical mythology of Saturn, the graphic metaphor of castration or taking of another's generative organs is described.

This odd metaphorical reference to an abduction of a phallus and balls (to the ancients a symbol of a creative power), may possibly be better understood by the alternate less cryptic, and less graphic symbols of "Soul" (a plural, singularity, or 1) and the "Spirit" (in art the sign of the double loop, the number 8 was used to signify the eternal "Spirit") both "Soul" and "Spirit" are connected with the idea of creative supernatural power.

Keeping this in mind, the number of the Beast 666 may be considered as a keeper of the mystery of creative genius, for when the three numerals in 666 are combined together, they numerically hold the number 18.

Here 18 is used as the sign of a wisdom pertaining to the Soul and Spirit, and is why this so-called 666 serpent is regarded as being so closely connected with the transmittal of a knowledge of "Good and Evil" from a symbolic "tree".

The story of the serpent that wraps round the tree, and gives the stolen fruit of wisdom, is another rendition of the same metaphorical concept contained in the mythology of Saturn, and hidden in the numbers upon the lead tablet.

So we now know that this serpent is the retainer of a secret wisdom, but we are still not done, for we can reduce the number 18 down to its purest form of a single digit.

We add the one to the eight ( $1 + 8 = 9$ ) to arrive at nine, the biblical number of finality, completion of a task, crossing the last hurdle, crossing the last threshold, the attainment of a goal, reaping the fruits of the labor.

The number nine is regarded as such, because it is the last of the digits (0, 1, 2, 3, 4, 5, 6, 7, 8, and then the last 9) and so marks the end; and thus has come to be considered to signify the conclusion of a matter (even such a matter as Life and its end, and so nine is also associated with the concept of Death).

It is by no accident that on the tablet, nine sits in the center of the top row of cells, the top of the "cross" or "Tree" of odd numbers.

## **The missing numeral, "none is the number".**

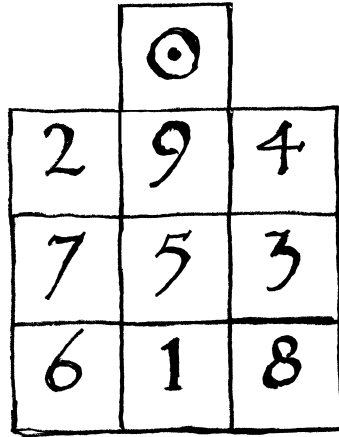
It may be noted that a digit is in fact missing from the tablet; this is hardly surprising as it is the digit that represents an absence, Zero, the wild card of the digits. Often written with a mark in the center to help distinguish it as a numeral.

The digit Zero, when written as a circle with a dot at the center, is the same as the astrological and alchemical signs used for the Sun and Gold.

The proper placement of this absent digit only becomes apparent after the process of numerical transmutation through which we so far have proceeded.

Some might say the encircling serpent forms the Zero, an emptiness that contains and from which precedes the rest.

This is only partially accurate in the broadest sense of symbolism, however more specifically here; the Zero must be placed or stacked by the other end of the scale of digits. Like the serpent wrapping to bite its tail, the first digit Zero gets placed over the final digit Nine. Zero takes its place at the Serpents head (often called “Golgotha”) over the number of finality, Nine.



A circlet of solar gold, it is the crown of knowledge, attainment and dominion worn by the hidden serpent. Placing this zero forms a “Finis Coronat Opus” a final crowning of our work delving into the numerology of the tablet.

A work that started out with a base Lead (a fallen angelic “solar” soul) and by our process of discovery (a figurative dawning or sunrise from abyss, up over the “tree”) reveals the hidden and transforms from Lead to be crowned with ring sign of Gold, (in Alchemy, Gold is used as the mystical metaphor for both divinity and immortality).

This Solar crown sign is actually made from the joined royal elements of “Fire” a Masculine symbol (the center point dot, or “King”) and “Water” a Feminine symbol (the radius circle, or “Queen”).

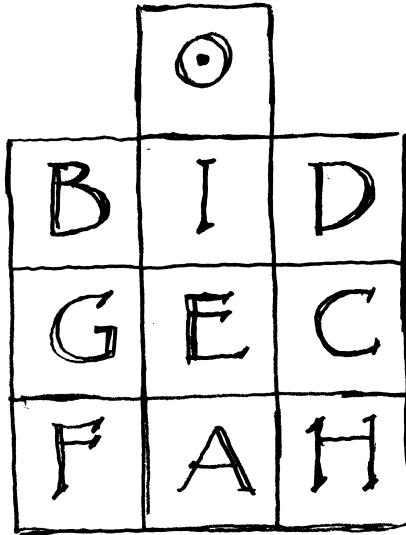
An alternate sign used to express this same “crown”, is the “six-rayed star” or hexagram, made by the conjunction of the signs for the alchemical elements of “Fire” (upward pointing triangle) and “Water” (downward pointing triangle).

The hexagram is an emblem of illumination; a Soul and Spirit united to one purpose, and of the subtle polarized spiritual energy that course through the body and universe.

It could be said, that in regards to numerology of the tablet, Satan is a symbol of the attainment of the Nine (9), crowned by circlet ring of Zero (0), possessor of One and Eight (1, 8), and master of all that comes in-between (2, 3, 4, 5, 6, 7).

## Exchanging numbers for letters

If we assign letters to each square according to its number value, (1=A, 2=B, 3=C, etc.) an interesting (and incredibly important) feature reveals itself; the vowels neatly stack up on the center column row like steps on a ladder.



1 becomes A, Alpha.

5 becomes E, roman letter derived from the Greek letter Epsilon whose value was also 5; this letter is pictorially three levels joined by a vertical mediator.

9 becomes I, the letter of self-awareness, a self-actualization, this letter is derived from the Greek Iota.

By this orderly pattern of progress of vowels, 0, or Zero, is in the top spot were O should come next, a letter that is easily mistaken for its numeric twin (one thing to note is the 15<sup>th</sup> letter of the alphabet is O, 15 is the value of the other three vowels added together).

The Greek letter Omega, symbolic of endings and finality, means literally “Big O”, something that this string of vowels also has, it starts with Alpha, and ends with an “O”.



The vowel U does not need placed or used, as it is not an original vowel, it is a recent addition to the Roman alphabet. And although Y can act as a vowel, this letter is not a dedicated vowel.

We will shortly be getting back to the practical importance of this “Ladder” of A, E, I, O, vowels which leans against the figurative “tree”. This “tree” or “cross” is sometimes also portrayed in art as a “gallows”.

An interesting note, is some modern American occultists jokingly refer to this sun topped gallows ladder that spans across the tablet, from bottom to top, as “Highway 61”, an in-joke referring to the north-south American highway “U.S. Route 61”, which stretches from southern New Orleans all the way up north to the Canadian border, a route that is sometimes called the “Blues Highway”, since it runs through the Mississippi Delta region, an area that was an important source of early blues music. According to modern folk legend, it was at a crossroads of Highway 61, famous Delta Blues musician Robert Johnson, in exchange for mastery of blues music, supposedly traded his soul away to the Devil.

## Wheel of the Zodiac

There is another link this planetary tablet seal has, and it is to the astrological wheel of the Zodiac.

In medieval astrology the signs are arranged in a wheel much like a clock face, they start at the nine o'clock position with Aries, and run counterclockwise. On the tablet each boarder wall of the outside cells receives a sign, so odd numbers get a single sign, while the corner even numbers each get two.

I intend to keep this short and thus without digressing to far, will only point out for us the first two most directly significant allocations of the zodiac sings, those are Cancer, and Capricorn (from Capricornus, Latin for “horned goat”).

Cancer is regarded as the “gateway” of the soul and a symbol of the dark watery Abyss, despair, sorrow, and shadows, by the arrangement it is placed in correspondence with the number 1 (symbolic number for soul).

Ascending directly up, we find Capricorn which is called the “gateway” of the gods; as reaching this sign is to attain equality of control over self-destiny, so it is no surprise it takes its place here over the number of attainment 9.

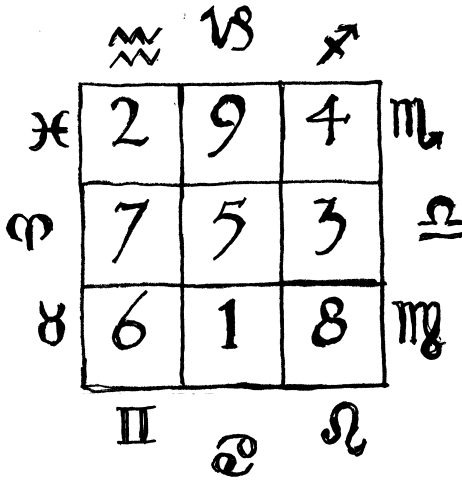


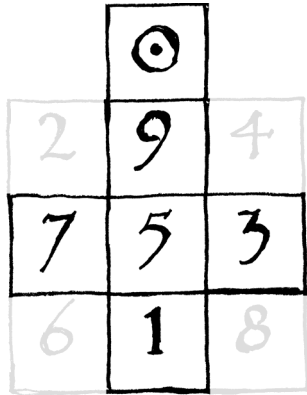
Figure 200: zodiac symbol Capricorn, half Goat, half sea serpent, a leviathan risen from the abyss.

Research into these two signs, their meaning and connection can help shed further light on the subject.

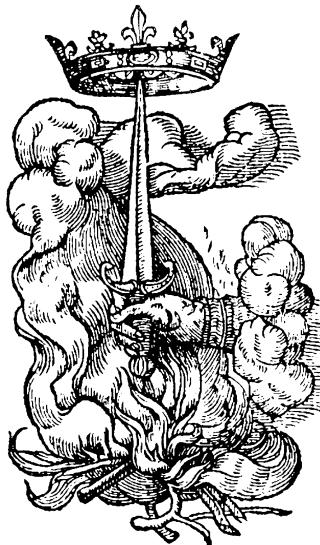
## The “Satanic” crucifix

An interesting feature is that with the addition of the crowning zero to the top of the seal, the crown and odd numbers are arranged forming the “satanic” inverted crucifix, sign of attained triumph and dominion, a crown purchased at sword point, it is to this pattern that the sword carried by the primal goddess of classical art hints, for it is “Lucifers” sword, sword of “Stella Maris” lady of the watery abyss or lake (a theme that is also found in Arthurian legend).

This cross has been called simply “The Box” or “Cube” as this shape can be folded in such a way as to form a geometric cube, this connection has lead some to interpret these as a sword taken or formed from out of a stone block (another theme that is also found in Arthurian legend).



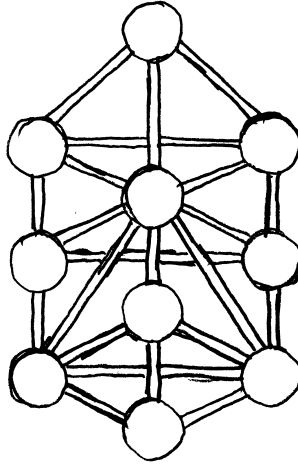
Compare with Figure 166.



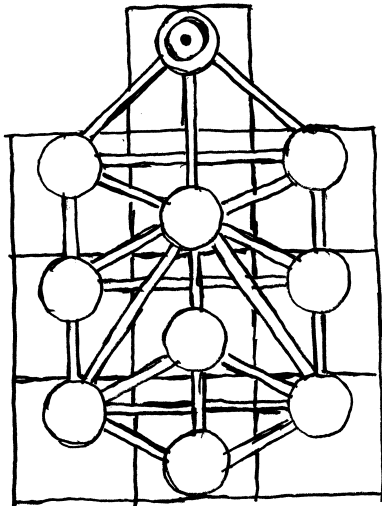
# The “Tree of Life”

Which brings us back to the sacred crucifix or cross/tree over hidden treasure metaphor where we started out.

This reference to a sacred tree is that of the “Tree of Life”, a geometric diagram much beloved by medieval mystics.

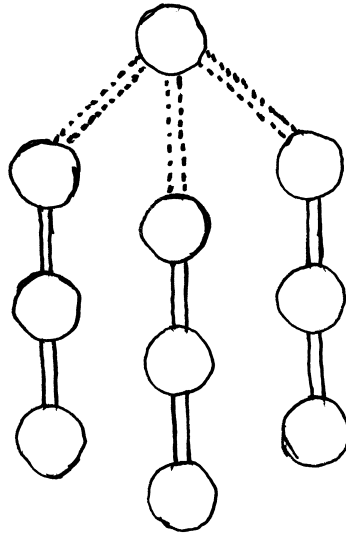


It most commonly is said to show the process of the decent of mystical energy into creation, or the materialization of polarized energetic currents that form the substance of the solid everyday world around us.



This “tree” has a “Crown” by which its top segment is fittingly named, the rest of the segments each fits perfectly upon the tablet, each to its own cell, around which the serpent coils.





The “Tree of Life” diagram is made of three vertical “trunks”, gallows “pillars” or “rows”, each divided into segments, each segment is interconnected to the others by “paths” that branch out, illustrating the interaction between the segments.

Each of these three “trunks” is derived from the Metaphysical theory that describes a person as being a combination of a layered trinity of bodies.

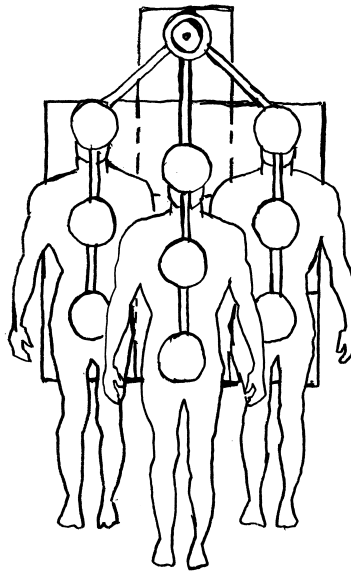
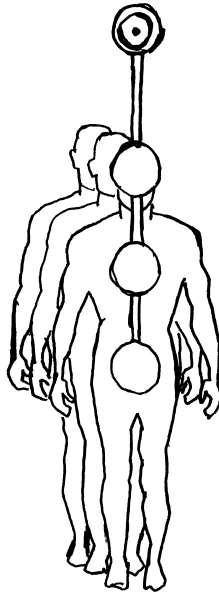


Figure 201: the trinity of bodies as they relate to the three vertical “trunks” or “pillars” and the top “Crown”.



**Figure 202:** these bodies are actually dimensionally layered upon each other, though are spread out on the “Tree of Life” diagram for ease of showing their interaction.

These three bodies are...

The material or physical body of flesh and bones, what you can normally see and feel (physically powerful, masculine).

Superimposed on this is the second body, a subtle network or Matrix of underlying energy filaments that provide a foundation upon which the material body is built and sustained. It provides a layer of protection, and handles distribution of life-support energy to the bodies (caring nurturing, Feminine).

The third body is an even more elusive body, though we unknowingly use it everyday, it is often called the “Astral” and is the seat of “awareness” or true active “consciousness”.

While the Material body, and the underlying Subtle body are interlocked, they being built upon each other, the third “Astral” body, that provides your “consciousness” is capable of independent action and travel, and may leave the other two (just as a child grows to explore the world beyond the household), however this is not always easy since the Subtle body wraps round and anchors the Astral or “consciousness” within our Material body.

The weaker or sickly one gets, the tighter the subtle body wraps in, to conserve and distribute its diminished energy supply. This makes it harder to let the Astral “consciousness” roam free.

If the Subtle body becomes too weak or damaged through injury, chronic sickness or misadventure, its grip round the Astral body can break loose, such as in a near death experience, this is not the most desirable of circumstances to be leaving to explore the astral dream realm, though it is perhaps the most commonly recognized occurrence of out of body travel.

In order to have any form of consistency or control with the out of body experiences, we want to take the exact opposite route, by conserving and gathering energy we can build up a surplus, allowing the subtle body to expand and relax its hold.

Most healthy persons regularly experienced this separation of “consciousness”, though don’t recognize what is really happening, as they are asleep at the time and their mental state is placed running on autopilot, it is similar to sleepwalking, but is an unfocused out of body excursion, these experiences are often dismissed as just perplexing or unsettling dreams.

The dream content is like a bad drug trip, and is usually 99% hallucination inspired by a 1% of actual objects, places and entities the “consciousness” passes in its nocturnal wonderings.

The easiest method for most people to dabble in this out of body state, is by learning to recognize when they are asleep and dreaming, since with both the other bodies already shutdown in rest, it is incredibly easy for the Astral “consciousness” to slip free and explore. The trick is to keep your “consciousness” focused and awake, without triggering the Material and Subtle bodies into doing their normal “oh, its time to wake up” routine, it helps to learn to cultivate a relaxed state of attentive awareness while awake, for use later in dreaming.

Since there are already lots of good books on such “lucid dreaming” we will not be going into that here, we will remain focused on the more active technique that is conveyed upon the tablet of Saturn.

It can be seen upon the tablet, that each of the three bodies is divided into three separated parts or areas; these are “reservoirs”, or “cavities” that retain and store energy.

These can be most easily described by reference to the Material body, which reflects this division into separate areas, by its subdivision into an abdominal cavity, the chest cavity, and the cranial cavity.

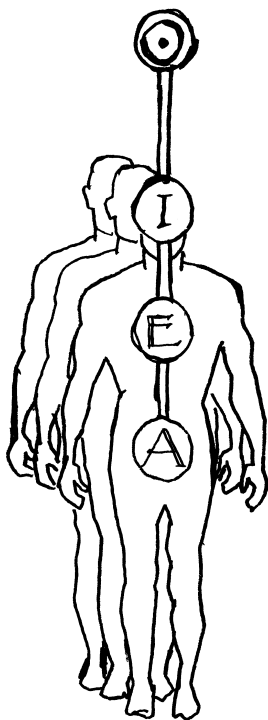
The divisions in the three bodies are not so much literal as they are a general outline of the areas of the body to which energy is accumulated and stored for future use. Each body being superimposed upon the others, so to are the areas for each of the ascending energy reservoirs.

It is possible for a reasonably healthy person to manually fill their energy reservoirs, by use of a specific relaxed meditative hypnotic chant, (the trick is to not tense the body, which would consume the energy as fast as it was gathered.) this chant has four parts, one to resonate with and charge each level of the energy reservoirs, and a fourth part that reaches outside the bodies, it is unique to the function of the Astral body, it is the “Crown” that when charged provides a sovereignty freedom for the astral body to act independently.

Chanting focuses the mind, relaxes the muscles, and sound vibrations are scientifically known to resonate with different areas of the body.

The question is, what to chant?

The answer is found upon the tablet seal, it is the ascending vowels on the “Ladder”.



The most important thing when intoning the vowel names is not so much the volume of the sound, but to feel the sound vibrations resonating with its respective cavity.

If you cannot feel the sound, then either the intonation is off, or muscular tenseness is interfering.

The vowel A should create a pleasant feeling of vibrating reverberation in the abdominal cavity.

The vowel E should create a pleasant feeling of vibrating reverberation in the chest cavity.

The vowel I should create a pleasant feeling of vibrating reverberation in the cranial cavity of the skull.

The vowel O comes last, and should create a pleasant feeling of vibrating reverberation starting just over the head, at the very tip of the crown of the skull.

When starting, learn each vowel individually; using a complete exhalation of breath to sustain a complete intonation while you observe its effects, when you are confident you can feel each area responding/resonating properly with its assigned vowel, you are ready to progress to the next step.

With each exhalation briefly intone each of the vowels in ascending order; feeling their effect at each vowel's respective area, timing each sustained length so that O is intoned with the last of the breath.

Then upon inhalation while your lungs inhale new oxygen, a feeling of revitalizing power should descend, the dew of thought falls, a hard rain, a resonance cascade flowing down through the body from the crown, filling each cavity/energy bank.

With practice you will find yourself entering an attentive trance state just on the borders of sleep, poetically “between the two towers of waking and dream”, “the path between the towers is the issue into the unknown”, when you have entered into this trance state you may stop the audible chanting, however continue mentally charging and feeling each full area vibrate in the ascending order.

At this point all you need to do is relax and go with the flow. Any preconceptions will only hinder your progress.

When the time is right and you are ready to accept it, you will release or find yourself “out of body”, then the real fun and exploration of unlimited possibilities with this new power begins, this is the treasure and freedom encoded and imparted by the tablet of Saturn.



Figure 203: “Drawing down the Moon” from Tarot card number 18 “the Moon”, two hound like beasts (symbolizing the guarding aspects of the Material and Subtle bodies) who both protect and guard the middle path of the watery abyss, are fed by “the dew of thought” descending (“Solve et Coagula”, meditation, reflection) till they become full, sleepy and docile, allowing passage. *Tarot de Marseille, reprint AGMüller, Switzerland, c. 1870.*

It is advised that while traveling out of body, you treat everything you encounter with due politeness and respect, (learn by watching and listening, don't pester others too much), even if you wish to play diehard skeptic and interpret such lucid “journeys” as only daydreams, it still is best to treat others as you would want to be treated, since if it is just hallucinations in your mind, that would indicate the images are a direct representation of your subconscious mental state, mistreatment would have unwanted psychological repercussions.

## Psalm 18 “the song of Jael”

Those familiar with their biblical Psalms will immediately spot the similarity of the text in the following so called “song of Jael”, to that of the King James Bible Version of Psalm 18, the main difference for the Satanic Executioners was in the choice of interpretation and use.

The following is an Excerpt from Easton’s 1897 Bible Dictionary, on the topic of Psalms it states

**Psalms** - The psalms are the production of various authors. “Only a portion of the Book of Psalms claims David as its author. Other inspired poets in successive generations added now one now another contribution to the sacred collection, and thus in the wisdom of Providence it more completely reflects every phase of human emotion and circumstances than it otherwise could.”

So it should not be at all surprising to find that a Psalm or derivative translation could carry marks of a satanic influence, or interpretation veiled from casual readers with a clever word play.

The subject of correct biblical text, origins, and the archeological search for an original definitive copy, are hotly debated hairsplitting subjects, which we don’t really want or need to get into here, as this books intent is to focus on the lore, views, and traditions of the Satanic Executioners. It is enough to know that Psalm 18 has traditionally been favored and used by Satanic Executioners for their own purposes, read with their own alternate interpretation of its meanings.

It should be remembered that to the Satanic Executioners, the number 18 is of symbolic importance, for it is connected to the supernatural power of creative wisdom that is held by the Beast number 666 ( $6 + 6 + 6 = 18$ ).

Satan is often attributed titles of lordship, even by his biblical detractors, he is given such titles as “the prince of this world” (John 12:31; 14:30); “the prince of the power of the air” (Eph. 2:2); and “the god of this world” (2 Cor. 4:4), these titles should be kept in mind when looking for the double meaning of the words God, O LORD, and LORD. It has been said that Satanism is “the way of the goat”, “the way of strength” or “the way of gaining strength”.

While quoted elsewhere in this book, the following is quoted here again for its extreme relevance to the subject at hand; Easton’s 1897 Bible Dictionary has this to say about the traditional biblical view of “Goats” and their biblical connection with the idea of “Strength”, to Satanic Executioners the words “Strength” and “Goat” are viewed as exchangeable words.

**Goat** - (1.) Heb. ‘ez, the she-goat (Gen. 15:9; 30:35; 31:38). This Hebrew word is also used for the he-goat (Ex. 12:5; Lev. 4:23; Num. 28:15), and to denote a kid (Gen. 38:17, 20). Hence it may be regarded

as the generic name of the animal as domesticated. It literally means “strength,” and points to the superior strength of the goat as compared with the sheep.

It is with this simple information that one may begin to better understand the doublespeak euphemistic meanings that can be insinuated with the opening line that goes, “I will love thee, O LORD, my strength.” which can cleverly mask, yet at the same time says to an initiate “I will love thee, O SATAN, my goat.”

And so through use of euphemism, the masking deception of euphemistic code can thus be formed with this simple three-word exchange...

“O Lord” = Satan.

“Lord” = Devil.

“Strength” = Goat.

**Psalm 18 “The song of Jael”, annotated and code words exchanged.**

1. I will love thee, O SATAN, my goat.
2. The Devil is my rock, and my fortress, and my deliverer; my God, my goat, in whom I will trust; my buckler, and the horn of my salvation, and my high tower.
3. I will call upon the Devil, who is worthy to be praised: so shall I be saved from mine enemies.
4. The sorrows of death compassed me, and the floods of ungodly men made me afraid.
5. The sorrows of hell compassed me about: the snares of death prevented me. (*The downtrodden and persecuted can find relief, hope, and a means of perseverance and triumph through the ways and rewards provided by the “Devil”.*)
6. In my distress I called upon the Devil, and cried unto my God: he heard my voice out of his temple, and my cry came before him, even into his ears.
7. Then the earth shook and trembled; the foundations also of the hills moved and were shaken, because he was wroth.
8. There went up a smoke out of his nostrils, and fire out of his mouth devoured: coals were kindled by it. (*Both the jaws of Hell and Satan are traditionally depicted as such a devouring beast, a “roaring lion, seeking whom he may devour” (1 Pet. 5:8)*)
9. He bowed the heavens also, and came down: and darkness was under his feet.
10. And he rode upon a cherub, and did fly: yea, he did fly upon the wings of the wind. (*“the prince of the power of the air” (Eph. 2:2)*)



11. He made darkness his secret place; his pavilion round about him were dark waters and thick clouds of the skies. (*Satan dwelling over the underworld Abyss of dark waters.*)
12. At the brightness that was before him his thick clouds passed, hail stones and coals of fire. (*Satan as a volcanic inferno of "Shadow and Fire".*)
13. The Devil also thundered in the heavens, and the Highest gave his voice; hailstones and coals of fire.
14. Yea, he sent out his arrows, and scattered them; and he shot out lightnings, and discomfited them. (*Missile weapons are the preferred choice.*)
15. Then the channels of waters were seen, and the foundations of the world were discovered at thy rebuke, O SATAN, at the blast of the breath of thy nostrils.
16. He sent from above, he took me, he drew me out of many waters. (*Satan raising man from the watery Abyss, the astrological sign Cancer, this is also an allusion to the refining/washing of the spirit in the watery Abyss through this dark baptism.*)
17. He delivered me from my strong enemy, and from them which hated me: for they were too strong for me. (*This "strong enemy" could be interpreted as the preached god of the Christians, the same one that cast man out of Eden. The "them which hated me" as those that persecute in the name of that unjust god.*)
18. They prevented me in the day of my calamity: but the Devil was my stay.
19. He brought me forth also into a large place; he delivered me, because he delighted in me.
20. The Devil rewarded me according to my righteousness; according to the cleanness of my hands hath he recompensed me.
21. For I have kept the ways of the Devil, and have not wickedly departed from my God.
22. For all his judgments were before me, and I did not put away his statutes from me.
23. I was also upright before him, and I kept myself from mine iniquity. (*This is interpreted not so much a reference to being all "sugar and spice and everything nice", as it is to the methodical process of a spiritual refinement of ones subtler inner nature, through the course of meditative self-reflection, seeking the motivating cause of each effect. It is putting ones house in order, sweeping it from top to bottom, and can be disturbing, yet this sorting out and cleaning of ones mental faculties is necessary work if one wishes to gain any lasting progress with the dark arts.*)

24. Therefore hath the Devil recompensed me according to my righteousness, according to the cleanness of my hands in his eyesight. *(This iniquity and righteousness of course is in the eye of the beholder, who here happens to be the Devil.)*
25. With the merciful thou wilt shew thyself merciful; with an upright man thou wilt shew thyself upright;
26. With the pure thou wilt shew thyself pure; and with the froward thou wilt shew thyself froward.
27. For thou wilt save the afflicted people; but wilt bring down high looks. *(Preaching to be fair and even in ones dealings, and a rebellion against those who are not.)*
28. For thou wilt light my candle: the Devil my God will enlighten my darkness. *(A reference to both a mystical illumination of enlightenment in the mind, light between horns, and also the sneaking about in the dark of night, guided by highly trained almost supernatural nocturnal senses.)*
29. For by thee I have run through a troop; and by my God have I leaped over a wall. *(More references to clandestine activities, and not the last.)*
30. As for God, his way is perfect: the word of the Devil is tried: he is a buckler to all those that trust in him. *(this "buckler" is the favored handy small shield.)*
31. For who is God save the Devil? Or who is a rock save our God?
32. It is God that girdeth me with goat, and maketh my way perfect. *(this "girdeth me with goat" would seem out of place, an error in the proper use of the euphemism code, that is, if it was not for the next line that continues by speaking of having cloven feet, the traditional "cloven slippers" worn to disguise ones tracks.)*
33. He maketh my feet like hinds' feet, and setteth me upon my high places. *(These "high places" are that of the mountain goat Capricorn, from "Capricornus" Latin for "horned goat", this is speaking of dressing in an inexpensive garment fashioned from goatskin and dwelling in the wilds, to practice and meditate away from the ordinary distracting daily life, it is intrinsically linked with the pastoral "Wild Man" and "Satyr" lore.)*
34. He teacheth my hands to war, so that a bow of steel is broken by mine arms.
35. Thou hast also given me the shield of thy salvation: and thy right hand hath holden me up, and thy gentleness hath made me great.
36. Thou hast enlarged my steps under me, that my feet did not slip.
37. I have pursued mine enemies, and overtaken them: neither did I turn again till they were consumed. *(An unrelenting, persevering Death, the hallmark of the Satanic Executioners, this is the harvester at work in the field.)*

38. I have wounded them that they were not able to rise: they are fallen under my feet. *(This is a direct allusion to the Grim Reaper metaphorically felling the wheat.)*



Figure 204: an example from Queen Mary's Psalter (c. 1320.) of medieval harvesters "gallant shearers" at work. Note the horn carried by the man on the left who oversees the labor.

39. For thou hast girded me with goat unto the battle: thou hast subdued under me those that rose up against me. *(Again this exchange is also correct, and here it is a reference of not only wearing a goatskin "Wild Man" costume, but especially of a horned demonic mask intended to strike fear into the foe, "subdued" out of surprise and or fright.)*

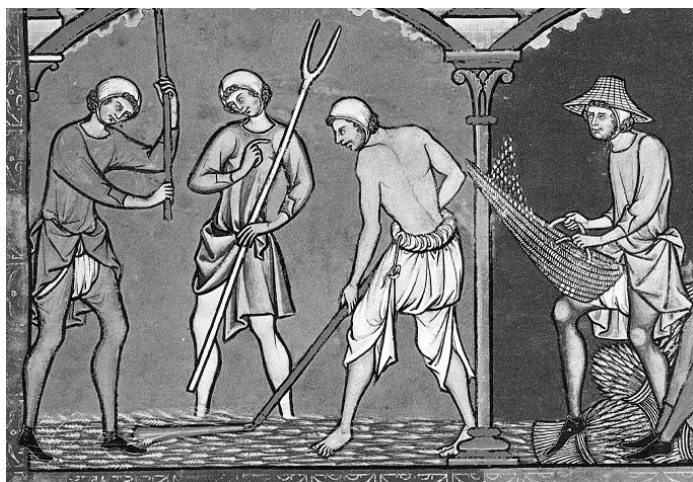


Figure 205: threshing and winnowing of harvested grain, note the bound sheaves of wheat underfoot on the lower right (*Maciejovsky Bible, c. 1240.*).

40. Thou hast also given me the necks of mine enemies; that I might destroy them that hate me. *(Binding the cut wheat into sheaves.)*

41. They cried, but there was none to save them: even unto the Devil, but he answered them not.
42. Then did I beat them small as the dust before the wind: I did cast them out as the dirt in the streets. (*A metaphorical reference to threshing and winnowing of harvested grain, separating the wheat from the chaff.*)
43. Thou hast delivered me from the strivings of the people; and thou hast made me the head of the heathen: a people whom I have not known shall serve me. (*One could say enriched and empowered, much like a storehouse full of grain, prosperity and success derived from perseverance and hard work, such abundance is often said to be, or even depicted as a "cornucopia" the symbolic horn of plenty.*)
44. As soon as they hear of me, they shall obey me: the strangers shall submit themselves unto me.
45. The strangers shall fade away, and be afraid out of their close places.
46. The Devil liveth; and blessed be my rock; and let the God of my salvation be exalted.
47. It is God that avengeth me, and subdueth the people under me.
48. He delivereth me from mine enemies: yea, thou liftest me up above those that rise up against me: thou hast delivered me from the violent man.
49. Therefore will I give thanks unto thee, O SATAN, among the heathen, and sing praises unto thy name.
50. Great deliverance giveth he to his king; and sheweth mercy to his anointed, to David, and to his seed for evermore. (*I should stress that this talk of kingship is not viewed as a mundane lineage of any royalty or tribe, but is interpreted as an esoteric reference to the obtainment of the "crown" from the "tablet of Saturn", the crown, which is commonly symbolized by mystics and alchemists as a "Hexagram", a geometric pattern that has come to be called a "Star of David" both by occultists and the general public.*)

## The use of ciphers and secret messages.

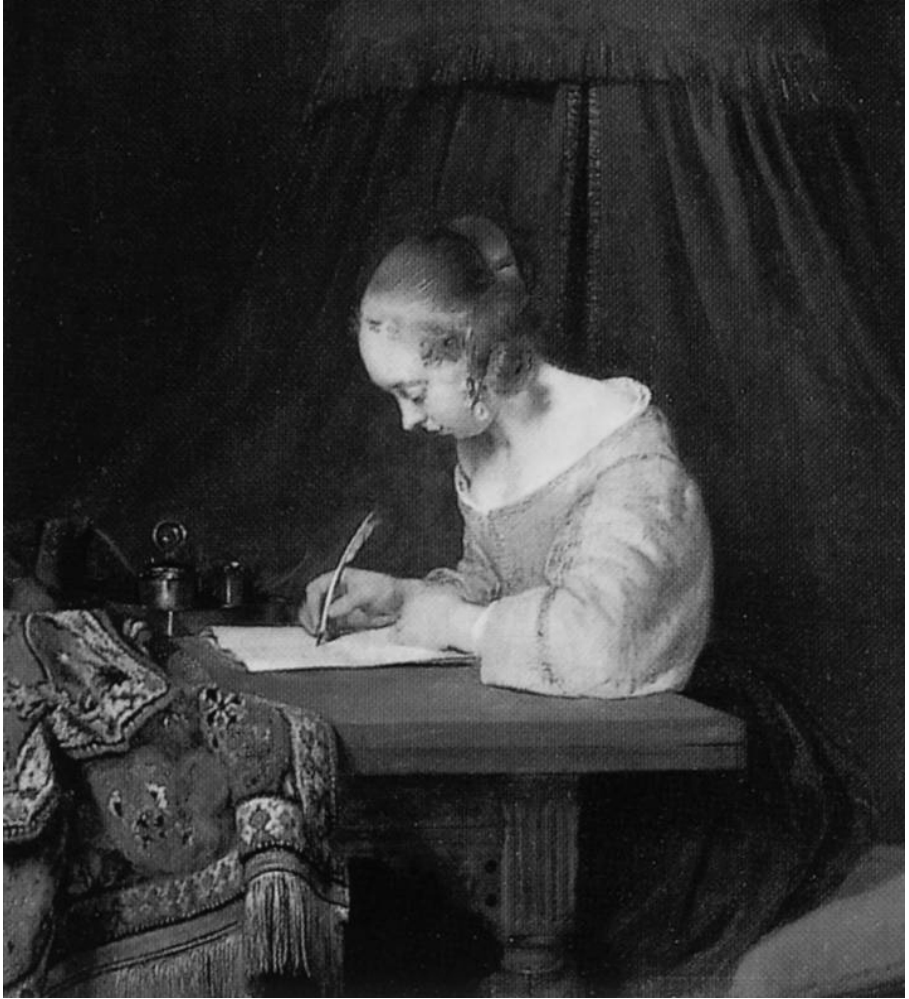


Figure 206: a Lady writing a letter, painting by Gerard ter Borch (or Terburg). Terburg was a Dutch painter who traveled Europe studying the arts and plying his craft, in Madrid he was granted the honor of knighthood and employment from Philip IV, but it is said that in consequence of an intrigue, he was latter obliged to return to the Netherlands. ***Gerard ter Borch (or Terburg), c. 1665.***

The “Sixteenth Book of Natural Magick” by John Baptista Porta, by virtue of its brevity, the work is reprinted here, it being a compilation of quaint methods used to hide clandestine messages and communications, knowledge of which was highly valued by the Satanic Executioners, most of the techniques have a history that extends back to the very early Middle Ages and beyond.

The Sixteenth Book of Natural Magick

John Baptista Porta

(Giambattista della Porta)

(1537-1615)

“Of Invisible Writing.”

(“Werein are handled secret and undiscovered Notes.”)

“The Proeme”

Chapter I - “How a writing dipped in diverse Liquors may be read.”

Chapter II - “How letters are made visible in the fire.”

Chapter III - “How Letters rubbed with dust may be seen.”

Chapter IV - “How you may write in an Egg.”

Chapter V - “How you may write in diverse places, and deceive on that can read.”

Chapter VI - “In what places Letters may be enclosed.”

Chapter VII - “What secret Messengers may be used.”

Chapter VIII - “How messengers may be sent, who shall neither know that they carry letters, nor can they be found about them.”

Chapter IX - “How characters may be made, that at set days shall vanish from the paper.”

Chapter X - “How we may take off letters that are written upon the paper.”

Chapter XI - “How to counterfeit a seal and writing.”

Chapter XII - “How you may speak at a great distance.”

Chapter XIII - “By night we may make signs by fire, and with dust by day.”

## The Proeme

I make two sorts of secret marks, which they vulgarly call Syfers. One of visible marks, and is worthy of a treatise by itself. Another of secret marks, whereof I have attempted to say something in this present volume, and what are the consequences thereof, for the use of great men, and princes, that take care for things absent, and write to some man that knows this invention. I shall set down plainly some examples. But these things and the consequences of them must be faithfully concealed, lest by growing common among ordinary people, they be disrespected. This is that I shall publish.

## Chapter I

“How a writing dipped in diverse Liquors may be read.”

There are many, and almost infinite ways to write things of necessity, that the characters shall not be seen, unless you dip them into waters, or put them near the fire, or rub them with dust, or smear them over. I shall begin with them that are read by dipping them into waters. Therefore,

“If you desire that letters not seen may be read, and such as are seen may be hid.”

Let Vitriol soak in boiling water. When it is dissolved, strain it so long till the water grows clear. With that Liquor write upon paper. When they are dry, they are not seen. Moreover, grind burnt Straw with Vinegar, and what you will write in the spaces between the former lines, describe at large. Then boil sour Galls in white Wine, wet a sponge in the Liquor. And when you have need, wipe it upon the paper gently, and wet the letters so long until the native black color disappears. But the former color, that was not seen, may be made apparent. Now I will show in what Liquors paper must be soaked to make letters to be seen. As I said, dissolve Vitriol in water. Then powder Galls finely, and soak them in water, let them stay there twenty-four hours. Filter them through a Linen cloth, or something else, that may make the water clear, and make letters upon the paper that you desire to have concealed. Send it to your friend absent. When you would have them appear, dip them in the first Liquor, and the letters will presently be seen.

“That dipping a Linen rag in water, the letters may appear.”

Dissolve Alom in water, and with it make letters upon white Linen, sheets, napkins, and the like. For when they are dry, they will presently vanish. When you will have the visible, soak them in water, and the Linen will seem to be darkened. But only were the Alom has written, it will not. For the letters will grow so clear, the you may read them. For were Alom, Vitriol, and the astringents are dissolved, those parts will admit water last. So,

“White letters are made with waters.”

Litharge is first powdered and cast into an earthen pot that has water and Vinegar mixed. Boil it and strain it and keep it. Then write letters with Citron Lemon juice. These are added to them when they begin to dry. If you dip them in the Liquor kept, they will appear clearly and very white. If women's breasts or hands be wet in it, and you sprinkle the said water on them, they will grow white as Milk. Use it. If at any time you want these, if you please,

“A stone dipped in Vinegar will show the letters.”

Make letters with goat fat upon a stone. When they are dry, they will not be seen. If the stone be dipped into Vinegar they presently come forth, and seem above the stone. But if you would have letters written with water only, appear black, that the better you may be provided, and more speedily for a voyage, Galls and Vitriol finely, and strew this powder on your paper. Rub it with a cloth, and polish it well, that so it may stick to the paper and be like it. Powder Juniper Gum, which Scriveners call Vernish, and add it to the rest. When you would use it, write with water or Spittle, and they will be black letters. There are many such arts, too tedious to relate.

## Chapter II

“How letters are made visible in the fire.”

I shall show the ways how letters are not made visible by the fire, or not, unless light interpose, or may be read when they are burned. But,

“To make letters visible by fire.”

So we may bring forth letters written between the verses, and in the close setting together, or larger distances of syllables. Let the epistle contain some void space, that the letters may not be seen, and if this be intercepted, it will hardly be read. If you write with the juice of Citrons, Oranges, Onions, or almost any sharp things, and you make it hot at the fire, their acrimony is presently discovered. For they are undigested juices, whereas they are detected by the heat of the fire, and then they show forth those colors, that they would show if they were ripe. If you write with a sour Grape that would be black, or with Cervises, when you hold them to the fire, they are concocted, and will give the same color they would in due time give upon the tree, when they were ripe. Juice of Cherry, added to Calamus, will make a green, so also Sow-bread, a red. So diverse juices of fruit will show diverse colors by the fire. By these means,



maids sending, and receiving love letters, escape from those that have the charge of them. There is also a kind of Salt called Ammoniac, this, powdered and mingled with water, will write white letters, and can hardly be distinguished from the paper. But hold them to the fire, and they will show black. Also,

“Letters that cannot be read unless the paper be burnt.”

For the mixture will be white, and nothing will be seen, but when it is burnt, the paper will be black, and the characters will be white. Take the sharpest Vinegar and the white of an Egg. In these, steep Quicksilver, and stir it well, and with that mixture make letters on the paper. Burn the paper in the fire, and the letters will remain unburnt. Or make the letters on the paper with Gum, or any kind of Salt or Lime. These being they cannot be seen at the fire, when the paper is burnt and made black, they will appear white. If you will, you may,

“Write letters that cannot be seen but by interposition of fire.”

Do it thus. Mingle Ceruse, or some other white color, with Gum Tragant, soaked, and of this mixture is made a matter of the same color with the paper, that it cannot be discerned from it, nor cause suspicion. Then this is put between the eye and the light of a candle, the eye cannot pass through were the letters are written, and you shall see them darkly. This is the reason of the optics. For that part of thick matter opposed against outward light, hinders it, that the rays cannot come to our sight. And so the prints of the letters are seen as a shadow.

### Chapter III

“How Letters rubbed with dust may be seen.”

Now I will use another artifice, that letters rubbed with dust may be read, that were before invisible, which I read was used by the ancients. Wherefore do thus,

“That Letters rubbed with mill dust may be read.”

That as in paper, so on some unseen parts of the body, letters written may lie hid, and be opened when need is. Write secretly on your back or arms, or other limbs, with Vinegar or Urine, and dry it that nothing may appear. Now, to have

it read, rub it over with soot or burnt paper, for so the letters will shine forth.  
Or,

“Otherwise,”

If you make letters with fat, Tallow or any other fatty substance, or with Gum, or milk of a Fig tree, and strew them with dust of coal or burnt paper, they will appear. It may be by this craft, as Polyanus the Greek says, Attalus used the imprinted inscription of a beast for sacrifice. He, to raise the valor of his Soldiers, to make them fight valiantly with their enemies, the French, that were far more in number, supposing it would be no little advantage to put them in hopes before hand of the assurance of victory, invented a trivial business, but otherwise profitable, with the priest that was to offer sacrifice. Before the day they were to fight, he prepared for the victory. For Sudinus the Soothsayer, being to offer sacrifice, prayed unto the gods, and cuts the sacrifice in two. But the king used powdered Gum, and from the right to the left side, he drew these words, “Regis Victoria,” “...the Victory is the King’s...” And when the entrails were drawn forth, he thrust his hand into the hottest and most spongy place, and wiped clean the inscription. But the Auger, changing the other parts, and doing his office, turns the part where this inscription was contained, “Regis Victoria.” The matter was no sooner published, but the Soldier generally rejoiced, and shouted exceedingly, to show how ready they were to fight, so going on with a certain assurance of the victory. And depending on this promise from the gods, they fought courageously, and subdued the French. But to the matter. Milk of the Fig tree will do the same, if it be written on white paper, and afterwards sent to a friend, be rubbed with coal dust strewn upon it, and made clean again, so will the letters presently appear black. Pliny says, the milk of Tithymals will do the like, to make the letters, and dust strewn on them to scower them. And thus women as he says, had rather speak with adulterers, then by letters. Ovid confirms this, admonishing maids in his *Arte Amandi*, how they may safely write to their sweethearts.

“Write with new Milk, it’s safe, unseen, but read

The writing with coaldust laid on full-right.

Moist flax will write as if that none had been,

And letters on your paper pass the sight.”

Also there is an art that one would not imagine, to write upon Crystal. For, being all transparent, no man will dream of it, and the letters lie hid within. Do it thus,

“That letters may appear upon Crystal by strewing on of fine dust.”

Dissolve Gum Arabick in water, or Gum Traganth, that it may be clear, and when it is well dissolved, it will not foul the Crystal, if you write upon it, or upon a cup or glass, for when the letters are dry, they are invisible. No man will imagine the fraud, if a cup be sent to prison, or a glass full of wine. When he would see the letters, rub burnt straw or paper on it, and the letters will presently be seen. Here is another secret,

“The letters on the paper may be read, not by fire, nor water, or any other thing, but in the dust only.”

This is a secret worth knowing. Dissolve Goat Suet with a little Turpentine. Rub the paper with this Liquor, and keep it. When you would send some news to your friend, lay on the paper smeared with the fat upon a letter you would send to your friend, write upon that with an Iron point, and the suit will make the characters on the letter. Send this away, and if it be intercepted, no water will make the words visible, or any other art, but only strewing dust upon it. Also you may make,

“That upon black paper, white letters may appear.”

The reason is this. Mingle the white and yolk of an Egg together, that it may be liquid as ink. With this Liquor, write on the paper what words you please, and dry them. When the paper is dry, make a black color over it, and dry it again, and send it. But that the letters may be visible, scrape the superficies of the paper with a broad Iron. For so it will be, that the ink being scraped off, were the letters were, they will appear white.

## Chapter IV

“How you may write in an Egg.”

Because when prisons are shut, Eggs are not stopped by the Papal Inquisition, and no fraud is suspected to be in them, I will show you how letters may be writ on the upper shell and white of an Egg also. For example,

“That letters may be writ on the Eggshell.”

Wrap the Egg in Wax, and with an Iron point make letters on it, as far as to the shell, but break it not. For if you break the shell with your Iron, or point, or knife, it may be detected. Soak your Egg one night in strong water of depart, which separates Gold from Silver. In the morning take away the Wax, and take off the Eggshell's cover, and hold the shell between your eye and the light, and the letters will be seen very clear quite through the transparent shell. The same is done with the juice of Lemon. For it softens the shell, but fouls it not, and you shall have your desire. Will you,

“That letters may be seen upon the white.”

Yellow, and better when the Egg is boiled. Boil an Egg hard and roll it in Wax, and engrave the letters on the Wax with an Iron point, that the marks may lie open. Put this Egg into Liquor with Alom and Galls powdered. Then put it into sharp Vinegar, and they will penetrate, and taking off the shells, you shall see them in the white of the Egg. Africanus teaches it thus. Grind Galls and Alom with Vinegar, till they be as thick as ink. With this write what you will on an Egg, and when the writing is dried in the Sun, put it into sharp Pickle. Dry it, boil it, and take off the shell, and you shall read the writing. I put it into Vinegar, and could do nothing of it. Perhaps, he means by Pickle, Capital Lees. The cause is this. The Eggshell' is porous, and has large holes, which is plain. For being set to the fire, it will sweat, and water will come forth. And looking at it against the light, it will show clear. So then, Vinegar being subtle, penetrates by the pores, and makes the shell tender. And when it is mingled with the Alom and Galls, it carries their substance with it, and makes them appear on the white. And when it is put into cold water, it is condensed, and comes to be hard as it was. But observe, it must not stay long in Vinegar. For that will eat off all the shell, and will leave the Egg bare, having nothing but a thin skin to cover it. And if you put that into cold water, the shell will not come again. If you will know,

“How letters writ with water, may be seen in an Egg.”

Dissolve Vitriol in the water, and write upon the shell, and dry it, and nothing will be seen. If you will read it, dissolve Galls in Wine, and steep the Egg therein. Or, write with Lime water upon an Egg, and steep it in Lye were Brasil is Infused, and so the letters will seem to be of a violet color. Or, write with Suet upon the shell, and steep it in water of Vitriol . When it is dry, scrape off

the Suet, and nothing will be seen. When you afterwards steep it in the foresaid Wine, white letters will appear in a black shell. I shall show,

“How letters may become visible upon an Egg by the fire.”

Write on the Egg with the juice of Lemon, or Onion, or Fig milk. When you put this to the fire, the letters will appear yellow. And that must be done on a raw Egg. For if you boil it, the letters will be seen.

“That letters may be seen on the Eggshell by dust.”

Make letters on the shell with Vinegar, suet, fig tree milk, or of Tithymal, or with Gums. When you would have them seen, rub them with Coal dust, or burnt Straw, or paper, and they will seem black. There is a way,

“How to put a letter into an Egg.”

Make your letter that you send, narrow and long, scarce broader than your middle finger. Write your mind in short characters, and with the edge of a knife, make a cut in the Egg, and break the inward skin, and put in your letter at one end by degrees. For it will easily take it in, were it ten hands breath. Then stop the cut, with Lime and Gum mingled, that it may not be seen, and with Ceruse and Gum Tragant, for then it is impossible to discern it. But if you will have this done more neatly, put the Egg in sharp Vinegar three or four hours. And when you find it soft, open the shell with the edge of your knife, put in your roll of paper. Then soak it in cold water, and the shell will grow as hard as it was.

## Chapter V

“How you may write in diverse places, and deceive on that can read.”

I have shown you diverse ways of writing invisible. Now I come to those ways that will teach you to write letters on diverse things, which though they be visible, and intercepted, yet the readers will be deceived by their secret device. First,

“How to write on a small thread.”

Let us see how they did this in elder times. Gellus noct. Attic. relates, that when the Lacedaemonians wrote to their generals, that their letters being intercepted by the enemies might not be read, invented this kind of writing, yet it is referred to Archimedes to be the inventor of it. Two sticks must be made long and round, and polished with the Turners Instrument (wood lathe). They must be equal for length, breadth and thickness. One of these was given to the general when he went forth to war, and the other was kept home by the senate. As often therefore as the need was, a page was rolled about the stick, as large as could contain the matter, that it might make a round volume, and the sides of it were so well joined, that they were like a collar that exactly fitted the wood, and no chinks between. Upon this collar, that thus was rolled about the stick, they wrote letter overthwart, from top to bottom. The collar thus written on, being long and narrow, was taken off from the stick, and sent to the general. For they thought, if it was intercepted by the enemy, when they saw bits of letters, and syllables, and of words, so far divided, they would never discern the thing. And they were not deceived in this conjecture.

“How to write on parchment, that the letters may not be seen.”

When you have written on parchment, put it to the light of a candle, or to the fire, and it will all crumble and run together, and be nothing like it was. If a man look on it, he will hardly suspect any fraud. If he desires to read what is in it, let him lay it on moist places, or sprinkle it gently with water, and it will be dilated again, and all the wrinkles will be gone. And it will appear as it did at first, that you may read the letters upon it, without any hindrance. Now I will show the way,

“How in the sections of books the characters shall be hid.”

When the book is well bound, and cut and colored black. If we open it, and turn back the leaves, that they may be turned in, we may write at the corners of the leaves what we will. But when the book is set back again, and the leaves put into their own places, nothing is seen or can be imagined to be writ in them. But he that would read those letters, must set the book that way as it was, and the letters will be read. So may we write on Fly-traps, that are made with wrinkles, and then draw them forth. If need be, we may do,

“The same with cards to play with.”

You may excellent well write on cards, if you put them in some order, that one may follow the other. And some to be held upright, others turned downwards. When you have set them right together, you may write all things were they divide. Mingle the cards together again, and turn them. And nothing will be seen but some disorderly marks, if any man look curiously upon them. But he that would read them, must set them in order, and they will join and read exactly. Also, we may write in white Pigeons, and other white birds, feathers of their wings, turning them upwards. For when they return to their own places, they will show nothing. But if they be brought to their former posture, you will read the letters. And this is no small benefit for those that shall use them for messengers. There is a way,

“To hide letters upon wood.”

Anyone may make letters upon wood, and not be suspected. For they shall not be seen, but when we please. Let the wood be fleshy and soft, of Poplar, or Tile tree, or suchlike. And with those Iron markers printers use, when they make stamps upon Brass, commonly called Ponzones, make letters in the wood, half a finger thick. Then hew the wood with a carpenter’s hatchet, as deep as the letters go. When all is made plain, and equal, send the stick or piece of wood to your friend, to him that knows the matter. He putting the wood into the water, the wood will swell out, that was beaten in with the marks, and the letters will come forth. That we may do in wooden vessels, polished by the Turner, if when they are turned, we mark the letters on them. And then turn them again. When this is done, send it to your friend, and let him soak it in water, etc.

## Chapter VI

“In what places Letters may be enclosed.”

I shall speak in what places letters may be enclosed, and not be suspected. And I shall speak last of carriers. I shall bring such examples as I have read in ancient histories, and what good a man may learn by them. First,

“How to hide letters in wood.”

Theophrastus’s opinion was, that if we cut the green bark of a tree, and make it hollow within, as much as will contain the letters, and then bind it about. In a short time it will grow together again, with the letters shut up within it. Thus he says, that by including some religious precepts in wood, people may be allured.

For they will admire at it. But I mention this out of Theophrastus, rather for a similitude, then for to do the thing I would have, for that would require a long time. But his may be done well in dry wood, as in Fir. Thus, the chinks fastening together with common white glue. Also the ancients used,

“To conceal letters in Junkets.”

I will relate the cunning of the wife of Polycrates. For she, while in the Milesian camps they solemnized a solemn feast of their country. When they were all fast asleep, and drunk, took this opportunity to tell her brothers of it, and did thus. She desired Diogenes, general of the Erythrei, that she might send some Junkets to her brothers. and when she had leave, she put a leaden scroll into a cake, and she had the bearer tell her brothers from her, that no man should eat of it but themselves. When they heard this, they opened the cake, and found the letter, and performed the contents of it. They came upon the enemy by night, who still being dead drunk from the feast, were thus conquered. Also the ancients were wont,

“To shut up letters in living creatures.”

Herodotus says, that Harpagus sent letters to Cyrus, put into the belly of a Hart whose entrails were taken out, by one that counterfeited a shepherd hunting. So,

“Letters to be hid in garments.”

The secret places of clothes are best, to avoid suspicion. As in your bosom, or under the soles of your feet. Ovid in his *Arte Amandi*, writes to this purpose,

Letters may be concealed in your breast,  
Wrapt in a clowt, which way is held the best;  
Or else you may under your feet provide  
A place full closely Letters for to hide.

“To hide letters in your belt.”



Those of Campania were wont, when they would discover anything to the Carthaginians, and the Romans besieged them round. They sent a man that seemed to run from them, with a letter concealed in his Girdle. And he taking occasion to escape brought it to the Carthaginians. Others carried letters in their Scabbards, and sent them away by messengers, and were not found out. But we use not adays,

“To hide letters in the bowels of living creatures.”

For we wrapt them in some meat, and give them to a Dog, or some other creature to swallow. That when he is killed, the letters may be found in his belly. And there is nothing neglected to make this way certain. The like was done by Harpagus. He, as Herodotus says, being to discover to Cyrus some secrets, when the ways were stopped, that he could do it by no other means, he delivered the letters to a faithful servant, who went like a hunter, that had caught a Hare. And in her belly were the letters put. When the guts were taken forth, and so they were brought to Persis. We use also,

“To shut up letters in stones.”

Flints are beaten very fine in brazen Mortars, and sifted. Then are they melted in a Brass Cauldron, by putting two ounces of Colophonia to one pound of the powder of the stone, and mingling them. Put your letters into leaden plates, and hide them in the middle of the composition, and put the lump into a Linen bag, and tie it fast, that it may be round. Then sink it into cold water, and it will grow hard and appear like a Flint.

## Chapter VII

“What secret Messengers may be used.”

The Ancients used the same craft for messengers. For they used men that should be disguised by their habits, and some living creatures besides. For,

“To counterfeit the shape of a Dog,”

It was the crafty counsel of Josippus, that the messengers should be clad with skins, and so they past the enemies' guards, and were not regarded. For if they were seen, they were in the likeness of Dogs. And this was done until the enemy

found out the trick, and compassed the Rampart round about. And man's curiosity was not satisfied here, till they found means for ways to pass, were the sentinels and scouts might not discover them. Wherefore they left the land, and sent by water. But that the writing might not be spoiled in the water, as Frontinus says, the Soldiers that pass over the river Saltella, had leaden plates writ upon, fastened to their arms. But Lucullus, as the same Frontinus reports, that he might declare to the Cyziceni, that were besieged by Mithridates, that he was coming to relieve them, all narrow passages being stopped by the enemy guards, that were joined to the continent by a small bridge, he fought a way by sea.



For a private Soldier reapointed for it, sitting on two bladders blown, wherein the letters were put in two covers, and so like some sea monster, he swam seven miles at sea, and told of the coming of the general. So they often used.

“Arrows for messengers.”

But that seemed not sufficient, for they feared men's cunning, lest some chance or fraud might intercept the messenger, and the secret should be discovered, or they should be racked to make them confess. Sometimes therefore they sought a way in the air, and used arrows for messengers, that none might intercept them. Herodotus says, that Artabazus and Timoxenus did this, when one would declare anything to the other. For the paper was folded about the foot of the arrow, and the feathers were put upon it, and it was so shot into the place appointed. To this pertains the example of Cleonymus King of the Lacedaemonians. He besieging the city Troezen, commanded many of his best archers to shoot arrows into several places. And he wrote upon them. I come to relieve your city. And by this means he set ladders, and his army scaled the walls and went in, and plundered the place, and destroyed it. But when Caesar heard that Cicero besieged by the French, could hold out no longer, he sent a Soldier

by night, who should shoot a letter, fastened to an arrow, over the wall. When he had done this, the watch found the arrow and the letter, and brought it to Cicero. In it were the words written: Caesar bids Cicero be confident, and to expect relief. So Caesar came suddenly, and slaying the enemies, relieved him. We can do it safer and better now adays with Guns. If the matter to be sent be contained in a few words, we may shoot them forth with Muskets. Namely, by folding up the paper, putting it into a case of Lead, were they cast bullets, pouring upon it melted lead, but not burning hot. The paper wrapt up in the Lead, we shoot away with the powder to the place. But because the letters are but small we may shoot many of them in a day. The way to melt the ball is, by putting it to a gentle fire, or into Quicksilver, and it will soon melt, and the paper not be touched. I shall show how,

“How to make Pigeons your messengers.”

We may use birds for messengers. As Pigeons, Swallows, Quail and others. For these birds carried to other places, when need is, if you bind letters to their necks or feet, they will return with them. And when anything was suddenly to be related, the Ancients sometimes used these messengers. Hircius being Consul, as Frontinus testifies, sent forth Pigeons from the nearest place he could from the walls, which had been long shut up in the dark, and half famished, to Decius Brutus, who was besieged at Matina by Anthony. They being glad of light, and desiring meat, flew and sat upon the highest parts of the houses. Brutus caught them, and so was confirmed of how things were. Wherefore, always laying meat in those places, he called them back again. Hence Pliny. Nor ramparts, nor scouts, nor nets pitched before rivers, did profit Anthony. For the messenger went through the air. By the same way, in the very same day, from Olympi to Aegina, was the victory of Taurosthenes declared to his father. Though others say it was foreseen. Others say, that Taurosthenes, when he went forth, took a Pigeon from her young ones, yet weak and not able to fly, and as soon as he had conquered, he sent her back again, purple colored. And the making great haste to her young ones, flew that very day from Pisa to Aegina, Aelian writes this. Some have sought to do this by Swallows, taken out of their nests from their young, and sent back again. Some also attest, that beyond sea eastward, there are Pigeons that when the way is stopped, will fly through the midst of the enemies, and carry letters under their wings, a very long way. It may be Juvenal meant this, when he said,

As if from divers parts a letter were

Brought with a duffel wing quite through the air.

Also in old monuments and histories it is declared, that there was a King of Egypt, whose name was Marrhes, who bred up a tame Rook, and this he made use of for a winged messenger, so often as he had need. For, as if she had reason, she would carry the letter were she was directed. For she was so crafty, as to be instructed whither to fly, and were to stay, or rest at any time. Man's wit has invented these shifts to avoid danger. But by the same craft is he wounded sometimes, as it were with his own weapons. When the Christians with an army besieged Ptolemais, when Saladin had appointed a Pigeon to be sent thus with letters to the besieged, to with them be constant, and expect his coming suddenly. The Christians caught her, and tied a contrary letter to her, and sent her away. Whence it fell out, that the city despairing of relief, yielded themselves. So there can be no certain security in human affairs, but there may be fraud in all things. Themistius says, that among animals, Pigeons have the best memory, as having a clear and refined mind. Wherefore, though all other animals make hast to their young ones, when they are taken from them, yet none of them carried far, can come back, because their memory fails. I have seen the trial with Pigeons. When my servant came from my farm, he brought home some young Pigeons taken from their Dams, and he wrapped them up in a cloak as we went. And when we came home at night, they were shut up in the house. But when the morning came, they flew out of the windows. And discovering the country afar off, they took upon the wing, and flew all home again. Wherefore in Genesis, Noah sent forth a Pigeon which returned. But the Raven returned not. For the Raven wants memory. I remeber in Plutarch's works, what is worth relating that I read there, that by the Pigeon sent forth of the Ark, in Deucalions flood, was shown, that the waters were sunk down, and the storms past. Animals that have newly brought froth young ones, will do the same.

## Chapter VIII

“How messengers may be sent, who shall neither know that they carry letters, nor can they be found about them.”

Our ancestors had another art that could not be discovered, invented by strange craft. Herodotus mentions it from Hestiaus, who was the author of it. He being born in Asia, when of noble place, when Darius ruled, when he was with the King in Persia, and would privately write to Aristagoras to fall from him, fearing lest if he should not do it cunningly, he should be discovered, and be in great danger, he invented this way. He shaved off his servants hair of his head, as though he meant to cure him, who for a long time had been troubled with sore eyes. And on his head, with good ink, he wrote letters, that contained what he meant to have done. He kept this fellow at home with him, until his hair was grown again. When that was done, he sent him away to Aristagoras, bidding him say, when he came to him, that he should do unto him, in shaving off his hair,

as he did before. When the servant came to Aristagoras, to Milesum, he said what his master had him say to Aristagoras. He supposing the business not to be idle, did what he was ordered, and so read the message. The Ancients found out these inventions, to send messengers with. Yet that can be no safe way, to shave off the hair, and to write letters upon the head, for the head will easily sweat, and put them out. and if the skin be pricked with a needle, this will not avoid suspicion, if he that wears the writing, be laid hold on by the way. For then is there most diligent search. For fear and necessity will make men watchful, and they are never satisfied, till they have searched every place. Sometimes they try men by fair promises; sometimes they frighten them with threats. And if these will not do, they torment and torture them, to make them confess. And if this will not do, that letters may not be secretly conveyed, not only their hose and shoes use to be searched, their clothes plucked off, and the seams ripped, but they will search their very guts. So far is it from keeping any secret upon the head that shall not be looked for. But I can send letters, and write so, that it can be understood by none, but those that the letters are designed for. And he that carries them never so far off, if he should be taken by the way, and examined by torments, he can confess nothing, because he knows nothing of it, and the letter shall always remain secret. Nor will length of time, or sweat in travel, blot out the letters. Nor is it any matter if the messenger pass through rivers, seas, or rain. For wet will not hurt them. What good princes may get by this, I leave to your cogitations. For they have most need of this, when they would declare anything to their friends that are besieged. And often upon one message, may the victory of a city or army depend. The invention of the Ancients, was partly good, and partly bad. They wrote letters on the head, which he could not read. Nor would water or sweat, wash them off, because they were printed into the head. And when the hair grew out, they could not be seen. And that the messenger might be ignorant what was written upon his head, they took occasion for it, saying, he had a pain in his eyes, that they would cure. And thus he knew not the craft they used. But this fraud seems not very secure. For one that should suspect it might shave off the hair and find out the secret. Moreover, if the messenger were to be sent suddenly, how could he stay a month, till his hair were grown again? And when his skin was pricked for to make the letters, he must suspect something. But let us see,

“How Hestiaus could make the letters on his head indelible.”

He wounded the skin with the point of a needle, or opened it with a razor, and cast in the powder of Colophonia burnt. For so we use to make the names of masters upon the faces of bond slaves, that they shall never come forth, and in time they will look green. Also,

“Letters may be made between the skin, that are indelible, upon any part.”

You may soon do it thus. Let .Cantharides steep a whole day in strong water, but sooner is it done in water separation. Then make the letters with a pen-knife, or fit instrument, upon the upper skin of the arm, or any other part. The flesh hurt with the moisture, will rise in blisters, and be ulcerated. So by the force of this corroding water, will there always remain the prints of white letters, and they will never be blotted out. And this is best done by Hestiaus secret, because letters could not be read under the hair, whereas white letters, like Milk, would be seen. But would we have them stay only for some time, and not always, we may do it many ways. If you make letters with Aquafortis, that has eaten Silver or Brass, they will appear many days. So it may be done with Oil of Honey. Now I will show,

“How a man may carry letters that are indelible and invisible, and unknown to him; and how to make them visible when need is:”

You may do it thus: By writing letters on the messengers back, that he may not know of, having first given him an Opiate to make him sleep soundly, then write, and let them dry in. When he awakes, send him away, the letters dried on will not be seen. The Ancients know this. Ovid says it:

“Write on his back, for paper, so you shall  
Better conceal your purpose from them all”

But let us see whether we can write on the flesh with any Liquor, that passing through rivers and rain, the letters may not be blotted out with any moisture, and then by strewing on of dust, may be made visible again. Write on a mans back, which shall be visible only, by being wet with some Humor, and no man can find out, unless he knows the secret. If you write with water, wherein Vitriol is dissolved, with a decoction of Galls, it will be seen. If it be made very sharp, it will pierce the skin, and the letters will be delible. We may do the same with the oil of it. Salt Ammoniac with Quicklime, or Soap, will make a blue color. If they are rubbed with oil of Litharge, they will appear white, with Aqua vita, or its equal, distilled Vinegar, and water and Salt.

## Chapter IX

“How characters may be made, that at set days shall vanish from the paper.”

I shall attempt to show how letters may be written on paper, or in other matter, that shall disappear at set times. And other letters shall be made invisible, that at a time certain shall disappear, not only useful secret marks, but for other purposes necessary for our lives. Letters that decay and vanish, may be made two ways. Either with Aqua fortis, that eats the paper, or some decaying Liquors, that will vanish with any light touch, and leave the place were they were, without any spot. I shall teach,

“How letters are made, that eat the paper.”

If you mingle Oil of Vitriol with common ink or any other black color, in few days by corroding the paper, or the ink itself, the letters will vanish, or in a month, as you put in more or less of the oil. And this you may try before you send away your letter. If you would have it work more slowly, add but a little oil. If faster, put in more. You may, when it is too strong, put some water to it. The same is performed, if you mix a strong Lye, they call it Capital, with your ink. For first they will be yellow, and then they will vanish. The same is done by Oil of Tartar, or Salt Alkali, or Soda, and strong water of separation of Gold. For these corrode the letters, and the paper, that nothing of the letters will appear. If you desire to know,

“How letters may be made, that will soon vanish.”

Make them with the strongest Aqua vita, or use Camphire and burned straws. For the letters in time, will decay and vanish. The Tincture will fall off, when the glutinous matter is gone. Make a powder of a very fine Touch-stone. For the sandy stone will sooner decay, that no letter shall be seen. Also it is done,

“Another way,”

Infuse the small filings of Steel in water of separation. Take a triple quantity of this, and add thereto liquid Pitch, or soot of Turpentine, to make it blacker. And cover the vessel. Grind this on a Porphyry-stone, write, and they will vanish and fall away. This secret I thought not fit to overpass, because it is the principal thing to be considered, to make trial often. For if it stay long on the paper, add more strong water to it. And if you be careful, no mark of the writing will remain. You shall do it like to this, another way. If it be good so to counterfeit. Take Chrysocollo, Salt Ammoniac, and Alom, all alike. Powder them all, and put them into a Crucible, and make a strong Lye of Quicklime. And laying a Linen cloth over the mouth of the vessel, that must receive it, strain it. Boil it a little,

and mingle this with your ink. They will remain awhile, but a short time the letters will vanish away. Set it up for your use. But contrarily, if you will,

“That invisible letters after sometime, shall become visible.”

And show themselves. I will give you some examples, that you may invent more thereby yourself. If you write with juice of Citrons or Oranges, on Copper or Brass, and leave this so for twenty days, the letters will appear green upon the places. The same may be done many other ways, namely by dissolving Salt Ammoniac in water, and writing with it upon Brass, the place will sooner appear of Verdigrease color.

## Chapter X

“How we may take off letters that are written upon the paper.”

If we would take letters from off the paper, or that such as are blotted out might appear again, we must use this art. As, if we would,

“Take letters off the paper,”

Or from parchment. Take Aqua fortis, that is it that parts Gold from Silver. With a pencil wipe some of this upon the letters, it will presently wipe off letters, written with Gall and Copras. Or rub it with Salt Alkali and Sulphur, making little balls of them, and that will eat them out, that nothing shall be seen. But if you desire to write anything in the place you have made clean. First, wet the place with water, wherein Alom is dissolved, for the ink will not run about. If you desire,

“To renew letters decayed,”

Or to read as are vanished. Boil Galls in Wine, and with a Sponge wipe over the letters. The letters will presently be seen, when they are once wet thus, and be well colored as they were at first.

## Chapter XI

“How to counterfeit a Seal and writing.”



It may be of great use when places are besieged, and in armies, and affairs of great men, to know how to open letters, that are sealed with the General's Seal, and signed with his name. To know what is contained within, and to seal them again. Writing others that are contrary to them, and the like. I will show how,

“To counterfeit the Seal.”

Melt Sulphur, and cast it into powder of Ceruse, while it is melted. Put this mixture upon the Seal, but fence it about with paper or Wax, or Chalk, and press it down. When it is cold, take it off, and in that shall you have the print of the Seal. I will do it another way. Fill an earthen pot with Vinegar. Cast Vitriol into it, and a good deal of Verdigrease. Let it bubble on the fire, put plates of Iron to it. After a short time take them out, and from the outside with your knife, scrape off a knife of rust it has contracted, that is dirty as it were. And put this into a dish under it. Again, put them into the earthen pot, and scrape more off when you take them out. Do this so often, till you have some quantity of this dirty substance. Cast Quicksilver into this, and make a mixture. And while it is soft and tender, lay it on the Seal and press it down. And let it remain in the open air, for it will grow so hard, that you may almost seal with it. For it will become even like to a metal. It may be also done another way. Take the filings of Steel, and put them in an earthen Crucible at a strong fire. Put such things to it, as will hasten the melting of it. When it is melted, cast it into some hollow place, pound it with a Brass Mortar, or it will be easily done. Do it so three or four times. Then powder it, and mingle Quicksilver with it, and let it boil in a glazed vessel six hours, till it is well mingled. Then press the Seal upon it, and let it cool, and it will become exceeding hard. It is possible,

“To make a great Seal less,”

If it should happen that we want a letter Seal, we must do thus. Take Isinglass, and dissolve it in water. Anoint the figure with Oil, that it may not stick to the glue. Compass the Seal about with Wax, that the matter run not about. Put the Isinglass to the fire, and melt it, pour it upon the Seal. After three hours, when it is cold, take it away, and let it dry. For the Seal when it is dry, will be drawn less equally. If you will,

“Imitate the form of a writing,”

Do thus. Open the letter upon a Looking-glass, that wants the foil. Upon the letter lay white paper, and a light under the glass. Temper your ink as the writing is, and draw your lines upon the lines of the letters you see through. We may,

“Open letters, and shut them without suspicion.”

We use to seal letters, putting paper upon them, which goes through the letter on one side, and Wax is put on the other side, were it comes forth, and there it is sealed. You shall open the letter thus: Break away that part of the paper, that is put upon the place, were is passes through the letter, and the hole is, the letter opens presently. Read it, and shut it again, and put the paper torn off, in its proper place. First, anointing the crack with Gum Traganth, dissolved in water. For the paper will be so glued, that it will be stronger there then elsewhere. Press it with a small weight, till it grows dry. The fraud cannot be discovered, because the glue is white, and is not known from the color of the paper.

## Chapter XII

“How you may speak at a great distance.”

There are many ways how we may speak at a very great distance, with our friends that are absent, or when they are in prison, or shut up in cities. And this is done with safety, and without suspicion, as I shall show. Two things are declared here, either to do it by open voice reduplicated, or else by a Trunk. We may,

“With open voice show some things to those that are confederate with us.”

It is wonderful, that as the light, so the voice is reverberated with equal angles. I shall show how this may be done by a glass. It is almost grown common, how to speak through right or circular walls. The voice passing from the mouth goes through the air. If it goes about a wall that is uniform, it passes uncorrupted. But if it be at liberty, it is beaten back by the wall it meets with in the way, and is heard, as we see in an echo. I through a circular building, that was very long and smooth, spoke words to my friend, that heard them round the wall, and the words came entire to his ears. But one standing in the middle heard not any noise, and yet I heard again what my friend answered to me. In the morning when as I walked by the sea shore, I heard above a mile, what my friends talked in a boat. The sea was very calm, and scarce moved, and the words came clearly to me, carried on the plain superficies of the water. I hear that at Mantua, and

other places, a great gallery is built, wherein one speaking in the corner, is heard by another that knows the business, standing in another corner. But those that stand in the middle perceive nothing of it. But more exactly and clearly,

“To signify to friends all things by a Trunk,”

Let the pipe be of earth (but Lead is better) or of any matter well closed, that the voice may not get forth in the long passage. For whatever you speak at one end, the voice without any difference, as it came forth of the speakers’ mouth, comes so to the ears of him that harkens. And I doubt not but this may be done some miles off. The voice not divided or scattered, goes whole a long way. I have tried it for above two hundred paces, when I had no other convenience, and the words were heard so clear, and open, as the speaker uttered them. Upon this it came into my mind, to intercept words spoken by the way, with leaden pipes, and to hold them so long as I pleased close in. That when I opened the hole, the words should break forth. I perceive that the sound goes by degrees, and that being carried through a pipe, it may be shut up in the middle. And if a very long Trunk should take away the convenience of it, that many winding pipes might shut it up in a close place. I read that Albertus made an artificial head, that spoke at set times. I might hope to do the same by this invention. Yet I never tried this farther then I have said. Yet i have heard by my friends, that lovers have spoke a long time through a leaden pipe, from their houses that stood far asunder.

## Chapter XIII

“By night we may make signs by fire, and with dust by day.”

It remains to show whether we can make signs in the night by fire, and in the day by dust, to declare our business. This may fall out two ways. For by fire of a sudden, we show to our confederate friends, or when we please, by certain numbers of torches, we represent letters fit to demonstrate what our purpose is. That those that are far off, seeing and observing the motions may perceive our intent. The first way, we read that Medea promised the Argonauts, that if she killed Pelias, she would signify so much to them by night with fire from a watch tower, and by day with smoke. When therefore the business was effected, as she would have it, she counterfeited, that she must pay her vows to the Moon, by making a fire, by lighting torches in the open air, from the top of the place, as she had promised. And when the Argonauts understood it this way, they invaded the King’s palace, and killing the guard, they made her to enjoy her wishes. We read also that Maga, having possession of Paretonium, agreed with the watch, that at night in the evening, and again in the morning betimes, they

should set up the light that was for confederacy. And by that means signs were made, that the messengers came as far as Clius. Also to friends that live out of the city, by fire we may figure out revenue, and the quality of provision. It is apparent, that Hannibal, as Polybius writes, when the people of Agrigentum were besieged by the Romans, by many and frequent fires by night, did show forth the intolerable famine of his army, and for that cause many of his Soldier, for want of victuals, fell off to the enemy. Also the Grecians compacted with Sinon, that by night, when the Trojans were asleep, those that came to Troy should have a token, when he should open the Trojan Horse, to let forth the Soldier that were within. Whence Virgil,

“When Kings fleet lift up the flames, just then  
Did Sinon let forth all the Grecian men.”

Also by torches letters may be signified, as we find it in the manuscript of Polybius. tops of buildings or towers, are very fit to set up the torches on. Let the letters be divided into two or three parts, if there may be eleven, or seven parts of each. If they be seven, the first letters are shown by single torches, the second by double ones, the third by three torches. The number may be also be divided into four parts. But in representing them, we must observe the variety of motion. For one torch once lifted up, shall signify A, the same lifted up twice B, thrice C. So seven times. The last of the first order G, after that two once H, so many twice I, thrice signifies L, and so the rest of the same order. Then Q by the third order, once, R, by the same, twice, and thrice as many of the same, signifies S. And so it holds for four. Thus a woman from a watchtower, with three lights showed five times, then with double ones twice, then with treble lights twice. Then again with one at once, and with the same four times, then five times with three lights, then thrice. And with as many four times, shall signify, *vir adeft*, “the man has come.” Also the lights may be of diverse colors, if they would show that friends are near. Also by smoke, we may show that our enemies are near, or some other thing. Hence it was, that by the policy of Amilcar, the men of Agrigentum, being drawn off far from the city, among their enemies that they pursued, unto an Ambuscado, where the enemy lay hid, and by a wood set on fire, suffered a great overthrow. For when they were called back by their friends, by reason of a smoke they supposed to come from the walls. When they turned their course to go to the city, Amilcar commanding, the Carthaginians followed them, who fled before, and so slew them.

The End

## Recommended reading

Fiore Dei Liberi –“Flos Duellatorum in Armis” or “The Flower of Battle” from 1410.

“I.33” (Pronounced “One thirty-three”) also known as “the tower manuscript” Anonymous German Sword & Buckler Manual, oldest known sword manuscript c. 1295.

More detailed information and translations of the above books and other useful old manuscripts can be found on the Internet.

## Further suggested reading

This is not an endorsement stamp of approval for the listed works, or even implying their full accuracy, this is merely a list of books that others have told me they found both entertaining and useful, in their own studies of medieval magic. I would recommend if you read my book or those listed below, and want to get the most use out of them, to have a notepad, pencil, and highlighter, and an Internet search engine close by for cross-checking items or words that are unfamiliar. A dry erase board combined with sticky notes can also be helpful.

“**Highroad to the Stake: A Tale of Witchcraft**” by Michael Kunze.

ISBN: 0226462110

Translation of a historical account about unwitting victims feed to an overzealous authority; setup to take the fall as servants of the Devil. Contains some notes and bibliography.

“**Witchcraft in the Middle Ages**” by Jeffrey Burton Russell.

ISBN: 0801492890

Examines the influences of witchcraft and the devil in medieval culture, of special importance is the accounts of how persecuted “heretics”, seeking refuge and new source of faith, were easily converted to even older darker heresies. Contains Extensive notes and bibliography.

**“Church Monastery Cathedral: An Illustrated Guide to Christian Symbolism”** by Herbert Whone

ISBN: 1852301791

Either by happy accident or design, “little hoof prints” of knowledge can be found throughout this informative work.

**“The Medieval Underworld”** by Andrew McCall

ISBN: 088029714

This book is a nice overview of medieval malcontents, a rough gallery of assorted shady characters and outcasts.

Contains Extensive notes and bibliography.

**“The Screwtape Letters”** by CS Lewis.

ISBN: 0060652934

CS Lewis was the first Professor of Medieval and Renaissance Literature at Cambridge University. Much of his scholarly work concentrated on the later Middle Ages, especially its use of symbol and allegory, “The Screwtape Letters” is a humorously authoritative book on the basic psychology aspects of Practical Demonology. For those with eyes to read and the will to control their own destiny, this is the next best thing to having an experienced Demonologist tutor you. His other works are also worth the time if you have it.

