

Asenath Mason

The Book of Mephisto



*A Left Hand Path Grimoire
of the Faustian Tradition*



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of the Faustian Tradition*



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Asenath Mason is a writer and a dark fantasy artist. She is the author of many essays on esoteric, religious, and mythological subjects, with a particular focus on the Left Hand Path philosophy. She is the founder of *Lodge Magan* - the Polish lodge of magic Order *Dragon Rouge*, and an active practitioner of Occult Arts. In 2004 she participated in the publication of the collaborative book entitled "Glimpses of the Left Hand Path". She is also the editor and the co-author of "Dragon's Blood", the esoteric magazine of Lodge Magan.

Her latest work, "The Book of Mephisto" is a practical modern grimoire, based on a few years of theoretical and practical studies on Faustian magic.

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This book is dedicated to Mephisto,
the leading Devil of the whole
Western demonology.



Lo, Mephistopheles, for love of thee.



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Preface

"What would your good do if evil did not exist,
and what would the earth look like
if shadows disappeared from it?"

(Woland in Bulgakov's "Master and Margarita")

...A man in a black robe draws a circle on the ground; writes planetary characters and Hebrew inscriptions, just like it is described in the books he has read. He raises the magic wand and exclaims the words of hellish incantation. He is alone in the chamber. Then, a black figure appears in the circle, forms the shape of a monstrous dragon. The man exclaims another incantation. The shape in the circle changes into a hooded figure, resembling a monk. He looks at the summoner, awaiting his reaction...

This is a scene so often presented in medieval and Renaissance literary sources and described in dozens of grimoires. Black magic flourished across Europe in the 15th and 16th centuries. No other period was so infused with such a wide interest in magic and the occult. Leading figures of artistic, scholarly and philosophical stage were believed to be practising magicians, and this reputation was true in most cases. A prototype of a black magician was Theophilus, a medieval figure who appeared in the 13th century story entitled "Legenda Aurea" written by Jacobus de Voragine. Theophilus was an administrator of a church in Sicily but was dismissed by the church authorities. In order to gain his position back, he made a pact with the devil. Similar stories spread quickly around Europe evolving into a legend of a sorcerer who gained great power in exchange for selling his soul to the devil. This legend was embodied in the Renaissance figure of Faust. On an illustration to Christopher Marlowe's play we can see him evoking a demon in a magic circle. He does not summon this hellish spirit

because he desires wealth or earthly goods – though that was the goal that most “sorcerers” aimed at. He sells his soul in exchange for knowledge, for exploration of the universe and the depths of his own interior. Faust enters a path of self-salvation, self-deification, and wants to make himself a god. This is the path between and beyond good and evil, order and chaos, the rational and the irrational – between Heaven and Hell, yet reaching both. That is why his assistant and companion on this way becomes the spirit of transformation, the psychopomp, the trickster, the guide, and the initiator: Mephistopheles.

This book does not aspire to explore the Faustian Tradition in a large context. Neither is it a research of the Renaissance magic. This book is a grimoire devoted solely to Mephistopheles – his aspects and forms in which he appears in the Western esotericism and literature. Texts and rituals presented here are written from the modern perspective, yet deriving from the old sources. Magical practice described in the book was inspired by the medieval and Renaissance grimoires, as well as by modern literary works of the Faustian Tradition: J.W. Goethe’s *Faust* or Mikhail Bulgakov’s *Master and Margarita*.

In medieval and Renaissance sources Mephistopheles is the most known devil. Some accounts ascribe him a high position in the hellish hierarchy, others say that he is a mere invention of the authors of Faust-like stories. As Mephistophil, he is one of the seven great princes of Hell. It is also said that he was one of the first four angels who rebelled against God and fell. In this context he is mentioned along with Lucifer, Belial and Leviathan. He is described in Cornelius Agrippa’s writings, as well as in many 16-th century grimoires. Despite his popularity in visual arts and literary works, however, he remains the most ambiguous demonic entity of the whole Western tradition.

In the modern occultism the role of Mephistopheles has been diminished and much less attention is now paid to this legendary figure. Therefore the goal of this book is to present the figure of Mephistopheles in a new light – not only as a traditional principle of evil, but as an initiator of the Left Hand Path, as the Adversary in the Christian Tradition out of which he emerged, and as the personal Shadow that accompanies us throughout the whole life.

Let him become our guide and companion again, like in the old times, but from a new, modern perspective.

Asenath Mason in *Winter* 2005.



Mephistopheles in the Medieval and Renaissance Legend

Mephistopheles appeared in literature at the close of the Middle Ages. His name was probably taken from Hebrew words: “mephiz” – “destroyer”, and “tophel” – “slanderer”. According to medieval accounts, Mephistopheles was a cruel devil, mischievous and cunning. He fed on people’s suffering, ridiculed virtues and spread lies. In the Faustian tradition he came to be known as Faust’s attendant and the agent of his joy and damnation.

The first known literary account of this demon was a German work *Historia von D. Johann Fausten* published in 1587. On the basis of this book, a popular English playwright, Christopher Marlowe, wrote a play which later became the source of numerous legends about a scholar who sold his soul to Devil in exchange for knowledge and magical power. The play was entitled “*The Tragical History of the Life and Death of Doctor Faustus*”. In Marlowe’s play, Mephistopheles is the most important character along with Faustus. He appears at Faustus’ request as a servant to Lucifer, “the arch-regent and commander of al spirits”. Although, as he admits, he was not sent by his master but came of his own accord. As he explains, devils always come when they hear that someone renounces God:

“For when we hear one rack the name of God,
Abjure the Scriptures and his Saviour Christ,
We fly in hope to get his glorious soul.”

As he cannot serve Faustus without Lucifer’s approval, he persuades the scholar to sign the pact with his master. According to the contract, Mephistopheles becomes “his servant and at his command” for the following twenty four years. He “shall do for him and bring him whatsoever (...), shall be in his chamber or house invisible (...), and appear in what form or shape soever he please”.



1. Dr. Faustus evoking Mephistophilis. From the edition of Marlowe's *Dr. Faustus*, 1631.

Mephistopheles has many talents which appear useful in his service to Faustus. He has an ability to shapeshift and become invisible. Throughout the play he assumes several shapes: first appears in the form of the dragon, then as an old Franciscan friar. Later on they both with Faustus appear as cardinals. Under the cloak of invisibility they play mischievous tricks at the Pope's banquet and with his help, Faustus deceives soldiers by wearing a false head, cheats the horse-courser by selling him a fake horse, and charms dumb those who want to accuse him of evil magic. With Mephistopheles' help, Faustus gains great popularity as a sorcerer. He becomes famous for his tricks in Rome, amazes the Duke and Duchess of Vanholt by providing them grapes in the middle of winter, and summons the shades of the dead at the Emperor's court.

Mephistopheles proves to be not only an obedient servant, but also an ingenious assistant. He knows many ways to entertain his master. When Faustus' blood congeals while signing the pact with devils, Mephistopheles

brings a chafer of fire to warm the scholar and let him finish the signature. In *theatrum mundi* he is a gifted director who arranges several spectacles throughout the whole play, in which devils and other people are only actors performing certain roles. The first performance takes place is to confirm Faustus in his decision of selling the soul and to show him "what magic can perform". Mephistopheles appears before him with dancing devils who give Faustus crowns and rich apparel. Mephistopheles is the director and the leading actor in this theatrical show, arranged exclusively for his master. For another spectacle he invites the chief devils, Lucifer and Beelzebub – his "companion prince in hell". Again, Faustus is the main spectator and the only role for him is to sit down and "mark the show". It is a brilliantly directed procession of the Seven Deadly Sins (Pride, Covetousness, Envy, Wrath, Gluttony, Sloth, Lechery) led by a piper who produces a musical background for their monologues. Mephistopheles knows all tricks employed on the medieval and Elizabethan stage, including the buffoonery and slapstick of interludes, the solemnity of dumb shows, and the carnival masquerades. At the Emperor's court he arranges a traditional dumb show of the shades of the dead, a necromantic evocation of the dead spirits. Even the last moments of the play resemble a spectacle directed by the ingenious devil: a throne suspended by ropes descends to the stage and "the jaws of hell" open to receive the unfortunate



2. Eugene Delacroix: Mephistopheles offering his help to Faustus.

scholar. Mephistopheles is also the demon of fire, here presented as the firework specialist. His appearance on the stage is often accompanied by fireworks, lightnings and the sound of thunder, which creates a characteristic theatrical (or ritualistic) atmosphere. It is Mephistopheles who always prevents Faustus from repenting and manages to persuade him that "in hell is all manner of delight".

Mephistopheles in Marlowe's story is a particular kind of a fallen angel – he alternately encourages Faustus to pursue the forbidden knowledge and warns him of the consequences. He is aware of his own dark nature and of the experience that awaits humans in hell. Sometimes he seems completely unhappy and melancholic of his existence:

"Thinkst thou that I who saw the face of God
And tasted the eternal joys of heaven
Am not tormented with ten thousand hells
In being deprived of everlasting bliss?"

The hell presented by him is not the traditional Christian image of flames and devils. It is the misery of all people whose actions turn their lives into anguish and infernal torments. Mephistophele's hell is the darkness inherent in one's soul"

Faustus: "Where are you damned?"
Mephistophilis: "In hell."
Faustus: "How comes it, then, that thou art out of hell?"
Mephistopheles: "Why, this is hell, nor am I out of it."

Hell is the darkness within one's soul, the dark side of human nature, the shadowy aspect of man's personality:

"For where we are is hell
And where hell is there must we ever be."

From this hell there is no escape, no repentance, and no forgiveness. That is why, in the Renaissance legend, Faustus is not saved. He is torn apart by demonic entities with whom he entered a pact, initiated in their black mysteries of darkness and fire (in shamanic initiations the adept is "torn apart" by spirits so as to destroy his weak human form and force him

to recreate himself in a new shape). This is the element that was changed in later tales of Faust. In Goethe's play, for instance, he is saved by God – his initiation is not completed.

Mephistopheles' melancholy brings him closer to Faustus who begins to treat him as a close friend. Faustus is also dissatisfied with his existence. He is ambitious, and the traditional theology and philosophy are not enough to satisfy his yearning for knowledge. He suffers because he cannot get access to the secrets of the universe:



3. Rembrandt Van Rijn: Doctor Faustus, 1652.

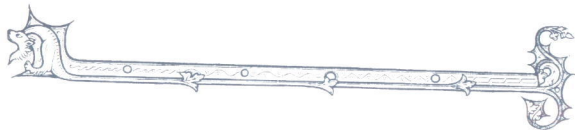
"Philosophy is odious and obscure
Both law and physics are for petty wits,
Divinity is basest of the three
Unpleasant, harsh, contemptible and vile."

Only magic and supernatural forces can provide him with the knowledge he desires. Mephistopheles becomes for him a sort of a kindred spirit, a friend with whom he can discuss the mysteries of nature. The price for knowledge does not matter:

"Had I as many souls as there be stars
I'd give them all for Mephistophilis!
By him I'll be great emperor of the world."

Mephistophilis is the only "person" with whom he can talk about planets, stars, spheres, heaven, hell, and other secrets excluded from the traditional learning. He is Faustus' partner in serious scientific discussions and mischievous childish tricks, his teacher and entertainer, his servant and friend, his initiator. Faustus alternately refers to his assistant as "good Mephistophilis", "wicked Mephistophilis", "villain", "my gentle Mephistophilis", "accursed spirit", but most often he calls him "sweet Mephistophilis". In last years of Faustus' life, Mephistopheles is his only friend and a kind of a soul mate. Even the last words spoken by Faustus are directed to his dear friend: "Ah, Mephistophilis".

He is with Faustus till the end of his life, his great initiation for which he had been preparing him for twenty four years. As a shadow – he is joined with him in union, in light and darkness, in life and death, in the grave and in resurrection.



The Adversary

The Faust story is the tale of initiation. Mephistopheles is an initiator. He takes Faust out of the safe arms of a stable university life and shows him a path that would lead him to divinity. It is a Left Hand Path initiation – a pursuit of self-deification. Faust desires divinity. He dreams of power over nature and things that belong to the domain of gods. A Left Hand Path magician aims at "becoming a god", and that is why Marlowe's Faustus exclaims enthusiastically:

"A sound magician is a demi-god!
Here, tie my brains to gain deity."

Faust is a Left Hand Path adept who makes a pact with dark forces. He does not want to obey God, but desires to become god-like himself, to be: "as Jove is in the sky: Lord and commander of these elements" – the master of nature. Therefore he rejects tradition, laws and order, and chooses a path of liberation. His desire for independence, knowledge and power is the same as the one that brought the fall of angels, tempted Adam and Eve to eat fruit from the forbidden tree, or made Cain seek his own way far away from God. Mephistopheles performs to Faust the role of the Serpent in the Garden of Eden – he initiates him into the path of freedom, offers him the fruit from the Tree of Knowledge, the secret of the creation that fulfills the promise that if one eats the fruit of knowledge, one's eyes will open and one will become like God. This promise is reflected in Mephistopheles' words to Faustus:

"Then, Faustus, stab thine arm courageously,
And bind thy soul that at some certain day
Great Lucifer may claim it as his own,
And then be thou as great as Lucifer."

Faust enters a path of the Adversary, the antinomian way of breaking the imposed patterns of life. He leaves the traditional learning to seek knowledge and wisdom in magic. He breaks with everything that has so far been the essence of his life: philosophy, medicine, physics, and all sciences to which he has devoted a greater part of his life. One by one they fall abolished by the superiority of magical arts, and left behind as useless. Faust leaves his past life in order to enter a new one. This is also an element of initiatic practices. One has to finish a particular period of one's life before one is ready to start a new one.



4. Eugène Delacroix: Faust and Mephistopheles going to the Sabbat, 1827.

Mephistopheles often appears in literature as the devil who denies, questions, reverses values, destroys old viewpoints, plants the seed of doubt and hesitation. He is the "spirit of contradiction". He turns the old world order upside down so as to allow the creation of the new one. The seeds of doubt planted by him in human consciousness lead either to creative metamorphosis or to insanity – if one is unable to handle the gift of transformation offered by the Adversary. He points the way to find unity in opposition. Faust story, apart from medieval legends, derives also from the Biblical tale about Job and the test he was put under. The one who invented challenges and trials was not God, but the Devil, the Adversary, without whom creation would not be complete – it would lack the essential principle of contradiction. That is why in the Biblical story God willingly talks to the Adversary and listens to his arguments. A similar picture is seen in the Yezidi lore where Melek Taus, the Adversary, often talks to the Creator. Melek Taus is not viewed by this Eastern culture as "evil" or as a "devil" in the same sense as in the West. He is a great and mighty archangel, "the Peacock Angel", the one who was created first among angels. It is Melek Taus, not God, who creates the earth and humans out of the cosmic egg that in Yezidi scriptures is known as the White Pearl – the perfect creation of God. He is therefore a kind of a demiurge, responsible for creation of the material sphere, and he is also the ruler of this world. He is the Lord of Darkness and matter, and without him harmony in the universe would not be complete. His equivalent in the Western culture is Mephistopheles, "the spirit that denies". Mephistopheles is the original force of misrule, disorder and contradiction that appears in all accounts of creation, in many forms and disguises. It is the same principle of misrule that was embodied in the Serpent in the Garden of Eden, identified usually with Samael, but generally associated with the Adversary, Satan. The Adversary initiates Adam and Eve into mysteries of knowledge, and causes the fall of angels who descended to the earth to take daughters of man as their wives. The fallen angels, the Nephilim, taught humans secrets that had been the domain of the divine: craftsmanship, knowledge about weapons, herbs, magical spells, divination, etc. Thus, they completed the creation that had so far been unfinished. Helena Blavatsky writes that the fall of angels was necessary as it provided the descent of energy into matter, and thus, allowed for all manifestation in the material world. The leader of the fallen angels was Azazel, who is often identified with Melek Taus. It was the Adversary who showed man the path of independence and taught humans how to release their hidden potential. Mephistopheles is the personification of the Adversary in

the Western culture. None other devil appears so often in legends and tales. He always reverses the cosmic order – both in the universe and in human consciousness. He brings creative anxiety and uneasiness that does not allow one to freeze in stasis. Therefore he is the spirit of eternal progression and dynamics.

Initiation is also a descent into Darkness, submergence in *Prima Materia*, dissolution in the vast ocean of dark forces. This is what Mephistopheles stands for. He is the Lord of Darkness and a part of the primeval Chaos that preceded the act of creation. In Goethe's play he introduces himself to Faust as "part of the Part which at the first was all, part of the Darkness that gave birth to Light", he is the child of Mother Night. Darkness is the feminine principle of original Chaos out of which Light and all Creation emerged. But when this happened, dark deities became identified with evil, and Darkness turned into the Devil. The matriarchal lunar order was replaced by the solar, patriarchal one. That is why Mephistopheles adds: "The haughty Light that now with Mother Night Disputes her ancient rank and space withal". He emphasizes that he is a part of original Darkness, the primeval womb that contains the potential of all being, yet is now viewed as evil:

"Everything that you call Sin, Destruction
– in a word, as Evil represent
that is my own, real element."

Darkness is the chthonic realm, the earthly sphere that is traditionally regarded evil. Earth is the Prime Mother who gives life and takes it away. Even though Mephistopheles' element is fire, earth is his kingdom. He can give Faust everything that belongs to the earthly sphere as he is the lord of the earth, the master of this world. This view was widely spread among orthodox Christian movements in the medieval times, sects such as the Cathars, for instance. They believed that the good God was high above, away from this world, while the earth belonged to the evil God, the Devil. According to these views, hell was on the earth. This is actually confirmed by Mephistopheles when, asked by Faustus how he got out of hell, he replies "why, this is hell, nor am I out of it."

In alchemy Darkness is the principle of dissolution, the *nigredo* that marks the beginning of initiatic journey into dark realms of the unconscious in search for insight and illumination. This is the alchemical formula

of *Solve et Coagula*, dissolution and coagulation, destruction and re-creation, death and rebirth. Faustus experiences this principle many times during the years of pact with Mephistopheles, but his final dissolution occurs at the moment of death. In Marlowe's play this element is strongly emphasized when the scholar is torn apart by dark spirits who were his servants and companions. It resembles the shamanic initiation, when a candidate is spiritually torn apart by fierce entities. Only then can he become a shaman. It is similar with a magician who walks the Left Hand Path – one must die to be born again. The weak and mortal part of an adept is disintegrated in order to make place for the new essence – that of strength and immortality.

Is it the same in Faust's case? We do not actually know it. He dies, but there is no information if he is reborn again. Goethe's Faust's fate is clear – he is saved and forgiven by God. He turns to Light and chooses redemption. He accomplishes the goal of the Right Hand Path – becomes one with God. His initiation is not complete therefore. Only the one who has solved the mystery of life and death can become a god, a creator. Goethe's Faust does not become a god himself but chooses submission to a superior deity. He was given this chance by Mephistopheles, but he was not strong enough to walk the path till the very end. The initiation always involves a test, a trial that an adept must go through in order to successfully proceed on one's path. Mephistopheles is the essence of the Left Hand Path – an initiator, an "adversary": "the Spirit that denies". The adversary is Satan, the Opposer – the one who questions and challenges, the one who points drawbacks in Creation, and thus, makes harmony in the Universe possible. Mephistopheles' test is that of doubt and insanity. He confronts us with our dark, unrealized side of the unconscious. This confrontation brings many questions and challenges. To pass this test one has to use intuition and balanced thought through the right action. This is a challenging task, yet an essential step on one's way to divinity.

Faust is confronted with his greatest test at the face of death – to repent or to endure on the chosen path, to submit to God and experience "the everlasting bliss" or to take one more step and become a god oneself. Goethe's protagonist chooses the first option. At the end of the play we see him in company of angels and bright spirits. Marlowe's Faustus is different, however. He is an embodiment of the age when the belief in human potential was the driving force behind all progress: cultural, scientific, artistic, social, political, literary, and religious. Faustus cannot therefore regret a pact that released his potential, even though the price was the highest he could ever

pay. It is worthwhile to mention that at the moment of making a pact with Mephistopheles Faustus did not believe neither in soul, nor in heaven or hell. He was convinced that the life on earth is all he could have. Experiences on the magical path convinced him that he was wrong. Before the final initiatory stage Faustus alternately repents and confirms himself in his choice. He damns Mephistopheles and yet praises him as his best friend. The result of the initiation remains unknown – Faustus' body is found torn apart, but was he strong enough to re-create himself and gain divinity? Was his initiation complete? Did he manage to fulfill the dream of his age? The Renaissance tale leaves us with these questions unanswered.

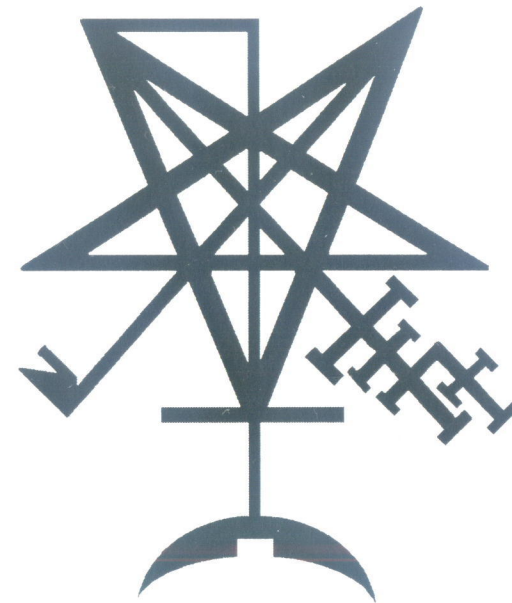


5. Eugène Delacroix: Mephistopheles and Faust in Harz Mountains.



The Rite of the Adversary

Prepare eleven black candles and heavy incense. The temple should be decorated with images and symbols representing the Left Hand Path concept, like inverted pentagrams. The following seal should be placed on an altar:



6. The seal of Mephistopheles.

Light candles one by one – after lighting each one, ring a bell once and say the name of the demonic ruler in the following sequence:

Satan
Moloch
Beelzebub
Lucifuge
Astaroth
Asmodeus
Belphegor
Bael
Adra-Melek
Lilith
Nahema

When all the candles have been lit, burn the incense and begin chanting:

Lepaca Mephistopheles!

When you sense that the atmosphere thickens around you, raise your wand and proclaim:

I call the Lord of Darkness!
The Ruler of the Earth!
The Master of this World!
Come forth from your cthonic realms of everlasting
night and fiery heat!
Enflame me in your shadowy essence!
Open the Gate of Darkness in my mind and soul,
as I seek entrance into your underworld kingdom
in pursuit of divinity.

Zazas, Zazas, Nasatanada Zazas!

I enter the realm of death, shades and spectres and I shall walk
into the heart of Darkness to find the light that is brighter than
anything else. Through death shall I emerge immortal and
awakened. From the dead shall I rise, baptized in the Black Light
of illumination! From shadows shall I cloak myself in flesh again
– strong and forged in the gorge of infernal hearth!

I reject death of spirit that is proclaimed by mass religions,
and affirm the spark of life that burns in my being!
I dare to eat the forbidden fruit from the Tree of Knowledge!
I bear the mark of Cain and I follow the Adversary who left the
barren Garden of Eden to seek liberation and divinity!

By the power of the four rulers of Darkness:
(turn now in each direction)

South: **Satan, Mephistopheles**

East: **Lucifer, the Light-Bringer**

North: **Belial, Lord of the Earth**

West: **Leviathan, the Serpent of timeless existence**

I become the Adversary myself!
I am the child of the Sun and the Moon,
devil and angel, the saint and the beast!
In Darkness shines the light that illuminates my path.
I am beyond all limitations, free and strong enough to proclaim
my Will in this world!

So it is done!

Commentary:

The ritual is an invocation of the force of change and transformation that is necessary on the path of self-deification. The spirit of the Adversary releases the inward impulses towards self-improvement of one's life, the destruction of obstacles and barriers that hinder one's progress. This is a powerful force, however, and it should be approached carefully.



Intermediary between Humans and the Other Side

Because of his love for humanity, Mephistopheles chose to live among people on the earth. He comes whenever he is called as an intermediary who brings man closer to the Other Side. He is the messenger of Hell, the go-between who allows for contact with the Dark Side of the Universe.

As an intermediary, he corresponds to such figures as Hermes or Mercury, or the Serpent on the Cosmic Tree. The Tree itself is an axis of the world as it reaches through all worlds and all dimensions: the crown reaches high into the heavenly sphere, the stem is on the earth, and the roots stretch down into the Underworld. The Serpent that coils around the Tree is the mediator between all these worlds as it has contact with each sphere: the higher, the mundane, and the lower. In the same way the intermediary is moving between the waking and the dreaming, the dayside and the nightside, the flesh and the spirit, the spiritual and the material, the rational and the irrational.

The Other Side (called in Qabalah "Sitra Ahra") is this side of reality that is not contained within the frames of Creation. It is the realm of dark, chaotic powers that exist outside the structured universe, the nightside of the Cosmic Tree, and a negative mirror of light and order.

Mercury/Hermes brings messages from gods to humans. He was usually depicted with wings on his sandals and on his cap, which suggested his divine nature and relation to the airy realm of gods. He was an intermediary of all four elements. His mythological function is that of a herald announcing humans the decisions of gods. In the same way Mephistopheles comes to a magician as a representative of Hell. He makes a pact with the one who calls him, not on his own behalf, but in the name of a greater force that he is only a part of. A pact with Mephistopheles is, at the same time, a bargain with Mother Night, the Original Darkness that Hell stands for.

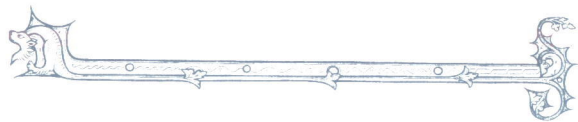


7. Eugene Delacroix: Mephistopheles Over Wittenberg
(From Goethe's *Faust*), 1839.

Mephistopheles is a good and loyal companion to Faust. He gives him everything he requests, though Mephistopheles' gifts are not always what the scholar might have expected. This is because he reveals before Faust the true nature of reality, which is surprising and exceeds any expectations. As he says to Faust: "I will give thee more than thou hast wit to ask". When he appears in the scholar's study in his true form – the one of the chaotic dragon-like creature of darkness, Faust is even terrified. Mephistopheles assists Faust during 24 years of the pact and prepares him to the most important initiation that is going to happen when the time of the bargain expires. Then, if Faust is strong enough, the promise will be fulfilled, and he will become "as great as Lucifer". Throughout his service, he gradually confronts Faust with the Other Side and with the dark layers of the scholar's own consciousness. It is necessary for Faust to be able to integrate his psyche into

the whole, unified consciousness. Faust must therefore embrace all parts of his psyche: the Shadow (Mephistopheles), the Anima (Helen of Troy), etc. For this time Mephistopheles becomes to him a kind of a familiar spirit, his soul-guide, the dark part of his True Self, of his Daemon.

As an intermediary spirit, Mephistopheles is related to Nyarlathotep, the dark messenger of the primal chaotic forces in the world of humans. Lovecraftian Nyarlathotep is also a figure of many faces. It was him who, in the disguise of Aiwes, channelled The Book of the Law to Crowley in Egypt in April 1904. He is the voice and the priest of the Ancient Ones, dark denizens of spaces inbetween the world of matter, described in Necronomicon and Cthulhu Mythos. He is the one who transmits messages from these dormant ancient deities. He is also the only one of the Lovecraftian lore who walks among people in this mundane world, and the only one who assumes a human form. Nyarlathotep wakes humans, initiates them, acts as a guide and teacher of the secrets of Darkness. He is the archetypal Devil, the horned dark shadow presiding over infernal pacts, Sabbats, and black magic. His role is quite similar to Mephistopheles, the only one of the Western devils who came to love the company of humans and the mundane reality. Just like Melek Taus who lived among people in the city of Lalish, in the world that he created himself, Mephistopheles walks among inhabitants of the earth. He is the devil commonly known in the Western culture as the most eager to answer calls of those who seek contact with the sinister realms, as a drinking companion of men in taverns, or a night assistant of women in their alcoves. He is a trickster devil of the country folk, as well as an intellectual disputor of philosophers and scholars. He embodies the grotesque humour of the medieval tradition, the Renaissance hopes and longings for perfection, the Baroque black melancholy, the eighteenth-century intellect, dreams and visions of Romanticism, and the modern reversion of values – both in a literary and an esoteric sense: as the Left Hand Path initiator.



Vision of the Other Side

This is a working of entering the gate of Daath, entrance to the Dark Side of Creation, in order to emerge as a mirror of the spirit of Adversary. Plunge in the Darkness to find the hidden treasures of the soul contained within the abyss of your own soul. Let Mephistopheles be your guide and teacher in your explorations of the dark paths of Hell.

Prepare black and red candles on the altar, the mask of Mephistopheles, and the mirror. Light the musk incense.



8. The mask of Mephistopheles.

Light black candles. Cast circle and envision the elemental powers surrounding you and feel the temple being filled up with the shadow energies:

Zzas, Zzas, Nasatanada Zzas!

**May the powers of the Above and the Below enter this temple
and illuminate the obscurity of my being.**

**May the gates of Daath open and the womb of Darkness uncover
to receive me as I seek to enter the infernal kingdom.**

**I call the guardian of the dark gates, Choronzon, to grant me the
passage into the Nightside of reality.**

**I seek to pass the door, to taste the communion of life and death,
and to emerge reborn and baptized in the black fire!**

Focus now on the image and nature of Mephistopheles, the infernal messenger, who will guide you into the realm of Darkness. Feel the dark essence of your soul arising in your consciousness. Visualise the black figure of Mephistopheles leading you to a huge chaotic gate. The gate is varying in colour and pulsating. Follow the guide into the abyss.

**Dark guardians of the Abyss!
I sacrifice myself as I enter the Other Side,
the vast recesses of the Infinite!**

Let the temple sink into absolute darkness. Extinguish the candle light and breathe in the shadow energy that surrounds you. Let it merge with the dark essence of your consciousness. As you enter the gate of Daath, envision that you are entering into the jaws of a huge beast. The space behind the gate looks like a cave with sharp pointed stones resembling animal teeth. Feel how your mortal remains are torn apart by dark spirits, devoured by Choronzon. The energies of the Qlipoth enter your body and your consciousness shattering it. Feel their presence. Focus on darkness that is awakened in you. You are the pure darkness, the spirit without flesh. In this form you pass the gate after Mephistopheles. Focus your attention on what you feel and what you see behind the gate.

Light now the red candles that symbolize fire and life. The infernal flame permeates your mind. The flame of illumination starts to burn and consumes the rest of your mundane consciousness. You acknowledge your identity

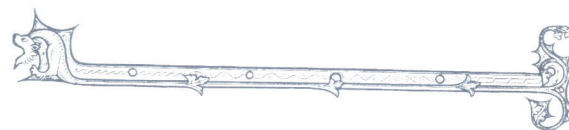
– that of dark and light essence. You are the mirror of the Above and the Below, the mixture of Light and Darkness. In the black fire your new form arises. You feel strengthened and reborn.

Put on the mask of Mephistopheles now and face the mirror. Focus on your eyes and see the essence of light and darkness existant in your soul. Feel your intimate relation to the dark spirits that dwell beyond the gate out of which you have emerged. Recite:

**I am as Mephistopheles – the essence of darkness embodied.
As (your magical name) I am the living essence of Light
and Darkness. I have emerged strong and alive out of the infernal
fires. My will became flesh through the self-sacrifice at the gate of
the Abyss. The seeds of wisdom that I found in the dark shall be
the fruits of illumination!**

So it is done!

Take off the mask, perform banishing and close the circle.





The Shadow Lord of Darkness

The name "Mephistopheles" is sometimes translated as "he who shuns the light". In this interpretation his essence is that of absolute darkness. He is the force of Shadow, darkness not permeated by any single ray of light. Rudolf Steiner came to identify him with Ahriman, the Black Dragon of Persian lore. In Steiner's anthroposophy Ahriman is the spirit of matter and the shadow, the force of regress and stasis, the dark counterpart of Lucifer – the spirit of light and progression. If we consider Mephistopheles as the spirit "who does not love the light", this interpretation seems plausible. In Renaissance literature one of his forms is the Dragon of Shadow, the Black Dragon. This is how Faust reputedly saw Mephistopheles for the first time, when the demon appeared in his study. Only when he commanded the spirit to depart and return in a human form, did Mephistopheles assume the shape of an old Franciscan friar.

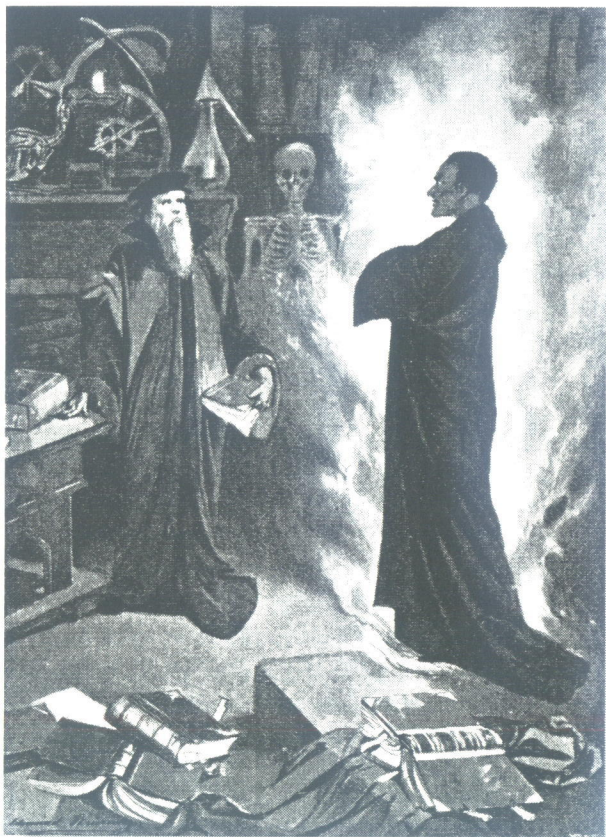
As the embodiment of darkness Mephistopheles may be ascribed to the Samael qlipha on the Qabalistic Tree of Night (Tree of Death). It is the sphere of darkness, shadow and the total withdrawal of light. At this level a magician opens a crack in one's body of light and all bright aspects of the astral body are projected into a vacuum and sucked into the black abyss of nonexistence. This withdrawal of light is characteristic of vampirism. Therefore the Samael qlipha is the sphere closely connected with the notion of vampirism and the blood magic. Vampiric entities are the creatures of shadow and lack their own energy, or they possess insufficient life force to exist by themselves. For this reason they need to drain the vital energy from outer sources. The symbol of life force that is commonly acknowledged all over the world is, of course, blood. Since earliest antiquity blood was believed to be the seat of life force, the spirit and the soul, and also magical powers. The mystical significance of this life fluid was the basis of all tales and legends in which the role of blood was of special importance. The legend of vampires is one of them. Their shadowy and ephemeral nature is

what links them with Mephistopheles, personification of the Shadow. He is not, however, a vampiric entity, even though contacts with him involve the use of blood. To him blood is not the "food" but a means of communication. He does not drink it but absorbs the element of Darkness that is contained within into his own essence. This is what unites him with a magician who seeks his presence. This is also a renewal of the primal intimacy that binds man with Darkness.



9. Mephisto as a dragon.

The contact between the shadow entities and humans is established through this mystical quality of blood that acts as a link connecting the realm of matter and the sphere of the Shadow. That is why Mephistopheles insists on pacts signed with human blood – this is how he is described in literature. In Goethe's "Faust" he states: "Blood is a very special fluid". It is special for its binding quality and for power that lies inherent in it. In many ancient mythologies humans are created from the blood of a god. This is so, for instance, in ancient Mesopotamian tales. In Babylonian creation epic, Enuma Elish, man is created from the blood of the demon Kingu, the commander of dark forces in the first war against the forces of light. Human



10. Edmund Brüning: Illustration to Goethe's "Faust".

blood therefore contains an element of Darkness, the demonic aspect that has been inherited from our demonic ancestors. Because the substance from which man was created was the blood of god, also the fluid that flows in human veins contains the aspect of divinity, the godly spark which is this vital force that enables living. The Cathars considered blood the vessel of the soul: like it is said in the Old Testament: "the soul of the flesh is in the blood". Humans possess Darkness in their blood. The power of man is the one of ancient dark gods who gave birth to the whole universe. Humans are their flesh and blood, and that is why this precious fluid is the link between man and the dark forces. This is also the reason why blood has been used in magic from time immemorial in rituals, ceremonies, and also the explanation of its enormous significance in all legends about pacts with the Devil. The primeval dark element contained in human blood brings man closer to the source of his power. Therefore for those who seek presence of dark forces it is useless to offer the blood of animals or that belonging to someone else. Such an offering is futile. Those who seek their own power shall not find it in someone else's life fluid. It can be found only in their own. Only one's own blood releases the power that is the heritage of the ancient gods.

In antiquity and the Middle Ages illnesses connected with blood were considered a result of demonic influence, either possession or a curse. The "corrupted" blood of an ill person was believed to be inhabited by demonic powers. It was a common conviction that demons attack through blood and thus tempt man into witchcraft and black magic. In many cultures blood was considered the seat of the soul and thus the Devil sought entrance to human soul through blood. Rarely in accounts do we see the use of blood in the so-called "white magic", while in witchcraft and the "black arts" it is almost essential. It is a gateway for the dark forces to enter human consciousness and its energetical potential provides a substance for spirits to manifest. That is why, in Mephistopheles' words, it is "a very special fluid", indeed.

As an embodiment of the Shadow, Mephistopheles is the principle of contraction, the force that contracts and withdraws the light so that the shadow energies might enter. The "Shadow" itself is the term encountered in psychology. Carl Gustav Jung speaks of the Shadow as the total of dark and unknown aspects of personality, everything that has been repressed from consciousness and has never been expressed in life. Robert Louis Stevenson's story of Dr. Jekyll and Mr. Hyde is a symbolic representation of how the Shadow may manifest when it independently finds its way into

the conscious. The Shadow is the dark side of human nature, the unwanted aspects of psyche, abhorable to such an extent that viewed as evil and personified as a Devil. In magic, however, the Shadow is much more than in psychology. It embraces physical, cultural, cosmological, and personal elements of what is referred to as Darkness and Evil: reflections of death, violence, bad memories, fear, pain, anguish, depression, cruelty, hate, sexual abuse, rage, etc. All that is encountered in the external world is reflected in the inner psyche - "as above so below", the macro and the microcosm constitute a whole. It operates on personal level of one's own hurtful experiences and on the archetypal level of what Jung called "the collective unconscious". The exterior impulses are filtered by the psychic censor - what is repulsive, is repressed in the depth of the unconscious. There it lives its own life, evolves as an independent force that is integrally intertwined in human psyche. It manifests in dreams as a bestial figure, a demonic entity, or as a person, usually of the same sex but with opposite qualities - dark, evil, dangerous, frightening. It assumes a shape of a sibling, a double, a relative, or someone one dislikes or fears.

The Shadow is viewed as evil because it cannot be entirely tamed, put under control. It erupts spontaneously and manifests in human life - either through dreams or unconscious messages that result in the waking life in a variety of ways: as an addiction, depression, ungrounded obsessions, or as a projection of one's fears and dislikes onto other people. Most of these symptoms are normally hard to recognize. However, those aware of the existence of this hidden, shadowy part of the psyche, are able to acknowledge and explore messages from the depths of the unconscious. If one identifies with the Shadow and brings it to the conscious, then it may turn positive - the powerful source of energy. There is a gold in the hidden part of human nature, the inner light in Darkness that can be found through exploration of the Shadow. First we must acknowledge the Shadow, make "a pact" with it so as to bring it to the conscious - just as Faust does. Jung claimed that Mephistopheles is nothing else than Faust's Shadow, the autonomous dark side of his personality embodied as the devil. If we view him this way, we can notice what potential is contained in the Shadow. In "Magiae naturalis et innatural" by an unknown author, Mephistopheles says: "all secret arts of nature lie hidden in me". On an archetypal level he possesses knowledge of the whole nature, everything that has occurred in the history of humanity. As a personal Shadow, he knows all secrets of Faust's personality. The Shadow develops from childhood, together with the conscious. It accompa-

nies man throughout the whole life, in death and beyond - as the light and the dark side of the soul does not vanish. It is an integral part of the spirit, just as Light is eternally intertwined with Darkness, or life with death, creation with destruction, the Above with the Below. Every object on which Light falls, casts shadow.



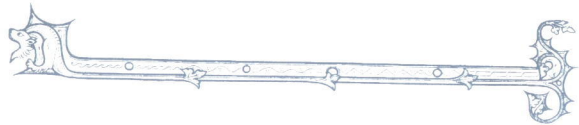
11. Asenath Mason: Intimacy (3D design by Melkor).



Searching for Your Shadow in Dreams

Analyse a few dreams that you consider nightmares. Distinguish an event, a symbol or a figure from these dreams that frightened you, or made the dream “a nightmare” in any other way. This is a reflection of your Shadow. Before going to sleep, meditate on these symbols and figures and make a wish to meet them again in a dream, but this time completely consciously. Think what aspects of your personality they might represent. It is good if you have some experience with lucid dreaming practices and dream control. It might take a while before you confront your Shadow consciously in a dream. If this happens, try to sustain the dream and communicate with it. Though it may be difficult or frightening at the beginning (the Shadow may assume a horrific form), continue the work for a longer time – until you finally establish contact with the Shadow. Continue with meditations before sleep about the nature of your Shadow, and then communicate with it in a dream. Write down results and keep a dream diary. This is a long-term work, but fruitful and rewarding.

The same practice can be applied to the more advanced dream work with the Lord of Shadow himself. Before sleep meditate on Mephistopheles’ seal, or create your own sigil that would represent your wish to contact him through dreams. Meditate for at least an hour chanting aloud or mentally his name as a mantra. Send him a mental “message” asking him to appear in your dreams. Remember that he is the source of all dark knowledge, the darkness where lie “all secrets of nature”. He can therefore be your guide not only to the depth of your soul, but also to hidden mysteries of the universe.



Shadow Meditation

Light a black candle. Sit in front of a bright surface and put the candle behind you, so that you could clearly see your shadow reflected upon the surface. Focus on every aspect of the shadow. Imagine that it is an autonomous entity, isolated, yet connected with you through a strong link. You can even visualise silvery threads of energy that link you with the shadow. Send your energy towards the shadow and feel the energy which is emitted towards you. Unite your consciousness with it and try to communicate with it mentally. The mystical union with the shadow is an intimate experience and very powerful.



12. The Shadow.



Meeting the Shadow Lord

The following ritual is identification and absorption of the energy of one's Shadow. It is advisable to perform it at midnight. The temple should be adorned in black. The image of the Black Dragon or the seal of Mephistopheles should be placed on an altar. Light only one black candle and burn sweet and heavy incense such as e.g. opium.

13. This seal is taken from a German grimoire. It was reprinted in



J. Scheible's "The Seventh Book of Moses" in 1849. It was later reproduced by Elizabeth Butler in "Ritual Magic".

Meeting the Shadow Lord

Raise your wand and proclaim:

**In nomine dei nocti!
In nomine nox!**

**I, (magical name), invoke you, Lord of Darkness,
Shadowy Mephistopheles!
Come forth from the abyss of the Night!
Bring forth your shadows and reveal to me Light that shines in
the utmost Darkness!**

Envision shadows entering the temple and moving along the walls. They form a shadowy figure of a dragon. The thick smoke fills the temple.

**Lord of Darkness! Dragon of the Shadows!
I taste your shadowy communion! I become as you.
Blood out of substance of darkness. Elixir of life out of poison.
I merge with the Shadow that is your essence.
I reject the Light that you evade. I sign a Pact that you initiate.
I emerge reborn in the crimson of blood, the dark essence of the
sun shining in the underworld kingdom where you rule.
Embrace me through Shadow and the Black Fire!
Extinguish the light that blinds me and hinders my vision
of the true nature of the universe!
Come Mephistopheles, approach on the dark wings of Night!
Be my guide on the path of infernal initiation!**

**Sint mihi Dei Acherontis propitii!
Ignei, aerii, aquatici terreni spiritus, salvete!
Propitiamus vos, ut appareat et surgat Mephistophilis!**

Veni, veni Mephistophile!

So mote it be!

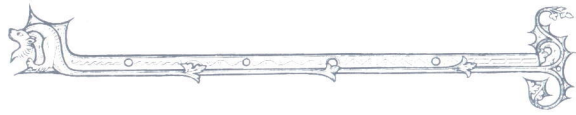
Envision the black human-like figure entering the temple out of the shadows. The figure gives you a scroll of paper and a quill and asks you to sign the paper. Looking at it, you notice your name written upon it and you rea-

lize that the text, in some unknown language, is a pact that you are expected to sign. Imagine that you cut your arm with a dagger, drench the quill in your blood and sign the paper.

Feel how the Shadow embraces you and enters your body and mind. Enflame yourself in this union.

After the ritual banish carefully all shadow energies.

(Incantations in the ritual are taken from Marlowe's "Dr. Faustus").



Initiator of the Astral Sabbat

In Goethe's play Mephistopheles takes Faust to the Harz Mountains where witches, demons and sorcerers gathered for the Walpurgis Night Sabbat. The Walpurgis Night (the night when 30th April turns to 1st May) was the old pagan celebration when the forces of darkness were believed to come out of their dwellings and gather in forests or on mountains for infernal Sabbats. In German tradition they journeyed to the mountain of Brocken. Thus, Mephistopheles takes Faust to Brocken so that they could take part in this traditional wild and orgiastic ceremony.



14. Michael Herr: Walpurgis Night Sabbath.

The word "Sabbat" probably derives from "s'esbattre" – "to frolic." Sabbatic celebrations first of all belong to the dream sphere. Witches and sorcerers did not travel to the meeting places in flesh, but in an astral form of a wild creature of darkness. Usually, it occurred under influence of hallucinogenic substances (like the famous witches' ointment) or in a state of deep intoxication. Substances used by witches were e.g. mandrake, aconite, thorn-apple, hemlock, or henbane. The ointment that was used to anoint the body was reputedly made of the flesh of unbaptized children. Reginald Scot in the 16th century gives a recipe for the magical ointment:

"The fat of yong children, and seeth it with water in a brasen vessel, reserving the thickest of that which remaineth boiled in the bottom, which they laie up and keepe, untill occasion serueth to use it. They put hereunto Eleoselinum, Aconitum, Frondes populeas, and Soote."

Another recipe was:

"Sium, acarum vulgare, pentaphyllon, the blood of a flitter mouse, solanum somniferum, and oleum. They stampe all these together, and then they rubbe all parts of their bodys exceedinglie, till they looke red, and be verie hot, so as the pores may be opened, and their flesh soluble and loose. They ioine herewithall either fat, or oil in steed thereof, that the force of the ointment maie the rather pearse inwardly, and so be more effectuell. By this means in a moonlight night they seeme to be carried in the aire."

The most common recipes included mostly poisonous herbs like nightshade or belladonna. The ointment was either applied on some parts of the body or on a broom or a stick. The hallucinogenic substances entered the blood through the thin skin, e.g. through the vagina when the witch sat on a broom naked.

Under the influence of hallucinogenic substances witches could shape-shift and transform into bestial forms. This theriomorphism was the result of confrontation with the bestial atavisms that lie hidden in the depths of psyche. Brought to the light of consciousness, they were absorbed and used as a tool to reach an ecstatic state of gnosis. That is why Sabbats were said

to be the gathering of demons, phantoms, spectres, vampires, werewolves, succubi, and incubi. In Mikhail Bulgakov's famous novel "The Master and Margarita", we see women transformed into beautiful witches and a man into a pig by the power of a magical cream enchanted by Mephistopheles, who appears in the novel as Woland. In Bulgakov's work Mephistopheles organizes a great annual ball instead of a traditional Sabbat. The pattern is still the same, however – everything happens on the astral plane, within the sphere of dream and lucid visions.

It is believed that the true Sabbat takes place at the crossroads of waking, sleeping and dreaming, the sphere where all the world and all the states of consciousness meet. The Sabbat can be therefore conveyed either to the sphere of dreaming / the astral plane, or to the sphere of waking / the mundane world. On the mundane level Sabbatic practices include festivities around a bonfire, orgiastic and wild rituals and ceremonies aimed at achieving gnosis through ecstasy and excitement. This can involve the use of alcohol and narcotic herbs, movement and dancing until one reaches the trance state, spinning around for a long time, etc. Once the gnosis condition is achieved, the Sabbat turns into an astral or dreaming experience. To this level belong practices such as shape-shifting, flying, travelling through lower and upper worlds, or sexual congress with either the Black Man and his witch consort, or with demonic familiars – shades, phantoms, succubi, and incubi.

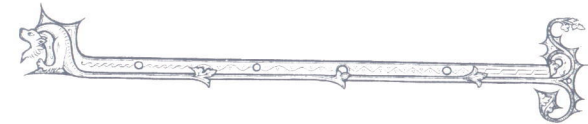
The Sabbats described in legends, tales and literature were held either in dark chambers, old haunted mansions, cellars, or caverns - to enter which one had to pass a set of underground tunnels. It could also take place in imaginary spaces such as the one in Bulgakov's novel, where a small flat enlarges magically into a huge ballroom, spacious enough for hundreds of guests. The traditional Sabbat, however, was held in the open area, outdoors, in wild, uncivilised places, usually in the mountains. This is the case in Goethe's play. While a journey to the indoor celebrations involved a sensation of falling, descending, or other movement downwards, celebrants usually flew to an outdoor Sabbat - on a broom, carried by infernal steeds and wild beasts, or as shape-shifted winged creatures, able to fly on their own. The earliest probably example of flying is given by Paul Grilland in the early 16th century, who describes an Italian witch who flew in the air with the help of a magical ointment. There are many other accounts of flying by means of a magical substance – oil, ointment, or potion, and magical spells.



15. Hans Baldung Grien: Preparing for the Witches Sabbat, 1510.

The assemblies were held at night, starting about midnight and lasting till early dawn. Outdoor Sabbats took place on peaks of mountains, within a circle of stones, or around a black altar. Usually there was also a lake, stream or water of some kind near the celebration place. In the middle of the circle there was usually a figure of the master of the Sabbat – a black horned man, or a dark queen of demons. This is the function that Margarita performs for Woland when she makes bargain with him. What is significant – she is prepared to this role by a bath in blood and she is all the time naked during the ball. This might be a reference to Lilith, the archetypal female ruler of Hell. Lilith is the one who presides over the Walpurgis Night Sabbat in Goethe's play. She is the queen of witches and blood, the mistress of

the red moon and menstruation. She is often depicted as the one who rules the Sabbat together with her consort, Samael, the prince of the infernal kingdom. He is the Horned One, the Sabbatic Goat, referred to as Baphomet, Pan, or Nyarlathotep. Together with the witch goddess he presides over the Sabbat, the dreaming communion and congress with astral entities, shades of the dead, and dreaming sorcerers and witches who fly forth to take part in this infernal festivity.





The Black Man of the Sabbat

As the one who leads an initiate to the Sabbat, Mephistopheles can be compared to the Black Man of the Sabbat, the initiator into dark mysteries. According to many sources, the Devil often took the form of the black human-like figure during Sabbats or when he visited witches. Margaret Murray quotes many descriptions of the Sabbatic Lord:

"He was a meikle black roch man. Sometimes he had boots and sometimes shoes on his foot; but still [always] his foot are forked and cloven."

The Master of the Sabbat appeared also in gray clothes and a blue bonnet, in a black robe with a deep hood, or in black clothes with white hand-cuffs. Usually this human form was that of a youth. This is also similar in Goethe's play where Mephistopheles mostly appears in the world of humans as a young man dressed in black. A 17th century witch gives an account of such a meeting:

"One evening she walkt out about a Mile from her own House, and there came riding towards her three persons upon three Broom-staves, born up about a yard and an half from the ground. Two of them she formerly knew, which was a Witch and a Wizzard... The third person she knew not. He came in the shape of a black Man."

The Devil, however, could also appear in an animal shape. Most commonly it was a form of a bull, cat, dog, goat, horse and sheep. Sometimes it was just a disguise of an animal's skin or a mask in the form of an animal's head. The most common form for Mephistopheles, according to legends, was the shape of a black dog. There are numerous instances of such an appearance of the Devil in accounts of women accused of witchcraft in the 16th and 17th centuries. One of them describes how she went to...

The Black Man of the Sabbat

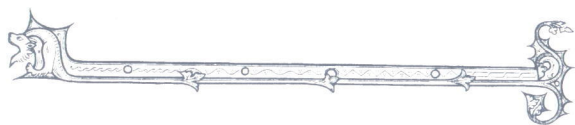
"the usual place where the Devil kept his Sabbath; no sooner had she arrived there than the Devil came to her in the form of a dog, with two great horns sticking up: and with one of his paws (which seemed to her like hands) took her by the hand: and calling her by her name told her that she was welcome; then immediately the Devil made her kneel down: while he himself stood up on his hind legs; he then made her express detestation of the Eternal in these words: I renounce God the Father, God the Son, and God the Holy Ghost; and then caused her to worship and invoke himself."

Margaret Murray gives more examples of the Devil's appearance as a dog, usually a black one – again the most common disguise of Mephisto. In Goethe's play the witch whom the Devil visits points also that he used to appear in the company of a pair of ravens and to show his horse's feet. But the 19th-century Mephisto is different from the medieval and Renaissance one. He himself explains: "Culture that picks and prinks the world anew, has reached out to the Devil too." This modern appearance does not include horns, claws or tail. Mephistopheles appears solely in a human form. His image is the anthropomorphic mask of darkness designed for the century in which he makes appearance.

The Black Man of the Sabbat is the en fleshed symbol of liberation of bonds of mundane life and social and cultural regulations. That is why the Sabbat included antinomian and taboo-breaking practices, like sexual rites and orgies, intoxication, or – as it is mentioned in Christian sources: kissing the buttocks of the Devil (the so-called *Osculum Infame*), dancing naked anticlockwise, reciting the Lord's Prayer backwards, sacrificing infants, eating human flesh, etc. During the Sabbat the mind is liberated from all restrictions, and imagination is free to pass through all levels of the psyche and to release the darkest instincts and impulses. That is why the Sabbat is a powerful tool in the Left Hand Path process of self-deification, which is embodied in the figure of the Black Man – the mask of primeval dark principles. And this is one of the roles of Mephistopheles in the Faustian tradition.

Mephistopheles teaches magic, guides those who have entered a pact with him. His domain is witchcraft and dark magic, the art of shape-shifting, transformation and dreaming projection – "the sphere of dream and necromancy", as Goethe calls it. He is the initiator of the Sabbat, the dream guide who separates the spirit from the flesh and guides the astral body to

the dreaming conclave. His role is that of the soul guides – gods or spirits who guided souls of the dead and magicians into other planes – the higher and lower worlds. He is the psychopomp, like mythological Hermes or Mercury. He is the guide and the teacher who shows how to cross boundaries and transcend beyond limitations. He leads a magician into other realms, mysterious planes inbetween spaces, where one undergoes spiritual metamorphosis in order to be transformed and reborn in the waking world. This is the formula of the Sabbat.



Going forth to the Infernal Sabbat

The Sabbatic Chant

May the Spider Queen of spaces
Spin her web of dreams tonight
As I walk the path of shadows
In the dark enchanted light

In nocturnal realm of witches
The Oath of Twilight shall be sworn
Through the taste of deadly venom
Shall the beast of night be born!

May the spirits of darkness guide me
to the place where the sacred fires are burning
and where the infernal Sabbat begins!

Pathworking

(based on the Walpurgis Night scene in Goethe's "Faust")

You stand in the forest alone. It is dark. The midnight hour approaches. Suddenly a will-o'-the-wisp appears in front of you, flickering with a bright light. It seems to invite you to come after it. You follow the flickering light. It guides you through the forest. You feel the magical atmosphere. It is the night of witchcraft.

The will-o'-the-wisp leads you to the crossroads. It suddenly disappears, but you feel someone's presence near. A black, shadowy figure of a black-haired woman approaches you and gives you a small vial with a greenish liquid in it. You open the vial and drink the potion. You feel as if you have drunk poison. A wave of pain and heat flows through your body, and you fall on the ground. Lying on your back you gaze at the sky above. The clouds move and a white pale face of the full moon emerges. The moon turns red as if it was dripping with blood. At the same time you are losing control over your body. You are transforming. Your body is now covered with thick hair, your hands and feet turn into those of a wild beast, and your nails become talons. Your whole body is pulsating and transforming. You rise up from the ground and feel like a pair of wings is growing suddenly out of your back. The transformation is complete. You are no longer human.

The Moon turns white pale again and suddenly the will-o'-the-wisp returns. It flies high above the trees. You move your wings and fly after your guide. You see hundreds of flickering lights around you. You hear wild calls and sounds of strange music coming from the distance. You fly above forests, rivers, meadows, through a thick mist. You pass witches on their brooms and warlocks on black steeds. They are flying to a meadow on a high mountain where hundreds of bonfires are burning, and those who are already there, are dancing to the rhythm of the strange, non-human music. You enter a circle of celebrants and notice a black horned figure in the centre and a black-haired woman, the same that the one who gave you the potion. She takes you by the hand and invites to join the infernal ceremony. You approach the circle and feel how your human instincts disappear and are replaced by wild bestial impulses. Follow the Black Man and his witch consort, enter the circle and join the savage, orgiastic celebration.

When all is over, you go to the silver lake and wash yourself. At this moment you are transported to the forest, to the place where you started the journey. The night is over and you see the red blaze of the rising sun.

Write down the results when you return from the trance state.



The Sabbat and Sexual Magic

The Sabbat has its roots in old pagan worship of nature and sexuality as a foundation of life. Sexual practices are therefore a pivotal element of the Sabbatic festivities. It is a powerful antinomian tool of liberation and breaking moral inhibitions and cultural restrictions. Sexual rites and orgies have always been associated with the dark side of magic and the cult of the Devil.

During the Sabbat witches were said to indulge in an orgiastic sex with demons – the succubi and the incubi. The succubus was a female spirit who seduced men, while the incubus was a male spirit who copulated with women. Sometimes they were considered two forms of one demon who changed shape depending on human sexual partner. In the female form the demon stole semen from men and then assumed the male form so as to ejaculate the semen into a female partner and impregnate her. It was believed that women impregnated this way gave birth to demonic offspring: At Toulouse in 1275, for instance, a witch confessed to giving birth of a creature with a wolf's head and a snake's tail. Apart from nocturnal emissions, the night demons were thought to steal semen from corpses. In the Middle Ages scholars such as St. Augustine or Thomas Aquinas claimed that demons can also obtain a body by means of which they can have an intercourse with humans. They believed that evil spirits either entered into corpses or made new bodies out of elements. Henri Boguet in his *Discours des sorciers* (1602) notes that demons could also use the body of a man recently hanged. At the Sabbat, in the climax of the ceremony, demons chose their partners and indulged in an orgiastic, perverse sex with them. As one of the accounts describes: "They went to the Sabbaths or Meetings, where they Eat, Drank, Danc'd, and committed other Whoredom and Sensualities. Every one had her Devil in form of a Man; and the Men had their Devils in the form of a Woman." In the Faust legend Mephistopheles is thought to have power over the suc-

cubi and the incubi. In the Renaissance tale he brings succubi to Faustus' bed every day.

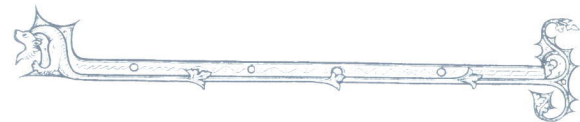
Witches also experienced an intercourse with the presiding Devil, the Black Man of the Sabbat himself. There are numerous accounts when women confessed to sexual contacts with the Devil. This experience was often described as characterized by a sensation of coldness. Witches in different parts of the world agreed to one fact: "the Devil was cold and his seed likewise." Both the phallus and the semen of the demon were extremely cold – like ice. The same sensation was experienced by men in their relations with succubi. The Black Man is said to appear at the Sabbat with an erected phallus, large like an animal's one, evoking lust in female participants of the festivity. Sometimes it was pointed and resembled the shape of a serpent, or forked as a snake's tongue. It could be also made partly of iron or some other metal or horn. At the beginning of the 17th century Pierre de Lancre wrote a book about witches, based on their accounts. According to examined women, the Devil of the Sabbat had a member like a mule's, as long and as thick as an arm. He could perform both coitus and pederasty at once, with a third member in his partner's mouth. The Black Man usually had an intercourse with neophytes, though many witches claimed that he visited them at night not only at the Sabbat, but every day in their houses. Also the intercourse was common when the Devil appeared in an animal form – usually as a dog, a goat, or a serpent. Besides, it was believed that he took pretty witches from the front, while the ugly ones from behind.

Many accounts of the Sabbat emphasize pain caused by an extraordinary size of the Devil's member and his ice-coldness. Many others, however, describe an incredible pleasure derived from sexual act with the Devil. A Franciscan Monk, Lodovico Maria Sinistrari writes in his *Demoniality*:

"What incubi introduce into the womb is not any ordinary human semen in normal quantity, but abundant, very thick, very warm, rich in spirits and free from serosity. This, moreover, is an easy thing for them, since they merely have to choose ardent, robust men, whose semen is naturally very copious, and with whom the succubus has relations; and then the incubus copulates with women of a like constitution, taking care that both shall enjoy a more than normal orgasm, for the greater the venereal excitement the more abundant is the semen."

It is said that the Black Mass, the famous sex-magical ceremony, was once a part of the Sabbat and was preserved on the waking level of the Sabbatic festivities. The goal underlying the concept of the Black Mass is identical to that of the Sabbat – it reverses the commonly accepted patriarchal structure by putting the Devil in place of God, celebrates the joy of life, and affirms sexuality. Also the elements used in the Black Mass resembled the ones from Sabbatic accounts: recitation of the Lord's Prayer backwards, or wild, blasphemous orgies. Such rites used to be held e.g. by Gilles de Rais, Marshal of France, in the first half of the 15th century. He made offerings out of hands, hearts, eyes, and blood of children who were killed after being abused in sadistic orgies.

The Black Mass serves as an antinomian tool of breaking outer limits and inner inhibitions, which is an essential step in the Left Hand Path progress. The Meeting with the Devil, the Black Man of the Sabbat, is an encounter with the repressed sexuality – dark instincts and savage impulses flowing from the deepest levels of the subconscious. The Black Man or the Queen of the Sabbat is the enfleshed desire and manifestation of forbidden desires of sexual nature. Their attributes: horns, fire, serpent, nudity, or an animal's shape have been symbols of sexuality from time immemorial. It is the same with the traditional Sabbatic items, like the broom which is a phallic symbol. The Sabbat releases all hidden lusts, longings and desires, and breaks the boundary between fantasy and reality. The ecstasy and delight reached through this practice awakens the strong life force that is contained in sexuality.





16. Asenath Mason: Offering [3D design by Melkor]



The Sinister Rite of Sabbatic Possession

The ritual should be performed at midnight, the hour of the Sabbat. You should be completely naked. The rite can be conducted outdoors as well as indoors. It can be a solitary practice or with a partner.

Envision yourself standing at the crossroads at night. Start chanting:

Zzas, Zzas, Nasatanada Zzas!

Keep chanting until a gate appears in your vision: a portal to the astral meeting place of witches. When it happens, say:

Spirits of Darkness!

I summon you, spectres, phantoms and shades of the night!

Guide me to the place of the infernal Sabbat!

**Mephistopheles, lead me between the realms of
dreaming and waking!**

**Hecate, lady of the Crossroads, let me pass the gate and
find my way in Darkness!**

**On the wings of lust and hunger I seek to face the ecstasy
enfleshed and enter the world of sinister joy!**

**Dark familiars, initiators into mysteries of blood and sexual union
with the Shadow – let me fly with you to the Sabbat!**

Visualise a phantom appearing and giving you a magical oil in a small vial. Take a few drops of the oil and anoint your forehead and hand wrists and say:

Thout, tout a tout, throughout and about!

Start arousing yourself sexually. If you are performing the rite with a partner, engage in an intercourse. Envision yourself floating through the gate at the crossroads. You are now flying with the shadow spirits to the place of the Sabbat – a large meadow near a lake. You can see witches dancing around a rock on which you notice a dark figure – a horned beast with a huge erected phallus. Demons, wild beasts and naked women are performing a wild, ecstatic dance in the circle. You approach them. Looking at the Black Man, you recite:

**Nema live morf reviled tub. Noitatpmet otni ton su dael dna su
tsniaga ssapsert taht meht evigrof ew sa,
sessapsert ruo su evigrof dna. Daerb yliad ruo yad siht su evig.
Nevach ni ti sa htrae ni enod eb lliw yht. Emoc modgnik yht.
Eman yht eb dewollah, neveah ni tra hcihw rehtaf ruo**

As you speak these words, one of the demons leaves the circle and approaches you. The demon gives you a chalice filled with blood. Take it in your hands and say:

**I taste now the communion of blood and delight.
May this elixir of joy become my source of immortal essence.
May the fire of the Infernal Dragon flow through my veins!**

Drink now the red ritual wine symbolizing the blood of Lilith, mistress of the Sabbat. Visualise that the demons take now their partners and a wild orgy begins. While you continue arousing yourself, envision the intercourse with the demon – feel how your body is overwhelmed alternately with a surge of coldness and heat. Focus on arising orgasm. Enflame yourself in the ecstasy of this demonic union. When the orgasm is reached, slowly return to your normal consciousness. Say:

**Lady of blood and witchcraft! Demon-Lord of the Sabbat!
I have tasted your elixir of ecstasy.
My eyes opened and I found the light in Darkness.
I offered my body as the temple of infernal delight.
May this fire that I have awakened become the source of light on
my path in Darkness!**

So it is done!



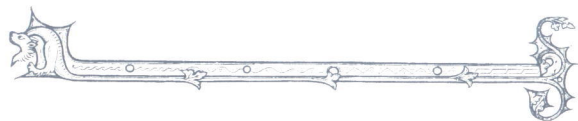
The Keeper of the Key to the Dark Kingdom

Mephistopheles holds the keys to the realm of the Utmost Darkness, which is revealed in Goethe's scene when the devil allows Faust entry into the dwelling place of the Mothers. These mysterious chthonic goddesses are viewed as personification of life and death. They are called "Mothers" because they give birth. But they can also take life away. Mephistopheles describes them in the following way: "Goddesses, to men unknown, whom we are loath to name or own. Deep must you dig to reach their dwelling ever." They are "enthroned sublime in solitude", around them there is no place, they reside in the centre of Infinity, the Naught. Mephistopheles himself cannot or does not want to enter this realm – he would not find there anything valuable as he is the part of this primordial Nothingness, the chthonic Darkness, the womb of Creation. Faust, however, is hopeful: "In thy Naught I hope to find the All". The domain of the Mothers is, in Mephistopheles' words, "formation, transformation, Eternal Mind's eternal recreation".

Some researchers identify the Mothers with Matrons, the maternal deities whose worship was quite strong in Germanic lands. The earliest written accounts of such worship reach the first century C.E, which suggests that their cult was most widespread in ancient Germania, eastern Gaul and northern Italy, stretching to Scotland, Frisia, and southern Spain and Rome. Offerings sacrificed to the Mothers included incense, fruit and animals (mostly fish). On images they appear in groups of three, both as married women and maidens. They were presented with children and snakes, which points at their chthonic and demonic nature. Saxo Grammaticus in *Gesta Danorum* describes a temple of ancient mother goddesses where one could ask a question concerning future or past events. In the shrine there was an image of three sitting "nymphs", an iconographic representation of the Mothers. However, they were also closely connected with the domain of water. Their names were usually unknown, except for those preserved in

inscriptions on the votive stones. The names usually varied depending on the region of worship. There are around 100 names of Matrons known from their votive stones and sacrificial inscriptions. Their holiday was Yuletide / the Winter Solstice. The early English historian, Bede the Vulnerable, called the Winter Solstice night "modraniht" (the night of mothers) because of the sacrificial feasts and celebrations for their sake.

In Germanic lands the Mothers were related to the cult of the goddess Nerthus. She was the Mother-Earth who visited her worshippers once a year in a cart drawn by cows (bubus feminis – as Tacitus calls them). The cart was covered by veils and only a specially chosen priest could approach the goddess. The time of her passage through the land of worshippers was the period of joy – wars ceased, people put weapons away and did not use iron. This lasted until the priest took the goddess to her sanctuary on a special island. There the goddess and her cart were washed in the waters of the sacred lake by slaves, who were drowned in the same lake afterwards. Nerthus therefore had both the life-giving nature as the fertility goddess, as well as the demonic one - as a mistress of death who takes life away. That is why the earth goddesses, called "Matrons" were worshipped and feared at the same time. They embodied the primordial darkness that is a creative womb but also a decaying grave.



Entering the Realm of the Mothers – pathworking

It is advisable to perform this working at the time of the Winter Solstice, when the power of the Mothers is believed to be the greatest. Apart from mental and visual sacrifices, make an offering of a thick sweet incense, and if you have a possibility – prepare a tripod and place a bowl with the burning incense within it. You can thus watch the smoke and focus on images and visions that will be thus conveyed to you. The pathworking is constructed on Mephistopheles' description of the Mother's realm in Goethe's Faust.

An incantation:

**Ancient goddesses of life and death!
Grant me the passage to your darkest realm!
Let me plunge in your vast Void where no footsteps are
heard and where is no firm ground to walk or rest on.
I seek to enter the phantoms' unbound realms!
Downward let my being strain!
Stamping, to sink hence and, stamping, to rise again!**

So mote it be!

Start envisioning a black forest with a gate to the realm of darkness and chant:

Zazas, Zazas, Nasatanada Zazas!

When you feel that the shadow energies are released, start the pathworking.

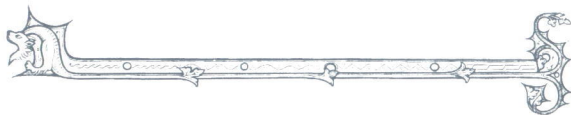
The pathworking:

You are in the woods with Mephistopheles, a dark shadowy figure. He gives you the key, a small silver item, and without uttering a word, leads you to a dark pit in the earth and points the way downwards. You approach the pit and descend down into the dark tunnel. The only thing that lights up the black pit is the silver key which shines brightly in the dark. Shadows float around you. You feel their breath on your skin. From time to time you feel scratched by an unknown hand with claws. You go further – down and down the dark passage.

Then, at the distance you can see light glowing with all possible colours. You enter a chamber lit by thousands of crystals reflecting some strange and chthonic light from the centre of Infinity. You can see a glowing tripod in front of you. There are many female figures. Some of them are sitting, others stand and go. They seem not to notice you. Go to the tripod and touch it with the key.

Now all the figures look at you awaiting your questions. Light a thick incense and ask the Mothers your question – only one. They know all answers concerning the divine and earthly matters. You can ask them about the past, future, or what bothers you at the moment. The answer will appear before your eyes, as a clear vision in the tripod.

When you find it, give your thanks to the Mothers, take the key and go back – upwards the dark passage and into the woods. Meet Mephistopheles who is waiting there for you and give him back the key. Whenever you wish to obtain an answer to an important question, repeat this procedure. But remember – do not bother the Mothers with trivial things that you can solve yourself.



Trickster

Trickster is a figure commonly encountered in all cultures all over the world. It is usually a spirit, a deity, or a human who breaks the rules of the supreme gods, opposes laws and principles, often in a joking or malicious manner. This figure is sometimes presented as a jester, the one who brings humour and reversion of the world conventions, in order to introduce the vital dynamics. His actions involve tricks of all possible kinds, mischievous jokes and thievery. Mircea Eliade writes that the trickster is responsible both for death and decay of the world as well as he is the one who steals divine secrets to share them with humanity. The trickster makes religious celebrations, shamanic rituals, and all kinds of solemnity. He is close to gods because of his powers, but also close to humans because of his insatiable appetite, excessive sexual urge and amorality. He is the figure that opposes decisions of God so as to offer man the gift of immortality. Lewis Hyde defines the trickster in the following way:

“the adept who can move between heaven and earth, and between the living and the dead; he is sometimes the messenger of the gods and sometimes the guide of souls, carrying the dead into the underworld or opening the tomb to release them when they must walk among us.”

Hyde writes that “when the road between heaven and earth is not open”, the trickster acts as a thief travelling between the lower and the upper worlds, and steals from the gods things needed by humans in order to survive. He also points the way out of troubles – usually through an amoral or even evil action which, however, solves problems one has to face.

We can find aspects of the trickster in Prometheus who stole fire from heavens, the Norse god Loki, the Serpent in the Garden of Eden, Satan from the Biblical Book of Job, and very evident qualities of the trickster are

found in Mephistopheles. This legendary devil embodies most of the medieval and Renaissance rough humour of folkish tales. He is the spirit who loves mischievous tricks and malicious entertainment. In Marlowe's work, together with Faustus he ridicules the solemn atmosphere in Rome when he plays tricks at the pope's banquet. It is him who teaches Faustus magical tricks by means of which he is able to deceive others. This malicious aspect is also repeated in Goethe's work when Mephistopheles does tricks with wine and drinks in the tavern. This trickery belongs to the irrational sphere as it breaks all rational rules and conventions, and rejuvenates the world by tearing down the veil of reason. As the trickster, Mephistopheles represents insanity, divine mania, the irrational and the unconscious, the vitality and irrepressible life. There are no barriers for him, and he teaches others how to cross boundaries between the conventional reality and the realm of the irrational.

This quality of a vital principle is often represented by the red colour. This is the colour Mephistopheles likes to wear in Goethe's play. The eighteenth-century image of Mephistopheles is no longer that of a fiery dragon from the medieval worldview, but that of a young nobleman in a red doublet trimmed with gold, with a stiff silk cloak, a cock's feather in his hat, and a sword by his side. Red is the colour of blood, the symbol of life, as well as of snake's venom that brings death (it is significant that the qliphothic sphere of Samael, to which we can ascribe Mephistopheles, is called "the Poison of God"). It has an ambivalent significance, just like fire that is the element of Mephistopheles – the destructive force that burns everything, as well as the cosy heat of the hearth.

It is typical of the trickster to possess a twofold, ambiguous nature. He is the Magician from the Tarot Atu I – the figure often presented as a juggler, or the mountebank. The word "magician" itself can refer both to a master of magic arts and a charlatan, a street conjuror offering his services at the country marketplaces. As Nikolai Tolstoy writes in "The Quest for Merlin":

"The centuries come and go, literary fashions pass, but the magician reappears before us: shifting his shape and changing his name, now mocking, now awe-inspiring, but essentially the same character whose fame flew over all Europe eight centuries ago. Trickster, illusionist, philosopher and sorcerer, he represents an archetype to which the race turns for guidance and protection."

The trickster has a dual nature, that of right and wrong, sacred and profane, male and female, alive and dead, clean and filthy. This duality is manifested all the time in Mephistopheles' actions. Though some aspects of his nature tend to dominate – like his clear masculine aspect. Another famous mythological trickster – Hermes – cheats, lies and steals things from other gods, mostly for sheer amusement, but his actions always have deeper consequences.

The trickster is the alchemical Mercury, the principle embodied in the mischievous spirit of a half-animal, half-human nature. He is also the one who loves jokes and malicious tricks, can change shape and brings transformation in the environment where he appears. This description perfectly suits Mephistopheles, the fallen angel, the spirit of an immortal nature, yet possessing bestial aspects such as, for instance, hooves. Even in the human shape he cannot disguise completely his animal roots – he limps as if he had hooves instead of human feet in his boots. The deformed legs are widely recognized symbol of association with the Underworld.

Carl Gustav Jung claimed that the trickster is both a mythical figure and the inner psychic experience. He is an equivalent of the Shadow: "The trickster is a collective shadow figure, a summation of all the inferior traits of character in individuals". He appears in dangerous situations or in misfortunes – in dreams, images, tongue slips, fantasies and personal experiences. His appearance releases transformative energy that brings one closer to the irrational aspect of consciousness.

Mephistopheles' role in the legend about Faust resembles the one of Puck (Robin Goodfellow), another mischievous spirit from the folk tales and fables. Whenever he appears (like in Shakespeare's "A Midsummer Night's Dream"), his role is always vital to the outcome of the situation. That is why Jung says that the trickster is "a forerunner of the savior." Puck is presented as faerie, goblin, devil or imp, and in the English tradition he is regarded a devil, or an evil, malignant spirit. Like Germanic Mephistopheles, he is the shape-shifter, the horned spirit of nature, the malicious guide who leads travellers astray, a prankster who loves mischievous tricks and deceiving people. In images on the medieval and Renaissance woodcuts he does not differ from the contemporary presentations of the devil. Robert Burton, a famous English seventeenth-century writer, in his *Anatomy of Melancholy* states: "Terrestrial devils, are those Lares, Genii, Faunes, Satyrs, Wood-nymphs, Foliots, Fairies, Robin Goodfellowes, Trulli, etc. which as they are most conversant with men, so they do them most harme."

In another Renaissance play, Ben Jonson's *The Devil is an Ass*, Puck is presented as Beelzebub's servant in Hell who was sent to earth to bring about misfortune and evil to humans. He and Mephistopheles share many qualities, yet the role of the Faustian devil is much wider.

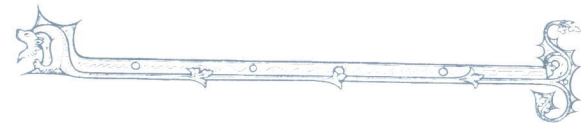


17. Robin Goodfellow: His Mad Pranckes and Merry Jestes, 1639.

Mephistopheles is also a dynamic character who not only brings metamorphosis to the world, but undergoes transformation himself. This is the case in Goethe's play. At the beginning we meet him as a cynical, misanthropic devil who reveals no sympathy for humans, as he considers them weak and mortal. But the spiritual journey, on which he sets with Faust, changes them both. During the visit to the classic Greek witches' festivities, Mephistopheles realizes that he is powerless against the pagan society where there is no monotheistic sense of sin. He feels lost in the unfamiliar territory and traditions. This experience changes him to such an extent that at the end of the bargain he engages in the "flirt" with angels and loses Faust's soul. The cold character at the beginning of the play would have never fallen for this trick. But after spending so much time with humans, Mephistopheles acquires some of their qualities, like sensitivity.

The trickster is like the Serpent in the Garden of Eden. His temptation separated man from God, made humans conscious of their potential and brought illumination – the release from ignorance. Yet this event set man on a separate and demanding journey towards self-salvation. The Serpent, who brought enlightenment, was punished, and so was man. The gift of an intermediary resulted both in knowledge and misery. This is what Mephistopheles offers his adept – the gift of knowledge and power, but not without a price – the highest possible, the sacrifice of one's own soul.

The trickster is not, however, the agent of evil. He is amoral, not immoral. Good and evil are inseparably intertwined in his nature of sacred amorality. Hyde claims that he is continuously present in human world: "Trickster, the culture hero is always present; his seemingly asocial actions continue to keep our world lively and give it the flexibility to endure".





Supplement

Summoning of the Seven Grand Dukes of the Infernal Empire

Burn incense and light seven black candles. Raise your wand and proclaim:

Shadow Lords of Darkness!

**I summon you, the black spirits of the Infernal Kingdom!
I am the follower of the path of Shadows and I seek union with
my inner Darkness and the cloak of night that surrounds me.
May the ritual begin!**

Lepaca Kliffoth!

**I (your name) call forth the Grand Dukes of Hell by the power
of the Dragon, the great ruler on earth, in the water and in the
air, in the fire, in Hell, and outside Hell, and by the Darkness
which there was at the beginning of the world, out of which you
have emerged, Dark Spirits. I summon you, Grand Dukes by all
the leaves and grass and by everything that is called world, that
you open for me all foundations of the Underworld and that you
guide me into the abyss of my soul in search for hidden treasures
of wisdom. I seek to become the vessel of Darkness through your
immortal essence. Enter this temple and manifest through the
depths of my consciousness!**

Summoning of the Seven Grand Dukes of the Infernal Empire

Focus on how the temple is slowly being filled with dark energies. When you feel ready, recite the particular incantations:

**Aziel! Lord of the treasures of the earth!
Teacher of witchcraft and cunning arts!
Come forth from the black abyss of the Nightside and
fill the void in my soul!
Unveil the ancient treasures of wisdom hidden in the abyss
of nonexistence! Reveal to me the secrets of nature!**

**Agla, Cadelo, Samba, Caclem, Awenhatoacoro, Aziel, Zorwotho,
Yzeworth, Xoro, Quotwe, Theosy, Meweth, Xosoy, Yachyros,
Gaba, Hagay, Staworo, Wyhaty, Ruoso Xuatho, Rum, Ruwoth,
Zyros, Quaylos, Wewor, Vegath, Wysor, Wuzoy, Noses, Aziel!**

Envision a figure in the shape of a human with wings, half female – half-serpent body entering the temple.

**Ariel! Guardian of the lost treasures of divinity!
Daemon of air! Light the divine flame in my soul!
Carry me with the winds to the forgotten realms of wisdom!
Guide me through the path to my own godhood!**

**Yschiros, Theor Zebaoth, Wyzeth, Yzathos, Xyzo, Xywethororwoy,
Xantho, Wiros, Rurawey, Ymowe, Noswathosway, Wuvnethowesy,
Zebaoth, Yymo, Zvswethonowe, Yschyrioskay, Ulathos, Wyzoy,
Yrsawo, Xyzeth, Durobijthaos, Wuzowethus, Yzweoy, Zaday,
Zywaye, Hagathorwos, Yachyros, Imas, Tetragrammaton, Ariel!**

Envision a spirit as a ferocious dog.

**Marbuel! Spirit of all secret knowledge and honors!
Lord of the mountains! Let me gaze into the mirror of my soul
where lies the hidden wealth of mind and spirit!
Open the door of darkness so that I could pass through the
gate between life and death to find immortality in the
Infinite Darkness!**

Adonay, Zebaoth, Theos, Yzhathoroswe, Wehozymathos, Zosim,
Yghoroy, Vegorym, Abaij, Wogos, Cijghijm, Zeowoiij, Ykosowe,
Wothym, Kijzwe, Uijwoth, Omegros, Hehgewe, Zebaoij,
Wezator, Zibuo, Sijbetho, Ythos, Zeatijm, Wovoe, Sijwoijmwethij,
Pharvoij, Zewor, Wegfos, Ruhen, Hvbathoroos, Stawows, Zijen,
Zijwowij, Haros, Worse, Yzwet, Zebaoth, Agla, Marbuel!

Envision the demon entering as an old lion.

**Mephistopheles! Daemon of arts and power lying in Darkness!
Bring forth your familiar spirits so that my will shall be
proclaimed on earth, in heaven and in infernal kingdom!**

Messias, Adonaij, Weforus, Xathor, Yxewe, Soraweijs, Yxaron,
Wegharh, Zijhalor, Weghaij, Weosron, Xoxijwe, Zijwohwawetho,
Ragthoswatho, Zebaoth, Adonaij, Zijwetho, Aglaij, Wijzathe,
Zadaij, Zijebo, Xosthoy, Athlato, Zsewey, Zyxyset, Ysche, Sarsewu,
Zyzyrn, Deworonhathbo, Xyxewe, Syzwe, Theos, Yschaos,
Worsonbefgosity, Gefgowe, Hegor, Quaratho, Zywe, Messias,
Abarabi, Mephistophilis!

Envision a figure of a youth.

**Barbuel! Lord of hidden wisdom!
Guardian of the Philosopher's Stone!
Guide me into your watery realm of the ancients!
Let me immerse in the dark waters in order to find there
inspiration and power!**

Yschiros, Imns, Zebaoth, Otheos, Kuwethosorym, Zylohyrn,
Zaday, Yschowe, Quynos, Zenhatoroway, Yzwesor, Xywoy, Yzyryr,
Zalijmo, Zabaath, Adonaij, Messias, Aglabaij, Stoweos,
Hijwetho, Ycoros, Zijwetho, Uwoim, Chamoweo, Zijzobeth,
Sotho, Emnohalj, Zedije, Huwethos, Chorij, Yzquooos, Liraije,
Weghoijm, Xiixor, Waijos, Gofaljme, Toroswe, Yeijros, Emanuel,
Imas, Barbuel!

Envision a wild hog.

**Aziabel! Spirit of watery and mountain treasures!
Lead me through the dark, hidden paths so that in the
forgotten abysses I could find the strength and wisdom!**

Thoeos, Ygweto, Yzgowoiij, Quiseo, Wijzope, Xorsoij, Nowetho,
Yxose, Haguthou, Xoro, Theos, Magowo, Wijzosorwothe,
Xaroshaij, Zebaoth, Emanuel, Messias, Yzijwotho, Zadaij,
Xexhatosijmeij, Buwatho, Ysewet, Xijrathor, Zijbos, Malhaton,
Yzos, Uzewor, Raguil, Wewot, Yzewewe, Quorhijm, Zadob,
Zibathor, Weget, Zijzawe, Ulijzor, Tetragrammaton, Aziabel!

Envision a human figure wearing a pearl crown

**Anituel! Serpent daemon of Darkness!
Initiator of the pursuit for liberty and independence!
Manifest through me your essence of liberation!**

Thoeos, Aba, Aaba, Aba, Agathoswaij, Yzoroij, Ywetho,
Quardos, Quasoai, Uschjros, Cijmoe, Qowathim, Gefoij,
Zarobe, Weghatj, Ohegathorowaij, Mesows, Xalose,
Waghthorsowe, Wepatho, Yzebo, Storilwethonaij, Quorathon,
Sijbo, Mephor, Wijhose, Zaloros, Ruetho, Zebaathonaijwos,
Zijweth, Ycarij, Ruwethonowe, Ruiathosowaij, Zebaoth,
Messias, Anituel!

Envision a serpent entering the temple

**Dark Lords of the Underworld,
Spirits of flesh and matter
Transform my consciousness and light the black fire of
dark illumination in my soul
I become the vessel of your timeless essence
Let my Will be fulfilled through your dark gifts!**

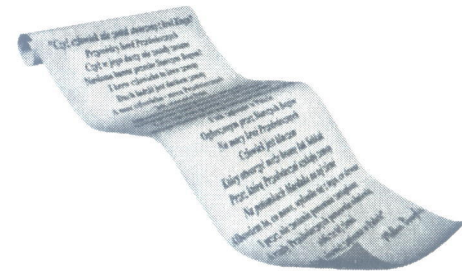
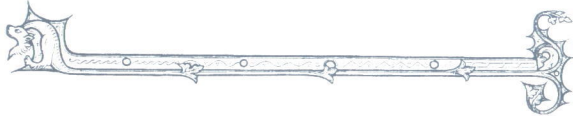
So it is done!

Feel the invoked powers entering your consciousness, plunge into the realm of darkness and focus on how the dark energies are transforming you. Perform a careful banishing afterwards

The Book of Mephisto

Commentary:

The incantations of the seven Grand Dukes are taken from "The Seventh Book of Moses" by Johann Scheibel. The aim of the ritual is to experience union with the dark energies embodied in the seven chief rulers of the Underworld. It is useful to create a sigil symbolizing your will and intention, and linking it with the symbolic representations of these forces.



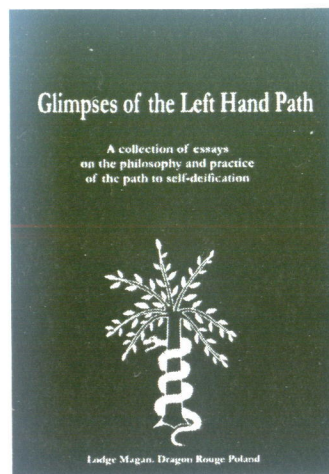
Consummatum est.



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