# Dictionary of Demons

FRED GETTINGS




A Guide to Demons and Demonologists in Occult Lore

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*By the same author*

The Hidden Art
Dictionary of Occult, Hermetic and Alchemical Sigils
Dictionary of Astrology
Encyclopedia of the Occult
Visions of the Occult
The Secret Zodiac

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A guide to demons and demonologists in occult lore

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# Introduction

This dictionary has been designed to provide easy access to the names of the demons, demonic systems and specialist terms which are encountered in occult, magical and demonological circles. Towards this end I have marshalled some 3000 demonic names, compiled largely from the main demonological traditions of the grimoires and the great literature in which demons have proliferated, such as the works of Dante, Milton and Blake. In order to throw some light on these names, I have also included entries on the main demonological literary traditions, such as the Enochian demons, and on the more important demonologists and specialists, ranging from Bodin to Blavatsky.

Most of the demonic names and traditions examined in this dictionary are very ancient and it is therefore inevitable that certain demons crop up more than once in very different surroundings. For example, we find some of the same names in the lists of the Spirits of Solomon, in the literature of the Enochian demons and in the *Sanctum Regnum* rituals, and this could hardly be otherwise. However, I have not restricted my researches to the official demonologies: I have tried also to give a bird's eye view of the importance which demons have in the more general tradition of English literature, noting the use to which a few named devils have been put in various plays and poems, and including also special entries on DEVIL PHRASES and QUOTATIONS relating to demonic lore in literature.

Although we have seen the demoting of the ancient gods, such as Baal, who was worshipped in the locality of Mount Peor and was later known as Bel-Poer in demon form, or the transformation of a Syrian word for money (*mammon*) into the name of a demon of materialism and avarice (see MAMMON), the history of demons has changed little in two thousand years. A graphic example of the tenacity of the ancient gods which survive into the late-medieval grimoires may be seen at a glance from a comparison of the symbolic crown of Egypt with the falcon head, which is emblematic of the god Horus, with the terrible demon king Maymon, who appears in many grimoires as a bird-headed monster. The name Maymon may be derived from the Syrian *mammon*, but it may also come from the Egyptian Amon, worshipped as a supreme god for millennia along the Nile. Less easy to grasp, however, is how the gentle unicorn, which rests its head in the lap of virgins, find its way into demonological lore? On the Horn of Ulf, which is preserved in York Minster museum, the unicorn has entered into the grimoires by virtue of being granted a demon-headed tail (see p. 8). By the medieval period the unicorn was sometimes used to symbolize the demon Wrath among the Seven Deadly Sins. It is far easier to grasp how the bull-headed monster which Dante and Virgil encounter in Canto xii of Dante's *Inferno* or the bull-headed demon Morax was derived from the terrible Minotaur of Crete, which was painted on many Greek vases. The original Minotaur was dispatched by Theseus, but its spirit was adopted by Dante as one of his diabolic symbols.

Because of the questions which attach themselves to such graphic problems it is clear that

*The symbolic crown of Egypt, incorporating the falcon head as emblem of Horus, the Sun God. The falcon may have originally been a tribal totem, but in later Egyptian symbolism the flight of the falcon represented the movement of the Sun as performed by a bird of light. According to Egyptian mythology, Horus had two eyes, which were the Sun and the Moon. It may have been this tradition which percolated in a debased form into the two-headed (and therefore, two-eyed) image of the demon Maymon*



anyone who wishes to come to grips with the demonological tradition must have some grasp of its history. Many of the entries in this text are designed to help in this respect, for wherever possible I have included some mention of the main proponents of the more important beliefs and developments which have taken place in this realm since the early Christians turned the ancient gods into demons.

It is difficult to generalize accurately about the demonisms which have obsessed (often quite literally) the mind of man during the past two thousand years. Because of this, the entries within this book are intended merely to point out main trends of history and to set out the distinctive, and even curious, attitudes which emerge time and time again in the periods under question. However, against the background of such distinctive and curious demonisms and beliefs we may observe a few historical constants. It is quite possible to trace throughout history a number of persistent attitudes to demons, a few constant beliefs about their natures, which might be termed the 'true history' of demonology. Among these are the seemingly universal notions that the demons are usually invisible, that they do not work by nature or by natural inclination for the good of man (indeed, they are usually inimical to man), that they may at times become visible to humans – sometimes by accident and sometimes by design – and that they may be raised, conjured and commanded. The notion that demons may also be exorcised, which is to say that they may be driven back to the invisible realm from which they originally came, is also one of the constantly held notions. However, the most fundamental of these communal beliefs is the one which insists that demons may be raised or conjured with a view to satisfying the specific desires or aims of the magician or his client. It is in this last belief that the seeds of the most insidious of all the medieval demonisms lie – the belief in demonic pact. These constant views are examined in the following text, with some reference to their historical contexts, under CONJURATION, EXORCISM and PACT.

Something of the pagan view of demons may

be gleaned from the description given by Homer of how Odysseus consulted the demons at Ephyra: the rites involved blood sacrifice and the spirits raised were essentially necromantic (actually sciomantic), though there does not appear to be any great differentiation made between the shades of the dead and the demons themselves. Odysseus was, of course, consulting these shades in order to peer into the future, and it seems to have been a basic belief in ancient times that demons could be raised in order to reveal their superior wisdom in many areas. The Roman rebuilding of the so-called necromanteion at Ephyra, with its complex of upper rooms and distinctive subterranean arched chamber (the very one specified by Homer and mentioned in several classical texts), has recently been rediscovered.

Our notion of the classical demons is often bedevilled by the fact that there was a distinction drawn between the daemon and the demon, and this has led to confusions which persist even to this day. When Socrates referred to his daemon, he most certainly did not have in mind anything demonic in the modern sense of the word, no more than the astrological 'pars of Daimon' is linked with demonic lore. The confusion between the daemons, the demons, the angels and the intelligencies has persisted even into modern times.

The demonism in the stories in *The Golden Ass*, told by the initiate-humorist Apuleius, already points to a strain of belief which was eventually to rack the medieval world: that the consultation of demons is essentially involved with witchcraft or, rather, that anyone who consults demons is on the edge of a dark and forbidden world. In the world of the Golden

*Maymon, the great demonic king with two bird heads, is probably derived from the Egyptian totem falcon. The monstrous demon behind Maymon (which does not figure in the grimoire tradition) also has a face with resembles the profile of the Egyptian god. From an early sixteenth-century grimoire*



*The Minotaur, after a Greek vase painting of the fifth century* BC. *The Minotaur, part bull, part man, was born of Pasiphae, who had disguised herself as a heifer. After the creation of this monster, Minos of Crete imprisoned it in his famous labyrinth where it was killed by Theseus*

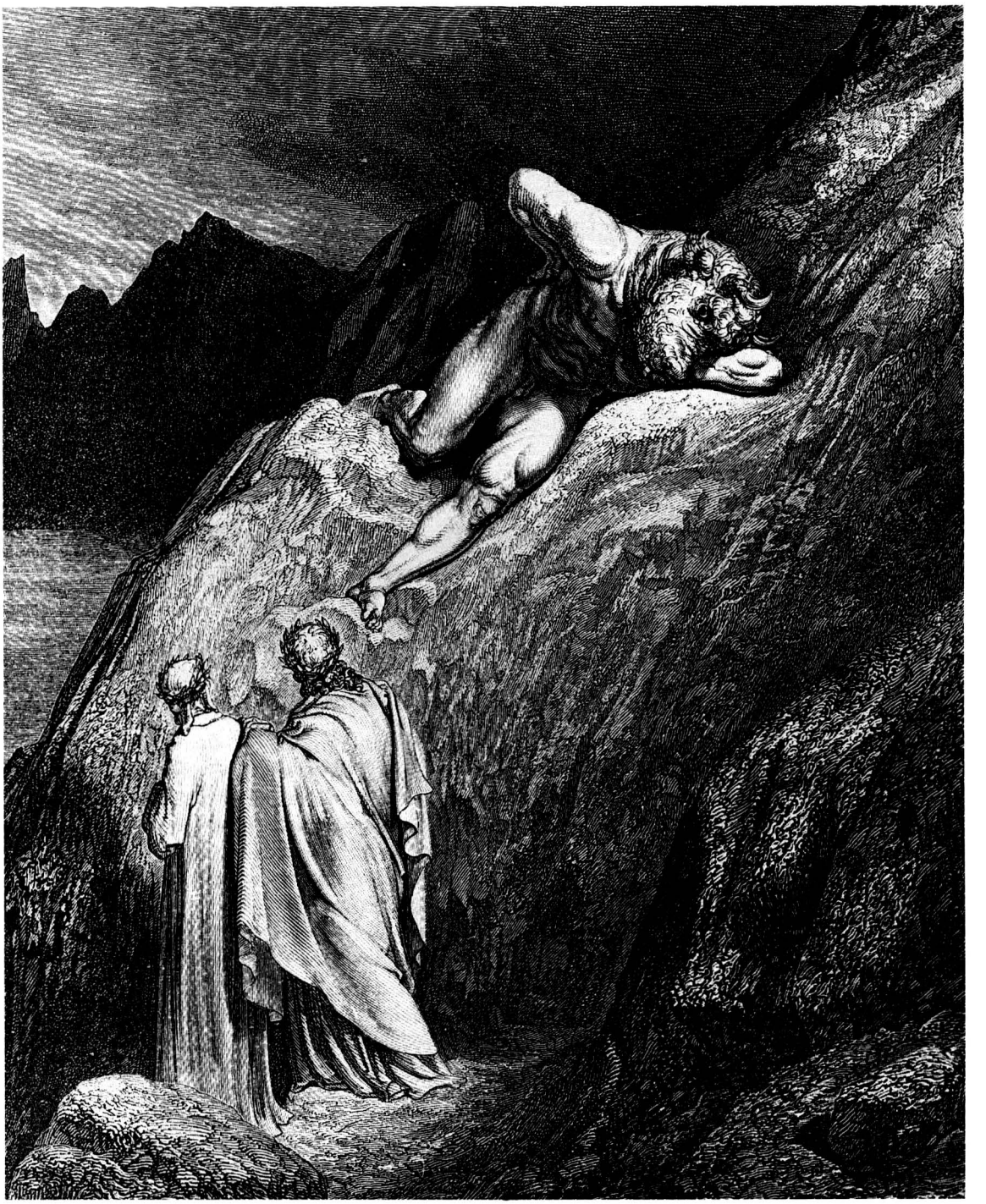


Ass, witches seek the noses and ears of hanged men or murder for the sake of blood, and so on. Even in the first centuries of our era we find the same 'occult' paraphernalia in literature as we find in the Hammer movies of the twentieth century. The story of the man transformed into an ass, despite its esoteric undertones, was written for entertainment, however, and it must be remembered that the ass hero of the story is driven by reasonably pure motives, for all his fear of what might happen to him if his transformation is discovered.

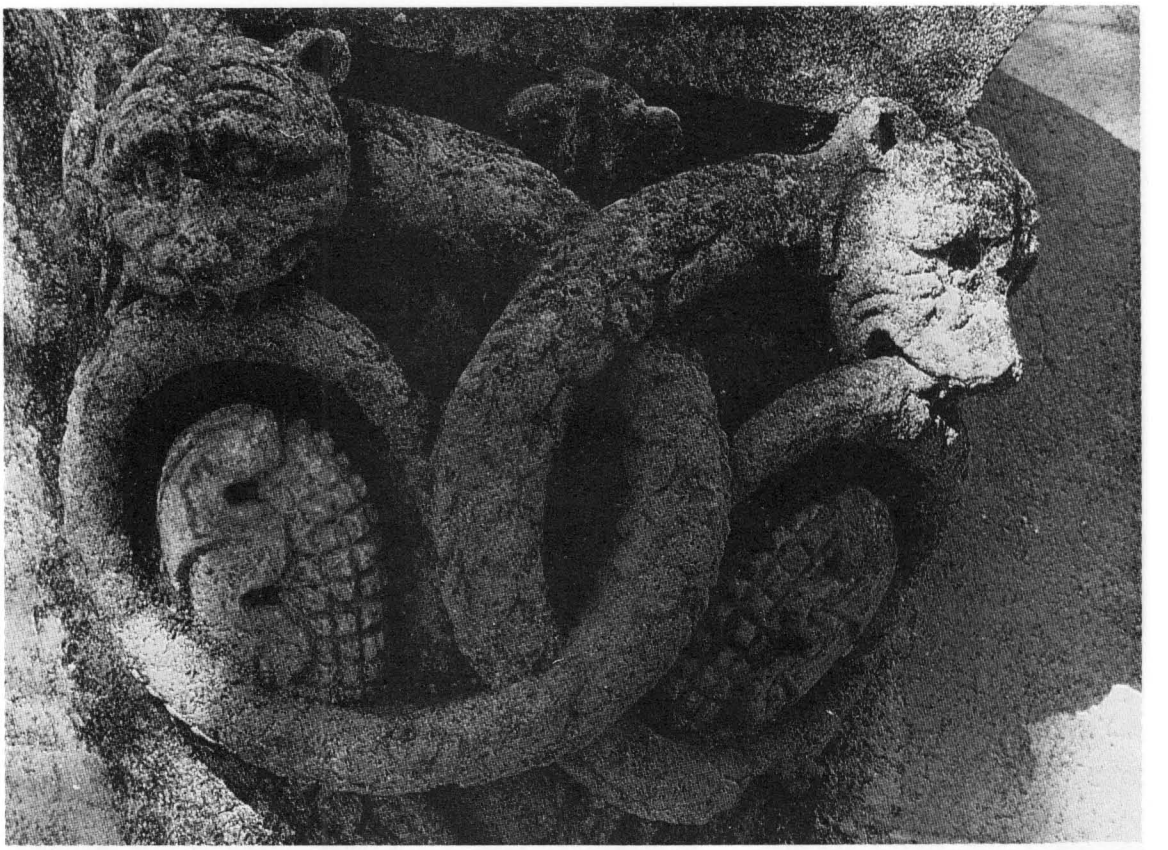
Despite this kind of literature, however, there are indications that there was still a sort of priestcraft in the ancient world which knew how to raise demons, knew the specific qualities of individual demons and was intent on using this knowledge for therapeutic ends. Anyone unfamiliar with the therapeutic lore of the ancients might well regard the temple sleep or ritual incubation of the Aesclepeian hospitals and sanctuaries as being rooted in demonism, if only because it was involved with a serpent magic which is now little understood. However, esoteric lore indicates that these curious methods of healing were the results of a highly sophisticated system of beliefs derived from the ancient mystery centres. Such beliefs, perhaps now remembered in the symbol of the caduceus of intertwined snakes (see SERPENT), the emblem now of both commerce and medicine through its connection with fleet-footed Mercury, has survived in many other remarkable images which express a root belief in the healing power



*The unicorn with a demonic tail, from the carving on the Horn of Ulf in York Minster museum, after the drawing used as a frontispiece to Robert Brown's study,* The Unicorn – a Mythological Investigation *(1881). The unicorn was a lunar creature and therefore well adapted to demonification, as the realm of the demons was linked with the lunar sphere*



*The Minotaur, 'the detested brood of the feign'd heifer'. Gustav Doré's wood engraving intended to illustrate Canto xii of Dante's* Inferno. *The Minotaur, half bull and half man, did not appear in the ancient Hades, but Dante introduces it to his own Hell, giving it a demonic form. A demon of the grimoire tradition, named Morax, is also half man, half bull, and may have been derived from the classical image*



*Serpents biting their own bodies. At a distance they look like the Amphisboena, a venomous serpent with a head at each end of its body and able to move with equal facility in either direction. This statuary is on the façade of the oratorio of San Juan in Son Sera, western Mallorca – part of a complex Christian allegory in stone*

of snake lore, as, for example, in the carving of serpents biting themselves, which is a fragment from a highly sophisticated medieval allegory. That the lore of serpent symbolism has been misunderstood and confused with the darker side of demonology comes as no surprise in the face of the lack of appreciation of the art of symbolism in modern times.

Even the surviving details of the life and theurgic power of such an initiated magician as Apollonius of Tyana or the converted Cyprian have been misunderstood in modern times simply because the methods and terminologies of the ancient initiates are no longer part of our cultural heritage. For example, Apollonius is careful to point out that his method of sciomancy by which he raises dead men is different from that described in Homer, for it involves prayer rather than blood sacrifice. Even so, when the conjured shade of Achilles came at his request, there is said to have been an earthquake and the spirit or shade vanished at cockcrow. It is all good theatre, reminding us that the ghost's fear of the crowing cock is much older than Shakespeare's *Hamlet*.

Much of the Apollonian literature is foreign to modern sensibilities, however, and this leads us to misunderstand much of the wisdom behind the fables and tales in which the ancient lore was conventionally clothed. For example, the perplexing notion (recorded in the Apollonius literature) that trees are more ancient than the earth accords well with esoteric lore, even though it is a notion which seems on one level to be absurd. However, it is claimed that those forces which maintain trees in a state of

life (the so-called etheric forces) had to be developed long before the earth itself could precipitate into a physical form and become a suitable reservoir for physical bodies, subsequently to be suspended in the animating power of the etheric. Such notions, which themselves point to the existence of the angels and the fallen angels long before the creation of physical mankind (a point developed by several of the early Christian authorities), are derived from an ancient wisdom which is still preserved, albeit in a different form, in modern esotericism, but which is almost foreign to our present somewhat rigid and materialistic cast of thought. Long before we can rightly approach the demonism of the pagan world, we must examine certain deficiencies and limitations in our own thinking and symbolism.

For a rational and comprehensive statement of the strain of demonism in pagan thought we must turn away from the largely incomprehensible esoteric documents to the more familiar literature of Plutarch, yet even here we find traces of belief clearly derived from the mystery wisdom. Here, for example, we discover the well-entrenched notion that the falling stars are demons (more exactly, the daemons of men who have given in to their passionate nature), the teaching that the demons are mortal though long-lived, and the statement that there are many different types of demon – a point developed in the following era by Psellus. The link between the demons and the stars is commonly held in classical and early-medieval literature and appears only to have been lost in the codifications of the later-medieval witch-hunters, who relegated all the demons to the infernal regions of the earth in a model of the universe which was not geocentric so much as diabolicentric. The link established between the demons and the stars may simply be a reiteration in simplistic terms of what has since those days been called the Great Chain of Being, or it may reflect the notion that the stars and the demons must have something in common, for the stars were believed to be made from the fifth element, the invisible Quintessence, and it was from this that the demons made their simulated bodies. It is perhaps this notion which has contributed to the popularity of the pentagram, a five-sided magical seal, as a symbol in the art of demonic conjuration. On the other hand, a more powerful and poignant explanation of this strange connection could be that the demons were viewed as fallen angels, for it was held long before Christian times that certain of the ranks of angels lived within the realm of the stars. Whatever the truth behind this important idea, the fact is that it was the medieval Church which really made the physical centre of the earth into the playground of the demons, mingling them more intimately with the lives and post-mortem experiences of men than any classical lore had done.

Plutarch also points to the domain of the demons as being the Moon – a notion which persists even in modern esoteric literature (for example, in the writings of Steiner or Ouspensky), though this is a reflection of the idea (taken for granted in the early literature, but often forgotten by modern interpreters) that the true dwelling of the demons is the sphere of the

*The five-pointed star in the magical seal of the angel Metatron, who is sometimes invoked in diabolical or angelic conjurations. This seal, which is from a seventeenth-century text on angel magic, appears to have been based on the seal preserved by Cornelius Agrippa in his* De Occulta Philosophia *(1531)*



Moon, which is something quite different from the Moon itself. The horns of the popular demon image, which proliferate in works of art as varied as the manuscript tradition (see DEMONS), sophisticated frescos or the serene art of the mosaic worker (see LUCIFER), down to the crudest of the popular woodcuts, are probably nothing more than a reference to the crescent of the Moon – the spiritual home of the demons.

Plutarch tells the interesting tale of a man who sailed to islands 'five days' journey west of Britain', where Saturn was imprisoned, served by demons. The man learned that a preliminary of the post-mortem state for every human was that his soul would wander for a while between earth and Moon (that is, in the sphere of the Moon). This is still an important element in esoteric doctrine and the modern term for the experience undergone in this purgatorial region by the deceased is the Sanscrit word 'kamaloka'. In pagan literature there are classes of demons which live within the earth, but it was left to Christian demonism to link different types of demons with the different levels of Hell in a grandiose diabolicentric image of the earth which was portrayed to perfection by Dante. It is in the comfortingly familiar essays of Plutarch that we learn that the demons, like the angels, are the mediating class between God and mankind, although we are again hovering around the difficulty of distinguishing daemon from demon. It is a notion which was inverted by the later Christian writers, who saw the demons as the mediating class between the Devil and mankind – truely *Diabolus est Deus inversus.*

The view of the demons as fallen angels is certainly pre-Christian. Traces of this notion, mixed with strains of esoteric thought derived from the mystery wisdom, are contained in the Enochian literature, linked rightly or wrongly with the biblical patriarch Enoch, which was for the first three centuries of our era regarded as virtually canonical (see ENOCHIAN DEMONS). In this patchwork of texts the view is that a certain number of the angels lusted after women and married into the human race, as a result of which they became 'fallen angels'. This commerce with humanity was fundamental to the introduction of civilization to mankind, and the notion of fallen angels may therefore, in this pre-Christian text, be seen as a reflection of the idea that certain angels willingly sacrificed themselves (that is, fell from the state of bliss) in order to serve the evolution of the world. This notion is still one of the beliefs woven into the rich tapestry of modern esotericism, although it is in fundamental disagreement with the official theological view of the fallen angels. In simple terms the esoteric view is that the demonic fall was intentional and sacrificial, while the theological view (stripped of its trimmings) is that the demons fell through some inner deficiency, such as pride. It is for this reason that the theological demons, expressed in literature with the greatest dramatic skill by Milton (see MILTON'S DEMONS), are so thoroughly humanized, if a little histrionic. The esoteric demons are never anthropomorphic, save in a strictly symbolic sense: this probably explains why the ancient Egyptians were careful to make their representations of demons theriomorphic (see, for example, ANUBIS). The specific functions of the fallen angels, or the Enochian demons as they were later called, numbered in some texts as 200, survive in texts such as *The Key of Solomon* (which lists the Spirits of Solomon), which specify the art, craft or philosophy at which each spirit is most proficient and for which it may be conjured.

The emergence of Christian demonism was gradual, for, as Origen records, the early Church did not specify particular doctrines in connection with either the angels or the demons, though Origen himself is anxious to point to the notion that the ancient power of the demons was for ever broken with Christ's descent to earth (in which connection, see PAN). He also insists that the guardian angel of each human being is charged with the power to repel the work of the demons, although man appears to have the freedom to reject this tutelary spirit and fall into the clutches of the Devil; however, redemption is always possible.

For several centuries the Christian attitude to demons and demonologies was much the same as the contemporaneous pagans': the early

Christians were familiar with the demonology of the Jewish apocalyptic literature and with the classical demonisms, and these streams of thought definitely entered into early Christian writing, influencing such important notions as the Abyss or the Beast and perhaps confusing certain things about the nature of Satan. We do, however, find Justin explaining the existence of evil as the result of the transgressions of angelic beings who had submitted to sexual intercourse with human women, thereby giving birth to demons. Tatian is the first to note that the demons have only spiritual bodies, mainly composed of Air or Fire (we must recall that these elements are not those described by modern science). It appears to be the Greek Christian Basil who proposed that the guardian angels are actually driven away from their charges by the odour of sin, suggesting that the Christian notion of what is now called the astral plane (the true domain of the demons) was established at a relatively early time. Tertullian writes of the fall of the angels and views the demons as their progeny, yet he sees this fall and demonogenesis as a freely accepted corruption, an act of sacrifice. He nominates Satan as the chief of the fallen angels (who appear to be different from the demons, a notion which is now overlooked in much modern theology).

The doctrine of the Diabolos is again specifically Christian, and its origins may be found in Lactantius, who holds that this being was created by God before the world itself was created. The evil instilled into the Diabolos was again willingly received. Lactantius also records that the name Diabolos is used by the Greek Church, but the Latin Church call him Criminator. Augustine adds little to these notions, but views the purpose of the evil angels as being the deception of mankind, their aim being to bring men to a state of perdition; they most easily do this by means of divination and magic (two of the occult activities which most obviously worried Augustine, for his writings betray a sort of love-hate relationship with pagan magic).

A curious Christian notion is that the demons are under the control of God. Augustine developed this concept, which perplexed theologians for centuries, and expressed ideas which resulted in much hair-splitting in the later witch trials. The role of the demons as the punishers of both the wicked and the transgressing good, and sometimes as the testers of men, probably harks back to the Criminator tradition.

The early apologists and even the Church Fathers contributed to a detailed study of the Bible with a view to establishing the real identity of the various outlandish figures mentioned in the Apocalypse, resulting in the creation of mythical demons (and whole demonologies) which still plague our literature to this day – see, for example, ANTICHRIST and BEAST. Satan, as the Christian demon, emerges as a created angel who is opposed to the goodness of God. It is Athenagoras who expresses this opinion, and he also notes that the demons are anxious for blood sacrifice – one of the difficulties with which the early Church struggled in the West. The demonism specific to Christianity appears to have developed (like so many early Christian notions) from the attempt to combat Gnosticism, especially that of the Basilideans.

We learn a great deal about the ambivalent relationship between Christian ritual and pagan magic from the supposed *Confessions* of Cyprian, who turned from paganism to Christianity with all the bombast and breast-beating of a new convert. Cyprian had been initiated into many of the ancient streams of wisdom and was converted; he eventually became Bishop of Antioch and was later martyred. He is, therefore, one of the few important historical personages to stand astride the old and the new worlds. Most revealing in his story is the light thrown not only upon the magical praxes with which the Church contended and complied, but also upon the current beliefs about demons. In his initiations, all set out with the spirit of a converted alcoholic speaking of his former drunken states, he learned of the different types and grades of demons. In Egyptian Memphis he beheld in astral vision the souls of the giants 'held fast in darkness' and saw the astral forms of

the many human sins. In the mystery centres of Chaldea he was taught the secrets of the 365 demons who divide between them the parts of the ether, and he learned the appropriate sacrifices, power words and libations for each. We learn from this tutelage that the Devil obtains his materials for simulation of real things from the vapour and smoke of sacrifices, an idea which is resuscitated in several different forms in the witch-hunt literature of the later-medieval period. He recounts how he personally wrought great harm to the world with the aid of the demons and was eventually driven (by an inner daemon?) to repent. We may take Cyprian as a particularly dramatic example of early-Christian demonism, especially as the high drama of the story seems to rest upon the important, if questionable, notion that the simple Christian sphragis has sufficient magic within its form to counter all that the worst pagan demons might offer (an innocent idea, contradicted by all the evidence, which survived unscathed even into the *Malleus Maleficarum*). In the early days of Christianity at least, Christ and his magic were seen as being superior to everything that had gone before; the new mystery, like the new dispensation, would succeed because of its intrinsic worth, not because of any accident of history. How the Christ of love was gradually pushed aside in the growing hypnotic concern with that dark counterpart, the Devil himself, is in a sense the story of late-medieval demonism. There is a wide gulf separating the demonic literature of the early Christians from the more febrile writings of those who lived after the fifteenth century.

The medieval attitude to demons is coloured almost entirely by partly digested classical lore and the notions derived from scholastic interpretation of the Bible by such familiar Christian writers as Augustine and Thomas Aquinas. By the late thirteenth century, however, there was an influx of a new demonology, along with the attendant demonic rites, literature, talismans and sigils, from the complex Arabic lore. The advent of this new demonism probably explains the extraordinary floriation of the grotesques (see LINCOLN IMP) and gargoyles on the new cathedrals of the thirteenth century. It is certainly significant that these petrified demons begin to sprout from the cathedral walls at about the same time as the spiritualized astrological images begin to appear on the portals. This demonism, by its very nature, was inextricably woven into astrological learning which so caught hold of the period. For this reason the demonological writings of Michael Scott offer an important key to the distinctive and remarkable nature of thirteenth-century demonism prior to the poetic vision of Dante, which came at the end of that century.

Scott points out that demons have great power over natural forces, so that what may appear to be 'natural' is actually the work of demons, as, for example, in terrible storms and gales. However, he does not appear to explain how incorporeal beings can act on material forms – perhaps this kind of materialism did not concern him. The conjuration of demons is facilitated by the power (the 'virtue') of names; hence it is important not only to know the rites of conjuration for specific demons and the appropriate hour in which they are to be invoked, but also to know their real or assumed names. The demons have their dwellings in the stars or in the constellations. When demons choose to become visible to man, they may adopt bodies which are semblances, made from a sort of coagulated ether, itself normally invisible to humans. Scott himself names seven demons of the seven firmaments and describes the methods of constructing the protective magic circle for conjuration. In some instances the correct rites of conjuration require blood sacrifice, since certain demons are partial to human blood or flesh (this, of course, is a throwback to classical notions of demonic appetites).

Scott appears to have taken many of the demonic names from *The Angelic Book of the Art of Solomon*, said to have been written by Adam. However, as Scott's biographer, Lynn Thorndike, admits, Scott is not unique among Christian writers in his acquaintance with occult literature and demonological texts. In the same century William of Auvergne dealt with the

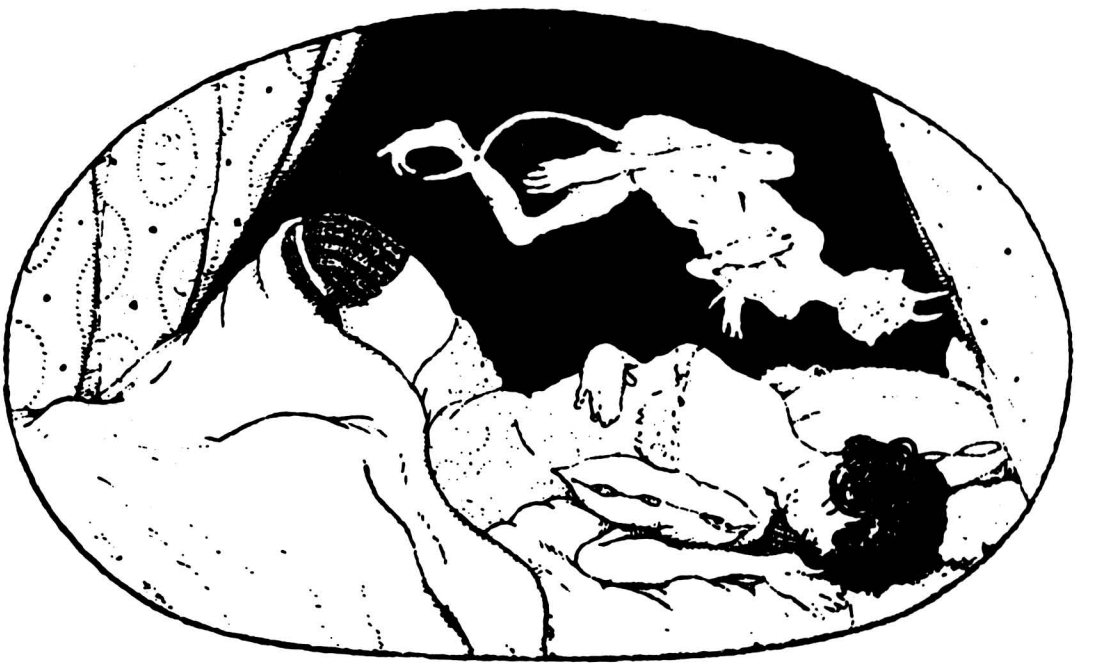
demons at length in his influential *De Universo*, while numerous ecclesiastics wrote about efficacious amulets and talismans involving the names and sigils of demons. The extent of the demonic literature may be gauged from the survival into the thirteenth century of a single and relatively important stream of demonic lore discussed under the entry on SOLOMONIC LITERATURE.

One cannot read through medieval demonological literature without coming across mention of Dante (see DANTE'S DEMONS). As with so many other things, Dante provides an illuminating commentary upon the contemporaneous notion of demons, and at the same time catches in his lightning-flash vision a terrifying image of a complex Hell, where demons hate so much that they fight even with each other, where the tortures they inflict on the souls in their charge have a symbolism of the most esoteric kind, and where the centre of the whole cosmos is the lowest level of Hell, in the frozen lake of which sits the terrible Satan. Hell itself, as an eternal state which is projected infinitely into time, with no cessation or redress for those in torment (a notion which twists and misunderstands the word *aeternitas* in any case), appears to be entirely an invention of the early Church, for it finds no parallel in pagan lore. It is probably for this reason that the highly articulate accounts of Purgatory were gradually introduced into Christian belief, for the notion of Purgatory is found in the ancient literature and corresponds more closely to the classical idea of Hades than does the Christian view of Hell.

However, so important is Hell in the Christian vision given us by Dante (perhaps overweighted by his reliance on the astrology of the so-called Ptolemaic model of the universe) that this dark place of cold and fire becomes the centre of the universe, at once the farthest remove from God and the very pivot upon which the spheres spin (see HELL). In this respect Dante's vision shows that, even by the thirteenth century, the ecclesiastical view was beginning to place great emphasis on the role of the demons and their leader the Devil in the scheme of the world. It also, in more than one subtle way, shows how the two distinct beings of the early-Christian literature, the Diabolos and Satanas, had merged into one terrifying figure of the Devil, which found its supreme image in the Baptistry of St John in Florence (see LUCIFER). Dante's vision of Hell (like his vision of the heavens) merges important classical notions with the harmony of what, in another context, C. S. Lewis calls the 'discarded image', which is the spiritually oriented model of the universe in which the demons have just as important a part to play as the angels.

The beginning of the modern period, which had its birth pains in the fifteenth century, was announced on the one hand by attempts made by several scholars to collect together medieval demonic lore and on the other hand by several attempts at a legalistic formulation of demonism within the witchcraft literature. The first resulted in a sort weakened syncretism, as, for example, in the more general treatment of occultism and natural magic by Cornelius Agrippa in his *De Occulta Philosophia*, and in the thousands of demonological manuscripts, replete with virtually useless names and sigils, which grace so many modern European libraries. Thanks to the new presses, such collections were quickly put into book form and as a result obtained for their titles, if not for their authors, reputations which were scarcely deserved. Agrippa himself was a slipshod scholar and made many quite serious errors in transliterating some of his material relating to demons and demonic lore. These have been perpetuated in the occult tradition virtually unnoticed ever since the publication of his text in 1531. Among the vast demonological literature of this period, the Paracelsian *Archidoxis Magica* (printed in Basel in 1590) is a fair example of the way the demonic sigils were used for talismanic purposes (see SEALS and SIGILS).

The legalistic formulation of demonologies, in the manner of Bodin and others, which began in this period due to the development of the witch-hunt mania and which flourished for well over two centuries, points to a major problem in connection with late-medieval demonological



*Incubus hovering over the sleeping form of a woman.* Summer Dream *(1906) by the Russian artist Constantin Somov (1869–1939)*

literature. By the end of the fifteenth century the role of the demon had become more and more identified with its human servant, in the form of witches and warlocks, and demons mingled freely with the human kind in all situations, from the market to the mass.

The distinctive and remarkable beliefs of the late-medieval period are typified by the infamous *Malleus Maleficarum*. This document, *The Hammer of Witches* (*Hexenhammer* in German), by the Dominicans Jakob Sprenger and Heinrich Krämer, was, as Robbins says, 'without question the most important and most sinister work on demonology ever written',* but its alleged aim was only peripherally connected with demonology, being the definition of true witchcraft and the stamping out of this aspect of diabolic activity. Whatever its merits, it was perhaps the most influential book of the fifteenth century, for it helped to create a standard or code by which those who, in the following centuries, savagely pursued the alleged practitioners of witchcraft could orientate themselves. It was indeed the basis and inspiration for almost all subsequent texts on witchcraft and certainly coloured the popular view of demonology well into the eighteenth century.

In the *Malleus* the Devil (in his Christian form) takes on tremendous importance, for the two authors of this frightful text were intent on showing that witchcraft was nothing other than the substitution of the Devil for Christ in the hearts, minds and wills of witches and warlocks. This, following the illogical species of argument on which the text is based, appears to necessitate the renunciation of the faith, as well as paying lewd homage to the Devil. This central notion is then larded with imaginative glosses based on the supposition that the Devil will exact only the most horrible and sensual of services: the killing of unbaptized children, carnal intercourse with demons such as the incubus or with the Devil, and so on. In effect, with the publication of the *Malleus* in 1486, the Devil emerged from a rigamarole of legal imprecations and formal rules as the possessor of almost insuperable power, an ever present threat

* All references are given in the Bibliography, pp, 255-6.

to Christ, and the groundwork had been laid for a cult of the Devil which persisted through torture, fire and gallows for nearly three hundred years.

One of the most interesting sidelights on history is the fact that this book, which did so much to give the wrong sort of power to the wrong sort of people, and which was in any case written by men of dubious morals (if of impeccable scholastic standing) in support of the then weakening Catholic faith, should have been so strongly embraced by the Protestants that, for cruelty and bigotry, their own witchcraft persecutions often left those of the Inquisition in the shade. For sure, the subsequent literature on witchcraft demonism quickly became stereotyped. All too often it consists (as, for example, in the work of the witchcraft judge Bodin) of sensational and even salacious case histories, revealed in connection with the supposed study of witchcraft trials, in which the exploits, or supposed exploits, of the poor wretches undergoing trial and torture are set out in macabre and imaginative detail as depraved palate ticklers. Even so, the tastes and values of the *Malleus* are still evident in almost all these books.

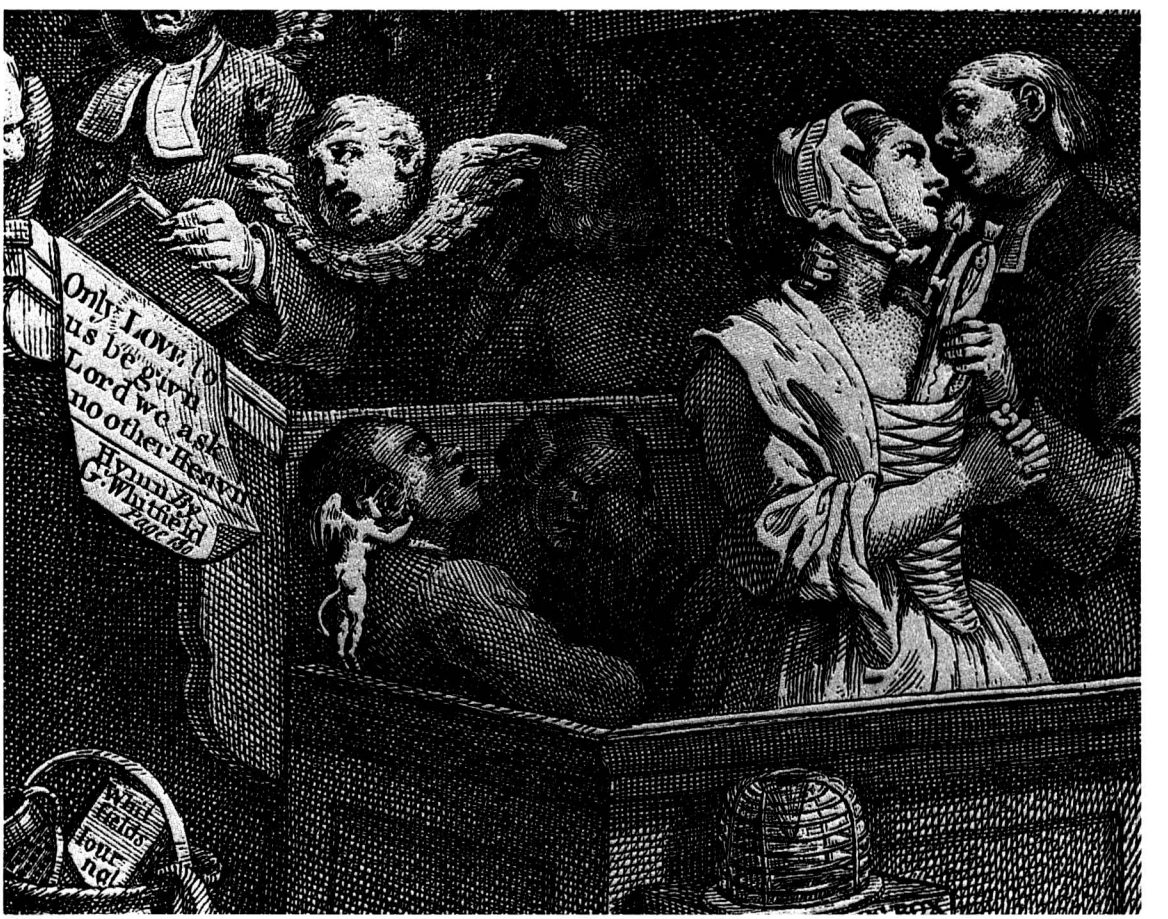
It is difficult for a modern writer to summarize the medieval Christian legalistic view of the demons. To judge from the literature it seems that there is nothing that the demons cannot do in their attempt to bring the world to chaos. If one can imagine all the different powers and terrors ascribed to the demons in all the previous cultures which have contributed to the growth of our Western civilization lumped together into one awesome and awful personification, then this is the Devil of Krämer and Sprenger in their *Hexenhammer*. The Lucifer of Dante, set in his lake of ice, is a pussycat in comparison with the tiger that these two Dominicans set loose on the world. Fortunately, however, it is not within the brief of this book to look into the witchcraft literature, for all it is replete with a complex and often horrendous demonism.

There is not such a great leap from late-medieval demonology to the modern forms as might be thought. The serious occultists, such as Madame Blavatsky and Rudolf Steiner, have presented a new demonology, but this has not yet entered into the stream of our civilized thinking; the popular mind is still enmeshed in the old patterns of thought. Modern demonism, as it manifests in the complex and somewhat unpleasant rites of satanic churches, or in the many amateur (and even quite professional) Sabbats of our own day, has more ancient roots than is generally supposed. It is quite easy to trace the demonology of many modern cults to such figures as Aleister Crowley and to those who formulated the various orders linked with the Golden Dawn towards the end of the last century. But most of the demons and rituals linked with this order (to which Crowley belonged for a while) go back a few decades to the popular occultism of Alphonse Louis Constant (1810–75), who worked under the name of Eliphas Levi and delighted in furnishing diabolical-seeming images which were almost as inaccurate as they were tasteless. Levi took his demons from such fifteenth-century occultists as Trithemius and from the Enochian literature, but more often than not he confused them or used them for the wrong purposes. In turn, we know that Trithemius had his Secundadeian Beings (which so excited Levi, even though he copied their general name down wrongly) from Peter Abano, who lived in the thirteenth century and who in turn had taken them from Arabic manuscripts. These had taken their names and periodicities from Gnostic sources. We see, then, that the modern demons have their roots in a very ancient earth, for the names of the demons around Levi's tasteless 'magical' designs go back to pre-Christian literature.

We may not be surprised to learn that such films as *Rosemary's Baby* or *The Exorcist*, with their romantic notion of demonism, are rooted in modern practices of witchcraft. However, their themes are not so modern as is generally believed, and we need to look into texts at least a couple of thousand years old if we wish to reach into the origins of the ideas expressed within them. At the very beginning of this introduction I observed that the main beliefs relating to

*Each period produces demons which reflect its own ethos and prejudices. By the eighteenth century, with the onset of a materialistic view of the universe, the demons were regarded as figments of depraved imagination. For example, when Hogarth wished to satirize the Methodists, he portrayed demons in a very corporeal form, as in the detail below which shows a horned demon whispering into the ear of a slave sleeping in a church. By the beginning of our present century the demons were regarded as so much decoration, as imaginative creations, as, for example, in the illustrations to Goethe's* Faust *(right) by Harry Clarke (1925). Few modern people believe in the reality of demons, but regard them as a source of entertainment. This attitude has been perpetuated in the demonological literature, film and video culture of our present age. The esotericists conversant with the aims of the demons realize that the demons themselves are very contented with this situation, for they can do their work more effectively if people believe they do not exist*





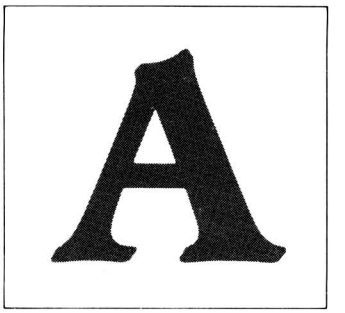


the demons were that they were usually invisible, yet at times might become visible, that they might be consciously or accidentally conjured, that they might also be exorcised, and that they might satisfy the desires of a commanding magician by means of diabolic pact. These ancient beliefs are precisely those which are expressed in modern witchcraft literature, in the many films which take diabolic themes as their money-spinners, and in a whole plethora of popular paperback novels which pass under the popular title of 'occult'. The old grimoires have been tarted up, rewritten and re-illustrated, issued sometimes in calfskin bindings, with full-colour plates and fancy-sounding titles, yet the demonic material is much the same as it has been for some thousand years.

The orthography of demonic names is a puzzle to those who live in modern times, when it is taken for granted that a single sound should have a single form of representation, a consistent spelling. The demons appear to eschew this simple limitation on their freedom and disguise themselves in a multitude of different spellings. This is only to be expected since virtually all the demons had names before there was an English language and long before there was any scholastic attempt to introduce a standard orthography. A good example of an extraordinary variety of spellings may be seen in the single word Baildon, which is not actually a demonic word but the name of a Yorkshire town, manor and family, each of which goes back to the days of the Conquest. In the nineteenth century it was suggested that the word Baildon was from the demonic name Baal or Bel – not so foolish a suggestion as might be assumed, since the moors around the village were scattered with evidence of what was then taken to represent Druidic activity, in the form of incised stones, earthworks, ancient burials and stone circles. An assumption that the Druids (or those who lived in this area in former times) were concerned with the worship of Baal was sufficient to warrant the connection between the village and the demon. Writing in 1845, J. M. N. Colls proposed that the name might be derived from the same one that gave us the Beltan of the May Day festivities, on the grounds that the hillside upon which the town stands might have been a place where sacrifices to Bael were made. However, the historian of this village and family, W. Paley, rightly rejects this demonic origin for the name, but lists three different spellings for the place in Domesday Book alone, and a further sixty different orthographies from the eleventh century to the present time. It is interesting to note that the first half of the words in this extensive list gives Baal, Bael, Bail, Bal, Baul, Bayl, Beil, Bel and Beyl. All these (along with other spellings) are found also among the variants used in different grimoires to denote the single demon we list here as Baal. Clearly it would be tiresome to give ten or more variant spellings for each of the demons and, in an attempt to introduce order into this pandaemonium of words, I have used only the forms which occur most frequently in the more used of demonic contexts.

If the eye could perceive the demons that people the universe, existence would be impossible. The demons are more numerous than we are.

*Talmud*



**Aamon** See AMON.

**Abac** See ADDANC.

**Abaddan** Perhaps nominally ABADDON, a name given to a demon of evil war in the confused demonology of BARRETT.

**Abaddon** The demon king of the Bottomless Pit (as named in the Book of Revelation, 9, 11), but see ANGEL and BEAST. The demons over whom Abaddon is said to be king emerge with the sounding of the fifth trump in Heaven. They are like horses, their heads crowned with gold and their faces like the faces of men (though with the hair of women and the teeth of lions); they are winged (the sound of their wings was as the sound of chariots running to battle'), and they have tails 'like unto scorpions', with stings at the end. The name Abaddon is said to be from the Hebrew word *abad* ('he perished'), but in conventional demonology the name is often translated as meaning 'destroyer', probably because the Greek name for Abaddon is Apollyon, which means 'destroyer'. The word is sometimes used as though it were an equivalent of the Bottomless Pit (see ABYSS) itself, rather than of its demonic ruler. Abaddon is sometimes identified wrongly with *abaton*, which is really an ancient Greek equivalent of a no-go area or a place difficult to reach.

**Abasdarhon** See *PAULINE ART*.

**Abdiel** A name said to be derived from the Arabic word *abd*, meaning 'slave', and used of a demon (slave or servant of God). In Milton's *Paradise Lost* he appears as one of the Seraphim who remain faithful to God against the revolt engineered by Satan. See, however, MILTON'S DEMONS.

**Abduxuel** Among the ENOCHIAN DEMONS, one of the demonic rulers of the mansions of the Moon.

**Abigor** In popular grimoire lore, the name of a demon who is conjured mainly for his ability to foretell the future and to give military assistance. WEYER names him as a grand duke of Hades. He is one of the few demons to appear in a pleasant form – usually as a handsome knight holding a sceptre.

**Abra-Melin** The Abra-Melin manuscript, *The Book of the Sacred Magic of Abra-Melin, as delivered by Abraham the Jew unto his son Lamech*, copied from the Hebrew or even originated by the alchemist and magician called Abraham the Jew (1362?–1460?), deals (in French) with magic and demonology and is now preserved in the Arsenal Library, Paris. It is written as though from a personal point of view, the first third of the manuscript describing how he (Abraham) learned magic from Abra-Melin in Egypt, and was thus enabled to influence the course of history in Europe in the early fifteenth century. The last two thirds of the manuscript appears to set the style for later grimoires, introducing magical recipes and praxes, along with descriptions of demons. However, the manuscript itself (which may be a copy of an older one) is

probably not much older than the late seventeenth century.

Within the Abra-Melin text the main company of demons is headed by the 'four-some princes' (fallen principalities?) BELIAL, Leviatan (LEVIATHAN), LUCIFER and SATAN. Below them are eight others: AMAIMON, Ariton, Asmodee (ASMODEUS), Astarot (ASTAROTH), Belzebud (BEELZEBUB), Magot, Orien and PAIMON, each with a vast retinue.

Commentators have pointed out that while Abraham insists that magic should not be used for goetic or evil ends, none the less many of the praxes and aims described by him involve the edge of goetia, as, for example, transvection, looking into the future, transformation of self and animals, the raising of evil spirits and binding them to service, exciting tempests, thaumaturgic healing, summoning visions, and so on. On the surface his praxes, however, are an almost impeccable combination of Jewish and Christian liturgical ritual.

The Abra-Melin text was published by the *soi-disant* MacGregor Mathers as *The Book of the Sacred Magic of Abrah-Melin the Mage* in 1898 and has been recently reprinted.

**Abraxas** Sometimes Abracax, a Gnostic word, probably originally applied by the Basilideans to a supreme being, who was eventually demoted to a distinctive demonic form frequently carved on gems or stones for amuletic purposes. As a demonic creature Abraxas is often portrayed as a cock-headed half-serpent, bearing a whip and shield (see, however, SERPENT). Sometimes amulets are called abraxas stones, even when they do not bear the image of this demon god.

**Abrinael** One of the demonic rulers of the mansions of the moon among the ENOCHIAN DEMONS.

**Abrulges** One of the demons of the grimoire tradition.

**Abyss** In the esoteric literature attached to demonology Abyss is the name given to the dead end of the evolutionary process – a veritable demonarchy – into which humans (or certain groups of humans) may eventually fall. In effect this appears to be the original term which led to the derivation of the concept of HELL as an eternal place of everlasting punishment. The concept, which is central to the esoteric interpretation of the Book of Revelation, is dealt with admirably by Rudolf STEINER in his lectures gathered under the title of *The Apocalypse of St John* (see Bibliography).

In occultism the name Abyss is used to denote several different concepts, not all related to demonology. The Abyss of the Qabbalists (the Masak Mavdil, which is really a place of failures located between the Sephiroth Chesed and Daath) is not exactly the same as the Abyss of the Christian Revelation literature (see ABADDON), any more than either of these is the same as the Abyss of the Rosicrucian literature associated with Jakob Boehme and incorporated into his cosmic diagram of the Divine Outpourings.

**Accusers** See *CRIMINATORES*.

**Acheron** A Greek name, the River of Sorrow or 'the joyless', used for the infernal river into which PHLEGETHON and COCYTUS flow. In the words of Spenser,

> They pass the bitter waves of Acheron,
> Where many souls sit wailing woefully,
> And come to fiery flood of Phlegeton,
> Whereas the damned ghosts in torments fry.
> (*The Faerie Queen*, V, xxx ff.)

The references to the Acheron in Homer, particularly in regard to the necromanteion where Odysseus raised the dead spirit of his friend and encountered the soul of his mother (*Odyssey*, Books X and XI), has been shown by archaeological investigation to have been based on historical fact (see NECROMANTEION). The name Acheron is also sometimes used to denote the entire infernal world itself. The ferryman of the Acheron is CHARON.

**Achor** The name of a deity of the Syrians

associated with the demon BEELZEBUB in his guise as Lord of the Flies.

**Aclahayr** One of the demons of the fourth hour in the *NUCTEMERON*, the genius of sport.

**Acoroba** One of the demons of the grimoire tradition.

**Acteror** One of the demons of the grimoire tradition.

**Adad** Sometimes Addu, the Babylonian, Kassite and Hittite god of storm.

**Adamastor** The name given to a supposed guardian spirit of the stormy Cape of Good Hope, who prophesies disaster for those seeking to make a voyage beyond the Cape to India.

**Addanc** Sometimes Abac or Avanc. In the Celtic Mabinogian mythology a marine monster demon killed by Peredur.

**Addu** See ADAD.

**Adham-Algal** A name often given in the popular books as the Mohammedan Purgatory. The wicked are tormented by the angels Munkir and Nekir.

**Adjuchas** One of the genii of the eleventh hour in the *NUCTEMERON*, the genius of rocks.

***Admirable Secrets*** One of the names for the *Secrets of Albert*. See GRIMOIRE.

**Adnachiel** The name of the spirit or demon who, according to medieval demonologies, rules the sign of constellation of Sagittarius (see AGRIPPA). The demon appears to be identical with ADVACHIEL.

**Adramelech** Sometimes Adrameleck, a name given to a demon in modern grimoires, but historically an Assyrian god to whom (it is supposed) infants were sacrificed. WEYER lists him as a grand chancellor of Hell, and in some grimoires he is the president of the Council of Hell. In either role he is supposed to appear after conjuration as a man, a peacock or a mule. The demonologist Reginald SCOT (who indulged in curious etymologies) says that Adramelech is so called because he is 'the cloke or power of the king'.

**Adriel** One of the demonic rulers of the mansions of the Moon among the ENOCHIAN DEMONS.

**Advachiel** One of the ENOCHIAN DEMONS, ruler of zodiacal Sagittarius. See also ADNACHIEL.

**Adversary** The Adversary is one of the names used in modern occultism for the demon king AHRIMAN. In fact, as Blavatsky points out, the Hebrew word *satan* means 'the adversary', coming as it does from the verb *shatana* ('to be adverse to', 'to persecute'). This can only mean that Ahriman and Satan are one and the same, the former belonging to the Zoroastrian stream of demonology, the latter to the Hebraic. See also DEMON.

**Advocate** See 'Devil's advocate', under DEVIL PHRASES.

**Aegeon** See BRIAREUS.

**Aeglun** One of the demons of the eleventh hour in the *NUCTEMERON*, the genius of lightning.

***Aeriae potestates*** The Aerial Powers are the sixth of the demonic ORDERS in the Enochian literature (see ENOCHIAN DEMONS). They work their evil by bringing thunder and lightning, and corrupting the air bringing pestilence and other evils. The prince of this order is MERIZIM. See also ZODIACAL DEMONS.

**Aerials** The name given to a class of demons described by PSELLUS. They are said to dwell in the air, yet to be in constant communication with Hell. They have the power to form bodies

from the substance of the air, and by this means may become visible to man. The Aerials are specifically responsible for raising storms and tempests, and thus cause shipwrecks. In modern occultism the ELEMENTALS of the air are properly called sylphs, though they are not regarded as being demonic. It may have been the Psellian classification which was the origin for the *AERIAE POTESTATES* of the Enochian literature, and perhaps also the ASTASIAN DEMONS of the Steganographic tradition.

**Aeshma** Sometimes Aesma, the name of a demon with a recorded history of at least three thousand years. Aeshma was a small hairy demon of Persian lore, said to have the power to lead men to acts of destruction and cruelty; in some modern sources Aeshma has become the evil spirit of wrath and is associated with the modern Khism, who is the spirit of wrath. From the name Aeshma was derived the Persian Aeshma Deva, the demon of fleshly desire (but see also DEVA). It was from Aeshma Deva that the demon ASMODEUS took his name; he is the devil who tormented the girl Sarah and killed her seven previous suitors (and who was finally exorcised by Tobias) in the apocryphal Book of Tobit (chs. 6–8), but in the post-medieval images this Tobit Asmodeus is portrayed as a standard demon. The monstrous four-headed demon pictured under the name Asmodeus by Collin de Plancy is a fanciful rendering, but in literary sources he is said to be the demon of lechery or a destroying demon.

**Aethnicus (Aethnici)** A name sometimes said to denote a fire demon, although alchemists insist that the Aethnici are really lizard-like salamanders which live in the element of Fire (see ELEMENTALS). Sendivogius describes them as spirits 'appearing in diverse forms and shapes, as fiery flames, firebrands, and so on'. The igneous spirits described by Reginald SCOT are almost certainly Aethnici.

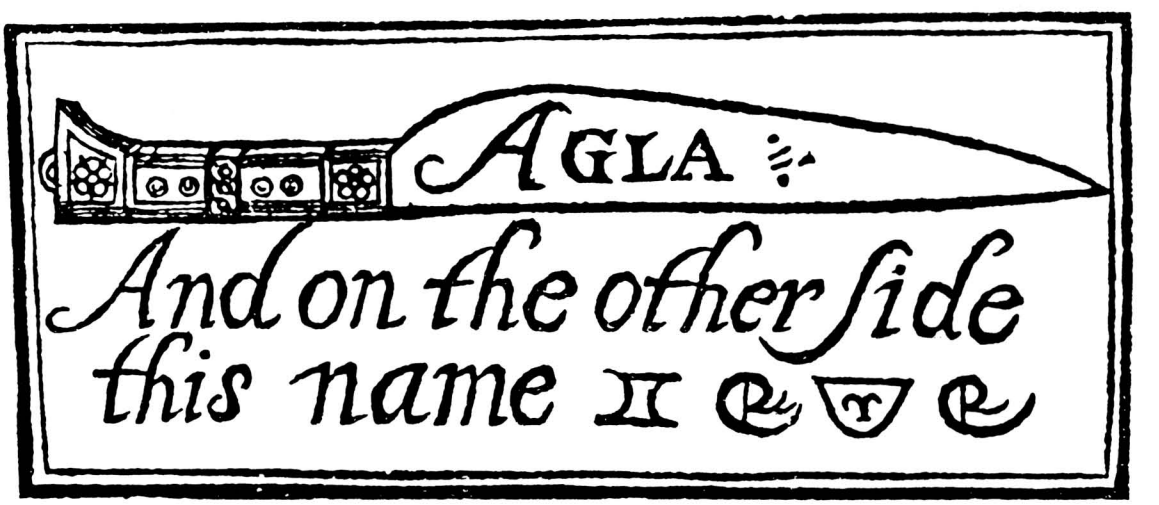
**Aethnici** See AETHNICUS.

**Aethyrys** See ELEMENTALS.

**Aetneans** See ELEMENTALS.

**Afrit** With many variant spellings – 'afreet', 'afrite', etc., – a type of Mohammedan demon. See also DJIN.

**Agaliarept** A demon mentioned in the *GRAND GRIMOIRE* as commander of the second legion of Hell. He is said to have the power of revealing the hidden secrets of courts and council chambers.




**Agla** *The magical word to be engraved on one side of a knife intended for conjuration. After Reginald Scot,* The Discoverie of Witchcraft *(1584 edition)*

**Agares** Sometimes Agaros, a demon said by the demonologist WEYER to be a grand duke of the eastern realm of Hell. He appears to those who conjure him in the form of a human being riding a crocodile or other monstrous creature. He gives knowledge of languages to those who invoke him and his destructive power is wrought by means of earthquakes. He is one of the seventy-two SPIRITS OF SOLOMON.

**Agathion** The name given to a FAMILIAR, but sometimes confused with a DEMON. It is said to appear only at midday and to have the shape of a mannikin, a monster or a beast. Sometimes it is believed to dwell, like certain types of DJIN, in bottles or to insinuate itself into the metal of talismans or magical rings.

**Agathodaemon** A beneficient demon (but see DAEMON), from the Greek *agathos* ('good'). The name is also that of an Alexandrian map-maker of the second century AD.

**Agiel** The name of the intelligency of Saturn. In the medieval tradition he is ascribed the magical number 45 and is associated with the daemon ZAZEL (see MAGIC SQUARES). The sigil given under the name Agiel for letter A in the secret 'Alphabet of Angels or the Writing and Language of Heaven' (see ALPHABET OF DEMONS) has been widely copied in the demonic literature. See INTELLIGENCIES.

**Agimon** See CECCO D'ASCOLI.

**Agla** A term derived from Qabbalistic literature and widely used in demonological texts as a power word for the exorcism of demons. The word appears in many of the old grimoires, and is found also in such popular contexts as Reginald SCOT in connection with a ritual knife used in both conjuration and exorcism. The word is made from the initial letters of the Hebraic *Athah gabor leolam, Adonai* ('Thou art powerful and eternal, Lord'). See also AGLAOPHOTIS.

**Aglaophotis** Sometimes used as the name of a demon, but in fact the name given to a mysterious herb which is said to grow in the Arabian deserts, and which is much sought after because of its supposed property of facilitating the evocation of, and commanding stay over, demons. The first four letters of the word point to its origin, however (see AGLA). The word was used in amulets, talismans and magical conjuration circles until comparatively recently, and is recommended for use in the late medieval *ENCHIRIDION*. The demonologist Reginald Scot records that the herb is sometimes called cynospastus and notes its use in exorcism, for it has the power 'to drive out anie divell from a man possessed' (*The Discoverie of Witchcraft*, 1584, Book 16, chapter 15).

**Aglas** One of the demons of the grimoire tradition.

**Agnan** A name of a demon recorded by Reginald Scot in 1584 as being 'a divell in America [who] beareth swaie in that countrie' (*The Discoverie of Witchcraft*, Book 17, chapter 21). Scot seems to have had his information from Thevet (see Bibliography).

**Agor** One of the demons of the grimoire tradition.

**Agra** One of the demons of the grimoire tradition.

**Agrippa** Heinrich Cornelius Agrippa von Nettesheim (1486–1535), a German doctor, alchemist, occultist, demonologist and encyclopedist, is now remembered mainly for his *De Occulta Philosophia* (written *c.* 1510, published 1531). This book is a syncretic compendium of medieval magical lore, in which Christian-Platonic ideas jostle with Qabbalistic notions, with the (not clearly formulated) aim of defending natural magic as a means of arriving at an understanding of God and Nature, the information therein being carelessly derived from the medieval occult manuscript tradition. Agrippa's contribution to demonology (and indeed to occultism in general) lies in his labours as a

collector of medieval lore rather than as an originator of anything of importance. Many of the demonic names, symbols and sigils listed by him have been transmitted (errors, warts and all) into the European tradition, and are included in this present work. Although almost certainly not a pupil of the influential esotericist Abbot TRITHEMIUS as is often claimed, Agrippa did at least know him and corresponded with him, though some of the esoteric demonology and angelology of the abbot appears to have been completely unknown to Agrippa.

An excellent modern survey of Agrippa and his relationship to medieval sources has been well documented by Karl Nowotny (see Bibliography).

Table 1 below sets out one of Agrippa's lists of ZODIACAL DEMONS, which he often calls spirits, angels and the like. His list of duodenary correspondences is a long one, combining entities from the archetypes, the world of form, the celestial world, the world of elements (the ordinary physical world) and the lesser world (which is man as an image of the zodiac). Of interest in the present context are the links drawn between the constellations (Agrippa calls them the signs of the zodiac but lists constellation names), the twelve angels ruling the signs, the twelve magical stones and twelve ranks of celestial spirits. This latter list is in some ways unsatisfactory, since Agrippa has juggled with it, augmenting the nine ranks given by Dionysius the Areopagite with three theologically recognized states of being (Innocents, Martyrs and Confessors) merely to make up the necessary twelve. I have modernized some of the names; those in brackets are the Greek-Byzantine equivalents (not recorded by Agrippa, who always uses the Latin names).

Agrippa also preserves a list of planetary demons (actually daemons) and intelligencies, along with their derived sigils and magic

**Agrippa** *Portrait of the occultist Cornelius Agrippa, from the title page of his* De Occulta Philosophia *(1531)*



Table 1

| *Zodiacal sign* | *Spirit* | *Magical stone* | *Celestial rank* |
|---|---|---|---|
| Aries | Malchidiel | Sardonyx | Seraphim |
| Taurus | Asmodel | Sard | Cherubim |
| Gemini | Ambriel | Topaz | Thrones |
| Cancer | Muriel | Chalcedony | Dominions (Kyriotetes) |
| Leo | Verchiel | Jasper | Powers (Dynamis) |
| Virgo | Hamaliel | Emerald | Virtutes (Exsusiai) |
| Libra | Zuriel | Beryl | Principalities (Archai) |
| Scorpius | Barbiel | Amethyst | Archangels |
| Sagittarius | Adnachiel | Hyacinth | Angels |
| Capricornus | Hanael | Chrisoprase | Innocents |
| Aquarius | Gabiel | Crystal | Martyrs |
| Pisces | Bachiel | Sapphire | Confessors |

squares. For accounts of these, see DAEMON, INTELLIGENCY, SIGILS and MAGIC SQUARES.

**Ahazu demon** The name given to a Semitic demon, the seizer demon, that is, one who seizes living beings (particularly at night).

**Ahriman** The Prince of Lies, the Prince of Darkness of modern occult dualism, derived from the Angra Mainu of Zoroastrian dualism, and opposed by LUCIFER. Ahriman was sometimes called Ahrimanes, but the name is now obsolete. STEINER, who gives much useful information on the nature of this demon, says that MEPHISTOPHELES is the same as Ahriman. See also DIABOLOS and ANGEL OF DEATH.

**Ahrimanes** A variant of AHRIMAN.

**Ahura** See ASSURA.

**Ahura Mazda** In Zoroastrian dualism, the creative spirit of light opposed by Angra Mainu. In modern esotericism Ahura Mazda is called LUCIFER and is opposed by AHRIMAN. See, however, STEINER.

**Aiel** See *PAULINE ART*.

**Aini** Sometimes Aym, one of the seventy-two SPIRITS OF SOLOMON. He is said to appear with three heads – one of a snake, one of a cat and the third that of a man – and mounted upon a viper. He is sometimes called HABORYM, although this name appears mainly in connection with the demon as an incendiary. His flaming torch and triple head suggest that he is a throwback to one of the Egyptian deities. The Egyptian Bast, besides being cat-headed, was also linked with incendiarism, as was the fire and lioness goddess Sekhmet, who entered later deomonological literature through MAHU.

**Aiwass** The name of a spirit with which the magician CROWLEY made contact in 1904 while staying in Ceylon. According to Crowley it was this spirit who dictated his book on magic, the *Liber Legis* (*The Book of Law*), and led him to dedicate himself to the service of magic.

**Arathaso** The name given to a species of Burmese evil spirits said to dwell in trees.

**Akercock** Demon servant to BELPHEGOR.

**Akibeel** One of the ENOCHIAN DEMONS of the first literary tradition, who came to earth under the direction of SAMYASA. Akibeel is said to have taught men the meaning of portents and signs. See also ISCHIN.

**Alastor** A demon named by WEYER as the chief executioner in Hell. The word itself is entirely classical, however, for Zeus was sometimes called by this name in his role as avenger. Additionally a species of avenging spirit was called Alastor, perhaps especially in connection with the mythological story of Alastor, son of Neleus. Alastor was robbed of his new bride by her own father's incestuous desire; she took her revenge by killing her brother and serving his cooked flesh to her father. At her death she became a night bird sometimes said to be demonic (a chalkis). The avenging Alastor of the later Greeks appears to have been a blind inner sense of vengeance, a NEMESIS, albeit still of demonic form. By Roman times there was a much more general sense that this demonic power might be directed consciously – see, for example, the well-known story that Cicero contemplated suicide that he might then become an Alastor capable of haunting Augustus. Shelley's poem *Alastor, or the Spirit of Solitude*, appears to have little connection with Greek mythology, however: it is a romanticized and dramaticized autobiographical fragment, in which the tenuous link with the avenging demon is to be found in the fact that 'The Poet's self-centred seclusion was avenged by the furies of an irresistible passion pursuing him to speedy ruin.' These words are quoted from Shelley's own preface to the poem.

**Alberich** The personal name of the king of the dwarfs in Nordic mythology, popularized

in the *Nibelungenlied* of Wagner as the guardian of the magic ring of the Aesir, the Draupnir. He is sometimes wrongly called a demon king. See also ANDVARI.

***Albert*** A magical text of the GRIMOIRE type, which has come into occult literature under a number of titles, all reflecting the entirely suppositious authorship of the great theologian Albertus Magnus, Count of Bollstadt (1206?–80), the teacher of Thomas Aquinas. The title *Albertus Parvus Lucii Libellus* (incorrect Latin which could mean 'The Little Book of Albertus' or 'Little Albertus Book of Light') has become *The Secret Albert*, *The Secrets of Albert* and so on. The literature is of a low order and is concerned with the conjuration of certain spirits and the manufacture of spells.

**Aldinach** A demon said to control the power of tempests, hailstorms and earthquakes, and to produce shipwrecks. In the popular books he is said to be an Egyptian demon, but there is little evidence for this.

**Alecto** The name of one of the three FURIES of Greek mythology; she is said to have hair made from the entwined bodies of snakes (see also GORGON). The 'alectorian stone' which is sometimes wrongly linked with her name is actually from the same root as the term 'alectomancy' (divination by means of a cock) and is a stone used by the talisman makers and said to be found in the stomach of cocks. When worn as an amulet or talisman, it brings strength, courage and wealth, but it is not a demonifuge. See EVIL EYE.

**Alfar** One of the general names for a class of dwarves in Nordic mythology. It is possible that the word 'elf' is derived from this name by way of the old English *ælf*, but see also the Teutonic derivation given under ELF.

**Algol** The name derived from the Arabian *Al Ghul* (a reference to *Ra's al Ghul* – 'Head of the Demon'), the binary star set in the head of the constellation Medusa (see GORGON). Astrologers ascribe it a malignant nature – indeed, it is regarded by some to be the most evil star in the skies. Algol is sometimes called the Demon Star, and the Hebrew astrologers call it *Rosh ha Satan* (Head of Satan) and sometimes LILITH.

**Alhoniel** One of the demon rulers of the lunar mansions (see ASTROLOGICAL DEMONS).

**Alichino** One of the hook-wielding demons in Dante's *Commedia*, responsible for keeping the barrators submerged in boiling pitch (see HELL). He fights with his fiendish companions (a literary device used by Dante to reflect upon the total chaos and inner discord of Hell). The name is said to mean 'allurer' (but see DANTE'S DEMONS).

**Alimiel** According to the *ALMADEL*, one of the intelligencies of the First Altitude, who makes all things fruitful in creation.

**All** See DEVIL PHRASES.

**Allatu** In some demonologies a demon Queen of the Underworld, who is sometimes confused with Ereshkigel, who is the demon queen of the Babylonian hell ARALU (see also ISHTAR). In the pre-Islamic pantheon the name is given to the female counterpart of Allah.

**Allocen** Sometimes Allocer or Alloien. One of the demonic dukes; he appears as a warrior on horseback, with the head of a red lion and with eyes of fire. This demon is almost certainly the Alocer named by WEYER as the grand duke of Hell, who is said to teach astrology and the liberal arts. He is one of the seventy-two SPIRITS OF SOLOMON.

**Allocer** A version of ALLOCEN, as used in the *LEMEGETON*. He is one of the seventy-two SPIRITS OF SOLOMON.

**Alloien** See ALLOCEN.

***Almadel*** A book of the GRIMOIRE type, giving a number of figures (to be made in coloured

wax) which may be used for evoking the 'angels' of the cardinal points and naming the 'Intelligencies of the Quarters' which have rule over four 'Altitudes'.

***Almanach du Diable*** The title of an almanac for the year 1737/38 (old style), supposedly published in Hell but in reality an anti-Jansenist text, said to have been written by an ironmonger from Dijon.

**Alocer** See ALLOCEN.

**Alphabet of demons** Some grimoires and demonic texts have preserved secret alphabets linked with demons and demonic sigils, of which the 'Alphabet of Genii' (sometimes called 'Alphabet of the Celestial Language', 'Alphabet of the Angels', and so on) is the most widely used. The names of the demons vary according to the traditions and manuscripts related to the alphabetical lists, but that given in the Enochian sequence is:

| | |
|---|---|
| Agiel | Nebak |
| Belah | Odonel |
| Chemor | Pamiel |
| Din | Quedbaschemod |
| Elim | Relah |
| Fabas | Schethalim |
| Graphiel | Tiriel |
| Hecadoth | Vabam |
| Iah | Wasboga |
| Kne | Xoblah |
| Labed | Yshiel |
| Mehod | Zelah |

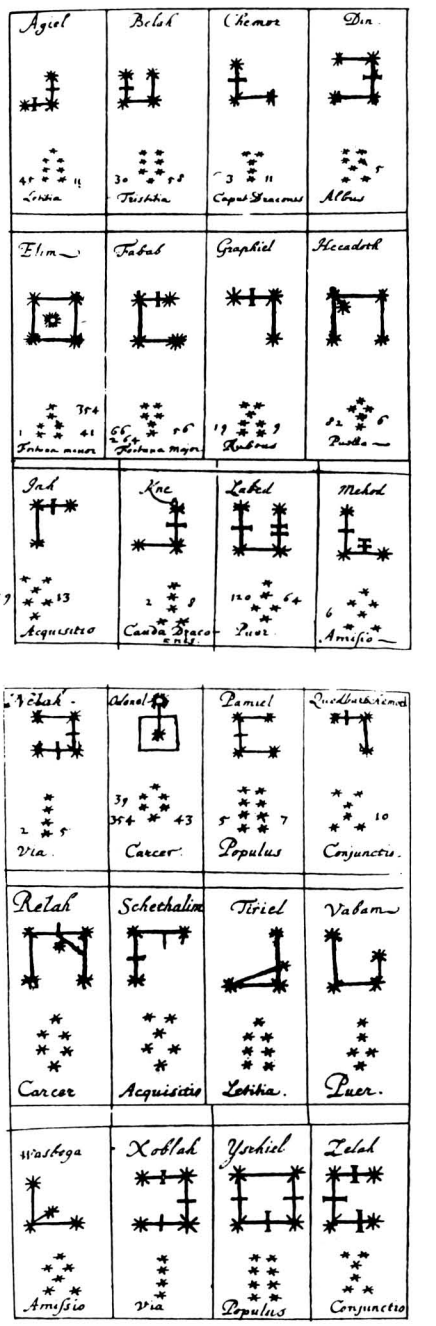
**Alphariza** According to the *ALMADEL*, one of the intelligencies of the Second Altitude, who makes all things fruitful in creation.

**Alphonsus de Spina** See SPINA.

**Alphun** One of the demons of the eighth hour in the *NUCTEMERON*, the genius of doves.

**Alpiel** The name of an angel mentioned in the Talmud as a guardian of fruit trees – hence a sort

**Alphabet of demons** *The 'Alphabet of Angels' or the 'Coelestial Writing' often found in grimoires and books on angel magic. The figures in the centre represent the letter forms, while the names above correspond to the names of the letters, but are also magical or demonic words. The four-level figures at the bottom of each rectangle are the corresponding figures of the geomantic method of prediction*



of elementary (see ELEMENTARIES). He is said by some to be a demon, but there is no evidence for this.

**Alrunes** Sometimes the Alruna Wives, a name given to a type of household goddess in ancient Germanic lore, but in later times demoted to a demon. The same name was sometimes used of wooden poppets, which were supposed to have the power to cry out in the face of danger and to foretell the future.

**Alu-demon** The name given to a Semitic demon, said to be born to a woman and sired by a devil.

**Amaimon** Sometimes Amaymon, Amoymon, Maimon or Maymon (but see MAMMON), the demon king of the eastern regions of Hell (see CARDINAL DEMONS). He is one of the ENOCHIAN DEMONS. See also BARBASON.

**Amaymon** See AMAIMON.

**Amon** *A highly personalized view of the demon, according to Collin de Plancy's* Dictionnaire Infernal *(1863 edition)*



**Amazarak** One of the ENOCHIAN DEMONS of the first literary tradition, who came to earth under the direction of SAMYASA. Amazarak is said to have taught men how to become sorcerers. See also ISCHIN.

**Ambriel** The name of a zodiacal spirit or demon given by Agrippa as the ruler of the sign or constellation Gemini. He is one of the ENOCHIAN DEMONS.

**Amduscias** Sometimes Ambuscias, the name of one of the dukes of Hell; he appears in the form of a unicorn. He can command sweet music without the presence of an orchestra and will grant magicians familiars. He is one of the seventy-two SPIRITS OF SOLOMON.

**Amemait** Sometimes Ament, in Egyptian mythology, a demon monster, part crocodile, part hippopotamus and part lion. He devours the hearts of those condemned after the post-mortem weighing of the heart by Anubis.

**Amenadiel** One of the STEGANOGRAPHIC DEMONS.

**Ament** See AMEMAIT.

**Amers** The name of one of the seven ISCHIN in the demonology of BLAVATSKY. Amers is said to have taught the first men the solutions relating to problems in magic. See also ENOCHIAN DEMONS.

**Amnediel** Among the ENOCHIAN DEMONS one of the rulers of the mansions of the Moon.

**Amnixiel** Among the ENOCHIAN DEMONS one of the rulers of the mansions of the Moon.

**Amon** The name of a marquis in the hierarchies of Hell. The fact that he sometimes appears with the head of a huge bird (some sources say with the head of an owl) indicates that he is probably a demonized form of the Egyptian god Amun. It is likely that the demon king called Maymon (see MAMMON) is also derived from

this latter image of Amon. Amon gives knowledge of past and future, and teaches the secrets of love. He is one of the seventy-two SPIRITS OF SOLOMON.

By the time Collin de PLANCY wrote his *Dictionnaire Infernal* in 1818 all traces of the Egyptian origin had been lost. In the 1863 edition de Plancy describes the demon as having the body of a wolf and the tail of a serpent. If the conjurer persuades the demon to appear in a human form, it will do so, yet will emit fire from its mouth.

**Amoymon** One of the names of AMAIMON, demon king of the eastern part of Hell (see, however, MAMMON).

**Amulet** See EVIL EYE. In the Apollonian *NUCTEMERON* the demonic ruler of amulets (actually a GENIUS) is said to be Mizkun.

**Amutiel** Among the ENOCHIAN DEMONS one of the rulers of a lunar mansion.

**Amy** One of the several names given to the supreme president of Hell. He is said to be clothed entirely in flames while dwelling in his native Hades, but at the request of the conjurer he will adopt an attractive human form while manifesting in the world of man. He will teach astrology and other arts in exchange for the life force of the human soul. He is one of the seventy-two SPIRITS OF SOLOMON.

**Anachitis** See STONES.

**Anacithidus** See STONES.

**Anael** See *PAULINE ART*.

**Anak** One of the demons in the writings of William BLAKE, derived from biblical sources (as the son of Arba, the founder of Hebron) and described as being, along with the demon OG, one of the rulers of prisons, although his dwelling is in the seat of Satan. He is one of the evil quaternary, which is completed by Og, SATAN and SIHON, charged with impeding and opposing man's spiritual progress.

**Anamelech** A demon said to have been worshipped by certain Assyrians. He is said to appear as a quail. He is associated with the Moon (see, however, ANDRAMELECH).

**Anane** One of the ENOCHIAN DEMONS of the first literary tradition, who descended to the earth under the leadership of SAMYASA.

**Anania** Giovanni Lorenzo Anania, one of the lesser Italian demonologists, author of *De Natura Demonum* (1589).

**Ananyzapta** Sometimes Ananizapta, a magical formula sometimes said to be a demonifuge and frequently used on amulets, rings and magical devices. It is generally taken as a word made up from the initial letters of the Latin phrase, *Antidotum Nazareni auferat necem intoxicationis sanctifice alimenta pocula trinitatis alma*, which translates approximately as: 'The healing power of Christ removes the harm of poisoning from food and drinking vessels sanctified by the nourishing power of the Holy Trinity.' It is therefore not so much a demonifuge as an invocation to Christ to preserve the wearer or holder from poisoning by food or drink; however, the word appears on some demon stones (see STONES).

**Anarazel** A demon said to have power and guardianship over buried treasure. His demon companions are Gaziel and FECOR.

**Andramelech** An Assyrian demon, generally regarded as a counterpart of ANAMELECH. He is associated with the Sun.

**Andras** A demonic marquis, with the body of an angel and the head of raven or crow. He appears riding on a large wolf and carrying a sword, and is said to be entirely destructive. He is one of the seventy-two SPIRITS OF SOLOMON.

**Andrealphus** One of the marquis demons of

Hell, he appears in the form of a peacock. He is said to confer the secrets of mathematics and geometry, but will transform people into the shapes of birds. He is one of the seventy-two SPIRITS OF SOLOMON.

**Andromalius** One of the demonic dukes of the *LEMEGETON*, who is said to appear after conjuration in the form of a man holding a serpent in his hand. He is evoked to obtain the return of stolen goods, to reveal the identities of thieves, and to discover underhand dealings and hidden treasure.

**Andvari** In Nordic mythology the guardian of the magic ring Draupnir and the garment of invisibility, the Tarnkappe. In the *Nibelungenlied* and the Ring cycle he is called ALBERICH.

**Angel** The word 'angel' (derived from the Greek *angeloi*, meaning 'messenger') is used in a very wide sense in both theological and occult sources to denote spiritual beings. In theology the term is used widely of the nine ranks (the choirs) of angels – the Angels, Archangels, Archai, Exsusiai, Dynamis, Kyriotetes, Troni, Cherubim and Seraphim, in ascending order (see Table 1 under AGRIPPA). The confusion of the word 'angel' with 'DEMON' (like the confusion of the Greek word 'DAEMON' with 'demon') has permeated popular occult lore, with the true angels sometimes listed as demons and demons frequently listed as though they were angels. Even demonologists who should know better often write of 'demons or angels' as though the two terms were synonymous. The word 'SPIRIT' is also confused in the same way. The word 'angel' should only be applied to the first and lowest of the ranks of the celestial hierarchy, who are accorded personal responsibility for individual human beings (this rank being the so-called guardian angels). Inevitably the demonologists have created an inverted hierarchy of nine levels of spiritual beings in Hell; the demonologist Michaelis was one of those responsible for giving the names of this hierarchy, with BEELZEBUB as Prince of the Seraphim (see MICHAELIS HIERARCHY). See ORDERS.

**Angel of death** In the occult tradition there are many different angels of death, only one of which is properly a demon and one of which is a demonified projection. The occult tradition insists that the personal angel who has accompanied a human being through a lifetime (and who in the esoteric tradition accompanies that human through the full series of lifetimes) becomes visible at the moment of death and is recognized by the dying. This angel does not bring death, however, but merely witnesses it.

In the Hebrew occult tradition the demon LILITH is said to appear at the deathbed to induce the dying human to sin with her, and thus take his or her soul; although in the Qabbalistic tradition the angel of death is SAMAEL, whose aim is to erase the immoral imperfections absorbed by the soul of the dying man in order that he may later ascend the spheres into Heaven. The angel of death in Mohammedan legend is Azrael, the rush of wind caused by his wings being heard when someone dies.

In the European occult tradition, at death the dying person comes face to face with the Guardian of the Threshold, which is a demonification of spiritual elements that remain undeveloped within the being of the dying person. This entity is scarcely an angel, however.

Within the esoteric tradition AHRIMAN is the death demon, the one in charge of those who claim from the dying person what truly belongs to the kingdom of Death, rather than to the kingdom of Heaven. At death, the conflict which arises between the demons of death (under Ahriman) and the angels of light (under Michael) – the so-called 'struggle for the soul' – is represented in numerous images which show the soul of the dead person as a copy of the physical body (though sometimes in miniature) in the grasp of demons, who are being driven back by Michael with his golden sword. Sometimes the miniature soul is being weighed in the scales of Michael, one scale pan being pulled down surreptitiously by the cheating devils anxious to obtain the dark element in the soul for their own domain.

In *Paradise Lost*, Book II, pp. 666 ff., Milton gives us a personification of death.

**Angels of the elements** In the esoteric tradition the four archangels of the four quarters (MICHAEL, RAPHAEL, GABRIEL and URIEL) are linked with the four elements, Fire, Air, Water and Earth respectively, but some demonological texts insist that these are ruled respectively by Seraph, Cherub, Tharsis and Ariel. These must not be confused with the elemental beings, the salamanders, sylphs, undines and gnomes, however (see ELEMENTALS).

**Angra Mainu** One of the early Zoroastrian names for AHRIMAN.

**Anhorn** Bartholomaus Anhorn, one of the minor demonologists of the seventeenth century and the author of *Magiologia* (1674).

**Anneberg** The name given to a German demon of mining. He is represented as a horse with frightful eyes.

**Annedotus** A name sometimes said to be that of a demon, but actually applied by the Greeks to the spiritual dragon-fish or men-fish of Chaldean lore, of whom Oannes was the most widely known.

**Annwn** The name of the Celtic underworld, ruled over by the demon ARAWN.

**Ansitif** The name given to one of the demons supposed to have possessed the nuns of Louviers in 1643. For details, see Robbins in the Bibliography.

**Antenora** A region of Hell, Zone 2 of Circle 9, in Dante's vision of Hell (see Table 11 under HELL). The name is probably derived from that of Antenor the Trojan, who is supposed to have betrayed his own city.

**Antichrist** A name popularly applied to a demonic being who, it is said, will precede in time the second coming of Christ – a concept derived from such biblical texts as II Thessalonians, 2, and Revelation, 13. However, neither of these texts mentions Antichrist by name. In Paul's letters to the Thessalonians he refers to a 'man of sin', a 'son of perdition', who opposes God. The apocalyptic text of Revelation describes a beast with many heads, a blasphemer, who made war on the saints, and in whom was vested power over tongues and nations. In verse 8 it is made clear that only those not true to Christ will be subject to this beast. The one biblical authority for the name Antichrist is the apostle John, who mentions him five times, once in the plural (I John, 2, 18). This indicates that originally at least the idea of the Antichrist was not charged with the same sense of exclusivity as the name Christ. It appears to be used by the author of John's Gospel to denote either a heretic or someone who opposes Christ's message. This view was supported by Tertullian and many other early fathers, but this has not stopped a vast library of books being written about the Antichrist as though he were a mighty demonic being.

Later glosses and scholastic commentaries have merged these three different visions and interpreted the apocalyptic vision of St John as a reference to Antichrist, forgetful of the fact that the Greek preposition *anti* can mean not merely 'opposition' but also 'substitution for'. As a result it is generally believed that, just as Christ is the universal Saviour, so Antichrist is the universal Adversary.

Although the early writers questioned the idea of the Antichrist as a demonic being, few later writers who subscribe to the idea of an individual Antichrist seem to doubt that he will appear in human form. Indeed, several famous or infamous men have already been saddled with this demonic appellation, from Nero to Napoleon; a few of the popes have been so called by the antipapists. The confusion and merging of the three biblical sources began very early in Christian history, but St Jerome is probably alone among the early writers to claim that Antichrist will be a man begotten by a demon; other ecclesiastics insist that he will be of human birth, if more demonic than any man known.

The number of the Beast (derived from the Bible), which is sometimes confused with Antichrist, is given as 666, which has led to a whole



**Antichrist** *This woodcut by Wolmegut in the* Liber Chronicorum *(1493) deals with the effects of the expected Antichrist. The figure to the left (with a beaked demon whispering into his ear) is Antichrist in human form, preaching to the masses. The two preachers on the right are Enoch and Elijah, witnesses to the transfiguration of the real Christ. In the air is Antichrist once again, in standard medieval form, showing the struggle between the demons and St Michael (bearing the sword above) for the soul of a newly deceased. It is said that this struggle shows Antichrist attempting to fly in order to demonstrate that he is God, but one gets the impression that the demons are not helping in this aerial flight*

library of interpretative literature, of which the most interesting from an esoteric point of view is the commentary lecture series by Rudolf STEINER, now published under the title *The Apocalypse of St John* (see Bibliography). However, see also BEAST.

Michaelis, writing in the late sixteenth century, says that the Antichrist will be conceived by BEELZEBUB (then constructing an impossible demonic family tree by insisting that his grandfather will be LUCIFER); he will be the most evil person ever seen on earth, treating Christians as the damned are treated in Hell; he will have the power of flight (see MICHAELIS HIERARCHY).

Just as the author of John's Gospel seems to have believed that the Antichrist was anyone opposed to Christ, so William Blake believed that this nebulous being was anyone opposed to Christ's inner message. In a memorable phrase which reveals Blake's awareness of esoteric lore, the Antichrist is the 'majestic image of Selfhood' (*Jerusalem*, f. 89, l. 9). What is Antichrist, asks Blake, but those who will close Heaven's gates against sinners, with the awful Rhadamanthus at the gates of Hell? (See BLAKE.)

**Antiphates** See STONES.

**Anubis** The name of the jackal-headed god of the ancient Egyptians, who was said to preside over the art of embalming and to conduct the newly deceased souls to the Hall of Judgement, where he would preside over the weighing of their hearts. For all his connection with the post-mortem state and with judgement, he is not really a demon in the conventional sense of the word. Anubis was in early Christian times linked with Mercury in his role as psychopomp, and was portrayed carrying the caduceus instead of the Egyptian ankh symbol.

**Apep** An Egyptian demon, sometimes called a snake god, but one of the Lords of Darkness. Apep is said to have been killed by the sun god Ra at the foot of the sacred tree at Heliopolis. Apep is really a manifestation of Set, the earlier form of TYPHON, and may well have influenced the image of our European Devil.

**Apollonian demons** This term is sometimes used to denote the genii or demons listed in the *NUCTEMERON*, erroneously supposed by some to have been written by Apollonius of Tyana, a contemporary of Christ. See GENIUS.

**Apollyon** The Greek equivalent of ABADDON and meaning 'destroyer'. The name has been popularized in modern literature through John Bunyan's *Pilgrim's Progress*. This terrible being is reputed to appear in guises so grotesque that even those who conjure him by legitimate means may under certain circumstances be (quite literally) scared to death. William Blake takes his understanding of the angel of the Bottomless Pit to a deeper level than is usually appreciated, for he sees a redemptive element at work in Apollyon. He has Los say of Apollyon that his role is to give 'a body to Falsehood that it may be cast off for ever' (*Jerusalem*, f. 12, l.13).

**Apomyios** One of the many Greek names for Zeus (see also ALASTOR), who was surnamed Apomyios, meaning 'averter of flies'. An ox was sacrificed annually in the temple of Actium to this manifestation of the god. There may be a link in these rites with BEELZEBUB as Lord of the Flies.

**Apple** See DEVIL PHRASES.

**Aqueous demons** A class of demons described by PSELLUS. They are said to dwell in the waters of rivers and lakes, and are described as being racked with anger, full of turbulence and deceit. These are not to be confused with the undines of the ELEMENTALS.

**Aquiel** See SURGAT.

**Aradia** See GOSPEL OF THE WITCHES.

**Aralu** The Hell of Babylonian demonology, ruled by Nergal, the Lord of the Underworld, and his wife Ereshkigel. Those souls who find their way to Aralu eat dust and mud. See ISHTAR.



**Anubis** *The jackal-headed Egyptian deity presiding over the weighing of the heart of a newly deceased human. To the left of the picture is Upuaut. After an Egyptian Book of the Dead*

**Arariel** The name of an angel with charge over the waters of the earth. He is invoked by fishermen.

**Aratron** The name of one of the OLYMPIC SPIRITS, with rulership over the planet Saturn. He is said to have the power to petrify living organisms, to transform coal into treasure, and to give men command over the subterranean spirits. He will grant the conjurer power over matter – the secrets of alchemy, the medical arts of curing with stones – as well as knowledge of how to render the physical body invisible.

**Arawn** In Celtic mythology the king of the Underworld (called Annwn in Celtic mythology), in some versions said to patrol the earth as a huntsman on a pale horse, with a pack of hell hounds with red ears.

***Arbatel*** *The Arbatel of Magic*, sometimes the *Isagoge*, is a text usually described as belonging to the GRIMOIRE literature, though the historian Waite regards it as a book which contains the quality of true transcendental literature which leads to the realm of the angels rather than to the realm of demons. The title *Arbatel* may refer to the name of the angel who supposedly brought this material to earth. Unfortunately, the book has survived in an incomplete form, if indeed the eight missing sections were ever written. These promised the most complete collection of magical recipes ever printed, for they included

sections on all classes of angels, demons and genii, as well as the magical recipes of the Apollonian and hermetic literature. In fact, the book actually furnishes a series of aphorisms, sigils and traditions linked with the OLYMPIC SPIRITS who have rule over the 196 provinces of the universe. (For a note on this number, see Waite in the Bibliography; the original *Arbatel* gives 186.)

**Arcan** A demon who appears in the Enochian lists, as, for example, in the Sixth Table (Jupiter) along with the demon Baliel.

**Ardat-Lile** The name of a Semitic succubus who is said to marry humans.

**Ardesiel** Among the ENOCHIAN DEMONS one of the rulers of the lunar mansions.

**Ariel** The personalized name of a spirit, said by Thomas Heywood (*Hierarchy of the Blessed Angels*, 1635) to be one of the spirits of the waters. However, Shakespeare, who popularized the name in *The Tempest*, makes Ariel a sylph or air spirit (see AERIALS and ELEMENTALS). In the play Ariel was first enslaved by the witch Sycorax and then became the tormented plaything of her son Caliban; he is finally liberated by the magician Prospero.

**Arignote** A name used in a story which the Roman author Lucian took from earlier sources. Arignote is a demonologist of Corinth who exorcised a demon which appeared to him first as a dog, then as a bull, and finally as a lion. In popular modern accounts of the story the demon is often wrongly said to have been the spectre of a dead person, but in the traditional view spectres do not change their shapes in this way, while demons do.

**Arioch** One of the fallen angels in Milton's *Paradise Lost*, His name is derived ultimately from the Hebrew, meaning 'fierce lion', the name of a man in Daniel, 2, 14. He is said to be one of the demons of vengeance.

**Ariton** One of the demonic rulers mentioned in the ABRA-MELIN literature.

**Arizial** One of the ENOCHIAN DEMONS of the first literary tradition, who descended to the earth under the leadership of SAMYASA.

**Armadiel** One of the STEGANOGRAPHIC DEMONS.

**Armers** One of the ENOCHIAN DEMONS of the first literary tradition, who descended to the earth under the leadership of SAMYASA.

**Armilus** One of the demons of the tenth hour in the *NUCTEMERON*, the genius of cupidity.

**Armon** According to the *ALMADEL*, one of the intelligencies of the Second Altitude, who makes all things fruitful in creation.

**Arrows** See DEVIL PHRASES.

**Artificial elementals** In occultism it is maintained that evil entities can be manufactured by means of black-magical rites from the universal plastic spiritual essence which occultists call the elemental essence. These entities, which have no being of their own, but which are projections of the magician, are called artificial elementals. An artificial may be made only by one who is conversant with the working of the occult laws. A misunderstanding has arisen in modern times about the nature of the artificial elemental – that it may be made unconsciously as a result of a particularly strong desire or 'thought form', and that such is 'practically a living storage-battery with a kind of clockwork attachment', as Leadbeater puts it. However, while all strong thoughts or emotions do undoubtedly create a sort of short-lived entity on the astral plane (an entity which may not always be beneficial in terms of human life and aspirations), such entities are not properly artificial elementals, which may be made only consciously. They bear no relationship to the nature beings called ELEMENTALS.

**Art of Cyprian** See MAGICAL MIRROR.

**Asaradel** One of the seven ISCHIN in the demonology of BLAVATSKY. Asaradel is said to have taught men about the secrets of the lunar motions.

**Aseliel** See STEGANOGRAPHIC DEMONS.

**Ashtaroth** This is the name used by BLAKE for ASTORETH, whom he makes the wife of BAAL, incorporating them both into his list of the twelve gods of Asia. However, in his works she remains a demon still, weaving pestilential veils for the princesses of evil MOLECH. See also 'Ashtaroth' under MILTON'S DEMONS.

**Ashtart** Sometimes Astarte, Asherah or Atargatis, originally a fertility goddess of the Semites, identified in Babylonia with Ishtar and in Greece with Aphrodite. It was her Egyptian image which encouraged her name to be adopted by the demonologists, for as ASTORETH she was the Egyptian goddess of war, with the head of a lioness, her female body driving a chariot of four horses. Her most famous demonic derivation is as Astoreth.

**Ashtoreth** See ASHTAROTH.

**Asiel** One of the spirits associated with zodiacal Aquarius. In the ENOCHIAN DEMONS the ruler of Aquarius is Gambiel.

**Asinor** See SENATORS.

**Asiras** A Sanskrit term meaning 'headless' and used to denote the ELEMENTALS which have no heads. Certain of the early races of men were called by this name, even though the Asiras were discarnate beings, with neither heads nor bodies in any physical sense.

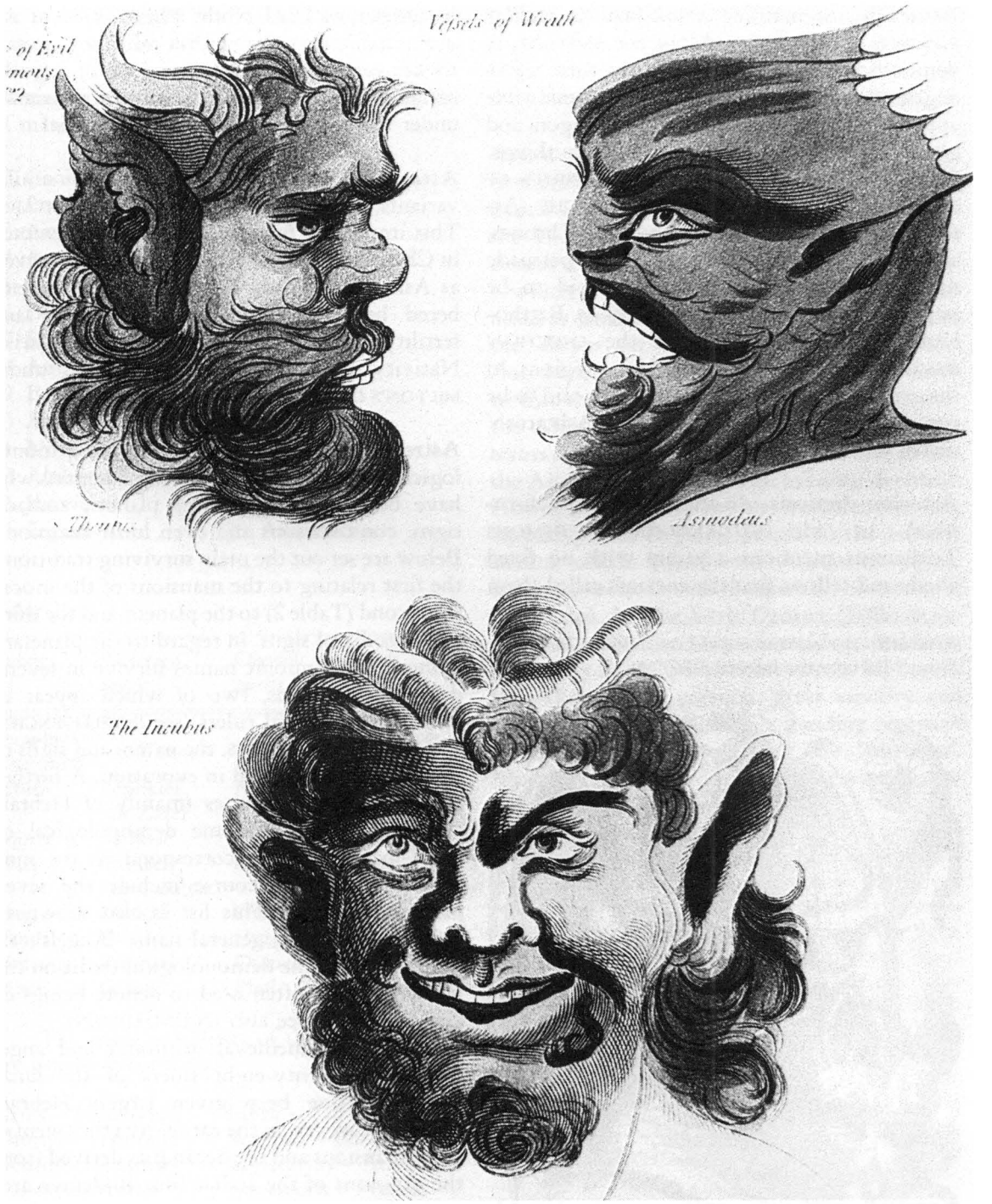
**Asmodai** No doubt one of the variant names for ASMODEUS, yet as one of the ENOCHIAN DEMONS he is said to be a lunar spirit. The Enochian text (in the McLean translation) runs: 'Asmodai hath one Idea called Muriel incorporated into two figures Geomantic, called Populus by day and Via by night.' See, however, MURIEL, GEOMANTIC DEMONS and SIGILS.

**Asmoday** See ASMODEUS.

**Asmodel** The name of a zodiacal spirit or demon associated by AGRIPPA with the sign or constellation of Taurus. See also ENOCHIAN DEMONS.

**Asmodeus** An important devil in several strains of demonology; for the origin of his name, see AESHMA. Riding a dragon, he appears in the form of a king with three heads, the first that of a bull, the second that of a man, and the third rather like that of a ram. In the popular demonologies he is said to teach many things from arithmetic to the art of invisibility, as well as instructing in the finding of great treasure. In *The Testament of Solomon* Asmodeus reveals himself as the demon pledged to plot against the newly wedded, to 'estrange the hearts of virgins, and waste away their hearts'. The idea of the flight of Asmodeus is derived from literature. In Le Sage's *Le Diable Boiteux* (1707) Asmodeus takes one Don Cleofas for a night flight and, by magical means, removes the roofs from the houses of a village to show him the secrets of what passes in private lives (see DEVIL ON TWO STICKS). Under one of his names, Asmoday, he is one of the seventy-two SPIRITS OF SOLOMON. In the Talmud Asmodeus is the name given to the king of the SCHEDIM. According to the MICHAELIS HIERARCHY, Asmodeus was one of the princes of the Seraphim prior to the fall from Heaven and is said to be the prince of wantons, faced by the adversary John the Baptist. In the weakened demonological lore of BARRETT Asmodeus becomes merely the prince of the revengers of evil.

**Aspidomancy** A form of divination (seemingly by means of demons) said to be practised in the Indies. The diviner conjures demons into a magical circle, learns matters of futurity, and then divulges these to the uninitiated when he emerges from the circle.




**Asmodeus** *Asmodeus is top right in this illustration, which portrays anthropomorphic 'Vessels of Wrath'. After Barrett,* The Magus *(1801)*

**Ass** See DEVIL PHRASES.

**Astaroth** Sometimes ASTORETH or similar variants. For background lore, see ASHTART. A demon who comes to earth in the form of an angel, though not always so pictured. He appears mounted upon a serpent or dragon, and gives knowledge of all past and future things. He is one of the seventy-two SPIRITS OF SOLOMON. In the MICHAELIS HIERARCHY Astaroth is one of the princes of the fallen Thrones, anxious to lead a life of sloth and to persuade men in this idle direction; he is said to be opposed on the spiritual plane by St Bartholomew. Astaroth is one of the ENOCHIAN DEMONS, wherein he is ruler of forty legions. In the grimoire of *HONORIUS* Astaroth is said to be conjured on Wednesday. See also 'Ashtaroth' under MILTON'S DEMONS.

**Astasian demons** In the list of devils furnished in his STEGANOGRAPHIC DEMONS Trithemius mentions a group with no fixed abode and tells us that the ancients called them 'unfixed', in the Greek *astasian*. These demons fly in the air like mosquitoes (recalling BEELZEBUB as Lord of the Flies), without demonic rank, home or restriction. They are said to be very useful in matters involving the communication of secrets and are nominally under the control of the demon Geradiel

**Astaroth** *A visualization of the demon from Collin de Plancy's* Dictionnaire Infernal *(1863 edition)*



**Astoreth** Sometimes Ashtoreth or similar variants. For background lore, see ASHTART. This important fertility goddess was demoted in Christian times to demonic status. However, as Ashtaroth Milton appears to have remembered her connection with the Moon and fertility in his ode 'On the Morning of Christs Nativity' (ll. 200–201) (see 'Ashtaroth' under MILTON'S DEMONS). See also ASHTAROTH.

**Astrological demons** Within the demonological texts there are many lists of demons who have been given rule over planets, zodiacal signs, constellations and even lunar mansions. Below are set out the main surviving traditions, the first relating to the mansions of the moon, the second (Table 2) to the planets, and the third to the zodiacal signs. In regard to the planetary demons, the demonic names survive in several different traditions, two of which appear to have been spherical rulers (see INTELLIGENCIES) and the OLYMPIC SPIRITS, the names and sigils of which were often used in evocation. A further list of nine spirit names (mainly of Hebraic angels) is given in some demonological or angel-magic texts to correspond to the nine spheres, which of course include the seven planetary spheres. This list is also shown in Table 2 under the general name 'Angels', although within the demonological tradition the word 'angel' is often used to denote beings of demonic rank. See also SECUNDADEIANS.

In the post-medieval grimoires and angel texts, the twenty-eight rulers of the lunar mansions have been given largely Hebraic names. However, in the earlier lists the twenty-eight mansions and the decan lists derived from the divisions of the zodiac into 10-degree arcs were also given named demons derived from Roman, Greek and Babylonian sources. Some

of these early lists are recorded by Nowotny and Kircher. However, the following summarize the main European tradition as set out in the most frequently used of the angel lists. The numbers correspond to the lunar mansions, starting with *eta* Tauri, as in the traditional list of mansions.

| | |
|---|---|
| 1 Geniel | 15 Ataliel |
| 2 Enediel | 16 Azeruel |
| 3 Amnixiel | 17 Adriel |
| 4 Azariel | 18 Egibiel |
| 5 Cabiel | 19 Amutiel |
| 6 Dirachiel | 20 Kiriel |
| 7 Scheliel | 21 Bethnel |
| 8 Amnediel | 22 Geliel |
| 9 Barbiel | 23 Requiel |
| 10 Ardesiel | 24 Abrinael |
| 11 Nociel | 25 Aziel |
| 12 Abduxuel | 26 Tagriel |
| 13 Jazeriel | 27 Alhoniel |
| 14 Ergodiel | 28 Amnixiel |

Table 2

| *Spheres* | *Planetary angels* | *Olympic spirits* | *Angels* |
|---|---|---|---|
| Seraphim | | | Methratton |
| Cherubim | | | Raziel |
| Saturn | Zaphkiel or Zazel | Aratron | Cassiel |
| Jupiter | Zadkiel | Bethor | Sachiel |
| Mars | Camael or Camuel | Phaleg | Samael |
| Sun | Michael | Och | Michael |
| Venus | Anael | Haggith | Anael |
| Mercury | Raphael | Ophiel | Raphael |
| Moon | Gabriel | Phul | Gabriel |

The angel presidents of the zodiacal signs are usually recorded as:

| | |
|---|---|
| Aries – Malchidael | Libra – Zuriel |
| Taurus – Asmodel | Scorpio – Barbiel |
| Gemini – Ambriel | Sagittarius – Advachiel |
| Cancer – Muriel | Capricorn – Hanael |
| Leo – Verchiel | Aquarius – Gambiel |
| Virgo – Hamaliel | Pisces – Barchiel |

Direction (defined in terms of the cardinal points) plays an important part in the astrological tradition of demons, spirits and angels. For the names of the most powerful kings in command of the vile spirits who rule over these quarters see CARDINAL DEMONS

**Asura** In the earliest records the Asuras (sometimes the Ahuras) are gods, along with the Daiva or Devas (see DEVA), but by the time of the Vedic hymns the roles had separated: the Asuras were said to be evil, the Devas to be good – which is to say that the Asuras were recognized as working against the evolution of man, the Devas on the behalf of man. Under Zoroastrian dualism these roles were reversed, so that the Devas were visualized as being evil, the Asuras benign. In modern occultism the terms are derived from the Sanskrit use, so that the Asuras are generally seen as being demonic. However, STEINER, in his treatment of the Apocalypse of St John, points to the esoteric stream which regards the Asuras as angelic beings, associated with the spiritual hierarchy of the Archai. In *The Secret Doctrine* (1888) BLAVATSKY says that the Asuras were 'degraded from high gods into Cosmic demons'. As high gods the Asuras were of such 'great sanctity and chastity' that they seemed 'a standing reproach to the Don Juanic gods of the Pantheon'. Blavatsky may indeed have the last word on the history of the Asuras.

Esoterically, the Asuras, transformed subsequently into evil Spirits and lower gods, who are eternally at war with the great deities – are the gods of the Secret Wisdom. In the oldest portions of the Rig Veda, they are the spiritual and the divine, the term Asura being used for the Supreme Spirit and being the same as the great Ahura of the Zoroastrians. . . . There was a time when the gods Indra, Agni, and Varuna themselves belonged to the Asuras.

**Asyriel** One of the STEGANOGRAPHIC DEMONS.

**Ataliel** Among the ENOCHIAN DEMONS one of the rulers of a lunar mansion.

**Atargatis** See ASHTART.

**Atel** According to the list of ENOCHIAN DEMONS Atel is the angel of the fifth heaven.

**Athanaton** According to Reginald SCOT in his account of the conjuring of LURIDAN, Athanaton is the demonic leader of the powers of the East. Scot may be playing on the Greek word *athanasia* ('deathlessness'), for the opposite cardinal point is the West, which in occult lore is linked with the region of the dead.

**Atropos** See FATES.

**Augne-Baugauven** The name of a Persian god of fire, said to be a demon of the AUSTATIKCO-PAULIGAUR class.

**Auld** There are several names for the Devil beginning with the Scottish 'auld' ('old'), probably more linked with the idea of the Old Evil than anything intended to be endearing. The Devil is the Auld Chiel, the Auld Clootie, Auld Harry, Auld Nic (sometimes Auld Nick), Auld Sandy, and so on. See also OLD NICK.

**Ausiul** See *PAULINE ART*.

**Austatikco-Pauligaur** The name (in its nineteenth-century form) of a class of Persian demons who are said to preside over the eight sides of the world. They are AUGNE-BAUGAUVEN, Eemen, Essaunien, Gooberen, Indiren, Nerudee, Vaivoo and Varoonon.

**Autun** Jacques d'Autun, a minor French demonologist and author of *L'Incredulité savante et la credulité ignorante au suject des magiciens et des sorciers* (1671).

**Avanc** See ADDANC.

**Avernus** The name given in ancient times to a lake near Puteoli in Italy which was believed to be bottomless. It was said to be one of the most accessible entrances to the Underworld, and is remembered in modern times mainly because of the well-known quotation from Virgil's *Aeneid* (VI, 26)

*Facilis descensus Averno est;*
*Noctes atque dies patet atri janua Ditis;*
*Sed revocare gradum, superasque evadere ad auras,*
*Hoc opus, hic labor est.*

The descent of Avernus is easy; night and day the gate of gloomy Dis [the god of the Underworld] is open wide; but to retrace those steps and to escape to the upper air, here indeed is the task, here the toil.

**Ayil** The name of a spirit associated with zodiacal Sagittarius.

**Aym** See AINI.

**Aypeos** See IPOS.

**Ayporos** See IPOS.

**Azael** One of the rebellious angels, said to be chained on sharp stones in the desert. The medieval demonologists link an infernal daemon of this name with the element of Water, however. See also 'Azazel' under MILTON'S DEMONS and the main entry for AZAZEL, with whom he is often confused. See also UZZA.

**Azaradel** One of the ENOCHIAN DEMONS of the first literary tradition, who came to earth under the direction of SAMYASA. Azaradel is said to have taught men the secrets of the motions of the Moon.

**Azariel** Among the ENOCHIAN DEMONS Azariel is a ruler of a lunar mansion.

**Azazel** A name preserved from medieval demonology by AGRIPPA for an infernal daemon linked with the element of Air. Milton calls the standard bearer of the rebellious angels by this name (*Paradise Lost*, Book I, l. 534), but in Mohammedan demonology Azazel (sometimes Azazil) is a djin. When he is commanded with all the other angels to worship Adam, he refuses, on the grounds that a son of smokeless fire (that is, an angel) should not bend to a son of dust. It is

said that as a result of this disobedience he was cast from Heaven and his named was changed to EBLIS.

In the popular grimoires he is said to be guardian of the goat, presumably because the same name is connected with the Hebraic scapegoat ritual, which is celebrated on the tenth day of the seventh month. The scapegoat itself is sometimes called Azazel, although in reality it is merely dedicated to Azazel.

In her specialized demonology BLAVATSKY writes of Azazel as one of the chiefs of the transgressing angels, who, descending upon the top of Mount Armon, bound themselves by swearing loyalty to each other (see ISCHIN). In the role of one of the Ischin Azazel is said to have taught men to make swords, shields, knives and so on, and to fabricate mirrors. Blavatsky suggests that this latter 'art' was really appertaining to the use of magic mirrors (*The Secret Doctrine*, vol. II, p. 376).

**Azaziel** One of the variations on AZAZEL. He is a *Sanctum Regnum* spirit linked with Taurus.

**Azeruel** Among the ENOCHIAN DEMONS one of the rulers of a lunar mansion.

**Azeuph** One of the demons of the tenth hour in the *NUCTEMERON*, the genius held to be the destroyer of children.

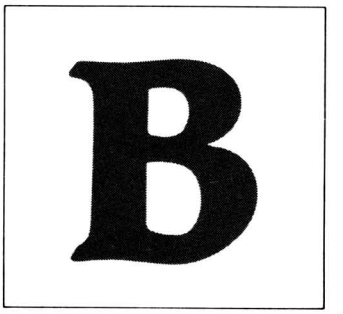
**Azibeel** One of the ENOCHIAN DEMONS of the first literary tradition, who descended to the earth under the leadership of SAMYASA.

**Azidahaka** In Zoroastrian demonology the serpent demon who destroyed the first mortal (not the equivalent of Adam, however, but of Noah, the survivor of the Flood) by cutting him in two.

**Aziel** Among the ENOCHIAN DEMONS one of the rulers of a lunar mansion.

**Azkeel** One of the ENOCHIAN DEMONS of the first literary tradition, who descended to earth under the leadership of SAMYASA.

**Azrael** One of the names for the ANGEL OF DEATH, derived from Islam (see the Koran, sura 32, 11).



**Baabal** One of the demons of the grimoire tradition.

**Baal** Originally Baal was one of the fertility gods of the Semites. He may have been the male counterpart of the female Belet and was certainly associated with ASTORETH as the male consort to this Queen of Heaven; see in particular MILTON'S DEMONS for further information relating to the union between Ashtaroth and Baalim, as Milton called them. (See also BLAKE.) In early times the name Baal (sometimes Bel) was adapted from its meaning of 'proprietor' to signify 'lord' and was used as a prefix in many historical names – Hasrubal ('help of Baal') and Hannibal ('grace of Baal') are also so derived. It has been suggested that Baalzebub (meaning Lord of the Flies) is the true etymology of BEELZEBUB.

As is so often the case, the name of this great god (worshipped in Egypt even under Rameses II) was later adopted to designate a demon, so that in the European medieval grimoire tradition Baal denotes one of the most powerful of all the demon kings. In popular demonic lore, which is derived from the literature of the ENOCHIAN DEMONS, usually under the name Bael or Baell, he is said to appear on conjuration as a man with the head of a cat or toad, and sometimes with a human head. At other times he may appear with all three heads on a single body. He seems to be able to confer all forms of knowledge and satisfy all cravings. He is one of the seventy-two SPIRITS OF SOLOMON. Within the demonological tradition Reginald Scot calls him Baell. See also BAEL.

**Baalberith** One of the variants of BALBERITH.

**Baalim** See BAAL and MILTON'S DEMONS.

**Baal-Peor** Originally the name of a Maobite god, to whom the Israelites defected (Numbers, 25, 1–9), as a result of which 24,000 people died. It is sometimes claimed (though on little evidence) that the worship of Baal-Peor was involved with licentious behaviour. See 'Chemos' under MILTON'S DEMONS for a reference to Peor, by which name Baal-Peor was sometimes known. See also BEL-PEOR.

**Baalzephon** According to WEYER, the demonic captain of the guard and sentinels of Hell.

**Baba Yaga** A female demonic creature mentioned in J. G. Bennett's introduction to *Talks with a Devil* by OUSPENSKY.

**Babel** One of the ENOCHIAN DEMONS, said to be the angel of the second heaven, ruling the day of Mercury (Wednesday) and serving in the South.

**Bachanael** One of the ENOCHIAN DEMONS, said to be an angel of the first heaven, serving in the West and governing Monday.

**Bachiel** Sometimes Barchiel, a DAEMON associated with the sign or constellation Pisces (see Table 1 under AGRIPPA). Among the ENOCHIAN DEMONS he is called Barchiel and accorded rule over Pisces.

**Baciel** Perhaps a version of BACHIEL, yet the list of ENOCHIAN DEMONS gives him as an angel of the fourth heaven, serving in the East.

**Bad** The name of a Persian DJIN who is said to have power over tempests.

**Badiol** One of the demons of the grimoire tradition.

**Baduh** A spirit of the Semites said to govern the speedy delivery of messages. The talismanic use of his name is practised even in modern times by writing on envelopes or parcels the numerical equivalents (8, 6, 4, 2) of the four Arabic letters making up his name.

**Bael** No doubt one of the many variants of BAAL, yet in the list of ENOCHIAN DEMONS he said to be 'a King which is of the power of the East' and is described in terms of the popular imagery of triple heads noted under the entry for Baal. The form Bael appears to have been popularized by WEYER, who says that he is the first monarch of Hell and so places him in his book *Pseudomonarchia Daemonum*.

**Baell** See BAAL.

**Baglis** One of the demons of the second hour of the *NUCTEMERON*, the genius of 'measure and balance'.

**Bag o' Nails** See DEVIL PHRASES.

**Bahamut** In the Islamic lore this is the name of the great fish on which stands the giant bull Kujata, on whose back stands the huge ruby, upon which stands the angel bearing the earth. The name is of interest to demonologists because of the supposition that the name BEHEMOTH is derived from it.

**Balam** Sometimes Balan, a demon of the grimoire tradition, who appears with three heads, one human and the other two bestial. In the lists of ENOCHIAN DEMONS, for example, he is said to appear with the heads of a bull, a man and a ram, with a serpent's tail and flaming eyes, riding upon a furious bear and carrying a hunting hawk on his wrist. He gives all knowledge of past and future. He is one of the seventy-two SPIRITS OF SOLOMON.

**Balan** See BALAM.

**Balay** One of the ENOCHIAN DEMONS, said to be an angel of the first heaven, serving in the North of the day of the Moon (Monday).

**Balberith** Sometimes Baalberith, one of the princes of the fallen Cherubim, who (according to the demonologist Michaelis) has the power to tempt men to murder and blasphemy. His spiritual adversary is said to be Barnabas. See also MICHAELIS HIERARCHY. According to WEYER, Balberith is keeper of the archives in Hell. Some demonologists insist that Baalberith and Balberith are different beings, however.

**Balidet** One of the ENOCHIAN DEMONS, said to be a minister of the demon king Mammon (AMAIMON) and an angel of the air, ruling the day of Saturn and serving in the West.

**Balkin** The name of an evil spirit included in the instructions for conjuration set out by Reginald SCOT. Balkin was the Lord of LURIDAN and GLAURON, commanding 1500 legions, and Lord of the Northern Mountains. In Scot's account he appears, like the god Bacchus, upon a little goat, preceded by an innumerable company of dwarves mounted upon chamelions.

After the Magician hath satisfied himself with inquiries, and curious questions unto the Spirit, there will come from amongst the company a little Spirit of a span long, like a little Ethiop, which the great King Balkin will deliver unto the Exorcist to continue as a Familiar with him as long as his life shall last (*The Discoverie of Witchcraft*, 1584, Book 15, chapter 9).

**Ballisargon** One of the seven bad daemons mentioned by Scot (see CONJURATION).

**Baltazo** The name of a demon who is supposed to have possessed one Nicole Aubry at Laon in 1566. The name is recorded by BODIN in one of his judicial reports.

**Banshee** One of the household spirits of certain Scottish Highland or Irish families; the creature is said to wail at the death of a family member. The word is sometimes used in a popular sense to denote a sort of demon, but in Nordic folklore the banshee is always benevolent. The word 'banshee' is supposed to be derived from the Old Irish *ben sidhe*, meaning 'a woman of the fairy folk'.

**Baphomet** A word which appears in many late-medieval texts as though it were synonymous with the Devil or as though the name represented a particular kind of demon. The probable derivation is from a corruption of 'Mohammed' and the fact that it emerged in those circles (for example, the Knights Templar) who had contact with the Middle East, and even with Islam, during the medieval period would support this derivation and also explain how the word, linked with paganism, should evoke all the terror of demonism in the minds of those who used it. Records show that those who attacked the Templars (for their own socio-political motives) claimed that these knights worshipped an image of a baphomet, or a 'Head of Baphomet', which was sometimes called a 'maumet' or 'mahomst' (which terms were used as though they were equivalents for 'pagan idol'). However, there is no evidence for this claim; the Knights Templar did not indulge in devil-worship or even in paganistic idol-worship, as the excellent survey by Malcolm Barber makes clear. The 'Head of Baphomet', which figures in popular histories of magic, appears to be a figment of the imagination. The story of the dark practices of those who worshipped Baphomet is derived entirely from the confessions extracted under extreme forms of torture. It is remotely possible that the head 'worshipped' by the Templars was nothing more than the head contained in the reliquary of Hugues de Payns, but, whatever the truth, it




**Baphomet** *Eliphas Levi called this image 'The Baphomet of Mendes' or 'The Sabbatic Goat'. It is an imaginative portrayal of the Devil, and one of the most representative images of the romantic occultism for which Levi is responsible. The incorporation of the pentagram between the horns and the caduceus between the legs, as well as the two moons (one dark, the other light), are deep symbols in certain occult contexts, but within this demonic context they are nonsensical, even though in his* Transcendental Magic *(English edition, 1896) Levi provides a long account as to why he incorporates these symbols*

was obscured by those who wished to bring about the downfall of the Templars to enrich their own coffers with their victims' gold.

A modern definition of the word 'baphomet' is given by Sykes as 'the sabbatic goat of the Occultists' – which is to say the Devil, who is adored by witches (not by occultists, one must observe). However, Sykes derives the word from the Greek *baphemetous*, one of the names given to the pentagram. The fact that the pentagram is used in several demonic figures of the 'sabbat goat' supports this curious derivation, but such figures are more a product of nineteenth-century romantic demonologies than of the medieval demonologies in which the word 'baphomet' first appears.

There are many other curious derivations for this much used word, most of them of little etymological value, but it is worth observing that the word could be a corruption of the medieval Latin *baphus*, which means 'heaven'.

**Baras** One of the demons of the grimoire tradition.

**Baratron** One of the seven bad daemons mentioned by Scot (see CONJURATION).

**Barbariccia** The name of one of DANTE'S DEMONS. The word is said by some scholars to mean approximately 'malicious' (the modern Italian verb *barbareggiare* means 'to write or speak in a crude manner').

**Barbarot** One of the ENOCHIAN DEMONS, said to be an angel of the second heaven, serving in the East on the day of Mercury (Wednesday).

**Barbas** This name is given by Reginald SCOT as an alias for MARBAS, but see also BARBASON.

**Barbason** The name of a demon who has passed into exoteric history through Shakespeare, being mentioned as one of the 'names of fiends', alongside LUCIFER and AMAIMON, in *The Merry Wives of Windsor* (II, ii) and in *Henry V* (II, i, 52), where Nym cries, 'I am no Barbason, you cannot conjure me.' Shakespeare may have had the name from Reginald SCOT, who mentions the name Barbas as an alias of Marbas, a demon who appears in the form of a lion. The reference would therefore have something of a humorous slant, being a play on the word 'solus' in the previous conversation between Nym and Pistol, for the lion is the beast of the Sun (*Sol*) in medieval astrology.

**Barbatos** A demonic count or duke of the grimoire tradition, appearing in the form of a hunter at the head of a troop of soldiers (perhaps the thirty infernal regions he is said to command). He is conjured to find hidden treasure and knowledge of past and future. He is one of the seventy-two SPIRITS OF SOLOMON and one of the ENOCHIAN DEMONS, in which literature he is said to be a great duke who 'understandeth the singing of birds, the barkings of dogs, the lowing of bullocks and the voice of all living creatures.' In arguments about the nature of the demons medieval schoolmen claimed that Barbatos was one of the fallen VIRTUTES.

**Barbazel** See the 'Daemonium' list under INTELLIGENCIES.

**Barbiel** A demon associated with the sign or constellation Scorpio in the lists of ENOCHIAN DEMONS (see also Table 1 under AGRIPPA). In the Enochian literature Barbiel is also accorded rule over one of the lunar mansions.

**Barbil** One of the demons of the grimoire tradition.

**Barchiel** According to the *ALMADEL*, one of the intelligencies of the Fourth Altitude.

**Barcus** One of the demons of the fifth hour of the *NUCTEMERON*, the genius of the Quintessence or fifth element. See ELEMENTALS.

**Barfas** One of the demons of the grimoire tradition.

**Barginiel** See *PAULINE ART*.

**Bariel** See *PAULINE ART*.

**Bariol** A demon of the grimoire tradition.

**Barkaial** A variant for BARKAYAL.

**Barkayal** One of the ENOCHIAN DEMONS of the first literary stream, who came to earth under the direction of SAMYASA. Barkayal is said to have taught men the secrets of astrology.

**Barku** Sometimes Barqu, a demon who is said to have charge over the secret of the Philosophers' Stone. Many demons in the grimoire tradition are supposed to have a complete knowledge of alchemy, however.

**Bar-Lgura** The name given to a Semitic demon who is said to leap from the roofs of houses onto people.

**Barma** Not to be confused with BARMAN, Barma is one of the demons mentioned by Reginald SCOT in his instructions on conjuring three spirits (see BATHIN). He is said to be a mighty potentate of the order of (fallen) Seraphim, 'his property is to metamorphose the Magician or whom he pleaseth, and transport into foreign Countreys' (*The Discoverie of Witchcraft*, 1584, Book 15, chapter 3). See also PAYMON.

**Barman** One of the seven bad daemons mentioned by Scot (see CONJURATION).

**Barmiel** One of the STEGANOGRAPHIC DEMONS, as well as one of the demons of the grimoire tradition.

**Barqu** See BARKU.

**Barrett** *Francis Barrett, the author of* The Magus *(1801) and occultist, demonologist and astrologer*



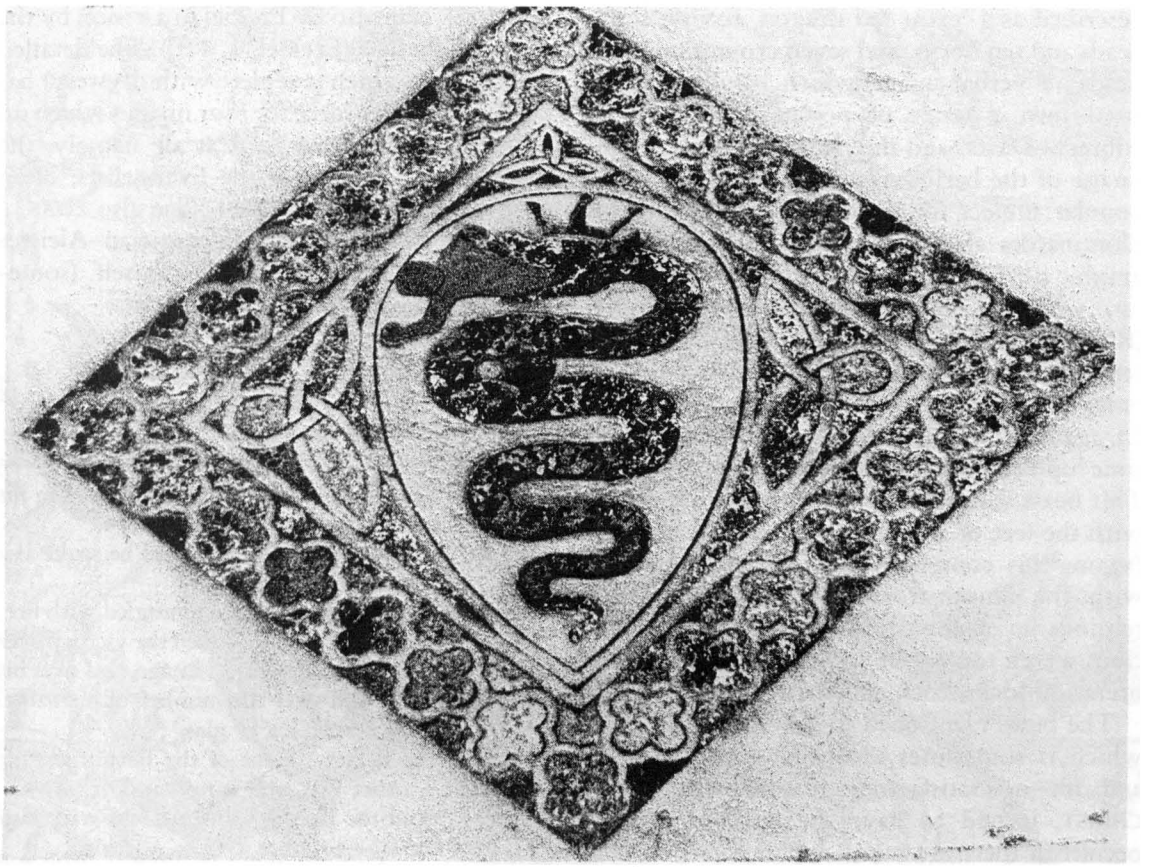
**Barrett** Francis Barrett (d. 1832?), occultist and popular demonologist, now remembered for his work *The Magus, or Celestial Intelligencer* (1801). His somewhat unimaginative roster of hand-coloured plates of demons has become the stock-in-trade of modern popular occult lore, yet it has not been sufficiently observed how his views have demoted and weakened the traditional view of the role of the demons in human life. For reasons best known to himself, Barrett changed and adulterated the traditions of the demonic rule over (for example) the Seven Deadly Sins, as given by BINSFELD. Barrett has MAMMON as the prince of tempters, ASMODEUS as the prince of revengers of evil, SATAN as the prince of deluders, and BEELZEBUB as the prince of false gods. BELIAL becomes the prince of 'vessels of iniquity' (which appear to be nothing more terrible than playing cards and dice), MERIHIM of spirits who bring about pestilence, and ABADDON of 'evil war'. ASTAROTH is the prince of accusers and inquisitors and Pytho the prince of lies.

**Baruchas** See STEGANOGRAPHIC DEMONS.

**Basilisk** A crown-headed serpent which appears in many occult images. It is demonic only in the sense that it is often taken to represent the power of the EVIL EYE. This notion is derived from the ancient belief that the basilisk could kill merely by means of its glance.

**Bast** See AINI.

**Bathin** Sometimes Bathym, Mathim or Marthim, this demon is one of the three named by Reginald SCOT in his instructions on 'How to raise up the three Spirits, Paymon, Bathin and Barma' (*The Discoverie of Witchcraft*, 1584, Book 15, chapter 3). Scot almost certainly had the name from one of the lists of ENOCHIAN DEMONS or from the SPIRITS OF SOLOMON. In the former literature Bathin is said to be a great duke, appearing in the shape of a strong man with a serpent's tail, sitting on a pale horse. He has particular knowledge of the virtues in herbs and precious stones. Bathin is said to be 'of a deeper



**Basilisk** *The crowned serpentine basilisk swallowing a man. An initiation symbol on the façade of Lucca Cathedral*

reach in the source of the fire, the second after Lucifer's familiar, and hath not his fellow for agility and affableness, in the whole Infernal Hierarchy'. See also PAYMON and BARMA.

**Bathym** See BATHIN.

**Batraal** One of the ENOCHIAN DEMONS of the first literary tradition, who descended to earth under the leadership of SAMYASA.

**Bavius** See LETHE.

**Baxter** Richard Baxter (1615–91), Presbyterian teacher, author of the influential *Certainty of the World of Spirits* (1691), one of the last books of a demonological bias which attempted to support the dying witchcraft delusion.

**Beal** See BERITH.

**Bealphares** One of the ENOCHIAN DEMONS, a great duke of the fiery regions. See SIGILS.

**Beast** When this word is used in demonic contexts it usually refers to the beast mentioned in the Book of Revelation, which is ascribed many distinctive attributes and which is in later literature associated with the Devil. However, both the Hebraic and the Greek words for 'beast' have given rise to difficulties in biblical translation, so that there is now much confusion and misunderstanding about what was actually written in the Bible about the creatures which are assumed to be demonic. The list in Table 3 sets out the gist of the mentions of 'beast' or 'beasts' in Revelation.

The beast or dragon of Revelation, 12, associated with the 'woman clothed with the sun, and the moon under her feet', is actually

described as a 'great red dragon, having seven heads and ten horns, and seven crowns upon his heads', a verbal image which has been translated into a series of powerful pictures by Albrecht Dürer, and this, along with the related image of the harlot riding on the beast, was a popular subject for illustration. The medieval illuminators also developed a wide range of graphic devices to illustrate this fearsome creature who was involved in the war in Heaven (Revelation, 12, 7), from fairly conventional serpentine forms to sophisticated dragons. The beast which rises out of the sea in Revelation, 13, again has seven heads and ten horns, but this time 'upon his heads of the name of blasphemy'. This beast is described as being like a leopard, with the feet of a bear and the mouth of a lion (again, this composite was a popular subject with the illuminators), a description which reminds us ominously of the GRIMOIRE tradition, which took over some of the Revelation literature lock, stock and barrel.

The beast mentioned in Revelation, 13, and which is sometimes identified (imaginatively and for no satisfactory reason) with ANTICHRIST, is said to have the number 666. In occultism there are many explanations for this number, but in demonology it is the 'mystic number' of the daemon of the Sun called SORATH, who inevitably has been linked with the beast in certain modern occult circles. An excellent treatment of the symbolism is contained in the Steiner lecture cycle given in Nuremberg in June 1908 and available in English under the title *The Apocalypse of St John*. In fact, this 'mystic number' is derived from a multiple of the occult number of the Sun (which is 6) with the addition of the linear sum of the squares (111) within the thirty-six divisions of the MAGIC SQUARE of the Sun.

Whatever the ultimate significance of these Revelation beasts, it is clear that from an exoteric point of view at least they are of a powerful demonic nature. The beast of John's Patmos vision (Revelation, 4, 6) is a bad translation, but it is often taken to correspond to the four 'living things', in Hebrew (as in the original Greek) the 'living creatures' (*chayot hakodesh*), seen also by Ezekiel in a vision by the river of Chesbar (Ezekiel, 1, 4 ff.). The detailed description (which is replete with mystery) has been seen as the source for four images which do not really correspond to it at all, namely, the four separate images of the Evangelists, often misnamed the TETRAMORPH. (See also ZOAS.)

The occultist and black magician Aleister Crowley (1875–1947), called himself (somewhat histrionically) the Great Beast.

Table 3

| *Source* | *Description* |
|---|---|
| 13, 1 | 'seven heads and ten horns . . . upon his heads the name of blasphemy' |
| 13, 11 | 'two horns like a lamb, and he spake as a dragon' |
| 15, 2 | 'as it were a sea of glass mingled with fire; and them that had gotten the victory over the beast, and over his image, and over his mark, and over the number of his name, stand on the sea of glass . . .' |
| 17, 8 | 'the beast . . . out of the bottomless pit . . . that was, and is not, and yet is' |
| 19, 20 | 'And the beast was taken, and with him the false prophet . . .' |

**Bechard** In the grimoire of *HONORIUS* the demon Bechard is conjured on Friday.

**Bed** See DEVIL PHRASES.

**Bedpost** See DEVIL PHRASES.

**Beelphegor** One of the variants of BELPHEGOR, as used by Reginald Scot.

**Beelzeboul** This is the undisguised name of BEELZEBUB in the poetry of William BLAKE. As in Milton's *Paradise Lost*, Beelzeboul goes hand in hand with SATAN. In a brilliant vision Blake shows the two unwinding the threads of the clothing made by the beauty Enitharmon for the spectres, to weave these into forms of death and despair (*The Four Zoas*, Night VIII), but see SPECTRE.



**Beast** *A print by Albrecht Dürer from the* Apocalipsis cum Figuris *of 1498, showing the Beast with seven heads and nine horns. Such apocalyptic imagery served to fuel the view of the Beast as a demon*

**Beelzebub** One of the names given to the prince of all the demons in his guise as Lord of the Flies. The Greek demonologist Psellus says that the Hebrew Beelzebul (God of Heaven) was converted (as a playful corruption) into Beelzebub (God of the Dunghill), and the image of this demon as a monstrous fly is derived from this notion of the dunghill, where flies proliferate. According to some the name should be spelled 'Baalzebub' (see BAAL), but that since this means 'Lord of the High House' and might wrongly be taken to be Solomon (in reference to his temple), the Jews therefore changed the name to 'Lord of the Flies'.

These etymologies may be correct, but the notion of a Lord of the Flies is also classical, for it is recorded that in the temple of Actium sacrifices were made to Zeus under the name of Apomyios (meaning 'averter of flies'). Pliny records that sacrifices were made to flies in Rome and in Syrian temples: the latter god was called Achor, and in some sources this god or demon is even called the God of the Flies. Some scholars say that Beelzebub was the equivalent of the Baal worshipped in Palestine and adjacent countries, and in later times a representative of fallen gods. In Matthew, 12, 24, he is mentioned as 'prince of the devils' and this appellation has stuck; for example, Milton has him 'next in crime' to Satan (*Paradise Lost*, Book I, l. 79).

The most striking image of Beelzebub is that of a huge fly given by Collin de Plancy, in which the wings are emblazoned with the death's head. In the personal and historically unsound demonology of BARRETT Beelzebub becomes the prince of false gods. In the MICHAELIS HIERARCHY Beelzebub is listed as the leader of the sixteen demons, a fallen 'Prince of the Seraphim, and next unto Lucifer'; being the tempter through pride, his spiritual adversary is fittingly enough St Francis. See also BEELZEBOUL.

The modern esotericist GURDJIEFF makes Beelzebub the extraterrestrial being who tells his grandson stories about the evolution of the 'terrestrial bipeds' who find themselves constantly occupied 'in periods of reciprocral destruction'. This Beelzebub is essentially an initiate figure, possessed of profound knowledge, and may be seen in terms of Russian demonology, which inherited much that was healthy in Manicheanism: the devils are not fundamentally hostile to man, save in so far as man sides with the gods against whom they themselves rebelled. The devils are responsible for technical progress (a notion expressed in very many ancient demonologies and myths). However, technical progress is seen as a crafty device to alienate men further from the angelical beings and God. The Russian word *lukhavi*, which means 'crafty one', is one of the names used for the Devil.

***Beelzebub's Tales*** See BEELZEBUB and GURDJIEFF.

**Behemoth** The name of a demon preserved in the Bible and in biblical exegesis. The name is used in Job, 40, 15, followed by a description of a creature which 'eateth grass as an ox', whose 'strength is in his loins', and whose 'force is in the navel of his belly'.

> He moveth his tail like a cedar: the sinews of his stones are wrapped together.
>
> His bones are as strong as plates of brass; his bones are like bars of iron. . . .
>
> Behold, he drinketh up a river, and hasteth not: he trusteth that he can draw up Jordan into his mouth.
>
> He taketh it with his eyes: his nose pierceth through snares (verses 17–24).

Blavatsky has no doubt that this biblical behemoth is the principle of darkness, another name for SATAN, but the marginal note of the Authorized Version gives the reference merely as 'the elephant, as some think'.

It has been suggested that the word is derived from 'BAHAMUT', the huge fish of Islamic lore, but although the two names may have a communal origin, behemoth is not a fish.

In European demonology, especially in the grimoire tradition, Behemoth is well established as a demon, and is indeed said to be the inducer of gluttony in men. The influential BOGUET appears to associate Behemoth directly with Satan, and also misreads the Bible to the extent of saying, 'God even says that there is no

power upon earth which may be compared with that of Behemoth' (*An Examen of Witches*, chapter 42).

Even so, it may be the marginal note of biblical authority which has caused him to be pictured in modern times as an elephant-headed monster with an enormous belly. Originally the biblical behemoth was considered to be a reference to a hippopotamus, though the English poet James Thomson (*The Seasons*, 1726–30) took it to be a rhinoceros, and probably therefore influenced William BLAKE in picturing the beast as a kind of plated hippo with tusks, although it is also possible that this is a fairly straight rendering of the creature described in Job, 40. Blake uses poetic imagery which suggests that both Behemoth and Leviathan get very close to the concept of the demonic power within the unconscious mind long before such ideas were current, quoting almost in surprise the verse from Job, 40, 19, 'He is the chief of the ways of God. . . .'

**Bekker** The Reverend Dr Balthasar Bekker (1634–98), author of *De Betoverde Weereld* (1691) (*The World Bewitched*) and a courageous opponent of the witchcraft and demon delusions of his time, as a consequence of which he was turned out of the ministry of the Reformed Dutch Church. He clearly saw that the belief in the power of demons was a pagan strain which had for one reason or another been welcomed into Christianity: 'It is now reckoned godliness, if a man who fears God fear also the devil. If he be not afraid of the devil, he passes for an atheist, who does not believe in God, because he cannot think there are two gods, the one good, the other bad.'

**Bel** See BAAL.

**Belah** See ALPHABET OF DEMONS.

**Belelah** Another name for the demon familiar LURIDAN discussed in great detail by Reginald SCOT.

**Belet** See BAAL.

**Beleth** Sometimes Bileth and rarely Byleth, a demon king of the grimoire tradition, who will come to earth most reluctantly, and only then in the company of an orchestra and in great anger. He is 'a great King and terrible, riding a pale horse' in the lists of ENOCHIAN DEMONS. The conjurer must be specially prepared with an amuletic silver ring on the finger of Saturn on his left hand. In spite of these difficulties of conjuration, he is used to induce harmony between the sexes. He is one of the seventy-two SPIRITS OF SOLOMON. The medieval schoolmen argued that Beleth was one of the fallen TRONI. He is sometimes confused with the Bileth or Bilet of the ENOCHIAN DEMONS.

**Belial** The name Belial is taken from the Hebrew for 'worthless one' (I Samuel, 10, 27, for example, and, in the New Testament, II Corinthians, 6, 15). Arguing from such references, theologians are inclined to see Belial as merely one of the many faces of SATAN, who is the 'wicked one'. The references in Judges, 19, 22, and the like have led to the suggestion that Belial is merely the tutelary spirit of licentiousness. Certainly in modern demonology at least he has been transformed to fit Milton's vision of him as the most lewd demon in Pandaemonium (see, however, MILTON'S DEMONS), as well as being representative of Sloth. Among the schoolmen of the medieval period it was argued (on slender evidence) that Belial was one of the fallen Virtues.

In popular demonologies this is the demon who is said to have been created immediately after LUCIFER himself; he appears as an angel in a fiery chariot, but his intention is to deceive all, including those who conjure him. The sacrifices which he demands in recompense for services rendered are described in the *KEY OF SOLOMON*. He is one of the seventy-two SPIRITS OF SOLOMON and, as one of the ENOCHIAN DEMONS, he is described as 'a King, appearing as a beautiful angel . . . speaking fair, distributing preferments. . . .'

In popular modern use the 'sons of Belial' are lawless or rebellious people, probably a reference to Deuteronomy, 13, 13. In the poetry of

William BLAKE Belial remains a god, linked specifically with the horrors of Sodom and Gomorrha, an 'obscure Demon of Bribes and secret Assassinations' (*Milton*, f. 37, l. 30) – a somewhat personalized view of this favourite of the grimoires.

**Beliar** A variant of BELIAL, used especially in the early Jewish grimoire literature.

**Belias** In the demonology of Michaelis Belias is said to be the prince of the fallen Virtutes, with the special role of tempting men into arrogance. See MICHAELIS HIERARCHY.

**Bell, book and candle** After ceremonial excommunication in the Catholic Church, the officiating priest closes the book, throws the candle to the ground (thus extinguishing it on the earth), and has the bell tolled as though for one who has died. It is said that the book symbolizes the book of life, the light of the candle symbolizes the (lost) soul, and the bell is technically the passing bell, representative in this case of the spiritual death. The rite has been wrongly linked with the EXORCISM of demons. The triple symbolism has been linked with a deeper level of esotericism in drawing a connection between the alchemical triad of Salt (book), Sulphur (candle) and Mercury (bell), which correspond to the human activities of thinking, willing and feeling respectively.

**Bel-Peor** Originally Baal-Peor, a Moabite god, who may well have been worshipped with licentious profligacy (see, however, PEOR). The medieval BELPHEGOR appears to have taken on the mantle of his name.

**Belphegor** This demonic name is derived from the Assyrian god name BAAL-PEOR and by the time the medieval grimoires were being prepared he had become one of the most famous devils. According to medieval legend, Belphegor was sent from Hell by the other demons to find out if there really was such a thing on earth as married happiness. Rumour of this phenomenon had reached the demons, but they knew that people were not designed to live in harmony and wanted to find out for sure that such harmony was not tainting the world. Belphegor's experiences during his search and the many things he saw that happened between married couples soon convinced him that the rumour was groundless, however.

The name of the demon came into popular literature through several accounts of indifferent quality, the most notable being that of by 'I.T.' (perhaps John Tatham) in 1662, *Grim, the Collier of Croydon, or the Devil and his Dame*, whose theme is taken from Machiavelli's *Belphegor*. Of equal status is John Wilson's *Belphegor, or the Marriage of the Devil* (1691). The Tatham play includes many demons, 'the ever-dreaded judges of black hell', including Akercock (the servant to Belphegor), Pluto, Minos, Aeacus and Rhadamanthus, though only the first two play a significant part in the plot, which centres around how Belphegor (disguised as a physician) 'to choose a wife is come from hell'. At the start of Tatham's play he appears as a devil, but then disguises himself in human form.

Collin de Plancy gives him an entirely fanciful appearance, which suggests that he was not familiar with the literary tradition just discussed.

In popular use the name is sometimes applied to a misanthrope or, more curiously, to a licentious person. The phrase 'Belphegor's search' is now antiquated, but originally it had cynical undertones, suggesting an impossible mission. Unaccountably, Leslie Shepard (see Bibliography) says that Belphegor 'appears always in the shape of a young woman', which is sheer nonsense.

**Belzecue** A name used by Sayers in an important translation of Dante's *Inferno* for a chief of demons in the fifth bowge or trench of the eighth circle (see HELL). The name for this demon as given by Dante is Malacoda, which means 'evil tail' (however, see DANTE'S DEMONS).

**Bensozia** Collin de PLANCY records the discovery of an ancient temple with a bas relief of a

naked woman carved upon it, which he associates with the cult of Bensozia, a she-devil who is supposed to have organized and conducted Sabbats during the twelfth and thirteenth centuries. It would appear that the cult had little if anything to do with witchcraft, however, and may have been linked with pagan festivals or rites linked with elemental beings.

**Berbis** One of the demons of the grimoire tradition.

**Berith** Sometimes Beal, Bolfry or Bofi, a duke of Hell in the grimoire tradition. He appears wearing a crown of gold and mounted upon a red horse. As one of the ENOCHIAN DEMONS he is a red soldier on a red horse. He is said to be full of duplicity, but under strict adjuration he may reveal knowledge of past and future; he also has the alchemical power of transmutation. He is one of the seventy-two SPIRITS OF SOLOMON.

**Bermoothes** The name, often used in the seventeenth century to denote islands of witches or devils, derived from the name of the then recently discovered Bermudas. It was used by Shakespeare as the 'still-vex'd Bermoothes' (*The Tempest*, I, ii, 229). The island was used as a colony, a fortress and a prison, its 'dreadfull coast' being well known to sea captains. John Fletcher, in his *Women Pleased* (printed 1647, but written *c.* 1620) links it with the devil:

> The devil should think of purchasing that egg-shell
> To victual out a witch for the Burmoothes.
> (I, ii)

**Bethnel** Among the ENOCHIAN DEMONS Bethnel is a ruler of a lunar mansion.

**Bethor** Among the OLYMPIC SPIRITS the ruler of Jupiter.

**Bhavani** An oriental demon of the Vedic mythology, whose appearance is said to have influenced that of the GORGON Medusa. Bhavani is a manifestation of Parvati, the wife of Siva: she is often painted or modelled wearing a necklace of skulls and sometimes earrings of dead bodies. It is her protruding eyes and tongue which have influenced the classical image of the mortal Gorgon, however.

**Bible** For the Devil's Bible, see 'Books' under DEVIL PHRASES.

**Bicorn** Sometimes 'bycorne', a mythical creature with demonic associations. In medieval literature it is mentioned as a beast which grows fat through living on the flesh of long-lived husbands. It is the equivalent of the female CHICHEVACHE.

**Bidiel** Sometimes Bydiel; see STEGANOGRAPHIC DEMONS.

**Bifrons** One of the demonic earls, appearing always as a monster until he receives a special command to change his shape. He will teach astrology and knowledge of magical herbs, stones and wood. He is said to be useful in the true necromantic art (the exoteric account of this maintaining that he lights the so-called corpse flames above the tombs of the dead). He is one of the seventy-two SPIRITS OF SOLOMON, and one of the ENOCHIAN DEMONS, in which literature it is said 'He seemeth to light candles upon the sepulchres of the dead.'

**Bilet** One of the ENOCHIAN DEMONS, said in some sources to be a minister of the demon king ARCAN. See also BELETH.

**Bileth** One of the names for BELETH.

**Binsfeld** Peter Binsfeld (1540?–1603), a German Jesuit and demonologist and author of *Tractatus de Confessionibus Maleficorum et Sagarum* (1589) (*Treatise on the Confessions of Witches and Evildoers*). His view of demons is medieval and largely based on the prevalent prejudices and legal notions on the nature and power of witchcraft; indeed, as Robbins suggests, he might more accurately be termed a 'witch-ologist'. One survival of Binsfeld's commentaries is his list of the seven demons which

provoked people into embracing the Seven Deadly Sins. This list was far from original as an idea, and his choice of representative sins displayed a considerable ignorance of the history of demonology, yet it has continued in the popular grimoires: pride was the realm of LUCIFER, avarice of MAMMON, lechery of ASHMODEUS, anger of SATAN, gluttony of BEELZEBUB, envy of LEVIATHAN and sloth of BELPHEGOR.

**Bitru** One of the names for the demon SYTRY.

**Black** See DEVIL PHRASES.

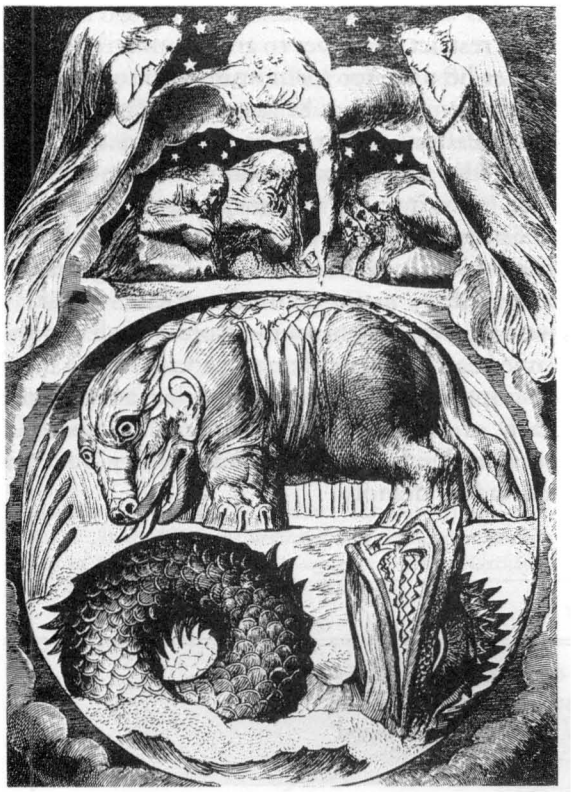
**Black Fiend** A name for the Devil, probably from the connection made between the so-called Black Art and demonology or demonomancy. The term 'Black Art' has come from the confusion of the etymology of NECROMANCY (from the Greek *necros*, 'dead body') with the Latin word *niger*, which means 'black'. An early (and anonymous) attempt at correcting this wrong etymology was suggested with the word 'nigromant', which was properly applied to one who conjured the black beings (those demons under the control of the Black Fiend) for predictive purposes, the word being derived from a mixture of the Latin *niger* and the Greek *mantia* ('foretelling the future').

See also 'Black' under DEVIL PHRASES.

***Black Pullet*** *The Black Pullet, The Druid of Menapienne, Red Magic or the Cream of the Occult Sciences* are the titles of grimoire-like books, printed in the late eighteenth century, relating to black magical praxes, giving information on the use of talismanic rings. The text is of no literary or magical value, yet it has spawned imitations and has been reworked under a number of questionable titles. For a survey of this text, see Waite in the Bibliography. See GRIMOIRES.

**Blake** William Blake (1757–1827), English artist, poet and mystic, is scarcely a demonologist in the conventional sense of the word, even though he introduced into literature and art several notions and names of importance to this realm. His demons were derived essentially from biblical lore, and although to some extent he was influenced in his vision by the writings of Jakob Boehme, Paracelsus and MILTON, at least three of his names for demons were derived from AGRIPPA. In general his theology is good, in that he sees the demons as fallen spirits awaiting redemption, but in certain cases he writes of spirits as being 'created' by God – for example, his idiosyncratic BEHEMOTH, engraved for his illustrations of the Book of Job, was created along with man. He constructs a personal nomenclature and adopts the standard demon biographies, so that it is an incautious reader who assumes that the name of a demon or angel used by Blake corresponds to the attributes of that demon in the traditional grimoires, and so on. Again, Blake transforms certain biblical or historical personages into demons – for example, the Anakim of Numbers, 13, 33, become one of the evil quaternary of *The Four Zoas* and *Milton*. In *The Marriage of Heaven and Hell* he appears to depart from the theologically accepted view of demons as being fallen angels, and postulates that some demons are what have been called by the modern critic Damon 'original geniuses'. In some cases his demonic entities are obviously unconventional geniuses, the social or spiritual rejects, those who in one way or another, by thought, word or deed, upset the established order of things. In contrast the angels are the orthodox, the worldly; in his prophetic poem *Europe* man is visualized as becoming an angel because he succumbs to materialism. He sees Hell, from which these geniuses proceed, in Boehmean terms as the equivalent of what we would now call the subconscious; plates engraved to illustrate the edition of the works of Jakob Boehme with which Blake was familiar picture this relationship between Hell and the flaming interior of man.

It is well known that Blake involved himself in the raising of spirits, sometimes in the company of his friend Varley, and he tells us that he personally viewed some of these spirits as being demons. The story of the drawing of *The*



**Blake** *The demons Behemoth and Leviathan as visualized by William Blake in his* Illustrations of the Book of Job, *1825. The hippopotamus-like creature is Behemoth (the name meaning something like 'colossal beast', although it was often assumed to have been a rhinoceros), the coiled serpent is Leviathan*

*Ghost of the Flea* is told (often indeed wrongly told) in many modern occult books (see A. T. Story in the Bibliography). It is a moot point as to whether or not these spirits were raised to an ordinary level of vision or to the visionary level quite clearly available to Blake.

Blake was not systematic in his treatment of angels and demons, yet one feels that what he says of his hero Milton is true also of his own poetry: 'The reason Milton wrote in fetters when he wrote of Angels and God, and at liberty when of Devils and Hell, is because he was a true Poet and of the Devil's party without knowing it' (*The Marriage of Heaven and Hell*). In a sense Blake was knowingly of the Devil's party, because he had grasped what the diabolic nature was – a consciously repressed part of good, awaiting redemption. Only a man in that blessed state of understanding could pen his 'A Memorable Fancy' (*The Marriage of Heaven and Hell*):

> As I was walking among the fires of hell, delighted with the enjoyments of Genius, which to Angels look like tormenting and insanity. . . .
>
> When I came home, on the abyss of the five senses . . . I saw a mighty Devil folded in black clouds hovering on the sides of the rock: with corroding fires he wrote . . . :
>
> How do you know but ev'ry Bird that cuts the airy way,
> Is an immense World of Delight, clos'd by your senses five?

His vision of the ANGELS (fallen or otherwise) is just as curious: the 'Angels of Providence' are really nothing other than images of conventional morality who, as Damon says, 'stand by his sick-bed and drive away the fairies of natural delight; but when they leave, the fairies return and he recovers.' Occultists will recognize that his view of the role of angels is perhaps unconventional yet nevertheless exact in terms of esoteric lore. As he writes: 'Is not every infant that dies of a natural death in reality slain by an Angel?'

There can be no doubt that Blake believed in a hell as a sort of residue of misused energy (energy is a holy thing, but sin is linked with convention), no more illusory in its punishments than is the suffering in life. 'And is there not eternal fire, and eternal chains/To bind the phantoms of existence from eternal life?' (*Visions of the Daughters of Albion*, 109–10). His visions of Hell are as harrowing as anything written: 'they howl & writhe in shaols of torment, in fierce flames consuming, in chains of iron & in dungeons circled with ceaseless fires, in pits & dens & shades of death, in shapes of torment & woe' (*The Four Zoas*, Night IX, ll. 749 ff). Hell is the 'land of death eternal'. His vision of Hell is Miltonian, Dantesque and theologically classical, though in some poems he denies the ultimate 'reality' of such a place.

These observations should make it clear that Blake was as unconventional and eccentric in

his use of demons as he was in almost every other system of symbolism which he adopted – so much so, indeed, that one wonders if it is fair to call Blake's confections 'demons' in the accepted sense of the word, for even those such as ANAK, OG, SIHON and SATAN, whom he specifies as demons, are scarcely demonic in the ordinary sense of the word.

Blake's use of demonic names is entirely personal: for example, he links his BAAL with ASHTAROTH (ASTORETH) as man and wife, even though these demoted gods belong to different traditions in myth and demonological streams. This often means that it is difficult to read Blake, and to reach into his private esotericism, without some understanding of his methods, insights and labyrinthine thoughts. Here we must restrict ourselves to an examination of the names he used for his nominal demons and of the demonic entities he appears to have created. His creations and references are so divorced from the traditional stream of demonology that, in the interests of clarity, it is probably best to list them here in precis, with further information under individual entries. Table 4 gives the names of the major demonic entities in Blake's writings, the main source from which he obtained each name or demonic image, and a brief description of the nature of the demon or spirit. Each of these three elements is discussed in greater depth in the relevant entry for the individual demons.

Table 4

| *Demon/Spirit* | *Main source* | *Nature* |
|---|---|---|
| ANAK | Bible | Giant demon, ruler with Og of prisons |
| ANTICHRIST | Bible | 'Majestic image of Selfhood' |
| APOLLYON | Bible | 'Gives a body to Falsehood' |
| ASHTAROTH | Milton | Consort of Baal |
| BEELZEBOUL | Milton | (See entry) |
| BEHEMOTH | Bible | With Leviathan the subconscious |
| BELIAL | Bible | 'Demon of Bribes and secret Assassinations' |
| COVERING CHERUB | Bible | Blocks man off from eternity |
| DRAGON-MAN | ? | Associated with the BEAST |
| IJIM | Swedenborg | Externalized self-love |
| LAMIA | Classical | Called forth by Urizen's pain |
| LEVIATHAN | Bible | Coiled sea serpent |
| LILITH | Bible | As in tradition, linked with Adam |
| LUCIFER | Traditional | 'In pride he forsook his charge' |
| MAMMON | Bible | Traditional demonification of money |
| MNE SERAPHIM | Agrippa | Parent of THEL |
| MOLECH | Milton | Traditional, demands sacrifice of children |
| OG | Bible | Giant demon, 'scaled with iron scales' |
| ORC | (See entry) | Ruler of the repressed emotions |
| RHADAMANTHUS | Virgil | Strict and cruel judge in Purgatory |
| RINTRAH | ? | Wrath |
| SALAMANDRINE | Paracelsus? | Men of wrath |
| SATAN | Bible | 'Error' . . . 'the Great Selfhood' |
| SERPENT | Bible | Subtle hypocrisy |
| SHADOW | Boehme? | Delusion, 'restrain'd desire' |
| SIHON | Bible | One of the demonic quaternary |
| SPECTRE | ? | A name for Satan, 'selfhood' |
| TIRIEL | Agrippa | Personification of materialism |
| ZAZEL | Agrippa | The eternal rebel |

**Blatant Beast** See ECHIDNA.

**Blavatsky** Helena Petrovna Blavatsky (1831–91), Russian esotericist and polemicist, was among the most remarkable occultists of her day. She was the co-founder, with Henry Olcott in New York in 1875, of the Theosophical Society and the author of many occult books, the most notable being *Isis Unveiled* (1887) and *The Secret Doctrine* (1881). Her insights and metaphysical arguments in connection with demons are among the most far-reaching of any found in modern occultism. Unfortunately her outspoken comments, from which her peculiar demonology may be gleaned, are mixed with a trenchant attack on the established nineteenth-century theology and the Church. It is impossible to appreciate Blavatsky's demonology without an understanding of her view of nineteenth-century theology. 'Our present quarrel is exclusively with theology,' she writes. 'Theologians have built their God and his Archangels, their Satan and his Angels, along with the Logos and his staff, entirely out of the dramatis personae of the old heathen Pantheons.' They have 'cunningly distorted the original characters, perverted the philosophical meaning', 'tossed every symbol into the most inextricable confusion' (*The Secret Doctrine*, vol. II, pp. 475–6).

One 'sinful achievement' in all this was the transformation of the divine alter ego into the grotesque Satan of the theologians. Blavatsky traces the development of the root idea 'that led




**Blavatsky** *A drawing by Madame Blavatsky (inscribed 'Tiflis, 7 Avril, 1862' and dedicated to the wife of a Russian singer) of Mephistopheles and Marguerite. After a sketchbook in the archives of the Theosophical Society at Adyar*

to the transformation of the Wisdom-God, who had first been regarded as the creator of everything that exists, into an Angel of Evil – a ridiculous horned biped, half goat and half monkey, with hoofs and a tail.' In fact she sees the Christian Devil as nothing other than a piratical reprint from Chaldeo-Judaean mythology. She traces the lineage of degeneration through the Babylonian Nebu, who has been misunderstood in modern times, but who in ancient times was both beneficient and maleficient, a punishing god (in the retributive sense) who was none the less on the side of the angels.

Blavatsky's terminology and the level of scholarship and esotericism with which she addresses her readers make it difficult to summarize her claims about the nature of demons. Her main point, however, is that the demons have received a bad press mainly because their cosmic function has been misunderstood – especially by theologians, the guardians of our spiritual life. For her the theology of the Church was involved in a poorly understood angel worship and failed to give the demons any role other than as personal tempters of individual men. Additionally, following erroneous and romantic interpretation of biblical passages, theologians tended to view the demons as so much flotsam and jetsam of an earlier cosmic war in Heaven – as fallen angels – without providing any satisfactory account of how angels, who are supposedly perfect beings, could fall. Is there any reason why an angel or a group of angels should choose to renounce their celestial birthright? Is it simply a question of pride, in the grand Miltonic sense (see LUCIFER)? The theologians' difficulty in understanding the demons arose from two separate confusions: first, a general misreading of original texts, along with a lack of awareness of primary sources and the numerous esoteric works with which Blavatsky herself was intimately familiar; and, secondly, an inability to see the demons in a teleological setting.

Blavatsky saw quite clearly that the truths enshrined in the occult tradition were relevant to the coming age and, without hesitation, by dint of referring to early esoteric sources and to Qabbalistic and oriental lore, she proclaimed a view of demonology which has not yet been assimilated into popular culture but which is more and more widely being adopted in occult circles. This view postulates that the demons are a necessary part of the evolutionary process. They have a purpose just as important in the evolution of mankind as that of the angels. Blavatsky writes:

> There is no Devil, no Evil, outside mankind to produce a Devil. Evil is a necessity in, and one of the supporters of the manifest universe. It is a necessity for progress and evolution, as night is necessary for the production of Day, and Death for that of Life – that man may live for ever (*The Secret Doctrine*, vol. II, p. 389).

Among many interesting observations she makes regarding the demons is that the 'prince of the Air' of St Paul is not the Devil, but in fact the effect of what in esotericism is called the 'astral light'. She interprets the Book of Revelation (see DEMON) in a unique manner, relating the 'third part of the stars of heaven' to the divine monads (human egos) which will perform the whole cycle of incarnation on earth. The sentence, which is normally taken by theologians to refer to the Devil and his 'fall like lightning', is a reference to the descent of human egos into the cycle of rebirth (*The Secret Doctrine*, vol. II, p. 485).

For Blavatsky's further insights into the nature of the demons, see SAMAEL, whom she identifies with Satan and whom she calls the 'Angel of Death'. See also AKIBEEL, AMAZARAK, AMERS, ASARADEL, ASURA, AZAZIEL, AZAZEL, BARKAYAL, ISCHIN, QUETZOCOHUATL, RAHU, RED DRAGON, SURASA, TAMIAL, TARAKA, TYPHON.

**Blemmyes** One of the names given in medieval lore to a nomadic Ethiopian tribe said to have no heads: they are usually portrayed as having eyes and mouths in their breasts. They are not demons, of course, but their unique appearance is of interest to demonologists because they are linked with one of the standard medieval images of hellish demons.

**Blind** See DEVIL PHRASES.

**Blue sea** See DEVIL PHRASES.

**Bne Seraphim** A Hebrew plural, meaning 'sons of the Seraphim', which has entered into European demonology by way of the fifteenth-century occultist Cornelius Agrippa, who lists it as the daemon of Venus (both in a plural and singular sense) (see Table 15 under MAGIC SQUARES). In his personalized demonology William BLAKE adopts the name in his MNE SERAPHIM.

**Bodin** Jean Bodin (1530–96), professor of Roman Law at the University of Toulouse, lawyer and author of *De la Démonomanie des Sorciers* (1581) (*Demonomania of Witches*), was strictly speaking more a writer in support of witch-hunting than a demonologist, legally supporting the practice of extreme torture to secure conviction of witches. He is said to be the first to attempt a legal definition of a witch 'as one who (knowing God's laws) tries to bring about some act by diabolic means.' However, there were many legal definitions of witchcraft attempted in previous centuries. His writings on demons represent much of entrenched contemporaneous legalistic opinion: he shows how the demonic spirits may have commerce with mankind and attempts the ticklish business of instructing how good spirits may be distinguished from evil ones, revealing the praxes and spells by which a person may become a werewolf or enjoy carnal relations with incubi and succubi. One feels from his text that he enjoys these descriptions a little too much, just as his contemporary French legalist BOGUET perhaps enjoyed his lurid descriptions of demonic possession and his cruelty towards his hapless victims in law.

In places Bodin's demonology inevitably merges with concepts more proper to witchcraft, for he seems to confuse the notion of PACT with the Devil with the idea of the Sabbat; transvection is usually enacted only with the Devil's riot as the landing place. The erudite demonologist Reginald SCOT is caustic about Bodin: 'I find it not in the Bible, but in Bodin, that there are daie divels, and night divels. The same fellow saith, that Deber is the name of that divell, which hurteth by night; and Cheleb is he that hurteth by daie.'

A typical 'moral' tale told by Bodin, which Scot quotes with much malice (*The Discoverie of Witchcraft*, 1584, Book 3, ch. 5) is fairly representative. There was a lady of Lyons, who left the bed of her lover in the middle of the night, rubbed her body with an ointment, spoke a few words and transvected away. Her lover watched her and also tried the ointment, and (without the magical words!) was carried to Lorraine, where there was an assembly of witches. On discovering this curious interloper, the whole bevy disappeared, leaving him stark naked, in which state he returned to Lyons. But, being an honest man (and this is Bodin's point), he accused his mistress, and this led to her being burned at the stake. But, as Scot wrily observes, 'as for his adulterie', Bodin did not 'so much as speake in the dispraise thereof'.

A long section of his main work is devoted to illustrating how the evil eye, enchantment and diabolic pacts may be averted and countermanded. He denies entirely the validity of the demonological theories of WEYER, who maintained that sorcery and diabolic pact are signs of insanity or mere foolishness.

**Boel** See SENATORS.

**Bofi** See BERITH.

**Boguet** Henri Boguet (*c.* 1550–1619), was a French lawyer and influential judge, whose *Discours des Sorciers* (1600) became the standard work on demonology within his lifetime; it is translated in a modern edition under the editorship of Montague Summers as *An Examen of Witches*. Of all the anti-witchcraft texts, this is the one which contains the most interesting and poignant record of attitudes towards and beliefs about the nature of demons (for quotations additional to those below, see DEMON). As usual, the investigations into witchcraft and demonic possession involved extreme forms of torture,

and it is said that many of his victims were not strangled prior to being burned. His text passed for learned in his day, but is replete with superstition and fantasy posing as urbane objectivity. The sprinkling of holy water is a demonifuge in his eyes:

Why is it that demons whine and bark like dogs when we sprinkle the bodies of those whom they possess? Why do they so often cry out that 'they are burning, they are burning' if it be not that they feel this Water to be one of the greatest scourges that is used against them? (*Discours*, 56).

The demons came out of her mouth in the form of slugs. . . . the Devil usually gives some sign of his departure from the person's body, and it has been noted that the commonest of these signs is for the place by which he means to come out to become swollen and big beyond measure. . . . Demons have often been seen to leave the bodies of possessed persons in the form of some animal, such as flies, spiders, ants, lizards and other such beasts. Palladius even tells us that he saw a devil once come out of a young man in the shape of a dragon seven cubits long . . . (*Discours*, 60).

The frightening thing is that these observations are really asides in his account of a quite horrific trial of a woman of thirty-five, Rollande du Vernois, who confessed under torture to having been at a Sabbat, and who was presumed to be possessed by a demon. After further treatment she admitted having carnal knowledge of the Devil and that his semen was cold.

But no sooner had she made this answer than the evil spirit renewed his attacks and closed her mouth, so that not a single word could be got from her, and to certain questions which were repeated to her she made signs with her head and two fingers that Satan had twice known her carnally, and then began to yelp and yowl like a dog . . . (*Discours*, 52).

The possessing devil did eventually come out of her 'at about seven or eight o'clock in the evening . . . out of her mouth like a black slug, which crept about the ground a little and then disappeared. . . . There remained the other demon [named Cat].' This one caused the possessed woman to be dumb for three whole days, so that during that time there was no means of drawing any information from her.

Rollande was tortured several times.

She then lodged an appeal; but the Court declared this null and void, together with the order for her torture, and by a fresh and just sentence condemned the appellant to be led by the executor of High Justice to the place of execution, and there to be tied to a stake and burned. This was carried out on the seventh of September in the year 1600.

One might have hoped that the nonsense would end there, but this extraordinary man continues:

But as they took her from the prison, the air at once became darkened by very dense clouds, which burst into such abundant and furious rain that it was with great difficulty that the fire could be lit to burn her. It is probable that this sudden rain was caused by Satan, who may have given Rollande an assurance that she would not be burned. . . .

Boguet, in his summary of why he condemned her, included such observations as 'the common rumours which had long been against her. . . . many things were noticed about her which could not be simply attributed to a demoniac. Namely, that she shed no tears; that she had been carnally known by the Devil. . . . For these reasons,' he concludes, 'little notice was taken of her plea' (*Discours*, 59).

**Bogy** Sometimes 'bogey', one of the many general names for a hobgoblin, perhaps derived from the Scottish word *bogle* or *boggart*, although some specialists suggest that the word is from the same Welsh source as 'BUG', while others, less reasonably, suggest the Slavonic *bog* ('God') as source.

**Bolfry** See BERITH.

**Bones** See DEVIL PHRASES.

***Book of Adam, The*** See *BOOK OF RAZIEL*.

***Book of Ceremonial Magic, The*** See WAITE.

***Book of Perdition, The*** See GRIMOIRES.

***Book of Raziel, The*** The title of a book, from Christian apochryphal literature and sometimes called *The Book of Adam*, which is supposed to have been derived from a certain 'Book of Signs' given to Adam prior to his expulsion from Paradise. Some of the early literature of the Hebrews traces the origin of all witchcraft and demonology to this text. *The Book of Raziel*, as it survives now, is a practical guide to the names of angels, demons, planetary rulers and so on, and could be used for the conjuration of spirits. The demons Asmodeus, Lilith, Mahalat and Agaron are described as leaders of the evil spirits.

***Book of Satan*** See *SATANIC BIBLE*.

***Book of Shadows*** See *GOSPEL OF THE WITCHES*.

**'Book of Signs'** See *BOOK OF RAZIEL*.

***Book of Spirits, The*** Despite its title, this book has little to do with demons or spirits in the demonological sense of the word. It deals with the spiritual entities which manifest through seances and was published under the pseudonym Allan Kardec (actually H. L. D. Rivail) in French in 1856. Rivail combined certain concepts of spiritualism (properly 'spiritism') with a rather confused theory of reincarnation.

***Book of the Damned, The*** This book, published in 1919 by Charles Fort (1874–1932), has nothing to do with demonology, its main subject being those realms ignored by official science in its conspiracy of silence about phenomena which cannot be measured according to modern systems.

**Book of the Dead** A popular title for an Egyptian text, the title of which is more like 'The Book of Coming Forth by Day'. The text is essentially an ancient treatise on magical spells, rituals, hymns and directions relating to the post-mortem state, a sort of guide to the newly dead through the maze of demons, angels and spiritual beings. Although the Egyptian god Thoth plays an important part within the text, this title should not be confused with *The Book of Thoth* by Aleister Crowley (1944), which deals, in an extremely idiosyncratic symbolism, with the Tarot, which, for all the claims made on its behalf, has nothing to do with Thoth or with Egyptian symbolism.

**Books** For the Devil's books and the Devil's picture books, see 'Books' under DEVIL PHRASES.

**Borachiel** According to the *ALMADEL*, one of the intelligencies of the First Altitude, who makes all things fruitful in creation.

**Boralim** According to Reginald SCOT in his account of the conjuration of LURIDAN, Boralim is the demonic spirit of the South. In classical mythology, Boreus was the name of the personification of the south wind.

**Boras** One of the demons of the grimoire tradition.

**Bordelon** Laurent Bordelon, a French author, was one of the opponents of the witchcraft and demonomania cults of the late seventeenth century. He is notable for his *Histoire des Imaginations Extravagantes de Monsieur Oufle* (1710) in which he ridicules in particular the work of LANCRE.

**Botis** A president of Hell (some say that he is merely an earl), appearing as a hideous serpent, though when so commanded he will turn himself into a more human form, with large teeth and two horns. This is, of course, one of the most popular forms in the medieval woodblock demonologies, yet Botis is listed among the ENOCHIAN DEMONS as a great and terrible duke, with twenty-six legions under him. He is said to have knowledge of the future, and of the past. He is one of the seventy-two SPIRITS OF SOLOMON.

**Bottomless Pit** See ABADDON.

**Boulton** Richard Boulton, one of the lesser English demonologists, who wrote in support of the witchcraft and demonomania delusions. His book, *A Complete History of Magic* (1715), is totally unreliable.

**Bovet** Richard Bovet (1641–1710?), demonologist and author of *Pandaemonium* (1684), which contains fifteen demon and ghost stories. The frontispiece to his book shows all the standard conceptions linking demons with witchcraft, such as a magic circle, a fairy circle, transvection, conjuration, familiars, and the acceptance of a woman into the circle of witches.

**Briareus** A monster giant or demon with fifty pairs of hands. Homer (*Iliad*, Book I, l. 403) refers to him as a monster with two names, for he is Briareus to the gods and Aegeon to men. His connection with modern demonology is found in the reference made to him by Dante in *Purgatorio* (Canto xii, verses 28–30). Dante seems to believe that Briareus attempted to overthrow the gods, which makes him a pagan prototype of the biblical LUCIFER, to whom Dante refers in the preceding canto.

**Bridge** See DEVIL PHRASES.

**Bruxae demons** A class of demons (the *bruxae* or *xorguinae*) described by Alphonsus de SPINA as the deceivers of old women into the illusion of believing that they are capable of flying to Sabbats. Little is known about the term *bruxae*, but it is possible that it was derived from the late medieval Latin *bruscus*, a special broom. Perhaps this was the origin of the notion that witches transvected on broomsticks.

**Bucaphi** One of the demons of the tenth hour in the *NUCTEMERON*, the genius of *stryges* or witches.

**Budarijm** A demon of the grimoire tradition.

**Buder** A demon of the grimoire tradition.

**Budiel** One of the demons of the grimoire tradition.

**Buer** A demonic president, who appears first in the form of a starfish. He will give knowledge of philosophy and logic. He is listed among the ENOCHIAN DEMONS, though noted there as one who can heal diseases.

**Bufar** One of the demons of the grimoire tradition.

**Bug** A now archaic name for a goblin or evil sprite, almost certainly from the Welsh word *bwg*, which means (approximately) 'ghost'. See also BOGY.

**Bune** A demonic duke of the grimoire tradition, appearing to the conjurer as a beast or dragon with three heads – one human, one that of a griffon and the other of a dog. He is said to rule over the faculty of speech, the acquisition of wisdom and the demonic bewitchment of graves. He is one of the seventy-two SPIRITS OF SOLOMON, and is listed among the ENOCHIAN DEMONS as one who 'maketh the dead to change their place, and devils to assemble upon the sepulchres of the dead.'

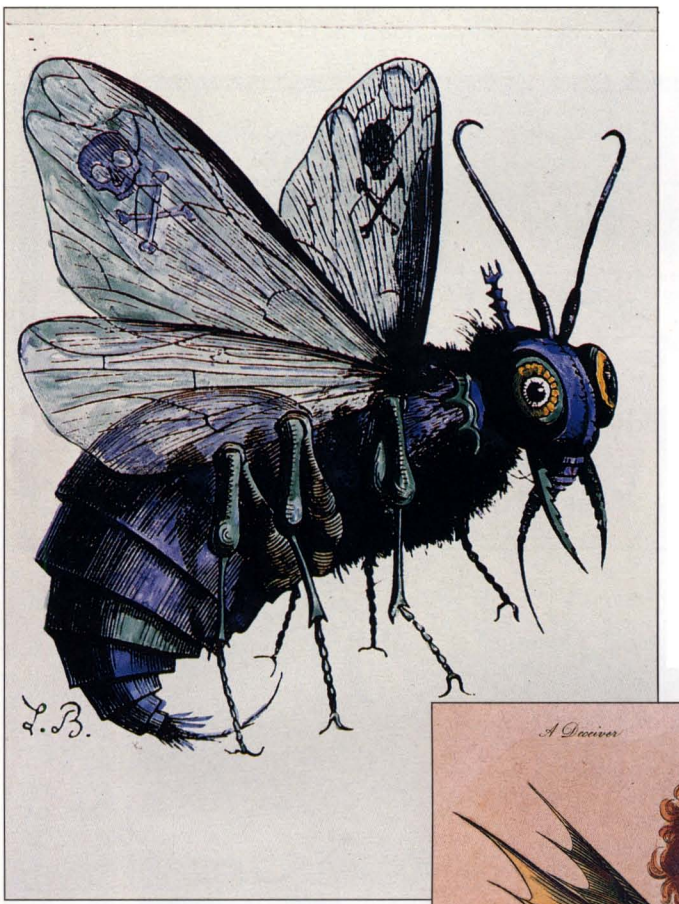
**Buniels** One of the demons of the grimoire tradition.

**Buriel** The name of one of the STEGANOGRAPHIC DEMONS, 'a great Prince, certainly, but perverse and worthless', as Trithemius says. He appears to loathe all other demons, and will appear to the conjurator in the form of a serpent with a woman's head. His helpers appear as clowns or jesters, leaping and playing, 'an astonishing apparition', Trithemius remarks reflectively.

**Butatar** One of the demons of the third hour in the *NUCTEMERON*, the genius of calculations.

**Bwg** See BUG.

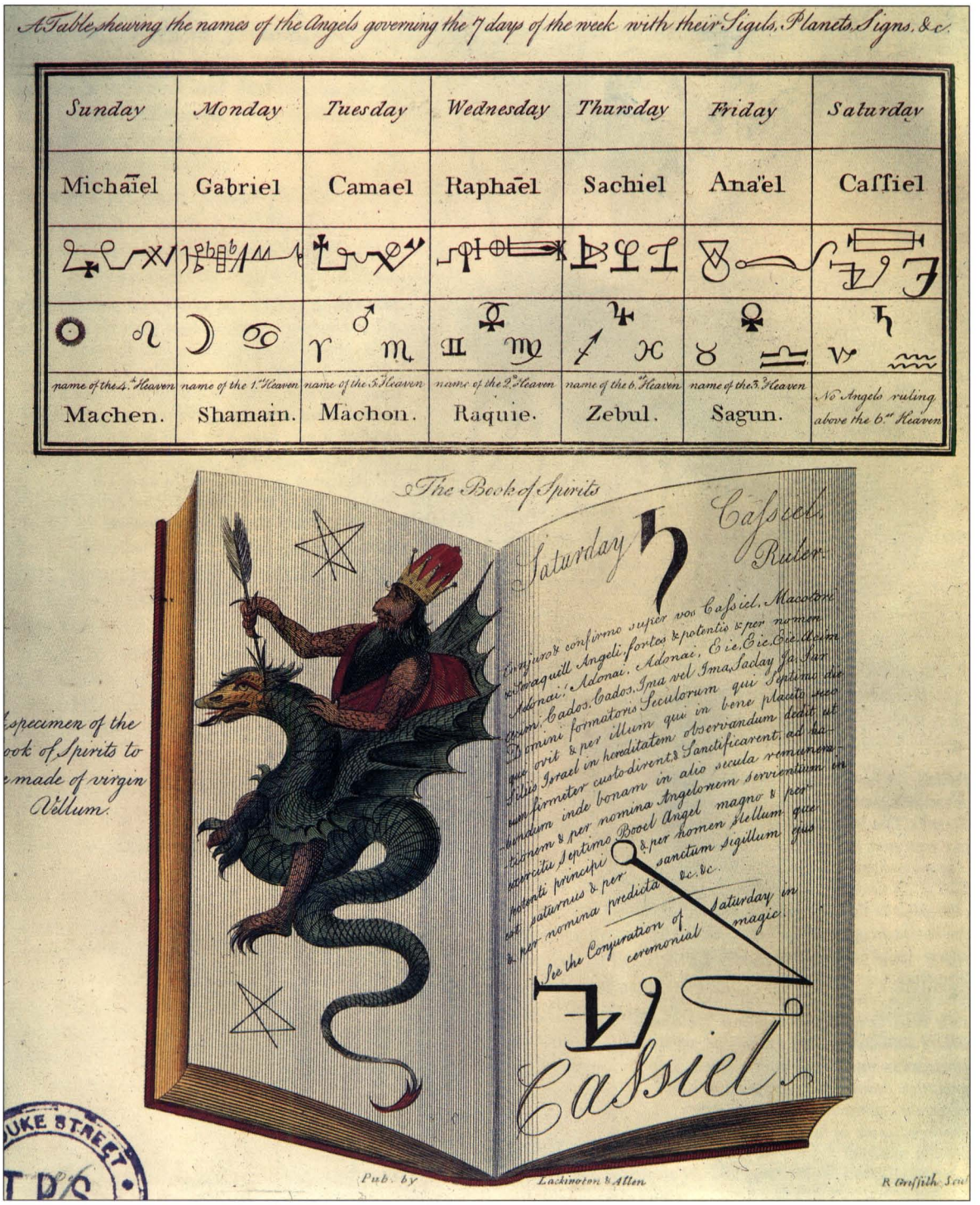
**Byleth** See BELETH.




**Beelzebub** (left) *One of the most popular images of Beelzebub in his role as Lord of the Flies, a hand-coloured wood engraving from the 1863 edition of Collin de Plancy's* Dictionnaire Infernal. *The name Beelzebub is said to have been derived from a Hebrew word meaning approximately 'fly lord', although it may have come from an Assyrian word which meant something like 'lord of the high level'. Yet Beelzebub was translated in early Christian times as 'lord of the underworld' and he is actually mentioned in the Gospel of St Matthew, 12, 24, as 'prince of the devils'*




**Belial** *A hand-coloured engraving of the demonic 'Vessels of Iniquity' from Francis Barrett's* The Magus *(1801). The bottom face represents Belial, the top one Apollyon. The anthropomorphic images which Barrett used to illustrate his demonology do not correspond to the descriptions given of the demons in the grimoire literature. Belial appears as 'a beautiful angell, sitting in a firie chariot' according to Reginald Scot in* The Discoverie of Witchcraft, *although, since Belial is sometimes said to be the demon created immediately after Lucifer, he was portrayed in medieval grimoires as a monstrous demon. Barrett appears to have begun the sanitization of demons which developed apace in late nineteenth-century popular occultism*




**Cassiel** *This plate from Francis Barrett's* The Magus *(1801) shows the demon Cassiel, the ruler of Saturn, astride his serpent. The seven demons or angels listed in the table above this grimoire 'of virgin vellum' are mainly derived from the Secundadeians, who originally had rule over the planetary spheres but who are here listed as the rulers of the seven days of the week (the days of the week corresponding, of course, to the seven planets). The sigils in the central register of the table relate to the demons, not to the days of the week. The planetary and zodiacal sigils in the lower register give the corresponding rulerships of planets over the demons and the days of the week, but modern astrology has rendered some of the rulerships of the zodiacal signs obsolete. For example, the planet Saturn (the planet of Cassiel) has been displaced by the so-called modern planet Uranus as ruler of Aquarius*



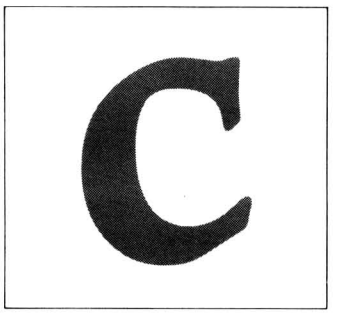
**Demon** (above) *A demon from Hell, his visage representing the flames in which the damned burn eternally. The hand-coloured woodcut is from a late fifteenth-century edition of the* Le Voiage de Maundevile, *which ostensibly gives an account of Sir John Mandeville's circuitous travels through the East to the Holy Land in the mid-fourteenth century. It is, however, a compilation of the 'wonders' described by earlier European writers, incorporating much mythology. The demon head appears to have been influenced by descriptions of demon masks from the East, from such places as Thailand and Bali. In what is sometimes described as the Buddhist Hells there are such beings as 'fire demons'*




**Devil Card** *A devil card from an eighteenth-century French Tarot set. The winged Devil stands in a threatening position over two minor devils, who are both chained to his pedestal. The fact that the left-hand minor demon points upwards while the other points down is a symbol of the dualism inherent in Christian demonology, for the official Christian version of the fall of the demons insists that they were once angels. No satisfactory account has ever been given in Christian theology as to how the angels changed their form, though Milton in* Paradise Lost *provides a poetic description of this occurrence. The object in the right hand of the Devil in this Tarot card is probably intended to be a burning brand – a reference to the belief that the orgy of the Sabbat was lighted by such fires*



**The Devil** *This detail of the Devil's head from the huge fourteenth-century fresco in the Campo Santo, Pisa, is the classical portrayal of the Devil at the centre of Hell, with horns, bestial face and mouth, and with the strange traces of many eyes (or are they sores?) over the surface of his body. The image was probably influenced by the earlier mosaic of Hell in the great octagonal ceiling of the Baptistry in Florence (see p. 151), perhaps the most striking image of the demon in the medieval world, and one which undoubtedly influenced Dante in his* Commedia, *written at the end of the thirteenth century*



**Caacrinolaas** See GLASYALABOLAS.

**Caassimolar** See GLASYALABOLAS.

**Cabariel** See STEGANOGRAPHIC DEMONS.

**Cabiel** In the lists of ENOCHIAN DEMONS Cabiel is named as a ruler of a lunar mansion.

**Cacodaemon** Literally an 'evil spirit' in Greek (*kakos daimon*). In ancient demonological literature the AGATHODAEMON ('good spirit') was friendly to man, but seemingly not opposed to the cacodaemon. The king of the cacodaemons was HADES. Since some medieval astrologers (resting on antique terminologies) sometimes called the twelfth house of the horoscope figure 'cacodaemon', the popular interpreters of astrology have leaped to the erroneous conclusion that this house rules evil or demonic things, which is far from the case. See also DAEMON.

**Cael** See *PAULINE ART*.

**Cagnazzo** The name of one of the decad of DANTE'S DEMONS who persecute the barrators in Circle 8 of Hell (*Inferno*, Canto xxi).

**Cahor** One of the demons of the third hour in the *NUCTEMERON*, the genius of deception.

**Caim** A demon who is said to appear in invocations as a thrush. He has knowledge of the language of the birds, which in esotericism is the language of the initiates. Caim will give to the querent understanding of any language, including that of animals. He is one of the seventy-two SPIRITS OF SOLOMON and one of the ENOCHIAN DEMONS.

**Caina** The name given by Dante to one of the circles in the frozen wastes of COCYTUS in Lower Hell (see HELL) where those who have been treacherous to their kinsmen are encased up to their heads in ice. The word is almost certainly derived from Cain, the first human to slay a kinsman (Genesis, 4).

**Calcabrina** The name of one of the decad of DANTE'S DEMONS who persecute the barrators in Circle 8 of Hell (*Inferno*, Canto xxi).

**Caliban** The name of the deformed humanoid spawn of a demon and the witch SYCORAX in Shakespeare's *The Tempest*.

**Caller** A magician who evokes (that is, 'calls') spirits during conjuration.

**Calmet** Dom Augustin Calmet (d. 1757), a theologian and Benedictine with occultist leanings, and author of *Dissertation sur les Apparitions des Anges, des Démons et des Esprits . . .* (1746), translated in 1759 as *A Dissertation on Apparitions*. This study has an interesting appendix on vampires, consisting largely of case histories derived mainly from Hungary.

**Camaysar** One of the demons of the fifth hour in the *NUCTEMERON*, the genius of the marriage of contraries.

**Cambions** Sometimes 'campions'. The witch-hunter BODIN says that this is the name of the offspring of an INCUBUS or a SUCCUBUS from sexual intercourse with a human or as a result of judicious handling of male semen obtained by demonic means. There was a curious late-medieval belief that cambions were not fully alive until they attained the age of seven.

**Campions** See CAMBIONS.

**Camuel** One of the ENOCHIAN DEMONS, the chief king of the East. He is also one of the STEGANOGRAPHIC DEMONS.

**Candle** For the Devil's candle, see 'Candle' under DEVIL PHRASES.

**Captiel** According to the *ALMADEL*, one of the intelligencies of the Fourth Altitude.

**Card** See DEVIL PHRASES.

**Cardinal demons** The demonologist Reginald SCOT tells us that AMAYMON is king of the East, Gorson (perhaps Curson) is king of the South, Zimimar king of the North and Goap (more usually Gaap) is prince of the West. However, there are a variety of different demonological accounts of the cardinal demons. In the literature which describes the ENOCHIAN DEMONS, for example, the following sets are listed in two separate parts of the text:

| | | |
|---|---|---|
| King of the East | Uricus | Amaymon |
| King of the South | Amaymon | Corson |
| King of the West | Paymon | Gaap |
| King of the North | Egyn | Zinimar |

Many demons who are not designated kings are none the less said to be rulers of the cardinal areas. See, for example, CASPIEL as ruler of the South. See also CECCO D'ASCOLI.

**Carnesiel** One of the STEGANOGRAPHIC DEMONS.

**Carpzov** Benedict Carpzov, one of the minor demonologists of the seventeenth century and author of *Practica Nova Rerum Criminalium* (1635).

**Cartagra** A name used by Reginald SCOT as an alternative for 'Purgatory' and meaning 'affliction of souls'. In giving an account of GAMYGYN, he says that this demon 'bringeth also to passe, that the soules . . . which dwell in purgatorie (which is called Cartagra, that is affliction of soules) shall take aierie bodies, and evidently appeare and answer to interrogatories at the conjurors commandement.' There may be some significance in the fact that the sigil for Gamygyn appears to be a graphic play on the Calvary cross which is sometimes used in medieval art in connection with burials.

**Caspiel** One of the ENOCHIAN DEMONS, the 'chiefest Emperor ruling in the South'. He has 200 great dukes and 400 lesser dukes under his rule. Caspiel is also listed as one of the STEGANOGRAPHIC DEMONS. See also SIGILS.

**Cassini** Samuel de Cassini, Italian author of one of the earliest books to oppose the witchcraft delusions and demonomania of the sixteenth century, *Question de le Strie* (1505).

**Casujoiah** See *PAULINE ART*.

**Catch** See 'Catch the hindmost' under DEVIL PHRASES.

**Causub** One of the demons of the seventh hour in the *NUCTEMERON*, the genius presiding over serpent charming.

**Cecco d'Ascoli** Francesco degli Stabili (1257–1327), known as Cecco d'Ascoli after his place of birth, has gained some notoriety because it is popularly believed that he was burned to death in Florence for practising astrology, whereas it is more likely that he was executed for heresy. Cecco's view of demonology is hinted at in several documents, in particular in the *Commentary on the Sphere of Sacrobosco*, which the Italian writer Villani claims was the true cause of his condemnation by the In-

quisition. The literature of the ANTICHRIST was still of considerable importance during the fourteenth century because of the predictions made by Joachim di Fiore, who had placed the coming of this demon in 1260, and Cecco predicts the appearance of such a being (which involved the ending of the Christian religion) in astrological terms. The periodic return of the Antichrist is linked with a supposed movement of the eighth sphere, which gives a cycle of 12,000 years, at which intervals evil beings are born through the action of incubi and succubi.

Although Cecco was essentially an astrologer, some of his demonological references have had an influence on the study of demons: he quotes the pseudo-Solomonic *De Umbris Idearum* (*Book of the Shadows of Ideas*), ascribing to the demons the power to deceive even Christian minds, and maintaining that the fallen angels are outside the hope of grace. He mentions by name the demon Floron (who passed into the repertoire of Michael SCOTT) who was imprisoned in a steel mirror yet available for invocation. Cecco mentions the CARDINAL DEMONS as being Oriens, Amayon, Paymon and Egim, by Lynn Thorndike points to variants in manuscripts which give Orion, Agimon, Pagimon and Egin.

**Celaeno** See HARPY.

**Centaurs** The half-men, half-horse creatures of the Greek mythology were said to inhabit Mount Pelion in Thessaly. They merit attention in a demonological context only because Dante refers to them in his *Purgatorio* (see PURGATORY), along with the other *semivir* (semiman), the Minotaur. Both are symbol of the human being subjugated by the lower animal nature. Many demonic forms have been derived from the notion of the centaurs and were especially popular during the seventeenth and eighteenth centuries.

**Cerberus** In classical literature Cerberus was the three-headed dog which was said to guard the gates of Hades, in which he is a type of gluttony, a symbol of the uncontrolled or undisciplined appetites which lead men to Hell. In some accounts he is more than triple-headed (even with as many as a hundred demonic heads) and has the tail of a serpent. His infernal kennel is on the hell-side of the river STYX.

**Cerebus** According to Reginald Scot, Cerebus is another name for NABERIUS.

**Ceremonial magic** The name given to that form of magic involved in the CONJURATION – the calling down from Heaven or up from Hell – of spirits and demons. The vast body of literature concerned with ceremonial magic takes it for granted that any magician concerned with the aggrandizement of his own ego or with the extension of his supposed physical belongings or domains must apply to the demons, and suggests that almost anything may be obtained from demons conjured by means of rods, bloodstones, vervain, candles, incense, alcohol and (sometimes) blood sacrifice, among a plethora of sigils, symbols, circles and invocations. Forms of ceremonial magic range in quality and intention from low-grade demon raising such as that found in the popular (if imaginative) accounts given by Benvenuto Cellini (see NECROMANCY), to the pseudo-religious praxes of the many self-styled esoteric schools and groups, some of which were rooted in Qabbalism, some in Christianity, and others in unhappy mergers of the two. An example of this latter is the widely known Order of the Golden Dawn, a hermetic order formed in 1888, partly under the influence of the ABRA-MELIN literature (see, for example, *SANCTUM REGNUM*), which, for all its high-flown style and its undoubted influence on such poets as W. B. Yeats, also had its own Benvenuto Cellinis in its ranks. For a brief survey of the literature, see the various manuscripts and published works mentioned under ENOCHIAN DEMONS, GRIMOIRE and SPIRITS OF SOLOMON.

**Chadakiel** According to the *SANCTUM REGNUM*, the spirit of Libra.

**Chalkis** See ALASTOR.

**Chalkydri** The name given to demonic beings which seem to resemble flying dragons. The name is from the literature attached to the Slavonic versions of the ENOCHIAN DEMONS, and the creatures have been described as having the feet of lions and the heads of crocodiles. They are of a purple colour and of vast size, with (it seems) twelve wings.

**Chamo** According to VICECOMES, the name of a demon.

**Charon** In classical mythology, the ferryman of Hell, plying the river ACHERON (in some sources the STYX) with the souls of the newly dead. Traditionally the newly dead were required to pay for this service with a small coin (*obolus*), which relatives would place in the corpse's mouth prior to burial. Charon was said to have been born of Erebus and Nyx, and is regarded by most demonologists as being neither a demon nor a damned soul – he is, rather, an image of a perverted appetite, and it is in such a way that Dante treats him in the *Inferno*. In one of the brilliant esoteric insights with which Dante's poem is littered, we have a glimpse of the horror of Hell:

> Then spake my guide: 'Charon, why do you rage
> And rail in vain? Thus it is ordained where power
> And will are one. . . .'
> This closed the shaggy gape of that beast,
> That infernal ruddied ferryman, and silent
> His flaming eyeballs rolled in livid hue.
> (Canto iii, verses 94 ff.)

For all the anger which seethes through his soul, Charon recognizes Dante as a living being (as a soul in a state of grace).

**Chax** An alternative name for SHAX.

**Cheat** For 'Cheat the Devil', see DEVIL PHRASES.

**Cheleb** See BODIN.

**Chemor** See ALPHABET OF DEMONS.

**Chemos** The name used by Milton in *Paradise Lost* for the ancient Moabite god Chemosh. See MILTON'S DEMONS.

**Chemosh** See 'Chemos' under MILTON'S DEMONS.

**Cheyot hakodesh** See BEAST.

**Chichevache** The 'lean cow' of medieval mythology which was said to live off the flesh of good women – the cynical undertone being that the creature was thin because there was so little of this human fodder around. See also BICORN.

**Chimera** The chimaera of classical mythology was a fire-breathing monster, with the front a lion, the body of a goat and the hind parts of a dragon. She was killed by Bellerophon. Her importance to demonologists is the fact that many of the demonic amulets of a particularly grotesque design are called chimerae. In this connection, see EVIL EYE.

**Chomiel** One of the ENOCHIAN DEMONS, 'a great Duke under Demoriel, Emperor of the North'.

**Chrisoletus** See STONES.

**Chrysolite** See STONES.

**Church of Satan** See SATANIC BIBLE.

**Cimeries** One of the marquises of Hell. He appears riding a black horse, has the power to make men brave, and is reputed to teach literature, to indicate the location of buried treasure or lost things, and is said to be a specialist in African affairs. He is one of the seventy-two SPIRITS OF SOLOMON and one of the ENOCHIAN DEMONS.

**Ciriatto** A demon of Dante's Hell in the *Commedia*, from whose mouth a tusk issued on either side, as from a boar (*Inferno*, Canto xxii) (see DANTE'S DEMONS).



**Charon** *The boatman Charon carrying Dante and the spirit of Virgil across the Acheron, one of the rivers of Hell. After Gustav Doré's illustration to Dante's* Inferno

**Ciriel** A version of KIRIEL.

**Clotho** See FATES.

**Clymenus** One of the several euphemistic titles for the god HADES. The name comes from an ancient Greek term for an order of divine beings who ruled regions of the earth.

**Coach horse** See DEVIL PHRASES.

**Coach wheel** See DEVIL PHRASES.

**Cocao** A demon conjured on the day of Mercury (Wednesday) (see CONJURATION).

**Cocytus** The River of Lamentations in HELL, described by Dante in the *Inferno* as a frozen river at the bottom of the chasm of Hell in which SATAN is embedded. In concentrics around the figure of Satan are the four circles of traitors, stuck perpetually in ice, in the regions of ANTENORA, CAINA, JUDECCA and PTOLOMAEA.

**Collin de Plancy** See PLANCY.

**Colopatiron** One of the demons of the ninth hour in the *NUCTEMERON*, the genius who 'sets prisons open'.

**Compact** In demonological texts an alternative for PACT.

**Composite rituals** See GRIMOIRE.

**Conjuration** A method of raising spirits of the dead or demons from the lower world (but see also NECROMANTEION). Significantly the word is now used more widely to denote the idea of sleight-of-hand entertainments, as though conjuration always involved trickery. However, in the past conjuration was regarded as a most serious practice by which the knowledge of the infernal (and, as some supposed, the celestial) realm might be tapped. The vast bibliography of GRIMOIRES sets out the dark practices by which demons may be conjured with safety, and literally thousands of recipes and formulas for evoking the presence of the Devil or his minions have survived from medieval times. The art of conjuration is concerned not only with evoking the terrible forms of demons, but also with the art of commanding the Devil to obey orders and eventually to depart from the magical circle into which he has been called. EXORCISM is the Christian version of this final phase of conjuration, setting out in great detail the rituals and formulas which must attend the attempts made by a priest to expell the demon from a person or place.

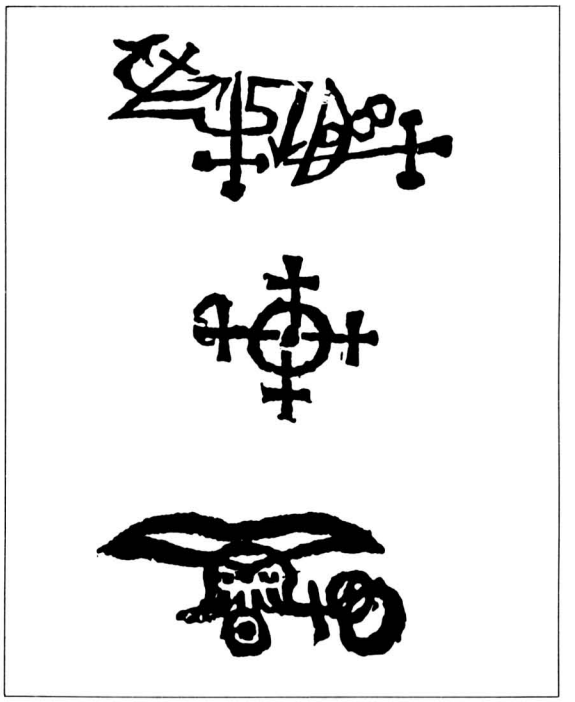
The art of conjuration set out in the texts dealing with angel magic is sometimes called CEREMONIAL MAGIC, but the distinction between angels and demons is generally very blurred even in the most Christian-seeming texts.

The occult books and grimoires are replete with instructions on how to prepare the time and place for conjuration of demons. The demon must be evoked at the appropriate time on the appropriate day. For example, in a *Key of Solomon* noted by A. E. Waite, the seven demons (whose names are corruptions of Hebrew words) must be evoked on the corresponding planetary days (see Table 5).

Table 5

| *Hebrew name* | *Grimoire name* | *Planet* | *Day* |
|---|---|---|---|
| Shabbathai | Solday | Saturn | Saturday |
| Tzedek | Zedex | Jupiter | Thursday |
| Madim | Madime | Mars | Tuesday |
| Shemesh | Zemen | Sun | Sunday |
| Nogah | Hogos | Venus | Friday |
| Cochab | Cocao | Mercury | Wednesday |
| Lebanah | Zeveac | Moon | Monday |

The demon should then be evoked at the appropriate hour, according to tables that are given in many grimoires and which appear to be derived from planetary tables found in Graeco-Roman astrological manuscripts. The hour for evoking the demon Solday, for example, would be the eighth hour of the day on a Saturday. However, since the tables originated in societies which had a different method of registering



**Conjuration** *The three sigils for the good daemons mentioned by Reginald Scot in the second appendix to the 1665 edition of* The Discoverie of Witchcraft. *In descending order these are the sigils for Jubanaldace, a warlike angel, Yah-li-Yah, who gives holy charms 'against the assaults of Evil Daemons', and Nal-gab, who teaches the knowledge of magic and witchcraft*

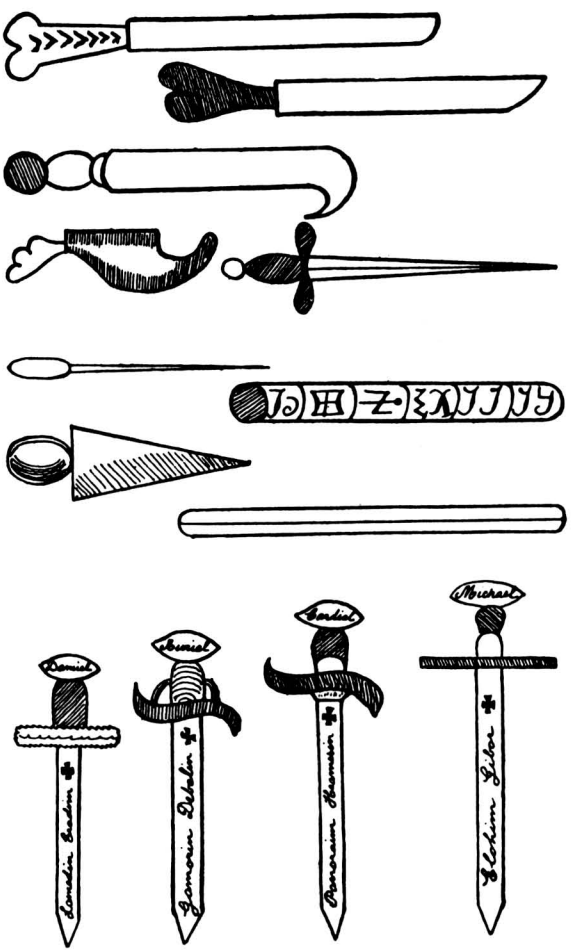
hours, and which began days and nights in a different sequence to that used today, and since the tables do not appear to have been modified to accommodate such changes, we may infer that the appropriate hours on which the conjurer laid so much emphasis were not so important after all. In any case, some of the grimoires speak of certain hours (especially the hours of Saturn and Mars) as being good for conjuration in general, regardless of the planetary affiliation of the demon to be evoked.

Most of the goetic rituals give numerous prayers and evocations of the names of angels as a prelude to conjuration and provide some note of the various ritual instruments, such as magic knives, rods, swords, staffs, hooks, sickles, and so on, which are considered necessary to perform the rite of conjuration correctly. The romantic occultism which swept through Europe after the middle of the nineteenth century provides many details of the rites involved in the complex preparation of even the instruments, but these elaborations do not belong to the grimoire tradition itself. The traditional material seems to limit itself to various purgations and the drawing or engraving of sigils upon the instruments. The grimoires vary in their instructions, however; the *GRIMORIUM VERUM*, for example, insists that only a knife, graver and lancet need be used.

The pen and ink used in the writing of the ceremonial papers are also to be exorcised, fumigated and made the object of prayer. In some cases the details of precisely which feather of the bird (the 'third feather on the right wing' of 'a male goose', as one grimoire insists) should be used as quill for the pen are given. The ink takes us into the realm of black magic, for sometimes it has to be the blood of a sacrificed animal or bird. The candles too are supposed to be no ordinary candles but are to be hand-made from virgin wax. Some of the goetic texts on demonic conjuration insist on a bloody sacrifice. Sometimes the victim was a lamb or a kid, which had to be slain by the magician himself: 'take your kid, place it on a block with the throat upturned, that it may be easier for you to slice it, and cut down with your knife in a single stroke, pronouncing the name of the spirit you intend to evoke,' says one *Key of Solomon*.

The important names and sigils of the demons are listed in many of the black books of conjuration. The most famous is given under SPIRITS OF SOLOMON but Book II of Reginald Scot's *The Discoverie of Witchcraft* (1665 edition) lists seven good daemons and seven bad daemons, assuming much the same potential of conjuration for either group (see p.72, Table 6).

There are a bewildering number of seals, triangles, protective magical circles and the like which must be correctly drawn and entered with the appropriate sigils. Very many of these are copied in the grimoires and books on angel magic. In some cases the magical circles are designed to protect the magician, in other cases to imprison the evoked demon until the magician wishes to dismiss him.



**Conjuration** *Some of the instruments of conjuration, including a selection of knives, daggers (bodkins), wands, a sickel, a rod and a trowel. In the early treatises and grimoires such things are specially prepared by means of fumigation, prayers and special enchantment spells. Derived from A. E. Waite's* The Book of Ceremonial Magic *(1911), but actually from a* Key of Solomon *grimoire*

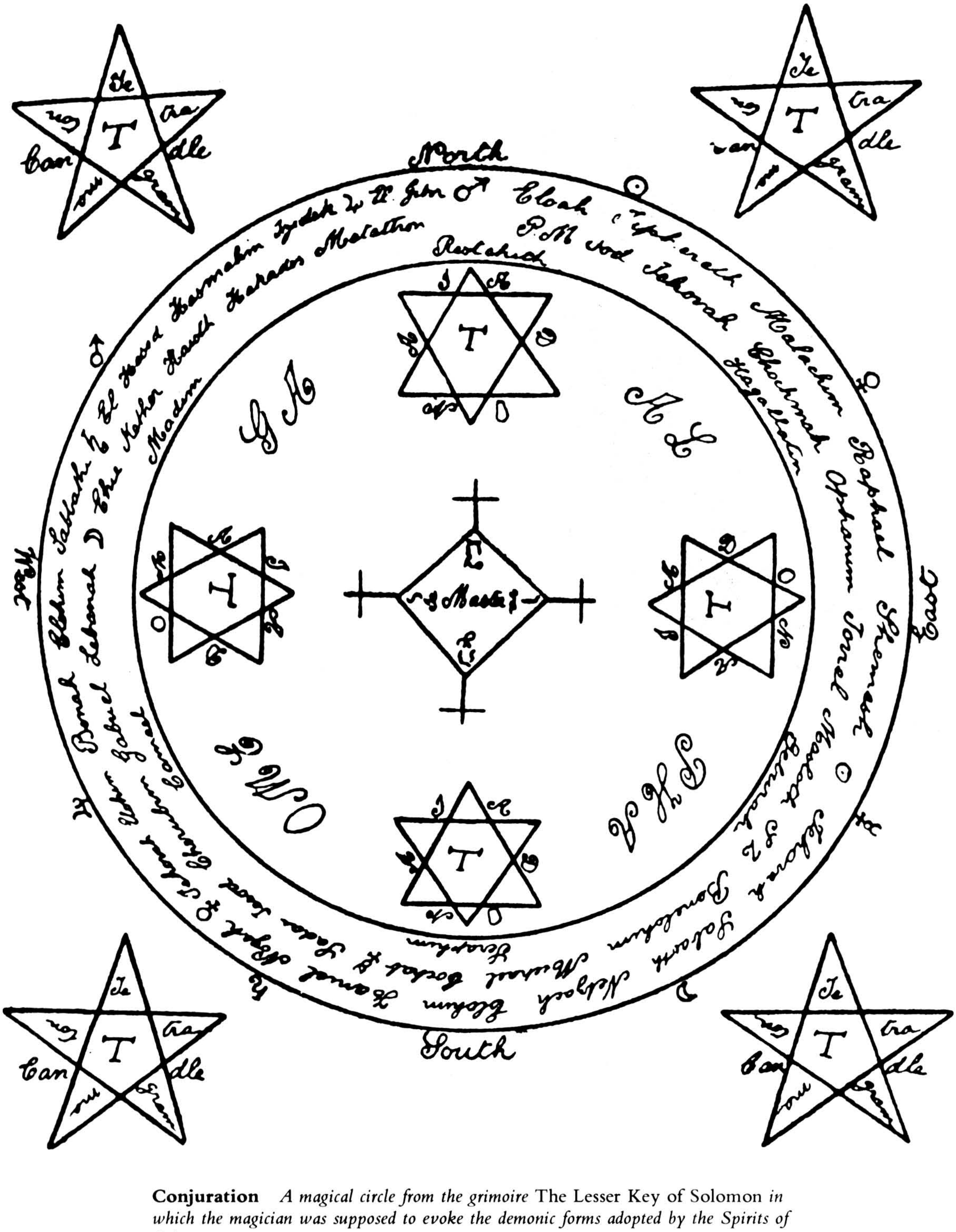
A general survey of the literature in relation to ceremonial magic and the grimoire tradition is given by A. E. Waite in *The Book of Ceremonial Magic* (1911). The complexity of the conjuration literature is called into doubt by such religious texts as the *Malleus Maleficarum*, which insists that one need merely call a devil by name for him to appear. For an interesting variation on the complex art of conjuration, see MAGICAL MIRRORS.

Table 6

| *Good daemons* | *Characteristics* |
|---|---|
| Jubanaldace | 'beareth alwayes a flaming Sword' with helmet on head |
| Yah-li-Yah | 'accompanying such as are Virgins' |
| Nal-gab | teaches 'how to exercise Infernal Withcraft' |
| Maynom | 'resembleth a Ew with Lamb' |
| Gaonim | 'causing his Pupil to go invisible' |
| Valanu | 'Instructer in Manual operations' (that is, magic) |
| Rama-umi | 'Instructer in Cabalistical Magick' |

| *Bad daemons* | *Characteristics* |
|---|---|
| Panalcarp | 'like a Crocodile, with two heads' |
| Baratron | 'like a Conjurer in a Priestly habit' |
| Sondennath | 'like a Hunts-man' |
| Griessmodal | 'like a Spaniel-Dog' |
| Ballisargon | 'grand Inticer to theeving' until he brings his followers to destruction |
| Morborgran | 'especially appearing as a Serving-man' |
| Barman | 'most commonly possesseth the soul of those that are joyned unto him' |

**Constant** Alphonse Louis Constant (1810–75) who adopted the pseudonym Eliphas Levi Zahed, was one of the most influential of the popular occultists of the nineteenth century. He wrote several books on what might best be termed 'romantic occultism' which have gained a fame, or perhaps even a notoriety, they scarcely deserved, for they lack both depth of esoteric lore and accuracy. 'He is', says his biographer Waite, 'without accuracy in detail, and it would be difficult to cite a worse guide over mere matters of fact.' On the other hand, there 'are greater names, but there is no influence so great – no fascination in occult literature exceeds that of the French magus.'




**Conjuration** *A magical circle from the grimoire* The Lesser Key of Solomon *in which the magician was supposed to evoke the demonic forms adopted by the Spirits of Solomon*




**Constant** *One of the wood engravings from Eliphas Levi's* Transcendental Magic *(English edition, 1896), showing what Levi himself terms 'sacerdotal esotericism making the sign of excommunication'. The shadow image projected by the hand making the Christian sign may be interpreted as the face of a horned demon. This is not the significance of the sacerdotal gesture, however, and the plate, with its mixture of oriental, Judaic, Latin and Rosicrucian symbolism is typical of Levi's writings*

His *Dogme et Rituel de la Haute Magie* (1856), translated by Waite as *Transcendental Magic* (1896), was one of the more influential of his many books on magic, mainly because it popularized certain of the ceremonial magic praxes of the occult schools and introduced the public to such texts as the *NUCTEMERON* and a whole plethora of half-digested hermetic symbols, the explanations of which are still quoted in modern books of occultism. Many of the plates in this book have become famous in modern times. Among them is the *Per Benedictionem* hand sign in which is traced the image of the Devil, the goetic circle, with the names of the demons Akibeec, Amasarac, Asaradel and Berkaial, and (the most famous) the winged goat–devil with the mercurial symbol arising from his sexual parts and the pentagram on his forehead, a figure which Levi calls 'The Baphomet of Mendes'.

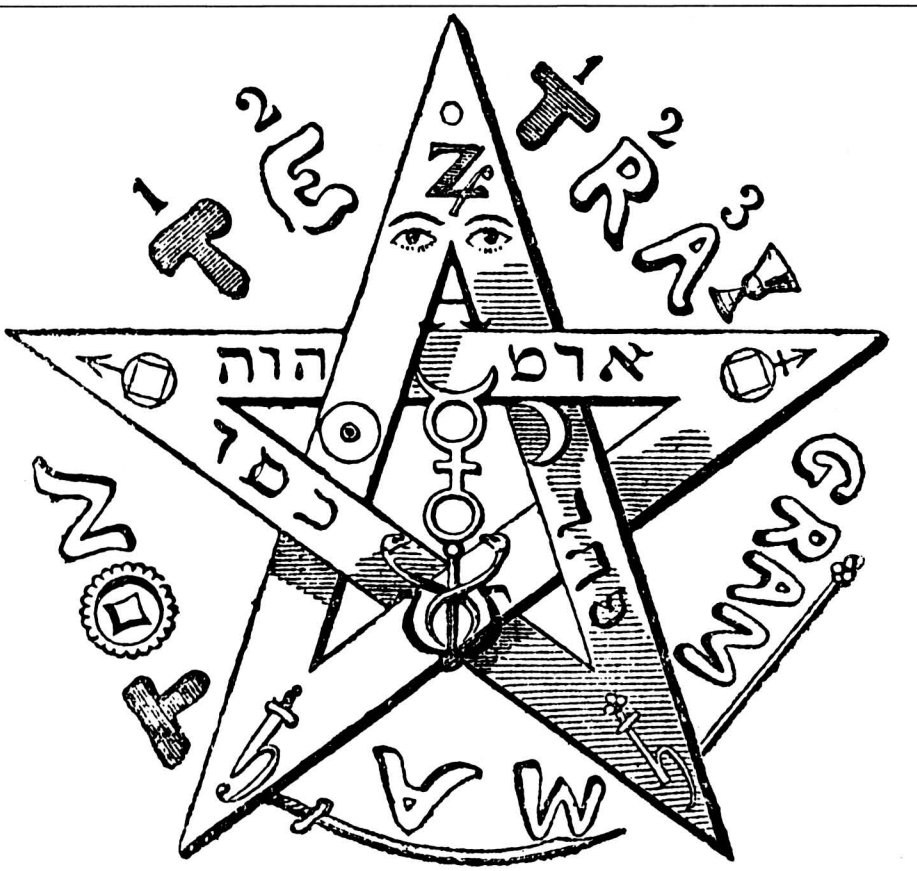
Much of the popularity of the book arose not from any profound insights into occultism which it offered, but from the predictions which Levi drew from his personal interpretation of TRITHEMIUS'S text on the SECUNDADEIANS, based on the notion that the reign of the Archangel Michael was expected to begin in 1879. Not only was this not precisely in accord with what Trithemius had said in his esoteric text *De Septem Secundadeis* (1510) (see *SANCTUM REGNUM*), but Levi's own predictions as to what would follow after 1879 had little to do with Trithemius's indications and in any event turned out to be totally erroneous. Even so, the prediction, which was for a date then some twenty-four years in the future, was one of the most powerful of the formative forces leading to the popularity of the book, a popularity which ignored its many failings and inaccuracies.

Levi's many references to demons and to such spirits as the intelligencies are scattered through his most well-known texts, but his interest is not derived from any real insight into the demonic realm, nor from any careful reading of traditional texts. For example, his treatment of the Apollonian demons in the *Nuctemeron* appears to rest on misconceptions, and while there is almost nothing new in his writings, there is certainly much that is imaginative and erroneous. He is one of the first great journalistic popularizers of romantic occultism.

**Coral** See STONES.

**Correspondencies** See MAGICAL CALENDAR.

**Corson** One of the CARDINAL DEMONS, named in the Enochian literature as king of the South.



**Constant** *The pentagram used in magical conjuration, reproduced in Eliphas Levi's* Transcendental Magic *(English edition, 1896)*

**Covering cherub** A term taken by William BLAKE from Ezekiel, 28, 14, which is probably a judgement against the sins of the king of Tyre which the Church Fathers took as a reference to SATAN. Blake sees this covering cherub as one who shuts man out of eternity (*Milton*, f.37,l. 60). The idea may have been derived from Dante, *Purgatorio*, Canto xxvii, who mentions a demonic 'Black Cherub'. See, however, CHERUB.

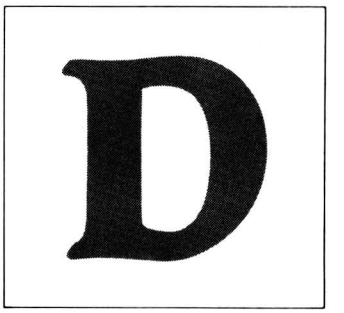
***Criminatores*** The name given to a class of wicked demons under the direct control of ASTAROTH (who is also called Diabolus and Accuser of the Brethren). This is the eighth class of demonic ORDERS, and is therefore regarded as the demonic equivalent of the Archangels.

**Crouch** Nathaniel Crouch, an English demonologist and witchologist of the seventeenth century and author of *The Kingdom of Darkness* (1688).

**Crowley** See GREAT BEAST, THEIRON and THELEMA.

**Cuniali** One of the demons of the eighth hour of the *NUCTEMERON*, the genius of association.

**Curson** Sometimes Purson, who, according to Reginald SCOT, 'commeth forth like man with a lions face, carrieng a most cruell viper, and riding on a beare.' He gives knowledge of hidden things, of past, present and future. He is said to command twenty-two legions of demons, these being partly of the fallen Virtutes and partly of the fallen Troni.



**Dabriel** One of the ENOCHIAN DEMONS, said to be an angel of the fifth heaven serving in the South on the day of the Moon.

**Daemon** In ancient Greek literature the daemon appears to have been a beneficient personal spirit or even the 'higher self', though the words AGATHODAEMON and CACODAEMON relate to the 'good' and 'bad' daemons respectively. However, the word 'daemon' is often used in the Bible in reference to evil or unclean spirits (see DEMON). Medieval demonological texts describe good and bad daemons indifferently and in some contexts the word is clearly the equivalent of 'demon'.

**Daemonomancy** See DEMONOMANCY.

**Dagon** An ancient initiate–god or fish–man, whose name is said to have been derived from the Hebraic *dag* ('fish') and *aon* ('idol'). He was worshipped as a god by the Philistines and had important temples at Gaza (made famous by the blind strength of Samson) and Ashod. In literature he was turned uncompromisingly into a demon by Milton in *Paradise Lost* (see MILTON'S DEMONS).

**Daimon** An alternative for DAEMON.

**Daitya** In the exoteric tradition Daityas were the giants or Titans of the prediluvian earth. In esotericism they are linked with the ASURAS, who are now regarded as demons. The Indian immortal RAHU was said to have been a Daitya, as was Ketu. The two were apportioned rule over the nodes of the Moon in Hindu astrology: Rahu was the name of the Dragon's Head or north node, while Ketu was the name of the Dragon's Tail or south node.

**Dam** See DEVIL PHRASES and LILITH.

**Damael** One of the ENOCHIAN DEMONS, said to be an angel of the first heaven, serving in the East on the day of Mars.

**Damiel** Sometimes Damael, one of the ENOCHIAN DEMONS, described in the Solomonic literature listed by McLean as 'an angel of the fifth heaven' who serves in the East on Tuesdays.

**Dance** See DEVIL PHRASES.

**Daneau** Lambert Daneau, one of the early French writers against the witchcraft delusions and demonomania of the sixteenth century, remembered mainly for his *Les Sorciers* (1564).

**Danel** One of the ENOCHIAN DEMONS of the first literary tradition, who descended to earth under the leadership of SAMYASA.

**Dantalian** A demonic duke, who is said to appear to the invocator with a multitude of human faces (male and female) and carrying a book. He is said to give knowledge of secrets, of the inner thoughts of others and to produce visions of humans; he will also teach any art or science. He is one of the seventy-two SPIRITS OF SOLOMON.

**Dante** Dante Alighieri (1265–1321), born in Florence during a time of spiritual expansion and complex political intrigue, is the greatest Italian poet. His demonology, like his esotericism, astrology, symbolism and theology, is rooted in a sound understanding of orthodox medieval literature. He is not in any sense a demonologist (in the manner of Reginald SCOT, for example), yet in the two parts of his *Commedia* dealing with Purgatory and Hell he succeeds in combining traditional material with a brilliantly inspired poetic outlook, extracting from the most unlikely demonological nuances real depth of symbolism. For a list of his more important demons, see DANTE'S DEMONS.

**Dante's demons** The names chosen by Dante in his *Inferno* for the lesser demons appear first in Canto xxi in which the barrators are submerged in boiling pitch by fork-bearing demons. The twelve named demons of this section are listed in Table 7 under their Italian names, with possible English equivalents and the anglicized names of the Sayers's translation, plus further Canto references.

In view of the theological confusion as to the nature of the DEVIL noted in the entry under LUCIFER, it is instructive to see how many different names Dante uses for the Devil in the *Commedia*. For all his interest in occult sources, Dante appears to be unaware that in uniting SATAN and Lucifer under a single name he is committing a historical error; in the later literary tradition, Milton felt quite comfortable in writing of Lucifer as the name of Satan before the fall (see MILTON'S DEMONS), but this is not strictly accurate from a theological point of view. One may argue, of course, that while this is historically incorrect, it is at least good theology.

Table 8

| *Devil's name* | *Speaker* | *Source* |
|---|---|---|
| Beelzebub | Dante | *Inferno*, xxxiv, 127 |
| Dis | Virgil | *Inferno*, viii, 68 |
| Lucifer | Dante | *Inferno*, xxxi, 143 |
| Satan | Pluto | *Inferno*, vii, 1 |
| Lord of Misrule | Malaspina | *Purgatorio*, viii, 131 |

There is subtle esotericism in Dante's use of demonic names, not only in terms of their meaning in trecento Italian, and not only in his use of several names for the ruler of Hell, but also in the symbolism of the speakers who pronounce the names, as, indeed, in the significance and symbolism of the references which follow such names. For example, the name of the Devil changes according to the speaker, as indicated in Table 8 (only the first reference is given in each case).

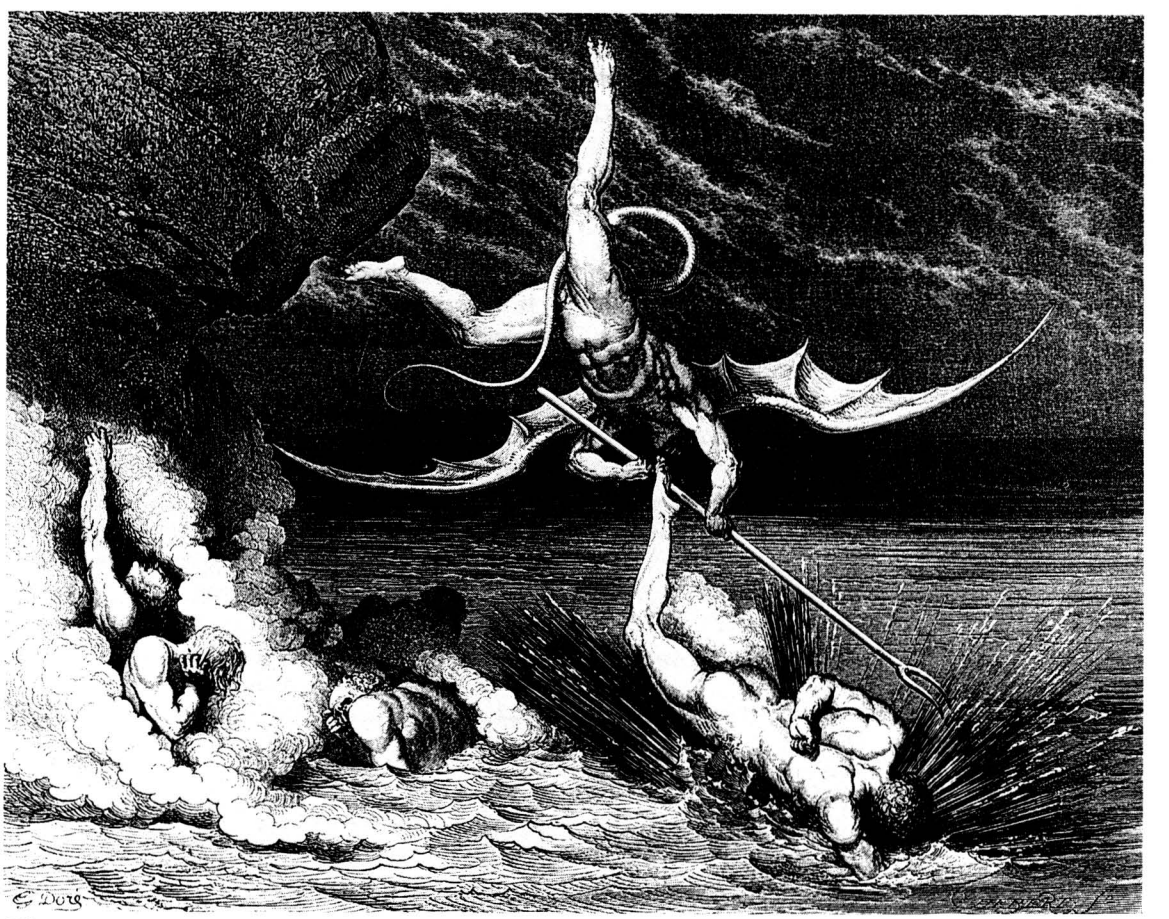
It is fitting that Virgil should use one of the classical names for the Devil, of course, and it is widely recognized that the names Dis and Pluto

Table 7

| *Demon* | *English* | *Sayers* | *Canto reference* |
|---|---|---|---|
| Alichino | Allurer | Hellkin | xxii, 112, 139 |
| Barbariccia | Malicious | Barbiger | xxii, 28, 59, 145 |
| Cagnazzo | Snarler | Harrowhound | xxii, 106 |
| Calcabrina | Grace-scorner | Hacklespur | xxii, 133 |
| Ciriatto | Tusked [boar] | Guttlehog | xxii, 55 |
| Draghignazzo | Fell dragon | Dragonel | xxii, 73 |
| Farfarello | Scandalmonger | Farfarel | xxii, 94 |
| Grafficane | Doglike | Grabbersnitch | xxii, 34 |
| Malacoda | Evil tail | Belzecue | (only xxi, 76, 79) |
| Malebranche | Evil-clawed | Hellraker | xxiii, 23; xxxiii, 142 |
| Rubicante | Red with rage | Rubicant | xxii, 40 |
| Scarmiglione | Baneful | Scaramallion | (only xxi, 105) |

were interchangeable in classical times (see DIS and PLUTO for further information). Virgil also calls Satan by the name Dis (for example, *Inferno*, Canto xi, verse 65). Dante also uses classical and occultist symbolism when he refers to demons; for example, in *Purgatorio*, Canto xii, verses 25–7, he follows the commands of the ancient mystery centres in avoiding the use of the Devil's name (see DEMOGORGON), yet at the same time leaves the reader in no doubt as to whom he refers, following this up in the next canto with a direct mention of a classical prototype (see BRIAREUS). The monster Geryon (of Canto xvi, for example) is sometimes described as a demon. For details of the way in which Dante 'demonized' classical mythology and biblical ideas, see ANTENORA, CAINA, CENTAURS, CERBERUS, CHARON, COCYTUS, GERYON, JUDECCA, MEDUSA, MINOS, MINOTAUR, PHLEGETHON, PHLEGYAS, PTOLOMAEA and STYX. For details of Dante's model of Hell, see PURGATORY.

**Dante's demons** *Wood engraving by Gustav Doré to illustrate Canto xxii of Dante's* Inferno *relating to the punishment of the barrators in the lake of boiling pitch. It is just such a demon (named Malacoda) who later attempts to pursue Virgil and Dante*



**Dapnael** See SENATORS.

**Dardariel** See *PAULINE ART*.

**Darquiel** One of the ENOCHIAN DEMONS, said to be an angel of the fifth heaven serving in the South on the day of the Moon.

**Daughter** For 'Devil's daughter', see 'Daughter' under DEVIL PHRASES.

**D'Autun** For Jaques d'Autun, see AUTUN.

**Davis** Andrew Jackson Davis (1826–1910), sometimes called the Poughkeepsie Seer, an American visionary, healer and powerful trance medium, and author of many books, particularly outstanding being *The Penetralia* (1856) and *The Philosophy of Spiritual Intercourse* (1856). His view of the relationship which one may develop with the spiritual realm by means of spirits has been influential in the development of modern spiritualism, even though the warnings he gives about the dangers inherent in modern spiritist techniques (especially in connection with intercourse through seances with undeveloped astral entities) have not been widely noted. In demonology his main contribution is his view of the demonic DIAKKA, which he sets out in his book *The Diakka, and Their Earthly Victims . . . being an explanation of much that is false and repulsive in spiritualism* (1873).

**Deadly Sins** See SEVEN SINS.

**Deamiel** One of the ENOCHIAN DEMONS, said to be an angel of the first heaven, serving in the East on the day of the Moon.

**Death** Death is not usually personified as a demon, but as a skeleton. However, Milton produced a highly personalized allegory which gives Death a place in demonological circles.

**Decarabia** A curious demon, who is supposed to appear in the conjuration circle in the inanimate form of a star within a pentagram; he will appear in human form if so desired, however. He is said to give knowledge of the powers hidden in plants and stones, and to grant familiar spirits in the form of birds. He is one of the seventy-two SPIRITS OF SOLOMON.

**Deber** See BODIN.

**Dee** John Dee (1527–1608), the English occultist, Rosicrucian, astrologer and mathematician, was a man of great erudition and (in his early years at least) an influential friend of Elizabeth I of England. He was for a short time imprisoned under Queen Mary as 'a companion of the hellhounds, and a caller and a conjurer of wicked and damned spirits' (see CALLER), and although it is likely that he had dabbled with calling and ceremonial magic, he did not raise spirits or have them appear in his scrying glass until much later. He records in his diary that on 25 May 1581 he first saw spirits in his 'crystal-globe'. After this time it appears that he was able to communicate reasonably often with beings whom he took to be spirits, though certain indications suggest that they were demonic beings (just as Dr Butts found himself wondering whether Blake's angels were white or black, so we must ask the same question of Dee's visitants).

He became involved with the notorious Edward Kelly, a Lancastrian (b. 1555), whom he first employed as a scryer of his crystal with a view to making manuscript records of the communications which the spirits afforded, but it is certain that he was duped by Kelly away from any real commerce with spirits or demons into a purely imaginary realm (see Meric Casaubon, *A True and Faithful Relation of What Passed between Dr John Dee and Some Spirits...*, 1659). The much published picture claimed to portray Dee and Kelly practising NECROMANCY in the Lancashire village of Walton-le-Dale is based on a confusion: it was apparently Kelly and his assistant Paul Waring who attempted to persuade the spirit of a dead man to reveal where he had hidden his riches.

Dee's library (which housed books such as the *MALLEUS MALEFICARUM*, Hieronymus Meng's *Fustis Daemonum* and WEYER'S *De Praestigiis Daemonum*) and his friendship with such men as Weyer and BODIN are adequate testimony to his intense interest in spirits and demons, yet it is as a scholar and hermeticist that he is now best remembered. His *Monas Hieroglyphica* (1583) is one of the most remarkable occult products of the Elizabethan age.

Kelly died dramatically, attempting to escape from prison, where he had been lodged as a heretic and sorcerer.

**De Lancre** For Pierre de Lancre, see LANCRE.

**Deliel** According to the *ALMADEL*, one of the intelligencies of the Fourth Altitude.

**Del Rio** For Martin Antoine del Rio, see RIO.

**Demogorgon** In ancient times the Demogorgon was a most horrendous demon whom some regard as being the leader of the infernal powers. There appears to have been an oath of secrecy which forbade mention of his name (such secrets were enjoined of initiates in the ancient mysteries) on the grounds that to speak his name would bring disaster. This is the reason why Milton wrote of 'the dreaded name/Of Demogorgon' (*Paradise Lost*, Book II, ll. 964–5). Because so little is known about the unnamed god, he has taken on many roles in modern romantic literature. In Spenser's *Fairie Queene* (IV, ii) he is said to dwell in the deep abyss with the three FATES.

**Demon** In what is almost certainly a simplistic definition, we may regard a demon as an incorporeal spirit inimical to man or dedicated to the destruction of man's future evolution. The etymology of the word hides a whole history, for it is derived ultimately from the Sanskrit root *div* (to shine), through the Greek *daimon*. It is this same root which gives us the word 'deva', properly applied to groups of incorporeal spirits which are genuinely concerned with man's future evolution. The story of how a word which was linked with 'shining' beneficient beings was turned into one which denotes the dark beings of Hell which we now call demons is the short history of demonology.

Almost all the demons (or, at least, demonic names) were the gods (or god names) of now vanished civilizations. The occult maxim *Diabolus est Deus inversus* ('The Devil is inverted God') connotes the notion of the demons, under the control of the Devil, being the adversaries of God and perhaps indeed of man. The biblical texts are even more specific, however, for Psalm 95, 5 (Septuagint), says 'all the gods of the heathen are devils [*daimonia*]'. An example is the medieval demon BELPHEGOR, whose name (if not his attributes) may be traced to the god Bel-Peor, pointing to the origin of at least one demon in that class of spiritual hierarchies which were once termed gods. It is sometimes maintained in popular grimoires (and with more style and panache by MILTON) that all the demons were once angels, fallen from grace in latter times. In the ancient world it was scarcely doubted that men and women were accompanied through life with a beneficient spirit (which we might nowadays call a personal angel) and by a tempting spirit (which we might now call a personal demon). There were other beneficient and tempting spirits in the world, but the tempting demons were the tutelary spirits attached specifically to man. The tempting spirit was a bad spirit – in Greek, *kakos daimon* – while the beneficient spirit was often referred to merely as a daemon (sometimes agathodaemon). Unfortunately, the word 'daemon' gradually became synonymous with 'demon', and therefore completely changed its meaning. Even so, Porphyry, in the first century AD, writes of 'daemons', claiming that

> they commonly roam in the places nearest to the earth in order to satisfy their lusts: there is no crime of which they are not capable, and they do their utmost to keep us from the true knowledge of the gods and induce us rather to serve them. They assume the form of the great gods to seduce men, and they make it their business to inflame their lusts, and to set themselves up as gods.

Porphyry was no Christian, yet what he wrote could have almost been taken from a late-medieval textbook, so firmly were such notions entrenched in demonology during the next fifteen hundred years. By the time such collectors and collators as AGRIPPA compiled the late-medieval demon lists, the whole range of demons and daemons was confused. Even in the following centuries those who recorded the names of the demons for the purposes of conjuration used such words as 'angel' to denote beings which were demonic, albeit fallen angels. This is perhaps not surprising, as the whole literature of the ENOCHIAN DEMONS is rooted in the notion of fallen angels, even though it is likely that the original story as told in the Book

**Demon** *A wood sculpture of a demon with cloven hooves and the lower part of a satyr. This image is part of a line of modern buildings which overlook the Cornhill in Bury St Edmunds. Some historians say that this was the square in which the witches of the sixteenth century were hanged, but others locate the place of execution nearer to the old abbey*





**Demon** *Demons attempting to deflect the attention of the congregation from the mass. Woodcut from the 'Rider from the Tower' series by Albrecht Dürer (1498 edition)*

**Demon** *Thirteenth-century Bohemian manuscript illumination from the Royal Library, Stockholm*



of Enoch was esoteric, as BLAVATSKY maintains. This is one reason why the literature of demonology is so confused, for it bears in its form the very chaos over which Satan is said to rule.

The texts which present themselves as dealing with 'angel magic' are often little more than pious-seeming demonological treatises, for it is maintained that the angels may be evoked for specific purposes and to serve human ends. What were once 'daemons' have become 'demons', for they are being used to satisfy the ego of man. When Milton coined the word PANDAEMONIUM to denote his abode of the demons, he was using the Greek *daimon* in its biblical sense (see DAEMON).

The excellent text *A Treatise on Angel Magic*, edited from a late-medieval source by the modern esotericist Adam McLean, presents its complex lists of 'angels' derived from the Enochian literature, yet the same names appear in other literature in the guise of demons. Even the great INTELLIGENCIES, which were originally the Movitori who turned the complex planetary orbs, were demoted to demonic status and ascribed magical figures and sigils, numbers and devilish attributes. This demoting to a demonic level, or an infernal utility, of the great spiritual beings seems to be one of the constant activities of those who construct demonologies, for it is nothing more or less than the defacing of a god of an earlier religion or world view by those who fear the image that they fail to understand. It is this urge to deface and demote that explains why there is so much confusion in the demonologies which have survived into modern times. According to the occult theory which infuses demonology, it has always been the purpose of demons to confuse mankind, and there is no area more confused than that dealing with the names of the individual demons or with their classification, as must be evident from the multitude of names and contradictions which are found within this present dictionary. See also DEVIL.

**Demon fruit** See MALUM.

**Demoniac** One possessed by an evil spirit. See EXORCISM.

**Demonianism** A word used to denote the doctrine which affirms demonic POSSESSION.

**Demoniast** A person who consciously deals or seeks to deal with demons.

**Demonic alphabet** See ALPHABET OF DEMONS.

**Demonic amulets** See EVIL EYE and STONES.

**Demonic hierarchy** See ORDERS.

**Demonic points** See NODES.

**Demonic sigils** See SIGILS.

**Demonifuge** A spell, charm, amulet or specially charged object designed to drive away demons (see STONES). See also EXORCISM.

**Demonism** A word sometimes used to denote a belief in demons or in the doctrine of demons (see, however, DEMONOMANIA). A 'demonist' is one who holds such a belief, while a person who seeks to deal with demons is called a 'demoniast'. Due to the equation drawn between demonic PACT and witchcraft in the late-medieval period, the word 'demonism' was also often used to denote a belief in witchcraft or the supposed powers of witchcraft (in this context, see also DEMONOLOGY (1 and 2)).

**Demonist** A person who believes in demons. See DEMONISM.

**Demonize** To make into a demon or to portray in the form of a demon.

**Demonocracy** The rule of demons. See, however, ORDERS.

**Demon of death** The name of the demon who is in charge of the devils who try to take the

soul of the dying man is AHRIMAN, but see ANGEL OF DEATH.

**Demonographer** See DEMONOLOGY (1).

**Demonography** See DEMONOLOGY (1).

**Demonolater** A worshipper of demons, but see 'demonomist' under DEMONOMANIA. The worship of demons is sometimes termed 'demonomy'.

**Demonology (1)** That branch of occult science which deals with the study, classification and description of demons and beliefs about demons. For a brief historical survey, see Introduction (pp. 6 ff.). A 'demonographer' is one who writes about such studies (the literature of demonography), while the sub-branch of demonomagy is the magical art which relates specifically to demons. See also DEMONOLATER, *DEMONOLOGY* (2), DEMONOMANCY and DEMONOMANIA.

***Demonology (2)*** The *Demonology* of King James VI of Scotland (later James I of the united Scotland and England) was published in Edinburgh in 1597 and is generally taken as an attempt to refute *The Discoverie of Witchcraft* (1584) of Reginald SCOT and the opinions of a few other sceptics. However, long before 1597 James's own interest in the Scottish witchcraft had served both to give him a reputation for oppression in this dark realm (it seems that he was personally involved in the torture of witches) and to enable him to clarify his ideas upon the subject. To judge from his famous work, his ideas were far from original. When his words failed in persuasiveness, he resorted to imperial edict, and on his accession to the English throne he had all copies of Reginald's Scot's book destroyed, bringing out a London edition of his own book in recompense. His demonology is more a diatribe against witchcraft than a study of demons, yet the title is still valid for (in his own words), 'I call them witches which do renounce God and yield themselves wholly to the Devil.' This sentiment, which emphasizes PACT rather than 'evil intent' or the supposed deeds of the witches, though not in itself new in Britain, was always given legal importance in the witch trials of Germany and France, and therefore it seems that James was responsible for introducing a flavour of the continental system to the English courts. His *Demonology* takes the form of a dialogue conducted between Epistemon (the author) and Philomathes; as a piece of reasoning it is specious and has no literary value.

**Demonomagy** See DEMONOLOGY (1).

**Demonomancy** Literally the 'prediction of the future by means of demons'. Some occultists insist that all methods of prediction, from the simplistic methods of geomancy (manipulation of the earth and stones) to the more complex methods of cartomancy (the use of cards, especially Tarot cards), invite the manipulations of demons. The most open uses of demons for purposes of prediction are CONJURATION and NECROMANCY. However, the oriental esotericists claim that the method of the Chinese *Book of Changes* (the *I Ching*), while making direct application to spirits in the rite by which the oracle is interpreted, is involved not with demons but with good spirits. There is no adequate distinction in the English language between 'demonomancy' and 'daemonomancy', which latter word should cover the method of the *I Ching* (see DAEMON).

**Demonomania** A word used to denote a mental illness or supposed mental illness in which the sick person imagines himself possessed by or surrounded by demons. In terms of occultism the supposed mental illness is recognized as an intrusion of an unprepared ego into the lower astral realm, where demons may be perceived. For those who have not been prepared by special spiritual exercises or initiations, such accidental entry into the astral plane and the insights this affords can be quite horrific.

'Demonomania', probably derived from the French *démonomanie*, was also sometimes used in the eighteenth and nineteenth centuries to denote a 'foolish' belief in demons which is not in itself an illness: however, the correct word should be 'demonomanie'. In contrast, one who believes in the reality of demons is a 'demonomist', though this word is sometimes used as being synonymous with 'DEMONOLATER'.

**Demonomanie** See DEMONOMANIA.

**Demonomist** A believer in the reality of demons; see, however, DEMONOMANIA.

**Demonomy** See DEMONOLATER.

**Demon Prince** A title of ASMODEUS.

**Demon Star** See ALGOL.

**Demon stones** See STONES.

**Demoriel** One of the STEGANOGRAPHIC DEMONS.

**Den** For the Devil's Den, see DEVIL PHRASES.

**Destroyer** See ABADDON.

**Deuce** The word 'deuce' appears to have two separate derivations. One relates to the number two (as in 'deuce' as the name for the twos in games of cards), in which case the origin is from the French *deux*. The other is a euphemism for the Devil, perhaps from the use of the Lord's Name (*deus* in Latin means 'god') taken in vain as an expletive. Some scholars favour the notion that this latter use of deuce was derived from the Celtic *dus* ('spectre'). The Greek *dysis* for the West (the land of the dead) was still in use in the Latin form well into the thirteenth century and 'deuce' might be a continuation of this. Someone who 'went West' went to the land of DIS or to Hell.

**Deumus** Deumus, sometimes Dumo, is recorded by Collin de PLANCY in the 1863 edition of his *Dictionnaire Infernal* as a four-horned demon with human body and the clawed legs of a cock.

**Deva** A word of Sanskrit origin, from the root *div*, meaning 'to shine', and applied to a group of spiritual beings (the 'shining ones'). It is this root which has given rise to many words with now seemingly unconnected meanings, such as 'divine', 'demon' and 'devil'. In the Zoroastrian cults the devas are actually regarded as demonic beings under the sway of AHRIMAN, but in the Indian cults they retain a wholesome and creative nature, being angels of considerable rank. It is from this last source that the modern occultists have taken the word 'deva' as applied to the nature spirits (the ELEMENTALS) and to the controlling entities of the nature spirits, though this use of the word is not found in the Orient. In the contemporary use of word, therefore, a deva is not a demon. See also ASURA.

**Devil** The word 'devil' is from the same root as 'DEVA', which indicates that the Devil (and his devils) were once among the higher gods (and thus concerned with the proper development of humanity), but for some reason they fell from their high estate into a position where they now oppose the evolution of the human race. The mythology attached to the more intelligent of the accounts of demons supports this notion (see, for example, ENOCHIAN DEMONS). The Devil of Western literature, in so far as he is regarded as leader of the demonic hordes, is dealt with under DIABOLOS and SATAN, for these were the earliest names used to denote this being. For a survey of devils as the minions of the great king of evil, see DEMONS.

Many suggestions have been made as to why the Devil of Western lore is so frequently portrayed as having cloven hooves and a hairy body. Some maintain that the image is derived from the classical picture of Pan, the god of pastures, who was represented with the lower part of a goat and the upper part of a man, and



**Devils** *An engraving by Martin Schongauer (late fifteenth century) showing St Anthony beset by tempting demons. Such images are said to symbolize the temptations which confront a soul which has consciously chosen the way of liberation from the snares of earth (which is why it is portrayed in the air, removed from the earth)*

who was of a distinctly lustful and amoral nature. The notion is reflected in the old legend, derived from Plutarch's *De Oraculorum Defectu*, which became a theme of Elizabeth Barrett Browning's poem 'The Dead Pan', that at the time of the Crucifixion of Christ the lament swept across the seas, 'Great Pan is dead', and this marked the end of the old oracle-fed religions and the coming of the new religion of Christ. Within the framework of such a legend the spermatic principle represented by Pan (who was now defunct) could be relegated to a religious view which was no longer valid. The Devil was merely the older gods inverted.

On a similar principle of inversion, many of the old Egyptian gods and goddesses have been demoted to demonic status. However, there are indications that the Egyptian gods of evil (in particular Typhon) may well have been a prototype of the European Devil. Equally, there was no demoting of the evil principle who opposed the sun god Ahura Mazda in the dualistic Babylonian theogony, and the name for this evil being, who was the prince of lies or the prince of darkness, has survived almost unchanged as AHRIMAN. Other scholars trace the connection of the Devil imagery to the rabbinial texts, which designate the Devil as *seirizzim* ('goat'). It is clear, therefore, that there are adequate grounds for arguing either that the Devil is merely a demoted good god of the ancient pre-Christian pantheons or that he is a continuation, in modern dress, of the evil principles found in Babylonian and Egyptian demonologies.

The Christian view, which is that the devils fell from grace because of some deficiency within themselves (from pride, for example), is perhaps simplistic. One fairly widespread occult view, which admits that the devils fell from a higher state, maintains that this fall was purposive – a sacrifice on the part of the former angels, that they might the better help mankind to find freedom with love. This notion is to some extent expressed in the early demonologies associated with the Book of Enoch (which was the fount for one tradition of ENOCHIAN DEMONS), that the angels fell for love of the daughters of mankind and acted as the teachers of mankind, helping to establish civilized societies on the earth. See also DEMON and DIABOLOS.

**Devil is an ass, The** The dramatist Ben Jonson used this old proverb for the title of his play of 1616 which incorporated the medieval story of a devil who took an earthly wife and, finding matrimony not to his liking, returned to the comforts of Hell. Machiavelli and Giovanni Brevio had made use of the same theme.

**Devil may care** See DEVIL PHRASES.

**Devil on Two Sticks, The** In Alain Réné Le Sage's story *Le Diable Boiteux* (1707) (see 'Sticks' under DEVIL PHRASES), Leandro asks the devil Asmodeus why he goes about on crutches. Asmodeus explains that he had a difference with Pillardoc, the 'spirit of gain, and the patron of pawnbrokers' over the soul of a young Parisian. Pillardoc won the aerial fight and knocked Asmodeus to the ground in the same way that Jupiter cast down Vulcan, who was also lame (see 'Mulciber' under MILTON'S DEMONS). This gained for him the nickname the 'Limping Devil', or the 'Devil on Two Sticks'. Nevertheless, Asmodeus points out that, for all his sticks, he is tolerably quick in his movements and the company will surely witness his agility.

**Devil phrases** In English (and indeed in many other languages) the Devil has carved his own reputation into words, phrases, topographies and names. The following, ranged alphabetically, are merely the most frequently encountered, the topographies being limited to those found in the British Isles. The entry on QUOTATIONS also furnishes some of the best-known phrases and proverbs referring to the Devil and his minions in English literature.

*Advocate:* See 'Devil's advocate' below.
*All:* 'The Devil and all' means everything; sometimes everything evil.
*Apple:* 'Devil's apple' is a name given to the MANDRAKE.

*Apronful:* The Devil's Apronful is a name given to a group of rocks near Simon's Seat, in Warfedale, West Yorkshire.

*Arrows:* The Devil's Arrows are three aligned standing stones southwest of Boroughbridge in Yorkshire, the highest being over 22 feet.

*Ass: The Devil Is an Ass* is the title of a comedy by Ben Jonson (1572–1637), first produced in 1616, exposing or ridiculing the projectors, witchfinders and pseudo-demoniacs of his day.

*Bag o' Nails:* A name often used generically for inns, and sometimes the actual name of an inn, as, for example, the Devil and the Bag o' Nails. The phrase is said to be a corruption of 'bacchanals'.

*Bed:* The Devil's Bed and Bolster is a chambered long-barrow about 4 miles southwest of Trowbridge, Wiltshire. Originally about 85 feet long, it is about 5000 years old.

*Bedpost:* The Devil's Bedpost is the Four of Clubs playing card. See also 'Book' below.

*Beef Tub:* The Devil's Beef Tub is a sheer-sided hollow 5 miles northwest of Moffat in Scotland. It is said to have been used as a hiding place for stolen cattle.

*Bellows:* The Devil's Bellows is a deep cleft in the rocks near Asparagus Island, off Lizard Head, Cornwall. See also 'Throat' below.

*Bible:* See 'Books' below.

*Black:* The phrase 'the Devil is not all black' or 'the Devil is not so black as he is painted' means that there is some good in a given situation or personality.

*Blind:* 'When the Devil is blind' is a humorous circumlocution for 'never', rather like the ancient promise that something should be done 'at the Greek kalends', there being no such thing as kalends in the Greek calendrical system.

*Blue sea:* 'Between the Devil and the deep blue sea' means approximately 'between two equal evils'. The origin of the saying is obscure, but Brewer suggests that it is an allusion to Luke, 8, 26–34.

*Bones:* 'Devil's bones' are dice. Used in games of chance, they were originally made from bone.

*Books:* The 'Devil's book' or 'Devil's picture book' is a set of playing cards. The Devil's Bible is the same thing. Gurney Benham records a Dutch proverb which describes playing cards as 'the Bible of fifty-two leaves'. In a sense the GRIMOIRES are Devil's books.

*Bridge:* Devil's Bridge in Cardiganshire, Wales, is a triple bridge across the deep gorge of the Mynach, the lower crossing of which is the Monks' Bridge, built in the twelfth century. An old woman is supposed to have cheated the Devil at this place, which is the usual explanation for the name.

*Candle:* The phrase 'to hold a candle to the Devil' means to give support to something which is wrong. The Arabs are said to have called the mandrake (luminescent at night) the 'Devil's candle' (see also 'Apple' above). The stinkhorn fungus (*Phallus impudicus*) is sometimes called the 'Devil's candlestick', the 'Devil's horn' or the 'Devil's stinkpot'.

*Candlestick:* See 'Candle' above.

*Card:* The 'Devil Card' is one of the twenty-two atouts of the Tarot, a set of symbolic images used in cartomantic divination. The proverb 'Cards are the Devil's prayerbook', however, is intended merely to refer to ordinary playing cards, for the original proverb was German, which used the name for such cards (*Kartenspiel is des Teufels Gebetsbuch*).

*Catch the hindmost:* The proverb 'The Devil catch the hindmost' (sometimes 'The Devil take the hindmost') is said by Brewer to have come from medieval magic. He recounts that the Devil is supposed to have had a school at Toledo (or Salamanca), where the students who had made certain progress were made to run through an underground hall. The last one in the race was taken by the Devil to become his servant imp. The modern saying scarcely refers to this quaint story, however, and the meaning is fairly evident: the last one catches it. The phrase, although almost certainly a popular proverb, was used by John Fletcher in the tragedy of *Bonduca* (1614), IV, ii.

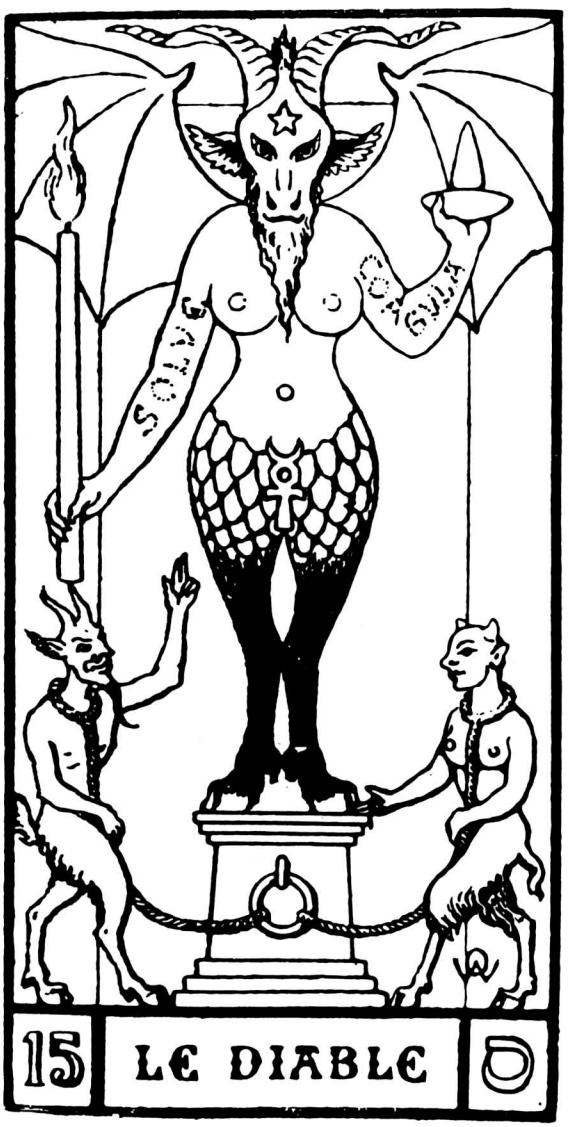
*Cauldron:* The Devil's Cauldron is a chasm near Lednock, Perthshire.

*Causeway:* The Devil's Causeway is the Roman road which runs north from Hadrian's Wall, via Hartburn to Longframlington in Northumberland. See also 'Highway' below.

*Cave:* The Devil's Cave is in the Kincraig Hills, 3 miles southwest of Colinsburgh in Fife.

*Chair:* The most famous of the many Devil's Chairs is the rock at Plemont Point on the northwestern point of Jersey.

*Cheating:* Someone who 'cheats the Devil' is doing evil for his own gain. There are many old stories of how the Devil is 'cheated' of his rights by clever manipulation.




*Cheesewring:* The Devil's Cheesewring is a mass of weathered stones on the edge of Bodmin Moor, near Minions in Cornwall. It is said to be the cheesewring used by the Devil. Other legends assert that if anyone watches the Cheesewring at cockcrow, he or she will see the topmost stone turn; at such a moment either a wish may be made or the Devil will appear (depending upon which version of the story one is familiar with).

*Chimney:* The Devil's Chimney on Leckhampton Hill (near Cheltenham, Gloucestershire) is an outcrop of limestone, some 50 feet high, a result of quarrying and natural erosion. There is a chimney called Hell's Lum near Pennan, Argyllshire.

*Coach horse:* The rove beetle (*Goerius olens*) is called the Devil's coach horse.

*Coach wheel:* The corn crowfoot is called the Devil's coach wheel.

*Dam:* 'The Devil and his dam' means 'the Devil and his mother' or 'the Devil and his wife' ('dam' being an old form for 'dame'). In general the phrase means 'the Devil and something else just as bad'.

*Dance:* The phrase 'to lead the Devil's own dance' means to cause trouble, to be the 'musical lead' or the 'dance lead' in a diabolic dance.

*Daughter:* 'Devil's daughter' is a name for a shrew.

*Den:* The Devil's Den is the remains of a long-barrow near Marlborough, Wiltshire. It is much restored, but the original was constructed about 5000 years ago.

**Devil Card** *The Devil Card designed in the nineteenth century by Oswald Wirth makes an interesting comparison with the traditional image on p. 187. Wirth was following the tendency towards a personal occult imagery required by popular occultism in the late nineteenth century. Symbols which have nothing to do with the Tarot (such as the sigil for Mercury over the private parts of the devil, the pentagram on his forehead, the alchemical Latin on his arms, and so on) have been superimposed upon the original design of the card. The dualism of the original demons is now made painfully obvious by the introduction of a male and a female demon, when tradition insists that the demons are sexless*

*Deuce:* The phrase ' the Deuce' is supposed to have come from *dus*, the Celtic name for a hairy wood demon.

*Devil drives:* The full phrase 'needs must when the Devil drives' means that, when there is no alternative (that is, 'when one must'), then one must. *When the Devil Drives* has been used as a most appropriate title for a biography of the extraordinary explorer and linguist Sir Richard Burton.

*Devil may care:* A phrase used to denote a person who is wilfully reckless.

*Devil on Two Sticks:* See 'Sticks' below.

*Devil's advocate:* A Devil's advocate is someone who argues on behalf of the Devil in any contest of opinions, but sometimes the phrase is used loosely to denote any adverse critic. Historically there was a legal title, the *Advocatus Diaboli*, given to someone appointed by a papal court to argue against the proposals made by the *Advocatus Dei* (God's advocate) that a certain person should be canonized. As Samuel Butler (1835–1902) writes in his *Notebooks:* 'An Apology for the Devil: It must be remembered that we have only heard one side the case. God has written all the books.'

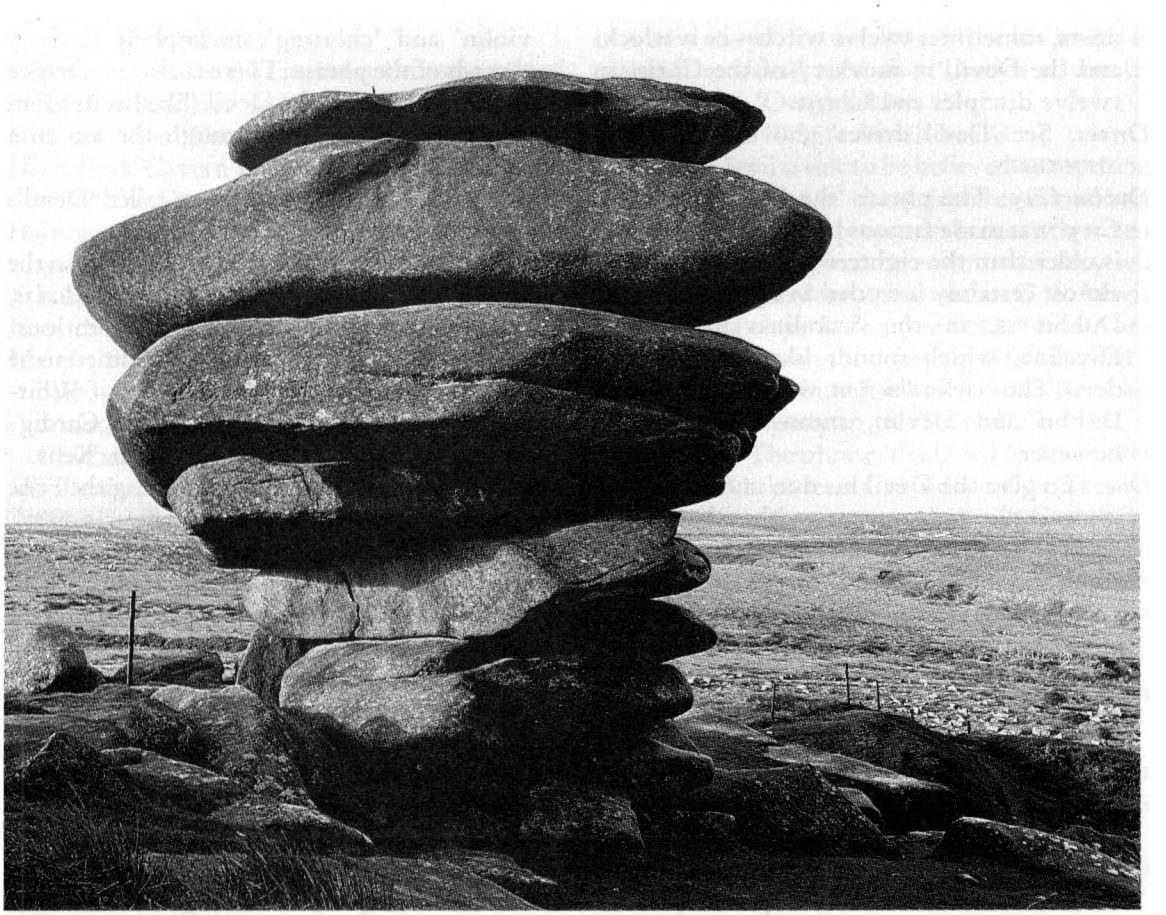
*Devil's bible:* See 'Books' above.

*Devil's Tavern:* See 'Go to the Devil' below.

*Diabolo:* The name of an old whipping-top game. See 'Sticks' below.

*Ditch:* Devil's Ditch is part of the prehistoric defensive earthworks some 2 miles north of Chichester, West Sussex. The oldest preserved part of this 10-mile system is a ditch

**Devil's Cheesewring** *The Devil's Cheesewring on Bodmin Moor, which is the subject of many legends relating to demons*



some 13 feet wide and 9 feet deep. The name is also applied to a prehistoric earthwork ditch stretching from Reach towards Ditton Wood, Cambridge. See also 'Dyke' below.

*Dodger:* A 'Devil dodger' is a hypocrite, sometimes a ranting preacher.

*Door:* A 'Devil's door' is a door in the north wall of a church. It did not receive the sunlight and is popularly said to be opened 'to let the Devil out'. This notion is not supported by ecclesiastical building regulations, however, for even in early medieval times the law insisted that prior to building a church certain praxes should be followed to prevent any demonic powers from entering. Some Devil's doors have dragon motifs carved upon them or upon their tympana or lintels.

*Dozen:* A 'Devil's dozen' actually numbers thirteen – perhaps a reference to the coven, which was said to consist of thirteen evil-doers, sometimes twelve witches or warlocks and the Devil, in mockery of the Christian twelve disciples and Christ.

*Drives:* See 'Devil drives' above and DEVIL'S THOUGHTS.

*Dublin City:* The phrase 'the Devil in Dublin City' was made famous by Robert Burns, yet is older than the eighteenth century and was almost certainly intended as a pun: the name Dublin is, in the Scandinavian tongue, Divelina, which sounds like a diminutive devil. The Gaelic *dhu linn*, which gave us both Dublin and Devlin, means 'black pool', however.

*Due:* 'To give the Devil his due' means to give some credit to someone with a bad reputation, or even to give some credence to the Devil in certain matters. An oft-quoted proverb is 'It's a sin to belie the Devil.' The line from Shakespeare's *I Henry IV* (I, ii) which is often compared with these ideas actually means something else, however:

> *Prince:* Sir John stands to his word, the devil shall have his bargain; for he was never yet a breaker of proverbs. He will give the devil his due (ll. 110–12).

In this sense, the phrase merely means that the Devil shall receive what was promised him.

*Dust:* 'Devil's dust' is woollen shoddy, perhaps from the name of the machine (called a 'devil') which made the shoddy flock from old rags.

*Dyke:* Devil's Dyke is a natural ravine in the downs to the north of Brighton, East Sussex. It is said to be the work of the Devil, uncompleted because of a trick played upon him by St Cuthman (in some accounts by an old woman) with a candle. There are numerous Devil's Dykes in other parts of Britain, however.

*Elbow:* Devil's Elbow is a long crook in the road leading over the Grampians, from Alyth to Braemar.

*Fiddlestick:* The phrase 'the Devil rides on a fiddlestick' has several undertones, and Brewer is probably wrong to say that it means 'much ado about nothing'. The double entendre of 'fiddle', meaning both 'playing a violin' and 'cheating', is implicit in early records of the phrase. There is also a reference to the notion that the Devil (like his minions the witches) can ride through the air on a stick.

*Fingers:* The starfish is sometimes called 'Devil's fingers'.

*Fire:* 'To kindle a fire for the Devil' refers to the idea of offering a sacrifice to the Devil, that is, participating in his evil work or intentions.

*Footprint:* The Devil's Footprint is claimed to be impressed on a rock in the parish of Whithorn, Wigtown, at Llanarth Church, Cardiganshire, and at Newington Church, Kent.

*Four-poster:* In whist a hand containing the Four of Clubs is called 'the Devil's four-poster'. See also 'Bedpost' above.

*Frying Pan:* The Devil's Frying Pan is a prehistoric burial chamber to the south of Camborne, Cornwall. Originally (some 3000 years BC) covered by a barrow mound, it has a capstone upon three uprights. It is sometimes called Giant's Quoit or Devil's Quoit.

*Glen:* Devil's Glen is a ravine (fed by a waterfall from the Vartry) 4 miles northwest of Rathnew, County Wicklow. There is also a Devil's Glen in Argyllshire.

*Good:* The saying 'The Devil is good when he is

pleased' is recorded in J. S. Farmer's *Five Anonymous Plays* (1908). It has a double meaning: (a) when all goes well with the Devil, then he is achieving his own aims (however nefarious these may be), and (b) even such a being as the Devil is good (that is, not actively involved in evil) when he is pleased with the way things are going.

*Go to the Devil:* This phrase really needs no explanation – it consigns the one so commanded to Hell. However, in English literature there are several well-known passages in which public houses named after the Devil or some devilish attribute are associated with the phrase, so that in certain cases 'to go to the Devil' can merely mean to go to a certain pub. A most famous public house of this kind was the Devil's Tavern in Temple Bar, much frequented by lawyers.

*Hack:* A literary hack is sometimes called a 'devil' or a 'literary devil'.

*Highway:* The Devil's Highway is the stretch of Roman road across Bagshot Heath, Surrey.

*Hindmost:* See 'Catch the hindmost' above.

*Hole:* Peak Cavern in Derbyshire is sometimes called the Devil's Hole.

*Holy water:* To love 'as the Devil loves holy water' is equivalent to saying not at all, for holy water was a demonifuge.

*Horn:* See 'Candle' above.

*Humps:* The Devil's Humps are sets of twin bell-barrows, the remains of a Bronze Age cemetery (*c.* 1500 BC), about 5 miles north of Chichester, West Sussex.

*Idle hands:* The proverb (in several variants) 'The Devil finds work for idle hands' is an old one, but St Jerome wrote: *Facito aliquid operis, ut semper te diabolus inveniat occupatum* ('Keep doing some kind of work in order that the Devil will always find you busy'). But compare Geoffrey Madan, *Twelve Reflections* (1934): 'The devil finds some mischief still for hands that have not learned how to be idle.'

*Island:* Devil's Island is the name of one of three small islands off the coast of French Guiana, originally part of a French penal settlement. There is also a Devil's Island in Torc Lough, Killarney.

*Jumps:* Devil's Jumps is the name given to a Bronze Age (*c.* 1500 BC) barrow cemetery about 4 miles southwest of Midhurst, West Sussex. It consists of five large bell-barrows, up to 114 feet in diameter.

*Kindle:* See 'Fire' above.

*Kingdom:* The 'Devil's kingdom' is said by some to be that stretch of beach or rocks between low and high tide. In some literary fancies the Devil's kingdom is the world – a notion probably derived from an atavistic survival of Manichaeism.

*Lapful:* The Devil's Lapful is the name of a combination of a Neolithic long cairn and a Bronze Age cairn a mile east-southeast of Kielder on the Cheviot Hills, Northumberland. The same name is applied to many cairns, however.

*Law:* The Devil is particularly associated with the law. For example, a junior legal counsel who does professional work for his leader is called a 'devil'. See also 'Devil's advocate' above and 'Own' below.

*Law case:* See 'White Devil' below.

*Liar:* The Devil is not to be believed in anything he says, and even the grimoires constantly warn that special precautions must be taken with conjured spirits to ensure that they tell the truth. 'Readers', admonishes C. S. Lewis in his *Screwtape Letters* (see SCREWTAPE), 'are advised to remember that the devil is a liar.'

*Limekiln:* Devil's Limekiln is a sea-cut chasm on the Isle of Lundy in the Bristol Channel.

*Lincoln City:* The phrase 'the Devil looking over Lincoln City' seems to be a reference to a gargoyle or grotesque on Lincoln Cathedral. The phrase was recorded by John Heywood in his *Proverbs* in 1562, when such a gargoyle probably existed (it appears to have had a swollen stomach):

> Then wold ye look ouer me with stomoke swolne
> Like as the divel lookt ouer Lincolne.

There are still interesting demonic figures on the westwork of the cathedral, however (see LINCOLN IMP).

*Literary devil:* See 'Hack' above. In modern use the phrase refers to a vitriolic critic.

*Livery:* The Devil's livery is said to be in black and yellow – the black is for death and the yellow is for quarantine.

*Luck:* The 'Devil's luck' is extraordinary good fortune.

*Machine:* See 'Dust' above.

*Madness:* The Devil (like God) has the reputation of driving a man mad prior to destroying him. The Greek of Euripides quoted by Athenagoras is often taken as the earliest reference to this idea: *At daemon, homini quum struit aliquid malum, pervertit illi primitus mentem suam* ('But the Devil, when he proposes any evil against man, first perverts his mind').

*Mass:* A 'Devil's mass' means a tirade of swearing and invective.

*Mill:* Devil's Mill is one of the falls of the River Devon, just over a mile west-southwest of Crook of Devon.

*Missionary:* Voltaire (1694–1778) was called the 'Devil's missionary'.

*Monk:* See 'Sick' below.

*Mother:* Devil's Mother is a mountain (2131 feet) in the northwest of County Galway. For 'the Devil and his dam', see 'Dam' above.

*Name the Devil:* See 'Talk of the Devil' below.

*Nostrils:* Two caverns or natural formations, separated by a pillar of rock, on the mainland of the Shetland Islands are known as the Devil's Nostrils.

*Old Devil:* The Devil is as old as mankind (see, for example, LILITH). Another name for the Devil, Old Scratch, is said to be from the word *scrat*, once used of a Teutonic demon or monster. This latter word is probably related to *skrati* which meant 'satyr', and which has also been given as a derivation for Old Scratch. See also OLD SERPENT.

*Own:* The Devil's Own was one of the nicknames given to the 88th Foot, the Connaught Rangers, apparently by General Picton after the bravery of the regiment in the 1809–14 Peninsular Campaign. The same name was applied to the now disbanded Inns of Court Regiment, once recruited mainly from lawyers and traditionally linked with diabolical names.

*Paternoster:* The phrase 'to say the Devil's paternoster' means to say the Devil's prayer, which literally means to pray to the Devil himself, rather than to Our Father (*pater noster* in Latin). Such a prayer is usually offered backwards, in a kind of linguistic widdershins (the anti-solar direction). However, the phrase usually refers only to the idea of grumbling, the Devil being seen as someone who encourages a negative view of life, in place of a constructive and postive approach. See also 'Prayer' below.

*Pay:* 'The very Devil to pay' means a confused or difficult situation. However, the phrase 'the devil to pay and no pitch hot', pointing to a state of unreadiness, is said to be derived from shipbuilding terminology. The word 'to pay' means 'to cover in pitch', and a 'devil' was a seam in the ship's outer boards which had to be caulked with hot pitch.

*Pit:* Devil's Pit is a natural hollow near Cadgwith, west Cornwall, with a depth of 205 feet.

*Play:* 'To play the Devil' is to be angry. Some authorities record that the same phrase also means to make a real mess of something.

*Point:* Devil's Point is a rock in the Cairngorms. It is also the name of the south-eastern extremity of Cairn Toul in Aberdeenshire.

*Prayer:* The Devil's Prayer is the Lord's Prayer recited backwards. See also 'Paternoster' above.

*Printer's devil:* The name given in a print shop to the young men who took printed sheets from the press: in the process they often became covered in ink and were therefore jokingly called 'young devils' or 'devils'. In later times, after the extraction of printed sheets was done mechanically, the name was transferred to the young message boys employed by printers. The so-called York Devil is said to be an old printer's sign.

*Pull:* The phrase 'to pull the Devil's tail' or 'to pull the Devil by the tail' is said to mean that one struggles constantly against adversity, mocking even the worst that the Devil can do. It would appear to be a dangerous

enterprise, however; the equivalent phrase in Chinese means 'to stand on the tail of a tiger' – not a wise thing to do under ordinary circumstances.

*Punchbowl:* The name Devil's Punchbowl is used to denote several natural bowls in the British landscape. The most famous is the Bronze Age round-barrow on the Isle of Wight. There is another near Hindhead Hill, Haslemere, Surrey, and another a deep lough, probably part of an extinct volcano, near the summit of Mangerton, 4 miles east of Kenmare in Kerry.

*Quoits:* Three huge stones near Kennet, Wiltshire, are called the Devil's Quoits or Coits, as are three immense stones near Stanton Harcourt in Oxfordshire. See also 'Frying Pan' above.

*Ring:* The Devil's Ring is the name of a Bronze Age barrow cemetery at Brightwell Heath, some 5 miles east of Ipswich, Suffolk. The Devil's Ring and Finger are two Neolithic stones (now incorporated into a wall) 3 miles northeast of Market Drayton, Shropshire. One is a solid 6-foot upright, the other is a 6-foot D-shaped stone with a large hole bored through it. Both of these were probably part of a long barrow.

*Rope:* The 'Devil's rope' is a reference to the proverb 'Give the Devil rope enough, and he will hang himself', quoted in John Ray's *Compleat Collection of English Proverbs* (1742).

*Shame the Devil:* Someone who puts the Devil to shame is (curiously) someone who does something good. A frequently used phrase is 'tell the truth and shame the Devil.'

*Sick:* The phrase 'the Devil sick would be a monk' is a reference to the good intentions one has in times of adversity. The saying arose from Sir Thomas Urquhart and Peter Motteux's very imaginative translation of Rabelais (Book IV, xxiv), linked with a medieval proverb *Aegrotat daemon; monachus tunc esse volebat,/ Daemon convaluit; Daemon ut ante fuit* (from John Ray's *Compleat Collection of English Proverbs*, 1742):

> The devil was sick, the devil a monk wou'd be;
> The devil was well, and the devil a monk he'd be.

*Snuffbox:* The puffball fungus is called the 'Devil's snuffbox'.

*Son of the Devil:* A vicious or cruel person. The infamous Ezzelino, governor of the city of Vicenza in Italy in the thirteenth century, was so called.

*Speak of the Devil:* See 'Talk of the Devil' below.

*Spoon:* 'He who sups with the Devil needs a long spoon' means that someone who finds himself in a difficult situation must be especially careful.

> Therefor behoveth him a ful long spoon
> That schal ete with a feend

writes Chaucer in *The Canterbury Tales* ('The Squire's Tale', ll. 594–5).

*Staircase:* There is a Devil's Staircase near Glenluce, Whigtown, and another, a mountain trackway, leading from the head of Glencoe to Kinlochmore, Inverness.

*Star:* The Devil Star or Demon Star is the fixed star ALGOL.

*Sticks: The Devil on Two Sticks* is a farce written by Samuel Foote (1768), a satire on the medical practices of his time. The phrase is from the old game of Diabolo, in which the players have two spinning tops (called devils) attached to sticks, by means of which they knock down upright 'men'. *The Devil on Two Sticks in England* (1790) is a continuation by William Combe (1741–1823) of Le Sage's novel of 1707, *Le Diable Boiteux* (*The Lame Devil*), which features the demon ASMODEUS, released from a bottle by Cleofas Zambullo. This demon helps Don Cleofas to gain his beloved Serafina.

*Stinkpot:* See 'Candle' above.

*Stones:* Many of the prehistoric standing stones and stone circles in Britain are called 'Devil stones' – see, for example, 'Arrows' above.

*Stump:* See 'Whip' below.

*Tail:* See 'Pull' above.

*Tailors:* When 'the Devil is among the tailors', there is a quarrel or a slanging match going on. The saying is not of sartorial origin, but appears to have been derived from a whipping game, in which the top ('the devil') is spun in the midst of a number of wooden men

(called 'tailors') with the aim of knocking them down. Some trace the phrase back to a historical event involving a riot of tailors *c.* 1830, but the expression is older than this.

*Talk of the Devil:* The full phrase is 'talk of the Devil, and he's sure to appear', an atavistic memory of the old name magic which was one of the important strands of animistic magic. An equivalent phrase is 'name the Devil, and he'll surely appear'.

*Tattoo:* The repetitious tapping of fingers on a table or some such solid object is sometimes called 'beating the Devil's tattoo' – it is consciously or unconsciously designed to drive the listener mad.

*Temple:* The 'Devil's temple' is reference to an old proverb recorded in Robert Burton's *Anatomy of Melancholy* (1621): 'Where God hath a temple the devil hath a chapel.'

*Thoughts:* See *DEVIL'S THOUGHTS.*

*Throat:* Cromer Bay, Norfolk, is sometimes called the Devil's Throat, as is a cave on Asparagus Island, Cornwall. See also 'Bellows' above.

*Truth:* See 'Shame the Devil' above.

*Two Sticks:* See 'Sticks' above.

*Virtue:* The 'Devil's virtue' is an opprobrious reference to a double entendre of St Jerome in *Contre Jovimen*: *Diaboli virtus in lumbis est* ('The virtue of the devil is in the loins').

*Walk:* For the 'Devil's walk', see *DEVIL'S THOUGHTS* and *DEVIL'S WALK.*

*Water:* Devil's Water is a river which rises near the Durham border and flows into the Tyne about 2 miles east of Hexham in Northumberland.

*Whip:* 'To whip the Devil around the stump' is an American phrase usually interpreted as meaning to enjoy the results of evil actions without having to pay the cost, that is, to dodge a difficulty in a dishonest manner or by stratagem with apparent success.

*White Devil:* The White Divel (Devil) was the name given to an Italian murderess, Vittoria Corombona, mistress of the Duke of Brachiano, in the last part of the sixteenth century. The complex story of her stratagems, murders and final death was dramatized by John Webster *c.* 1608 (published in 1612) under the title of *The White Divel.* The Turks christened George Castriot (1403–67), champion of Albanian independence from the Ottomans, the White Devil of Wallachia.

**Devil proverbs** See QUOTATIONS.

**Devil's advocate** See DEVIL PHRASES.

**Devil's mark** During the late-medieval witchcraft craze it was believed that when a witch agreed a pact with the Devil, he left upon her a distinctive mark, the *stigmata diaboli* or *sigillum diaboli.* The mark was said to be imposed in a variety of different ways, from branding to scratching with his talons, and it was said by some 'authorities' to resemble a hare or a small FAMILIAR, or the imprint left by the Devil's hoof. However, it is clear from the records that ordinary warts and skin imperfections were liberally interpreted as being Devil's marks. The supposed mark was often used by those who sought out witches as proof of pact, and many women were burned purely on the evidence of such a blemish on the skin. The witch mark, with which the Devil's mark is often confused, was originally believed to be a supernumary nipple or breast from which the familiar would suck the witch's milk or blood.

**Devil's palindrome** There appears to be only one English palindrome which makes use of the obvious DEVIL-LIVED inversion (it is, however, said to be the longest palindrome in the English language): 'Dog as a devil deified – deified lived as a god'.

**Devil's picture book** A name given to the ordinary pack of playing cards, although some people call the major atouts of the Tarot pack by this name.

***Devil's Thoughts, The*** *The Devil's Thoughts* is a humorous satirical poem in a 'supernatural grotesque' style by S. T. Coleridge (1772–1834) and Robert Southey (1774–1843), in which the

Devil takes a walk among men, observing their peccadillos. The poem had a considerable influence on romantic notions and set the theme for Lord Byron's *Devil Drive* and Shelley's *DEVIL'S WALK*. A few of the quotations from the poem are worth recording:

His jacket was red and his breeches were blue,
And there was a hole where the
tail came through. . . .
(ll. 11–12)

Down the river did glide, with wind and with tide,
A pig with vast celerity;
And the Devil looked wise as he saw how the while
It cut its own throat. 'There!' quoth he with a smile,
'Goes "England's commercial prosperity."'

As he went through Cold-Bath Fields, he saw
A solitary cell;
And the Devil was pleased, for it gave him a hint
For improving his prisons in Hell.
(ll. 29–37)

See also QUOTATIONS.

***Devil's Walk, The*** The poem *The Devil's Walk* by P. B. Shelley (1792–1822) was published as a broadside in 1812 (see *DEVIL'S THOUGHTS*). Shelley imagines the Devil taking a stroll through the contemporary world, though it is a walk he takes in style:

Oh! why is the Father of Hell in such glee,
As he grins from ear to ear?
Why does he doff his clothes joyfully,
As he skips and prances, and flaps his wing,
As he sidles, leers, and twirls his sting. . . .

Shelley names his demon BEELZEBUB and visualizes him walking in the manner of a beau, in Sunday clothes, hooves hidden in shoes, gloves upon his claws and his horns 'concealed by a Bras Chapeau'. Verses 4, 29 and 30 are given in QUOTATIONS.

**Diabolo** See DEVIL PHRASES.

**Diabolos** In a simple sense this is merely the Greek-derived Latin name for the DEVIL, but in demonological literature the Diabolos is sometimes contrasted with Satan and must therefore (in some systems at least) be a distinct demon. In biblical terms the Diabolos was the great adversary of both God and man, but the prime meaning of the name in Greek is something like 'false accuser'. In the First Epistle of Paul the Apostle to Timothy, 3, 11, the word is used as the equivalent of 'slanderer'. Even so, in theological literature the Diabolos is usually seen as the Adversary and has (perhaps wrongly) been made the equivalent of the Hebrew SATAN, although in Holy Writ the two names are used with quite different entities in mind. The popular (and indeed to some extent the theological) view of the Devil is based on a combination of the Adversary with the Satanic attributes of the Hebraic demon. In late demonological literature Diabolos is listed as the equivalent of ASTAROTH, the leader of the *CRIMINATORES*, but the name was in any case used generally to denote the Devil as the leader of all the demons. The altercation between the demons Satan and Diabolos found in early Christian times has been the theme of many occult schools which have to some extent resolved the dualism which the Church has failed to reconcile: LUCIFER is the being of light, who seeks to seduce man from responsibility to the earth, while AHRIMAN is the being of darkness, the prince of lies, who seeks to bind man so closely to the earth that he forgets his spiritual heritage which is beyond the earth.

**Diakka** A word probably originated by the American spiritualist Andrew Jackson Davis to denote a large group of 'morally deficient and affectionally unclean' spirits inhabiting a particular part of the spirit land (which Davis called the Summerland) yet capable of disturbing the life of human beings on the earth plane. The diakka are particularly attracted to seances. They are said to be the spirits of certain morally unclean human beings who have died and who seek a dwelling on the higher plane, but are inwardly compelled to influence, pervert and mislead those who (among other things) interest themselves in spiritualist phenomena without adequate training.

**Din** See ALPHABET OF DEMONS.

**Dirachiel** In the ENOCHIAN DEMONS, Dirachiel is said to be a ruler of one of the lunar mansions.

**Diriel** One of the ENOCHIAN DEMONS, a duke under DEMORIEL, emperor of the North. He also appears in the list of STEGANOGRAPHIC DEMONS.

**Dis** One of the names given especially in Roman times to the Greek PLUTO, the god of the underworld Hades. The name tends to be used in poetry, rather than in demonological texts:

> . . . Proserpin gathring flowrs
> Her self a fairer Flowre by gloomie Dis
> Was gatherd . . .
> (*Paradise Lost*, Book IV, l. 270)

**Ditch** See DEVIL PHRASES.

**Djin** With very many variants ('jinn', 'ginn', 'jin', etc.), the name of a demon in Islamic demonology. The djin, for all it is sometimes represented in popular lore as a giant, is said to be of an order of spirits below the angels (and therefore below humans), although its influence over humankind is not denied by the Mohammedans. The 'djinnee' (again with variant spellings) is actually the singular of 'djin' but is frequently misused in European contexts and is often rendered 'genie'. The 'genius', as one of the tutelary spirits, the classical world's equivalent of the guardian angel, is actually derived by way of Latin (*gignere*) from a Greek word meaning 'bringing forth' or 'being born', and is probably related to the idea of an invisible spirit being charged with the care of a soul descending into a fleshly body. Some authorities suggest however that the word 'genius' in its classical sense is derived from the ancient notion that life itself was the gift of the *dii genitales* (gods of birth). The difference between the Arabic 'genie' and the Latin 'genius' is fundamental, therefore, since the former is a fallen spirit, which is to say a true demon, while the latter is protective of the human race and aids individuals into healthy incarnation. It is more closely linked with the class which we now call the angels than to anything demonic.

**Dodger** See DEVIL PHRASES.

**Door** See DEVIL PHRASES.

**Dorothiel** One of the STEGANOGRAPHIC DEMONS.

**Dozen** See DEVIL PHRASES.

**Draghignazzo** One of the names used by Dante for a devil in the *Inferno* (see DANTE'S DEMONS). The word is usually translated as 'fell dragon'.

**Dragon** The dragon is sometimes used as a symbol of Satan, but not all images of the dragon are intended to denote this devil. In the Bible (Isaiah, 27, 1) we find reference to Leviathan as 'that crooked serpent' and to 'the dragon that is in the sea' – probably a reference to Satan in one of his many guises. This dragon is *tannin* in the Hebrew, a word which is applied to a creature of a serpentine nature living in desolate places, but which has not been done justice by the English translations, which often render it 'whale', 'sea monster' and the like, whereas it appears to have no factual correspondence to these in nature.

The dragon of the Book of Revelation is of a different order, perhaps more immediately symbolic, as, for example, the 'red dragon' which appeared having 'seven heads and ten horns' (12, 3). It is tempting to see this as an image of the Devil, but the esotericists maintain that it is something very different – an image of what man himself might become if he ignores the message of Christ. This dragon might therefore be described more accurately as the result of the Devil's achievements (see also OLD SERPENT).

The image of the dragon fallen beneath the spear of St Michael or being trampled by the horse of St George (the latter-day St Michael) is



**Fates** *These witches (after a lithograph based on a painting by Fuseli) probably portray the three witches in the opening scene of Shakespeare's* Macbeth. *These witches are in turn derived from the classical Moirae (in Latin, the Parcae): Lachesis gave man his length of life, Clotho spins the thread which determines the nature of his life, while Atropos breaks the thread to bring life to its end*



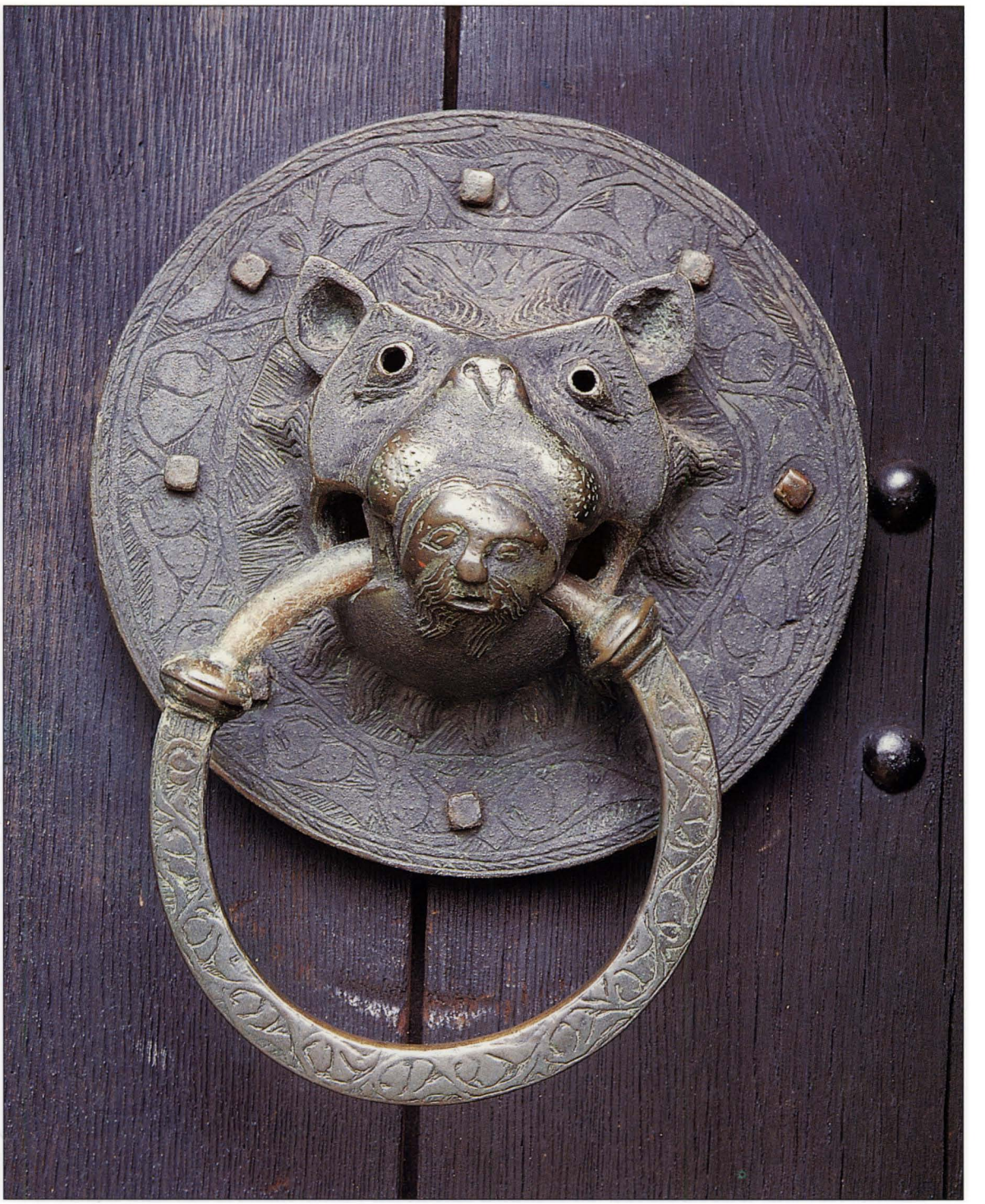
**Gargoyles** *The most impressive medieval gargoyles in Europe are undoubtedly those on the towers of Notre Dame in Paris, most of which are of late thirteenth-century design. Not all these demons are grotesques or monsters, however. It has been argued by some occultists that they represent inner qualities in man, since the esoteric symbolism of Notre Dame is given over essentially to alchemical symbols (indeed, one of the gargoyles is an image of an alchemist). Such occultists claim that the purpose of the Christian doctrine is to redeem (or transmute alchemically) the demonic element in man. Within the framework of this hypothesis, the demonic forms represent elements in man which might be redeemed and lifted into the heavenly, in a sort of reversal of the angelic fall. Strictly speaking, some of the Notre Dame demons and grotesques are not gargoyles, as they are not intended as waterspouts*



**Hecate** (left) *The three-headed Hecate, one of the female demons of the Underworld, from Natalis Comitis's* Mythologiae *(1616 edition). Originally Hecate was one of the giants of Greek mythology, but became a deity of the lower world after her part in the search for the lost Prosperine. In later times, when she had been adopted as the demon teacher of sorcery and goddess of the dead, she was represented with three heads (horse, dog and lion – symbols, some maintain, of mind, body and heart, the triad of man) and was offered sacrifices of puppies and black lambs. The nature of the three heads changes from tradition to tradition, yet each reflects aspects of the demonic nature which has made Hecate the tutelary demon of witchcraft, enchantment and magic. She was at one time the demon of crossroads, and it is said that her three heads were so disposed that she could keep her attention on all four roads at the same time*

**Hell** *A warlock being tortured in Hell, from a sixteenth-century pamphlet* A Booke Declaringe the Fearfull Vexasion of one Alexander Nyndge. *The demonic mouth to the right of the picture is a stylized representation of Hell's Mouth, which in medieval imagery was frequently portrayed in the form of a gigantic head, its mouth lined with sharp teeth, with a gullet which led to the maw of Hell itself. There appears to have been no equivalent of Hell in pre-Christian times, though there are indications of a teaching relating to the notion of Purgatory in the hermetic texts*

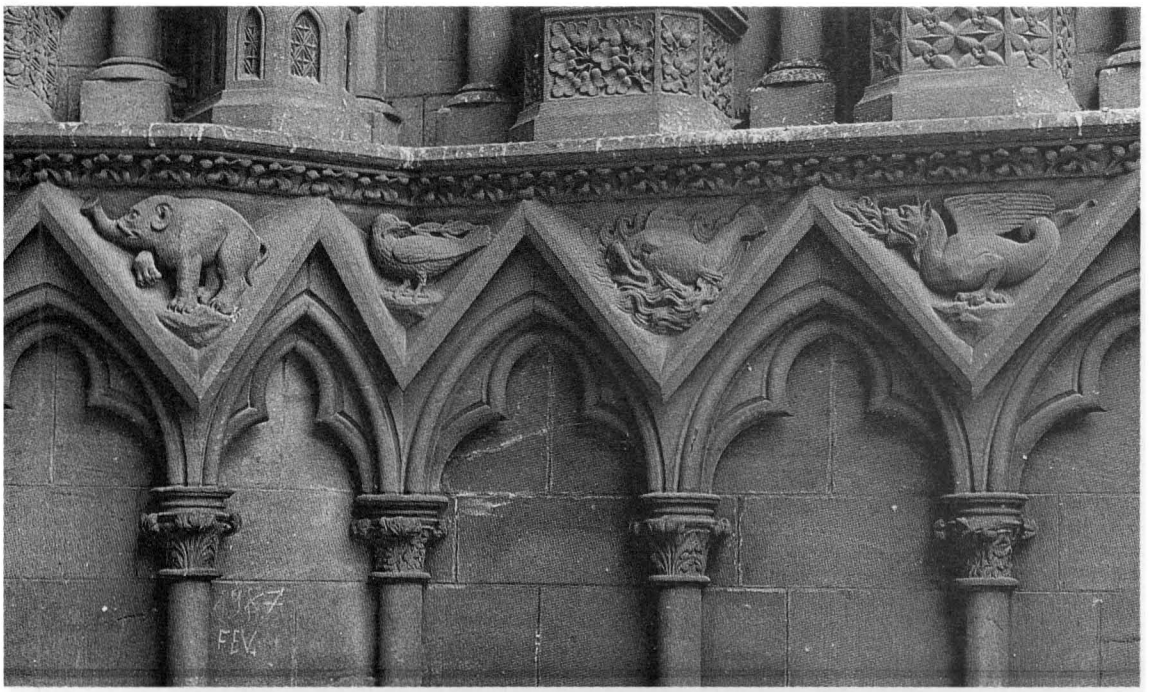




**Initiation** *A demon head with a human being emerging from its mouth, on the south porch door of Adel parish church. This sanctuary knocker (which once offered temporary security to those who were pursued by the law) is medieval and incorporates the notion of the human being and the dragon as a composite whole to reflect the idea of the initiate as one who can live in two realms with equal facility. The symbolism also suggests that the higher man (the initiate) is born from the struggle with his lower nature (the demon)*




**Lamia** *The shield bearer to the left is the Lamia, a beautiful serpent-bodied woman who entices young men so that she may feed on their blood – a convenient image of the diabolical element in women. The original Lamia of classical times is rooted in mythology (as a queen of the Laestrygones), but by medieval times she was a demon, carrying in some circles overtones of initiation symbolism, since she was half serpent, half human. This illustration from Nicolaus Praepositus'* Dispensarium ad Aromatarios *(1517) is really a printer's device, but the Lamia, with her tail in the fountain from which grows the tree, is redolent of esoteric symbolism and certainly has significance in view of the contents of this important book. The text relates to the natures and formulae of plant-derived drugs which represent the most important pharmaceutical preparations of the medieval period. Included in the formulae are a number of soporifics and anaesthetizing drugs. The lamia form was adopted by Milton (*Paradise Lost, *Book II, ll. 650. ff.) as a symbol for Sin*



**Dragon** *The notion of the dragon as a fire-breathing creature may be derived from the medieval esoteric tradition which links the dragon with the element of Fire. This symbolism is preserved inside the southern porch of the cathedral at Metz, in which the representations of the four elements are elephant for Earth, bird for Air, fish for Water and dragon for Fire*

a symbol of the Devil himself. This explains why in some pictures the fallen dragon is no scaled and winged monster but a grotesque human form.

It was almost a commonplace for medieval artists to depict demons in dragon form, and perhaps the most frequently used image is that of the jaws of Hell presented as the maw of a gigantic dragon swallowing the condemned and the devils. This equation of the dragon with the Devil probably accounts for the reason why the Old Serpent is sometimes also the Old Dragon.

However, this symbolism relates mainly to the demonological context, for in occult and esoteric symbolism the dragon is more often than not a symbol of initiation. The dragon is either a creature of air or a creature of water who lives upon the earth, and thus becomes an apt symbol for an initiate who, through the fact of his initiation, has the ability to live in two worlds (on the earth and on the spiritual plane) at the same time.

According to the occultists, the sphere of the demons extends no higher than the limits of the lunar sphere, and this probably explains why the image of a dragon is used in alchemical and magical images to symbolize the demonic element of the lunar sphere. It is this symbol of a lunar dragon (which is at the same time a demonic dragon) which explains why even in modern astrology the north and south nodes of the Moon are called Dragon's Head and Dragon's Tail (*Caput draconis* and *Cauda draconis*) respectively, for these names are the last vestiges of the ancient concept of a dragon body circling the lunar sphere, with the earth at the centre. RAHU and KETU, the Hindu nodal equivalents, were once visualized as dragons.

William BLAKE, aware of the original meaning of the Hebrew *tannin*, none the less draws his dragon in the form of a sea monster. His esoteric knowledge encourages him to transform the eagle of St John (linked with the watery sign Scorpio) so that its degenerate form becomes that of a dragon, which has the biblical undertones of being a sea creature. Thus the reason of Urizen, which should fly like an eagle, is

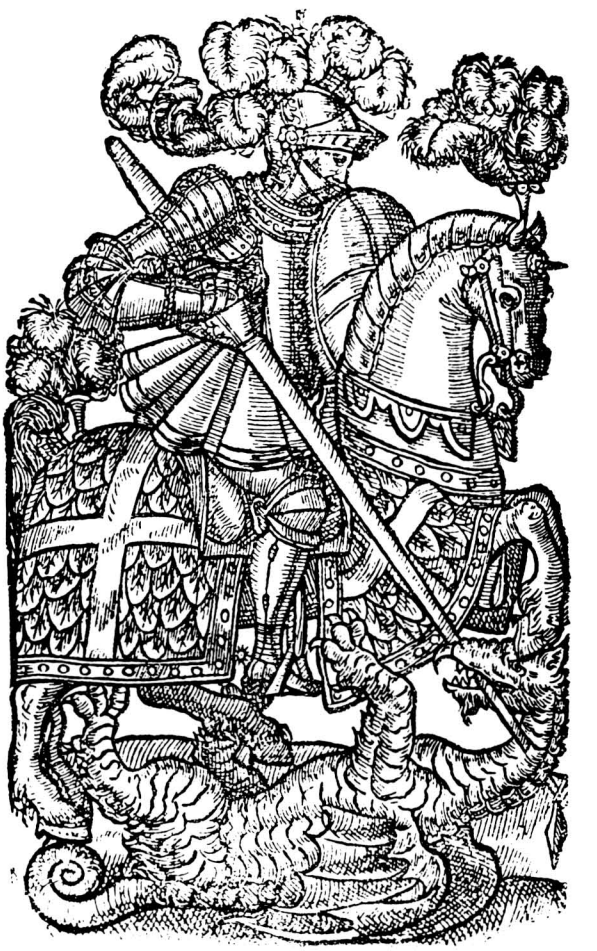


**Dragon** *A long-tailed dragon confronting a demon. To the right is a fish, symbol of Christ. The symbolism, set in a long marble wall in the upper part of the basilican church of San Miniato al Monte, Florence, is intended to portray Christ as the way through the band of demonic temptations – the light in the darkness*

drowned in the serpentine waters, where the Old Serpent of the Book of Revelation lurks.

**Dragonel** The English name for DRAGHIGNAZZO (see DANTE'S DEMONS).

**Dragon–man** In esoteric imagery the dragon–man, for all his grotesque appearance, is an initiate. The imagery derives from his being a composite creature, usually with the upper part human and the lower part demonic. This pictorial tradition incorporates also the fish–man or the mermaid (see DAGON), the notion being that an initiate, who has been granted vision of the higher spiritual world, is free to experience two worlds at once – the higher and the material – which is why he is portrayed in two vehicles, one being demonic or bestial (the lower nature), the other human (representative of the higher being). Sometimes the notion of the initiate dragon–man is portrayed as a dragon or snake swallowing a man. In one of the visions of William BLAKE a dragon–man clears away the rubbish from the mouth of a cave, which a number of dragons are hollowing out. In this case the dragon is usually interpreted as being a combination of Church and State. In *Jerusalem*, f. 25, l. 4, the churches are 'dragon-temples'. Other references suggest that Blake equates the dragon with the BEAST of Revelation, 17. If this is so, then it is a most interesting reversal of the accepted symbolism. Thus, in his confessions, the converted initiate Cyprian writes that while still a child he was



**Dragon-slayer** *The image of St George and the Dragon which was used as the original frontispiece for Edmund Spenser's* The Faerie Queene *(1596) carries with it much of the esoteric lore relating to dragon-slaying. The lance itself has broken, and although the neck of the monster has been pierced, it is still alive. The occult symbolism relates not to the slaying of the dragon, but to its taming or subduing – which it to say, the initiate seeks to put the dragon in the right place in relation to himself and the world*

initiated into 'the arts of the dragon'; with Blake, however, the dragon–man symbol represents a state lower than the human, for when his hero Urizen sins, he turns into the form of a dragon.

**Dragon-slayer** In esoteric lore the dragon-slayer is the one who is able to evoke the demons and control them – which is to say, the successful conjurer or karcist. The term is something of a misnomer, for demons (often like dragons) cannot be slain. The images of the Christian dragon-slayers show a dragon (emblem of the Devil) sometimes pierced with a sword or lance, sometimes even beheaded, yet still alive. Very often this inability of the lance to kill is shown by the lance head being broken by the body of the dragon. The demons, like the angels, do not know death, which is an experience reserved only for those who dwell in physical bodies.

**Drives** For 'Devil drives', see DEVIL PHRASES.

**Dublin City** See DEVIL PHRASES.

**Ducii** One of the names for the incubi (see INCUBUS), used mainly in the French demonological tradition, though the word has found its way into English manuscripts.

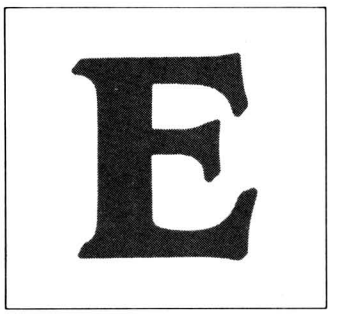
**Due** See DEVIL PHRASES.

**Duendes** See SINISTRARI.

**Dus** The *dus* was a hairy wood demon of the Celts, from which it is supposed we obtained our modern 'Deuce' as synonymous with 'Devil'.

**Dust** See DEVIL PHRASES.

**Dyke** See DEVIL PHRASES.



**Earl** A word from the Old English *eorl*, meaning a man of considerable position and applied to the third in dignity in the British peerage. The word was adopted to denote fallen angels of distinctive rank in many of the GRIMOIRES. For example, the powerful BIFRONS is an earl, while ANDROMALIUS is both a duke and an earl. See, however, HOURS.

**Eblis** Sometimes described as the Satan of the Mohammedans, in the Western tradition Eblis is AZAZEL, who, after being thrust from Heaven, becomes Eblis, and, as a sheitan or devil, becomes the ruler of the devils. The word *eblis* means 'despair'.

**Echidna** A monster or demon of classical times derived from an Egyptian source. Half woman and half serpent, she was said to be the mother of CERBERUS, the CHIMAERA, the monstrous dog Orthos (see GERYON), and the guardian dragon of the Hesperides, the Egyptian Sphinx, the Hydra and other monsters. It is very likely that the form of the Echidna was the prototype for many of the medieval images of the tempting Serpent. In Spenser's *The Faerie Queene*, VI, vi, Echidna is the mother of the Blatant Beast.

**Echo** See MARE.

**Eemen** See AUSTATIKCO-PAULIGAUR.

**Egibiel** One of the ENOCHIAN DEMONS given rule over a lunar mansion.

**Egim** See CECCO D'ASCOLI.

**Egyn** The demonic king of the North among the ENOCHIAN DEMONS (see CARDINAL DEMONS).

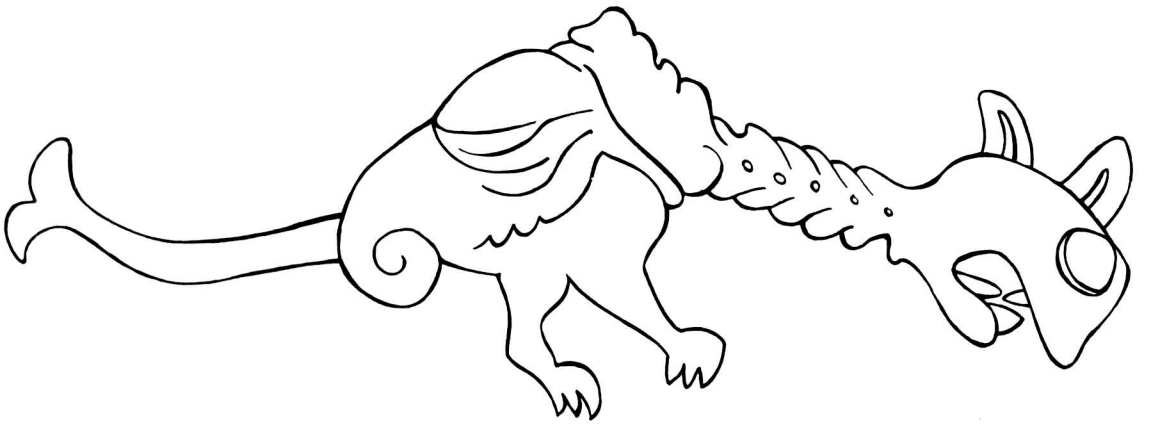
**Egyptian demon** One of the designations of the demon VUAL, who appears to conjurers in the form of a camel and who speaks the 'Egyptian' language.

**Eirenus** One of the demons of the third hour in the *NUCTEMERON*, the destroying genius of idols.

**Eirnilus** One of the demons of the sixth hour in the *NUCTEMERON*, the genius of fruits.

**Eistibus** One of the demons of the fourth hour in the *NUCTEMERON*, the genius of divination.

**Elementals** The four group souls which have rule over the four elements of Earth, Air, Fire and Water are called 'elementals'; they must not be confused with the ELEMENTARIES. The elementals are not really demons, for while their own development is not directly involved with that of mankind, they are none the less well disposed towards man and participate in the wholesome evolution of the world. The traditional names for the elementals and their corresponding elements are listed in Table 9, along with their medieval names which sometimes crop up in the literature of demonology. It is rare to find



**Elementals** *In medieval art the fire being, the salamander or Aethnicus, was often portrayed as having two legs, as in this drawing of the salamander which supports the oil cup on the eleventh-century font in the parish church of Youlgreave*

the elementals being invoked or conjured, as they are readily visible to any good clairvoyant and do not respond to the rituals of ceremonial magic (however, see ENOCHIAN CALLS).

Table 9

| *Elemental* | *Element* | *Medieval variant names* |
|---|---|---|
| Gnomes | Earth | Pigmies |
| Sylphs | Air | Nenuphas, Silvestres |
| Undines | Water | Nymphs |
| Salamanders | Fire | Aetneans, Aethnici, Rolamandri, Vulcans |

The beings associated in occultism with the fifth element, the invisible Quintessence or etheric which acts as a unifier of the four elements, are sometimes called the Aethyrys. See also ARTIFICIAL ELEMENTALS.

**Elementaries** The elementaries are discarnate spirits which are frequently encountered and described by spiritualists or those involved with seance groups as being inimical to man. Blavatsky writes of the elementaries as souls which have for one reason or another been separated from their divine essence; it is possible that the DIAKKA described by A. J. Davis might properly be regarded as a class of elementaries. While they are not really demons, in the sense that they do not appear to have any leadership or any planned involutory aim, they belong more to the realm of demons than do the ELEMENTALS, with whom they are sometimes confused.

**Elf** Although in modern mythology the elf is regarded as a small and slightly mischievous being, normally invisible to humans, the origin of the name (from the Teutonic *alp*, meaning 'nightmare') suggests that in an earlier mythology it was an unwholesome creature. The poet Edmund Spenser seems to remember the earlier tradition when he sees the 'elfe' as a man 'of many partes from beasts derived . . .' (*The Faerie Queene*, II, x, 70). Many of the terms formerly employed as popular sayings and figures of speech also point to the early tradition. For example, 'elf-locks' is a name for tangled hair, the 'elf-marked' are those with natural physical blemishes, and one who is 'elf-shot' is someone suffering from an unknown disease, supposedly caused by the elves. See also ALFAR and FAIRIES.

**Eligor** Sometimes Abigor, one of the seventy-two SPIRITS OF SOLOMON. He appears as a knight, carrying a lance, ensign and sceptre, and has the power to discover hidden treasure and bring love (and war) for the conjurer.

**Elim** See ALPHABET OF DEMONS.

**Eliphamasai** According to the *ALMADEL*, one of the intelligencies of the Third Altitude.

**Ellyllon** A name said to be used to denote the souls of Druids, who (since they were too good for Hell and not good enough for Heaven) wander the earth as shades until Judgement Day.

**Elomnia** According to the *ALMADEL*, one of the intelligencies of the Third Altitude.

**Embryonat** See LARVAE.

**Emoniel** One of the STEGANOGRAPHIC DEMONS.

**Enceladus** A poetic conceit has it that the smoke and flames from the volcano Etna come from the breath of the giant Enceladus, one of the hundred-armed giants, whom Zeus buried under the mountain.

***Enchiridion*** *The Enchiridion of Pope Leo III* is a book of the GRIMOIRE type although, as the historian Waite insists, it is a book neither of ceremonial magic nor of black magic. It claims to have been written for Charlemagne as a present after he left Rome following the coronation of Leo III, but this authorship is entirely imaginative. The book appears not to have been printed until 1523, which would suggest that it was written shortly before this time: however, only later editions appear to be available. Some scholars have suggested that it was written by (or for) Giovanni dei Medici, who became Pope Leo X in 1513, but it is doubtful that such a cultured and polished individual would have found this motley collection of miscellaneous prayers, rites and charms designed to attain worldly power and to protect against accidents and dangers of much use. In this hotchpotch are found the so-called 'Seven Mysterious Orisons', said to be day-of-the-week prayers of Leo III and which have no connection with conjuration, evocation of demons or pact. There is some mention of the doctrine of planetary intelligencies, and Waite sees in the work some hint of the SECUNDADEIANS dealt with by Trithemius, although it is possible he was using an edition unknown to the present author. The early editions present some interesting (though quite worthless) occult diagrams or 'mystic figures' which have been much reproduced in popular occult books.

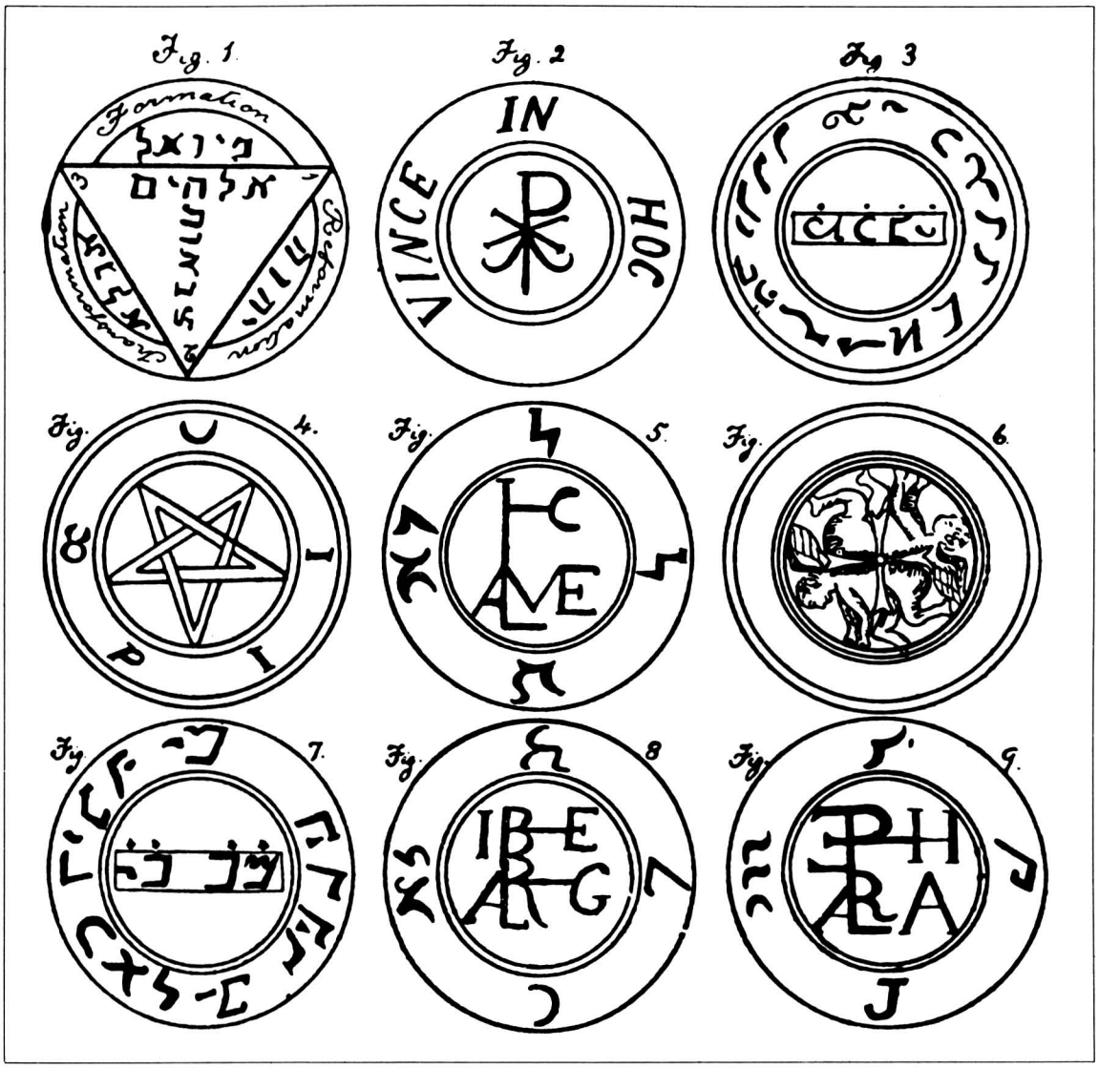
**Enediel** One of the ENOCHIAN DEMONS, given rule over a lunar mansion.

**Energumenus** See POSSESSION.

**Enochian calls** A term used to denote a method of invoking demons, 'angels' and elementary spirits in terms of a curious language used by John DEE and Edward Kelly. This ritual is not to be confused with the cipher alphabet, which is sometimes called the Enochian alphabet (see ALPHABET OF DEMONS). Besides calling up demons and spirits, the Enochian calls invoke the four ruling group souls of the elements and a group of higher elementals known as the Aethyrys, which appear to have rule over the Quintessence or aether (see ELEMENTALS). The ritual or magical praxes of the calls were made popular in modern times by Aleister Crowley, in the *Equinox* for 1911, and these have been adapted by the CHURCH OF SATAN and described in the related Satanic Bible.

**Enochian demons** There are two main groups of Enochian demons. The first stream is derived directly from the apocryphal Book of Enoch, which was written probably a century before the birth of Christ, and of which only a few copies have survived. Greek fragments of the Enochian texts are preserved in the writings of Syncellus, but later Ethiopian and Slavonic versions have been discovered, though these appear to belong to a later tradition and belief system. The earlier list is the genuine Enochian, while the later may be called the pseudo-Enochian, although both have informed modern demonology.

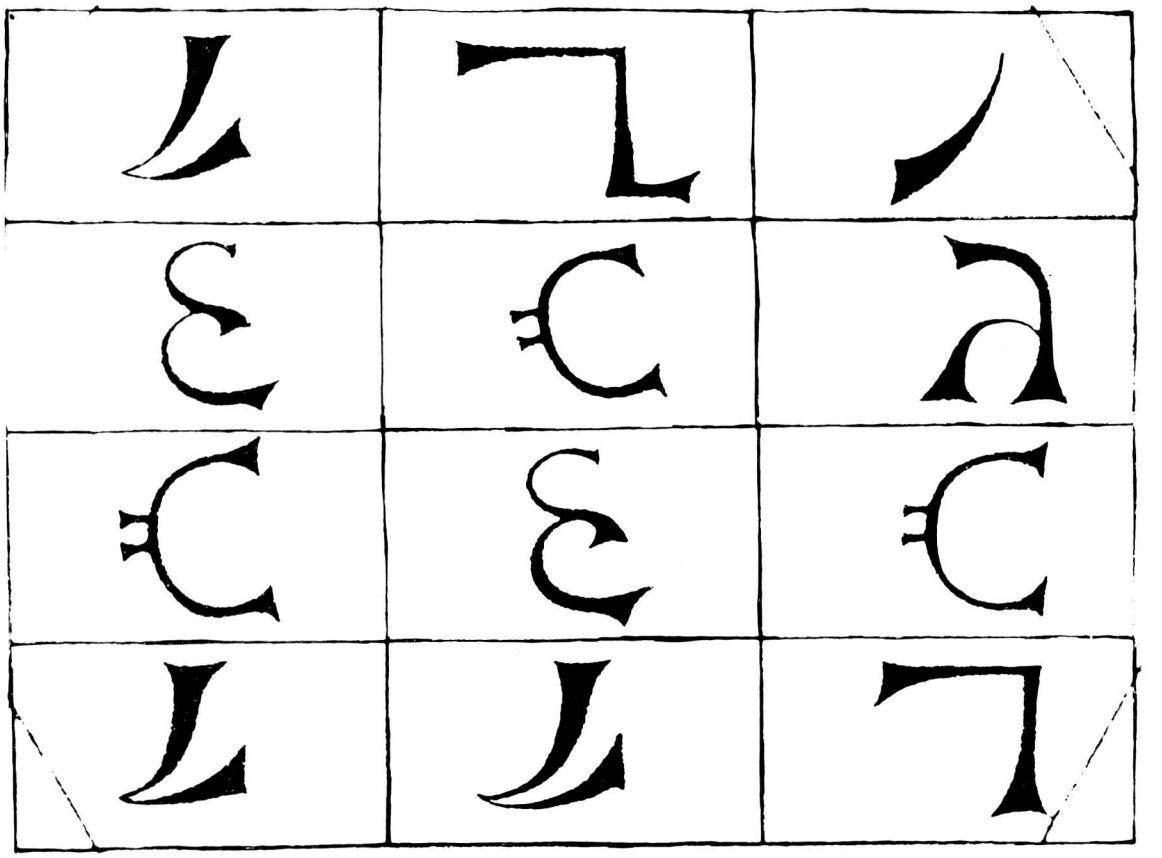
Apparently highly regarded in the early Christian Church, the first stream of Enochian literature lost favour towards the end of the third century. Alexander of Neckam (twelfth century) and his contemporary Hildegard of Bingen were sufficiently familiar with the




***Enchiridion*** *Talismanic figures to be used in the evocation of demons, in the rituals set out in* The Enchiridion of Pope Leo III

Enochian view of the fallen angels to quote or otherwise use the texts. This first stream gives a full account of those angels who agreed to 'fall' into the earth plane in order to introduce civilization. The number of such angels is vast, but among the names of the leaders which have been preserved is that of their superior Samyasa, along with a number of others, given as Akibeel, Amazarak, Anane, Arizial, Armers, Asael, Azaradel, Azibeel, Azkeel, Barkayal, Batraal, Danel, Ertrael, Jomiael, Ramuel, Samevel, Sarakuyal, Tamiel, Turel, Urakabarameel and Zavebe. For a note of the modern esoteric connection with certain of these names, see ISCHIN.

The second group of Enochian demons is also sometimes said to be derived from the Book of Enoch, but as the list originated at a time when the book was not known (the Ethiopian version, which was known to the early fathers, was not recovered and translated until 1838), it is clearly a spurious name, if not a spurious group of



**Enochian demons** *A secret alphabet said to have been used by the magician John Dee in connection with the conjuration of demons and spirits. The sigils were inscribed at the centre of a magical table upon which various formal patterns were drawn and rituals enacted in accordance with the raising of Enochian spirits. The illustration is a detail of the frontispiece to Meric Casaubon's* A True and Faithful Relation of what passed for many years between Dr John Dee . . . and some Spirits *(1657)*

demons. This pseudo-Enochian literature, which has seen a revival in recent times largely due to a growth in interest in the work of John Dee and his associate and in the romantic demonology of Eliphas Levi, is still said to be grouped around the name of one Enoch, who (especially in medieval times) had a reputation equal to that of Hermes as both astrologer and savant. As Lynn Thorndike has pointed out, the fact that Genesis reports Enoch as having lived for 365 years would in any case associate him with the solar year and with the stars. Enoch therefore gained for himself the same reputation for demonological lore as Hermes did for the esoteric lore.

The general Enochian view of the fallen angels (which survives in both traditions) encapsulates at least one important esoteric notion, which is that a number of them (given in some texts as 200) lusted after human women and took them as wives; from this intercourse, humanity learned many of the arts of civilization. It is the fragmentary notions derived from this ancient tradition which survive in many of the 'arts' and 'powers' of the demons in such texts as the Solomonic *LEMEGETON*.

In the Enochian tables the demonic names vary (in the manner of such lists), but those recorded by MacLean (see below) are derived partly from the literature influencing the *ENCHIRIDION* lists (given under SPIRITS OF SOLOMON), partly from the names given in the various OLYMPIC SPIRIT lists and partly from

popular English grimoires, indicating that all these demonological texts are ultimately derived from the Enochian stream of demonic literature. These names are:

| | | | |
|---|---|---|---|
| Amaimon | Belial | Deamiel | Mathiel |
| Asmodai | Berith | Demoriel | Matuyel |
| Astaroth | Bifrons | Diriel | Michael |
| Atel | Bileth | Forcalor | Mitraton |
| Babel | Botis | Friagne | Murmur |
| Balay | Buer | Furcas | Nelapa |
| Balidet | Bune | Gaap | Ose |
| Barbarot | Caim | Gabriel | Paimon |
| Bealphares | Camuel | Galdel | Rahumel |
| Bonoham | Caspiel | Gamigin | Raphael |
| Bael | Chomiel | Gemori | Sitri |
| Barbatos | Cimeries | Glacialabolas | Valac |
| Baciel | Dabriel | Hiniel | Valefor |
| Bachanael | Damael | Mael | Vual |
| Balam | Damiel | Marchosias | |
| Bathin | Darquiel | Masgabriel | |

A good modern introduction to the lore relating to the Enochian demons is contained in a survey of a number of Harley manuscripts in the British Library (especially Harley 6482), edited and introduced by Adam McLean in *A Treatise on Angel Magic* (1982). This text gives in accessible modern form the names of very many of the spirits and demons linked with the Enochian tradition, including the sixty-one Solomonic spirits from 'Enoch's Seven Tables' (see SPIRITS OF SOLOMON), as well as material on the general use of demons and angels in the art of conjuration: the hours in which the grades of spirits may be raised and bound (see CONJURATION); a treatise on the angels, 'their degrees and offices', based on Psellus; the INCUBUS and the SUCCUBUS; the nine hierarchies of demons (see ORDERS); and alphabet of angels derived by Thomas Rudd from the geomantic sigils (see GEOMANTIC DEMONS); and much background lore relating to the good and bad angels, and especially the Olympic Spirits.

**Erebus** The classical personification of darkness, the son of Chaos. The same name was also used of the underground cavern through which the newly dead passed on their way to Hell.

**Ereshkigel** In Babylonian legend the wife of NERGAL, Lord of the Underworld.

**Ergodiel** One of the ENOCHIAN DEMONS, a ruler of a lunar mansion.

**Erinyes** Sometimes (wrongly) Erinnyes, the Greek name of the spirits of punishment who are sometimes nominally linked with the underworld HADES. These demonic women are especially concerned with avenging the wrongs done within clans or among kinsmen. It is likely that the Erinyes were originally the souls or spirits (ghosts) of persons wronged or murdered, returned to the earth plane for vengeance, but by classical times the Erinyes worked towards vengeance mainly by disturbing the minds of those they wished to destroy. Aeschylus euphemistically calls them 'daughters of night', and it was in his day that they were conceived as being three in number. Later writers name the three as Alecto, Tisiphone and Megaera (Implacable, Avenger of Blood and Disputatious respectively). These demonic beings are often identified with (or confused with) the Eumenides, who are really fertility beings. The Romans often translated the name Erinyes as Furiae, and they are still called the Furies in popular demonology. See also ALASTOR.

**Ertrael** One of the ENOCHIAN DEMONS of the first literary tradition, who descended to earth under the leadership of SAMYASA.

**Essaunien** Sometimes Shivven, one of the demonic AUSTATIKCO-PAULIGUAR.

**Eubuleus** See HADES. The name figures in other mythological accounts, unrelated to Hades, however, and is only peripherally involved with demonology.

**Eurynome** Collin de PLANCY, in the 1863 edition of his *Dictionnaire Infernal*, describes Eurynome as a 'superior demon, a Prince of the Dead'. His description and the illustration appear to be completely imaginary.



**Eurynome** *A representation of the demon Eurynome as he appears during conjuration, from Collin de Plancy's* Dictionnaire Infernal *(1863 edition)*

**Eut** See NEWT.

**Evil eye** The evil eye is a supposed magical power which is said to be possessed by certain humans of evil disposition, and which is injected into the world by means of their glance. In earlier days it was believed that there was such a thing as an eyebeam, a more or less astral influence emitted from every human eye; the influence emitted from an evil person was in itself evil, and those with a truly evil intention could manipulate and intensify their eyebeams to wreak havoc in the world by throwing these beams on humans or animals. The classical case of demonic evil eye is that of the GORGON Medusa, whose eyes were so terrible that anyone who allowed his eyes to meet her glance was turned to stone. A whole battery of amuletic and talismanic devices has been designed to counter the effects of the evil eye, but within the present context it is only those of a demonic nature which concern us.

The specialist in the history of the evil eye, F. T. Elworthy, claims that the way in which an object, such as an amulet, might deflect the power of the *malocchio* or *jettatura* (Italian terms for the evil eye) was by means of laughter, envy or dread. The idea is that the evil eye works only for the first glance of the witch or black magician, and if this can in some way be deflected, it will not harm the intended recipient.

A most potent form of deflection was by means of a grotesque or hideous design, such as a demonic head of a monster, which was supposed to excite the attention of the evil-worker by means of dread. This is probably why a certain class of demonic amulets have been called *fascina*, on the basis that they are intended to fascinate (originally 'to bind', from the Latin *fascinare*, meaning 'to bewitch') the glance which is itself intended to work evil magic. Towards this end specialist demonic amulets were designed, sometimes called gorgoneions, chimerae or grylli (depending upon the form of design), all of more or less hideous content, and very often images of demonic heads. Other amulets, sometimes in the form of eyes, are simpler, but still designed to counteract the evil glance and are found on classical pottery and even on the prows of modern boats in Mediterranean waters.

The classical amuletic deflector was the shield of Athena, which was said to have incorporated the head of the decapitated Medusa after it had been cut from her body by Perseus. Thus evil deflected evil, and the demonic powers were transformed to work, if not for the good, then at least to drive back demonic powers. Very many ancient shields were designed on this Athenian principle, but a case has been made out for all early shields being essentially amuletic, and a large number of such shield devices have been collected and studied by Pancirola, in *Notitia Dignitatum* (1608).

Sometimes, especially in the case of talismans, instead of grotesque or demonic heads, the sigils and seals of demons were used, and a large number of such devices have survived from ancient times. It has even been argued that the use of such sigils and seals in conjuration praxes, in which graphic sigils are drawn in the outer

band of a circle, are really large amuletic devices designed to afford temporary protection while the magician negotiates with demons.

**Evil One** A general name for the DEVIL or AHRIMAN, the latter being the evil principle of Zoroastrianism, introduced into modern occultist thought essentially by Rudolf Steiner.

**Ewan** C. L'Estrange Ewan, modern witch historian, noted scholar and author of many books, is much respected among demonologists for his *Witchcraft and Demonianism* (1933).

**Ewt** See NEWT.

**Exorcism** In earlier times the act of exorcism was virtually identical with that of CONJURATION, but for the past four centuries at least the word has been applied only to the idea of casting out evil spirits from a body or property which they obsess. The communal ideal in exorcism and conjuration is that of exacting obedience, and there are several double entendres in the title of a Protestant satire *A Whip for the Devil, or the Roman Conjuror* (1683). The practice of banishing demons, in the modern sense of exorcism, was widespread in ancient times; it finds its place in both the Old and the New Testaments (for example, in the story of Tobias and ASMODEUS, and in Luke, 9, 1) and naturally was adopted into Christian practice. The literature of Christian exorcism goes back to the very earliest apologists – for example, to Justin Martyr, in the second century – and the notion is officially recognized in one of the canons of the Council of Antioch of 341 AD, although specifically in regard to the general exorcism (a general cleansing) of those being baptized, rather than in regard to demoniacs in the modern sense of the word. The complete rituals of exorcism were clearly practised from at least the tenth or eleventh century, as many works of art testify.

The general notion is that by means of the ritual the exorcist-priest will drive from the body of the demoniac the obsessing or possessing demon, who will more often than not escape by way of the mouth. Historians of witchcraft usually make the valid point that the art of exorcism developed *pari passu* with the development of the notion of witchcraft as 'the work of the Devil', as opposed to *maleficia* or evil-working, and one does indeed find many images of demons leaving the bodies of witches when these unfortunates are at the point of death in the flames. It is evident from the collection of notes on Catholic ritual and symbolism made by William Durandus in the thirteenth century that exorcism of important stones to be used in the building of cathedrals or churches was standard practice, as was indeed the exorcism of virtually all the articles and furnishing used within the church.

The most complete manual of exorcism in the Catholic Church is the collection of tracts known as *Thesaurus Exorcismorum et Conjurationum Terribilium* of 1608, published in Cologne, where the witchcraft craze was still rampant. It is significant that in this title the

**Exorcism** *St Zeno exorcising a woman – the devil is fleeing from her mouth, as tradition insists it should. From a twelfth-century bronze panel on the door of San Zeno, Verona*



distinction between exorcism and conjuration is already being made. The most specific of the tracts covers six different grades of exorcism relating to persons and property. In the first three, concerned with the direct exorcism of a possessing demon, the text requires the priest to make a picture of the demon (there are records indeed of the priest making witch poppets or wax models, which brings the whole affair of exorcism dangerously near to the hated rituals of witchcraft), to mark this with the name of the demon (if known), which is then ritualistically burned, after being treated with holy water and the sphragis. The fourth deals with the exorcism of SUCCUBI and INCUBI, which do not actually obsess but which may be regarded as occasionally possessing the demoniac. The fifth gives the prescribed ritual for treating haunted houses and places, while the sixth is concerned with controlling those demons which manifest their power through tempests.

Among the other tracts is the *FLAGELLUM DAEMONUM*, the *Fuga Satanae* of STAMPA, and the work by VICECOMES, which lists the names of the most commonly encountered demons. The title of the first book may be taken quite literally, for it was often the practice to attempt to drive out demons by flagellation. An important seventeenth-century text on exorcism, the *Alexicacon* of Brognolus, depicts on the titlepage Hercules with a heavy club, obviously on the lookout for someone or something to strike. Much of the basic material of late-medieval exorcism is published in the modern *Rituale Romanum* of the Catholic Church, a long extract of which is translated by Robbins (see Bibliography).

Exorcism remains a standard practice within the Catholic and the Anglican churches (in both cases under the direct licence of bishops), and related techniques are widely employed in a large number of different spiritualist, arcane and occult circles, and, of course, by psychiatrists, some of whom would die of fright were they actually to see a demon. For an account of possession, see MICHAELIS HIERARCHY.

# F

**Fabas** See ALPHABET OF DEMONS.

**Fairies** The word is usually applied in a general way to the ELEMENTALS, especially to the air fairies or sylphs and the water fairies or undines. However, see FATA.

**Familiar** The word is from the Latin *famulus*, 'servant', and in the demonological or witchcraft tradition it denotes a slave spirit, sometimes in human form, but more usually in bestial or demonic form. The traditional witch familiar is a cat or dog, but hares and imps were also regarded as demonic familiars. Sometimes (especially in the case of imps and demons) the familiar is visible only to its owner. The classical witchcraft texts usually insist that the familiar is a demon in disguise, given to the witch at her induction into the cult as a servant of evil. See, for example, GRIMALKIN.

**Farfarello** One of the names used by Dante for a devil in the *Commedia*. The name is usually said to mean 'scandalmonger'. See DANTE'S DEMONS.

**Farris** See *PAULINE ART*.

**Fata** The modern Italian for 'fairy', the *regno delle fate* being 'fairyland'. It is possible that the word is derived from the Latin word used for the FATES.



**Familiar** *A sketch said to have been made by the Reverend Miles Gale of Keighley relating to the trial of Elisabeth Fletcher (here depicted with her numerous imp familiars) for being a member of a coven of witches who bewitched the children of Edward Fairfax in 1621 in the Forest of Knaresborough. The imps are presumably imaginative – the most usual familiar mentioned in witch trials was a cat or a dog*

**Fates** The three Fates, called in Greek the Moirae, and in Latin the Parcae, were originally goddesses but appear in numerous demonological texts in a variety of guises. In the classical tradition their names were Lachesis (who gave man his due span of life), Clotho (who spun the thread which bound his existence to time) and Atropos (whose shears were used to cut the thread when his due span was ended). The sense of an immutable destiny being doled out to man is contained within the Latin Fatae, from *fatum* ('that which is done'), which is itself linked with the magic of the spoken word on the principle that the Parcae determined a person's fate by chanting and songs. The older Greek word Moirae is probably connected with the Latin *mors* ('death').

The three Fates were turned into witch-like creatures in late-medieval literature. The three witches of Shakespeare's *Macbeth* are almost certainly derived from this triple image (although they are called the 'weird' sisters from the old English *wyrd*, which meant something like 'personal destiny'). In Act I, Scene i, the First Witch attempts to determine a span of time, the Second Witch determines when and where their meeting shall be, while the Third Witch mentions the setting of the Sun (which in Latin is the *occasus*, a word linked with death and killing, from *occidere*, which is the verb 'to kill'), introduces the name Macbeth and ends the conversation with the reference to the future: 'Anon!'

In Roman times the god Fatus was a personal deity, rather like an externalization of the original Greek DAEMON, though he was sometimes good and sometimes bad. It is possible that the word 'faytor' used by Spenser in *The Faerie Queene* (I, iv, 47) is derived from this Latin name, for the word clearly means 'deceiver':

> Into new woes unweeting I was cast,
> By this false faytor, who unworthy ware
> His worthy shield. . . .

**Fatus** See FATES.

**Faust** Johann Faust, or Faustus, magician, astrologer and supposed conjurer of demonic spirits (1488?–1538?). The name was adopted by Christopher Marlowe for his *Tragical History of Doctor Faustus* (*c.* 1589), in which, through the agency of the demon MEPHISTOPHELES, the hero makes a pact with the devil in exchange for his soul. A German play on this theme, *The History of Doctor Faustus, the Notorious Magician and Master of the Black Art*, published in 1587 at Frankfurt am Main, predated Marlowe's play by about two years.

Several operas have been written and composed around the theme, most notable of which are Spohr's *Faust* of 1816, Wagner's overture of 1839, Berlioz's *Damnation of Faust* (1846), Gounod's opera of 1859, Boito's *Mefistofele* of 1868 and Zollner's opera of 1887.

Goethe's *Faust* was begun about 1770, but was not completed until 1832; it remains one of the great masterpieces of dramatic poetry. The drama of the temptation, pact and satisfaction of the urges of Faust are contained in Part I, which was completed by Goethe in 1808. The short Prologue, which is set in Heaven (where Mephistopheles seeks permission to ruin the soul of Faust), lifts the whole concept of ordinary diabolical pact into something entirely cosmic. Faust enters into pact with Mephistopheles, but in a different manner from the traditional documentary pact, for he links the idea of damnation with the urge to stop the flow of time. The final symbolism of the drama, set out in Part II, is more obscure than the beginning: Faust does at last call for the flow of time to cease and falls dead, yet the demons are unable to take his soul, which is carried heavenwards by angels. In spite of the diabolical symbolism and the esoteric depth of the drama, the central message is certainly one of Christian redemption, for Faust purified his life (changing place and time) by good deeds and could not lose his soul to the diabolic realm. For quotations from Goethe's *Faust*, see entries under Shelley in QUOTATIONS.

**Faytor** See FATES.

**Fecor** Fecor, Anarazel and Gaziel were demons charged with guardianship over sub-

terranean treasure. The trio are said to raise tempests and to cause spectres to appear in the air.

**Fenris** Sometimes Fenrir, the giant demon wolf of the magician Lokki in the Nordic myths. In Ragnarok (or the Doom of the Gods) he swallows the Sun.

**Fiddlestick** See DEVIL PHRASES.

**Fingers** See DEVIL PHRASES.

**Fire** See DEVIL PHRASES.

***Flagellum Daemonum*** The texts of *Fustis Daemonum* and *Flagellum Daemonum*, by Hieronymus Meng, were incorporated into the important EXORCISM literature of the Catholic *Thesaurus Exorcismorum et Conjurationem Terribilium* . . . (1608).

**Flauros** One of the seventy-two SPIRITS OF SOLOMON; he appears during CONJURATION in the form of a leopard. He is invoked in order to obtain aid against other demons, and most of the grimoires which mention him insist that anything this spirit says outside the conjuration triangle may well be untrue. The demonologist Reginald SCOT appears to have misunderstood his manuscript grimoire, for he says 'if he [Flauros] be in a triangle, he lieth in all things'. He has knowledge of futurity and on request will destroy by fire all the enemies of the magician.

**Flibbertigibet** One of the names of demons used during the 'poor Tom' scene of Shakespeare's *King Lear* (III, iv). The 'foul Flibbertigibet' walks till the first cock crow, gives eye cataracts, squints, harelips, mildews the white wheat and 'hurts the poor creatures of earth'. See also FOUL FIENDS.

**Floron** A demon mentioned by the astrologer CECCO D'ASCOLI.

**Focalor** Sometimes Forcalor, one of the seventy-two SPIRITS OF SOLOMON and one of the ENOCHIAN DEMONS. He is said to appear in the form of a winged man or a man riding a griffon. He has power over the seas and is often invoked to cause death by drowning or to sink ships.

***Folleti*** See SINISTRARI.

**Foraii** One of the names of MORAX.

**Foras** Sometimes Forcas, one of the seventy-two SPIRITS OF SOLOMON. He is among the few to appear during conjuration in the form of a man. He has the power to teach the magical and medical value of stones and herbs, may confer on the magician the secret of invisibility, and will teach all subjects relating to logic.

**Forax** One of the several names for MORAX.

**Forcalor** A variant of FOCALOR.

**Forneus** One of the seventy-two SPIRITS OF SOLOMON. He appears during conjuration in the form of a sea monster, but will take on human guise when so directed. He is said to teach all arts, sciences and languages. He is especially recommended as a demon who may be invoked to bring the love of enemies to the magician.

**Foul fiends** In Shakespeare's *King Lear* there are four named foul fiends which possess 'poor Tom' – Edgar, disguised as a madman (III, iv): FLIBBERTIGIBET, Smulkin (there being an editorial emendation, 'Snulbug', for this name), MODO and MAHU. All these names are from Samuel Harsnett, *Declaration of Egregious Popishe Impostures* (1603), who writes: 'Frateretto, Fleberdigibet, Hoberdidance, Tocobatto, were four devils of the round', a round being a dance. Sir John Suckling's *Goblins* (1638), II, i, appears to have been influenced by this list.

**Four-poster** See DEVIL PHRASES.

***Fourth Book, The*** See GRIMOIRE.

**Frankenstein** The name was originally applied to the student Victor Frankenstein by Mary Shelley (1797–1851) in her gothic horror novel *Frankenstein, or the Modern Prometheus* (1818). The story is highly symbolic, relating to several philosophical and moral themes, but in essence it tells the tale of how Frankenstein collects human bones and, by the scientific application of imagined laws he has discovered, constructs the semblance of a living being, revolting in appearance but emotionally in search of love. Unrequited in this search, the monster turns to violence and murder. In popular modern use the word is often wrongly applied to the demonic monster rather than to its creator. The tale is really an astute development, within the framework of the gothic novel, of issues raised in connection with NECROMANCY. The story of animated dead men or animated inventions is very old and may be found in the popular histories of such esotericists as Albertus Magnus and Michael SCOTT.

**Frateretto** See FOUL FIENDS.

**Friagne** One of the ENOCHIAN DEMONS, said to be an angel of the fifth heaven, ruling in the East on the day of Mars.

**Frimost** Sometimes called Nambroth, the demon Frimost was conjured on Tuesday, according to the grimoire of *HONORIUS*.

**Frying Pan** See DEVIL PHRASES.

**Furcas** One of the seventy-two SPIRITS OF SOLOMON and one of the ENOCHIAN DEMONS. He appears in the form of a cruel old man riding a pale horse and holding a spear. He is said to teach philosophy, rhetoric, logic, astronomy, chiromancy, pyromancy and related subjects.

**Furfur** One of the seventy-two SPIRITS OF SOLOMON, who appears during conjuration sometimes in the form of winged deer with a fiery serpent tail. He is said to be invoked to bring about marital love; he will also reveal well-hidden secrets and, at the behest of the conjurer, cause lightning and thunder.

***Furiae*** The seventh of the demonic ORDERS according to the Enochian literature (see ENOCHIAN DEMONS). These demons are the 'Sowers of Mischief and discord, wars and destruction', whose prince is ABADDON. See also ERINYES.

**Furies** The Latin equivalent of the ERINYES.

***Fustis Daemonum*** See *FLAGELLUM DAEMONUM*.

# G

**Gaap** Sometimes Goap, alias Tap, one of the seventy-two SPIRITS OF SOLOMON and one of the ENOCHIAN DEMONS. He is said to appear in human form in the company of four kings, and to be a great president and a prince, one of the fallen Potestates. His speciality is that of fomenting hate (or love) between parties, predicting the future, arranging for the instantaneous transport of the magician, and conferring invisibility. In the Enochian literature he is one of the two kings of the West (see CARDINAL DEMONS).

**Gabiel** See *PAULINE ART*.

**Gabriel** The name of a reputable angel which was adopted in the lists of ENOCHIAN DEMONS as the name of an angel of the fifth heaven ruling the East on the day of the Moon. According to the *ALMADEL*, he is one of the intelligencies of the First Altitude, who has power over goods and riches.

**Galdel** One of the ENOCHIAN DEMONS, said to be an angel of the fifth heaven ruling the South.

**Gambiel** In the lists of ENOCHIAN DEMONS, the ruler of zodiacal Aquarius.

**Gamigin** See GAMYGYN.

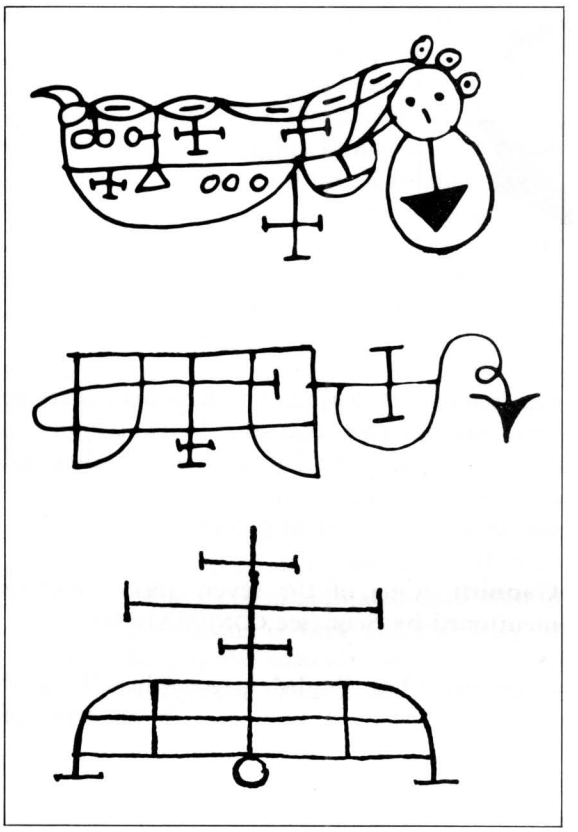
**Gamygyn** Sometimes Gamigin, one of the seventy-two SPIRITS OF SOLOMON and one of the ENOCHIAN DEMONS. He is said to appear in the form of a little horse or a donkey, and to be invoked and consulted especially in connection with raising the souls of the dead for questioning (see CARTAGRA). In the Enochian texts he 'bringeth to pass that the Souls which are drowned in the sea shall take airy bodies and evidently appear and answer to interrogations at the magician's commandment.'

**Gaonim** One of the seven good daemons mentioned by Scot (see CONJURATION).

**Gaorians** The English geographer Richard Hakluyt (1553?–1616) reported the existence of

**Gaap** *One of the many demons granted an imaginative form for Collin de Plancy's popular* Dictionnaire Infernal *(1863 edition)*





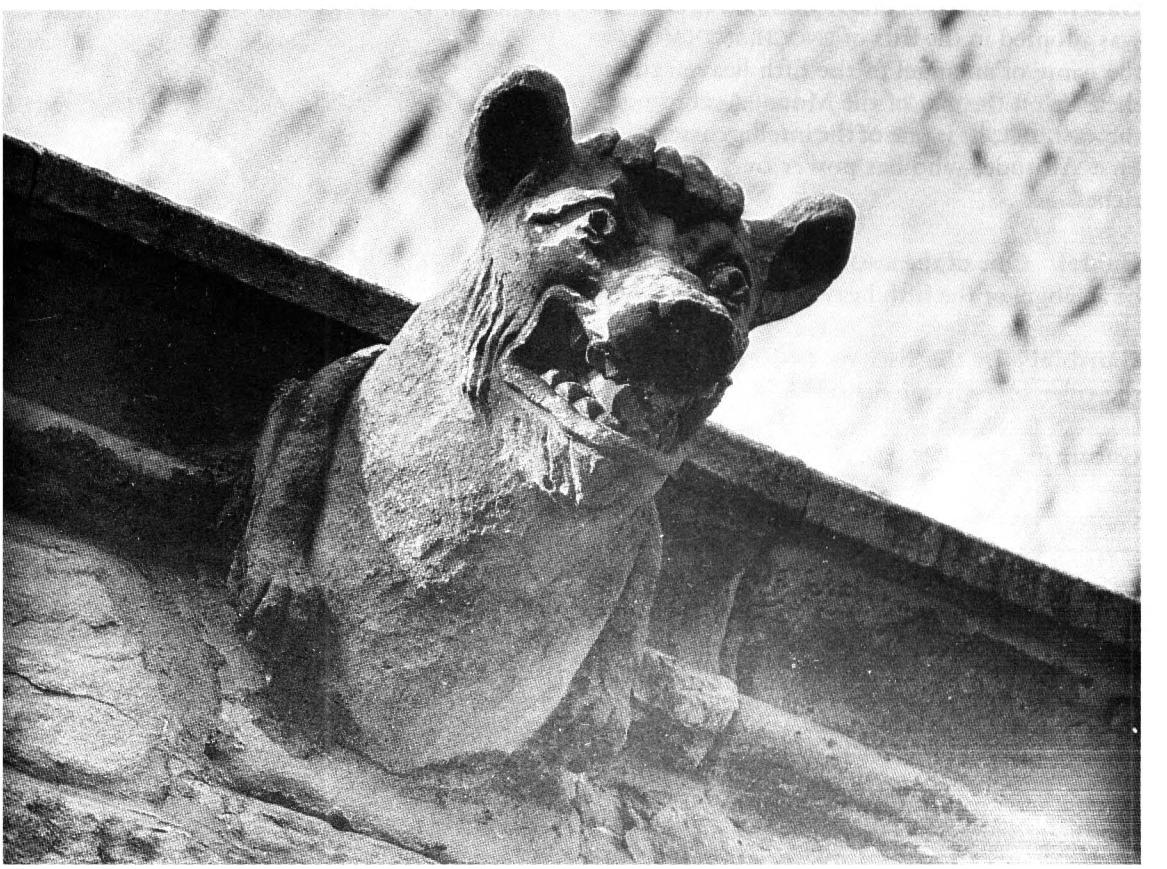
**Gamygyn** (left) *The two bottom sigils are variant forms used to denote the demon Gamygyn – the top sigil is for Bune. From a sixteenth-century grimoire in the Solomonic tradition.*

a land which he called Gaora, inhabited by semi-humans without heads, but with eyes in their shoulders and mouths in the breast region. See also BLEMMYES.

**Gardner** See *GOSPEL OF THE WITCHES.*

**Gargouille** A French word, meaning 'gullet' or 'throat', and used as the name of a great demonic dragon which was said to live in the Seine in the region of Rouen, from which watery lair it ravaged the city and countryside. This dragon encountered its St George in the shape of the Bishop of Rouen, later Saint Romanus, in the seventh century. It is possible that the name was used as a reference to the

**Gargoyle** (below) *A demonic gargoyle on the south side of Dornoch Cathedral (Scotland). Very often the gargoyle represents a human vice and usually the hog is a symbol of gluttony*



Devil, and that the adoption of the word 'gargoyle' to designate the grotesque waterspouts on cathedrals was meant to indicate that these stone demons were really representatives of the Devil (see, however, GARGOYLE).

**Gargoyle** Originally a sculpted spout, designed to conduct rain water away from the roofs of ecclesiastical buildings. The name is from the French *GARGOUILLE* (meaning 'gullet' or 'throat'). However, it is possible that there was an esoteric, or at least a deeply symbolic, significance in the adoption of the word to designate these fantastical creations. Many gargoyles are of a grotesque and hideous design, and a great number of the more ancient ones have attracted strange legends.

While many of the early gargoyles in Gothic architecture, especially in the great cathedrals, are indeed waterspouts, and therefore true gargoyles, others are simply stone figures, symbolic of a variety of esoteric Christian or even alchemical truths. Elworthy, the specialist in the evil eye, calls even these non-conduit figures 'stone demons', and clearly believes that most of them are designed to deflect the evil eye, even though many are not even remotely demonic.

The most famous medieval gargoyles are the series on Notre Dame, romanticized by Victor Hugo and the etcher Meryon. Fulcanelli, who has dealt in some esoteric depth with the alchemical significance of Notre Dame (along with other Gothic edifices), claims that one of these gargoyles, which he calls 'The Alchemist', represents an initiate, wearing the ancient Phrygian cap. In the strict sense of the word, of course, these symbolic figures, still accessible to the general public in the north tower of Notre Dame, are not gargoyles, but they are always so named in popular terms.

The most impressive thing about the art of the gargoyle is that in the medieval world it is possible to trace similarities in design, if not in style, between forms built as far apart as northern Scotland and southern Spain. The modern loss of the ancient esoteric lore has meant that much of the significance of these fascinating figures is now unrecognized, though there are often strange survivals which are



**Gargoyle** *A gargoyle inscribed with occult symbols on the south wall of Littleborough parish church*

clearly influenced by the GRIMOIRE literature, or which have esoteric or magical inscriptions or sigils, as, for example, the extraordinary collection on the walls of the parish church in the Lancastrian town of Littleborough.

**Gaziel** See FECOR.

**Gebiel** According to the *ALMADEL*, one of the intelligencies of the Fourth Altitude.

**Gediel** According to the *ALMADEL*, one of the intelligencies of the Fourth Altitude.

**Gedobonai** According to the *ALMADEL*, one of the intelligencies of the Third Altitude.

**Gehenna** A Hebrew word usually interpreted as meaning 'the place of eternal punishment', but really 'the place of post-mortem punishment' (for the general misunderstanding of this term, see HELL). In strict use the word really means 'valley of Hinnom', but as it is recorded that sacrifices to both BAAL and MOLECH were held there, and that later it became a burning area for all sorts of rubbish, the place was linked with purgatorial flames associated with the afterlife.

'Gehenna' is not a Greek word, and is not used in the Greek translations of the Old Testament: it consists of two conjoined Hebrew words *ge-hinnom*, which, as already noted, exoterically means 'valley of Hinnom'. However, the techniques of magical notaricon and abbreviation in Hebrew are always involved with numerology, and we must presume that the word carried an esoteric meaning which is now lost. The notoriety of the original Gehenna was derived from its association with Molech and TOPHET, the place within the valley where children were sacrificed.

**Geliel** Among the ENOCHIAN DEMONS, the ruler of a lunar mansion.

**Gelomiros** According to the *ALMADEL*, one of the intelligencies of the Third Altitude.

**Gemori** A variant of GOMORY.

**Geniel** Among the ENOCHIAN DEMONS, a ruler of one of the lunar mansions.

**Genius** While the word 'genius' now has a wide application in the English language which corresponds approximately to the ancient Greek idea of the daemon or good tutelary spirit, its etymology points to origins steeped in demonology. The word is cognate with 'jinn' or 'DJIN' and the original 'genie' was one of the evil sprites of Arabic demonology. In certain modern demonological texts this meaning is preserved, as, for example, in the translation of the work spuriously ascribed to Apollonius of Tyana (see *NUCTEMERON*). Each of the demons in this text is described as 'a genius of the hour', though his rulership often indicates demonic propensities. Tacritan, for example, is the genius of goetic magic itself, while Zaren is the 'avenging genius'. The same name is used for spirits which are perhaps not so demonic: for example, Barcus is the demon of the fifth element, the Quintessence (see ELEMENTALS for 'Aethyrys'), while Mizkun is the genius of amulets, which are (by definition) protectives against demonic forces. It is clear therefore that in certain contexts the word is used as the equivalent of 'demon'. In his survey of the Apollonian demons the unreliable Levi (see CONSTANT) says, 'by these genii the ancient hierophants understood neither angels nor demons, but moral forces or personified virtues.' This latter conception is not strictly occultist and merely betrays Levi's basic spiritual materialism.

**Genon** According to the *ALMADEL*, one of the intelligencies of the Second Altitude, who makes all things fruitful in creation.

**Geomantic demons** A large number of demonic names have been associated with the divinatory techniques of geomancy, which involves the random throwing of pebbles or stones (or, in modern times, the random marking of lines on paper) in order to arrive at a

number of geomantic figures, which are then marshalled into a formal order which is regarded as giving a response to a question about the past or the future. Most occultists insist that there is nothing random about the emergence of these figures, and that the technique is directed at the spirits (or demons, as some argue), who delight in giving response by means of such divinatory techniques. The ancient literature attached to geomancy supports this notion of demonic or spirit intervention, for many of the more complete treatises list the names of the responding demons, daemons or spirits, along with many corresponding sigils, alphabets and so on. It would be tedious to list the many hundreds of geomantic demons or spirits, but Table 10 (p. 118) sets out a number of correspondences and names which appear in Adam McLean's *A Treatise on Angel Magic* (1982) discussed under ENOCHIAN DEMONS. The repetitions to accommodate sixteen figures to eighteen demons (in two groups) arise essentially from astrological considerations, for the spirit-demons and associate demons are the rulers of the planets and lunar nodes which are related to the geomantic figures.

The sigils given for these geomantic spirits correspond to those in the curious figure of the magical table as laid out for invocation by John DEE and Edward Kelly and reproduced in Casaubon's *A True and Faithful Relation. . .* (see p. 104). These appear in many of the medieval occult tables of correspondences known as MAGICAL CALENDARS.

The list of demons given in ALPHABET OF DEMONS corresponds to the geomantic figures.

**Geradiel** The demon said to be the leader of the ASTASIAN DEMONS.

**Gereinon** According to the *ALMADEL*, one of the intelligencies of the Second Altitude, who makes all things fruitful in creation.

**Geron** According to the *ALMADEL*, one of the intelligencies of the Second Altitude, who makes all things fruitful in creation.

**Geryon** In classical mythology Geryon was a monster with three bodies and three heads, who fed his oxen with human beings. His savage two-headed dog was called Orthos, and both monster and dog were killed by Hercules. Geryon enters demonology by way of Dante, who used his triple nature allegorically, to make of him a compound of the human, bestial and reptile (with a sting in the reptilian tail) as a diabolic image of fraud. This demon carries Dante and his guide Virgil on his shoulders down the barrier to Circle 8 of HELL.

**Ghasta** Percy Bysshe Shelley's romantic horror poem, *Ghasta, or the Avenging Demon ! ! !* (1810) has as its principal characters the Wandering Jew, with a burning cross upon his forehead, and a knight at the point of death. What demon Ghasta might represent is not at all clear from the poem.

**Giel** See *PAULINE ART*.

**Glacia Labolas** See GLASYALABOLAS.

**Glasya** A variant for GLASYALABOLAS.

**Glasyalabolas** Sometimes Caacrinolaas, Cassimolar, Glasya or Glacia Labolas, one of the seventy-two SPIRITS OF SOLOMON and one of the ENOCHIAN DEMONS. He is said to appear in the form of a dog, though with huge wings, rather like those of a griffon. He is invoked for his power to bring about murder, to make men invisible, to teach all sciences, and to give knowledge of past and future.

**Glauron** A demon mentioned by Reginald SCOT in connection with the conjuring of the familiar LURIDAN. We learn from this text (which is probably tongue in cheek) that Glauron is chief of the spirits of the air, controller of the North.

**Gnomes** See ELEMENTALS.

**Goap** See GAAP.

Table 10

| *Geomantic figure* | *Spirit–demon* | *Sigil* | *Associate demon* |
|---|---|---|---|
| *Acquisitio* | Advachiel |  | Hismael |
| *Albus* | Ambriel |  | Taphthartharath |
| *Amissio* | Hasmodel |  | Kedemel |
| *Caput draconis* | Hismael and Kedemel |  | |
| *Cauda draconis* | Zazel and Barzabel |  | |
| *Carcer* | Hanael |  | Zazel |
| *Conjunctio* | Hamaliel |  | Taphthartharath |
| *Fortuna major* | Verchiel |  | Sorath |
| *Fortuna minor* | Advachiel |  | Sorath |
| *Loetitia* | Amnixiel |  | Hismael |
| *Populus* | Muriel |  | Hasmodai |
| *Puella* | Zuriel |  | Kedemel |
| *Puer* | Malchidael |  | Barzabel |
| *Rubeus* | Barchiel |  | Barzabel |
| *Tristitia* | Cambriel |  | Hismael |
| *Via* | Muriel |  | Hasmodai |

**Goblin** The name is used to denote a mischievous spirit, sometimes a household familiar, who prefers to eschew the company of men, but, when possible, will play tricks on individuals or whole households. The word is said to be derived from the French *gobelin*, itself a diminutive of the surname Gobel. However, it is more likely to have come by way of the French from the Greek *kobalos*, which was itself the name of a mischievous sprite. This is possibly a communal source for the German KOBOLD.

**Godelmann** Johan Georg Godelmann, one of the lesser German demonologists of the sixteenth century and author of *Disputatio de Magis* (1584).

**God's ape** A name for the Devil. The English proverb 'The Devil is God's ape' is a translation of the Latin *Diabolus est Dei simia*, traced to the Christian apologist Tertullian, of the late second century. Very often the images of apes and monkeys which appear in medieval and late-medieval art are meant to symbolize the Devil.

**Goemagot** See GOEMOT.

**Goemot** A name used by early English writers for Gogmagog (see GOG), as, for example, by Spenser in *The Faerie Queene* (II, x, 10). Another version of the name is Goemagot.

**Goetia** A word derived from the Greek (a *goes* was a sorcerer) and now applied to any magic rite conducted or practised by means of CONJURATION. A synonym is 'goety'. See also *KEY OF SOLOMON*.

**Goety** See GOETIA.

**Gog** In English legend the daughters of the Emperor Diocletian murdered their husbands and were set adrift on the seas. They were washed ashore in Britain and were abducted by a number of awful demons who forced them to become their wives. From this breeding sprang a race of giants, who were all killed off in later wars, with the exception of the brothers Gog and Magog, sometimes Goemot, as in the original Geoffrey of Monmouth version of the tale (*Chronicles*, I, xvi). The pair of giants were brought to London and put to do duty as porters or guardians in the royal palace (the site of the modern Guildhall). Their effigies are said to have stood there ever since their deaths, but literary records go back only to the early fifteenth century and the figures were certainly destroyed in the Fire of London (1666). The present figures, set up in 1952, are replacements of those raised in 1708 and destroyed in the 1940 bombing in the Second World War.

It is doubtful that there is any relationship between the gigantic or demonic Gog of English mythology and the Biblical Gog (Ezekiel, 38), though such a relationship is often claimed. In the Bible Gog and Magog are almost certainly placenames as well as individuals (Magog is said to be one of the sons of Japheth – Genesis, 10, 3); later exegesis of Revelation, 20, 8–10, and a much later rabbinical tradition have associated Gog and Magog with ANTICHRIST. However, the name Magog was used of all those uncivilized races to the north of the Caucasus.

Some versions of the original Gog–Magog tale indicate the confusion around these names by relating that one of the Guildhall giants is Gogmagog, and the other the British giant Corineus. For reasons which are obscure, the higher of two hills to the southeast of Cambridge is called the Gogmagog Hill, and upon nearby Wandlebury Hill a design cut into the chalk was discovered by T. C. Lethbridge and popularly called Gog Magog. In spite of what many popular guidebooks claim, there is no evidence of its being connected with either a solar or lunar cult. It is described as a goggle-eyed giant with a horse or dragon, but the real significance of the vast chalk image and what it actually depicts are lost. It is known that names similar to Gog and Magog were respectively lunar and solar gods (some say mother and son) of the British Iron Age, and it is remotely possible that the figure represents one or both mounted on horseback. A legend as to the naming of the hills is preserved by Michael Drayton in *Polyolbion* (21): the hill is the metamorphic Gogmagog, reduced to stone by the coldness of the nymph Granta.

Some associate Gog with Og, the giant king of Bashan, from which the word 'ogre' is said to have been derived by Perrault. Others associate Gog with the Celtic god Ogma, who is reputed to have constructed the pseudo-magical Ogham lapidary alphabet.

**Gogmagog** See GOG.

**Golem** The golem of Talmudic lore was not a demon in the strict sense of the word, but the name first given to the formless clay into which God breathed to make Adam. The name has for years been used to denote a clay mannikin into which life of a sort has been injected by means of magical praxes. The story is probably older than those told of speaking statues which were animated by the priests of ancient Rome, or the accounts of how Roger Bacon, Michael SCOTT and Guillaume of Paris made diabolical metal heads with the ability to think and speak. It is likely that the many golem legends which are found in the literature of magic and popular

Jewish stories formed the basis for Mary Shelley's FRANKENSTEIN novel. For a modern treatment of the golem symbolism, see G. G. Scholem, *On the Kabbalah and Its Symbolism* (1965).

**Gomory** The only one of the seventy-two SPIRITS OF SOLOMON to appear in the form of a woman; some demonologists (including Reginald SCOT) say that she rides a camel. Gomory is said to appear as a beautiful woman, wearing a golden crown, and is consulted by conjurers anxious to obtain the love of women. She has knowledge of past and future, and where gold is hidden.

**Gooberen** See AUSTATIKCO-PAULIGAUR.

**Gorgon** In popular modern use any hideous woman, but in classical mythology (derived from Hesiod) there were three female Gorgoneia, named Medusa, Euryale and Stheno, all daughters of Phorcys and Ceto and all with peculiar hair, which consisted of intertwined snakes, and wings. Medusa was the mortal Gorgon: her eyes were so fearsome that whosoever looked on her face was turned to stone. By using his shield as a mirror, Perseus managed to kill her and cut off the monstrous head.

The powerful eyes of the mortal Medusa inevitably meant that her image was favoured in amulets to drive back evils such as the evil eye. In later images she is given a protruding tongue and even horns. There is also the curious development of a 'beautiful Gorgon' – that is, a woman so fair that she kills men by her beauty. The tongue-extruding Gorgon, sometimes with canine teeth, is linked with the Hindu pantheon, and Elworthy writes of 'Bhavani, the original of the Greek Gorgoneion' (see BHAVANI).

A whole range of Gorgon-headed images have survived from ancient times. These are known as gorgoneions and were among the most popular of demonic images used in magical praxes. As Lucian (second century AD) says, the gorgoneion 'was an amulet against the evil eye: what could be more potent than the face of the Queen of Hell?'

The head of Medusa was set in the star maps even in ancient times; it is now the beta of constellation Persei, usually called ALGOL. The modern name for the constellation Algol is derived from the Arabian astrologers, who called it *Ra's al Ghul* (Head of the Demon), a word cognate with our modern 'alcohol'; note Shakespeare's comment in *Othello* (II, iii, 270–71): 'O thou invisible spirit of wine, if thou hast no name to be known by, let us call thee devil.' In sixteenth- and seventeenth-century Europe Algol was *Caput Larvae* (Spectre's Head; see LARVAE). The Hebrew astrologers equated the star with their evil LILITH and called it *Rosh ha Satan* (Satan's Head), while the Chinese called it *Tsai Shih* (approximately meaning 'piled-up corpses'). It is regarded by astrologers as being among the most evil influences in the skies.

***Gospel of the Witches*** In 1899 Charles Godfrey Leland published his *Aradia or Gospel of the Witches*, which is a compilation of low-grade grimoire material, incorporating rituals, spells, charms and the like, mingled with a certain amount of fortune-telling lore. This text caught the imagination of Gerald Gardner (1884–1964), who was interested in practical witchcraft, and who was instrumental in encouraging a revival of a form of witchcraft (aided mainly by his reading of Margaret Murray's unreliable *Witch-Cult in Western Europe*, 1921, and supported by the use of drugs) in Europe and the United States of America. As a result, much of the original *Aradia* material was adapted and used by some modern witchcraft covens. Much of the material collected and handed down from the original *Aradia* is now called 'The Book of Shadows' or (more frequently) 'The Gospel of Witches' or 'The Gospel of the Witches', and each copy is supposedly in the handwriting of the individual witch who uses it. The secrecy surrounding the text of the *Gospel* is hard to understand in the climate of modern thought: its source, the *Aradia*, was published in a full edition as late as 1974. However, as the manuscript copies are usually well guarded it is

difficult to determine what new material (particularly demonological material) has been added to the Leland text.

'Aradia' is a word from classical literature, pertaining to the coastline around Aradus, the main city of north Phoenicia (perhaps even an island of that coast) now linked with the ruins of the temple of Zeus Baitokakies. The feminine form is interesting for it disguises a double meaning. *Ara* is the Latin for 'altar', and *dia*, which is a feminine play on the masculine *deus* ('god'), appears in several proper names. However, this latter word may also connote the early word for 'devil', which was *diabolus*, a masculine word, with the *bolus* (which means 'a throw') literally thrown out. Thus the word has several hidden meanings relating to the notion of the worship of a goddess.

**Go to the Devil** See DEVIL PHRASES.

**Grafficane** One of the names used by Dante for a devil in his *Commedia*. The name means 'doglike'. See DANTE'S DEMONS.



**Gomory** *One of the few demons to appear in the guise of a beautiful woman. An illustration from Collin de Plancy's* Dictionnaire Infernal *(1863 edition)*

**Grandier** Urbain Grandier was parish priest of St Pierre-du-Marche, in Loudun, in the seventeenth century, and is inextricably woven into the witchcraft history and fantasy of the Loudun nuns. The full story belongs more to the history of witchcraft than to demonology, but certain aspects require its mention in this latter context. Grandier appears to have been an immoral priest and was almost certainly the lover of some of his younger charges. He was indeed found guilty of immorality by the Bishop of Poitiers, but his connections allowed him to survive and to have his suspension rescinded. It seems that a plot was hatched to show that Grandier had bewitched a group of nuns and, after a number of public 'exorcisms', a series of charges was built up against him, all of which pointed to witchcraft. The charges, and the examination for witch marks and Devil marks, were fraudulent, but in 1633 Grandier was thrown in to jail at Angers, and there quickly followed the mockery of a trial, at which the famous demonic pact allegedly signed by Grandier and the Devil, written in Latin from left to right in the manner of such pacts, was produced. The outcome of the sorry tale is that Grandier was condemned to torture and the flames, without the mercy of strangulation, through which agonizing process he persisted in maintaining his innocence to the end. The demonological interest is the extraordinary fact that the 1634 trial admitted as evidence the supposed testimony of a devil, for it was claimed that ASTAROTH had stolen from his master Lucifer the pact which Grandier had signed and given to the Devil for safe-keeping.

***Grand Grimoire*** The title of a GRIMOIRE described by Waite as 'the most fantastic of the cycle' of grimoires and spuriously claiming to present the 'infernal devices' of Agrippa, rules for the subjugation of spirits, and a high-vaunting promise of 'an Abridgement of all the Magical Arts'. However, it is really a text dealing with thinly disguised angel evocation indicating no secret or powerful diabolism. The

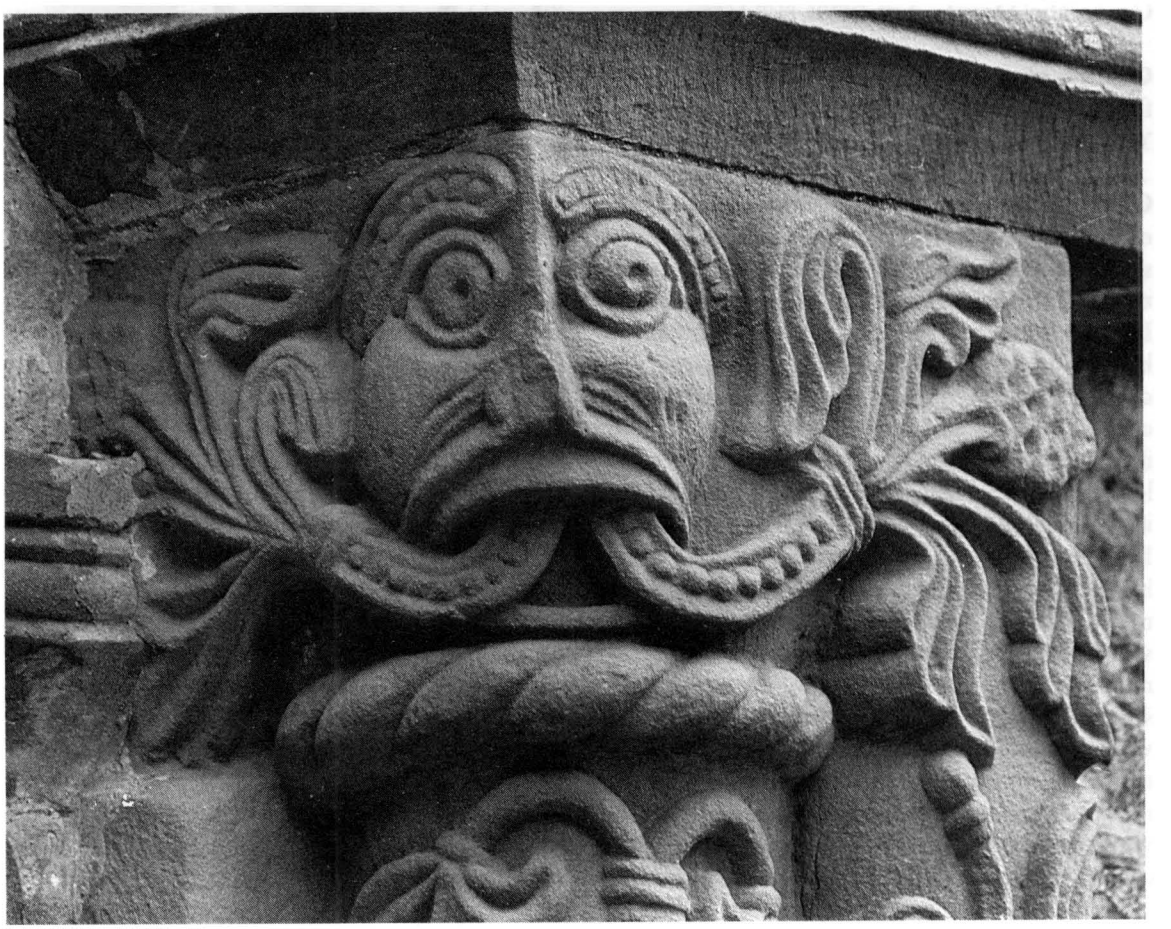
author is often wrongly said to be Antonio del Rabina. The text has gained some fame in popular occult books because of the section which concentrates on evoking a reluctant yet powerful demon named LUCIFUGE ROFOCALE, who is prodded into submission with what is called a 'blasting rod'. Like the related *GRIMORIUM VERUM*, it is no earlier than the sixteenth century. For a survey of this text, see Waite in the Bibliography, who regards this grimoire as being one of the most atrocious of its class.

**Graphiel** See ALPHABET OF DEMONS, INTELLIGENCIES and MAGIC SQUARES.

**Graymalkin** The name of a FAMILIAR of the First Witch in Shakespeare's *Macbeth* (I, i, 8). See also PADDOCK.

**Great Beast, The** The magician Aleister Crowley chose for himself the title 'The Great Beast' in reference to the biblical tradition centring on the beast whose number is 666 (see SORATH). This title was adopted by John Symonds, whose biography, *The Great Beast* (1915), is the most interesting and informative account of the magician's early life. Crowley's autobiography, *The Diary of a Drug Fiend* (1922) must be taken with a pinch of salt.

**Green man** A very large number of carved heads or faces on medieval ecclesiastical buildings (churches and cathedrals especially) are called 'green man'. This symbol consists of a head, from the mouth of which emerges a trail



**Green man** *A green man (a face with foliage emerging from its mouth) on the south porch of Kilpeck church. Twelfth century*

of floriations, sometimes vine leaves. The usual explanation for this symbol is that it is a throwback to a nature spirit, a vegetation god (or even a demon), derived from pagan sources, which survived into Christian imagery almost by accident. This explanation is simply not adequate, however, for the green man imagery is integrated into the structure of churches and cathedrals which are impeccable in their use of orthodox Christian symbolism, and which even at times incorporate esoteric symbolism, as, for example, in the minster at Southwell, the cathedral at Dornoch in Scotland and the cathedral in Manchester, not to mention hundreds of parish churches. A striking example is that on the eastern column of the south portal of the Romanesque church at Kilpeck, the remaining symbolism of which is distinctly esoteric with its many demonic elements and astrological nuances. It is probable that the symbol of the green man is not in any way demonic, but represents the notion of the word or Logos on the human plane. The floriations from the mouth almost certainly represent etheric forces (to use a modern occult term which was unknown to the medieval sculptors, who might well have called the etheric the Quintessence or the *Ens veneni*) streaming from the human being via the orifice associated with the Logos.

**Greissmodel** One of the seven bad daemons mentioned by Scot (see CONJURATION).

**Gremlin** A modern addition to demonic lore, the gremlin is said to be an ELF, but it would appear to have behaviour patterns more closely resembling those of a gnome, which would mean that strictly speaking it is not a demon at all, but a mischievous elemental (see ELEMENTALS). The gremlin was invented just before the Second World War by personnel of the Royal Air Force, who visualized it as an elf. It was an imaginary scapegoat which could be blamed for mechanical failures and malfunctions in aeroplanes. The word was said to have originated in a squadron of Bomber Command serving on the northwest frontier of India, the word itself being a combine of 'Grimm' (a double entendre on 'grim' and the brothers Grimm of fairy tale fame, whose book was said to be the only one available in the mess), and 'Fremlins', a beer drunk in the mess. It is a word which was probably used in literature for the first time in Charles Graves's *Thin Blue Line* (1941).

**Grendel** Grendel is not a demon in the proper sense of the word: the name is given to a mythical half-human monster in the Old English poem *Beowulf*. Grendel haunts the hall of King Hrothgar over a period of twelve years, killing many of Hrothgar's men, to be finally killed by the hero Beowulf.

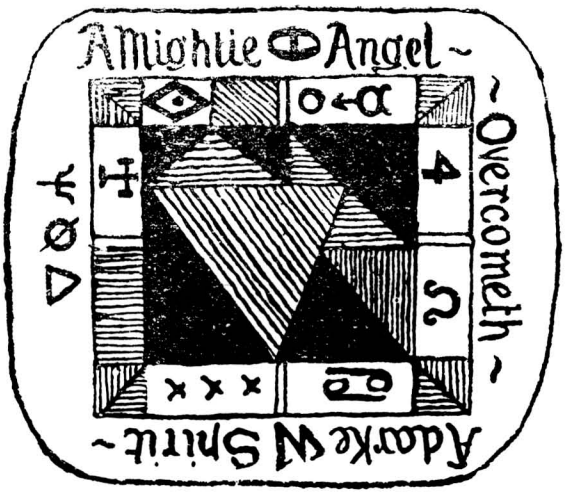
**Grevius** Johann Grevius, an opponent of the witchcraft delusions and demonomania of the seventeenth century and author of *Tribunal Reformatum* (1622).

**Grillandus** Paulus Grillandus, one of the most important demonologists and witchologists of the sixteenth century, whose position as a papal judge in the witch trials of the districts of Rome furnished him with much 'evidence' for his influential *Tractatus de Hereticis et Sortilegiis* (1536) (*Treatise on Heretics and Witches*). Grillandus writes widely on demonology, pact, possession, transvection and metamorphosis, and (as Robbins points out) gives the very earliest references to the mortuary mass, a Sabbot mass which took place in graveyards and places of the dead. His views and prejudices were widely copied by later writers.

**Grimalkin** Sometimes Graymalkin and used as a general name for a witch's demonic FAMILIAR (see, however, MALKIN). One of the witches in Shakespeare's *Macbeth* (I, i, 8) appears to call her cat (or familiar) Graymalkin, although it is quite possible that she is referring to a demon. It is probable that the word has gained popularity from this Shakespearean reference, however.

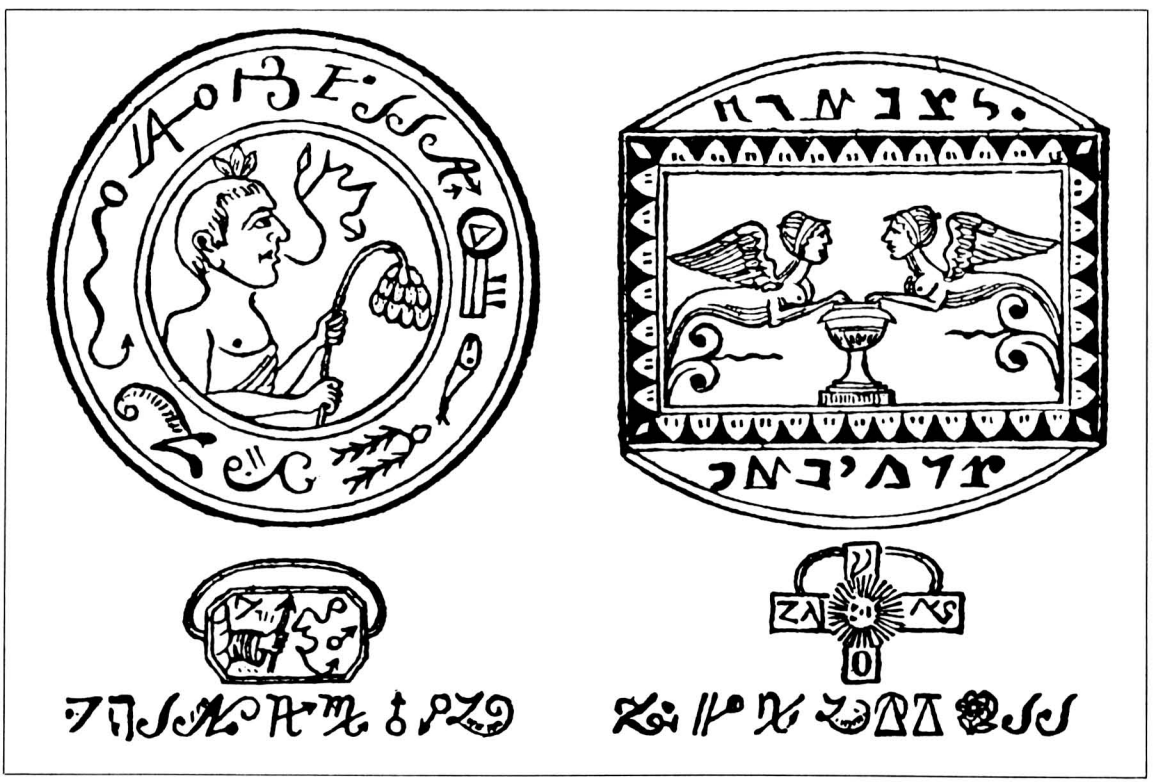
**Grimoire** A name used to denote a wide variety of magical documents, produced in their present forms mainly between the late fifteenth

and eighteenth centuries, though almost always claiming to be part of a much earlier tradition. All of them are devoted to setting out the rules of conjuration of demons, angels and spirits. A simpler form of literature which lists only the names of demons is also sometimes called a grimoire. The greater part of the grimoire documents are puerile beyond conception, but even these are rooted in the conviction that all that is required for a successful pact with a demon is a knowledge of the name and sigil of that demon and a certain inner resistance or insensitivity to the terrible visions that will follow on conjuration.




**Grimoire** *Very many demonologists and witches constructed their own personal grimoires, which were essentially magical spells, written amulets and talismans. The spell on the left is intended to help in childbirth and the magician records that it must be drawn on 'ye fineste lams skinne, the ink mixed with the bloode of a whyte dove'. To judge from the sigils, the spell is designed to evoke the evil of death. Perhaps there is some confusion, for the Jewish demon Lilith is sometimes linked with death, even though she is often referred to on childbirth talismans*

**Grimoire** *Talismans intended to command genii from the grimoire called* The Sage of the Pyramids. *The main images are supposed to be embroidered or painted on lilac silk, while the characters (sigils) below left are supposed to be engraved on the outer edge of a ring, those below right on the inside edge*



References to such literature are found in several medieval sources, as, for example, in the work of the magician Michael SCOTT, who even refers to 'necromantic manuscripts' ascribed to Solomon, which may have been a prototype of the *LEMEGETON*, and to similar texts, such as *The Book of Perdition of Soul and Body*, attributed to the authorship of Adam. In addition many medieval Latin manuscripts have survived in which demons and demonic personalities are examined and listed, as, for example, the *Idea Salomonis et Eutocta* in Florence and the *De Umbris Idearum*, also attributed to Solomon. William of Auvergne, a bishop of Paris in the thirteenth century, gives in *De Universo* a long section on demons which has overtones of the later grimoire tradition, and, as Lynn Thorndike points out, a named demon, one Floron, is cited by the unfortunate astrologer Cecco d'Ascoli in the early fourteenth century. Scott himself records the names of many demons in the early thirteenth century and at least one surviving manuscript attributed to him indicates that he was a necromancer (see Lynn Thorndike in the Bibliography). The early strain of medieval grimoires appears to be a dramatization of, and sometimes a misunderstanding of, the demonological literature of the early Hebrews.

It would be tiresome to list all the grimoires derived from the Hebrew tradition which have survived in part and in grotesque form in European demonological literature. However, the *KEY OF SOLOMON* (as the *Sefer Mafteah Schleomoh* has been called) is a fair representative of the syncretic tradition which has influenced the West, while the *BOOK OF RAZIEL* is often considered to be one of the most ancient grimoires still in use. One reason why King Solomon is so often claimed to have written the crude grimoires is the Hebrew tradition, recorded in many different manuscripts, that Solomon had such power over the demons (the SCHEDIM) that he used them for any purpose he wished. In the Solomonic cycle of the early literature, mentioned by the scholar Gaster, Asmodeus is named as the king of all the schedim, while Lilith, Mahalat and Agoran are said to be leaders of various groups of schedim. Only the first two of these demons have survived with any real notoriety in Western demonology, however.

Medieval demonological literature is of a different kind to the main stream of Jewish material, even though the Jewish Book of Enoch gave rise to two different traditions of demons noted under ENOCHIAN DEMONS. The more sophisticated medieval grimoires give much information about the appearance of the demon and about how, once conjured, the demon should be questioned. Great attention is paid to the formal construction of magical circles, triangles and squares, and to the correct drawing of sigils (see CONJURATION). The purpose for which grimoires were used were manifold, but the most popular was to raise spirits with the purpose of obtaining money, sex or power. One or two demons appear to have been interested in teaching foreign languages or the occult arts (especially astrology) and in learning about the past or future.

An excellent summary of the late-medieval grimoire literature, in so far as it relates to the conjuration of demons or angels, has been given by A. E. Waite in *The Book of Ceremonial Magic* (printed under that title in 1911 – but see WAITE). He rightly reduces the main tradition to three: the *ENCHIRIDION* literature, which is ascribed imaginatively to Pope Leo III and which is a motley collection of charms and rituals; the *ARBATEL* (properly *The Arbatel of Magic*), which is sometimes called the *Isagoge* (*Fundamental Instructions*) and which contains the rituals relating to the OLYMPIC SPIRITS; and the celestial magic of an anonymous German occultist entitled *Theosophia Pneumatica*, which is more generally called *The Little Keys of Solomon*. Waite also lists a number of texts from the grimoire tradition which he terms 'composite rituals' because they combine elements from both black and white magic (the demonic and angelic, so to speak): these include *The Key of Solomon the King* (usually the *Key of Solomon*), the *Lemegeton* (sometimes called *The Lesser Key of Solomon the King*), the *ALMADEL* (*The Fourth Book*), attributed quite erroneously to Cornelius

Agrippa, which deals directly with the methods of communicating with spirits, the *HEPTAMERON* and *The Sacred Magic of Abra-Melin the Mage*, relating to the French manuscript noted under ABRA-MELIN. Waite distinguishes the two classes of grimoire listed above from what he calls 'The Rituals of Black Magic', which he describes as the *GRIMORIUM VERUM*, the *SECRET OF SECRETS* and the *HONORIUS*. In connection with Waite's survey, see also *BLACK PULLET* and *SAGE OF THE PYRAMIDS*.

Many demonological texts in manuscript form combine one, two or even many parts from a variety of these different traditions and titles, and a large number of standard demonological works (for example, those by Reginald Scot and A. E. Waite) list demons and their attributes from different traditions. The titles are almost as numerous as the demons themselves and most of the printed grimoires before the nineteenth century are of shoddy quality and appalling scholarship.

Many of the grimoire manuscripts record a large number of demonic sigils. The reason why so much emphasis is laid on sigils in this literature is because the personal sigil of a demon was regarded as being the equivalent of its name: within the occult tradition it was held that knowledge of the name of a demon gave sufficient power over that demon to command its obedience.

To judge from manuscripts and reprint copies, the most popular grimoire, and the most copied in manuscript form, is the *Lesser Key of Solomon*, fancifully attributed to Solomon the King but dating only from the early fifteenth century; it is known in its earliest forms only in Latin (though much translated in later times). This manuscript gives the names and sigils of seventy-two invocatory demons, along with instructions as to how they may be called (see SPIRITS OF SOLOMON). The related *Greater Key of Solomon* gives the relevant natures of the planets (to determine correct times of conjuration) and details methods of constructing circles and pentacles, and all the other paraphernalia of conjuration rites. The *Grimorium Verum* or *True Grimoire* is largely a melange of these two Solomonic scripts and is of a comparatively late date – 1517.

The so-called *Honorius*, the *Grimoire of Honorius* (which has nothing to do with the pope of that name), introduces certain Catholic Church rituals and a few satanic notions, merged with some rather silly ideas connected with the art of necromancy: this has gained a certain notoriety in regard to its instructions for conducting invocations with the slaughter of animals or black cocks. Among the very many other grimoires which have survived (such as the *The Sixth and Seventh Books of Moses* and the *Grand Grimoire*, the *Secrets of Albert* – see *ALBERT*), few are worthy of much notice and most of them are merely poor reworkings of earlier material.

Much of the grimoire material was abstracted wholesale for use in the many witchcraft and magical books which were published in the sixteenth and seventeenth centuries. Thus, for example, the main section on demons published by Reginald Scot in *The Discoverie of Witchcraft* (1582) is derived directly from the first of the Solomonic texts, the *Lemegeton*, and other names and descriptions of individual demons are taken almost at random from a number of the titles listed above. The fact is that the grimoire material is both confused in itself and confusing to historians, for much of the material (and even the names of some of the demons) is interchangeable within the different grimoires and there is a variety of different streams of demonology even within single works.

For an assessment of a specialist grimoire dealing with spirits used in secret communication, see STEGANOGRAPHIC DEMONS, and for a note of a modern grimoire, see *GOSPEL OF THE WITCHES*.

***Grimoire of Honorius*** See *HONORIUS*.

***Grimorium Verum*** This GRIMOIRE, the so-called *True Grimoire* or *The Most Approved Keys of Solomon the Hebrew Rabbn*, was said to have been published in Memphis (Egypt) in 1517, although in reality it was printed in Rome during the eighteenth century and appears to be derived from the literature of the Solomonic

strain. It contains the instructions for conjuration with the supposed secrets of the demons revealed, the characters and seals of the demons, and the rituals of dismissal, and is described by the historian Waite as being one of the few 'undisguised handbooks of Black Magic'. It is in this hotchpotch of magical recipes that the *Petit Albert* of the pseudo-Albertus literature is found (see, however, *ALBERT*).

**Grosius** Henningus Grosius, a lesser demonologist of the sixteenth century and author of *Magica* (1597).

**Grylli** See EVIL EYE.

**Guardian of the Threshold** See ANGEL OF DEATH.

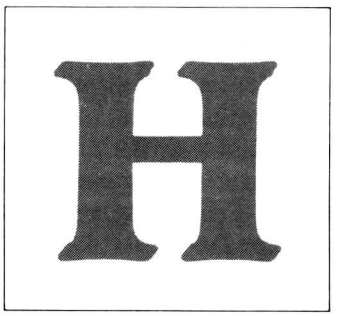
**Guazzo** Francesco-Maria Guazzo, sometimes Guaccius or Guazzi, a seventeenth-century friar (attached to a monastery in Milan) and one of the most influential writers on witchcraft and demonology, famous in non-demonological literature for his contention that Luther was born of the intercourse of the Devil with a nun. On the orders of the Bishop of Milan, Guazzo wrote his influential and virtually encyclopedic *Compendium Maleficarum* (1608). Translated as *The Handbook of Witches*, it is largely a borrowing from earlier literature (over three hundred titles are quoted), especially the views of RIO and REMY. Guazzo himself boarders on heresy in his assumption that the Devil has powers which more cautious churchmen might have ascribed to God himself. There is a curious circular argument in his work which also verges on heresy: 'The greater the wickedness in which demons can involve the men whom they tempt, the more God is offended [by the deeds of these men] and the greater the power he grants to demons to punish such men.'

**Guland** Sometimes called Nabam, the demon Guland is conjured on Saturday, according to the grimoire of *HONORIUS*.

**Gurdjieff** George Ivanovitch Gurdjieff, born in Alexandropol on 28 December 1877 and died in Paris on 29 October 1949. Although not overtly a demonologist, Gurdjieff was one of the most remarkable esotericists of the century. He is noted among historians of demonology for his extraordinary esoteric work in three series (in seven books), *All and Everything*, the first series (three books) of which is entitled *An Objectively Impartial Criticism of the Life of Man* or, more popularly, *Beelzebub's Tales to His Grandson* (English edition, 1950). Beelzebub is represented as a highly intelligent being from outer space, living for a while on the cosmic ship *Karnak*. While travelling, he entertains and instructs his grandson Hassein with tales which illustrate the nature of the three-brained bipeds among whom he has lived from time to time on Earth. The theme is therefore a highly sophisticated version of the medieval BELPHEGOR story, though with esoteric nuances which lift it to the highest plane of occult literature. Some of Gurdjieff's teachings have been preserved and popularized by OUSPENSKY.

**Gusayn** One of the variants for GUSION.

**Gusion** Sometimes Gusayn or Gusoin, one of the seventy-two SPIRITS OF SOLOMON, who is raised to answer all questions, especially those concerning past and future. He is also said to have the power to render friendly those inimical to the magician.



**Haagenti** See HAGENTI.

**Haatan** One of the demons of the sixth hour of the *NUCTEMERON*, the genius who conceals treasure.

**Habondia** According to Pierre de LANCRE in his *Inconstancy of Demons* (1612), this is the name of the queen of witches, fairies, harpies and the ghosts of those who died wicked.

**Haborym** Sometimes Aym or Aini, the demon of incendiarism, who appears after conjuration as a three-headed monster riding a viper. One head is that of a cat, one a serpent and the third an anthropomorphic demon.

**Hack** See DEMON PHRASES.

**Hades** Originally meaning 'unseen' in Greek, Hades was the name of the god of the Underworld and not the name of HELL as was often supposed in later times. Hades is rarely referred to by name in classical times, however, but such references that exist suggest that, while he is a punisher of wrongdoers, he is not intrinsically evil like the Satan of the Christian Hell, with which Hades was firmly linked by the time Dante wrote his *Commedia*. In classical times the tormentors of the wicked dead (see LARVAE) were the ERINYES. The name PLUTO (by which Hades is sometimes known) is really a euphemism, for *pluton* means 'the rich one', like his other epithet Eubuleus, which means, 'good counsellor', though the 'unseen god' was given several non-euphemistic names by the Romans, including DIS, ORCUS and TARTARUS. However, by the time of the Roman Empire the name Hades was applied more to the place over which Pluto had rule (to what is often called Hell), although the shadow world of the dead to which the ancients looked with such dread was not the same as the Christian Hell. Hades was a gloomy place inhabited by the souls of the dead, but it was not a place of torture or punishment. The Hebrew Sheol is the equivalent of this Hades, even though it is often mistranslated as Hell. INFERNO is another name for Hell.

**Haemony** A name probably invented by Milton (*Comus*, l. 639) for a plant which was a specific against all enchantments. Milton tells us that the leaf had prickles upon it, but that it bore a bright golden flower; inevitably it has been linked with the Christian image of the crown of thorns, with the golden flower as Christ. Samuel Taylor Coleridge coined his own etymology for the word, deriving it from the Greek *haema-oinos*, meaning approximately 'blood wine', a fanciful notion, yet quite in keeping with Milton's approach to symbolism.

**Hag** A word meaning 'ugly old woman', but originally used only of a witch or a sorceress, from the Old English *haegtesse*, 'a witch'.

**Hagenti** Sometimes Haagenti, Hagenit, Hagenith and so on, the name of one of the seventy-two SPIRITS OF SOLOMON, said to appear in the form of a winged bull, somewhat reminiscent of the symbol for St Luke. His speciality is the transmutation of metal into

gold and of water into wine (or, more objectionably, wine into water).

**Hagiel** See INTELLIGENCIES.

**Hagith** Sometimes Haggith or Haggit, the fifth of the OLYMPIC SPIRITS, ruler of the orb of Venus. He has particular rule over copper and is sometimes evoked with a view to transforming this metal into gold.

**Hahab** One of the demons of the twelfth hour of the *NUCTEMERON*, the genius of royal tables.

**Hahabi** One of the demons of the third hour of the *NUCTEMERON*, the genius of fear.

**Haizmann** Christoph Haizmann (d. 1700) was a Bavarian artist who wrote a fascinating (if insane) autobiographical account of his pact with the Devil, illustrating the work with portraits of his co-signatory. The self-confessed signing of the pact took place twice in 1668, and again after confession of the act (as late as 1677) and after a marathon exorcism lasting three days. The doubts and anxieties did not entirely leave him, and even though he eventually entered a monastery he remained apparent prey to the demons. The interesting thing is that the appearances of the Devil (and the corresponding images painted by Haizmann) became more and more horrible, so that by the eighth appearance it was in the shape of a dragon with female breasts and bird's legs (suspiciously like a widely circulated alchemical image of Mercurius which Haizmann might well have seen). Freud used Haizmann's case in expounding his theory of paranoia.

**Halacho** One of the demons of the eleventh hour of the *NUCTEMERON*, the genius of sympathies.

**Halpas** Sometimes Halphas, one of the seventy-two SPIRITS OF SOLOMON, said to appear in the form of a dove – an appearance which belies his warlike nature, for he is evoked to ferment wars ('he notablie buildeth up townes full of munition and weapons', says Reginald SCOT) and to bring punishment with the sword. Some demonologists say that he manifests as a stork, speaking with a hoarse voice.

**Halphas** See HALPAS.

**Hamaliel** In the lists of ENOCHIAN DEMONS he is said to be the ruler of zodical Virgo.

**Hanael** Among the ENOCHIAN DEMONS he is said to be the ruler of zodiacal Capricorn.

**Hand of Glory** The name of a rather macabre confection, often mentioned in the grimoires, made from the severed hand of a hanged man. The preparation is complex and involves invocations, the pickling of the hand and treatment with herbs. It is claimed in the grimoires that when a hand so prepared is used as a candleholder the bearer will be rendered invisible. In later accounts of the story the candle is forgotten, and the bearer is instructed to light the dried fingers of the hand itself. The demonologist GUAZZO records the latter use of the hand by poisoners.

**Harpy** The Greek word *harpuai* meant 'snatchers', and was applied to a number of mythical creatures which had the reputation of snatching people from the world, leaving no trace of them behind. They were inevitably linked with the ancient underworld of HADES. Although Homer mentions only one Harpy, in classical times they were three in number – Ocypete ('rapid'), Celaeno ('blackness') and Aello ('storm') and were sometimes seen as demonic personifications of whirlwinds or storms. In origin the Harpies appeared to have been visualized in the form of women, but in later times (as, for example, in the stories of the Argonauts) they were demonized to become winged bird monsters, with the head and breasts of women. The so-called Harpy tomb, from Zanthus (Lycia) in the British Museum, depicts them in their demonic form.

**Harry** One of the many names for the Devil – Old Harry being the most usual form – almost certainly from the verb 'to harry', meaning 'to lay waste' or 'to ruin'. The sea stack named the Old Harry Rock in Dorset is ruinous to shipping. 'To play Old Harry' is literally to play the part of the Devil, either in verbal abuse or destructive behaviour. 'By the Lord Harry' is a mild demonic imprecation.

**Hasmodai** See INTELLIGENCIES.

**Hatiphas** One of the demons of the sixth hour of the *NUCTEMERON*, the genius of attire.

**Haven** One of the demons of the first hour of the *NUCTEMERON*, the genius of dignity.

**Head of Satan** See ALGOL.

**Hecadoth** See ALPHABET OF DEMONS.

**Hecate** A name from the Greek meaning 'worker from a distance' and first mentioned by Hesiod as denoting a goddess. Hesiod says that she is a daughter of the giant Titans, but in later times she became the goddess of the magical arts, associated with demons, ghosts and hell hounds, receiving the sacrifices of black female lambs and black puppies. In late-classical imagery she is given three bodies, set back to back, to enable her to look in all directions, from the middle of crossroads over which she had rule. As her image was further demonized, the heads were made those of a dog, a lion and a horse.

**Heiglot** One of the demons of the first hour of the *NUCTEMERON*, the genius of snowstorms.

**Hel** Sometimes Hela, the name of the queen of the dead in Scandinavian mythology. The same name was used of her home, where were found the dead spirits of those who had passed from the earth in the comfort of bed or in familiar surroundings. Valhalla was the name of the post-mortem place occupied by those who died in battle. The similarity which the name bears to that of HELL should not lead one to suspect a connection between the Christian post-mortem place of tortures and the pagan shadow land of death. An etymological connection may be common to the two, however, for it has been suggested that Hell was originally a goddess–sibyl who lived in a cave.

**Hela** See TIRIEL.

**Hell** A word which appears to have come from the Old English *hel*, meaning 'concealed' (and, some suggest, 'dark hole'). Hell as a place of everlasting torment appears to have been an invention of the early Christians, perhaps a misunderstanding of the esoteric ABYSS which figures in Qabbalistic texts and in the ancient mystery wisdom. The near equivalent to Hell in classical times was HADES, which was more of a post-mortem shadow land (where there was no torment, though gnashing of teeth) than the place of torture visualized in the modern European concept of Hell. The Hebraic Sheol has been translated in biblical texts as meaning Hell, but this translation is inaccurate. (In connection with the ancient notion of Hell, see also GEHENNA and TARTARUS.)

Perhaps the most striking and coherent representation of Hell (a representation which has profoundly influenced the modern view) is that found in Dante's *Commedia*, in which the claims for the 'everlasting' torments of Hell must be balanced against the 'temporary' torments of PURGATORY, which is often confused with Hell in the popular mind. For all the wealth of its medieval theological symbolism, esoteric lore and personal insights, Dante's Hell is a real place, the conditions and tortures of which may

**Hell** *The Christian model of the universe placed Hell (in this schema marked* 'Infernus') *at the centre of all creation, which means that the medieval model of the universe was diabolicentric rather than geocentric. The earth itself was the next sphere (here marked as* 'spera terre'), *followed by the sphere of water (*'spera aque'), *the sphere of air (*'spera aeris'), *the sphere of fire (*'spera ignis'), *at which point the sphere or heaven of the Moon began (*'Celum lune'), *followed by each of the other planetary spheres until the sphere of the Empyrean was reached in which God dwelled in eternity*

be regarded as symbolic descriptions of the inner states that people experience after death in accordance with their earthly sins. Dante's view of Hell is based largely on classical sources, mainly Aristotle, yet it is also theologically sound, both in its view of the model of the human soul in a state of sin and in its (somewhat sparse) demonology.

Dante visualizes Hell as a sort of hollow, running in a series of ledges, precipices, trenches and inclines down through the earth to its very centre, where Satan himself stands (his sexual parts centred on the earth, an image redolent with astrological significance, as the sign Scorpio rules the sexual parts of man and at the same time is linked with demonic influences). The infernal rivers stream through this Hell and often play an important symbolic part in the tortures devised for the inmates. Dante weaves allegorical, mythical and historical references



Table 11

| *Area of Hell* | *Principal personage or demon* |
|---|---|
| Gates of Hell, with warning inscription | |
| **Upper Hell** | |
| Vestibule, where the futile (*ignavi*) run in circles | |
| River Acheron | The ferryman Charon |
| Circle 1 Limbo, the place of unbaptized and virtuous pagans | |
| Circle 2 The lustful (*lussuriosi*) tossed for ever in a howling wind | Minos, judge of Hell |
| Circle 3 The gluttonous (*golosi*) wallowing in mire | Cerberus mauling the gluttons |
| Circle 4 The hoarders and spendthrifts (*avari e prodighi*) rolling huge rocks against each other | Pluto, god of riches |
| Marsh of Styx, marking the 5th circle and the boundary of Upper and Lower Hell | |
| Circle 5 The wrathful (*iracondi ed accidosi*) fighting and arguing together in the mud of Styx | |
| The City of Dis, moated by the Styx, circling the pit of Lower Hell | Phlegyas, the Erinyes and Medusa |
| **Lower Hell** | |
| Circle 6 The heretics in burning tombs | |
| Precipice | Minotaur and Centaurs |
| Circle 7 The circle of the violent | |
| Ring 1 The violent against relations (*violenti contro il prossimo*) immersed in Phlegethon, the river of boiling fire | |
| Ring 2 The pathless wood – suicides and profligates (*suicidi e scialacquatori*), the former enclosed in dead trees, the latter pursued by dogs | Harpies |
| Ring 3 Desert of burning sand – blasphemers (*bestemmiatori*) lying in the sand looking up to the heaven; sodomites (*sodomiti*) running perpetually towards the human body they offended; usurers (*usurai*) seated in burning sand | |
| Great Chasm and Waterfall | Geryon |
| Circle 8 The malbowges (trenches) of the fraudulent | |
| Trench 1 Panderers and seducers (*ruffiani e seduttori*) running in opposite directions, scourged by demons | |
| Trench 2 Flatterers (*adulatori e lusingatori*) plunged in filth | |

Table 11

| *Area of Hell* | *Principal personage or demon* |
|---|---|
| Trench 3 Simoniacs (*simoniaci*) head down in holes in rock, flames at their feet | |
| Trench 4 Sorcerers (*maghi e indovini*) with their heads twisted back to front | |
| Trench 5 Barrators (*barattieri*) plunged in boiling pitch, guarded by demons | Malacoda and demons |
| Trench 6 Hypocrites (*ipocriti*) weighed down in lead-lined capes | |
| Trench 7 Thieves (*ladri*) immersed in reptiles; shades change and re-form | |
| Trench 8 Counsellors of fraud (*consiglieri di frode*) wrapped in flames | |
| Trench 9 Sowers of discord (*seminatori di discordie*) constantly cut in two by a demon | |
| Trench 10 Falsifiers (*falsari*) afflicted with awful diseases | |
| The Well at the bottom of the abyss of Hell, surrounded by the giants | |
| Circle 9 The frozen lake of Cocytus, gripping the souls of traitors | |
| Zone 1 Caina: the betrayers of their own families plunged to the neck in ice | |
| Zone 2 Antenora: the betrayers of their country plunged to the neck in ice | |
| Zone 3 Ptolomaea: traitors to hospitality immersed to the neck in ice, their eyes closed by ice | |
| Zone 4 Judecca: traitors to their lords wholly immersed in ice | |
| Satan devouring the shades of Judas, Brutus and Cassius, his private parts at the very centre of the earth | |

into this account of his conducted tour through Hell (he is guided by the spirit of Virgil) and renders what could be chillingly impersonal a personalized and contemporaneous history of the lost souls which he encounters. The symbolism inherent in these meetings is not an essential part of demonology and so the following account of Dante's Hell is restricted to an examination of the names of the demons or demonic monsters he meets during his journey, along with some indication of the places where he encounters them. It becomes clear from the allegory and the symbolism used by Dante that Hell is not to be regarded as a place where souls are sent so much as a locality where fixed inner appetites and the resultant attitudes find their external expression. It is a place of imagined refuge or exile from God (in this connection, however, see also PURGATORY).

The plan which emerges from Dante's descent through all the levels and circles of Hell is summarized in Table 11. In this table the main

structure of Hell is set out in its twofold division of Upper Hell and Lower Hell, separated by the strange City of Dis. This twofold division should not disguise the fact that, for Dante, Hell is really threefold, for the Lower Hell is divided by the Great Chasm and Waterfall. In Upper Hell those guilty of 'uncontrolled appetites' receive their inner rewards. In the two divisions of Lower Hell those guilty of violence receive their rewards on the ledge along which flows the Phlegethon, while those guilty of fraud (or malice) receive theirs in the ten bowges or trenches and in the frozen wastes of the river of ice, Cocytus.

The descent is by means of a symbolically conceived path through the circles, precipices, bridges, rivers and ledges, and finally across the vast plateau of the Cocytus, where Dante sees Satan. After this experience, Virgil and Dante follow the river Lethe up through the earth to Mount Purgatory. In Table 11 are given the number and name of each circle (*cerchio*), ledge (*bolgia*), zone (*zona*) and other formations, along with the English name (followed by Dante's Italian) of the crime, the name of the demon or monster encountered there and a brief description of the pains or punishment experienced.

For demons named by Dante but not mentioned in Table 11, see DANTE'S DEMONS; see also PURGATORY.

A useful potted history of the development of the non-ecclesiastical notion of Hell may be compiled from the descriptions of Hell (and the equivalents of Hell) in Homer's *Odyssey*, Book XI (see NECROMANTEION), Virgil's *Aeneid*, Book VI, Spenser's *The Fairy Queen*, II, vii; Ariosto's *Orlando Furioso*, Book XVII, Tasso's *Jerusalem Delivered*, Book IV, Fénélon's *Télémarche*, Book XVIII, and, for an entirely romantic view, Beckford's *Vathek*. An esoteric view of the modern occultist notion of Hell may be gleaned from BLAVATSKY and STEINER.

**Hellison** According to the *ALMADEL*, one of the intelligencies of the First Altitude, who makes all things fruitful in creation.

***Heptameron*** A book from the GRIMOIRE tradition, sometimes called the *Magical Elements*, ascribed imaginatively to Peter of Abano, but not published until the early part of the seventeenth century. The invocation is intended to raise angels but, as A. E. Waite observes, these spirits are 'described as angels and threatened as demons'. For a survey of this text, see Waite in the Bibliography.

***Herba sacra*** See VERVAIN.

**Hierarchies** See ORDERS.

**Hindmost** See 'Catch the hindmost' under DEVIL PHRASES.

**Hiniel** One of the ENOCHIAN DEMONS, described in the Solomonic literature listed by McLean as 'an angel of the fifth heaven' ruling in the North on Tuesdays.

**Hismael** See the 'Daemonium' list under INTELLIGENCIES.

**Hizarbin** One of the demons of the second hour of the *NUCTEMERON*, the genius of the seas.

**Hobgoblin** The name of an ugly and mischievous sprite, who is not in fact a demon, though linked in popular lore with black magic. It is really an ELEMENTAL or nature being, as its role in Shakespeare's *A Midsummer Night's Dream* (II, i, 40–41) makes clear:

> Those that Hobgoblin call you, and sweet Puck,
> You do their work, and they shall have good luck.

**Hogos** A demon of Venus (Friday) (see CONJURATION).

**Holy water** See DEVIL PHRASES.

***Honorius*** A short title given to the grimoire *The Constitution of Pope Honorius the Great*, a text claiming to present all the rituals of 'Arcane Conjurations' which must be used against the 'Spirits of Darkness'. Needless to say, the author was not Pope Honorius. The book appears to have been printed in Rome in 1670. Among the

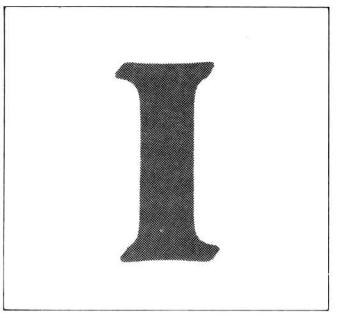
many demons evoked in this grimoire are those called on the separate days of the week, in the following order (starting on Monday): Lucifer, Frimost, Astaroth, Silcharde, Bechard, Guland, Surgat. For a survey of this text, see Waite in the Bibliography and GRIMOIRE.

**Hours** The Enochian literature (see ENOCHIAN DEMONS) sets out the 'hours wherein the principal spirits may be bound, raised or restrained from doing of hurt', and gives the following information. The KINGS Amaimon, Corson, Zinimar and Gaap may be bound from the third hour till noon and from the ninth hour till evening. MARQUISES may be bound from the ninth hour till compline and from compline till the end of the day. Dukes may be bound from the first hour till noon when clear weather is to be observed. Prelates may be bound in any hour of the day. KNIGHTS may be bound from day's dawning till the sun's rising or from the eve until the sun sets. A president may not be bound in any hour of the day, except the king to whom he is subject be invoked; this must not be done 'in the shutting of the evening'. Counts and EARLS may be bound in any hour of the day 'so it be in the woods or fields where men resort not'.

**Humps** See DEVIL PHRASES.

**Hydra** Although sometimes classified as a demon and mentioned at times in demonological texts, the Hydra was a monster with nine heads which Hercules was required to kill as part of his twelve labours. As he struck off one head, two grew in its place. The name is also given to a constellation which is visualized as winding through the skies south of the equator.

**Hydriel** One of the STEGANOGRAPHIC DEMONS.



**Iah** See ALPHABET OF DEMONS.

**Icosiel** One of the STEGANOGRAPHIC DEMONS.

**Idle hands** See DEMON PHRASES.

**Igneous spirits** See AETHNICUS.

**Ijim** A Hebraic plural translated as 'satyrs' in the Authorized Version of Isaiah, 13, 21, and used by Emanuel Swedenborg (*True Christian Religion*). William BLAKE adopted the name in his own poetry, in which the satyr represents self-love, the desire which Blake sees as the materialized forms of beasts and serpents. The strength of Blake's Ijim is extraordinary, but although he is invincible he fails to punish his enemy and brother TIRIEL.

**Imp** Originally an imp was a child, from the Old English *impian*, meaning 'plant shoot' or 'offspring'. In the sixteenth- and seventeenth-century witchcraft literature, however, the word gradually came to denote the evil offspring of the Devil or the familiar of a witch. Milton uses the word in this sense, as does Reginald SCOT. See also LINCOLN IMP.

**Inanna** One of the ancient goddesses who were demoted to the rank of demon. As Ean Begg points out in his book *The Cult of the Black Virgin* (1985), in the third millennium BC she was the Sumerian goddess of the heavens, fertility, war, justice, sexual love and healing. After a sojourn in Hell, which she visited to attend the funeral of the raging Bull of Heaven, she returned, having assimilated into her being something of the power of ERESHKIGAL, including the power to kill with a glance.

**Incubus** A word sometimes used to mean 'nightmare' (from the Latin *incubo*, 'to lie upon'). In medieval literature an incubus was an evil spirit, a manifestation of the Devil, who would indulge in intercourse with women in their sleep (and dreams); it was said that demons could be born in this way. The corresponding demon for the sleeping male is the SUCCUBUS. When an incubus has ingratiated himself into a relationship with a particular witch he is (like the succubus) called a magistellus or familiar, although the confusion here is considerable, as not all familiars have sexual relations with their owners. Those who wrote against witchcraft and demonology delighted in the notion of these sexual demons and a vast literature was created around them. Aquinas (thirteenth century), in his *De Trinitate*, lends the full weight of his authority to the notion of bisexual demons who have the power to become either incubi or succubi at will:

> Devils do indeed collect human semen, by means of which they are able to produce bodily effects; but this cannot be done without some local movement, therefore devils can transfer the semen which they have collected (in their role as Succubi, having lain with men) and inject it into the bodies of others.

Some of the literature is almost pathological, however, and Sinistrari reports earlier beliefs relating to the quality of such demonically induced semen.

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.

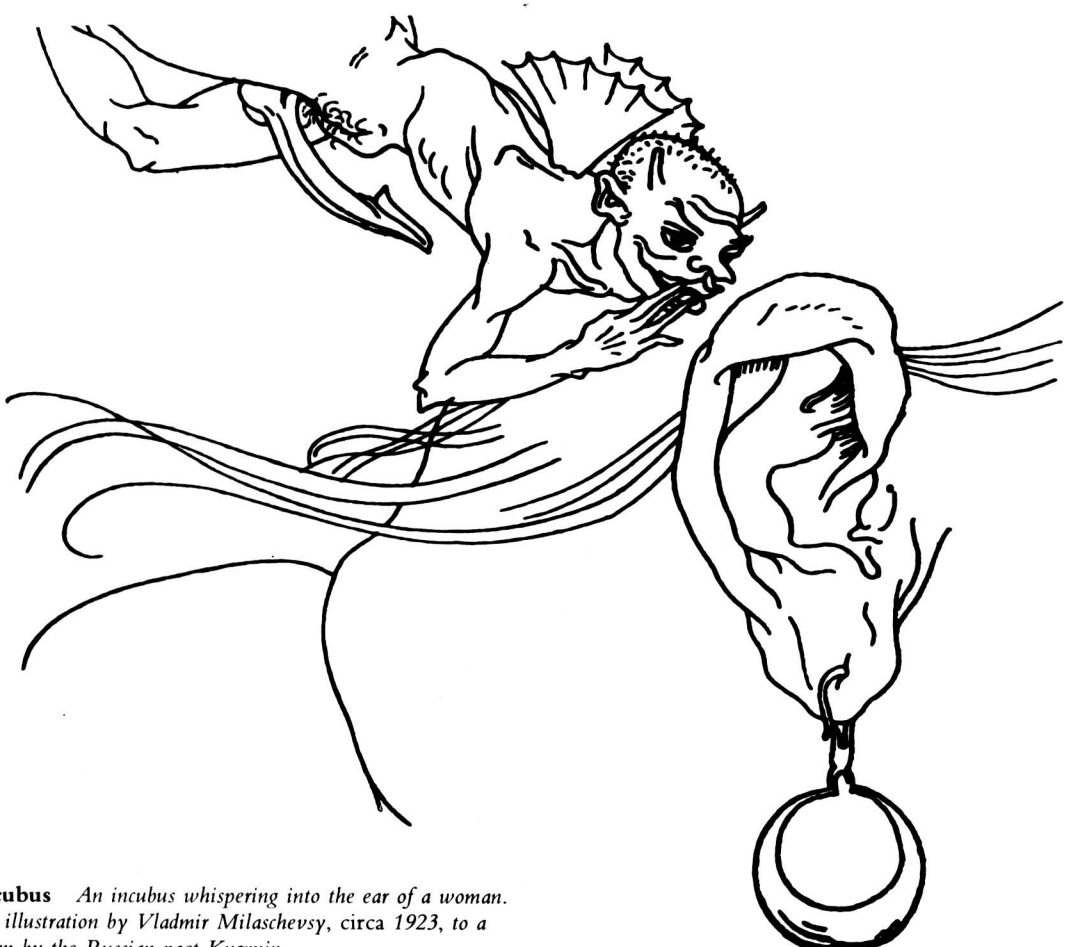
Among demonologists the nature of the incubus and succubus was often the subject of debate; for a curious view on this matter, see SINISTRARI.

**Indiren** See AUSTATIKCO-PAULIGAUR.

**Infernal court** See ORDERS.

**Infernal necromancy** The practice of raising the spirits of the dead to serve the purposes of the living has since ancient times been called NECROMANCY. However, as A. E. Waite observes, 'it is only within recent times that the attempt to communicate with the dead has been elevated to the dignity of White Magic'. In his *Book of Ceremonial Magic* Waite includes a section covering that realm of necromancy which truly belongs to the black art, as opposed to the necromancy practised in modern spiritualist circles. According to Waite:

ancient necromancy was barbarous and horrible in its rites; it is only under the auspices of Eliphas Levi and



**Incubus** *An incubus whispering into the ear of a woman. An illustration by Vladmir Milaschevsy,* circa *1923, to a poem by the Russian poet Kuzmin*

Pierre Christian that it has been purged and civilised, but in the hands of these elegant magicians it has become simply a process of auto-hallucination, having no scientific consequence whatever.

However, in the ritual of infernal necromantic evocation which Waite sets out as genuine, and which is derived from a manuscript in the British Library, much of the barbarity and horror of the ancient rites is apparent: the conjuration takes place near the tomb where the person is buried, and the ritual involves the manipulation of the carcass and various unpleasant uses of a decapitated owl. However, Waite is scholarly enough to distinguish between genuine necromancy, whereby the soul or spirit is called back into the dead body, and sciomancy, a method by which the shade only is evoked.

**Inferni** See INFERNO.

**Inferno** An Italian word derived from the Latin *infernus*, which means 'hell', and popularized by Dante's choice of the word for the first of his three books of the *Commedia*. In Roman times the *inferni* were the shades of the departed who dwelled below, and the word *infernus*, used in relation to the notion of Hell itself, is found in the early Christian ecclesiastical literature, though there appears to have been a change from the earlier notion of its being the underground dwelling of the souls of the dead (the HADES of the ancients) to a more specialized notion of a place of terrible punishment. The late Latin genitive *infernalis* gave us the modern adjective 'infernal', relating to something derived from or pertaining to the abode of demons. For a well-organized medieval description of the hierarchy of the Inferno, see the schema of Dante under HELL.

**Intelligencies** Originally the Intelligencies were the high spirits who governed and regulated the movement of the planetary and celestial spheres (later they were called by the more descriptive name Motori or Movitori). In the later literature, however, they were regarded as being planetary spirits, concerned with the planet which was the hub of the particular celestial sphere over which each had rule. Although AGRIPPA did to some extent distinguish between the Intelligencies and the planetary spirits (and indeed the daemonia, who had corresponding rule over the planets), the functions of the Intelligencies were forgotten in later demonic literature. Indeed, one finds different demon lists providing the names of the Intelligencies which are at variance with the traditional lists of the Motori. Agrippa's list appears to have entered the post-medieval demonic tradition and so his names of the Intelligencies and the corresponding demons are given in Table 12. However, it is worth noting that it is difficult to distinguish between the functions of these and the functions of the planetary spirits or the planetary demons. See also ASTROLOGICAL DEMONS.

Table 12

| *Intelligency* | *Planetary sphere* | *Daemonium* |
|---|---|---|
| Hasmodai | Moon | Schedbarschemoth |
| Tiriel | Mercury | Taphthartharath |
| Hagiel | Venus | Kedemel |
| Nachiel | Sun | Sorath |
| Graphiel | Mars | Barbazel |
| Iophiel | Jupiter | Hismael |
| Agiel | Saturn | Zazel |

**Iophiel** See INTELLIGENCIES.

**Ipes** See IPOS.

**Ipos** Sometimes Aypeos, Ayporor, Ipes and so on, one of the seventy-two SPIRITS OF SOLOMON. He is said to appear in the form of an angel, sometimes with the body of a lion, the head and back feet of a duck and with clawed front teeth. He is evoked for his knowledge of the future.

***Isagoge*** See GRIMOIRE.

**Ischin** A group of angels in the Zohar – to whom BLAVATSKY refers as the 'beautiful B'ne-aleim' – who are supposed to have mixed with

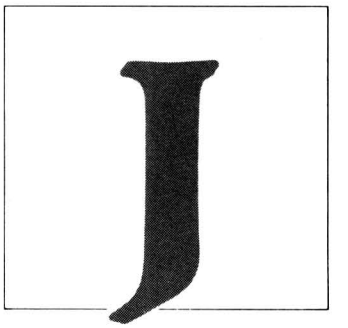
men at the beginning of earthly incarnation. They are said to belong to the rank of Troni, and it is highly significant that they have names found among certain of the leaders of the first stream of ENOCHIAN DEMONS. However, in some demonological lists the chief of the Ischin is AZAZEL, and that they appear to men in a gaseous and ethereal form, whereas in the Enochian literature the leader is SAMYASA, and they are sufficiently corporeal to be the physical lovers of women. Blavatsky denies the demonic role ascribed to Azazel in Christian theology, and by so doing views the traditional demonology attached to the seven Ischin as spurious. The traditional roles of the seven Ischin, as teachers of various arts and sciences to men of the Atlantean period, are given in Table 13.

Table 13

| *Name (given by Blavatsky)* | *Subject taught* |
|---|---|
| Akibeel | The meaning of portents and signs |
| Amazarak | Sorcery and mathematics |
| Amers | The solution of magic |
| Asaradel | The motions of the Moon |
| Azazel | Weaponry and 'mirrors' [magic mirrors?] |
| Barkayal | Astrology |
| Tamial | Astronomy |

**Ishtar** Originally one of the Babylonian fertility goddesses, famed in mythology for her role in the *Epic of Gilgamesh*. In later cultures she was found in many cults and was at one time associated with ASHTART. She is one of the few goddesses who willingly descended into the realm of HADES (more exactly into Aralu, which was the Babylonian equivalent of the Underworld) to bring back to the earth the god Tammuz. The gates of Aralu are closed and so she threatens to break them down, thus freeing the departed spirits. The queen of this underworld, ALLATU, allows her in. Ishtar performs the necessary rites at each of the seven gates, removing her clothing until she reaches the centre naked. Allatu mocks her and commands the plague demon Namtar to strike her with diseases. Ishtar is released from this indignity and from Aralu only by the intervention of the other stellar deities.

**Iuvart** One of the demons in the MICHAELIS HIERARCHY, said to be of the rank of fallen angel.



**Jael** See *PAULINE ART*.

**Jazer** One of the demons of the seventh hour in the *NUCTEMERON*, the genius who compels love.

**Jazeriel** In the list of ENOCHIAN DEMONS Jazeriel is said to be the ruler of a lunar mansion.

**Jefischa** See *PAULINE ART*.

**Jerobaal** See VICECOMES.

**Jinn** See DJIN.

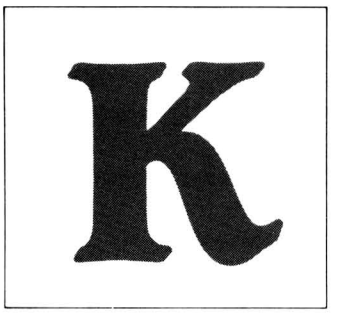
**Jomiael** One of the ENOCHIAN DEMONS of the first literary tradition, who descended to earth under the leadership of SAMYASA.

**Jubanladace** One of the seven good daemons mentioned by Scot (see CONJURATION).

**Judecca** The name given by Dante to the fourth zone of the Circle 9 in HELL (Table 11). It is here that the traitors to sworn allegiance are punished. The name is appropriately derived from that of Judas.

**Jumps** See DEVIL PHRASES.

**Jusquarin** See *PAULINE ART*.



**Kabura** See SENATORS.

**Kalab** One of the demons of the twelfth hour of the *NUCTEMERON*, the genius of sacred vessels.

**Kali** One of the few oriental demons to have entered demonological texts in modern times. In fact, she is a Hindu goddess, the wife of Siva, and it is said that the city of Calcutta is named after her, the Kali-ghat being the steps leading into the Ganges used by her worshippers. It is the historical fact that human sacrifices were once upon a time made to her that has permitted her entry into Western demonologies, and this has been aided in relatively modern times by the popular image of her as a black-faced, red-eyed, four-armed idol, garlanded with a necklace of skulls.

**Kamaloka** A Sanskrit term used in modern occultism to denote the post-mortem experience which corresponds approximately to the Christian PURGATORY. In occultism it is linked with the sphere of the Moon, though the term really applies to an inner state rather than to a place.

**Kaous** According to Lawrence Durrell, the name given in some parts of Greece (especially in Rhodes) to the demon who is sometimes said to be the equivalent of PAN. The word seems to be linked with the verb *kao*, which means 'to burn', and Durrell points out that the creature seems always to be 'on hot bricks'. He is a troublesome being, the equivalent of a malevolent house sprite, rather than anything of the stature of Pan. The kaous is reputed to mount on the backs of people and ride them across the country, beating them with a stick. According to one tradition, it is believed that if a woman conceives on 25 March, the child must be born on Christmas Eve and will turn out to be a kaous.

**Karcist** The name given to the operator or invoker of demons and spirits in the *GRAND GRIMOIRE*.

**Kataris** One of the demons of the tenth hour of the *NUCTEMERON*, according to CONSTANT the 'genius of dogs or of the profane'.

**Kedemel** See the 'Daemonium' list under INTELLIGENCIES.

**Kelly** See DEE.

**Kelpie** The true Scottish kelpie usually takes the form of a horse and is sometimes described as a 'water-horse'. The name is often used in popular lore to denote an undine (see ELEMENTALS). However, while undines are almost always shy of men, the kelpie has a reputation for frightening people, especially children. It is not a demon, though it is often so described.

**Kerberus** A variant for CERBERUS.

**Kereberus** One of the names of the demon NABERIUS.

**Ketu** The Sanskrit term for the Dragon's

Head (see NODE), which is regarded as having demonological importance in Hindu astrology (see, however, RAHU).

***Key of Solomon, The*** This GRIMOIRE is one of the most widely used of all texts designed for demonic evocation. For all its claims to antiquity, it appears not to have been in print prior to the mid-seventeenth century, though the historian Waite suggests that it was in manuscript form as early as the fourteenth century. The ritual of *The Key* is involved with sacrificial black magic and incorporates a number of spells and evocations which leads Waite (quite rightly) to describe the text as 'a grotesque combination of the pompous and ridiculous'. *The Lesser Key of Solomon*, usually called the *LEMEGETON*, is of a far higher quality.

**Khism** A demon from modern Middle Eastern demonology, said to be the spirit of wrath or anger.

**King** The term 'king' is used very loosely in demonological literature to denote demons who have rule or control (such as is possible in a demonarchy) over particular regions or 'kingdoms'. The most frequently encountered of such kingships or regencies is that over the cardinal points – for example, Uricus is king of the East, while Paymon is king of the West. See, however, CARDINAL DEMONS and HOURS.

**Kinocetus** See STONES.

**Kiriel** Sometimes Ciriel. Among the ENOCHIAN DEMONS Kiriel is said to be the ruler of a lunar mansion.

**Kne** See ALPHABET OF DEMONS.

**Knight** The word is from the Old English *cniht* and originally meant 'boy' or 'servant', but eventually it was applied to someone of noble birth with the right to bear arms. In the attempts made by demonologists and grimoire compilers to classify the demonic orders, the term was applied to some of the sub-demons under the vassalage of the EARLS, KINGS, and so on. However, some of the demonic knights appear to have virtually the same power as the so-called kings, and (perhaps typical of demonarchies) some demons who appear as knights are of a higher rank. (See HOURS.)

**Knocker** See KOBOLD.

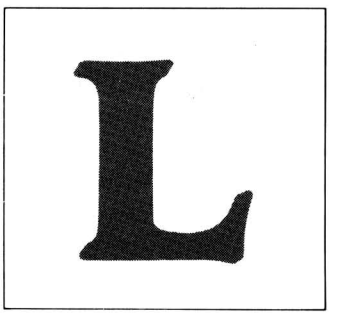
**Kobold** Originally a gnome or house spirit in German fairy lore, the word is still used in this sense even in modern times, though the German word was adopted in medieval times to denote a malicious spirit which lived in mines. Although sometimes described as a 'demon' or a 'demon of mines', it is really a soul being of the Earth element – in other words, a type of gnome (see ELEMENTALS). The word 'cobalt' for the metallic ore (a name which was in use even in the twelfth century) was said to have been used by miners convinced that this useless metal was harmful to the silver ore they sought to extract. The kobold is sometimes called a 'knocker', though this latter word was probably derived from the same root as NICKER and was once restricted to Cornwall and parts of Devon.

**Kraken** Described as a demon only in popular literature, the kraken is a sea monster, first described by Pontopidian in *History of Norway* (1752), although similar monsters were mentioned in classical times. There is also supposed to be a huge sea spider called a kraken (sometimes described as a 'fish mountain') in a deep seabed cleft at the entrance to Portland Roads.

**Ku Klux Klan** Originally a secret society, which took its name from the Greek word *kulos* ('circle'), formed around 1865 in Pulaski, Tennessee, to combat local corruption and to terrify and render submissive the Negroes. By 1870, after merging with another similar society, the White Camelias, in 1867 and causing a reign of terror in the South, the original Klan had been dissolved. However, in 1915 the Knights of the Ku Klux Klan was founded by William Simmons in Atlanta, Georgia, with an eventual membership of many thousands, nominally

anti-Negro, but also anti-Catholic and anti-Jewish, aiming essentially at white supremacy in the South by means of fear. This group gradually faded away by 1924, after Simmons (who was a powerful and influential speaker) had been deposed. Revived again in 1945 in Georgia by Samuel Green, the governor of the state gave orders for it to be suppressed.

The surviving illegal groups who operate under the name do not appear to have any of the following or strength of the older secret societies. The Ku Klux Klan is of interest to demonology because of the extent to which its nominal organization resembled one of the demonic ORDERS. In the Klan's heyday the entire South of the USA was regarded as being under the control of a Grand Wizard, with each of the states headed by a Grand Dragon, and so on. The private members were called Ghouls, but it was in the names and titles of the minor officials that fantastic demonic titles were used almost without discrimination and often (seemingly) without any real knowledge of what the words meant.



**Labed** See ALPHABET OF DEMONS.

**Labezerin** One of the demons of the second hour in the *NUCTEMERON*, the genius of success.

**Labus** One of the demons of the twelfth hour in the *NUCTEMERON*, the genius of inquisition.

**Lachesis** See FATES.

**Laggards** See STEINER.

**Lake of Fire** The biblical Lake of Fire is everlasting fire for the Devil, the fallen angels and iniquitous humans (Matthew, 13, 42; 25, 41). In the first it is a 'furnace of fire' where there will be 'wailing and gnashing of teeth'; in the second, an 'everlasting fire, prepared for the devil and his angels' (see ANGEL). The 'lake of fire, burning with brimstone' is in Revelation, 19. It is into this that the BEAST, the false prophet, and those who had worshipped the image of the Beast were 'cast alive'. According to Damon, William BLAKE identifies this last lake with 'Hell, or the subconscious'. In so doing he is following the imagery of William Law in his edition *The Works of Jacob Behmen* (1764) and much of what Boehme himself wrote. As always, however, there is an element of redemption in Blake's image which carries it beyond the sad spectacle of Revelation, for his fire is more of an alchemical operation in which the dross is burned away and a new metal obtained for future use: the 'Lake of Los that ever burneth with fire . . .' (*Milton*, f. 39, l. 10).

**Lamia** Originally a queenly mistress of a god, the lamia was gradually demonized until eventually the word became (in medieval times) a synonym for a witch. In classical mythology she was queen of the Laestrygones (in Libya) and one of Jupiter's numerous mistresses; their offspring were stolen by Jupiter's jealous wife Juno. This drove Lamia to vow to destroy all children, and she was said to entice them away from their parents and devour them. In a Roman version of the story she became a beautiful SUCCUBUS, feeding on the blood of the young men with whom she lay.

In an almost parallel development the lamia was thoroughly demonized and linked with the ECHIDNA, becoming a serpent in her lower half. An excellent description is given by Robert Greene in *A Quip for an Upstart* (1592):

> . . . a troop of nice wantons, fair women, that like to Lamiae had faces like angels, eies like stars, brestes like the golden front in the Hesperides, but from the middle downwards their shapes like serpents.

However, in the post-Renaissance period the lamia experienced a radical change in symbolic meaning. As an extension of the mermaid initiation symbolism (see DRAGON-MAN) of a being which could dwell with equal facility in two worlds, the lamia was shorn of its diabolical implications and used in many esoteric emblems or images, as, for example, in the 1517 edition of Nicholaus Praepositus' *Dispensarium*. The poem by Keats, *Lamia* (1820), tells a story in the succubus vein, derived ultimately from Philostratus' historically unreliable *De Vita Apollonii*,

which gives an account of how the magician Apollonius of Tyana (first century AD) finds that he is espoused to a lamia.

**Lancre** Pierre de Lancre (1553–1631), a French judge involved in the promulgation of the witchcraft delusions, who openly boasted of having put 600 witches and warlocks to death. He is the author of several witchmongering books touching upon demonology, including *Tableau de l'Inconstance des Mauvais Anges* (1612), which consists largely of case histories of his own witch-hunts, and *De Sortilège* (1627), which is a book on witchcraft, and not on what nowadays would be called 'sortilege'. His view of demons was totally unoriginal, following much the same rigid, blinkered formulas as BODIN's, but it is recorded that it was a direct experience in Rome (1599) of a devil changing a girl into a boy which intensified his interest in witchcraft. He is especially noted for his part in the investigation in witchcraft in the Basque region of Pays de Labourd, during which time he discovered that virtually the entire population of 30,000 were involved in witchcraft.

The popular stream of occultism has preserved de Lancre's name through the reproduction of and commentary on his 1613 illustration, prepared for the second edition of his *Tableau*. The engraving shows Satan preaching in the form of a goat, surrounded by various symbolic mockeries of the Church. Before him kneels a naked witch, who is presenting to him a young child (presumably for sacrifice). Those dining at the Sabbat feast eat the flesh of corpses, the hearts of unbaptized children and unclean animals. The sensual, lewd and promiscuous carousing which is supposed to take place under a 'cursed tree' (yet another mockery of Christian symbolism) is less explicit in the illustration than in the written description. The picture is divided into two by smoke from a witches' cauldron, smoke in which demons and witches transvect on broomsticks or familiars.

**Lapful** See DEVIL PHRASES.

**Lar** See LARES.

**Lares** The household gods of the Romans, the singular noun being *lar*, sometimes considered to be the deified of powerful ancestors of the family. However, the *lar familiaris* was the spirit of the first builder of a particular house and was supposed to remain as a protector. Although sometimes said in modern times to be demons, the *lares* were not so regarded by the ancients.

**Larvae** Originally the *larvae* were the souls of the wicked dead, and Suetonius does not hesitate to call the ghost of the awful Caligula, which was frequently seen in his palace after his murder, a *larva*. The *larvae* were contrasted with the *lemures*, which were the souls of the good dead. On the whole, however, the two were often thought of as being much the same, and both were propitiated in Roman times in the festival of the Lemuria, held on 9, 11 and 13 May. Ovid, in *Fasti* (V, 419), describes the prescribed rituals for ridding a house of these shades. See also MANES.

The term 'larvae' has entered demonology by a nineteenth-century doorway, for it was used of demonic spirits, much like DIAKKA, who attached themselves to the spiritual bodies of living humans (with a sort of spiritual vampirism in mind), and even of ectoplasmic materializations. BLAVATSKY, writing in 1878, mentions the 'visible or tangible larvae, which form in circle-rooms [seances], and are so improperly termed "materialized Spirits"' (*Collected Writings*, vol. I, p. 293). In attempting to correct the many misunderstandings current in the nineteenth century regarding the nature of spirits, Blavatsky quotes Eliphas Levi as representing a fair summary of the situation touching on larvae:

> When a man has lived well, the astral cadaver evaporates like a pure incense, as it mounts towards the higher regions: but if a man has lived in crime, his astral cadaver, which holds him prisoner, seeks again the objects of his passions and desires to resume its earthly life. It torments the dreams of young girls, bathes in the vapour of spilt blood, and wallows about the places where the pleasures of his life flitted by. . . . But the stars attract and absorb it; its

memory is gradually lost, its intelligence weakens, all its being dissolves. . . . Then it (this astral body, this 'soul', this all that is left of the once living man) dies a second time and for ever, for it then loses its personality and its memory. Souls which are destined to live, but which are not yet entirely purified, remain for a longer or shorter time captive in the astral cadaver, where they are refined by the odic light, which seeks to assimilate them to itself and dissolve. It is to rid themselves of this cadaver that suffering souls sometimes enter the bodies of living persons, and remain there for a time in a state which the Kabalists call embryonic (embryonat). These are the aerial phantoms evoked by necromancy (and I may add, the 'materialized Spirits' evoked by the unconscious necromancy of incautious mediums, in cases where the forms are not transformations of their own doubles); these are larvae, substances dead or dying with which one places himself en rapport (*Collected Writings*, vol. I, p. 329).

See also GORGON.

**Lating** Sometimes 'leeting', a name used to denote a custom followed in former times on the night of All Saints (31 October/1 November), when witches were supposed to gather and cavort with their demons. It was held that if a lighted candle was carried about the fells or hills from eleven to twelve at night and burned steadily the while, it had triumphed over the evil power of witchcraft.

**Lavater** Ludwig Lavater, one the lesser demonologists of the sixteenth century, noted for his *De Spectris, Lemuribus et Magis* (1570).

**Lebes** According to the *ALMADEL*, one of the intelligencies of the First Altitude, who makes all things fruitful in creation.

**Lechies** The name recorded by Collin de PLANCY in the 1863 edition of his *Dictionnaire Infernal* for a 'demon of the woods', which appears to be a kind of satyr, with long horns, a donkey-like head, a human torso and a goat-like lower half.

**Leeting** See LATING.

***Lemegeton*** The name given to one of the more important of the GRIMOIRES, though it is really a collection of different grimoires, sometimes called *The Lesser Key* or *The Lesser Key of Solomon*, and related titles. The claim to Solomon as author is entirely spurious, though the work itself is of a much higher order than the general run of grimoires. Its oldest known text is of the early seventeenth century and deals with the evocation of all classes of spirits, especially in the first part, which is entitled *Goetia* and which lists the seventy-two SPIRITS OF SOLOMON with an account of their various powers and guises during conjuration. The second part is called *Theurgia Goetia*, and deals mainly with the demons of the cardinal points. The third is called *PAULINE ART* – a title which has never been adequately explained, though it deals with the 'angels' of the hours of the day and night and those of the zodiacal signs. The fourth book is called the *ALMADEL*. It is reasonable to suppose that only the first part of *The Lesser Key* constituted the original text, for the remaining three have their own separate existence in manuscript and printed form: it therefore appears that all four books were collected together and published under the title of the first in the series. *The Lesser Key* should be distinguished from *THE LITTLE KEY*.

**Lemures** See LARVAE.

**Lemuria** See LARVAE.

**Lerajie** A name (with several variant spellings) for one of the seventy-two SPIRITS OF SOLOMON who is said to appear in the human form of a hunter, carrying a bow and arrows and wearing a green habit. He is evoked because he can delay or even prevent the wounds of enemies from healing, and will start battles.

***Lesser Key*** See GRIMOIRE and *LEMEGETON*.

**Lethe** In Greek mythology, Lethe is the name given to one of the rivers of the kingdom of HADES, which the departed souls had to drink in

order to induce forgetfulness of their previous incarnation. The name is sometimes said to mean 'oblivion', but it is from the Greek word meaning 'to cause persons not to know'. Dante introduces the idea of Lethe in the *Purgatorio* (Canto xiv, l. 136):

Where go the souls to wash them in its flood,
Their guilt purged off, their penitence complete.

This was a necessary adjustment to the classical concept, for the Christian tradition, which Dante emphasized even in his vision of Purgatory and Hell, required that those in Purgatory and Hell should remember their sins until purgation. This idea played no part in the classical view of Lethe's waters of oblivion.

Pope, in *The Dunciad* (III, 23), has Bavius dip the newly dead in the waters of Lethe:

Here, in a dusky vale where Lethe rolls
Old Bavius sits, to dip poetic souls,
And blunt the sense.

There is a double meaning in these lines, for Bavius was one of the minor poets who attacked Virgil, and was then pilloried by Virgil in return, as a result of which his name became synonymous with 'bad poetry' – bad poetry blunts the senses, just as much as Lethe's waters.

**Levi** For Eliphas Levi, see CONSTANT.

**Leviatan** One of the variant spellings for LEVIATHAN.

**Leviathan** In the Bible the leviathan is mentioned in Job, 41, Psalm 74, 14, Psalm 104, 26, and Isaiah, 27, 1. The word 'leviathan' in Hebrew means approximately 'that which gathers itself into folds' or 'that which is drawn out'. There is much confusion about the translation of the word in its biblical context, however, and theologians have agreed to differ about its meaning, though the general idea is that it refers to some huge animal, almost certainly linked with water, as the reference in Job, 41, would suggest. In Job, 41, 1–2, the word might well refer to a crocodile, but in Job, 41, 15–17, the description is minute: the creature appears to be scaled (these represent perhaps his pride) so closely that no air may pass between the scales, which is not true of the crocodile.

In spite of these scales or plates, some translators have seen the leviathan as a whale, but the more literal-minded theologians have insisted that it is an Egyptian crocodile. P. H. Gosse reproduces a wood engraving of this *Crocodilus vulgaris*, with the pyramids in the background, to illustrate his long article on leviathan, which is little more than an argument on behalf of the crocodile as the identity of this strange Hebraic name. The reference in Job, 41, 19–21, to the fact that this 'crocodile leviathan' breathes smoke and flames come from his mouth does not deter his argument, and Gosse attempts to persuade his readers that the crocodile's respiration is of this order. He concludes by pointing to the crocodile as an emblem of Egypt and its adoption as one of the images of Typhon, 'the evil demon . . . popularly worshipped under the form of a crocodile.'

The reference in Psalm 104, 25–6, has been taken by some to refer to a large ship, though others read the Hebrew as pointing to a leviathan who is a ruler of dragons.

The Leviathan of the political and social philosophical system of Thomas Hobbes (1588–1679), in his *The Leviathan, or the Matter, Form, and Power of a Commonwealth, etc.* (1651), is only demonic in an allegorical sense, Hobbes making use of the supposed nature of the demon as King of the Proud, which has overtones of the fallen angels. This Leviathan is essentially sovereign power, or the commonwealth as a political organism, which gives structure and order to the selfish and asocial urges of the natural man. Hobbes himself says (Part II, ch. 28) that he has chosen the name from Job, 'where God having set forth the great power of Leviathan, calleth him King of the Proud.'

The Leviathan of the poet Blake is a coiled sea serpent, in Blake's vision a 'crooked serpent' (which is closer to the Hebrew meaning than any mere crocodile), a symbol of the warring evil in man. Monstrous though they are, Leviathan and Behemoth are said by Blake to be 'erecting pillars in the deepest Hell to reach the



**Lilith** *A crude representation of the Jewish demon Lilith worked into an amuletic spell aimed at ensuring the safe birth of a child. The reason why Lilith was linked with childbirth has never been satisfactorily explained, though the connection may be derived from the account of how the demon-wife of Adam spawned the lilin demons*

heavenly arches' (*Jerusalem*, f. 91, l. 41). In a marginal note Blake has Leviathan as king over all the Children of Pride.

Blavatsky (*Theosophical Glossary*, 1892) sees 'Leviathan' as a term formerly used in initiation, 'the Mystery of the Serpent of the Great Sea'. She says that esoterically Leviathan represents 'Deity in its double manifestation of good and evil'.

**Lhamayin** A Tibetan word, introduced into Western occultism and demonology by the Theosophists. Lhamayin are popularly said to be demons but are in fact elementals.

**Liar** See DEVIL PHRASES.

**Libiocco** The name used by Dante for a devil in the *Commedia*. The word means 'bad-tempered'.

**Librabis** One of the demons of the seventh hour of the *NUCTEMERON*, the genius of hidden gold.

**Lilin** The Hebrew name given to the brood which sprang from the liaison between Adam and LILITH. They were supposedly the first demons.

**Lilith** Lilith was probably in origin a Babylonian vampirish demon; even in Semitic cultures (where she was at first a djin) she was a female devil said to haunt the wilderness and to threaten women in childbirth and very young infants. It is said that there was a priesthood, called the Ashipu, who specialized in warding off the evil of this demon. In the rabbinic tradition of the Talmud Lilith became the mother of demons and was the first wife of Adam. In Isaiah, 34, 14, the Authorized Version translates the name Lilith by the words 'screech owl', with a marginal gloss to the effect that it is a 'night monster'.

In popular imagery Lilith is said to be the wife (or dam) of the Devil – she assumed this role after Adam rejected her, although some insist that Lilith would not submit sexually to Adam and it was this that caused the breach. However, this contradicts the story that it was through his liaison with Lilith that Adam begat the first demons, the lilin. The medieval imagery of the tempting serpent appears to be partly derived from Lilith and partly from the ENCHIDNA (but see also LAMIA).

The Lilith of the Gnostic and Rosicrucian medieval traditions is of a slightly different order: these traditions insist that the creation of woman was not intended, but that she sprang from Adam's own mind and it was he who imbued her with spirituality. This was the first Eve, called Eve–Lilith, and linked with the zodiacal signs Virgo–Scorpio, which (while not consecutive) were associated with the descent into matter, the Fall of man. In both the esoteric and the exoteric tradition, therefore, Adam begat the first devils by Lilith before he married Eve.

The 'demonic' fixed star Algol was also called

Lilith by the Hebrew astrologers (see GORGON). Lilith is mentioned in Goethe's *Faust* as 'Adam's first wife' in the curious Walpurgis Night scene (I, iii, 5) and Mephistopheles warns Faust against her enchantment. In Dante Gabriel Rossetti's poem *Eden Bower* her traditional role is changed: she persuades the Serpent to allow her to impersonate him during the temptation in the Garden, so that she might gain her revenge over Eve, who had replaced her. Some modern astrologers recognize a hypothetical planet named Lilith, which they consider to be a 'dark moon'.

**Limbo** The Latin *limbo* means the fringe or edge of something, and the word has been adopted now almost exclusively to denote the edge of Hell, an area or state in which are found those spirits which (because of a pre-Christian birth) did not have the benefit of Christ's redemptive act to save them, and thus ensure a passage to Heaven. The Limbo of Fools (sometimes wrongly called the Paradise of Fools) is an invention of the medieval schoolmen, a place where they maintain fools and idiots not responsible for their own deeds are placed. It is, says Milton, 'a Limbo large and broad' (*Paradise Lost*, Book III, l. 489). There is also said to be a Limbo of Children, where are found the souls of those who died too early to be baptized or too young to be responsible for their actions. See also HELL (Table 11).

**Limping Devil** See DEVIL ON TWO STICKS.

**Lincoln City** See DEVIL PHRASES.

**Lincoln Imp** A grotesque in the vaults of the angel choir at Lincoln Cathedral, and which some suppose to have only one leg; however, the 'missing' right leg is folded over the knee of the other. This Lincoln Imp has gained some fame in occult circles because it was reproduced as a vignette in A. E. Waite's *The Book of Ceremonial Magic* (1911), and some maintain that it is the demon mentioned in 'Lincoln City' under DEVIL PHRASES.

***Little Key, The*** *The Little Key of Rabbi Solomon* is sometimes classed as being of the GRIMOIRE literature, though its main theme is the construction and use of planetary talismans. It does, however, involve blood sacrifice and is aimed at the evocation of demons. For a brief survey, see Waite in the Bibliography.

***Little Keys, The*** *The Little Keys of Solomon* or *Theosophia Pneumatica* or *Claviculae Salomonis* is a rare book of the GRIMOIRE type which appears to be based almost entirely upon the *ARBATEL*, save for an interesting appendix which cloaks a degree of occult lore in Christian terminology:

> The body is a house wherein soul and spirit abide and perform their functions, having been married therein by God. At the same time, they strive daily with one another, till the spirit overcomes the soul, and thus attains regeneration. There are two kinds of death – that which results from the destruction of vital physical organs by disease or injury, and that which

**Lincoln Imp** *A drawing of the medieval carving in the angel choir of Lincoln Cathedral, prepared as a vignette to illustrate A. E. Waite's* The Book of Ceremonial Magic *(1911)*



results from the destruction of the sensitive soul by envenomed astral influences.

**Livery** See DEVIL PHRASES.

**Loeher** Hermann Loeher (1596?–1677?) was one of the outspoken critics of the witchcraft delusion and demonomania of the seventeenth century, whose book *Hochnötige unterthänige wemütige Klage der frommen Unshültigen* (1676) is known in only one copy. It was based on his direct experience of the savage persecutions of witches in 1631 and 1636, near Bonn. These purges are said to have resulted in the death of one person for every two families, under the pressures induced by the judge Franz Buirman, who left Rheinbach only when offered a substantial bribe (to which Loeher, as a local assessor in the court, contributed). A return visit of Buirman meant that Loeher was forced to flee to Holland for his life, after which he decided to set down for future generations an account of his experiences. His main argument is now almost universally taken for granted, but in those days was virtually ridiculed – that those tortured are prepared to confess to anything to avoid further torture.

**Loos** Cornelius Loos (1546–95), a Dutch priest and theologian, professor at the University of Tees, was almost certainly the first intellectual openly to attack the witchcraft delusion and demonomania in the Germany of his time. The result was that his manuscripts and books were destroyed by the Inquisition in 1592, but part of the book *De Vera et Falsa Magia* (*True and False Sorcery*) was discovered by accident in 1886 by the American scholar G. L. Burr. Loos attacked many of the most precious notions of the witchmongers, including the unphilosophical and untheological view that devils could assume physical bodies for their nefarious purposes. He openly denounced the influence of the *MALLEUS MALEFICARUM*, for he rightly saw that this text had done more to introduce the supposed witchcraft into Germany than any other single thing. Inevitably Loos was thrown into prison (on the orders of the papal nuncio) where he was so broken that in 1593 he publicly read a recantation penned for him by BINSFELD, the very representative of that force he most vehemently attacked. Loos was banished, but after serving as a curate in Brussels he returned to his attack on the delusion and was once again thrown in prison. It is said that only his death forestalled a public burning for a third relapse into his 'heresy'.

**Lord of the Flies** See BEELZEBUB.

**Lucifer** In early Christian writings Lucifer was regarded as the equivalent of Satan and therefore leader of the demonic hosts. However, the name Lucifer appears only once in Holy Scripture, as a translation of the Hebrew *heilel* (Isaiah, 14, 12), which means 'spreading brightness'. The Latin *lucifer* means 'carrier of fire' and the Greek equivalent *phosphoros* has much the same meaning. St Jerome followed earlier Christians in applying the name Lucifer to Satan, and this has been explained as a poetic fiction on the grounds that Satan was called Lucifer before he fell from Heaven. The link which the early Christians established between Satan and Lucifer probably originated with Origen, based on a misreading of the passage in Isaiah which is a metaphorical identification of the Morning Star or Lucifer (Venus) with the newly dead king of Babylon: 'How art thou fallen from heaven, O Lucifer, son of the morning!' However, the misreading meant that some of the associations of the former were eventually linked with the latter. Thus, for example, the fact that in Revelation, 12, 9, the Devil, Satan, the Dragon and the Serpent are visualized as being one and the same being meant that Lucifer also was associated with them. These historical notes help us to see why the name Lucifer is often taken to be the equivalent of Satan, and why in some texts it is regarded as the name applied to Satan before his fall, and why Milton, in *Paradise Lost*, Book X, l. 424, could write

> Of Pandaemonium, Citie and proud seat
> Of Lucifer, so by allusion calld,
> Of that bright Starr to Satan paragond.

The association which has arisen between a



**Lucifer** *Lucifer amidst the flames of Hell, surrounded by his demonic minions torturing the souls of the damned. This image, which is from the thirteenth-century mosaic in the octagonal dome of the Baptistry of St John the Baptist in Florence, is probably the most remarkable of the medieval images of Lucifer*

demon Lucifer and the quite undemonic planet Venus (called Lucifer), as well as the overtones of 'light-bearer' which are hinted at within the name, has led many commentators to question the demonic intent (if not indeed the demonic nature) of Lucifer. How could a being of light become a being of darkness? The answer to such a question is implicit within many of the esoteric texts which deal with the nature of demons. To simplify a very complex issue, we could say that Lucifer remains still a creature of light, but has chosen to descend into the human realm in order to bring his light to humanity. Whether this light in abundance is a desirable thing or not is a question which occultists deal with in different ways. A glimpse at the writings of one or two modern occultists will explain this aspect of Lucifer a little more completely.

BLAVATSKY, when discussing the Chaldean Book of Numbers and the Zohar in *The Secret Doctrine*, points out that the 'contraries' of the angels in the third world of the Sephiroth (the world of Asiah) are called 'shells' or 'demons'. These inhabit 'the seven habitations called "Sheba Hachaloth", which are simply the seven zones of our globe.' The prince of these shells is called Samael, 'who is also the seducing serpent Satan; but that Satan is also Lucifer, the bright angel of Light, the Light and Life-bringer, the "Soul" alienated from the Holy Ones.' Blavatsky claims that the allegory of the fire of

Prometheus is 'another version of the rebellion of proud Lucifer'.

Eliphas Levi (CONSTANT), in his *Histoire de la Magie*, p. 197, seeks to unite the 'light element' of Lucifer with the fires of Hell when he claims that Lucifer is the 'Astral Light',

> an intermediate force existing in all creation, it serves to destroy, and the Fall of Adam was an erotic intoxication which has rendered his generation a slave to this fatal light. . . . every sexual passion that overpowers our senses is a whirlwind of that light which seeks to drag us towards the abyss of death, Folly. . . . This light, therefore, inasmuch as it is devouring, revengeful, and fatal, would thus really be hell-fire, the serpent of the legend; the tormented errors of which it is full, the tears and the gnashing of teeth of the abortive beings it devours, the phantom of life that escapes them, and seems to mock and insult their agony, all this would be the devil or Satan indeed.

In such a poetical infusion we may see something of the creativity which is associated with Lucifer in the esoteric tradition.

While excessive light will destroy, light is the source of human creativity. Rudolf STEINER is one modern esotericist who has developed this view of Lucifer as a being of light, as a spirit which may light man towards Christ, who is the true light. Steiner views Lucifer as the modern antagonist of dark AHRIMAN within a dualism which is deeply entrenched in Gnostic and even earlier demonological speculation. While Ahriman seeks to pull man ever deeper into an enmeshment with nature (which is not man's proper home) and even with the sub-natural forces that belong to the demonic world, Lucifer seeks to lift man upwards into the realms of light where spirit has true freedom. It is through the arts that man manifests most intimately and proudly this urge to remain unfettered to the earth and to aspire to the godlike; it is in the arts that the temptations of pride, with its attendant fall in miniature, may easily overpower man. If Steiner's view of Lucifer can be simplified at all, then it may be said that Lucifer, in this guise as spiritual supporter of man, must be seen in his correct context. Lucifer breathes into man the wonderful ability to aspire towards the spiritual realm, to become an artist, a god in miniature, and in so doing he enables man to wrest free from the earth-embedding clutch of Ahriman. Yet Lucifer tends also to excess, and it is in this that the danger lies. Man is not entirely an earth being, as Ahriman would wish him to be. No more is he an angel, free of the earth. Yet it is this which Lucifer (as bearer of the spiritual light) would wish man to receive. In the demonology of Steiner, therefore, we note that there are situations in which the luciferic temptations which lead to irresponsible free fall through the spiritual world (as, for example, might be offered by certain drugs) are to be resisted as firmly as the blandishments of Ahriman. It is as though Ahriman would turn man into lifeless earth that man might become forgetful of his spiritual ancestry and destiny, while Lucifer would give spiritual life so abundantly that man might forget that his destiny is concerned with the responsible and loving regeneration of the earth, upon which he must remain sure-footed. The image of Michael spearing Satan therefore takes on a new meaning within the framework of esoteric lore, for it is possible to see such an image as representing the dualistic conflict between Lucifer as a being of light and Ahriman as an earth demon, figuring a conflict which rages in every human soul. However, the demonic dualism expressed within the occult view of Lucifer and Ahriman has not found a satisfactory account within theology.

In the personal symbolism which infuses the poetry of BLAKE, Lucifer is the first of the 'Eyes of God', with MOLECH as the second. The 'Eyes' are the symbolic stages which lead from the utterly self-centred condition of Lucifer to the free spirituality of Christ. Paradoxically, the urge to sacrifice others, expressed in the nature of Molech, is a liberation from the awful rigidity of Lucifer, for at least it permits an awareness of other humans, however badly they be treated as a result of that awareness.

In the vision of Lucifer by the modern Jewish painter Fay Pomerance, *Lucifer's Creation of the Right Hand*, Lucifer is visualized as a rebellious

angel determined to gain from Heaven the spirit-fire which he sees will enable man to become greater than the angels. However, his wingtip is not adapted for grasping and he cannot take the flames. He therefore plunges his right wing into the spirit-fire and at the same time draws the mental images by which the hand is conceived. When the right hand has been born, his first act is one of violence, for he uses it to pluck from his side the useless right wing. Now, he can neither command flight in the heavens nor use his hand in that ethereal realm. Accordingly, he descends to earth, taking with him the seed of Redemption, which is shielded beneath the skin of the palm of his right hand.

In the grimoire of *HONORIUS* Lucifer is said to be conjured on a Monday.

See also DIABOLOS.

**Lucifuge Rofocale** The name given to a demon evoked in the *GRAND GRIMOIRE*. As the historian Waite observes, the alteration of the fallen 'light-bearer' (LUCIFER) into 'fly-the-light' (which is what Lucifuge means) does not seem to occur in magical literature prior to the *Grand Grimoire*. However, the demon was adopted by Levi (see CONSTANT), who made him a fearsome thing, as a result of which he became popular among certain occultists. A woodcut of the demon shows him revealing hidden treasure – which appears to be the chief aim of the first part of the *Grand Grimoire*.

**Lukhavi** A Slavonic name for the Devil; see BEELZEBUB.

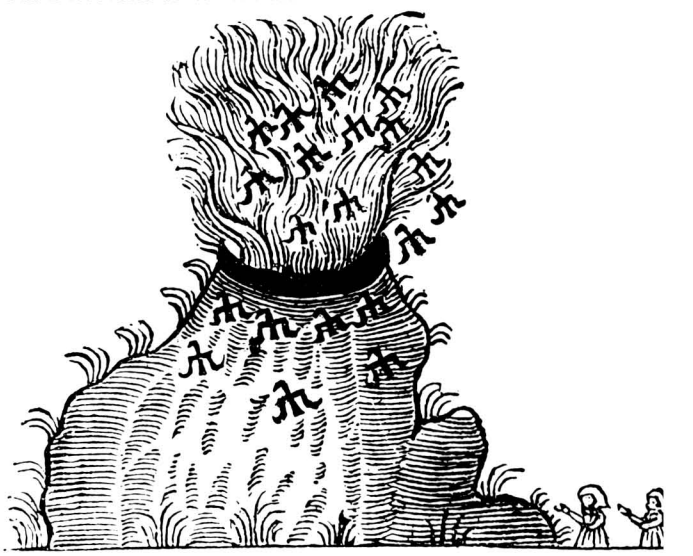
**Luridan** According to Reginald SCOT, Luridan is a ruler of the North: he is a spirit of the Air, under the orders of the demon Glauron. Scot is almost certainly mocking the demonological tradition when he writes of Luridan as being an astral genius of the Orkneys and a dweller in Wales for some hundred years or so, 'instructing their Prophetical Poets in British Rhimes'. The conjuring of Luridan involves drawing a 'fiery Mountain'. According to Scot, Luridan has given over his demonic domain to the 'Lord of the Northern Mountains', Balkin.

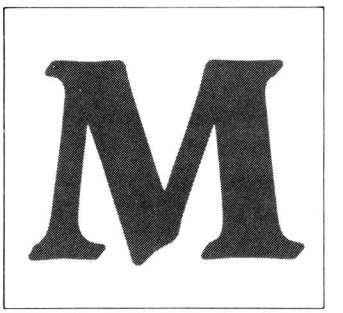
**Luvah** See ZOA, Table 24.



**Lucifuge Rofocale** *Woodcut of a demon conjured in the* Grand Grimoire. *Lucifuge Rofocale appears to answer the call made by the magician to the 'Emperor Lucifer'. He is pictured here pointing to hidden treasure, which appears to have been the main reason why he was evoked*

**Luridan** *A curious woodcut showing the 'fiery Mountain' which must be drawn in a magical circle used to conjure the demon Luridan, according to a late edition of Reginald Scot's* The Discoverie of Witchcraft





**Mab** The name Mab (used for a fairy rather than a demon) is said to be from the Welsh *mab*, meaning 'baby' (the Irish hero Mabon was 'the Youth'), which is a reasonable conjecture as Mab is the fairies' midwife, who delivers man's brains of dreams. She is sometimes called Queen Mab, but the Old English *quen* meant 'female'. The same name has been used for a witch and even for a witch's familiar, presumably from its eighteenth-century meaning of 'a woman of loose character' or 'a slattern'.

**Maca** See MALKIN.

**Macariel** One of the STEGANOGRAPHIC DEMONS.

**Madime** A demon of Mars (Tuesday) (see CONJURATION).

**Madness** See DEVIL PHRASES.

**Mael** One of the ENOCHIAN DEMONS, said to be an angel of the first heaven ruling in the North on the day of the Moon.

**Maggot** The word is now properly applied to the larvae of the cheesefly and bluebottle, but it was once believed that maggots were invisible evil creatures, which, eating into the brain, brought about fantasy and ultimately dementia. John Fletcher makes humour from this conceit, in his *Women Pleased* (1620):

> Are you mad, my friend? What time o' th' moon is't?
> Have not you maggots in your brains?
> (III, iv)

The derived word 'maggoty' means 'full of fancies'. It is unlikely that there is any connection between the classical word LARVAE and this medieval 'maggot', however.

The magpie, associated in medieval times with witchcraft, and with unpleasant prophecies, was originally called the 'maggot-pie'. The popular rhyme relating to the number of magpies one sees during a single day encapsulates much of the old tradition of evil:

> One's sorrow, two's mirth,
> Three's a wedding, four's a birth,
> Five's a christening, six a death,
> Seven's heaven, eight is hell,
> And nine's the devil his ane sel.

One of the expelled demons in the famous exorcism at Auch in 1618 (see MAHONIN) called itself Magot, a name which in French means something like 'grotesque figure' or even 'ugly ape'. For a demon named Magot, see ABRAMELIN (significantly published in French).

**Magical calendar** In the medieval period very many booklets were produced which gathered together the various associations linked with the numbers 1 to 12. In the latter category were the twelve angels, the twelve demons, the twelve magical stones, and so on. These lists, often designed to include magical drawings, seals, talismans and sigils, incorporated far more than merely demonic material, yet the associations (called 'correspondencies') preserved in such lists have interesting demonological associations. Some of the sixteenth-century magical calendars are repro-

duced by Nowotny, while a translation of the magical calendar associated wrongly with Tycho Brahe has been published by Adam McLean. The associations for three of the twelve 'Angels of the Signs' – the zodiacal angels – shown in the illustration on p. 156 are given in Table 14.

Table 14

| | | | |
|---|---|---|---|
| *Sigil* | Capricorn | Aquarius | Pisces |
| *Hebrew letter** | Beth | Aleph | Beth |
| *Angel* | Hanael | Gabriel | Barchiel |
| *Character for* | Hanael | Gabriel | Barchiel |
| *Month* | December | January | February |
| *Divinity* | Vesta | Juno | Neptune |
| *Gem* | Chrisophrase | Crystal | Sapphire |
| *Animal* | Lion | Sheep | Horse |
| *Sacred bird* | Heron | Peacock | Swan |
| *Sacred tree* | Pine | Buckthorn | Elm |
| *Sacred plant* | Dock | Dragonwort | Birthwort* |
| *Magic square** | (see below) | (see below) | (see below) |
| *Magic seal* | Capricorn | Aquarius | Pisces |
| *Zodiacal image* | Goat | Waterbearer | Two fish |
| *Magic seal* | Capricorn | Aquarius | Pisces |

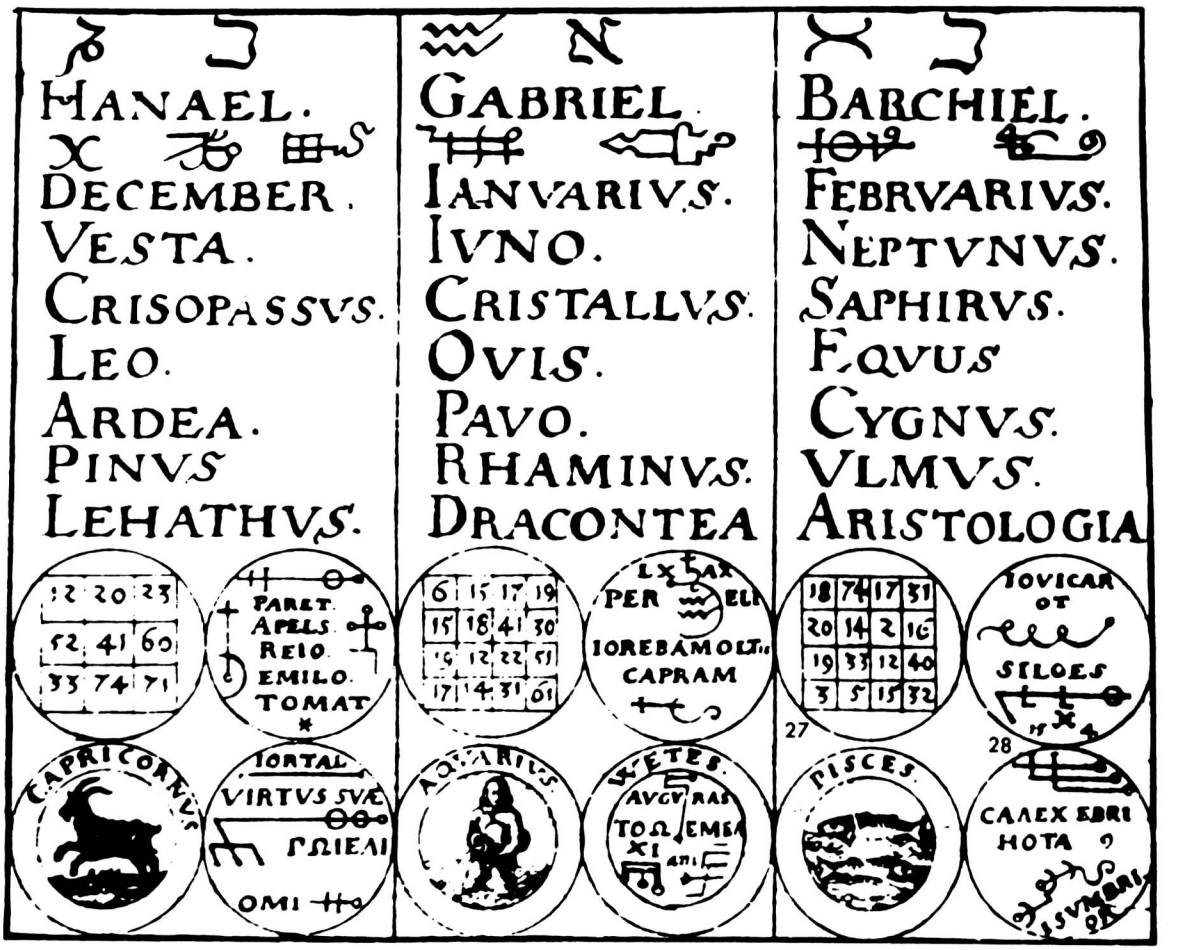
*The Hebrew letters represent the twelve-lettered name of God: the last two above are in the wrong order, but were they changed then the sequence would read from right to left 'and God'. The magic squares given in the manuscripts do not appear in the occult tradition and indeed are not really magic squares at all: that beneath Hanael appears to be merely a numerical sequence. They remain something of a mystery but, as McLean points out, two of them (not reproduced here) are fragments of genuine magic squares. Even magical reduction does not make sense, for if one were to reduce the first line of the square beneath Hanael (12 20 23) one would get 3 2 5 – the number 325 is actually the magical number of Barzabel. There may, however, be some hidden meaning within the sequences given. On the other hand, the magic seals for the planets belong to the occult tradition for these are the obverses and reverses of those given in the pseudo-Paracelsian *Archidoxes of Magic*, translated by Robert Turner in 1656. The plant 'Aristologia' is actually what the Greeks called *aristolochia*, which was regarded as having a powerful magical virtue in childbirth.

**Magical circle** See CONJURATION.

**Magical mirror** In some of the old grimoires and texts on angel magic the use of a magical mirror is sometimes recommended. The purpose of such a mirror is possibly to enable the magician to project his consciousness in such a way as to elevate his level of awareness, but surviving accounts of the mirrors indicate that those who used them believed that the appearance of a spirit could be imprisoned as a reflection by means of various spells and evocations. It is also clear from various notes and diagrams that the mirror need not be a sheet of silvered glass, for any reflecting surface may be used.

An important text dealing with the use of the mirror, attributed to Solomon the King, has been preserved in a manuscript called *The Art of Cyprian*, in which is provided a series of four seals called the Great Seal, the Pentagon and Mortagon, the Ring and the Girdle (see p. 157), which are drawn with specially prepared ink on virgin parchment or vellum and laid upon the four quarters of a mirror, preceded and followed by prayers and rituals. The seals appear to have the power to make any commanded spirit remain (reflected?) in the glass while the magician questions him. *The Art of Cyprian* has been preserved in a manuscript of Frederick Hockley (1809–85), an important collector of occult material, in which text the 'angel' Zorasaball, 'King of the East', is commanded into the mirror. While the spirits commanded are nominally angels, it is clear from the rituals and the demands made of them that they are capable of deceit and really belong to the demonic tradition.

**Magical number** In demonology the magical numbers ascribed to some of the demons are derived from consideration of the MAGIC SQUARES relating to the corresponding planets. The magical numbers of the intelligencies and daemons are shown overleaf.




**Magical calendar** *The correspondencies for the angels Hanael, Gabriel and Barchiel. For an explanation, see Table 14, p. 155*

| | |
|---|---|
| *Saturn* | Agiel and Zazel = 45 |
| *Jupiter* | Iophiel and Hismael = 136 |
| *Mars* | Graphiel and Barzabel = 325 |
| *Sun* | Nachiel = 111; Sorath = 666 |
| *Venus* | Hagiel = 49; Kedemel = 1252 |
| *Mercury* | Tiriel = 260; Taphthartharath = 2080 |
| *Moon* | Hasmodai = 369; Schedbarschemoth = 3321 |

In some cases the numbers are nothing more than the sum of a single line of the magic square or the total of letters in the square, or derived from a drawing of the planet's magical sigil over the magical square in prescribed sequence. The number for Agiel and Zazel, for example, is probably derived from the addition of all nine numbers in the magical square of Saturn:

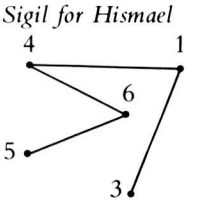
4 9 2
3 5 7
8 1 6

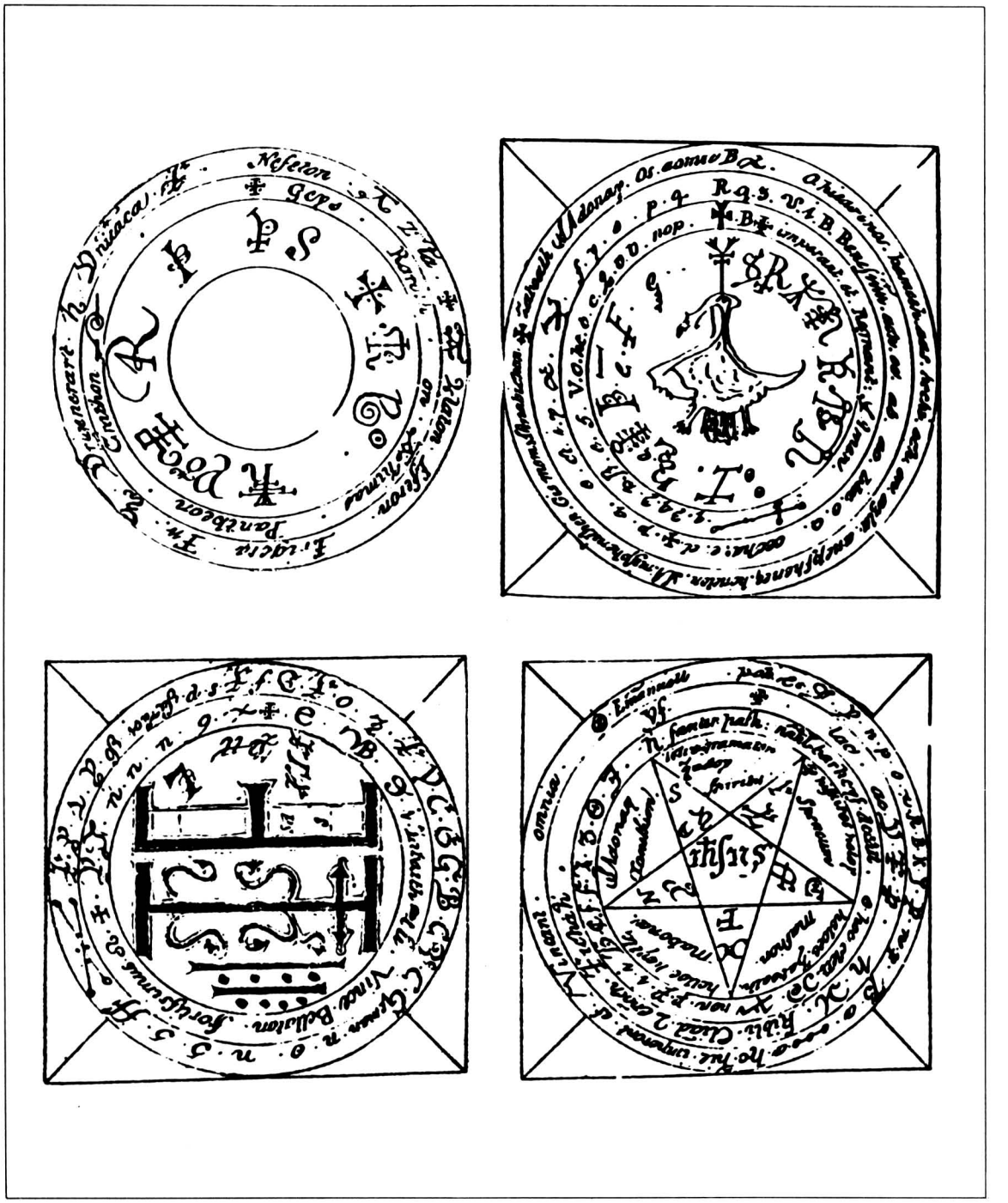
which gives the number 45. On the other hand, the magical figure for Iophiel and Hismael is derived from a sequence of numbers traced over the square of Jupiter in accordance with the path of its associate sigil. This path of the sigil may be diagrammatized thus:

*Magical square*

| | | | |
|---|---|---|---|
| 4 | 14 | 15 | 1 |
| 9 | 7 | 6 | 12 |
| 5 | 11 | 10 | 8 |
| 16 | 2 | 3 | 13 |

*Sigil for Hismael*





**Magical mirror** *Four seals from an eighteenth-century copy of* The Art of Cyprian *relating to the use of a magical mirror for the conjuration of demons. The top left is the Ring of Solomon, the top right is the Girdle of Solomon; the bottom left is the Seal of Solomon; while the bottom right combines the Pentagon and Mortagon of Solomon. Despite the names, the illustrations have nothing to do with Solomon the King, and indeed, the text from which they are derived has nothing to do with Cyprian*

In this magical system there is no distinction made between units, tens and hundreds, so in accordance with the pattern set out above, we can add as follows: $30+1+40+60+5=136$, the magical number of Hismael.

A detailed analysis of the magical squares and corresponding numbers is given by Nowotny in the *Journal of the Warburg Institute*, vol. 12, pp. 46 ff.

The magical numbers of the demons must not be confused with the magical numbers of the planets.

**Magic squares** The name given to amuletic devices, often incorporated into complex occult patterns, based on sequences of numbers so arranged in a square as to give the same sum total for each column and row. An example would be the magic square of Jupiter:

| | | | |
|---|---|---|---|
| 4 | 14 | 15 | 1 |
| 9 | 7 | 6 | 12 |
| 5 | 11 | 10 | 8 |
| 16 | 2 | 3 | 13 |

In this the numbers from 1 to 16 are arranged so as to give the sum 34 for each of the lines considered horizontally or vertically. Each number is ascribed a Hebraic letter, and the numerology, as well as the name magic (or sound magic), derived from these correspondencies is used in magical procedures and amulet making. A summary of the medieval lore governing these magical squares was given by AGRIPPA and has remained the basis for most of the traditional material which has survived in occult texts and grimoires to date.

A summary of the planetary magic squares is shown in Table 15; a brief glance at the tradition linked with the simplest of them all, the one for Saturn, will indicate how and why the squares are used. The number of Saturn is governed by the intelligency Agiel and the daemon Zazel (see, however, INTELLIGENCIES), both ascribed the number 45 (three times 15). It is to be engraved upon lead to bring aid in childbirth and in gaining the favours of the powerful. It must be made when the planet itself is well aspected and strong within the skies.

Agrippa records the lunar daemon as *Schedbarschemoth schartathan*. The first word of this descriptive sentence has been adopted in some grimoires as the name.

**Magistellus** See INCUBUS.

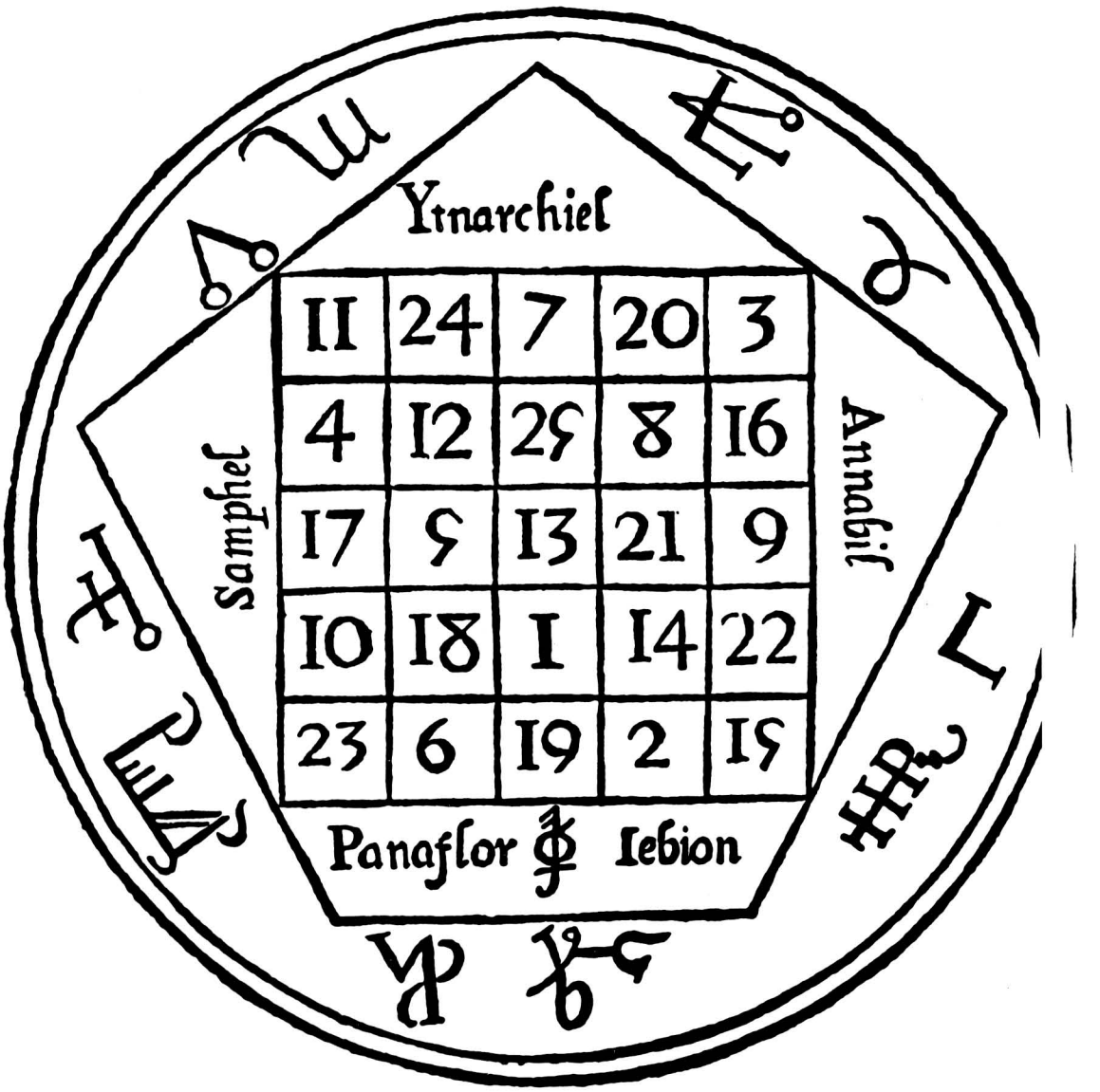
**Magog** See GOG.

**Magot** One of the demon rulers mentioned in the ABRA-MELIN text and named as one of the expelled demons by the monks who exorcised a noblewoman in the chapel of Notre-Dame-de-Guerison in the diocese of Auch on 16 November 1618. See also MAGGOT.

**Mahomet** The word came into Western languages in a variety of forms during the Crusades as a popular version of the Arabian word

Table 15

| *Magic square* | | | *Planet* | *Intelligency* | *Daemon* |
|---|---|---|---|---|---|
| *Sum of each line* | *No. of lines* | *Magic number* | | | |
| 15 | 3 | 45 | Saturn | Agiel | Zazel |
| 34 | 4 | 136 | Jupiter | Iophiel | Hismael |
| 65 | 5 | 325 | Mars | Graphiel | Barzabel |
| 111 | 6 | 666 | Sun | Nachiel | Sorath |
| 260 | 7 | 1252 | Venus | Hagiel | Kedemel |
| 260 | 8 | 2080 | Mercury | Tiriel | Taphthartharath |
| 369 | 9 | 3321 | Moon | Hasmodai | Schedbarschemoth |




**Magic square** *A magical seal with an inset magic square for the planet Mars, for which the numbers are 5, 65 and 325. The number in the third line down, second from left, should read 5*

'Mohammed'. From this corruption came the word 'maumet', which was applied to an idol or false god, which is what the Crusaders believed the Mohammedans worshipped. In their turn, when the Crusaders were proscribed by the cupidity of the papacy, they themselves were said to worship false gods or maumets, although the actual evidence for this is slight. Eventually the word 'maumet' was applied to those dolls or poppets made for magical purposes and associated with witchcraft rites. It is therefore not surprising that Mahomet, Maumet and several variant names should be applied to a demon (see, for example, VICECOMES).

**Mahonin** The name of a demon, claiming to be a fallen archangel, who was the obsessing being in a famous EXORCISM held in Auch (1618), when a vast retinue of monks of various orders rid a noblewoman of her unwanted

demonic guest. In response to the questions put to him, he admitted that in Heaven his adversary was St Mark the Evangelist.

**Mahu** A name from a decadent form of the Egyptian goddess Bubastis (or Bast), known as Mau (Mew), surviving in Shakespeare's *King Lear* as Mahu (see FOUL FIENDS). The name Mahu is also used by Sir John Suckling in *The Goblins* (1638) as the equivalent of the Devil, but it is almost certain that Suckling had the name from either Shakespeare or Harsnett.

**Malacoda** A demon of Dante's Hell in the *Commedia*. In *Inferno*, Canto xxi, he is the one urged forward by the other demons to grab Virgil, presumably to throw him into the boiling pitch along with the barrators. Virgil drives him back:

> Do you believe Malacado that I have come
> So far secure through all your skirmishings
> Without Divine will and without the dispensation of destiny?

Malacoda drops his pronged torture instrument and admits to the other demons, 'We have no power to strike him.' The name means approximately 'evil tail'. See DANTE'S DEMONS. Malacoda was one of several Dantesque demons introduced by Luigi Pulci (1432–84) into the second canto of his romance-burlesque *Il Morgante Maggiore* (1482).

**Malah** See MALUM.

**Malchidael** Among the ENOCHIAN DEMONS he is said to be the ruler of zodiacal Aries

**Malephar, Malaphar, Malapher** Variant names for VALEFOR.

**Malgaras** One of the STEGANOGRAPHIC DEMONS.

***Maligenii*** A late Latin term usually translated as meaning 'bad genii' (see *TENTATORES MALIGENII*).

**Malkin** The name of a demon used by both Reginald SCOT and Thomas Middleton (in *The Witch*, written in 1627). The name may well have come from the famous trial of the Lancaster witches, who (according to the official court records) were supposed to have met in a ruined farmhouse called Malkin Tower in Pendle Forest. The word is said to be derived from *maca*, a companion, but it was at one time a personal name and a general word for a woman of the lower class, as well as meaning 'scarecrow'. It is probably the association with witchcraft (through demonology) that accounts for the word being used to denote a hare, for it was widely believed that witches travelled in the guise of hares.

***Malleus Maleficarum*** The Latin title (*Hammer of Witches*) of one of the most important late-medieval theological texts directed against witchcraft. Although not expressedly a demonological text, it did much to formulate late-medieval beliefs about the nature of the Devil and his demonic servants, as well as to lend credence to his seemingly limitless power. First printed in 1486, its authors were the Dominicans Jakob Sprenger and Heinrich Krämer.

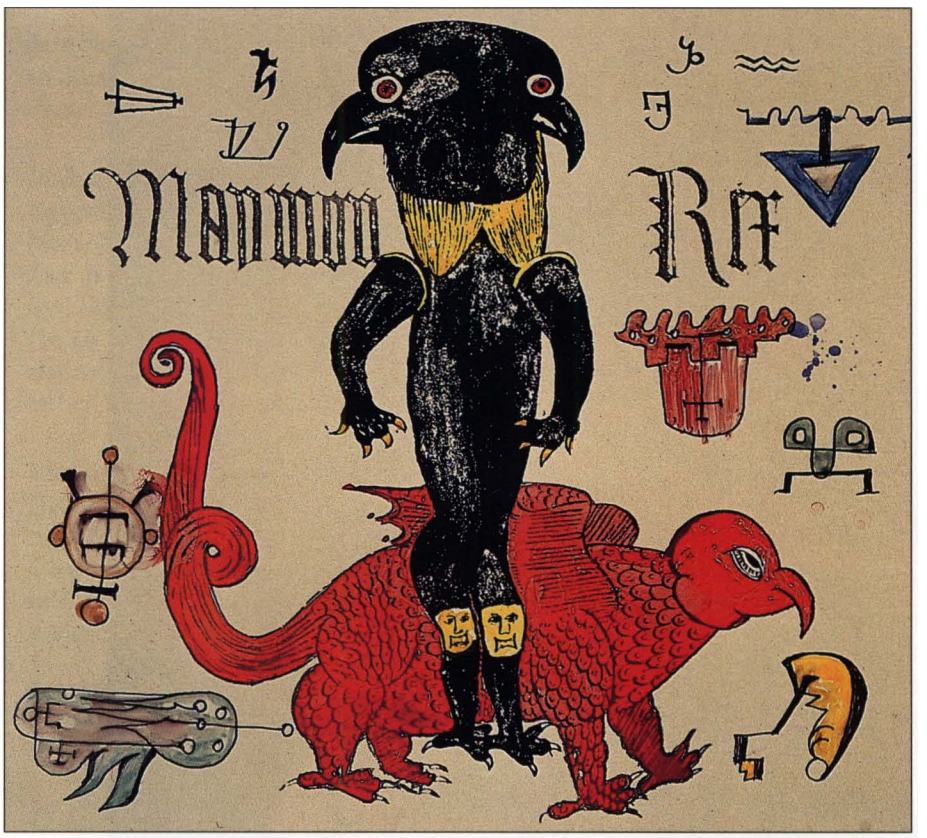
**Malpas** Sometimes Malphas, one of the seventy-two SPIRITS OF SOLOMON, said to appear in the form of a huge black bird. He is conjured for his ability to build things by supernatural means, and there is a legend that it was this demon who helped Solomon as builder.

**Malphas** See MALPAS.

**Malum** The word 'apple' in Latin is *malum*, but the same word is the neuter singular for 'evil', which is why it is assumed that the fruit of the tree of the knowledge of good and evil offered to Eve by the subtil serpent in Genesis (3, 2–7) was an apple. This particular malum is sometimes called the Devil's fruit, with the double meaning Devil's evil. The mandrake is also sometimes called the Devil's fruit because it is believed to be the offspring of the Devil or



**Lucifer** Lucifer's Conception of the Right Hand *by Fay Pomerance. Private collection.*
*For a brief commentary on this picture, see the entry under* LUCIFER



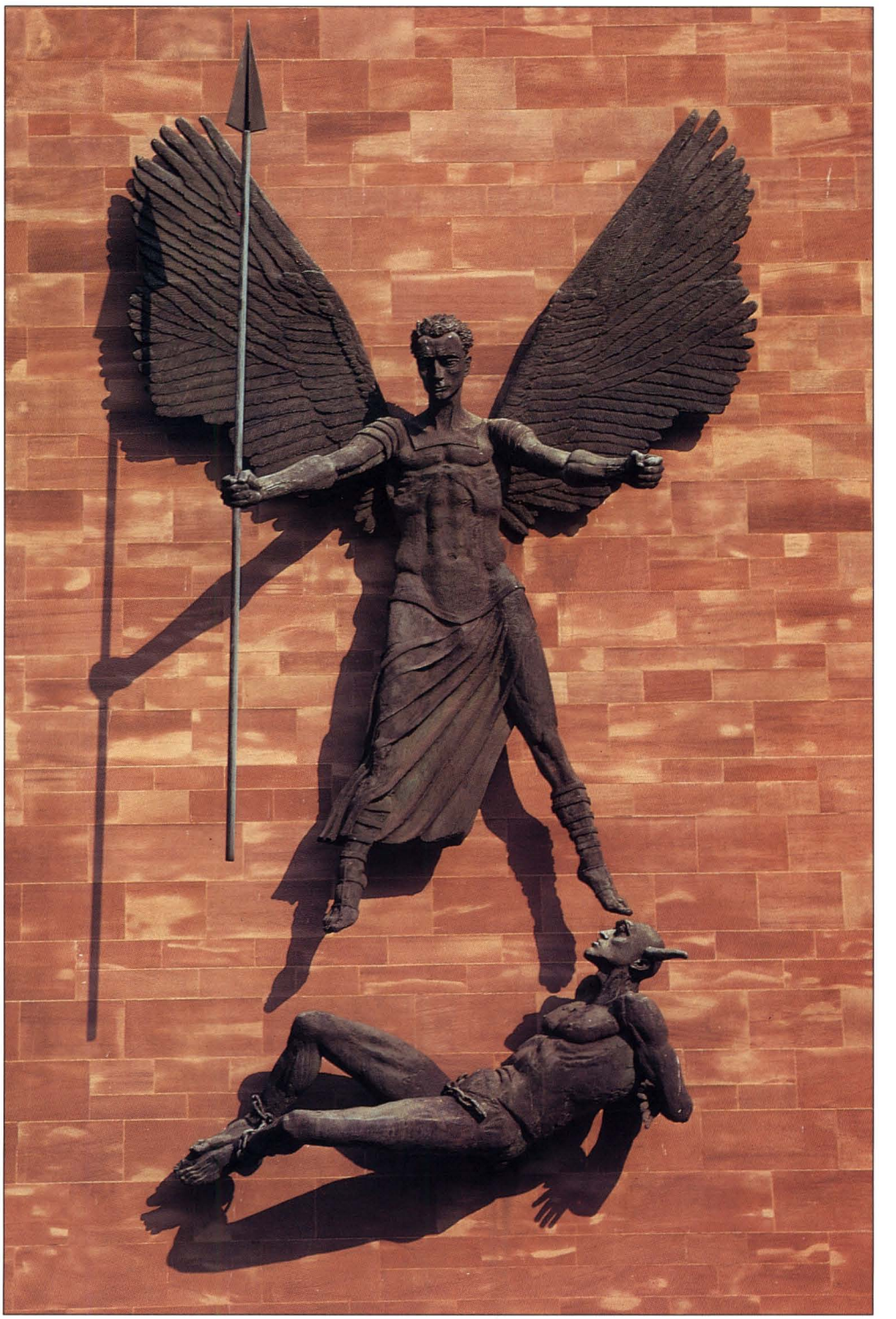

**Maymon** Maymon Rex *(Maymon the King) represented as a two-headed monster, standing next to a demon-like dragon, from a fifteenth-century grimoire. The coloured sigils around the demon appear to have been added at a later date, but are derived from the Solomonic grimoire tradition of the* Lesser Key



**Ouroboros** *Among the many secret symbols on the south porch of the Norman church at Kilpeck is the Ouroboros snake devouring its own tail, dragon-devouring dragons, typical Norman beak-headed monsters, a traditional image of the zodiacal sign Pisces and several demons. The symbolic significance of the Kilpeck porch has never been explained adequately, but the mixture of pagan, sacred, zodiacal and demonic symbolism is not uncommon in Norman ecclesiastical architecture*




**Ronwe** *A marquis of Hell visualized by Collin de Plancy for the 1863 edition of his* Dictionnaire Infernal. *This image of Ronwe is entirely typical of de Plancy's approach to traditional demonic material*



**Satan** *St Michael standing in triumph over the fallen Satan, modelled by Jacob Epstein in 1962 for the new cathedral at Coventry. As with all the early images of Satan defeated, he merely lies prone at the feet of the archangel (or in some cases Christ) but he is never slain. The image may be seen as an anthropomorphic symbol of the warfare in man between the Sun and the Moon, as Michael is the archangel of the Sun, while Satan, as leader of the demonic hosts, is ruler of the lunar sphere*



**Malpas (Malphas)** *A representation of the demon as he appears during conjuration, from Collin de Plancy's* Dictionnaire Infernal *(1863 edition)*

born from the seed of a murderer buried in the earth. The Jewish name Malah (one of the daughters of the biblical Zelophehad) means 'disease', and no doubt the association with *mala* (the feminine singular for 'evil' in Latin) encouraged Blake to adopt the name as one of the women who are equated with the triumphant female principle. It is this Blakian Malah who weaves (with her other sisters) the Woof of Death over London (*Milton*, II, 35, l. 9).

**Mammon** Originally *mammon* was simply a Syrian term for 'riches' or 'money', and Mammon appears to have been born into demonology through the interpretation placed on Christ's words, 'Ye cannot serve God and mammon' (Matthew, 6, 24). Through biblical exegesis and popular misinterpretation he developed a number of corrupt names, such as MAYMON, which entered into the grimoires, to a point where he was firmly ensconced as the demon of money or of love of money. It is sometimes claimed that the name Amaimon may have developed from the Syrian word, but this might just as well have come by way of the Egyptian Amon. By the time Milton wrote *Paradise Lost* Mammon had become 'the least erected Spirit that fell' (see, MILTON'S DEMONS). In Blake's poetry Mammon appears to have been one of the few demons to retain unadulterated his original significance, for he was adopted as a demonification of the misuse of money and even of materialism. Collin de Plancy calls Mammon the 'demon of avarice'. See also BARRETT.

**Mandragora** This name is sometimes applied to a witch FAMILIAR; it is said to have the appearance of a tiny bearded man. According to the popular grimoires, however, the name is also used of the maumet (see MAHOMET). It is almost certain that the word was taken over (in a misunderstood form) from stories of the legendary mandrake (sometimes also called a mandragora), which was a cloven root (suggesting a biped form), which was often taken as being an image of a man and which was reputed to scream when pulled from the earth.

Long before the notion of the mandragora as a familiar had developed in Europe, the mandrake root was used in the ancient world for magical purposes, and indeed as an aphrodisiac. Yet, besides adding power to the loins, it also was supposed to invite sleep. Shakespeare probably had these associations in mind when he has Juliet (who thinks she will die from the poison) say:

> And shrieks like mandrakes torn out of the earth,
> That living mortals, hearing them, run mad.
> (IV, iii, 47–8)

It recurs in another prescient death-wish speech, in *Antony and Cleopatra*, when the queen says to her attendant Charmian, 'Give me to drink mandragora' (I, v), to which Shakespeare's editors Irving and Marshall add the footnote: 'Mandragora, a soporific plant.'

It was popularly believed that the root developed from the seed of the buried body of a murderer, which is why it could not be plucked without killing those who heard it shriek. As a result many medieval illustrations in magical

texts or herbals show how a rope might be tied around the plant, with the other end around the neck of a dog, which, when called to its distant master, pulls out the root and promptly dies.

**Mandrake** See MANDRAGORA and MALUM.

**Manes** In ancient Rome the *manes* were the spirits of a deceased human, in some cases of a deified deceased human. However, sometimes the word was applied also to the infernal deities who had never lived in human form. See also LARES.

**Man of Sin** One of the titles of the ANTICHRIST.

**Marbas** One of the seventy-two SPIRITS OF SOLOMON, he is said to appear in the form of a lion. See also BARBASON and BARBAS.

**Marchosias** One of the seventy-two SPIRITS OF SOLOMON, he is said to appear in the form of a winged wolf, breathing flames. He is also one of the ENOCHIAN DEMONS, in which lists he is usually said to appear in the shape of a cruel she-wolf with a griffon's wings and serpent's tail. However, according to SCOT, 'when he is in a man's shape he is an excellent fighter, answereth all questions truly.' He is evoked to give help in warfare and to answer questions.

**Mare** The Old English word *mare*, which has survived in modern English in the term 'nightmare', originally meant something like 'genius' or 'spirit'. For example, the scholar Cockayne, in *Leachdoms, Wortcunning, and Starcraft of Early England* (1864) points out that *woodmare* was the Saxon name for Echo. However, the later form, usually given as *maere*, meant 'SUCCUBUS' and it is probably from this that the word 'nightmare' came to be associated with a demon rather than a bad dream. Certainly this explains why there has been a tendency in popular literature to merge the notion of the *mare* with that of the demonic incubus or succubus. See NIGHTMARE.

**Marid** With variants spellings (Mareed, Maride, etc.), one of the demons of the Mohammedan demonological texts.

**Marnes** One of the demons of the twelfth hour in the *NUCTEMERON*, the genius of the discernment of spirits.

**Marquis** In demonological circles the name applied to a particular rank of demon. The number of devils under the command of a marquis and the territory in Hell over which he had rule were believed to be of considerable importance in regard to conjuration. See, for example, HOURS.

**Marthim** One of the variant names for BATHIN.

**Masak Mavdil** See ABYSS.

**Mascarvin** Sometimes Mascarum, one of the demons of the third hour of the *NUCTEMERON*, the genius of death.

**Maseriel** One of the STEGANOGRAPHIC DEMONS.

**Masgabriel** One of the ENOCHIAN DEMONS, said to be an angel of the fourth heaven, ruling in the North on the day of the Sun.

**Mass** See DEVIL PHRASES.

**Mastho** One of the demons of the tenth hour of the *NUCTEMERON*, the genius of delusive appearances.

**Mastiphal** The name of 'the prince of Demons' according to Shepard, who quotes an apocryphal Little Genesis as source for the name.

**Mathiel** One of the ENOCHIAN DEMONS, said to be an angel of the fifth heaven, ruling in the North on the day of Mars.

**Mathim** See BATHIN.

**Matuyel** One of the ENOCHIAN DEMONS, said to be an angel of the fourth heaven ruling in the North on the day of the Sun.

**Maumet** See MAHOMET.

**Maymon** See AMAIMON and MAMMON.

**Maynom** One of the seven good daemons mentioned by Scot (see CONJURATION).

**Mazzikim** Sometimes said to be demons of the Jewish mythology, the mazzikim appear to be agents of enchantment. According to the Talmud they were born when Adam sinned with Lilith. See, however, SCHEDIM.

**Medusa** The senior member of the GORGONS. In Greek mythology she is portrayed as being a beautiful woman who had especially lovely hair. One day she violated a temple of Athene, whereupon her hair was transformed into a mass of awful serpents and her face became so horrific that all who looked upon it were turned to stone. Perseus, armed with the shield of Athene, was able to kill her by reflecting back her visage as he struck of her head. The Medusa head, with its nest of serpent hair, was often used on amulets intended to repel the evil eye. See also ALGOL.

**Megaera** See ERINYES.

**Mehod** See ALPHABET OF DEMONS.

**Melchom** The name given by Collin de PLANCY in the 1863 edition of his *Dictionnaire Infernal* to the demon who is supposed to be the infernal payee of public employees.

**Menadiel** A STEGANOGRAPHIC DEMON.

**Mendrion** See *PAULINE ART*.

**Mephistopheles** The name (said to be constructed in late-medieval times from a symbolic trinity of Greek terms meaning 'not loving light') was used to denote demons connected with the early FAUST legends. As a composite demonic personality he came into his own in Christopher Marlowe's *Doctor Faustus* (spelled Mephostophilis) and in Goethe's *Faust*. However, the name is also mentioned in passing by Shakespeare (as Mephostophilus) in *The Merry Wives of Windsor* (I, i, 117) and (in the same orthography) by John Fletcher. See also entries under Shelley in QUOTATIONS and STEINER, who says that Mephistopheles is AHRIMAN.

**Merihim** Almost certainly a variant of MERIZIM, but see BARRETT.

**Merizim** Sometimes Merihim, the prince of the *ARIAE POTESTATES* among the ENOCHIAN DEMONS. The name was believed by the authors of the later Enochian literature to have been used by Paul when he referred to the Prince of the Powers of the Air.

**Merodach** See VICECOMES.

**Meslam** The name usually given to the lower world (HADES) of the Babylonians, ruled over by the demon king NERGAL. It was sometimes called Aralu.

**Meyfarth** Johann Matthaus Meyfarth, a Lutheran professor of theology at Frankfurt, was driven to oppose the witchcraft and demonomania persecutions through the horror he felt at trials and burnings. Meyfarth's book, *Christliche Erinnerung* (1635), born of such enforced witness, is one of the great texts against the vast business monopoly of witch-hunting, backed by legally enforced hatred and lack of trust, which was set up in Germany to persecute in the name of Christ.

**Michael** The name of the Archangel Michael is often used (taken in vain, so to speak) in demonological texts, but he is far from being a demon. In the esoteric literature of the fifteenth century he is recognized as being the leader of the SECUNDADEIANS, the group of seven Archangels who govern the historical periodicities. In both Christian and occult systems

Michael is regarded as an exalted sun being, who is the immediate opponent of SATAN. See also ANGEL OF DEATH.

**Michaelis hierarchy** Father Sebastien Michaelis, a seventeenth-century exorcist, presents in his *Admirable History* (1612) a demonic hierarchy which is intended to be a mockery of the Dionysian hierarchy of angels favoured by the Church (see ORDERS). Pretending that he is being provided this 'secret' information by a demon named BALBERITH who possessed one Sister Madeleine at Aix-en-Provence (a demon who, with demonic lack of reticence, placed himself high in the hierarchy), Michaelis gives many familiar names, but a few are perhaps the product of his own fertile but unoriginal imagination. He provides also a list of the spiritual beings who fight with each of the demons, being more precise but certainly less poetic than Milton when he ranges the two worlds spiritual against each other. A concise summary of the Michaelis hierarchy is set out in Table 16.

**Milton** John Milton (1608–74), author of the esoteric demonological poems *Paradise Lost* (probably finished by 1663) and *Paradise Regained* (1671). It is perhaps unfair to call Milton a demonologist because, for all his artistic devotion to Satan and his horde, he wrote more as a poet and classicist than as a demonophile. However, he is without doubt an esotericist, and this shines through many of the lines in the two major epic works named above. His references to the demons are largely biblical and are more concerned with literary conceits, with subtle plays on meaning and words, than with describing the details accurately. See HAEMONY, MILTON'S DEMONS and, for relevant quotations, MILTON'S DEMONS and QUOTATIONS.

**Milton's demons** It is tempting to say that all Milton's demons are derived from biblical lore, but this would not be the whole truth. Milton's demons, for all that many of them have names which are found in the Bible, owe a great deal to the developed demonology which grew around personifications and gods mentioned in biblical exegesis. Thus Mammon is born of imaginative interpretations of Scripture, while Milton's reference to the demonic PEOR is probably from Jerome rather than from the Bible. Even his famous Mulciber is brought straight from classical lore, albeit for a distinct literary purpose. It is a brave literary device on Milton's part to give names to his newly fallen demons derived mainly from those of toppled gods and heroes. In the famous passage in Book I of *Paradise Lost* where he introduces his rebel angels in an epic-style catalogue of demonic reputations, Milton presents a list of devils which is original and full of classical allusions. On the surface at least his demons are largely biblical, but one or two are classical and mythological. In the following list a brief analysis or quotation from Book I is given in order to indicate what is especially Miltonian about the demon. The material presented here, as sup-

Table 16

| *First hierarchy (rank)* | *Second hierarchy (rank)* | *Third hierarchy (rank)* |
|---|---|---|
| Beelzebub (Seraphim) | Carreau (Powers) | Belias (Virtutes) |
| Lucifer (Seraphim) | Carnivean (Powers) | Olivier (Archangels) |
| Leviathan (Seraphim) | Oeillet (Dominions) | Iuvart (Angels) |
| Asmodeus (Seraphim) | Roster (Dominions) | |
| Balberith (Cherubim) | Verrier (Principalities) | |
| Astaroth (Thrones) | | |
| Verrine (Thrones) | | |
| Gressil (Thrones) | | |
| Sonneillon (Thrones) | | |

plementary to the main entries, which deal with each demon within the broader demonological tradition, is designed to throw some light on Milton's own (sometimes obscure) references.

Without doubt the finest graphic illustrations to Milton's gallery of demons are those made by BLAKE and the French artist Gustav Doré.

*Ashtaroth* (l. 422) was actually a heathen Canaanitish goddess, partner of Baal, a god of the Zidonians (whom Milton calls the Sidonians), mentioned in Judges, 2, 13, etc., as receiving the devotions of those Jews who forsook Jehovah. The form of spelling adopted by Milton was selected from a more variable range in the demonological literature, however – Asteroth, Astarath, Ashteroth and Ashtoroth being the most common. The singular form is Ashtoreth, the plural Ashtaroth. Milton, however, uses the plural form even when he should properly use the singular. Baal and Ashtoreth were worshipped as a pair, and Milton regards them as the heads of groups of demons (Baalim and Ashtaroth), respectively as male and female. In this choice he may have been aware that Baal was apparently adopted in early times as the equivalent of 'lord' (see, for example, BEELZEBUB), although he notes almost in passing that 'Spirits, when they please/Can either Sex assume, or both' (ll. 423–4).

Another name used by the ancients for Ashtaroth was Astarte. Milton appears to regard Astoreth, 'whom the Phoenicians calld/Astarte, Queen of Heav'n, with crescent Horns' (l. 438), as a different goddess, but in the ancient literature this was not so. Similarly, in the ancient demonology Astarte was merely another name for Ashtaroth. Eusebius, quoting the historian Sanchoniathon in the early fourth century AD, leaves us a tantalizing fragment to the effect that Ashtoreth was worshipped in the image of a woman with the head of an ox. It is probably to this, rather than to any Isis imagery, that Milton refers when he writes of Astoreth as 'Queen of Heav'n, with crescent Horns', even though he appears to consider her a different goddess from his Ashtaroth.

The male demon Astaroth of the grimoire tradition should not be confused with the Miltonian tradition, however.

*Azazel* (l. 534) is the bearer of the imperial ensign of Pandaemonium and is designated by Milton as one of the fallen Cherubim. This demonic spirit appears to have little to do with the AZAZEL of Leviticus, 16, or the djin of EBLIS.

*Baalim* (l. 422) is the consort of Ashtaroth (see above) in the heathen theophany and Milton deals with him as a male symbol (see, however, BAAL and BAAL-PEOR).

*Beelzebub* In the vast concentration camp which is Milton's Hell, Beelzebub ('than whom, Satan except, none higher sat') rises to address the infernal conclave as to whether they should seek temporary peace or war against Heaven; he seems

> A Pillar of State; deep on his Front engraven
> Deliberation sat and public care. . . .
> (Book II, l. 302)

In Beelzebub's speech Milton makes a joke about the origin of the demon's name from Baal ('lord'), for Beelzebub expresses his concern at the loss of their angelic names – must indeed the Powers and the Virtues (some of the ancient ranks of angels) be called merely Princes of Hell because they have rebelled? The joke is that, in electing to fall and become a demon, he has become less even than a lord. Beelzebub is perhaps the first of the rebel demons to see that Hell will be their dungeon ('not our safe retreat'), with God ruling over even that prison. Beelzebub therefore takes up an earlier suggestion of Satan and argues that the fallen angels should look more closely at the human world, which may be an easier enterprise for them:

> There is a place
> (If ancient and prophetic fame in Heav'n
> Err not) another World, the happy seat
> Of som new Race calld Man, about this time
> To be created like to us, though less

In power and excellence, but favourd more
Of him who rules above . . .
Thither let us bend all our thoughts, to learn
What creatures there inhabit, of what mould
Or substance, how endu'd, and what thir Power,
And where thir weakness, howe attempted best,
By force or suttlety: Though Heav'n be shut,
And Heav'ns high Arbitrator sit secure
In his own strength, this place may lie
expos'd. . . .

(Book II, ll. 345–60)

Since it is Beelzebub who suggests this direct attack on earth and humanity as a way in which the demons may get their own back on God, he may be seen as the most dangerous of the demons – the one who led man to what the mythologists call the Fall. The notion (whether it be originally that of Satan or of Beelzebub) is unique to Milton's demonology and finds no parallel in earlier mythology or Holy Writ. See, however, BEELZEBUB.

*Belial* (l. 490) comes last in the list of demons, and a 'Spirit more lewd/Fell not from Heaven, or more gross to love/Vice for it self. . . .' The name means 'worthlessness', and it has been argued that where the name appears in the Bible (for example, II Corinthians, 6, 15) it was not actually intended as a proper name at all. It would appear that Milton was more influenced by the grimoire tradition of lewdness and licentiousness than by any strict biblical interpretation; see, however, Judges, 19, 22, Deuteronomy, 13, 13, and I Samuel, 2, 12, which throw some light on Milton's commentary on Belial, though more properly on the 'sons of Belial', who are really the 'sons of worthlessness'. The demon is very much a literary creation, born of careless biblical exegesis, and Milton, in his long exposé of Belial's nature, seems to delight in this fact.

*Chemos* (l. 406) is probably Chemosh, the god of the Moabites, who was linked in some respects with the Molech (see Moloch below) of the Ammonites (Jeremiah, 49, 1). Some scholars have suggested that the two gods were actually identical on the grounds that the word *molech* means 'king'. Jerome insists that Chemosh is actually the same as BAAL-PEOR, and it is probably this passing reference which Milton has in mind when he says that Peor is the other name of Chemos (l. 412). Milton's development of his Chemos is linked with I Kings, 11, 7, in which Chemosh is 'the abomination of Moab'.

*Dagon* (l. 462) was not really a demon prior to Milton, but an initiate–god, a fish–man (the name has been derived from the Hebrew *dag*, meaning 'fish', and *aon*, meaning 'idol'), who was at home in two worlds. With the Philistines he was a god, with temples dedicated to his name at Gaza and Ashdod, and he has been identified with the Assyrian god Oannes. As a demon Dagon is really of the Miltonic company of the 'Names of old Renown', such as Osiris, Isis and Horus, demonized in the interest of a usurping theophany. For example, after the suicide of Saul on Mount Gilboa, the Philistines cut off his head and hung it up in the temple of Dagon (I Chronicles, 10, 10). Much of Milton's imagery subsequent to his mention of Dagon is really references to Dagon as a historical god rather than a demon. The curious lines

. . . when the Captive Ark
Maim'd his brute Image, head and hands lopt
off
In his own Temple, on the grunsel edge,
Where he fell flat, and sham'd his
Worshipers . . .

(ll. 458–61)

are a dramatic reference to I Samuel, 5, 1–5, which recounts the story of the 'good-god' destroying the 'bad-god'. The Ashdod temple where these events took place continued (in spite of the story) until 148 BC, when it was destroyed by Jonathan, the brother of Judas Maccabeus.

*Isis*, like Milton's Osiris and Orus (Horus), is, of course, far from being a demon, as the famous phrase 'Names of old Renown' (l. 477) indicates. It is to the 'monstrous shapes and sorceries' and the 'brutish forms' of these

Egyptian gods that Milton seems to object, rather than to any historical truth. It is unlikely that Milton was aware of the esoteric tradition which makes Isis and Horus prefigure the Virgin Mary and the Child Jesus, yet there exist many images of the pair which may be regarded as prototypes for the later images of the Christian Mother and Child.

*Mammon* (l. 679) was not originally a demon, or even an idol, but simply the Syrian term for 'money' or 'riches'. He entered the lists of demons as what has been taken as a personification in the words of Christ ('Ye cannot serve God and mammon', Matthew, 6, 24, for example). By Milton's day, however, this simple reference to Mammon had expanded into a variety of corrupt names (for example, AMAIMON or Maymon) which flourished in a number of demonologies, and there was little doubt in the uninformed mind that he was the demon of money or (more precisely) the demon of love of money.

From a Syrian term for 'value', he aspired to become under the pen of Milton 'the least erected Spirit that fell', the curious phrase being a reference to the idea that even in Heaven his attention was drawn to the gold in Heaven's rich pavements. Milton has this demon ransack the centre of the earth, to dig out ribs of gold: 'Let none admire/ That riches grow in Hell; that soyl may best/Deserve the precious bane' (ll. 690–92). The symbolism of this is more profound than is generally observed, for it was the plunder of the earth which gave rise to the dwelling of the demons, which men later called PANDAEMONIUM. From this greedy excavating grew, in a wondrous short time, Pandaemonium itself, its interior presumed to have been designed by the fallen spirit whom men called Mulciber (see below). In Book II of *Paradise Lost* Mammon argues that, rather than warring on God or on his representative (man), the fallen angels should remain in Hell to exploit its wealth. He is already becoming the demon of the Romantics, as a representative of soulless materialism.

*Moloch* (l. 392) is the first of the demons to be listed in Milton's famous passage in Book I. As the poem unfolds we see Moloch as the demon of blind wrath and war. He is described as a 'horrid King' and it is likely that this is a passing reference to the grimoire tradition (where he appears most frequently as Molech), in which many of the more fearsome demons are listed as kings in an unwholesome parody of the social order on earth. The Hebrew *molech* actually means 'king', but in the Scriptures Molech is a god of the Ammonites (see for example I Kings, 11, 7), 'an abomination of the children of Ammon'. As the entry under MOLECH indicates, there was an inference that this god of the Ammonites required the sacrifice of young children in flames, and it is this tradition which Milton had in mind in his poem 'On the Morning of Christs Nativity' (1629), when he writes of 'sullen Moloch fled':

> His burning Idol all of blackest hue;
> In vain with Cymbals ring
> They call the grisly King,
> In dismal dance about the furnace blue.
> (ll. 206 ff.)

*Mulciber* (l. 740) is often called the architect of PANDAEMONIUM, while in fact he was the architect of the buildings and towers erected in this hellish city. It was Mammon who chose and excavated the site.

Mulciber is one of the few demons to have a direct ancestry which can be charted back to classical times: in Roman mythology Mulciber, meaning 'softener', was one of several names used to denote Vulcan as god of fire; it was Vulcan who softened metals at his forge. Milton appears to have adopted the name for his demon partly because Vulcan had a fine reputation as a metalworker and partly because there is a parallel in the way Vulcan was thrown from Heaven by Jupiter, falling for nine days. Mulciber is among the 'rebellious rout' who fell from Heaven; he 'was headlong sent/With his industrious crew to build in Hell' (Book I, ll. 750–51).

*Satan* is undoubtedly Milton's most formidable figure in *Paradise Lost*, and in some ways he has to be in order to convince the poem's readers that he has sufficient power and charisma to entice a third of the angels away from God. In Book II Death asks:

> 'Art thou that Traitor Angel, art thou hee
> Who first broke peace in Heav'n and Faith,
> till then
> Unbroken, and in proud rebellious Arms
> Drew after him the third part of Heav'ns
> Sons . . . ?'
>
> (ll. 689–93)

Throughout the first half of the poem Satan gives as his reason for spearheading the revolt the fact that he has been passed over or has in some way had his prestige impaired by the appointment of the Son in Heaven. This is a rationale which seems to be based on pride and perhaps supports the popular notion that the rebel angels fell through excessive or misplaced pride. However, although Milton's Satan is undoubtedly a proud, defiant being, he is the first among the rebel angels to realize the power of the One against whom he rebelled, to lament the 'force of those dire Arms'; it is a mistake to consider that his motivation for rebellion lies merely in pride. The Archangel Gabriel, in a remarkable speech in Book IV, views it in terms of folly rather than pride: 'Since Satan fell, whom follie overthrew' (l. 905). Pride there may have been, yet the act of rebellion was folly, and William Blake is quite right in seeing the inner nature of Satan as being consuming self-interest – which is something more than pride, being nothing more than blind folly, an irresponsible inability to perceive the reality of the external world. Tenuous as the reason he gives may be, it is necessary for the dramatic form of the poem that Milton should offer some reason for the rebellion, and envy at the appointment of the Son appears to be as good a reason as any. It was, however, folly that led Saturn to rebel against a god he knew to be omnipotent. It is Satan who in Book II first moots the 'devilish Counsel' developed by Beelzebub that the demons should turn their attention away from war on Heaven to war on man:

> to confound the race
> Of mankind in one root, and Earth with Hell
> To mingle and involve, done all to spite
> The great Creator?
>
> (ll. 382–5)

When he realizes that he cannot take Heaven by storm, then he continues with his folly and decides to yoke the earth itself to his own hell.

After Satan has tempted Adam and Eve and his success has encouraged Sin and Death to leave the gates of Hell to live in the world itself, paving a broad bridge over Chaos to make the passage between Heaven and earth easier, Satan has his first taste of triumph. He boasts to his demons in Pandaemonium of his achievement on earth, expecting 'Thir universal shout and high applause'. Instead the demons are transformed into serpentine monsters, and he with them:

> His Visage drawn he felt to sharp and spare,
> His Arms clung to his Ribs, his Leggs
> entwining
> Each other, till supplanted down he fell
> A monstrous Serpent on his Belly prone.
>
> (Book X, ll. 511–14)

Milton's genius is such that, when we visualize Satan, it is not in this serpentine form but as a defiant rebel – an image with which all men might sympathize. The oft-quoted view (expressed somewhat trenchantly by Blake), that Milton was on the side of the rebellious angels or more specifically on the side of Satan, is perhaps something of a confusion. Milton portrayed Satan in dynamic terms because Satan is the hub of the rebellion: he was able to conceive Satan in terms of himself, in terms of the temptations he recognized within his own being, but this does not mean that Milton was in sympathy with Satan. This important view of Milton's portrayal of Satan and his gradual degradation in the progress of the poem is dealt with admirably in A. J. A. Waldock's 'Satan and the Technique of Degradation'. Whatever our horror at the end to which Satan and his

minions come, we cannot help but sympathize to some extent with the rebel of the earlier part of the poem, and it is this that makes Milton's Satan one of the most compelling and convincing of all poetic fictions.

Of course, not all Milton's 'finest' demons are to be found in *Paradise Lost* or in *Paradise Regained* – for example, 'On the Morning of Christs Nativity' (1629) in parts almost reads like an expurgated demonological tract:

*Peor*, and *Baalim*,
Forsake their Temples dim,
With that twise batter'd god of *Palestine*,
And mooned *Ashtaroth*,
Heav'ns Queen and Mother both,
Now sits not girt with Tapers holy shrine,
The Libyc *Hammon* shrinks his horn,
In vain the *Tyrian* Maids their wounded *Thamuz* mourn.

(ll. 197–204)

There follows in the next three verses mention of Moloch, Isis, Orus (Horus), Anubis, Osiris and Typhon, all of whom were by his day part of the demonological tradition.

For further quotations, see MOLOCH, OSIRIS, QUOTATIONS and SATAN. See also PANDAEMONIUM.

**Mine demon** See KOBOLD.

**Minos** In classical mythology Minos was the king of Crete, born of Europa by Zeus, and brother to RHADAMANTHUS. It was he who commanded Daedalus to construct the labyrinth in which the MINOTAUR roamed. After his death Minos was made one of the judges in HADES, and it is in this role that Dante portrays him in the *Purgatorio* and the *Inferno* (Canto v).

**Minotaur** In classical mythology the Minotaur was part bull, part man, born of Pasiphae from intercourse with a bull. It was housed by MINOS in the labyrinth built by Daedalus, where it was eventually slain by Theseus. In classical times the Minotaur was not regarded as demonic, but Dante adopted it in the *Inferno* (see HELL, Table 11) as a demon guardian, as a symbol of perverted appetites (probably in reference to his unnatural birth) in the Circle of Violence (Canto xii), and since that time the Minotaur has often figured in demonological literature. It is probably from the classical notion of the Minotaur (or perhaps even from Dante's poem) that the demon MORAX was derived in the grimoire tradition. In this connection, see also MOLECH.

**Misran** One of the demons of the twelfth hour of the *NUCTEMERON*, the genius of persecution.

**Mitraton** For all his reputable standing in Jewish orthodox lore and in Qabbalism, this mighty being has found his way into the lists of ENOCHIAN DEMONS, as an angel of the second heaven, ruling in the West on the day of Mercury.

**Mizgitari** One of the demons of the seventh hour of the *NUCTEMERON*, the genius of eagles.

**Mizkun** One of the demons of the first hour of the *NUCTEMERON*, the genius of amulets.

**Mne Seraphim** Although this is strictly speaking a plural term, it is used by the poet William BLAKE as a singular noun (*The Book of Thel*, I, 1). It is derived from AGRIPPA (along with the other demon names TIRIEL and ZAZEL), who recorded BNE SERAPHIM as the name for the intelligency of Venus.

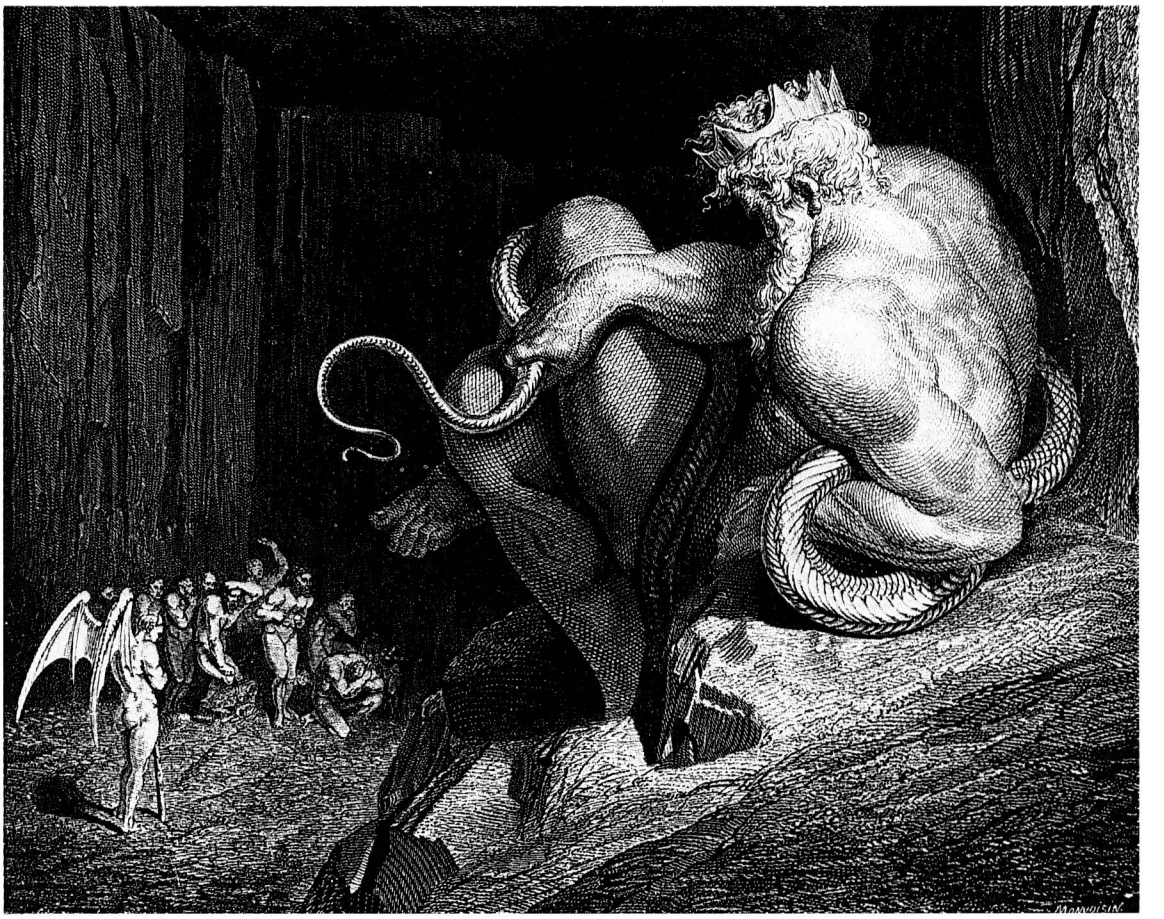
**Modo** In Shakespeare's *King Lear* (III, v, 148–9) this name is given as one of the titles of the Devil:

The Prince of Darkness is a gentleman:
Modo he's call'd, and Mahu.

See also FOUL FIENDS and MAHU.

**Moirae** See FATES.

**Molech** The Hebraic *molech* actually means 'king', but in the Scriptures Molech is a god of the Ammonites (see I Kings, 11, 7). According



**Minos** *Minos, along with his brother Rhadamanthus, the supreme judge of the Underworld, as visualized in Gustav Doré's illustration to Dante's* Inferno *(Canto v). According to Greek mythology, it was Minos who (prior to his demise) kept the Minotaur in the labyrinth at Crete*

to ancient tradition Molech was a god formed in the image of a bronze statue of human form with the head of an ox (shades of the demonic MORAX). The hollow figure was heated up and children were thrown into it as a sacrifice, to the sound of drums and cymbals, which hid the cries of the victims. The view of Molech as a demonic god demanding the sacrifice of children was eagerly embraced by demonological literature and there are a variety of images of him as a monstrous oven, while the beautiful TOPHET near Tunis (ancient Carthage), which was associated with Molech, is preserved as a sort of demonological tourist centre.

In the poetry of William BLAKE Molech is another demon taken either from the Bible or from Milton with unchanged significance. In his third illustration to Milton's 'On the Morning of Christs Nativity', Blake shows Molech as a furnace built in the shape of a human. In a more personal vein of symbolism, Blake included Molech in the seven 'Eyes of God' in complex imagery which visualizes the 'Eyes' as marking the progressive stages of spiritual development from the self-centred demonic condition of Lucifer to the free spirituality of Christ. Molech is a suitable symbol for this second stage, since he is most clearly the god or demon to whom others are sacrificed.

**Molitor** Ulrich Molitor (fifteenth century), doctor of law at Padua, and professor at Constance University, was one of the earliest writers




**Molech** *A seventeenth-century print showing Molech, formerly worshipped by the Ammonites but later associated with the sacrifice of children. The picture shows a huge brazen statue of the demon, the hollow interior of which acts as a cell for imprisoned humans who will be burned alive when the furnace below is lighted*

on witchcraft and demonology. His dialogue *De Lamiis et Phitonicis Mulieribus* (*Concerning Female Sorcerers and Soothsayers*) (1489) was influential, yet in comparison with later literature of this sort extremely restrained. For example, he denies the reality of the Sabbat, arguing that it is a result of sleeping dreams impressed upon the mind by the Devil. Such a view was shortly to be regarded as heretical. Some of the primitive woodcuts from this book have become the stock-in-trade of popular modern books on the history of witchcraft.

**Moloch** An alternative spelling for MOLECH, chosen by Milton in his poetry.

**Morax** Sometimes Foraii or Forax, one of the seventy-two SPIRITS OF SOLOMON, said to appear to the magician in human form with the head of a bull (compare MINOTAUR and MOLECH). He is conjured because he is prepared to teach the use of magical stones and herbs, and will give instruction in the art of astrology and other sciences. He will also grant familiars to the magician.

**Morborgran** One of the seven bad daemons mentioned by Scot (see CONJURATION).

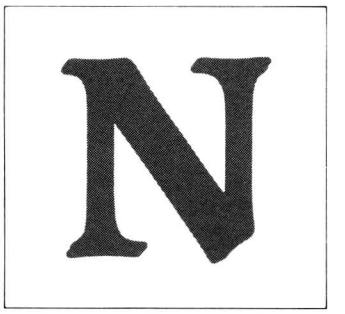
**Mortagon** See SEAL.

**Mulciber** The name of the supposed architect of PANDAEMONIUM, according to Milton in *Paradise Lost* (see MILTON'S DEMONS).

**Muriel** Among the ENOCHIAN DEMONS he is said to be ruler of zodiacal Cancer.

**Murmur** One of the seventy-two SPIRITS OF SOLOMON and one of the ENOCHIAN DEMONS. He appears in human form as a duke, riding a griffon, and speaks in a harsh grating voice. He is conjured to teach philosophy and is a powerful necromatic spirit, raising from the dead any soul the magician wishes to consult. In the Enochian literature he is one of the fallen Troni.

**Murray** See GOSPEL OF THE WITCHES.



**Nabam** See GULAND.

**Naberius** Sometimes known as Cerberus, Cerebus or Kereberus and so on, one of the seventy-two SPIRITS OF SOLOMON. He is said to appear under conjuration in the form of a cock or black crow, but he may have three heads and yet remain 'bird-like', as the grimoires insist. He is of the rank of marquis and will teach the magician logic and rhetoric, as well as regaining for him lost favours and honours.

**Nachiel** See INTELLIGENCIES.

**Nacoriel** See *PAULINE ART*.

**Nal-gab** One of the seven good daemons mentioned by Scot (see CONJURATION).

**Namboth** See FRIMOST.

**Namtar** The name of the plague demon of ARALU, the post-mortem realm in Babylonian myth. See ISHTAR.

**Nantur** One of the demons of the *NUCTEMERON*, said to be the genius of writing and one of the genii of the eighth hour.

**Narcoriel** See *PAULINE ART*.

**Nariel** In some texts an alternative name for URIEL, the archangel of earth.

**Nature spirits** A misnomer for the ELEMENTALS. They are not in any sense spirits, but rather souls. Sometimes they are called 'nature souls' by occultists.

**Naude** Gabriel Naude, one of the French opponents of the witchcraft delusion and demonomania in the seventeenth century and author of *Apologie pour les Grands Hommes soup çonnez de Magie* (1625).

**Nebak** See ALPHABET OF DEMONS.

**Necromancy** Necromancy is properly the art of raising dead bodies back to a semi-life with a view to obtaining from them information about the future. However, the word has for a very long time been used as synonymous with sciomancy, which is the art of raising shades of the dead from the realm of Hades or Hell with a view to learning about the future. It is normally in this latter sense that the word is used, save by specialists. Sometimes the word is also confused with nigromancy, which is concerned with raising the dark shades of the dead, or even demons, from Hell. Again, in popular use, nigromancy and necromancy are often regarded as being synonymous, with the result that all three terms are widely misused: the word 'nigromant' is sometimes even used of astrologers, as though astrology were involved with the invocation of spirits.

A popular use of the word 'necromancy' is found in *The Autobiography of Benvenuto Cellini*, in which there is a detailed account of a couple of 'necromantic' expeditions by Cellini and a Sicilian priest in the Colosseum in Rome, which vast space was eventually filled with

demons: significantly Cellini calls the priest a 'necromancer'. The story is rounded off with an amusing account of how the priest fails to compel all the demons to return to their proper sphere:

> All the while that we were going toward our houses in the Banchi, he kept saying that two of the devils he had seen in the Coliseum were gambolling in front of us, skipping now along the roofs and now upon the ground. The necromancer assured me that oft as he had entered magic circles, he had never met with such a serious affair as this (I, lxiv).

The necromancy practised in spiritualistic circles – usually directed only towards raising supposed spirits to a point at which they may converse with those present at a seance – is, of course, of a different order. While such seances normally involve prayer and a sense of veneration for the spiritual realms, there is no doubt that the intention is necromantic – the raising of the dead from their proper sphere into the material plane. In this connection, see DIAKKA. See also RAIS and SCOTT. For the so-called necromantic demons, see SPIRITS OF SOLOMON.

**Necromanteion** In ancient times a necromanteion was a place where the art of necromancy was practised, usually to furnish people with the answers to problems which could not be solved in any other way. Necromancy was the art of raising the spirits of the dead, who could sometimes be persuaded to impart information and answers to difficult questions. Even in ancient times there was some dispute as to whether the shades who were consulted in this way were indeed the spirits of the departed or merely demons. The word 'necromancy' came to be regarded as relating to the whole realm of wizardry – to the raising of spirits, demons and elements, rather than merely to the raising of spirits of once living humans (the MANES of the Roman world) from the infernal realms.

One of the most famous necromanteions of the ancient world, the Oracle of the Dead at Ephyra, hitherto concealed by an eighteenth-century church and cemetery, was discovered and excavated between 1958 and 1964. The church is still preserved in its original position above the complex of chambers which surround the extraordinary subterranean chamber in which the oracles were consulted.

This oracle is almost certainly the one mentioned by Homer in *Odyssey*, Books X and XI. Odysseus is advised by the sorceresss Circe to visit the Underworld to consult the spirits. The place where his journey begins is this lonely spot among the Acheron marshes, alongside the river itself. He is advised to make supplications to the shades of the dead with offerings of food and drink, promising the sacrifice of a black ram and a barren cow on his return home. Meanwhile he must sacrifice a ram and a sheep in a pit near the necromanteion and, after various other rituals, the shades of the dead rise to eat the food, drink the blood and answer questions.

A survey of this interesting site has been prepared by Dakaris and is listed in the Bibliography under the editorship of Evi Melas.

**Nelapa** One of the ENOCHIAN DEMONS, said to be an angel of the second heaven, ruling in the South on the day of Mercury.

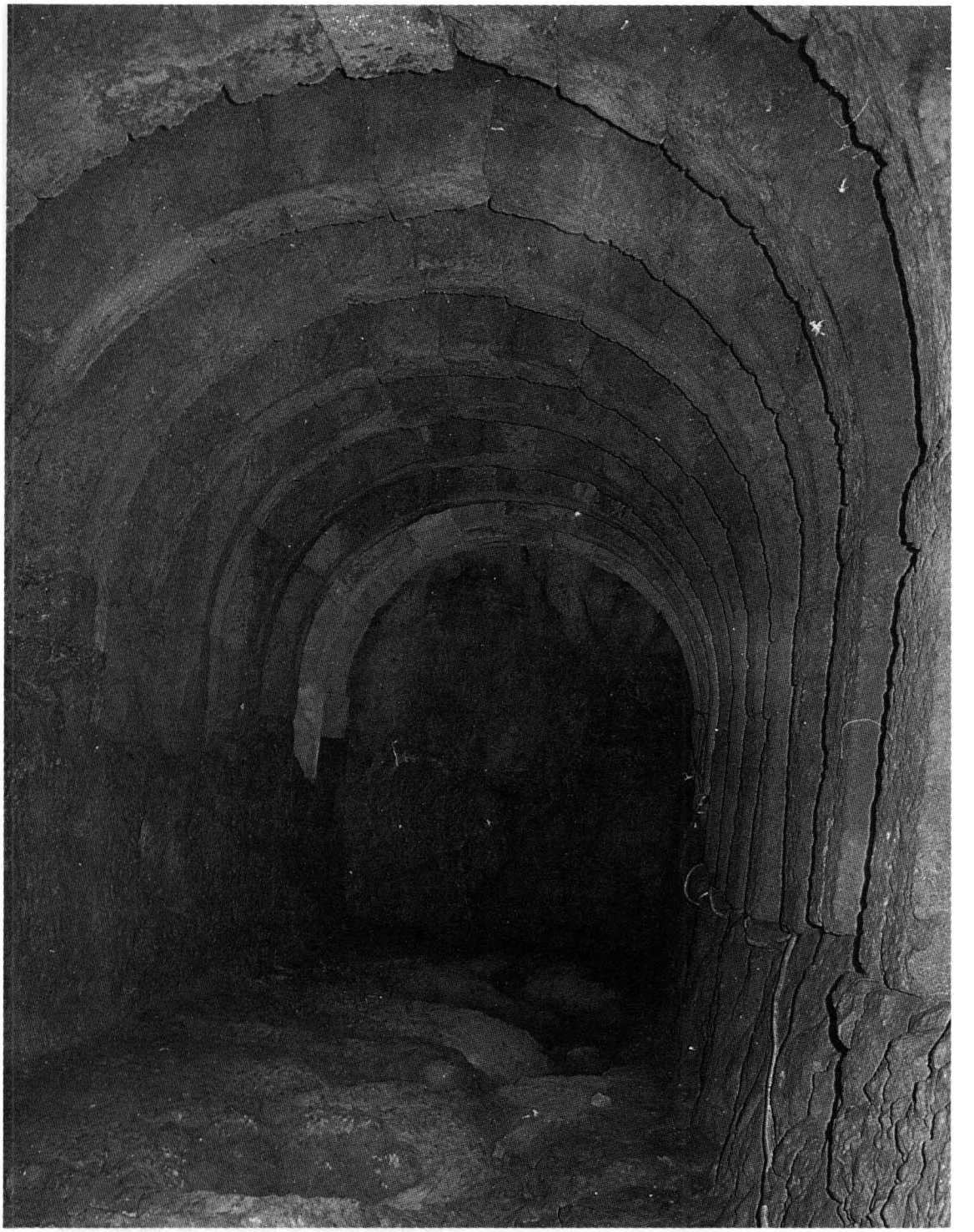
**Nemesis** A Greek goddess who apportions misery and happiness to human beings. She was particularly well known for bringing disaster to those who were blessed with too excellent a fortune. Eventually she was regarded as the punisher of crime. Properly speaking, she is not a demon, though her name is often found in demonological literature.

**Nergal** Lord of the Babylonian equivalent of HADES and husband of Ekeshkigel. See MESLAM.

**Nerudee** See AUSTATIKCO-PAULIGAUR.

**Neuphar** See ELEMENTALS.

**Newt** Sometimes said to be a demon, but originally an ELF or, rather, a 'eut' or 'ewt', which by linguistic change became an 'evet', a 'neut' and then a 'newt'. In modern non-occult use the newt is no longer an elf or an elemental



**Necromanteion** *The underground cell at Ephyra (Greece), which is the site mentioned by Homer in the* Odyssey *where Odysseus made sacrifices in order to raise the spirits of the dead to obtain information relating to his journey*

but an aquatic salamander. However, in esoteric lore the true salamander is a fire ELEMENTAL which would be unable to live in the water.

**Nexroth** See VICECOMES.

**Nick** See OLD NICK.

**Nickel** See NICKER.

**Nicker** A water sprite, from the Old English *nicor* meaning 'water monster'. The word is sometimes connected with the origin of the word 'nickel' (a name applied by the scientist Cronstedt to the metal in 1754) as miners claimed that there was a nickel dwarf or gnome, sometimes described as a mischievous demon. A variant of 'nicker' is 'nix', the male species of the 'nixy': these are said to be half child, half horse, though they are sometimes confused with the traditional water beings, the undines (see ELEMENTALS).

**Nickneven** A malignant hag in Scottish popular demonology. Some historians have traced the name (and its many variations) to a being who was once the Queen of the Fairies, and this use of the word still persists in some remote parts of Scotland, particularly in mythological tales. Some mythologists suggest that the expression 'Old Nick', applied to the Devil, may be derived from this name.

**Nicor** See NICKER.

**Niflheim** In Scandinavian mythology Niflheim was the 'mist home' (*Nebelheim* in modern German), a place of endless cold and night, ruled over by the demon queen of the dead, Hela (see HEL).

**Night hag** See NIGHTMARE.

**Nightmare** The Old English word *mare* ('spirit'), from which the latter half of 'nightmare' is derived, eventually came to mean 'succubus' (see MARE). The connection with the modern notion of a terrifying dream arises from the idea that the nightmare (or night hag, as she was sometimes called) was actually a SUCCUBUS or an INCUBUS (depending upon the sex of the dreamer) which sat on the breast of the sleeping person and induced such dreams. The etymology of the word has frequently been misunderstood, for the latter half has been taken to refer to the equine 'mare'. This has given rise to images of the nightmare as a demonic horse or horserider.

**Nigromancy** See NECROMANCY.

**Nitibus** One of the demons of the *NUCTEMERON*, said to be the genius of the stars and one of the genii of the second hour.

**Nitika** One of the demons of the *NUCTEMERON*, said to be a genius of the sixth hour and ruler of precious stones.

**Nixy** See NICKER.

**Nociel** Among the ENOCHIAN DEMONS Nociel is said to be the ruler of a lunar mansion.

**Node** Pierre Node, a minor French demonologist of the sixteenth century, noted for his *Déclamation contre l'Erreur Exécrable des Maléficiers, Sorciers, etc.* (1578).

**Nodes** The lunar nodes of the traditional astrological systems are sometimes called 'demonic points'. In fact, in the planispheric model of our universe the lunar nodes define the points where the path of the Moon intersects the supposed path of the Sun. In traditional astrology the descending node is called the Dragon's Tail, while the ascending node is called the Dragon's Head (*Cauda draconis* and *Caput draconis* respectively, though there are many variant terms, many of them touching on

**Nodes** *A page from an English translation of Agrippa's* De Philosophia Occulta *(Book II), dealing with the notion of there being a lunar dragon. The two circles around the image of the dragon denote the passage of the Sun and Moon. Where they intersect are the two nodes which are named after the head and tail of the dragon*

in like manner. And thus much ſpoken concerning the figures of the Plants, may ſuffice.

## CHAP. XLV.

*Of the Images of the head and Tayle of the Dragon of the* Moon.

THey made alſo the Image of the head and taile of the Dragon of the *Moon*, namely betwixt an Aeriall and fiery circle, the likeneſs of a Serpent, with the head of an Hawke tyed about them,

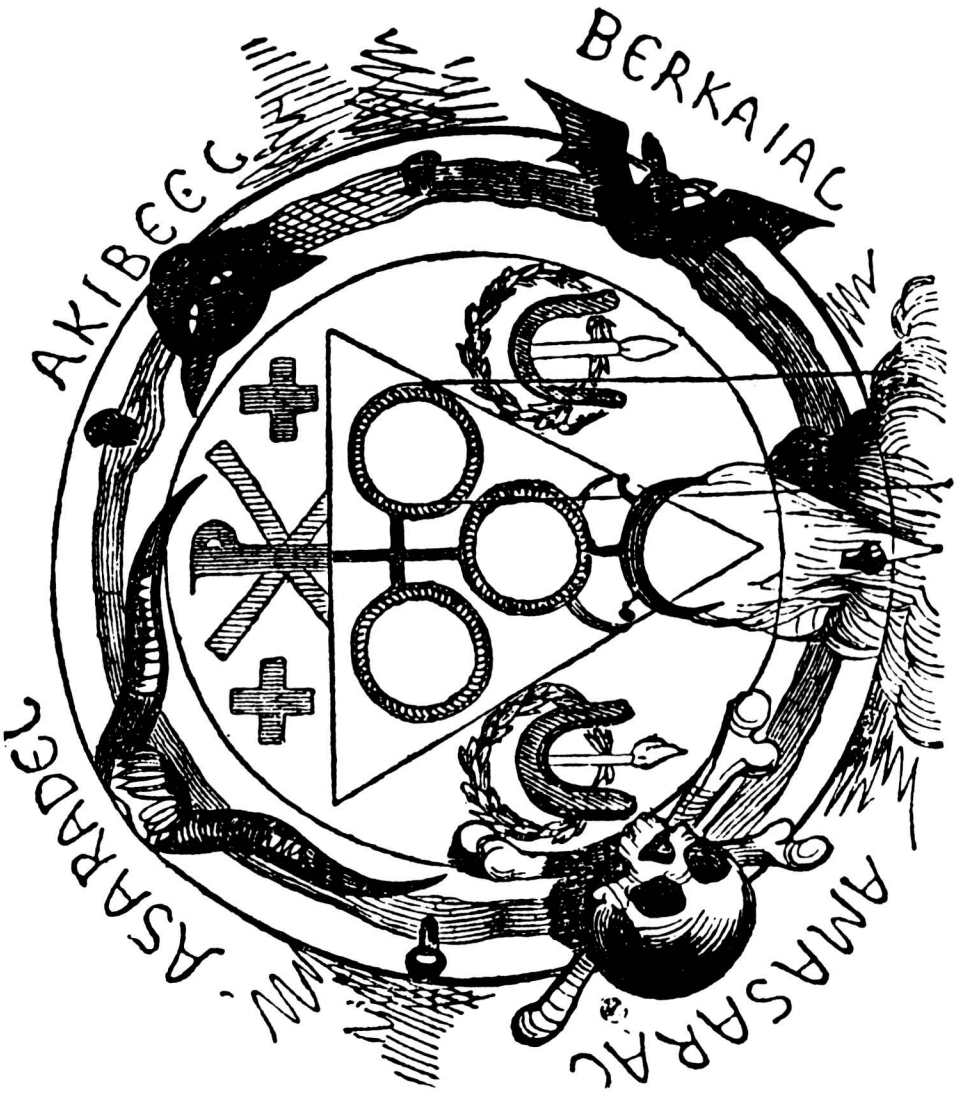


after the manner of the great letter Theta,& they made it whē *Jupiter* with the headobtain'd the midſt of Heaven : which Image they affirm to availe much for the ſucceſs of Petitions,and would ſignifie by this Image a good and fortunate Genius, which they would repreſent by this Image of the Serpent; for the Egyptians and Phenitians do extoll this creature above all others, and ſay it is a divine creature and hath a divine nature; for in this is a more acute ſpirit, and a greater fire then in any other, which thing is manifeſted both by his ſwift motion without feet, hands or any other inſtruments, and alſo that it often reneweth his age with his skin, and becometh young again : but they made the Image of the taile like as when the *Moon* was Ecclipſed, in the Taile, or ill affected by *Saturn* or *Mars*, and they made it to introduce,anguiſh, infirmity and misfortune ; and they called it the evill Genius; ſuch an Image a certain Hebrew had included in a golden Belt full of Jewels, which *Blanch* the daughter of the Duke of *Borbon* (either willingly or ignorantly) beſtowed on her husband *Peter* King of *Spain*, the firſt of that name, with which when he was girt, he ſeemed to himſelf to be compaſſed about

the idea that the sphere of the Moon is frequently linked with the image of a dragon). In esoteric astrology the *Cauda* is said to mark a point where moral evil from the earth may pour into the universe, while the *Caput* marks a point where moral good may pour into the world. This notion is sometimes applied to the individual horoscope in terms of what the occultists call karma, or spiritual adjustment. It is this notion which accounts for the fact that some occultists and demonologists link the nodes with demonic energies, though properly speaking it would appear that only the *Cauda* is demonic, while the *Caput* is daemonic (see DAEMON). A large number of occult diagrams present the intersection of the lunar and solar paths encircling a dragon. See also RAHU.

**Nostrils** See DEVIL PHRASES.

***Nuctemeron*** A Greek title, meaning approximately 'night illuminated by day', derived from a text supposedly written by Apollonius of Tyana and translated into French by Eliphas Levi (see CONSTANT) as a supplement to his *Transcendental Magic* (English edition 1896). The

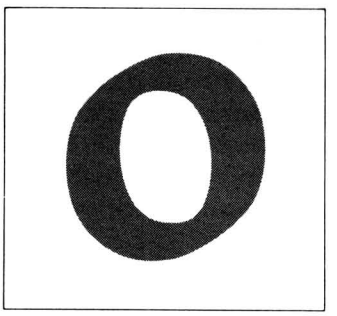



***Nuctemeron*** *An imaginative goetic circle designed for the evocation of demons from Eliphas Levi's* Transcendental Magic *(English translation, 1896). The four demon names around the circle are from the* Nuctemeron

Greek text was first published by Gilbert Gautrinus in *De Vita et Morte Moysis* (1721), Book III. It is of interest to demonologists because it preserves the names of demons and their supposed rulerships in accordance with the so-called 'twelve symbolical hours, analogous to the signs of the magical Zodiac'. The demons (called genii of the hours), are named as Aclahayr, Adjuchas, Aeglun, Alphun, Armilus, Azeuph, Baglis, Barcus, Bucaphi, Butatar, Cahor, Camaysar, Causub, Colopatiron, Cuniali, Eirenus (Eirneus), Eirnilus, Eistibus, Haatan, Hahab, Hahabi, Halacho, Hatiphas, Haven, Heiglot, Hizarbin, Jazer, Kalab, Kataris, Labezerin, Labus, Librabis, Marnes, Mascarvin, Mastho, Misran, Mizgitari, Mizkun, Nantur, Nitibus, Nitika, Papus, Phaldor, Phalgus, Pharzuph, Phlogabitus, Rasphuia, Razanil, Risnuch, Rosabis, Sabrus, Sachluph, Sair, Salilus, Schachlil, Schiekron, Sellen, Sezarbil, Sialul, Sinbuck, Sisera, Sislau, Suclagus, Suphlatus, Susabo, Tablibik, Tabris, Tacritan, Tarab, Thagrinus, Toglas, Torvatus, Tukiphat, Zahun, Zalburis, Zaren, Zarobi, Zeffar, Zeirna, Zizuph, Zophas, Zuphlas. For their rulerships, see individual entries. See also GENIUS.

**Number of the Beast** See SORATH.

**Nymph** See ELEMENTALS.



**Obsession** See POSSESSION and EXORCISM.

**Och** One of the names of the angel of the Sun among the OLYMPIC SPIRITS.

**Ocypete** See HARPY.

**Odonel** See ALPHABET OF DEMONS.

**Oeillet** One of the demons in the MICHAELIS HIERARCHY, said to be one of the fallen Dominions and charged with the role of tempting monks to break their vows of poverty. His spiritual adversary is St Martin.

**Og** One of the demons in the writings of William BLAKE, derived from biblical sources (as king of Bashan, a giant of a man who was defeated by the Israelites at Edrei), described as being one of the rulers (with ANAK) of prisons, his dwelling being within the seat of Satan. As in the Bible, he is a giant, 'scaled with iron scales'. He is one of the evil quaternary which is completed by Anak, SATAN and SIHON charged with the purpose of impeding and opposing man's spiritual progress.

**Ogre** See GOG.

**Ol** See *PAULINE ART*.

**Old Nick** A name for the Devil which came into use in the seventeenth century. It is often taken to be an abbreviation of Nicholas. Samuel Butler, in *Hudibras* (III, i) humorously traces the origin of the name to 'Nick' (Niccolo) Machiavelli, and this may account for the link with Nicholas, but it is certainly not a valid etymology. C. T. Onions says that the word is not connected with NICKER, though this is often suggested in popular books on occultism. A possible origin is the Scottish NICKNEVEN. See also AULD and 'Old Devil' under DEVIL PHRASES.

**Old Scratch** A name for the Devil said to come from the Teutonic *skrati*, which meant 'SATYR'. See also 'Old Devil' under DEVIL PHRASES.

**Old Serpent** In the Book of Revelation, Satan is described as a dragon and old serpent:

> And the great dragon was cast out, that old serpent, called the Devil, and Satan, which deceiveth the whole world . . .(12, 9).

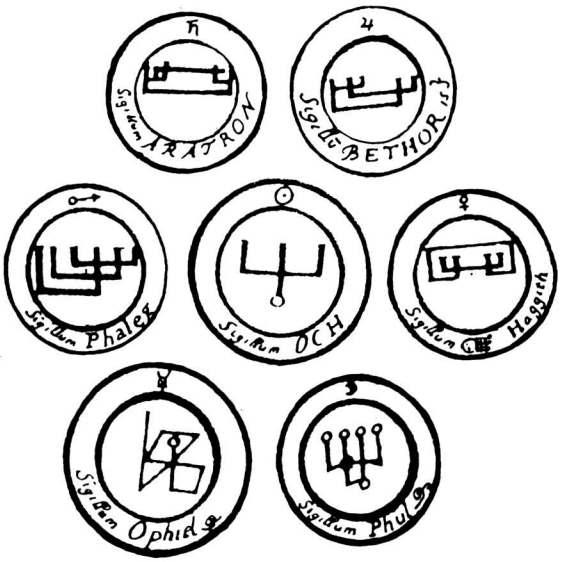
We may assume therefore that the devil name Old Serpent was originally biblical, and that he is 'old' because, according to Genesis, 3, he was the first tempter after man and woman had been created as separate beings. The Hebraic word for the beguiler of Eve is *nachash*, which is a poisonous snake: however, the Bible is replete with double entendres easily lost in translation, and we must recall that one of the Hebrew words for 'enchantment' is the same as the name of this serpent. There are, however, other Hebrew words relating to serpents, some of which are suggestive of demonic names found in the popular grimoires: *zachal*, *tannin*, *saraph*, *herpeton* and *ophis*.

**Olivier** One of the demons in the MICHAELIS HIERARCHY. He is said to be one of the fallen archangels who tempts men with cruelty to the poor. His spiritual adversary is St Lawrence.

**Olympic Spirits** There is a group of seven angels (sometimes said to be spirits, daemons or even demons) called Olympic Spirits, no doubt because they are supposed to be in some way associated with the ancient Greek gods of Olympus. They are associated with the seven planets (or planetary spheres) in the following order:

Aratron – rule over Saturn
Bethor – rule over Jupiter
Phaleg – rule over Mars
Och – rule over the Sun
Haggith – rule over Venus
Ophiel – rule over Mercury
Phul – rule over the Moon

The circumstances under which they are to be evoked in, say, preference to the planetary spirits is not always clear, but in his treatise on angel magic Dr RUDD regards them as being only slightly less in power than the nine hierarchies of angels. Rudd clearly views them as being in some ways similar to the SECUNDADEIANS, as rulers of historical epochs. However, the duration of the Olympics' planetary rule is different from that ascribed to the Secundadeians. For example, Rudd says that they work through succeeding periodicities of 490 years. He claims that Bethor was in charge from 60 BC to 430 AD. Then followed Phaleg until 920 AD. Then came Och until 1410, followed by Haggith, who ruled until 1900. Ophiel therefore has rule over the present age, in contradistinction to the sun being Michael, who has rule over the present age (from *circa* 1880) according to the doctrine of Secundadeians. One cannot help thinking that, for all Dr Rudd quotes Dr Dee and Iamblichus in support of his view of the Olympics, the list of rulerships is nothing more than a garbled version of that preserved by the Abbot Trithemius for his Secundadeians. Historical periodicity apart,




**Olympic Spirits** *The seven sigils within the seven seals used in the conjuration of the seven Olympic Spirits. The seal for Och (Sun) is in the centre, and reading clockwise from the top left we have Aratron (Saturn), Bethor (Jupiter), Haggith (Venus), Phul (Moon), Ophiel (Mercury) and Phaleg (Mars). From an early seventeenth-century grimoire manuscript*

however, the names of the seven Olympics are found in several other manuscript traditions, along with many of the associations, sigils, rulerships and familiar forms in which the spirits appear during conjuration.

**Ophiel** Sometimes Oriphiel, the sixth of the OLYMPIC SPIRITS, ruler of the orb of Mercury. He is evoked for his alchemical ability to turn quicksilver into gold.

**Orc** In the seventeenth century the orc was a sea monster, but in the preceding century the word had also been used to denote a devouring monster or ogre. This creature became a complex figure in the symbolism of William BLAKE, who turned it into a personification of revolution, which he saw as arising from the repression of love (*The Four Zoas*). The likelihood is that Blake's Orc is an anagram of *cor* ('heart' in

Latin), the seat of the emotions, for the story of Orc is the story of repressed love turned to violence. No doubt in choosing this name to represent repressed love, Blake also had in mind the fact that it is the short form of ORCUS, the abode of the dead. S. Foster Damon points out that the name may come from the Latin *orca* ('whale'), since in one of his forms Orc is a whale in the South Seas (*America: A Prophecy*, ll. 13–16):

Sometimes an eagle screaming in the sky,
sometimes a lion
Stalking upon the mountains, & sometimes
a whale, I lash
The raging fathomless abyss; anon a serpent
folding
Around the pillars of Urthona, and round thy
dark limbs.

**Orcus** A name of HADES or Pluto in classical times, and therefore used to denote the Underworld. Spenser puts into words an idea often used in medieval imagery when he describes a dragon whose mouth was 'All set with iron teeth . . . appearing like the mouth of Orcus grisely grim' (*The Fairie Queene*, VI, xii, 26).

**Orders** The demonic orders, sometimes called demonic hierarchies, list the different ranks of demons within the demonocracy of Hell or Purgatory. Such lists are not to be confused with those which provide information (in the manner of grimoires) on the different types of demons. Usually the demonic orders are presented in direct imitation (or inversion) of the ninefold order of the angels, which was the official theological classification within the Catholic Church during the Middle Ages. This angelic classification, based on the nomenclature of Dionysius the Areopagite, was eventually linked with the planetary and spiritual spheres of the Ptolematic cosmoconception, and as a result offered a well-designed structure of considerable beauty of thought and philosophic utility.

The demonic orders rarely demonstrate such beauty or utility, however, though in some cases there is a systematic attempt to relate the nomenclature of the demons (so far as ranks are concerned) to that of the angels by nominating the demons merely as the equivalent fallen rank. The realm is more than confusing, however, for in some cases beings which were originally angelic (in terms of the early-medieval lists) are sometimes demoted to demonic status, as, for example, the OLYMPIC SPIRITS, linked as they are with the planetary spheres.

Although these are now given demonic seals and are treated as though they were demons of the grimoire variety, there is no doubt that originally they were planetary angels belonging to a classification loosely (and inaccurately) based on the notion that they governed historical periods in a way similar to the SECUNDADEIANS.

It is unwise to read too much symbolic importance into the correspondences between demonic orders and celestial orders that are given in the grimoires and other popular occult textbooks, as may be judged from a sample of 'The Orders of Wicked Demons' preserved in the interesting translation of an angel-magic manuscript edited by McLean (see Table 17). Although this ninefold list describes different demonic activities, it scarcely refers to the notion of different ranks as graded hierarchies with specific responsibilities.

**Orgoglio** The word in Italian means 'man of pride' and was adopted by Edmund Spenser as the name of a giant with demonic properties in *The Faerie Queene*. The symbolism appears to be more involved with Spenser's view of contemporaneous politics than anything overtly demonic, however.

**Orgon** According to Reginald SCOT in his account of the conjuring of LURIDAN, Orgon is the demonic leader of the West.

**Orias** One of the seventy-two SPIRITS OF SOLOMON, said to appear as a lion riding a great horse; his tail is that of a serpent, and he carries two snakes in his hands, evocative of Mercury's caduceus. This demon teaches astrology to the

Table 17

| *Order* | *Name of demonic class* | *Meaning* | *Prince or ruler* |
|---|---|---|---|
| 1 | *Pseudothei* | False gods | Beelzebub |
| 2 | *Spiritus mendaciorum* | Spirit of lying | Python |
| 3 | *Vasa iniquitatis* | Vessel of iniquity | Belial |
| 4 | *Ultores scelorum* | Revengers of wickedness | Asmodeus |
| 5 | *Praestigiatores* | Imitators of miracles | Sathan |
| 6 | *Aeriae potestates* | Aerial powers | Merizim |
| 7 | *Furiae* | Furies | Abaddon |
| 8 | *Criminatores* | Calumniators | Astaroth |
| 9 | *Tentatores maligenii* | Tempters and bad genii | Mammon |

magician, without demanding of him any effort or study; he also has the ability to change men into any shape required by the magician and will bring favour from enemies.

**Oriel** See *PAULINE ART*.

**Oriens** One of the demon rulers mentioned in the ABRA-MELIN text.

**Oriens** See CECCO D'ASCOLI.

**Orion** For Orion as a demon, see CECCO D'ASCOLI.

**Orobas** According to Reginald SCOT, one of the seventy-two SPIRITS OF SOLOMON. He is said to appear in the form of a horse and to give answers to any questions about past, present and future. He also confers dignities and favours on the magician. According to Collin de PLANCY, Orobas is a 'Great Prince', who appears in the form of a horse with the body of a man. He is consulted because he is prepared to give response to questions concerning the future and to reveal untruths.

**Orphymel** See SENATORS.

**Orthos** See GERYON.

**Osagebial** See *PAULINE ART*.

**Ose** One of the seventy-two SPIRITS OF SOLOMON. He is said to appear as a large and graceful leopard, and to have the ability to change people into any shape desired. Those who have been so transformed are ignorant of their altered state and continue living in their normal way. At the command of the magician Ose will induce delusions or insanity in humans, and will discover anything hidden or secret. He is also included in the lists of ENOCHIAN DEMONS, though said to be a great president who 'cometh

**Orobas** *The demon prince who manifests partly in the guise of a horse. From Collin de Plancy's* Dictionnaire Infernal *(1863 edition)*





**Ouspensky** *In his book* In Search of the Miraculous *(1931) P. D. Ouspensky writes of the gargoyles of Notre Dame as representing the 'complexity of the soul': 'The gargoyles and all the other figures of Notre Dame possess one very strange property: beside them people cannot be painted or photographed; beside them people appear dead, expressionless stone images.' The photograph shows what is probably the most famous of all the Notre Dame gargoyles, overlooking Paris*

forth like a Leopard and counterfeiting to be a man'.

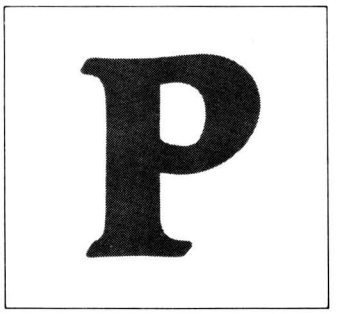
**Osiris** Properly speaking Osiris is an Egyptian god, the son of Nut and Ra, the husband and brother of Isis. However, he enters into demonological lists by way of Milton's pen, which consigns him to Hell in 'On the Morning of Christs Nativity' (1629):

Nor is *Osiris* seen
In Memphian Grove, or Green,
  Trampling the unshowr'd Grass with lowings loud:
Nor can he be at rest
Within his sacred chest,
  Naught but profoundest Hell can be his shroud;
In vain with Timbrel'd Anthems dark
The sable-stoled Sorcerers bear his worshipt Ark.
(ll. 213–20)

Milton's reference to 'lowings loud' has nothing to do with the appearance of the god, so much as with that part of the myth in which he assumes the forms of wild animals in combat with his evil brother Set. It was while the pair were fighting in the form of black bulls that Isis killed them.

**Ouraboros** The image of the snake biting its own tail, often called the Ouraboros, sometimes Oroboros, is almost certainly derived from alchemical imagery and has been adopted as an emblem of the passage of time, of the destructive nature of time, and of eternity. Esoterically it is often used as a symbol of reincarnation and sometimes of cyclical recurrence, however. The Ouraboros snake (sometimes a dragon) was adopted into medieval imagery (perhaps from alchemical sources) in demonic contexts, as may be seen from the example on the Norman porch at Kilpeck in Herefordshire.

**Ouspensky** Piotr Deminanovich Ouspensky (1878–1947), an esotericist rather than a demonologist, none the less wrote (among other impressive fictional works) an interesting study of evil in two stories translated under the title *Talks with a Devil* (1972). In the first of these the Devil tells a story about an inventor, terminating his account by admitting ruefully that he cannot even begin to understand the first thing about earth beings. In both stories the Devil emerges as a logician who abhors and cannot understand creative insights and mysticism. Ouspensky's view of demonic influences marks a break with tradition and he constantly reiterates in this work and in his other books the difficulties involved in consciously doing evil. He makes the additional point that ordinary demonic temptation is merely natural to man – the devils become interested in their 'cases' only when they make a real effort to escape from the human condition, which for Ouspensky is a state in which the higher faculties of man are sleeping. He was associated with GURDJIEFF, and his most influential esoteric works include *In Search of the Miraculous* (1949) and *The Fourth Way* (1957).



**Pachiel** A name listed by Trithemius among the STEGANOGRAPHIC DEMONS but probably confused by him with PADIEL in the same list.

**Pact** The term (sometimes 'compact') is used in demonology to denote the agreement (oral or written) made between humans and demons or specifically with the Devil. The purpose of the pact is so one-sided that it is remarkable that anyone ever pretended to sign the proffered document. In return for worldly pleasures, usually over a fixed period, the Devil would gain the soul of the signatory for all eternity. At her trial in 1664, the Somerset witch Elisabeth Style claimed that the Devil had promised her money and a 'gallant' life, and that she would 'have the pleasure of the World for twelve years, if she would with her Blood sign this Paper, which was to give her Soul to him.' An account mentioned by Pennethorne Hughes, which is possibly spurious, yet representative of the early eighteenth-century witch literature, was written almost immediately after the execution of two Northamptonshire witches in 1705 and tells of the pact they made with the Devil. The Devil appeared to his victims in the form of 'a black tall Man', who bargained for one of the witches (Ellinor Shaw) to pawn her soul for 'only a Year and two Months', in return for which he would

> for all that time assist you in whatever you desire: Upon which he produced a little piece of Parchment, on which by their Consents (having prick't their Finger ends) he wrote the Infernal Covenant in their own Blood, which they signed with their own Hands, after which he told them they were now as substantial Witches as were any in the World.

Accounts as to how such a pact may be made vary from country to country and even from period to period, but the essence of the medieval belief so thoroughly expressed in the FAUST legend – a belief which nurtured the modern attitude to pact – is that a true pact is written, and signed by both parties, usually in human blood, 'that very special liquid', as the Devil calls it. In some cases the human signature is made in blood in the normal written form, while the demonic signature is represented by a sigil. Since the majority of witches appear to have lacked the ability to write, it would seem (from the court records) that the Devil was content if they left their mark on the parchment which enshrined the agreement. One of the surviving documents which is often passed off as an example of pact is that signed by Urbain Grandier before 1643 (the year in which he was burned at the stake). It is written in mirror-writing Latin and garnished with several demonic sigils and signatures which are also reversed. This mirror writing is usually explained as an attempt by the demons to reverse the normal Christian procedures. The pact mentioned during the trial of Stevenote de Audebert (burned in 1619) was said to be 'a foul piece of parchment . . . scrawled with blood and feculant matter.'

**Paddock** The name of a FAMILIAR in Shakespeare's *Macbeth* (I, i), presumably belonging to the Second Witch. The word is said to be

a diminutive of the Anglo-Saxon word for a toad, and the toad features next to the cat in popularity with witches as a familiar, as Reginald SCOT points out. The expression 'cold as a paddock' is used in Robert Herrick's 'Grace for a Child':

Here a little child I stand,
Heaving up my either hand;
Cold as Paddocks though they be. . . .

**Padiel** One of the STEGANOGRAPHIC DEMONS.

**Pagimon** See CECCO D'ASCOLI.

**Pan** *An early fifteenth-century carving of a demon which is clearly based on the traditional image of Pan as half man, half goat, with a sexually lewd disposition. This demon is carved on a misericord in Sprotsbrough parish church*



**Paigoels** A name used in some modern Western texts on occultism to denote what Leslie Shepard calls the 'devils of Hindustan'. Shephard records that some Hindus believe that the Paigoels were originally created as devils, but others maintain that they were put out of Heaven because they sinned, and that, of all the worlds in the universe, they are permitted only to have intercourse with earth.

**Paimon** One of the seventy-two SPIRITS OF SOLOMON, he is said to be 'very obedient to Lucifer' and appears like a powerful king, riding a camel and surrounded by courtiers; he seems to have a distressingly loud voice. He is also listed as one of the ENOCHIAN DEMONS, and said to appear 'with a great cry and roaring, putting on the likeness of a man sitting on a dromedary wearing a glorious Crown' and with an effeminate countenance. Paimon is conjured for his power to invest the magician with any honour he might desire, as well as for his ability to teach all arts and sciences. See also PAYMON.

**Palindrome** See DEVIL'S PALINDROME.

**Pamersiel** One of the STEGANOGRAPHIC DEMONS. See also SIGILS.

**Pamiel** See ALPHABET OF DEMONS.

**Pan** In classical literature Pan is the god of pastures, forests and flocks, indeed, of all nature (his name in Greek means 'all'). He is personified as a horned man with the lower parts of a goat. He was most certainly not a demon, but his lustful and spermatic joy of life gained for him a dubious reputation in later times, so that when the Christians demoted the ancient gods he was one of the first to be adopted as a prototype for the demonic image. In many medieval pictures the form of Pan is used to represent the Devil, and it likely that the horns and the cloven hooves may well go back to the classical notion of Pan.

The idea of Pan sporting with naked dryads and nymphs may lie at the root of the imagery associated with the witches' Sabbat. Something

of the esoteric notion underlying Pan as the spirit of nature is expressed in the legend recorded in Plutarch's *De Oraculorum Defectu* that at the moment Christ died on the cross and the veil of the Temple was rent (this a symbol for the ending of the ancient mysteries to make way for the new), a cry 'The great God Pan is dead' swept over the world and the ancient oracles were silenced. Elizabeth Barrett Browning's poem 'The Dead Pan' (1844) is the supreme elegy for his passing, while the poem 'Hymn to Pan' (*c.* 1910), which prefaces the treatise *Magick in Theory and Practice* by the occultist Aleister Crowley, is a masterpiece in celebration of the living god:

I am thy mate, I am thy man,
Goat of thy flock, I am gold, I am god,
Flesh to thy bone, flower to thy rod.
With hoofs of steel I race on the rocks
Through solstice stubborn to equinox.
And I rave; and I rape and I rip and I rend
Everlasting, world without end,
Mannikin, maiden, maenad, man.

The word 'panic' is derived from the name of the ancient god, for it is said that his sudden appearance so startled travellers that they would flee in fear.

**Panalcarp** One of the seven bad daemons mentioned by Scot (see CONJURATION).

**Pandaemonium** A word derived directly from the Greek meaning 'all the demons', and apparently first used by the poet Milton as the name of the city in Hell, built as the 'proud seat of Lucifer' (*Paradise Lost*, Book X, ll. 424–5). It is sometimes said that the architect of Pandaemonium was Mulciber, but see entries on Mammon and Mulciber under MILTON'S DEMONS. In popular use the word is often applied to a hellish-seeming assembly.

**Papus** One of the demons of the first hour in the NUCTEMERON, called by Levi the 'physician'. The name was adopted as a pseudonym by the self-styled esotericist Gerard Encausse (1865–1916).

**Parcae** See FATES.

**Pasiel** See *PAULINE ART*.

**Paternoster** See DEVIL PHRASES.

***Pauline Art, The*** A text of the GRIMOIRE literature which A. E. Waite rightly describes as being of a composite nature, consisting of the rituals for the invocation of various angels. The rulers of the hours of the day are listed as Samael, Anael, Veguaniel, Vachmiel, Sazquiel, Samil, Barginiel, Osagebial, Vadriel, Oriel, Bariel and Veratiel. Beneath these is a host of lesser-named demons or angels. The rulers of the hours of the day are listed as Gabmiel, Farris, Sarquamich, Jefischa, Abasdarhon, Zaazonash, Mendrion, Narcoriel, Nacoriel, Jusguarin, Dardariel and Sarindiel, also over command of a legion of lesser demons. The names of the Angels of the Twelve Signs are given in terms of the elements:

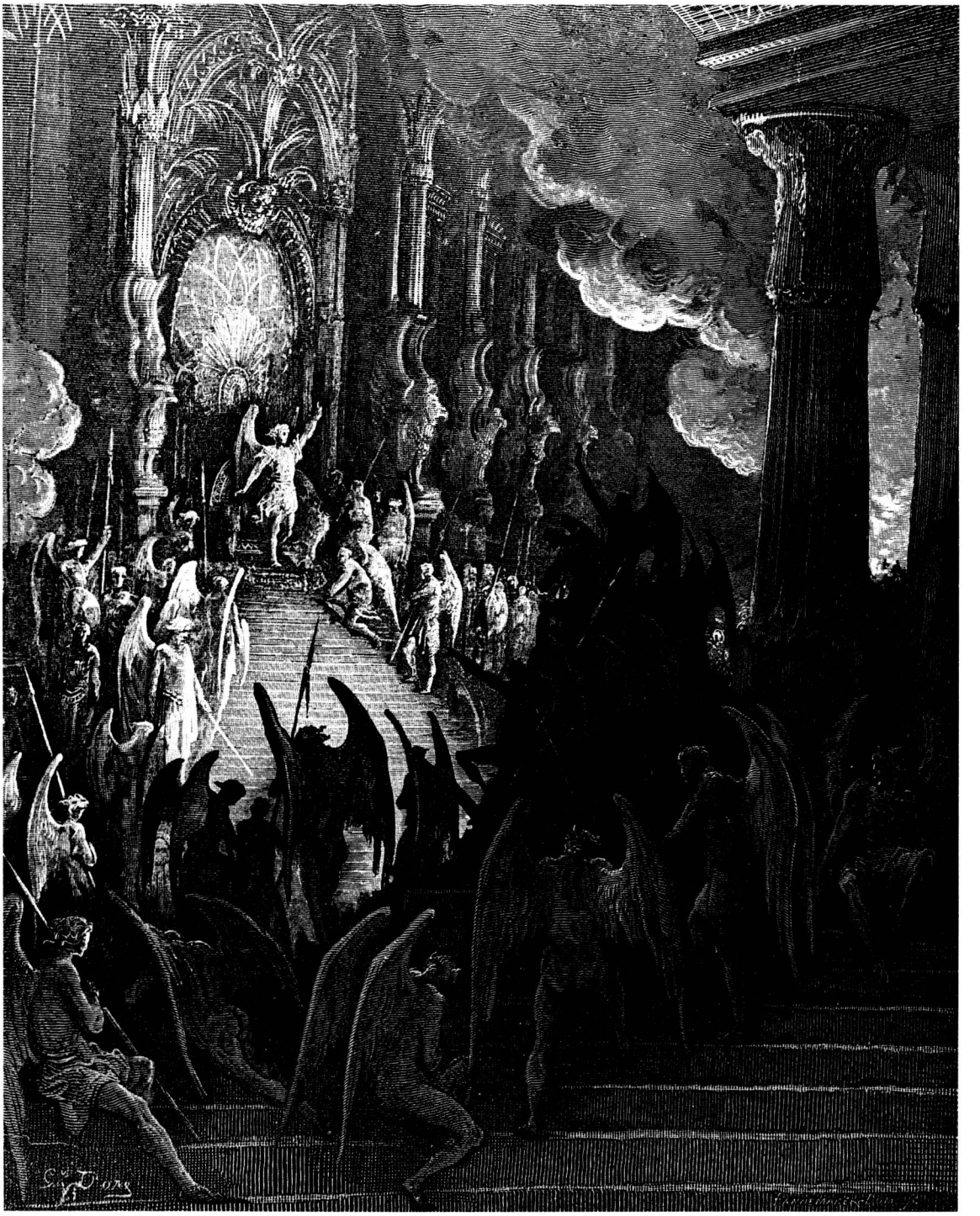
| *Fire* | *Air* |
|---|---|
| Aries = Aiel | Gemini = Giel |
| Leo = Ol | Libra = Jael |
| Sagittarius = Sizajasel | Aquarius = Ausiul |
| *Water* | *Earth* |
| Cancer = Cael | Taurus = Tual |
| Scorpio = Sosol | Virgo = Voil |
| Pisces = Pasiel | Capricorn = Casujoiah |

**Paymon** This demon is probably derived from the grimoire tradition of PAIMON, but in the later literature of the ENOCHIAN DEMONS he is said to be the king of the West. See, however, CARDINAL DEMONS. See also BATHIM.

**Penates** See LARES.

**Pentagon** See SEAL.

**Peor** The name is used in the Old Testament (Numbers, 25, 18) for an idol falsely worshipped by certain of the Israelites. The name is generally taken to be a contraction of BEL-PEOR. There is a mountain by this name to the north of the Dead



**Pandaemonium** *An illustration by Gustav Doré to a nineteenth-century edition of Milton's* Paradise Lost *relating to the opening to Book II: 'High on a Throne of royal State, which far/Outshone the wealth of Ormus and of Ind . . ./ Satan exalted sat, by merit rais'd/To that bad eminence'*

Sea, and some scholars argue that the phrase 'Bel-Peor' might indeed refer to the Bel, or Baal, worshipped on or near the mountain. The valley of Peor is said to be the secret burial place of Moses.

**Phakiel** The spirit of Cancer in the *SANCTUM REGNUM*.

**Phaldor** One of the demons of the eleventh hour in the *NUCTEMERON*, the genius of oracles.

**Phaleg** Among the OLYMPIC SPIRITS Phaleg is the spirit of Mars.

**Phalgus** One of the demons of the fourth hour in the *NUCTEMERON*, the genius of judgement.

**Pharzuph** One of the demons of the fourth hour in the *NUCTEMERON*, the genius of fornication.

**Phlegethon** The river of flame in classical Hades, 'Whose waves of torrent fire inflame with rage' (Milton, *Paradise Lost*, Book II, l. 581). The Phlegethon flowed into the ACHERON.

**Phlegyas** The name of the ferryman of the river STYX in Dante's *Inferno*. It is Phlegyas who carries Dante and Virgil to the entrance of Dis.

**Phlogabitus** One of the demons of the third hour in the *NUCTEMERON*, the genius of adornments.

**Phoenix** In the literature of magic there are three different entities denoted by this name: a bird, a tree and a demon. The bird is, of course, the 'Arabian bird', which was probably originally the Egyptian bennu bird (indeed, the phoenix is sometimes called the 'Egyptian bird'), which was supposed to build a nest of rare spices and burn itself to death, only to be reborn from its own ashes. The periodicity of this 'rebirth' (linked in fact with ancient notions of reincarnation) varied from myth to myth, and the Sirian or Sothic cycle of 1460 years is often quoted, but the most popular period in ancient times was 500 years. The date palm (*Phoenix dactylifera*) was supposed to have a similar propensity for rebirth, and Shakespeare refers to both bird and tree in his esoteric play *The Tempest* (III, ii, 22). Neither bird nor tree would warrant inclusion in a book on demonology, save for the fact that the grimoires give us this name for a demon in the important list of the seventy-two SPIRITS OF SOLOMON. Inevitably he is said to appear in the form of a pleasant bird and to have a delightful voice. The speciality of this avian demon is poetry and the literary arts. Surprisingly, the sigil for Phoenix is not in any way related to the shape of a bird.

**Phogor** See VICECOMES.

**Phul** The demon or daemon of the Moon among the OLYMPIC SPIRITS.

**Picollus** A demon who appears in seventeenth-century garb, complete with wide ruff and cloak, in a form which closely resembles the Victorian concept of Punch, but who is said by Collin de PLANCY in the 1863 edition of his *Dictionnaire Infernal* to be a demon revered by the ancient inhabitants of Prussia.

**Pigmies** See ELEMENTALS.

**Pillardoc** The patron of pawnbrokers: see DEVIL ON TWO STICKS.

**Pirsoyn** One of the variant names for the demon GUISON.

**Plancy** Jacques Albin Simon Collin (1794–1881) later became famous as Collin de Plancy (after his place of birth) as a result of the popular acclaim of his *Dictionnaire Infernal* which was written under this pseudonym. It was published for the first time in 1818, but reissued with additions and further pictorial material for many years afterwards. De Plancy, for all his lack of knowledge of demonology or witchcraft, became one of the great popularizers

of demonological lore and was in the forefront of the wave of popular occultism, a herald of the more dangerous (in that it was more pretentious) literature of Eliphas Levi in the same century. De Plancy's entertaining texts were of dubious scholarly value, yet in spite of this his ideas about demonology, witchcraft and mythology, supported by a motley collection of interesting and bizarre (not to say entirely personalized) wood engraving with which the later editions were liberally sprinkled, helped to disseminate popular notions of occultism and had a great influence on many contemporaries. Most notable among these influences was that on Victor Hugo and the occult popularizer Charles Nodier, and (indirectly) such writers as Novalis, Hoffmann, Tieck, several of the English Gothic writers, and one or two of the French Dada artists.

De Plancy himself was essentially a journalist with his finger on the pulse of his time, writing under a wide number of different pseudonyms and literally flooding the market with cheap pseudo-esoterica, much of it linked with popular demonology, among which *Legendes des Esprits et des Demons* is now gaining a new interest in modern popular occult circles. Some of the demons in his famous dictionary are products of his own fertile mind, and the consequence effect on modern popular demonology has been largely one of confusion brought about by the introduction of entirely nineteenth-century visualizations and accounts of demons (and gods) which bear no relationship to the traditional grimoires, and which often mix up stories, demonic roles and demonic attributes. The famous image of the huge fly, its wings emblazoned with skull and crossbones, is typical of the de Plancy's influence, for this engraving has been reproduced ad nauseam in all the popular texts on demons, yet the scholarly view is that the derivation of the word Beelzebub from 'Baal-Zebub' (meaning 'Lord of the Flies') is not in accordance with the true etymology (see BEELZEBUB).

De Plancy would sometimes adapt information and pictures from one source and apply these (without acknowledgement) to quite different ideas. For example, one of the grotesque illustrations showing a demonic nightmare is filched from a painting by Salvator Rosa, while images of the minor demons, such as Ronwe and Ukobach, have promoted them as important (by virtue of the popularity of their image) even though the pictures are merely attempts to illustrate demons of comparative unimportance in minor demonological tracts. The majority of the de Plancy illustrations are somewhat dramatic depictions of the standard grimoire descriptions of first materializations encountered during conjuration by amateur magicians.

**Planetary demons** In demonological literature many groups of demons are linked with the planets and in some cases the planetary angels are sometimes called demons. The genuine planetary daemons are those named by AGRIPPA in *De Occulta Philosophia* (see Table 12 under INTELLIGENCIES).

These angels or *daemonia* (Agrippa's word) have all been given magical numbers, sigils and squares (see MAGIC SQUARES). Curiously enough, few of them appear in the popular grimoires and in this tradition the OLYMPIC SPIRITS are usually given as the planetary demons. The demons listed by BARRETT in *The Magus* (1801), while portrayed as being terrible in form, are really planetary spirits. For a modern view of the planetary demons, see STEINER.

**Pluto** More exactly, Pluton, a Greek name for HADES. It is clearly meant to be euphemistic, for *plutus* is 'wealth', and the name really means 'the rich one' or 'the giver of wealth', probably a reference to the abundance of the earth (though Plutus was a god in his own right, the giver of wealth and son of the earth goddess Demeter and Iasion).

**Plutus** See PLUTO and HADES.

**Poltergeist** Although in no sense a demon, the poltergeist or 'playful spirit' was in previous centuries conceived of as a demon, even as a necromantic spirit. The spirit has an ancient

ancestry, but is more than 'playful' in that it will cause considerable damage in a household and is a notorious arsonist. A seventeenth-century German engraving shows a poltergeist in the form of a naked man in the traditional pose of a conjured demon, with hands and feet in chains, as though broken away from Hell, but the salient fact about the poltergeist is that it is never seen: it prefers to do its damage in the cloak of demonic invisibility.

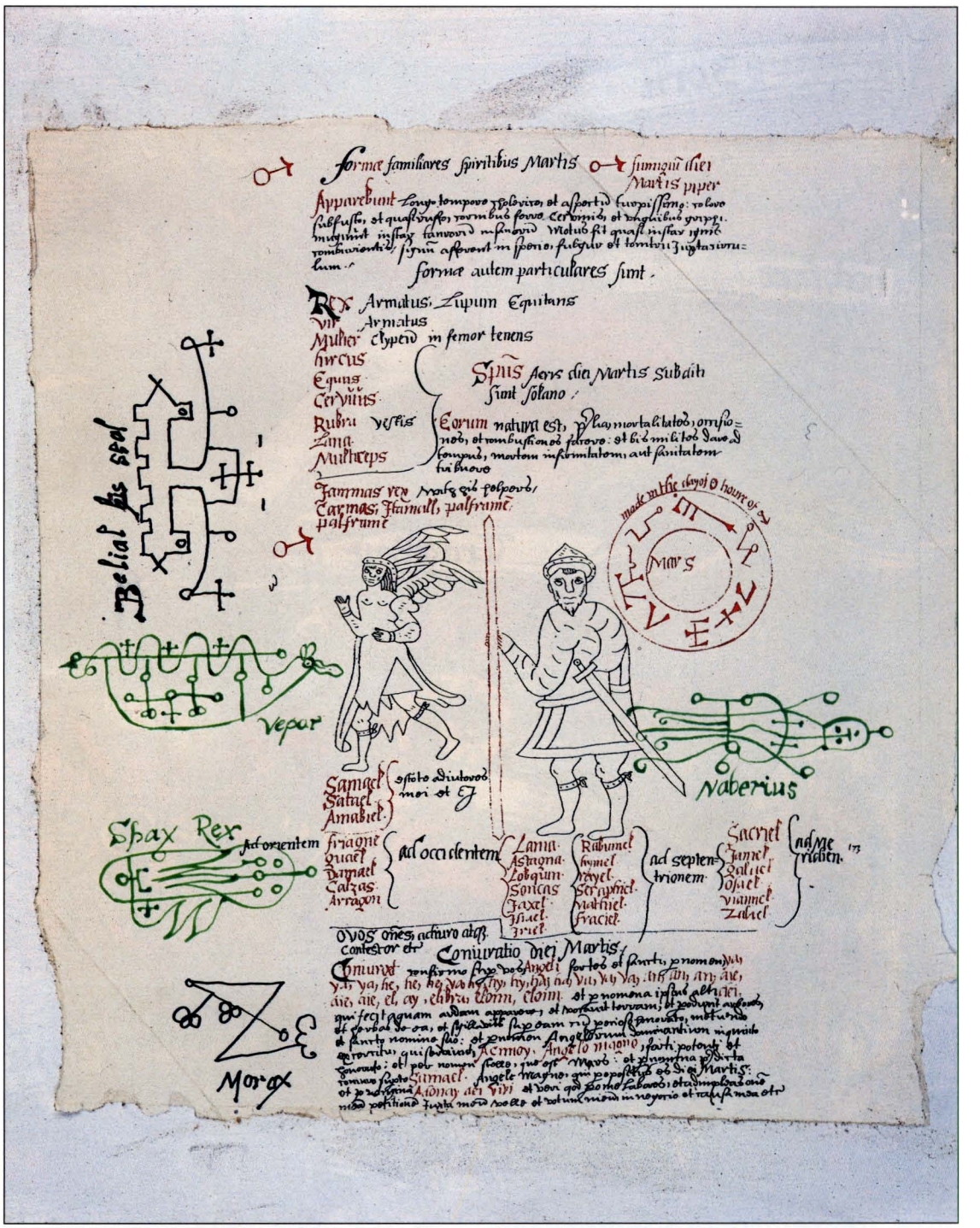
The word 'poltergeist' is from the German, meaning a spirit (*geist*) which makes a noise (*polter*), and appears to have been used for the first time by Luther. However, poltergeists by other names are found in classical literature, and in AD 530 Cyprian, always anxious to ascribe unusual manifestations to the Devil, records how the doctor of King Theodoric was subjected to extensive lithobolia (stone throwing) of demonic origin. A thousand years later the demonologist and witch-hunter REMY gives an account of a 'wanton demon' who threw stones at the servants of an unfortunate gentleman, by day or night, whether they were outside or inside the home. The servants eventually retaliated, and threw back stones at the invisible agency, whereupon the demon burned down the entire house. The modern demonologist Robbins says that the 'poltergeist is the only demon left commanding even limited accept-



**Poltergeist** *A poltergeist is always invisible, even if its influence on the world results in visible phenomena. This contemporaneous woodcut of the famous seventeenth-century poltergeist known as the Tedworth Drummer turns the drumming spirit into a visible demon, although no one in Tedworth actually saw the creature, even when the drumming was at its loudest. After the frontispiece to Joseph Glanvil's* Saducismus Triumphatus *(1683 edition)*




**Seven Sins** *The demonomorphic representation in this early sixteenth-century woodcut by Baldung Grien is one of the most impressive images of the Seven Deadly Sins. The medieval German in the banderolles mean Wrath (*Zorn*), Pride (*Hochfart*), Envy (*Neid*), Sloth (*Tragheir*), Gluttony (*Fresserei*), Avarice (*Unfeuscheit*) and Lust (*Begierde*)*




**Sigils** *Marginal sigils drawn in coloured inks over a manuscript grimoire which deals mainly with the demonology and angelology of the planet Mars. The sigils to the left represent (in descending order) Belial, Vepar, Shax and Morax, while the sigil to the right (below a seal of Mars) is a variant of that used for Naberius. The tradition of sigils in the grimoires was at one time as important as the tradition of names, for either could be used with equal facility for the conjuration of demons, the sigil simply being a graphic equivalent of the sound of a name*



**Succubus** *A costume designed by Fay Pomerance for a succubus intended to appear in a ballet on the theme of Lucifer, entitled* The Sphere of Redemption *(1967). The succubus, like its opposite, the incubus, is intent on deceiving human beings into having sex with it. Some demonologists claim that the purpose behind this is the gratification of demonic lusts, while others maintain that the demons can experience no pleasure in such a way unless it brings pain to their victims. A complex medieval belief, supported by legalistic writings, insisted that the semen collected by a succubus could be used by incubi to inpregnate women*




**Ukobach** *According to Collin de Plancy,* Dictionnaire Infernal *(1863 edition), Ukobach is a demon from the inferior orders of Hell, said to be one of those who stoke the flames, although some say he carries the hot coals to torture the damned. For all their popularity, the images used to illustrate the demonological books of Collin de Plancy are essentially crude nineteenth-century fictions*

ance among the credulous', which is a fair statement of the facts, even though some modern specialists doubt that the manifestation is demonic at all, preferring to classify it in that catch-all term which really means nothing, 'psychic'.

The nature of the supposed demonic activity of the poltergeist is widely attested in witchcraft literature, and it is almost certain that the famous 'haunting' by the Tedworth Drummer in Wiltshire was caused by a poltergeist, although the contemporaneous prints show it as a demon. Such authorities as Alphonsus de SPINA (who naturally did not use the German word) and Remy, intent on dramatizing this agency in pictorial form, reproduce overdramatic illustrations of poltergeist activity, the movement of furniture, the lighting of fires by means of invisible agencies, the telekinesis of objects, and so on, and these have become the accepted imagery to denote such psychic activity.

The poltergeist always remains hidden and is known only by the terrible noises, rappings, movements of physical objects, and so on, which are part of his bag of tricks. He is the entertaining conjurer among the demons and apparently does not seek to possess humans. A close study of a supposed poltergeist, the Bell Witch, made by the modern psychic worker Carrington, was marred by Carrington's assumption that a poltergeist could or would take over the physical bodies of its victims. Whatever psychic phenomenon Carrington was studying, it was not a poltergeist, and his assumption that this supposed poltergeist was the only one known to have led to the death of a human was unfounded. GUAZZO, writing in 1608, more wisely linked the poltergeist phenomena of physical and psychic disturbances with the activities of the spirits of the dead, but it was widely recognized that witches could, by diabolic pact, cause the evil spirits of poltergeists to wreak havoc in homes and farms.

**Pontica** See STONES.

**Possession** Technically, possession is the name applied to a condition in which a person is so completely under the control of a demonic power that the demon is able to 'sit within' his or her body. The word is from the Latin *possidere* ('to take possession of') and is distinguished by demonologists from the related word 'obsession' by virtue of the fact that a demon in control of a human 'obsesses' from outside (the Latin *ob*, meaning 'towards', implies something on the outside). The concept of possession was well established in pre-classical times, but few wrote more personally about its effects than the desert fathers, those fourth- and fifth-century hermits who did so much to contribute to the theories of demonology and witchcraft which was to rack Europe almost a thousand years later.

Actually a more frequently used term for possession in demonological literature was 'energumenus', a word derived from the Greek meaning 'possessed by the Devil'. The demonologist witch-hunter GUAZZO uses this word when describing the manner in which a priest may determine if a person is truely possessed or merely pretending. The underlying idea was that the spirit of the person possessed was subservient to the will of the demon, so that sometimes the voice of the person changed, sometimes even his or her appearance. The body might be thrown into convulsions, and strange objects and even creatures were said to be passed from the orifices, mainly the mouth and anus. For all the strange behaviour associated with possession, it was sometimes not possible to determine whether someone was really possessed or merely eccentric – though the professional witchfinders and those who set themselves up as advisers in these matters rarely put too fine a point on the distinction.

The ecclesiastical attitude was rooted in the belief that it is largely the reaction to sacred images, words or symbols which reveals possession, and it is the part of the body which reveals the affliction most acutely that is taken to be the locality favoured by the possessing demon: vomiting is a sign that the demon is in the stomach, a sense of strangling accompanies possession in the throat, and so on. Having determined the fact and place of possession, a

priest might try to exorcise the demon, which was usually expected to leave by way of the mouth. See, however, EXORCISM.

***Potestates*** See *AERIAE POTESTATES* and ORDERS.

***Praestigiatores*** The fifth of the demonic ORDERS according to the Enochian literature (see ENOCHIAN DEMONS). The *Praestigiatores* are those demons who imitate miracles, which they do on behalf of black magicians. The prince of this order is SATHAN, a variant of Satan. See also ZODIACAL DEMONS.

**Praetorius** Antonius Praetorius, one of the German opponents of the witchcraft delusions and demonomania of the seventeenth century and author of *Grundlicher Bericht von Zauberey und Zauberern* (1629).

**Prince of Darkness** One of the many titles for AHRIMAN. See STEINER.

**Prince of Lies** One of the dubious honorifics for AHRIMAN. See STEINER.

**Printer's devil** See DEVIL PHRASES.

**Procel** Sometimes Pucel, one of the seventy-two SPIRITS OF SOLOMON. He appears in unadulterated angelic form and will teach the conjurer all sciences but specializes in mathematics. He can also bring about illusions of bad weather.

**Psellus** Michael Psellus (1018–79), Byzantine philosopher, statesman and theologian, is known to demonologists for his dialogue on the nature of demons, their spiritual bodies and propensities, translated by Petrus Morellus under the title *De Operatione Daemonum Dialogus* (1615). In his dialogue Psellus describes six different types of demons, linked with elemental natures but not themselves ELEMENTALS or demons. The first is of the 'igneous' kind, who have their habitat in the upper air (we must remember that, in the Ptolemaic model of the cosmos, the limit of the earth's elemental nature was circumscribed by a sphere of fire centred on the earth). The second is of the 'aerial' kind, and these have their habitat in the air around us. They have the power to descend into the earth, to the realm of Hell. They are vicious beings, concerned mainly with the destruction of the human realm. The third is 'terrestrial' and is associated with the fallen angels of Christian lore. Psellus may be confused in this classification, for he associates these earth demons with such things as gnomes and silvestri (tree spirits), which are far from being demonic by nature. Some of these earth demons 'delight to live in secret alongside men'. The fourth is the 'aqueous' kind, visualized somewhat like angry undines, for they are 'turbulent, unquiet and deceitful'. They may appear in the realm of man in the guise of both sexes. The fifth is the class confined to the innards of the earth, the so-called 'subterraneans', which choose to live in caves and caverns, pits and mines. They cause disasters such as earthquakes. The sixth is a group which seems to have disappeared with Psellus himself, called the 'heliophobic', the haters of the sun. These choose never to appear in the daylight, which is probably a blessing for they seem to be among the most awful of demons, having the power to kill by means of their breath or touch. In his account of the Psellian horde GUAZZO turns these last demons into a group which has no dealing with witches. 'Neither', he says, 'may they be kept at bay even by charms, [and] they shun the light, even the voices of men and every sort of noise.'

Psellus also left some notes of what he called 'Hecate's Circle', which was used for demonic conjuration, mentioned by A. E. Crawley in a summary of conjuration practices involved magical circles.

***Pseudomonarchia Daemonum*** The title of a GRIMOIRE, compiled by someone whom A. E. Waite describes as 'the scornful sceptic who was the pupil of Agrippa', mainly from an early version of the *LEMEGETON*.

***Pseudothei*** A class of evil spirits listed in *A Treatise on Angel Magic* as one of 'the orders of

Wicked Demons' (see McLean in the Bibliography). As their name implies, the *Pseudothei* are the false gods who seek to usurp the name of God with a view to being worshipped. The prince of the *Pseudothei* is said to be BEELZEBUB, who of course was once a god himself. See ORDERS and ZODIACAL DEMONS.

**Psychopomp** A word derived from the Greek meaning 'leader of souls' and applied to the spirit charged with the responsibility of leading the soul after the death of the body towards Hades. In ancient times the most important psychopomp was Mercury, and sometimes the title 'Psychopomp' is applied to this god.

**Ptolomaea** A region of Hell, Zone 3 of Circle 9, in Dante's vision of HELL (see Table 11). The name is said to be derived from that of Ptolemy, the captain of Jericho, who slew the high priest and his sons in a treacherous manner.

**Pub signs** The Devil used to be the name given to several pubs in the region of Fleet Street and the location suggests that the name is related to the term 'printer's devil', which was used until comparatively recently to denote the printer's message boy inky from the tympans of the old presses. However, some of the modern signs for The Devil pubs show St Dunstan grabbing the Devil by his nose, in reference to a medieval story in which Dunstan got the better of the Devil. In Samuel Rowley's play *A Match at Midnight* (1632) one character explains to another that when he is told to 'go to the Devil', this means merely that he should go to 'the sign of the Devil; and he cannot hurt you, fool; there's a Saint holds him by the nose.' The Black Goats in Lincoln might be considered as relating to the Sabbat, where the Devil was worshipped in the form of a black goat, were it not that the goats were once 'gowts' (drains) and refer to a now defunct drainage system in the city. The Bag o' Nails may safely be linked with demonology, however, as it is said to be a corrupt form of 'bacchanals'. Another corruption is the Iron Devil, which is from the French *hirondelle* ('swallow'). The Saracen's Head is derived from the crusades and may possibly be a reference to the MAUMET associated with the Knights Templar during their trials.

**Puck** The name Puck appears to be a survival of the Old English *pucca*, which denoted a mischievous demon, but which was sometimes applied to the Devil. In medieval folklore he was to some extent domesticated and renamed Robin Goodfellow, with the reputation of being something of a hobgoblin. In Shakespeare's *A Midsummer Night's Dream* Puck appears as a mischievous elf, a 'shrewd and knavish sprite' (II, i, 33), who enjoys misleading people by shape-changing, spoiling milk, and so on.

**Punchbowl** See DEVIL PHRASES.

**Purgatory** The Christian place of purgation, usually called Purgatory, appears to correspond in its original concept to the place (or state) of the ancient realm known as HADES, the classical Underworld. However, by the time the medieval theory of purgation, guilt and redemption had been codified by Thomas Aquinas and put into the *Commedia* by Dante, the structure of Purgatory was far removed from the ancient model, corresponding to a model of spiritual redemption which was almost entirely Christian, even though in Dante's vision it was peopled by classical and mythological personages.

In the popular imagination Purgatory is often confused with HELL, yet the two are quite different, the former being a state of gradual and willingly undertaken purgation from the stain of sin. The opportunity to experience this purgation comes from repentance, or from dying in a sinless state, or from what is technically repentance *in articulo mortis* – at the point of death. In normal circumstances it is recognized by the repentant soul that the purgatorial pains will be considerable, yet the promise of the final beatific vision makes this bearable. In esoteric terms the passage of the Christian through the purgatory trials corresponds to the passage of the modern occultists through the lunar sphere

of KAMALOKA. However, it is the model portrayed by Dante (rooted essentially in the Thomian concept) which has most influenced the demonology of the Western world, and it is therefore worth setting down the bare bones of this structure (Table 18). The different levels (cornices and terraces) are linked with the Catholic view of sin, and are the spiritual realms or states in which the stain of sin, imprinted on the soul, is purged.

Table 18

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|---|
| *Ante-Purgatory* (souls unprepared or insufficiently prepared) |
| Terrace 1 The excommunicate |
| Terrace 2 The late repentants |
| (a) The indolent |
| (b) The unshriven |
| (c) The preoccupied |
| *Peter's Gate* (the three steps of penitence) |
| Step 1 Confession |
| Step 2 Conrition |
| Step 3 Satisfaction |
| *Lower Purgatory* (love perverted) |
| Cornice 1 The proud |
| Cornice 2 The envious |
| Cornice 3 The wrathful |
| *Middle Purgatory* (love defective) |
| Cornice 4 The slothful |
| *Upper Purgatory* (excessive love of secondary good) |
| Cornice 5 The covetous |
| Cornice 6 The gluttonous |
| Cornice 7 The lustful |

Dante locates his own Mount Purgatory at the Antipodes, in his day considered to be inaccessible and uninhabited, because in Dante's mythology Mount Purgatory is the spiritual balance to hellish influence, and this notion is dramatically expressed in the picture of Mount Purgatory being pushed out (rather as a cork may be pushed from a bottle by great pressure) from the earth's interior as Hell is cut into the earth to receive Satan and his rebel angels after their fall from Heaven.

Reginald SCOT introduces an interesting term 'Cartagra' (meaning 'afflictions of souls') as an alternative name for Purgatory.

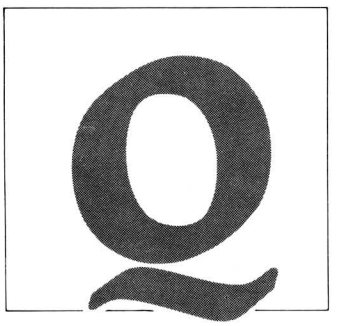
**Purson** One of the seventy-two SPIRITS OF SOLOMON, he appears after conjuration as a huge man with the head of a lion, riding a bear, and with a snake in his hand. He reveals the whereabouts of hidden treasure and is prepared to tell the secrets of past and future.

**Putheus** The word means 'pit' or 'well' in Latin, and is one of the names used for a constellation of stars (sometimes called also Sacrarium) situated in the ancient star maps behind the tail of Scorpio. Its importance in demonology arises from the fact that the constellation was linked with demons. As the thirteenth-century astrologer and magician Michael Scott relates: 'it is said by many that from this Putheus comes forth flaming arrows, projected by inferior spirits.' See also STEGANOGRAPHIC DEMONS.

**Pyrichiel** One of the STEGANOGRAPHIC DEMONS.

**Pytho** See BARRETT.

**Python** In Greek mythology the Python was a huge serpent killed by Apollo at Delphi. It is likely that this story relates to the existence of a telluric mystery cult at Delphi which was displaced by the sun mystery associated with Apollo. The oracular priests who served in the Temple of Apollo at Delphi were later called *pythia*. However, according to BLAVATSKY, the Python of Greek mythology was a 'Demon Dragon', who attacked Leto, the mother of Apollo, before Apollo's birth. Apollo was divinely commissioned to destroy Python, towards this end calling for his bow at the very moment of his birth. Blavatsky associates him with the RED DRAGON.



**Quedbaschemod** See ALPHABET OF DEMONS.

**Queen** See MAB.

**Quetzocohuatl** The serpent deity of the Mexicans. Blavatsky, links this deity with Ham and Canaan (see *The Secret Doctrine*, vol. II, p. 380, and *Isis Unveiled*, vol. I, p. 553).

**Quotations** The following quotations relating to the Devil and his habits are largely derived from English literature, with such additions from foreign sources as have left their influences on our culture or which the present author, espousing the principle of self-indulgence promulgated by the Devil, has deemed worthy of inclusion. One might easily fill a book with demon quotes culled from the *Commedia* of Dante, the plays of Shakespeare, from Marlowe's *Doctor Faustus*, Milton's *Paradise Lost* and Goethe's *Faust* alone, so there is no pretention to completion in the list set out below. It is little more than a personal anthology of proverbs and literary opinions concerning his Satanic Majesty. In this connection, see also DEVIL PHRASES.

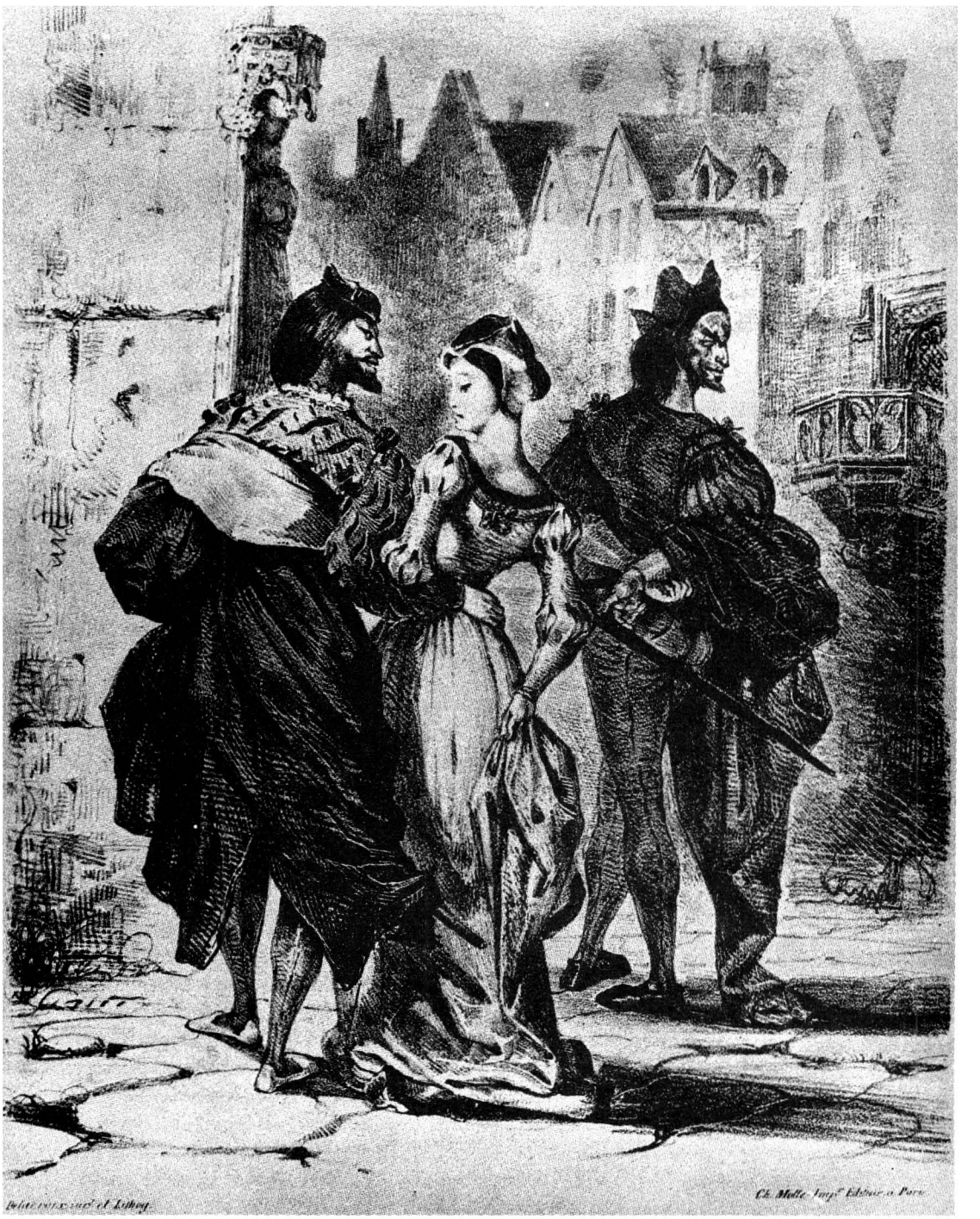
History is in some ways an account of the shadow cast upon the world by the Devil. This shadow is now so long that few writers have had the courage to attempt any serious description or measurement of it. However, Albert Reville's *The Devil, His Origin, Greatness and Decadence*, Paul Carus's *History of the Devil* and Norman Cohn's *The Pursuit of the Millennium* (1970 edition) still make entertaining reading for those interested in the footnotes of shadow history. The Devil and his hordes figure in many outstanding literary pieces, of course, for his unlovable ways are the very stuff of entertainment. Among the most informative stories, the following must be mentioned: Robert Arthur, *Satan and Sam Shay*; Philip Barry, *War in Heaven*; Max Beerbohm, *Seven Men*; John Collier, *Presenting Moonshine*; Richard Garnett, *The Twilight of the Gods*; Bret Harte, *The Devil and the Broker*; Nathaniel Hawthorne, *The Devil in Manuscript*; Washington Irving, *The Devil and Tom Walker*; C. S. Lewis, *The Screwtape Letters* and *Screwtape Proposes a Toast*; Oscar Mann, *The Devil in a Nunnery*; Guy de Maupassant, *The Legend of Mont St-Michel*; Robert Louis Stevenson, *The Devil and the Innkeeper*; William Makepiece Thackeray, *The Painter's Bargain*; John Masefield, *The Devil and the Old Man*; P. D. Ouspensky, *Talks with a Devil*; Mark Twain, *The Mysterious Stranger*; and H. G. Wells, *The Undying Fire*. However, there appears scarcely a writer of distinction who has not had at some time or another a literary brush with the Devil. There is an excellent anthology of devil stories in *Speak of the Devil* by Sterling North and C. B. Boutell (1945) which incorporates material from the titles listed above.

*Proverbs*

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Better keep the De'il oot than hae to turn him oot. (Scottish)

Devils must be driven out with devils. (German)



**Quotations** *A lithograph showing Mephistopheles and Faust with Marguerite. From an early nineteenth-century edition of the works of Goethe*

Devil take the hindmost. (But see also DEVIL PHRASES.)

Do not call the Devil; he will come fast enough without. (Danish)

Few may play with the Devil and win.

Give the Devil rope enough, and he will hang himself.

He must have a long spoon that sups with the Devil.

He must needs go that the Devil drives.

He that hath shipped the Devil must make the best of him.

If God give, the De'il daurna reave [bereave]. (Scottish)

If no Devil, no God.

If one paints the Devil on the walls he will end by appearing in person. (French)

If you are afraid of the Devil, then you will never be rich. (Italian)

It's an evil procession where the Devil holds the candle.

It's an ill battle where the Devil carries the colours.

It's a sin to belie the Devil.

Never hold a candle to the Devil.

Speak of the Devil, and the Devil will come.

Talk of the Devil, and he'll appear.

Talk of the Devil, and his horns appear.

The beads in the hand, and the Devil in the capuch [cape of a cloak].

The Devil always leaves a stink behind. (Danish)

The Devil bides his day. (Scottish)

The Devil divides the world between atheism and superstition.

The Devil is a busy bishop in his own diocese.

The Devil is an ass.

The Devil is good to his own.

The Devil is not always at one door.

The Devil is not so black as he is painted.

The Devil lurks behind the cross.

The Devil may get in by the keyhole, but the door won't let him out.

The Devil's meal goes half to bran.

The Devil quotes Scripture to his own ends.

The Devil tempts all other men, but idle men tempt the Devil. (Arabic)

Thou wouldst do little for God if the Devil were dead.

When the Devil dies, he never lacks a chief mourner.

The Devil was handsome when he was young.

When you grind your corn, give not the flour to the Devil and the bran to God. (Italian)

When war comes, the Devil makes Hell bigger.

Where God hath his church, the Devil will have his chapel.

Where the Devil cannot go, he sends his dam. (German)

Who has the Devil on his neck must give him work. (Dutch)

Whom the Devil would destroy, first he drives mad. (See DEVIL PHRASES.)

Women know a point more than the Devil. (Italian)

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*Literary sources*

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Christopher Anstey (1724–1805)

If ever I ate a good supper at night,
I dream'd of the devil, and wak'd in a fright.
(*The New Bath Guide*, Letter 4)

Augustine of Hippo (354–430)

The Devil often transforms himself into an angel to tempt men, some for their improvement and some for their ruination.
(*The City of God*, XV)

Henry Ward Beecher (1813–87)

The meanest thing in the world is the Devil.
(*Proverbs from Plymouth Pulpit*)

Max Beerbohm (1872–1956)

Round and round the shutter'd Square
I stroll'd with the Devil's arm in mine.

No sound but the scrape of his hoofs was there
And the ring of his laugher and mine.
(*Enoch Soames, Nocturne*)

## Hilaire Belloc (1870–1953)

The Devil, having nothing else to do,
Went off to tempt my Lady Poltagrue.
My Lady, tempted by a private whim,
To his extreme annoyance, tempted him.
(*On Lady Poltagrue, a Public Peril*)

## Stephen Vincent Benet (1898–1943)

If two New Hampshire men aren't a match for the devil, we might as well give the country back to the Indians.
(*The Devil and Daniel Webster*)

## William Blake (1757–1827)

Note: the reason Milton wrote in fetters when he wrote of Angels & God, and at liberty when of Devils & Hell, is because he was a true Poet, and of the Devil's party without knowing it.
(Note to Plate 5 of *The Marriage of Heaven and Hell*)

When I came home: on the abyss of the five senses, where a flat-sided steep frowns oer the present world, I saw a mighty Devil folded in black clouds, hovering on the sides of the rock: with corroding fires he wrote the following sentences now perceived by the minds of men, & read by them on earth:

How do you know but ev'ry Bird that cuts the airy way,
Is an immense world of delight, clos'd by your senses five?
(Note to Plate 6 of *The Marriage of Heaven and Hell*)

## Helena Petrovna Blavatsky (1831–91)

Daemon est Deus inversus, the Devil is the shadow of God, states the universal kabalistic axiom. Could light exist but for primaeval darkness?
(*Isis Unveiled*, vol. I, p. 560)

Therefore, the Devil, in his various transformations, can be but a fallacy. When we imagine that we see, and hear, and feel him, it is but too often the reflection of our own wicked, depraved, and polluted soul that we see, hear, and feel.
(*Isis Unveiled*, vol. I, p. 459)

John Milton . . . never put forth his great production except as a work of fiction, but it thoroughly dovetailed together the different parts of Scripture. The Ilda-Baoth of the Ophites was transformed into an angel of light, and the morning star, and made the Devil. . . . If John Milton had supposed that his poem, instead of being regarded as a companion of Dante's *Divine Comedy*, would have been considered as another 'Apocalypse' to supplement the Bible, and complete its demonology, it is more than probable he would have borne his poverty more resolutely and withheld it from the press.
(*Isis Unveiled*, vol. II, pp. 501–2)

## Henry George Bohn (1796–1884)

The Devil entangles youth with beauty, the miser with gold, the ambitious with power, the learned with false doctrine.
(*Handbook of Proverbs*)

## Robert Brough (1828–60)

Of all the lunacies earth can boast,
The one that must please the devils the most
Is pride reduced to the whimsical terms
Of causing the slugs to despise the worms.
(*The Tent-Maker's Story*)

## Elizabeth Barrett Browning (1806–61)

They top the poor street-walker by their lie
And look the better for being so much worse:
The devil's most devilish when respectable.
(*Aurora Leigh*, Book VII)

## Robert Browning (1812–89)

The Devil, that old stager . . . who leads
Downwards, perhaps, but fiddles all the way.
(*Red Cotton Night-cap Country*, II)

## Robert Burns (1759–96)

Good Lord, what is man! for as simple he looks,
Do but try to develop his hooks and his crooks,
With his depths and his shallows, his good and his evil,
All in all, he's a problem must puzzle the devil.
(Sketch inscribed to C. J. Fox)

## Robert Burton (1577–1640)

Never any strange illusions of devils amongst hermits, anchorites, never any visions, phantasms,

apparitions, enthusiasms, prophets, any revelations, but immoderate fasting, bad diet, sickness, melancholy, solitariness, or some such things were the precedent causes, the forerunners or concomitants of them. The best opportunity and sole occasion the devil takes to delude them.

(*The Anatomy of Melancholy*, Part 3, Sec. 4, Mem. 1. Subsect. 2)

What strange sacramens, like ours of Baptism and the Lord's Supper, what goodly temples, priests, sacrifices they had in America, when the Spaniards first landed there, let Acosta the Jesuit relate, lib. 5, cp. 1, 2, 3, 4, etc., and how the devil imitated the Ark and the children of Israel's coming out of Egypt; with many such.

(*The Anatomy of Melancholy*, Part 3, Sec. 4, Mem. 1, Subsect. 2)

## Samuel Butler (1835–1902)

An apology for the Devil: It must be remembered that we have only heard one side of the case; God has written all the books.

(*Notebooks*, xiv)

God is Love, I dare say. But what a mischievous devil Love is.

(*Notebooks*, xvii)

## George Gordon, Lord Byron (1788–1824)

The devil hath not in all his quiver's choice
An arrow for the heart like a sweet voice.

(*Don Juan*, Canto xiii)

The Devil was the first o' th' name
From whom the race of rebels came.

(*Miscellaneous Thoughts*)

Though women are angels, yet wedlock's the devil.

(*To Eliza*, *Hours of Idleness*)

## Thomas Carlyle (1795–1881)

'May the Devil fly away with the fine arts!' exclaimed . . . in my hearing, one of our most distinguished public men.

(*Latter Day Pamphlets*, No. 8)

Sarcasm I now see to be, in general, the language of the devil.

(*Sartor Resartus*, Book II, ch. iv)

## Laurence Claxton (1615–67)

The Devil, I really believed, was some deformed person out of man.

Every black thing I saw in the night was the Devil.

(*The Lost Sheep Found*)

## Samuel Taylor Coleridge (1772–1834)

From his brimstone bed at break of day
A-walking the Devil is gone,
To visit his snug little farm the earth,
And see how his stock goes on.

(*The Devil's Thoughts*, ll. 1–4)

And backward and forward he switched his long tail.
As a gentleman switches his cane.

(*The Devil's Thoughts*, ll. 7–8)

## William Congreve (1670–1729)

The Devil watches all opportunities.

(*The Old Bachelor*, I, vi)

## Charles Darwin (1809–82)

What a book a devil's chaplain might write on the clumsy, wasteful, blundering, low, and horrible cruel works of nature!

(Letter to J. D. Hooker, 1856)

## Daniel Defoe (1661?–1731)

Wherever God erects a house of prayer,
The Devil always builds a chapel there;
And 'twill be found, upon examination,
The latter has the largest congregation.

(*The True-Born Englishman*, I, i)

## John Donne (1571?–1631)

Go and catch a falling star,
  Get with child a mandrake root,
Tell me where all past years are,
  Or who cleft the Devil's foot.

(*Song*)

## John Dryden (1631–1700)

Rayling and praising were his usual Theams;
And both (to show his Judgement) in extreams:
So over Violent, or over Civil,
That every man, with him, was God or Devil.

(*Absalom and Achitophel*, Part I, ll. 555–8)

## Stephen Fawcett (1807–76)

Quoth Satan, 'The weapons are three I delight in,

Their invention I claim – tippling, gambling, and fighting.'

(*The Black Duel of Kirklees, Bradford Legends*, 1872)

John Florio (1553?–1625)

Each man for himself, and the Devil for all.

(*First Frutes*)

Thomas Fuller (1608–61)

He that falls into sin is a man; that grieves at it is a saint; that boasteth of it is a devil.

(*Of Self-Praising, The Holy and the Profane State*)

David Garrick (1717–79)

Is this the great poet whose works so content us?
This Goldsmith's fine feast, who has written fine books?
Heaven sends us good meat, but the Devil sends cooks.

(*On Doctor Goldsmith's Characteristical Cookery*)

Richard Greenham (1535–94?)

It is a policy of the Devil to persuade us that there is no devil.

(*The Works of Richard Greenham*, quoted by Thomas – see Bibliography)

George Herbert (1593–1633)

Wealth is the conjuror's devil;
Whom when he thinks he hath, the devil hath him.

(*The Temple*)

We paint the devil foul, yet he
Hath some good in him all agree.

(*Sin, The Temple*)

Edward Knatchbull-Hugessen, Lord Brabourne (1829–93)

Here lie the bones of Robert Lowe,
Where he's gone to I don't know.
If to the realms of peace and love,
Farewell to happiness above.
If he's gone to a lower level,
I can't congratulate the devil.

(*Owl*, attributed to Brabourne)

Samuel Johnson (1709–84)

I've always said, the first Whig was the Devil.

(Boswell's *Life of Johnson*, 28 April 1778)

Rudyard Kipling (1865–1936)

But the Devil whoops, as he whooped of old: 'It's clever, but is it Art?'

(*The Conundrum of the Workshops*)

Hugh Latimer, Bishop of Worcester (1485?–1555)

The devil is diligent at his plough.

(*Sermon of the Plough*)

Clive Staples Lewis (1898–1963)

Readers are advised to remember that the devil is a liar.

There is wishful thinking in Hell as well as on Earth.

(*The Screwtape Letters*)

Martin Luther (1483–1546)

When the Devil marked their contempt, he left off his game, and came no more. He is a proud spirit, and cannot endure scorn.

(Quoted in *Speak of the Devil* by Sterling North and C. B. Boutell)

The devil has two different shapes or forms in which he disguises himself. Either he appears in the form of a serpent to frighten and kill, or he appears in the form of a silly sheep to lie and deceive.

(*Table Talk*, DCXVIII)

Christopher Marlowe (1564–93)

*Enter Mephistophilis, a devil*
[Faustus:] I charge thee to return and change thy shape;
Thou art too ugly to attend on me.
Go, and return an old Franciscan friar;
That holy shape becomes a devil best.

(*Doctor Faustus*, I, iii, 23–7)

Faustus: Was not that Lucifer an angel once?
Mephistophilis: Yes, Faustus, and most dearly loved of God.
Faustus: How comes it then that he is prince of devils?

Mephistophilis: Oh, by aspiring pride and insolence;
For which God threw him from the face of heaven.
(*Doctor Faustus*, I, iii, 64–8)

Faustus: Where are you damned?
Mephistophilis: In hell.
Faustus: How comes it then that thou are out of hell?
Mephistophilis: Why this is hell, nor am I out of it:
Think'st 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?
(*Doctor Faustus*, I, iii, 73–83)

Faustus: Had I as many souls as there be stars,
I'd give them all for Mephistophilis.
(*Doctor Faustus*, I, iii, 103–4)

[Faustus:] The stars move still, time runs, the clock will strike,
The Devil will come, and Faustus must be damned.
Oh, I'll leap up to my God! Who pulls me down?
(*Doctor Faustus*, V, ii, 153–5)

## Philip Massinger (1583–1640)

The devil turned precisian.
(*A New Way to Pay Old Debts*, I, i)

Better the devil's than a woman's slave.
(*Parliament of Love*, II, ii)

## Cotton Mather (1662–1728)

That there is a Devil is a thing doubted by none but such as are under the influences of the Devil. For any to deny the being of a Devil must be from an ignorance of profaneness worse than diabolical.
(*Wonders of the Invisible World*)

## Thomas Middleton (1570?–1627)

The devil has a care of his footmen.
(*A Trick to Catch the Old One*, I, iv)

## Edna St Vincent Millay (1892–1950)

Glory and praise to thee, Satan, in the most high,
Where thou didst reign; and in deep hell's obscurity,
Where, manacled, thou broodest long! O silent power,
Grant that my soul be near to thee in thy great hour,
When, like a living Temple, victorious bough on bough,
Shall rise the Tree of Knowledge, whose roots are in thy brow!'
(Translation of *The Litanies of Satan* in *Les Fleurs du Mal* by Charles Baudelaire)

## John Milton (1608–74)

[Satan:] 'From this descent
Celestial Vertues rising, will appear
More glorious and more dread than from no fall. . . .'
(*Paradise Lost*, Book II, ll. 14–16)

[Satan:] 'Better to reign in Hell, than serve in Heav'n.'
(*Paradise Lost*, Book I, l. 263)

[Abdiel:] 'Reign thou in Hell thy Kingdom, let mee serve
In Heav'n, God ever blest. . . .'
(*Paradise Lost*, Book VI, ll. 183–4)

. . . abasht the Devil stood,
And felt how awful goodness is. . . .
(*Paradise Lost*, Book IV, ll. 846–7)

## Thomas Moore (1779–1852)

Good at a fight, but better at a play,
Godlike in giving, but – the devil to pay!
(*On a Cast of Sheridan's Hand*)

For you know, dear – I may, without vanity, hint –
Though an angel should write, still 'tis the devils must print.
(*The Fudges in England*, Letter 3)

## Sir Thomas More (1478–1535)

'. . . I had given the devil a foul fall. . . .'
(Quoted in Roper's *Life of Sir Thomas More*, 1935)

## Sterling North (1906– )

Whether or not you agree that nationalism is the work of the Devil, it is obvious to all students of Diabolism that the Devil is a nationalist.

Satan's adaptability is not the least of his charms.
(*Speak of the Devil*, edited by Sterling North and C. B. Boutell)

## Robert Pollock (1798–1827)

He was a man
Who stole the livery of the court of Heaven

To serve the Devil in.
(*The Course of Time*, VIII)

Alexander Pope (1688–1744)

When men grow virtuous in their old age, they only make a sacrifice to God of the devil's leavings.
(*Thoughts on Various Subjects*)

Sir Benjamin Ward Richardson (1828–96)

'The devil in solution.'
(A description of alcohol, quoted by Gurney Benham, 1912)

William Shakespeare (1564–1616)

[Clown:] I am driven on by the flesh; and he must needs go that the devil drives.
(*All's Well That Ends Well*, I, iii, 30–33)

Clown: You must not think I am so simple but I know the devil himself not eat a woman: I know that a woman is a dish for the gods, if the devil dress her not. But, truly, these same whoreson devils do the gods great harm in their women; for in every ten that they make, the devils mar five.
(*Antony and Cleopatra*, V, i, 273–6)

[Polonius:] 'Tis too much prov'd, – that with devotion's visage
And pious action we do sugar o'er
The devil himself.
(*Hamlet*, III, i, 45–8)

[Hamlet:] . . . and my father died within's two hours.
Ophelia: Nay, 'tis twice two months, my lord.
Hamlet: So long? Nay, then, let the devil wear black, for I'll have a suit of sables.
(*Hamlet*, III, ii, 134–7)

Boy: Yes, that a' did; and said they were devils incarnate.
Hostess: A' could never abide carnation; 'twas a colour he never liked.
Boy: A' said one, the devil would have him about women.
(*Henry V*, II, iii, 33–7)

[King:] Thus may we gather honey from the weed,
And make a moral of the devil himself.
(*Henry V*, IV, i, 11–12)

Poins: Jack, how agrees the devil and thee about thy soul, that thou soldest him on Good Friday last for a cup of Madeira?
(*I Henry IV*, I, ii, 126–9)

[Falstaff:] . . . and he of Wales, that gave Amamon the bastinado and made Lucifer cuckold and swore the devil his true liegeman upon the cross of a Welsh hook.
(*I Henry IV*, II, iv, 368–72)

[Prince:] Thou are violently carried away from grace: there is a devil haunts thee in the likeness of a fat old man; a tun of man is thy companion.
(*I Henry IV*, II, iv, 491–4)

Hotspur: Now I perceive the devil understands Welsh;
And 'tis no marvel he is so humorous.
(*I Henry IV*, III, i, 232–3)

[Cassius:] There was a Brutus once that would have brook'd
The eternal devil to keep his state in Rome
As easily as a king!
(*Julius Caesar*, I, ii, 159–61)

Banque (*aside*): What, can the devil speak true?
(*Macbeth*, I, iii, 108)

[Lady Macbeth:] Give me the daggers: the sleeping and the dead
Are but pictures; 't is the eye of childhood
That fears a painted devil.
(*Macbeth*, II, ii, 53–5)

[Porter:] But this place is too cold for hell. I'll devil-porter it no further:
(*Macbeth*, II, iii, 20)

[Macbeth:] The devil damn thee black, thou cream-fac'd loon!
Where gott'st thou that goose look?
(*Macbeth*, V, iii, 11)

Duke: Respect to your great place! and let the devil
Be sometimes honour'd for his burning throne.
(*Measure for Measure*, V, i, 294–6)

[Antonio:] The devil can cite Scripture for his purpose.
(*Merchant of Venice*, I, iii, 99)

[Theseus:] The lunatic, the lover, and the poet
Are of imagination all compact:
One sees more devils than vast hell can hold,
That is the madman: the lover, all as frantic,
Sees Helen's beauty in a brow of Egypt.
(*A Midsummer Night's Dream*, V, i, 7–11)

Iago: Zounds, sir, you are one of those that will not serve God, if the devil bid you.
(*Othello*, I, i, 108–9)

[Cassio:] O thou invisible spirit of wine, if thou hast no name to be known by, let us call thee devil!
(*Othello*, II, iii, 282–5)

Cassio: It hath pleased the devil drunkenness to give place to the devil wrath: one unperfectness shows me another.
(*Othello*, II, iii, 297–9)

[Cassio:] O strange! – Every inordinate cup is unbless'd, and the ingredient is a devil.
(*Othello*, II, iii, 311–12)

Othello: She's, like a liar, gone to burning hell:
'Twas I that kill'd her.
Emilia: O, the more angel she,
And you the blacker devil!
(*Othello*, V, ii, 127–31)

[Gloucester:] But then I sigh; and with a piece of Scripture,
Tell them that God bids us do good for evil:
And thus I clothe my naked villany
With old odd ends stol'n out of holy writ;
And seem a saint, when most I play the devil.
(*Richard III*, I, ii, 337–42)

[Servant:] Your lordship's a goodly villain. The devil knew not what he did when he made man politic.
(*Timon of Athens*, III, iii, 27–8)

[Sir Toby:] How do you Malvolio? how is't with you? What, man! defy the devil: consider, he's an enemy to mankind.
Malvolio: Do you know what you say?
Maria: La you, an you speak ill of the devil, how he takes it at heart! Pray God, he be not bewitch'd!
(*Twelfth Night*, III, iv, 106–12)

Clown: Fie, thou dishonest Satan! I call thee by the most modest terms, for I am one of those gentle ones that will use the devil himself with courtesy.
(*Twelfth Night*, IV, ii, 35–8)

[Sir Andrew:] . . . we took him for a coward, but he's the very devil incardinate.
(*Twelfth Night*, V, i, 184–5)

**Quotations** *An illustration by Gordon Browne of the witchcraft scene in Shakespeare's* Macbeth *(I, iii)*



## Percy Bysshe Shelley (1792–1822)

[Mephistopheles:] Nothing know I to say of suns and worlds:
I observe only how men plague themselves.
(*Scenes from Goethe's Faust*, I, 40–41)

[Mephistopheles:] Even I am sorry for man's days of sorrow;
I could myself almost give up the pleasure
Of plaguing the poor things.
(*Scenes from Goethe's Faust*, I, 57–8)

[Mephistopheles:] I never make acquaintance with the dead.
The full fresh cheeks of youth are food for me,
And if a corpse knocks, I am not at home.
For I am like a cat – I like to play
A little with the mouse before I eat it.
(*Scenes from Goethe's Faust*, I, 81–4)

And St Paul's Church he took on his way;
He was mighty thick with every Saint,
Though they were formal and he was gay.
(*The Devil's Walk*, IV)

But were the Devil's sight as keen
As Reason's penetrating eye,
His sulphurous Eajesty I ween,
Would find but little cause for joy.
For the sons of Reason see
That, ere fate consume the Pole,
That false Tyrant's cheek shall be
Bloodless as his coward soul.
(*The Devil's Walk*, XXIX–XXX)

A golden-wingèd Angel stood
Before the Eternal Judgement-seat:
His looks were wild, and Devil's blood
Stained his dainty hands and feet.
The Father and the Son
Knew that strife was now begun.
(Fragment: *Satan Broken Loose*, ll. 1–6)

(For more on Shelley, see ALASTOR and GHASTA.)

## Richard Brinsley Sheridan (1751–1816)

The devil's sooner raised than laid.
(*The School for Scandal*)

## Christopher Smart (1722–71)

For he counteracts the powers of darkness by his electrical skin and glaring eyes,
For he counteracts the Devil, who is death, by brisking about the Life.
(*Jubilate Agno*, XX – the subject is a cat)

## Robert Louis Stevenson (1850–94)

'You have no right to be angry with me,' said the Devil. 'I am only the Devil, and it is my nature to do wrong.'
(*The Devil and the Innkeeper*)

The devil, depend upon it, can sometimes do a very gentlemanly thing.
(*The New Arabian Nights*)

## Sir John Suckling (1609–42)

If of herself she will not love,
Nothing can make her;
The devil take her!
(*Song*, *Aglaura*, V, i)

## Alfred, Lord Tennyson (1809–92)

Devil: A very decent, tolerable task –
Outwit a woman – that were difficult . . .
The very fuscous and embrowned cheek
Of his Satanick Majesty might blanch
Before a woman's art.
(*The Devil and the Lady*, Act II)

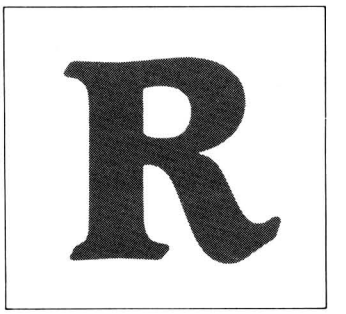
Let us bang these dogs of Seville, the children of the devil,
For I never turn'd my back upon Don or devil yet.
(*The Revenge*, IV)

## Mark Twain (1835–1910)

I have always felt friendly towards Satan. Of course that is ancestral; it must be in the blood.
(*Essays: Concerning the Jews*)

## Herbert George Wells (1866–1946)

If God is omnipresent by a calm necessity, Satan is everywhere by an infinite activity.
(*The Undying Fire*)



**Rahu** Mythologically a DAITYA, a giant or demi-god, whose lower part was in the form of a dragon or serpent. The name means approximately 'tormenter'. In ancient mythology Rahu stole some water of immortality from the gods, and having drunk it was blessed with immortality. In Hindu astrology (which developed on the myth) he became representative of the lunar node (the Dragon's Head or *Caput* of modern astrology – see NODE), balanced by the demon KETU. BLAVATSKY links Rahu with initiation myths, however (see DRAGON).

**Rahumel** Sometimes Ramuel, one of the ENOCHIAN DEMONS, described in the Solomonic literature listed by McLean as 'an angel of the fifth heaven' ruling in the North on Tuesdays.

**Raim** See RAUM.

**Rais** Baron Gilles de Rais (1404–40) is often described as a demonologist, but in fact he is merely one particularly infamous example of those who sought to raise demons for their own personal purposes – mainly in the hope of making gold and sometimes for sexual gratification. His sordid life story includes an account of his dealings with several necromancers, of whom Francesco Prelati of Florence was among the best known. Prelati organized ghastly seances, which eventually turned into black mass rites with the murder of unbaptized infants. The three main charges raised against him in a general charge of heresy in 1449 were the abuse of clerical privilege, sexual perversions against minors and the conjuration of demons. While the last charge was very specific as to places and times (and mentioned demons of such fame as might have perverted all Europe, rather than merely Rais, such as Beelzebub, Satan, Orion and Belial), it is not possible to take the court records seriously, as those placed in judgement over him stood to gain a great deal if he was condemned (and one of them stood to lose a great deal if he was not condemned, having appropriated the lands of de Rais even before the trial began). After an extraordinary trial, with a sordid mixture of fact and fancy of the most grotesque kind, he was found guilty of heresy and the invocation of demons, of sodomy, sacrilege and (in a rigged civil court) of murder. He was strangled and burned on a pyre with two of his condemned associates. The reputation of a fiend in human shape which de Rais has gained in popular demonological literature and in witchcraft treatises is far from the one which he held in the minds of his contemporaries, the majority of whom recognized that the court hearings had been irregular and that the legal dice had been loaded against him even before his trial began.

**Rakshasas** Sometimes said to be a type of Indian demon, popularized in the West by many images which portray them as black demons with wreaths of human entrails and other pertinent symbols of demonhood. In European literature the demonic Rakshasas are associated with the ASURAS and are often said to be identical with the YAKSHAS. The esoteric tradition in both East and West insists that these

notions are erroneous, however, and Blavatsky explains the matter succinctly in a footnote to a study of the development of Atlantis:

> It is chiefly that [Atlantean] race which became 'black with sin' that brought the divine names of the Asuras, the Rakshasas and the Daityas into disrepute, and passed them on to posterity as the names of fiends. . . . the names of Asuras and Rakshasas were given to the Atlanteans; which names, owing to their incessant conflicts with the last remnants of the Third Race . . . have led to the later allegories about them in the Puranas (*The Secret Doctrine*, vol. II, p. 227).

**Rama-umi** One of the seven good daemons mentioned by Scot (see CONJURATION).

**Ramuel** See RAHUMEL.

**Raphael** In spite of his excellent credentials, this angelic being is included in the lists of ENOCHIAN DEMONS as an angel of the third heaven ruling in the North on the day of Venus. He is said to preside over the spirits of men in some popular texts and grimoires (see SECUNDADEIANS), but the truth is really that MICHAEL presides over the spirits of men, while Raphael is concerned with the healing of mankind – which is to say with the 'soul-life' of mankind. Raphael is not a demon, even though his name appears in many demonological texts and grimoires.

**Rasphuia** One of the demons of the first hour in the *NUCTEMERON*. He is called a necromancer by Levi, but more accurately he is a sciomancer.

**Raum** Sometimes Raim or Raym, one of the seventy-two SPIRITS OF SOLOMON. He is said to appear in the form of a blackbird and is evoked for his ability to create love, to reconcile enemies and to destroy 'cities and reputations'. He is also prepared to steal money to give to the conjuring magician, and to impart knowledge of the future.

**Raysiel** One of the STEGANOGRAPHIC DEMONS.

**Razanil** One of the demons of the tenth hour in the *NUCTEMERON*, the genius of the onyx (regarded as a magical stone).

**Reactor** See SATAN.

**Rectors** See SCOTT.

**Red Dragon** BLAVATSKY says that the Red Dragon is SAMAEL, the seducing serpent of Genesis and one of the primeval angels who rebelled. She identifies Samael with Satan.

**Relah** See ALPHABET OF DEMONS.

**Remy** Nicholas Remy (1530?–1612), one-time attorney-general of Lorraine, an important French demonologist of the late sixteenth century and author of the influential if salacious and badly organized *Demonolatriae* (1595), the philosophy of which might be summed up in his statement that 'Whatever is not normal is due to the Devil.' He had personal experience of a witchcraft trial as a child and was later no doubt influenced in his views by BODIN, who lectured at Toulouse where Remy himself was a student. Meric Causabon was perceptive when, in his *Credulity* (1668), he wrote: 'Among them that have lately written on demons and spirits, and their instruments, men and women, witches and sorcerers, Bodin and Remy are most known, I think, and read. . . .' Remy and Bodin became the bulwarks of the witchcraft delusions and persecutions in their worst phases. Remy boasted burning 900 witches in about a decade; Bodin personally tortured some of his victims while sitting in judgement upon them, and admitted that if irregular judical methods had not been applied, not one in a million witches would have received his or her deserved punishment.

**Requiel** Among the ENOCHIAN DEMONS the ruler of a lunar mansion.

**Rhadamanthus** In classical literature Rhadamanthus was one of the many sons of Jupiter, brother of Minos, with whom he was eventu-

ally appointed as one of the judges in Hades. Here, according to Virgil (*Aeneid*, Book VI, l. 566), he punishes first and only afterwards listens to the miserable – a most curious sort of judge.

**Ribesal** According to Collin de PLANCY in the 1863 edition of his *Dictionnaire Infernal*, Ribesal is a spectre said to live on the summit of Mount Risemberg, which he covers with clouds, and from which peak he causes local tempests. For some curious reason, de Plancy says that Ribesal is identical with Rubezal, who is actually a prince of the gnomes, and therefore one of the ELEMENTALS. The picture of Ribesal which Collin de Plancy provides portrays him more as an imaginative demon than a spectre or a gnome.

**Rimmon** According to Collin de Plancy, Rimmon is a demon of the lower orders, curiously the doctor of the infernal regions, where healing is never sought. It is possible that the word is a corruption of AHRIMAN, however.

**Ribesal** *A Western European visualization of the Silesian demon by the imaginative Collin de Plancy in the 1863 edition of his* Dictionnaire Infernal



**Ring** See DEVIL PHRASES.

**Rintrah** A demon (almost a personification) of wrath mentioned by William BLAKE (see in particular *Milton*, f. 9, ll. 11, 19), but it appears sometimes to be a creative wrath as, for example, when Blake says:

> Adam shudder'd! Noah faded! Black grew the sunny African
> When Rintrah gave Abstract Philosophy to Brahma in the East.
>
> (*The Song of Los*, ll. 10–11)

**Rio** Martin Antoine del Rio (1551–1608), a Belgian Jesuit scholar and author of the encyclopedic *Disquistionum Magicarum* (1599), said to be the most complete of all works on witchcraft. It contains much useful demonological material on diabolical magic, the incubus, 'real' and 'false' apparitions and possession.

**Risnuch** One of the demons of the ninth hour in the *NUCTEMERON*, the genius of agriculture.

**Rituals of Black Magic, The** See GRIMOIRE.

**Rolamandri** See ELEMENTALS.

**Roneve** One of the variant spellings for RONOBE.

**Ronobe** Sometimes Ronove, one of the seventy-two SPIRITS OF SOLOMON. He is a marquis or earl, but there is some disagreement about his appearance immediately after conjuration; Reginald SCOT merely records that he looks like a monster. He is conjured to obtain favour of friends and enemies, and for his ability to give knowledge of foreign languages and faithful servants.

**Ronwe** According to de PLANCY, Ronwe is a marquis of Hell who appears in the form of a

humanoid monster. He is conjured for his ability to confer knowledge of languages.

**Rope** See DEVIL PHRASES.

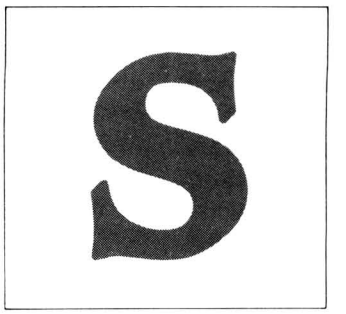
**Rosabis** One of the demons of the eleventh hour in the *NUCTEMERON*, the genius of metals.

**Rosier** The name of one of the demons in the MICHAELIS HIERARCHY, said to be one of the fallen Dominions who 'by his sugared words tempts men to fall in love'. (It is perhaps significant that this hierarchy and the fallen angels of the Michaelis demonology were from the mouth of a nun.) The spiritual adversary of Rosier is St Basil, who also resisted such appeals to love.

**Rubezal** See RIBESAL.

**Rubicante** One of the names used by Dante for a devil in the *Commedia*, the word meaning approximately 'red with rage'. See DANTE'S DEMONS.

**Rudd** Dr Rudd was a hermeticist and Rosicrucian of the early seventeenth century who has gained some fame in modern times due to the publication by Adam McLean of many of the papers from his alchemical, Rosicrucian and demonological treatises preserved in the British Library (Harley mss. 6481–6486). Frances Yates has suggested that Dr Rudd may be connected in some way with the Thomas Rudd who published an edition of John Dee's mathematical preface to Euclid in 1651; otherwise nothing is known of Rudd beyond the manuscripts listed above.



**Sabnak** Sometimes Sabnack, Sabnacke, Saburac or Salmac, one of the seventy-two SPIRITS OF SOLOMON. He is said to appear in the guise of a fierce warrior with the head of a lion and riding a pale horse. He is conjured because of his martial power and for his knowledge of fortifications, though there is some argument about his way with wounds. Some texts insist that he has the ability to render wounds incurable, while others insist that he can cure all wounds. Reginald SCOT says that 'he inflicteth men thirtie daies with wounds both rotten and full of magots.'

**Sabrus** One of the demons of the seventh hour in the *NUCTEMERON*; according to LEVI, the 'sustaining genius'.

**Saburac** See SABNAK.

**Sachluph** One of the demons of the second hour in the *NUCTEMERON*, the genius of plants.

***Sage of the Pyramids, The*** The short title of a GRIMOIRE-like treatment of talismanic lore. The text is a worthless rigmarole of magical spells related to meaningless syncretic images which are claimed to have a talismanic value. The characters, sigils and symbols are a hotchpotch derived from a wide variety of occult and Neo-Platonic texts, yoked together with no thought for style or sense. See GRIMOIRE.

**Sair** One of the demons of the fifth hour in the *NUCTEMERON*, the 'genius of the stibium of the sages'. The terminology probably refers to some lost alchemical concept: by the late-medieval period stibium was black lead, a name for antimony or, as Waite records in his dictionary of alchemical terms, 'a certain stone found in silver mines'.

**Salamander** See ELEMENTALS.

**Salamandrine** The 'salamandrine men' are mentioned in early-sixteenth-century alchemical texts, where they are said to be those who live in a state of continual wrath – the wrath being equated with excessive heat and thus associated with the ELEMENTAL of Fire, the salamander. In the plates which adorn William Law's edition of the writings of Jakob Boehme, which Blake used to consult, the flames of Hell are shown burning within the lower part of man. It is possible that Blake, who used the term in his own writings, took the word from Paracelsus.

**Saleos** Sometimes Zaleos, one of the seventy-two SPIRITS OF SOLOMON. He is a fierce warrior in appearance, riding a crocodile, and with the curious ability (in a demon) to bring about love between people.

**Salilus** One of the demons of the seventh hour in the *NUCTEMERON*, the 'genius who sets doors open'.

**Salmac** See SABNAK.

**Samael** Although the name of this angel (archangel) appears in grimoires, he is not a

demon within the Western tradition of hermeticism but one of the SECUNDADEIANS, linked with the planet Mars. However, BLAVATSKY says that Samael is the same as SATAN, the seducing serpent of Genesis, sometimes called the Red Dragon; he is, she insists, the Angel of Death. See also LUCIFER and *PAULINE ART*.

**Samevel** See ENOCHIAN DEMONS.

**Samil** See *PAULINE ART*.

**Samyasa** In the apochryphal Book of Enoch Samyasa is said to be the leader of the ENOCHIAN DEMONS, though these are usually termed the Enochian demons of the first literary tradition, to distinguish them from the later grimoire lists. See ISCHIN.

***Sanctum Regnum*** The name given to a system of CEREMONIAL MAGIC derived from the writings of Eliphas Levi (see CONSTANT). Levi claims to have found the framework of his system in a manucript copy of a late (1567) edition of Abbot Trithemius's work on the SECUNDADEIANS, which relates to the archangelic rule over cycles of history. However, the Levi text itself has little to do with the Secundadeians, but is a highly personalized commentary, loosely based upon the divinatory major cards of the Tarot pack, in a form which lends itself to ceremonial magic, replete with magical diagrams, lists of angels, Qabbalistic readings and symbolic interpretations which have nothing to do with the original Tarot itself. The text was highly regarded by those involved in the founding of the self-styled hermetic Order of the Golden Dawn and has therefore gained a notoriety and respect it scarcely deserves. The connection with demonology rests on the list of 'angels' given in the *Sanctum Regnum*, and the formation and consecration of a magical wand. Table 19 lists the correspondences drawn between these spirits and the zodiacal signs. The corresponding spirits according to the widely adopted medieval system favoured by Agrippa are also given for comparison.

Table 19

| *Sanctum Regnum spirit* | *Zodiacal sign* | *Medieval ruler* |
|---|---|---|
| Sarahiel | Aries | Malchidiel |
| Azaziel | Taurus | Asmodel |
| Saraiel | Gemini | Ambriel |
| Phakiel | Cancer | Muriel |
| Scratiel | Leo | Verchiel |
| Schaltiel | Virgo | Hamaliel |
| Chadakiel | Libra | Zuriel |
| Sartziel | Scorpio | Barbiel |
| Saritiel | Sagittarius | Adnachiel |
| Semaquiel | Capricorn | Hanael |
| Tzakmaqiel | Aquarius | Gambiel |
| Vacabiel | Pisces | Barchiel |

The text of the *Sanctum Regnum* was first published by Wynn Westcott as *The Magical Ritual of the Sanctum Regnum* (1896) and is available in several modern reprints. A more scholarly approach to the *Sanctum Regnum* literature has been made by A. E. Waite in *The Book of Ceremonial Magic* (chapter 5).

**Sarahiel** In the *SANCTUM REGNUM* the spirit linked with Aries.

**Saraiel** In the *SANCTUM REGNUM* the spirit linked with Gemini.

**Sarakuyal** See ENOCHIAN DEMONS.

**Saranana** According to the *ALMADEL*, one of the intelligencies of the Third Altitude.

**Sarindiel** See *PAULINE ART*.

**Saritiel** In the *SANCTUM REGNUM* the spirit linked with Sagittarius.

**Sarquamiel** See *PAULINE ART*.

**Sartziel** In the *SANCTUM REGNUM* the spirit linked with Scorpio.

**Satan** In popular demonology Satan is the arch-fiend, the leader of the demonic hordes.

However, the popular version is far simpler than any serious account of Satan would suggest, for the search for the true nature of Satan is beset with snares and, as John Peter wrote in 1970, 'the figure of Satan, like that of Hamlet, has almost disappeared under a mountain of commentary.' The earliest Christian references to Satan are partly to blame for much of the later confusion and commentary. We have it on the authority of Revelation, 12, 9, that the Devil, Satan, the Dragon and the Serpent are one and the same, and that he was thrown to earth from Heaven:

> And the great dragon [*drakon o megas*] was thrown down, that ancient serpent [*ophis o archaios*] who is called the Devil [*Diabolos*] and Satan [*Satanas*], the deceiver of the whole world – he was thrown down to the earth, and his angels were thrown with him.

However, a survey of the terms DRAGON, SERPENT, DIABOLOS and Satan should reveal something of the confusion which has arisen from the images evoked by this passage of Scripture. Add to such references the idea that, as some popular accounts believe, before he fell from Heaven, Satan was called LUCIFER and that his most frequently used name is DEVIL, and the complexities of the issue will be evident.

The Hebrew word from which the name Satan is derived appears to be *shatana*, which means 'to be adverse to' or 'to persecute'. Satan is sometimes called the Adversary, a title which means 'adversary of God', rather than 'adversary of man', though the two meanings may perhaps be regarded as being coterminous at times. In modern esoteric demonology the great Adversary is AHRIMAN, who is in opposition to God and in partial opposition to Lucifer. Modern esoteric lore does not confuse Satan (Ahriman) with Lucifer, as does the popular and poetic demonology.

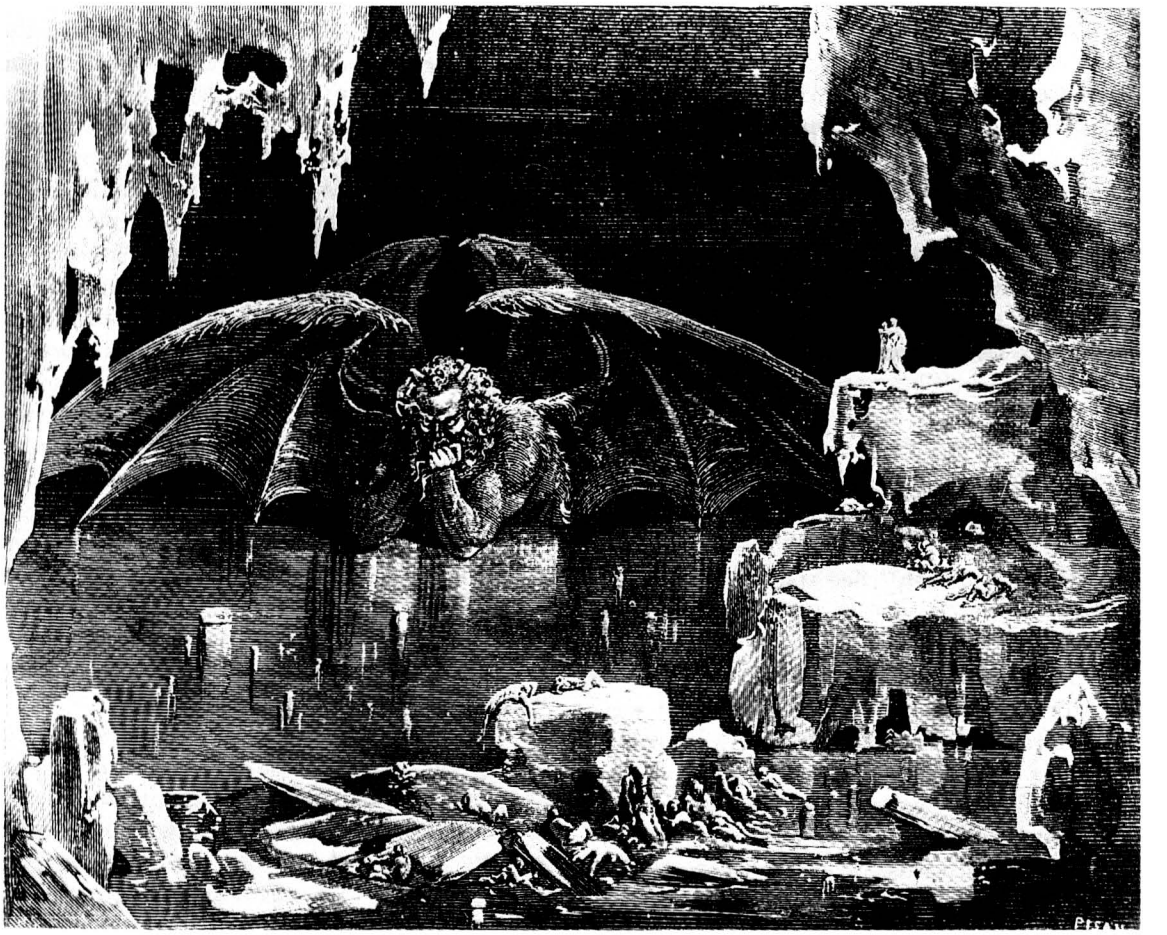
Satan is generally regarded as being the leader of the fallen angels, in the words of Milton (*Paradise Lost*, Book II, ll. 689 ff.), the 'Traitor Angel', who 'first broke peace in Heav'n' and 'in proud rebellious Arms' drew after him a third of the angels to that fall. The majestic and tragic vision of Satan presented by Milton in *Paradise Lost* is dealt with under MILTON'S DEMONS. In Blake's poetic visions Satan is not a person so much as the personification of error: he is 'the State of Death & not a Human existence' (*Jerusalem*, f. 49, l. 67). He is the 'Limit of Opacity', created by Christ to prevent man from falling further. He is the principle of utter selfishness in the individual – the 'Great Selfhood' (*Jerusalem*, f. 43, l. 15). Blake's vision portrays him as being at the centre and the circumference, like God himself, and fixes this image in terms of the four angles of the cardinal points which radiate from a centre to the periphery of space. The Chaos of the imagination is to the north, the Sin of emotion is to the east, the Death of the body is to the west, and the Night of reason is to the south. The projections into space are also the spiritual parts of man.

The genius of Dante and Milton has contributed to the popular image of Satan as a monstrous, brooding, winged creature set in a lake of ice, as in Doré's rendering of Dante's vision, or, conversely, as a tragi-comical image bathed in flames and surrounded by his demonic minions, as in that most compelling of all images of the spiritual realm, the octagonal dome of the Baptistry in Florence. The contrast in imagery is itself interesting, for in terms of the modern esoteric demonology, which has roots in the dualistic Gnosticism, Satan (Ahriman) should be linked with the cold and darkness, while Lucifer should be linked with heat and light. However, this view is most ably expressed by the commentaries and lectures on the subject of Lucifer and Ahriman given by STEINER, who sees Ahriman (Satan) as the dark spirit of materialism and Lucifer as the spirit of spirituality.

However, not all esotericists agree with Steiner's view. For example, in *The Secret Doctrine*, vol. II, p. 389, BLAVATSKY says that Satan 'represents metaphysically simply the reverse or polar opposite of everything in nature'. This esoteric view gets very close to the Latin tag *Diabolus est Deus inversus* ('The Devil is God inverted').



**Satan** *The mythology which insists that all the demons were once angels is dramatically illustrated in this wood engraving by Gustav Doré, an illustration to John Milton's* Paradise Lost *(Book I, ll. 44 ff.), describing the overthrow of Satan and his rebel angels: 'Him the Almighty Power/Hurled headlong flaming from th'Ethereal Skie/With hideous ruin and combustion down/To bottomless perdition, there to dwell/In Adamantine Chains and penal Fire'*



**Satan** *Satan in the sea of ice, glowering at those tortured in the centre of Hell. To the right, on a rock of ice, Dante and his spirit-guide Virgil may be seen. A nineteenth-century engraving after Gustav Doré's illustration to Dante's* Commedia

**Satanas** The Latin name for the Hebraic SATAN. See also DIABOLOS.

***Satanic Bible, The*** *The Satanic Bible*, published by A. S. LaVey in 1969, is a formal presentation of the outlook of the Church of Satan, founded by LaVey in San Francisco in 1966. The Church of Satan is anti-Christian and hedonistic, directed towards gratifying the desires of the lower ego. See also ENOCHIAN CALLS and *GOSPEL OF THE WITCHES*.

**Satan's Head** The demonic fixed star Algol was called Satan's Head (see, however, GORGON).

**Sathan** A variant on SATAN. See *PRAESTIGIATORES*.

**Satyr** The Grecian *saturoi* were legendary creatures, half man and half beast (usually with the horns, hooves and ears of a goat), who inhabited the woods and mountains, living fairly indolent lives and regarded as symbols of unrestrained 'natural' urges. In Greek mythology the satyrs were divided in terms of age, the older ones being the *SILENTI*, the younger ones the *satyrisci*. Their forms and their undoubted link with the image of PAN contributed to Christian image of the DEVIL. For the demonic image in poetry, see IJIM. See also OLD SCRATCH.

**Sazquiel** See *PAULINE ART*.

**Scarmiglione** One of DANTE'S DEMONS; the name means approximately 'baneful'.

***Sceles*** See *ULTORES SCELORUM*.

***Scelus*** See *ULTORES SCELORUM*.

**Schachlil** One of the démons of the ninth hour in the *NUCTEMERON*, the genius of the sun's rays.

**Schaltiel** In the literature of the *SANCTUM REGNUM* Schaltiel is said to be the spirit of Virgo.

**Schedbarschemoth** See MAGIC SQUARES.

**Schedim** The general name in Hebrew lore for the demons. According to one ancient tradition the schedim and the MAZZIKIM were the children of Adam and LILITH, born during a period of one hundred years when Eve was separated from her consort. According to another tradition the mazzikim were created directly by God towards the end of the sixth day. As he did not have time to finish his work, they remained half human, half spirit. As they were never angels, it is wrong to describe them as fallen angels, like so many other types of demon. Nor are they demoted ancient gods, as are so many of the individually named demons – they are a creation in their own right, with a pronounced evil nature.

**Scheliel** One of the ENOCHIAN DEMONS, charged with rule over a lunar mansion.

**Schethalim** See ALPHABET OF DEMONS.

**Schiekron** One of the demons of the fourth hour in the *NUCTEMERON*, the genius of bestial love.

**Scot** Reginald Scot (1538?–99), an English scholar, one-time Member of Parliament for New Romney (1588–89) and author of the excellent *The Discoverie of Witchcraft* (1584), the first book in the English language to deny systematically the reality of witch power and demons. His decision to attack the futility of certain aspects of the witchcraft belief is said to have been prompted by the mass execution of witches in the village of St Osyth in Kent in 1582 (which Scot may well have witnessed). This attack was rooted in a belief which is even nowadays regarded as intellectually sound – namely, that witchcraft is itself a delusion arising either from the deceit of the self-styled witches, or from mental disturbance or prejudice in the mind of the observer. Scot chose to elaborate his theme by an exposition of the impostures of the 'authorities', such as judges and writers on witchcraft, as well as the credulity of lay people, especially those who were so frequently suspected of witchcraft.

His attitude to witches was also extended to demonology (which occupies well over a quarter of the book), but it is sometimes difficult to distinguish between sarcasm and direct reportage in Scot's book. The text is eminently readable, subtle, humorous and replete with sarcastic asides and interesting pictures, yet at the same time Scot succeeds in preserving many of the traditions of witchcraft and demonology from earlier writers.

Of particular interest to demonologists is the list of demons given by Scot in Book 15, chapter 2, which gives 'an inventarie of the names, shapes, powers, government, and effects of divels and spirits, of their severall segnories and degree: a strange discourse worth the reading.' This list of sixty-nine demons is clearly derived from a manuscript *LEMEGETON*, for all are related by name and attribute to one or other of the seventy-two SPIRITS OF SOLOMON, though with a variety of spellings and aliases: Agares, Allocer, Amaimon, Amduscias, Amon (or Aemon), Amy, Andras, Andrealphus, Astaroth, Aym (or Haborim), Baell, Balam, Barbatos, Bathin, Beliall, Berith (or Beall, alias Bolfry), Bifrons, Bileth, Botis (or Otis), Buer, Bune, Caim, Cimeries, Decarabia (or Carabia), Eligor (or Abigor), Flauros, Focalor, Foras (or Forcas),

Forneus, Furcas, Furfur, Gaap (alias Tap), Gamigin, Glasya Labolas (or Caacrinolaas, alias Coassimolar), Gomory, Gusoin (Gusion), Haagenti, Halphas, Ipos (or Ayporos), Leraie (or Oray), Malphas, Marbas (Barbas), Marchosias, Morax (or Foraii), Murmur, Naberius (or Cereberus), Orias, Orobas, Ose, Paimon, Phoenix, Procell, Purson, Raum (or Raim), Ronove, Sabnacke (or Salmac), Saleos, Shax (or Scox), Sidonay (alias Asmoday), Sitri (or Bitru), Stolas, Valac, Valefar (or Malephar), Vapula, Vepar (or Separ), Vine, Vuall, Zagan, Zepar. A man who is so prepared to write with his tongue in his cheek might well invent the names of demons and some of them have the ring of uncertainty in their sounds, yet a few have surfaced in earlier manuscript traditions: see, for example, BALKIN, BEALPHARES, GLAURON, LURIDAN.

Scot's treatise proved so popular (for all it was condemned by King James) that someone added a second book, *A Discourse Concerning Devils and Spirits*, to the third edition (1665). This has none of the literary or humorous qualities of the original Scot, but it presents a fairly thorough summary of the beliefs concerning the nature of spirits and demons, and it is clear from one or two asides that the author was himself an accomplished occultist. Among the views worth noting are the following:

> . . . the very imaginations, and affection of a Magician, doth create an evil Essence or Devil (II, 1, iii).
>
> The nature of a spirit, wither heavenly or hellish, being to dilate, or contract themselves into as narrow compass, as they please; so that in a moment they can be as big in circumference as an hundred worlds, and on a sodain reduce themselves to the compass of an atome (II, 1, iv).
>
> And indeed it is to be feared, that whoever have ever pretended, or do at presently alledge, that they enjoy familiarity with a familiar Spirit; I say its greatly to be suspected, that all such familiars belong to the Kingdom of Darkness; for such are too officious, and ready to attend the depraved desires of mortal men; whereas if communcation with Angels, or good and holy Guardians be at all attainable, yet such is the difficulty of that attainment, that the examples thereof, if true, are exceeding rare (II, 2, x).

This anonymous author lists seven good angels or daemons by name, and gives the sigils for three: these are Jubanladace, Yah-li-Yah, Nal-Gab, Maymom, Gaonim, Balanu, Ramaumi – perhaps all invented names (save for Maymom, which is a fair way to being Maymon). Since these 'angels' may be conjured for magical purposes and may grant powers to the conjurers, they must be regarded as demons in the classical sense. The author, however, appears to contrast these seven 'daemons' with seven 'bad daemons', namely Panalcarp, Baratron, Sondenach, Grismodal, Ballisargon, Barman and Morbogran, again probably invented names, though given a quality of demonic authenticity by the crude technique of uniting together two fragments from genuine demonic names – thus the Bar of Barbason unites with Aratron, and so on.

The demonic names and terms which Shakespeare and Middleton may have taken from Scot's book are noted by Nicholson in his 1886 edition of *The Discoverie of Witchcraft*. See BATHIN.

**Scott** Michael Scott or Scot (1175?–1234?), Scottish astrologer, mathematician and magician, was attached to the brilliant court of Frederick II, and, according to his modern biographer Lynn Thorndike, was 'the leading intellectual in western Europe during the first third of the thirteenth century.' He was author (among other works) of the alchemical *De Sole et Lune*, published in 1622, *De Secretis Naturae*, written 1209, printed 1546, and his chief work *Liber Introductorius*, which appeared in some twenty editions before 1500, along with several manuscript works still unprinted.

His view of demons is sometimes original, sometimes severely classical. He places Hell 'in the middle of the whole elemental earth which sustains us', and visualizes it containing four rivers and seven abysses. It has a circular furnace or oven, surrounded by mountains and rocks, with only one entrance (and no exit), from which (as in classical descriptions) pour forth sulphurous odours and smoke. This place of torment is under the control of the fallen angels.

His demons are so dehumanized as not to be able to stand the sound of music or the song of birds. He is the first to make mention of the practice of raising spirits and invocating demons in the Roman arena of Verona (which was partly thrown down by an earthquake in his lifetime).

Scott was placed by Dante (*Inferno*, Canto xx, l. 116) in Circle 8, Ditch 4 (see HELL) as one of the sorcerers, with head and feet twisted in opposite directions as a result of their wish to pry into the future and as a symbol of the twisted nature of the magical arts, which misuse energies that should properly be directed towards godlike aims. In this Dante was basing his view of Scott on popular tradition (which pictures him as a black magician) rather than upon his writings, for Scott insists that the magical arts are 'the mistress of all iniquity and evil, often deceiving and seducing the souls of its practitioners and injuring their bodies.'

Even so, this should not lead us to think that Scott did not believe that magical powers were not capable of raising demons, or that he did not believe in Hell and demonic powers. He tells the story of how Gebert, the best 'nigromant' in France and later Pope Silvester II, used conjured demons to teach him astrology and the art of the astrolabe. Scott himself believed in the power of conjuration and saw demonic intent behind many of the forces which we nowadays would describe as being natural, such as clouds, storms, and so on. He gives a list of demonic names which are especially to be used in conjuration and insists that the wisest demons dwell in 'certain images of the constellations' (i.e. asterisms). The demons (like the angels) can take on bodies made of either the air or the ether. He mentions seven planetary angels, actually rectors or senators of the spheres, the Movitori of the Ptolemaic cosmoconception, which have been confused with demons: Asinor, Boel, Dapnael, Kabura, Orphymel, Tascar and Tingra. He had an original theory of evil, which is expressed in his view of the dangers of invocation using the astrolabe, insisting that the Church rightly forbade such magic, in case magicians, making free with the names of the stars, perpetrated evil, since the stars themselves 'do not have the power to work an evil. But there are on their surface certain wise spirits, who are assigned to certain works of malignity.'

Michael Scott was reinvented as a historical personage by Walter Scott in *Lay of the Last Minstrel* (1805), in which the magician's book of secrets is recovered by Sir William Deloraine from the supposed tomb of Michael Scott in Melrose Abbey. In this romantic history Scott is linked with the giant race of ancient Britain (see, for example, GOG), for he is said to have cleft the Eildon Hills and to have bridled the river Tweed with a curb of stone.

**Scox** See SHAX.

**Scrat** See SCRATCH.

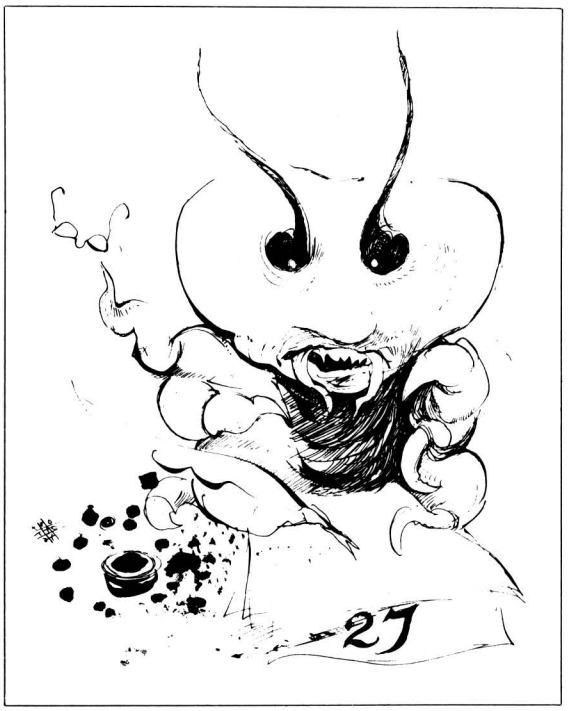
**Scratch** One of the names for the Devil is OLD SCRATCH (or Old Scrat).

**Screwtape** The name of a senior devil in a series of witty and artful letters – *The Screwtape Letters* – written by C. S. Lewis (1898–1963) and purporting to be letters of instruction directed by Screwtape to an underling trainee demon named Wormwood. 'There are two equal and opposite errors into which our race can fall about the devils,' writes Lewis in the preface: 'One is to disbelieve in their existence. The other is to believe, and to feel an excessive and unhealthy interest in them. They themselves are equally pleased by both errors and hail a materialist or a magician with the same delight.' The letters first appeared in the *Guardian*, and were published in collected and altered form in 1942, with excellent illustrations by Papas, which show the gradual transformation of Screwtape as the letter-writing proceeds.

**Seal** A seal is an occult symbolic device designed to capture some virtue or quality of a spiritual agency or entity (include demonic agencies or entities) on the material plane. The seal is therefore a magic symbol which is regarded as possessing a power or force of its own. The word is often used in translation for the Latin *sigillum*, which meant originally 'small




**Screwtape** *An early drawing in the sequence of pictures showing Screwtape in the form of a demon with horns. Illustration by Papas to C. S. Lewis's* The Screwtape Letters




**Screwtape** *A later drawing in the sequence of pictures showing Screwtape changing into a monstrous caterpillar. Eventually he is so transformed that he is incapable of signing his own letters; instead it has to be done by his secretary Toadpipe. Illustration by Papas to C. S. Lewis's* The Screwtape Letters

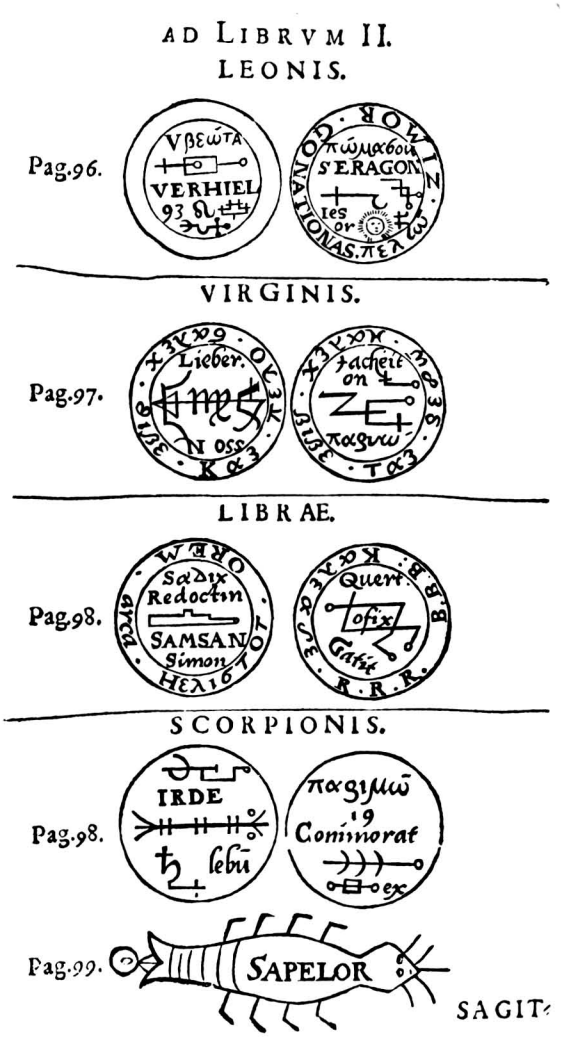
picture', but from this same word has been derived the term 'SIGIL', which has a slightly different (though related) meaning. There are very many seals in use within the demonic tradition. The ritualistically prepared diagrams used in CONJURATION as protective devices are really nothing more than enormous seals, designed to insulate the conjurer from the power of the demons he raises.

A most interesting collection of seals has recently been examined by Adam McLean in connection with his study of the magical mirror text from the manuscript *The Art of Cyprian* (from the collection of Frederick Hockley) in the *Hermetic Journal* (Spring, 1981). The text itself is distinctly Christian and the aim is to raise angels, yet the method makes use of standard occult symbols, seals and in some cases occult sigils. These seals are called the Great Seal of Solomon, the Pentagon and Mortagon of Solomon, the Ring of Solomon and the Girdle of Solomon (see MAGICAL MIRROR). Each of these four devices incorporates interesting sigils, which have been set out in Table 21 under SIGIL.

The Seals of the Apocalypse on the books opened by the angel in Revelation are undoubtedly occult devices, and the imagery derived from them has formed an important stream of symbolism in Western art. An excellent modern survey of these seals (accompanied by graphic visualizations) is given in *The Apocalypse of St John*, based on the lectures of Rudolf STEINER given in Nuremberg in 1908.

***Secret of Secrets*** This grimoire, sometimes called *True Black Magic*, is one of the French texts spuriously claiming the authorship of Solomon and presenting a number of magical

**Seals** *Zodiacal seals and sigils relating to the demonic tradition, from a late sixteenth-century pseudo-Paracelsian* Archidoxis Magicae




talismans and characters. It was probably published in 1750. For a survey of this text, see Waite in the Bibliography. See GRIMOIRE.

**Secundadeians** A group of seven angelic beings, originally of the rank of archangel, who have been accorded rule over historic periods according to a closely defined schema. Their treatment in a demonological context is necessary mainly because they have been incorporated into certain magical texts of dubious repute and are sometimes found in the late-nineteenth-century romantic occult tradition as a result of the treatment given them by Levi (see CONSTANT). The name Secundadeians was probably originated by Abbot Trithemius at the end of the fifteenth century, though the names of these beings, as well as the data relating to their rulerships, were available in Arabic (as well as in some obscure European medieval texts) before the fifteenth century. The seven are named as OPHIEL, ZACHARIAL, SAMAEL, MICHAEL, ANAEL, RAPHAEL and GABRIEL, the sequence corresponding to the rulership of the planetary spheres (or orbs) in descending order from Saturn (hence Ophiel) to the Moon (hence Gabriel) (see ASTROLOGICAL DEMONS). In the later tradition, derived from Trithemius and his school, the rulership of the Secundadeians has been confused with the planets themselves. They are said to rule over sequences of repeated historical periods for a duration of just over 354 years at a time, each lending the stamp of his own 'spherical' influence to that period. Our own age is said to be ruled by Michael, the archangel of the Sun, who started the present rule in 1881 (there are variant interpretations, as Trithemius's figures are not accurate).

**Sekhet-aaru** A name given in Egyptian mythology to the Place of Reeds, one of the regions of AMENTI. Some authorities link the word 'aaru' with the Babylonian 'ARALU'.

**Seere** One of the seventy-two SPIRITS OF SOLOMON, said to appear as a long-haired man riding a winged horse. He is said to have the ability to cause anything to happen in the twinkling of an eye.

**Sellen** One of the demons of the twelfth hour in the *NUCTEMERON*, the genius of the favour of the great.

**Semaquiel** In the *SANCTUM REGNUM*, the spirit linked with Capricornus.

**Senators** The thirteenth-century savant Michael SCOTT lists seven senators or rectors of

the seven firmaments: Orphymel, Tingra, Dapnael, Kabura, Asinor, Tascar and Boel.

**Separ** One of the names for the demon VEPAR.

**Seratiel** In the *SANCTUM REGNUM* the spirit linked with Leo.

**Serpent** In popular lore the tempting serpent of Genesis is the DEVIL who has command over all demons: according to the Book of Revelation he is also the Old Serpent and therefore the same as SATAN. In the poetic vision of William BLAKE the serpent represents subtle hypocrisy and is a symbol of the worship of nature, its coiling form representing the entrapment of the spiritual life of man in materialism or in the illusory snares of nature. The occultist BLAVATSKY tells us that the deceiving serpent of the Egyptian Book of the Dead (verse 54) is Set, who murdered his brother Osiris: he is the leader of the 'Sons of Rebellion' who fight the war in Heaven. The parallel between the Egyptian demonic serpent and the Christian Satan is therefore obvious. In Milton's *Paradise Lost* Lucifer does not take on the form of the serpent until towards the end of the epic (Book X) – prior to that he appears in the form of a fallen angel.



**Serpent** *The symbolism of the snake as a creature of wisdom has continued into modern times in the entwined snakes which are wrapped around the caduceus of Mercury, the hermetic god who was a psychopomp. The emphasis given to the snakes is illustrated in this Victorian relief on the Co-operative Building in Manchester, which combines three quite separate esoteric images – the Egyptian wings of Horus, the orb of the world on a pedestal and the serpents of wisdom*




**Serpent** *Satan in the guise of the Old Serpent tempting Eve, who is about to eat the fruit. Illustration to the opening of Genesis by Hans Baldung, 1511*

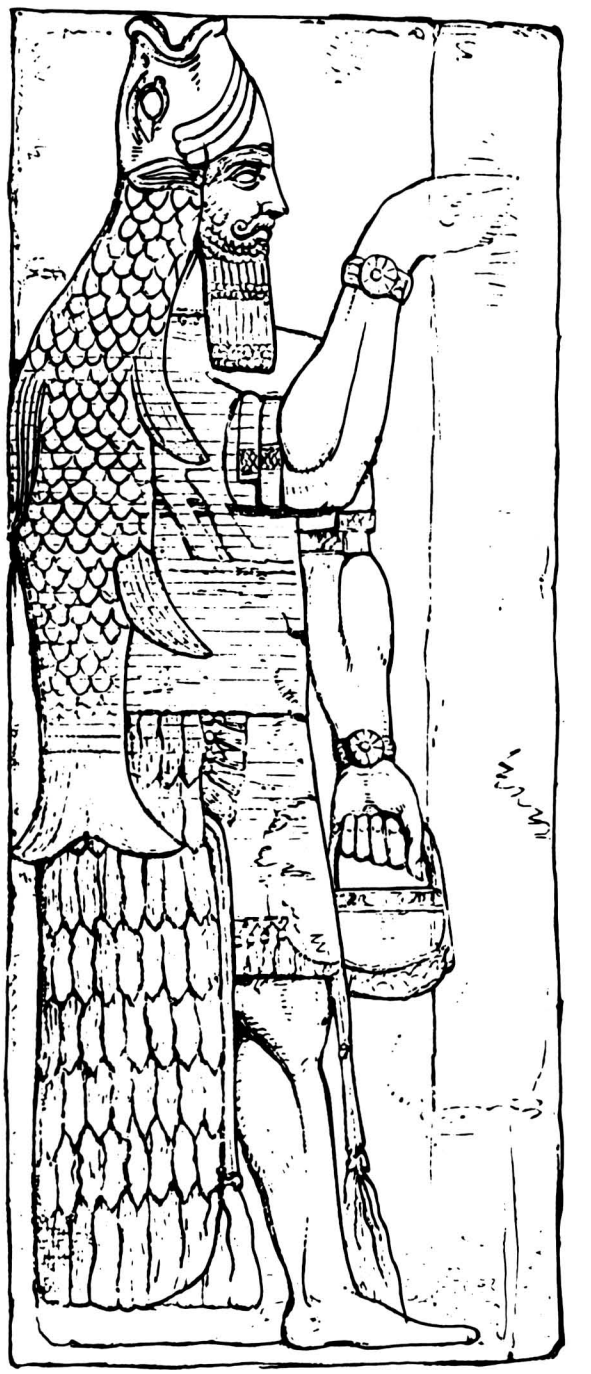
In fact a serpentine form has been conferred upon many demons in a variety of cultures: for example, it is usual for the image of the Greek PYTHON to be in serpentine form. The Egyptian Apep was portrayed as a serpent in the Egyptian Book of the Dead, while the ECHIDNA also had a serpentine form. What non-occultists find confusing is that this serpent symbolism quite clearly links with demonism, yet the serpent is also claimed as a symbol of initiation, a practice which is as far removed from demonism as it is possible to be. Many initiation images combine the serpent and the human being – for example, a BASILISK may be portrayed swallowing a man or a woman. In fact, such serpentine images are like the fish-men or fish-women, really 'half men' – a symbol of those initiates who are capable of dwelling in the higher world (the realm of the cunning serpent) as well as in the world of man. Such initiation images should not be confused with the demonological images which combine serpentine or dragon forms intended to portray the lower nature of the human being.

Another form of the serpent is the DRAGON.

**Seven Sins** The Seven Deadly Sins of Christian theology are often demonized in monstrous form. A fairly typical medieval image which combines all seven in one picture is that attributed to Hans Burgkmair, each of the terrible demons wearing a short banderolle giving his name in German. In medieval imagery there were several different symbolic systems in which the seven debased appetites were represented in animal form and frequently these figure in demonic imagery: in the Burgkmair print the central demon, which represents pride, has peacock feathers for wings. The theriomorphic forms are the lion as a type of pride, the serpent of envy, the unicorn of wrath, the bear of sloth, the fox of covetousness, the pig of gluttony and the scorpion of lust. See also SIN.

**Sezarbil** One of the demons of the tenth hour in the *NUCTEMERON*, described by Levi (CONSTANT) as the 'devil, or hostile genius'.

**Serpent** *A Babylonian esoteric image of a fish-man, Oannes. Such images, which portray a man as half fish, indicate that he is an initiate, able to swim in the seas of the spiritual realm yet to deal adequately with the ordinary material realm*






**Seven Sins** *A woodcut of 1510 by Hans Burgkmair in which there is some attempt to make the seven demons symbolize the nature of the sins. For example, the central demon, which is the demon of pride, has peacock's wings*

**Shadow** The 'Shadow' of William BLAKE is 'restrain'd desire', a thing cut off from yet still tenuously linked with its source, as is the shadow of a material object cast by the sun. It is a shadow of something in the sense of being a projection from a higher level onto the material plane. It is, in a word, delusion.

For *The Book of Shadows*, see *GOSPEL OF THE WITCHES*.

**Shame** See DEVIL PHRASES.

**Shax** Sometimes Scox or Chax, one of the seventy-two SPIRITS OF SOLOMON, who is said to appear to the conjuring magician in the form of a bird, though Reginald SCOT is more specific and says that he appears 'like unto a storke, with a hoarse and subtill voice'. He is prepared to steal money on behalf of the conjurer, will strike a person deaf, dumb or blind when so ordered, and is favoured for being prepared to locate hidden treasure. Scot maintains that 'although he promise to be obedient to the conjuror in all things; yet is he not so, he is a lier.'

**Shells** In Hebrew demonology the shells are the demons who inhabit the seven realms of our earth globe. Their prince is called Samael (but see LUCIFER).

**Sheol** The Hebrew word which is approximately the equivalent of HADES, but which is often wrongly taken as an equivalent of Hell.

**Sialul** One of the demons of the seventh hour of the *NUCTEMERON*, the genius of prosperity.

**Sibillia** According to Dr Rudd, this is the name of the 'gentle Virgin of the Fairies' – presumably the Fairy Queen. See, however, SIGIL.

**Sick** See DEVIL PHRASES.

**Sidonay** One of the names for the demon Asmoday (see ASMODEUS).

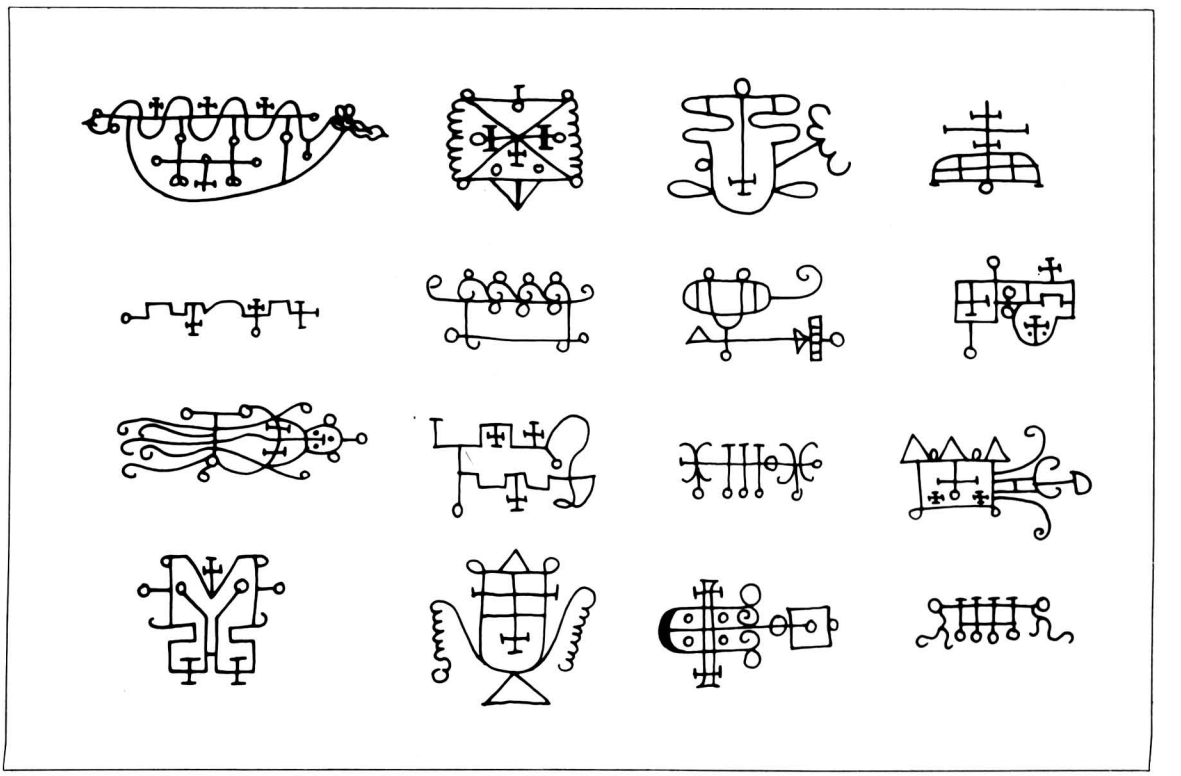
**Sigil** In its occult application a sigil is a graphic representation of a spiritual idea. A recent survey of occult sigils revealed over 15,000 basic forms relating to astrology, alchemy and the general occult science (see F. Gettings, *Dictionary of Occult, Hermetic and Alchemical Sigils*, 1981). In relation to demonology, the sigils used to denote individual demons are very numerous, but may be divided into two groups. One group, usually complex in nature, consist of decorative magical SEALS rather than sigils in the usual sense of the word. The other groups consists of relatively simple sigils intended to designate demons within a particular manuscript tradition. There are literally thousands of such sigils, the most important stream of which is derived from the late-medieval literature circulated under the name of TRITHEMIUS (see *SANCTUM REGNUM*). Most of them belong to the steganographic (the art of secret writing) theses of Trithemius (see STEGANOGRAPHIC DEMONS) and to the Enochian literature (see ENOCHIAN DEMONS), but the majority have never been adequately classified. However, to judge from surviving post-Trithemian alchemical and demonological manuscripts (for example, in the Advocates Library, Edinburgh, and in the British Library), Trithemius himself left identification notes for some of them.

Table 20 on p. 226 sets out some of the sigils derived from certain of the so-called 'Tables of Enoch' in Rudd's manuscript. The text gives the names designated by such sigils, but there are just as many sigils in the same tables which remain unexplained: samples of these are given under the heading 'Unidentified sigils'.

In demonological texts especially it is important to distinguish sigils from SEALS. A seal is a symbolic device which very often incorporates sigils: to clarify this point, Table 21 on p. 227 incorporates a selection of sigils taken from the four seals reproduced on p. 157.

***Sigillum diaboli*** See DEVIL'S MARK.

**Sihon** One of the demons in the writings of William BLAKE, derived from biblical sources,



**Sigils** *Examples of demon sigils from seventeenth-century grimoire manuscripts. They relate to the following demons:*

| | | | |
|---|---|---|---|
| *Vepar* | *Ose* | *Purson* | *Gamygyn* |
| *Zagyn* | *Paimon* | *Sabnak* | *Glasyabolas* |
| *Naberius* | *Phoenix* | *Salgeos* | *Orobas* |
| *Orias* | *Procel* | *Goap* | *Cusion* |

Table 20

| *Table* | *Demon* | *Sigil* | *Unidentified sigils* |
|---|---|---|---|
| 4 | Caspiel | | |
| 5 | Bealphares | | |
| 5 | Pamersiel | | |
| 5 | Asmodai | | |
| 6 | | | |
| 7 | Sibillia | | |

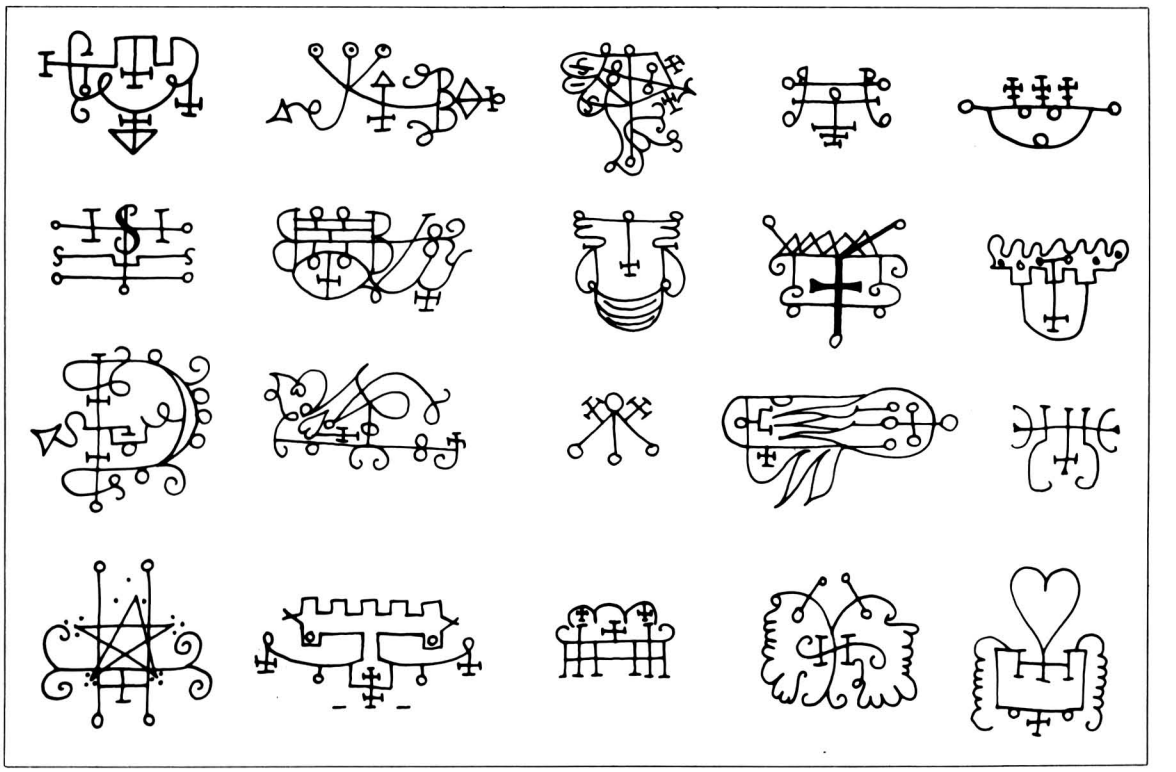
Table 21

| | |
|---|---|
| Seal of Solomon sigils | |
| Mortagon of Solomon sigils | |
| Ring of Solomon sigils | |
| Girdle of Solomon sigils | |

described as a king of the Amorites. He is one of the evil quaternary, which is completed by OG, ANAK and SATAN, charged with the purpose of impeding and opposing man's spiritual progress.

**Silcharde** In the grimoire of *HONORIUS* the demon Silcharde is to be conjured on Thursday. He gives happiness to men and also reveals hidden treasure.

***Silenti*** The older *saturoi* (see SATYR) of Greek mythology were called *silenti*. Silenus, son of PAN, was the best known of these, his attribute



**Sigils** *Examples of demon sigils from seventeenth-century grimoire manuscripts. They relate to the following demons:*

| | | | | |
|---|---|---|---|---|
| *Andrealphus* | *Balam* | *Berith* | *Ipos* | *Systry* |
| *Andromalius* | *Bathin* | *Agaros* | *Gomory* | *Vine* |
| *Asmodai* | *Beleth* | *Marbas* | *Shax* | *Zepar* |
| *Astaroth* | *Belial* | *Barbatos* | *Seere* | *Vapula* |

of a wineskin and his association with Dionysus pointing to his reputation as a drunkard. He is usually so intoxicated that he must be supported by other satyrs or ride a donkey. He is only peripherally linked with demonism through the general connection established between the image of the satyr and the popular image of the DEVIL.

**Silvestres** See ELEMENTALS.

**Sin** It was rare for sin as an abstraction to be demonified, though from early times the SEVEN SINS were given individual demonic forms. However, John Milton adopted the image of the LAMIA to symbolize Sin as one of the two keepers of the Gates of Hell. In parody of classical mythology Milton has Sin spring from the head of Satan, 'Woman to the waist, and fair,/But ending foul in many a scaly fold . . . a serpent armed/With mortal sting' (*Paradise Lost*, Book II, ll. 650 ff.). In placing Sin as one of the guardians of Hell it is possible that Milton had in mind the ancient custom of sin-eating (still practised in England in the eighteenth century) in which people were hired to sit beside a corpse prior to burial and eat food, the notion being that they were 'eating' or taking into themselves the sins which the newly deceased would otherwise have to take into Purgatory.

For 'Man of Sin', see ANTICHRIST.

**Sinbuck** One of the demons of the first hour of the *NUCTEMERON*, the 'judge'.

**Sinistrari** Ludovico Maria Sinistrari (1622–1701), a Franciscan and eventually vicar-general to the Archbishop of Avignon, was, in the words of Robbins, 'the last of the demonologists in the inquisitorial tradition of Remy, Boguet, and the others.' His *De Daemonialitate* was known only in part to his contemporaries as

a section in his *De Delictis et Poenis* (1700), for the complete manuscript was found only in 1875. In this Sinistrari puts forward the hypothesis that the incubi and succubi are not in fact demons, but really the equivalent of shades such as the DIAKKA (though Sinistari did not use this word, but the colloquial *folleti* or *duendes*).

**Sisera** One of the demons of the second hour of the *NUCTEMERON*, the genius of desire.

**Sislau** One of the demons of the fourth hour in the *NUCTEMERON*, the genius of poisons.

**Sitri** See SYTRY.

**Six six six** For the demon whose number is 666, see GREAT BEAST and SORATH.

**Sizajasel** See *PAULINE ART*.

**Smulkin** See FOUL FIENDS.

**Snulbug** See FOUL FIENDS.

**Socothbenoth** See VICECOMES.

**Solas** A variant of STOLAS.

**Solday** A demon of Saturn (Saturday) (see CONJURATION).

**Soleuiel** One of the STEGANOGRAPHIC DEMONS.

**Solomon** See SOLOMONIC LITERATURE and SPIRITS OF SOLOMON.

**Solomonic literature** From early-medieval times it became a commonplace to link many of the demonological texts with the biblical Solomon (for a more genuine ancient tradition, however, see ENOCHIAN DEMONS). Early examples, mentioned during the thirteenth century, in the magical writings of Michael SCOTT, include the *Idea Salomonis et Entocta* (the last word might well be *Eutocta*, but it appears in several variant spellings well into the sixteenth century), a thorough treatment of the demonic functions, names and rites of invocation; the *De Umbris Idearum*; and *The Angelic Book of the Art of Solomon*, blandly attributed to Adam in spite of the title. Generally, however, the popular texts which quote Solomon have in mind the literature of the *LEMEGETON* type (see, therefore, SPIRITS OF SOLOMON).

**Sondennath** One of the seven bad daemons mentioned by Scot (see CONJURATION).

**Sonneillon** A name of a demon listed in the MICHAELIS HIERARCHY, as one of the fallen Troni, charged to tempt men with hatred against their enemies. His spiritual adversary is St Stephen.

**Sorath** In medieval demonology Sorath is the daemon or demon or the Sun, whose magical number is given as 666 (see, for example, MAGIC SQUARES). The esoteric mystery of the 'two horned beast' with the number 666 (which is mentioned in Revelation, 13, 18, as the 'number of the beast') is dealt with on a sublime esoteric plane by Rudolph STEINER in the eleventh of his lectures on the apocalyptic vision of St John, given in Nuremberg in June 1908. Steiner shows that the numerical equivalents of the four Hebrew letters Samech, Vau, Resh and Tau, which denote the spiritual being of man, add to 666 and spell the consonants of the name Sorath. Steiner says that this Sorath, the two-horned beast of Revelation, is the adversary of Christ.

**Sosol** See *PAULINE ART*.

**Spectre** A name used in a specialist sense by William BLAKE to denote an entity not far removed from the modern occultist concept of the DOUBLE. The Spectre is the rationalizing aspect of the ordinary spiritually sleeping man; 'I see . . . Humanity in deadly sleep and its fallen Emanation, the Spectre and its cruel Shadow (*Jerusalem*, f. 15, l. 17). The Spectre dwells in isolation, a fragmented part of man's true being, becoming more and more self-centred.

Each Man is in his Spectre's power
Untill the arrival of that hour
When his Humanity awake
And cast his Spectre into the Lake.
(*Jerusalem*, f. 41)

The Spectre is the negation of the true self, building a shadowy illusion of its own construction, which becomes so involved in its concept of self ('closing itself as in steel') that it begins to call itself God. Thus the spiritually sleeping man negates the whole world spiritual by being enclosed in the shadow of the Spectre. See also SATAN.

**Spee** Friedrich von Spee (1591–1635), a Jesuit philosopher, theologian and humanitarian, whose direct experience of the German witchcraft trials led him to attempt to warn against what he conceived as delusions about the power of demons and the validity (if not the reality) of witchcraft, and the atrocities wrought in the name of God by the monopolies designed to eradicate witchcraft, in his *Cautio Criminalis* (1631). 'No longer', he writes, 'God or nature are responsible for everything, but witches' (*Quaestiones*, No. 51).

**Spina** Alphonsus de Spina (d. 1491), a demonologist, having been converted from the Jewish faith by the Franciscans, and author of the first printed book to discuss the question of witchcraft. He describes ten different kinds of demons: FATES, POLTERGEISTS, the INCUBUS and the SUCCUBUS, marching hosts, familiares (not to be confused with the FAMILIAR), NIGHTMARES, semen demons, deceptiones, clean demons and what have been called BRUXAE DEMONS. Alphonsus de Spina is often quoted in modern 'occult' works as author of the opinion that one third of the angels fell, numbering them precisely as 133,306,668. It may be accidental that the number reduces according to standard numerological practice to 9, and that there were supposed to be nine ranks of angels and demons (see ORDERS). Alphonsus is sometimes confused with Bartolommeo SPINA (see below).

**Spina** Bartolommeo Spina (1475?–1546) was so important a theologian that he was appointed by the pope to consider the implications of the Council of Trent. A great supporter of the witchcraft delusion, he was author of the important *Quaestio de Strigibus* (1532), giving credence to all the paraphernalia of demonic possession, sexual intercourse with the Devil, night flights, and the like, as well as promoting many stories of supposed witchcraft, demonic possession and so on which have passed into the popular lore of demonology. He is sometimes confused with his contemporary (though younger) Alphonsus de SPINA (see above).

**Spirit** The word 'spirit', from the Latin *spiritus*, applies in a very general sense to any disembodied entity. This means that any demon may be described as a spirit, as may an angel. In demonology the ANGEL, DAEMON, DEMON and DEVIL are all spirits, as indeed are all the named angels, daemons, demons and devils, and all classes of demons, including ghosts, elementals, the DIAKKA, the POLTERGEIST, the SUCCUBUS and so on. The result is that demonological texts use the word to denote such a profusion of different disembodied beings that the word has lost any real meaning or utility save as a most general indication that the being so named has no physical body.

**Spirits of Solomon** A general term for a group of seventy-two demons listed in what is usually called the *LEMEGETON*, attributed spuriously to the biblical King Solomon (see, however, SOLOMONIC LITERATURE and GRIMOIRES). The legend is that Solomon gathered together seventy-two rebellious demonic 'kings, of whome the cheefe was Bileth, the second was Beliall, the third Asmoday' (the words of Reginald SCOT), and shut them up in a brass vessel, which he threw into a deep lake. The Babylonians, in the hope of attaining great treasure, located the vessel, broke it open and allowed the demons to escape. From the escaped horde they worshipped the most powerful, which was BELIAL, to whom they offered prayers and sacrifices. Each of the seventy-two demons

is dealt with separately under its own name within the present text, and so it is sufficient here to make a few general observations about them. The text of the *Lemegeton* (see GRIMOIRES for an account of this kind of literature and a discussion of the antiquity of the Solomonic scripts) follows the simple procedure of listing the name of the demon, its most usual SIGIL, SEAL or character, its usual appearance immediately on conjuration, and the various abilities which it possesses.

Although 72 is an esoteric number, linked with the speed of blood flow in the human body (the pulse rate), as well as with the precession of the equinoxes (the sun retrogrades against the backdrop of stars 1 degree in seventy-two years), it is likely that in this case the number 72 is not intended magically, but is perhaps a throwback to the time when these demons were linked with (or designated rulers of) the seventy-two faces of the zodiac. A face in astrology is an arc of 5 degrees, resulting from the division of each zodiacal sign into six equal arcs, the entire zodiac of twelve signs giving seventy-two such divisions. Examination of surviving material would support this theory, although the original list of rulerships appears to be lost. Most of the surving name lists (which are sometimes god rulers or angelic rulers) relate to the decanate system, which involves the division of each zodiacal sign into three equal arcs, resulting in only thirty-six rulers. A list of eight such rulerships (from the Egyptian, through the Greek and Roman) is given by Nowotny, but few of the names listed have been adopted into the Western demonic tradition. Such correspondences as appear to exist between these decanate lists and the Spirits of Solomon are probably accidental.

Most of the demons appear in a bestial or monstrous form; only one, GOMORY, appears in female form, as a beautiful woman, while ASTAROTH and PROCEL appear as angels. The fact that the list is syncretic is supported by the wide variety of sources – biblical and mythological – for the better-known demons in the list: the biblical BELIAL retains some of his original propensity in being the only one to demand sacrifices; PHOENIX is clearly derived from the 'sweet tongued Arabian bird'; MORAX is perhaps from the mythical Minotaur or from the demonic god MOLECH, and so on.

The Spirits of Solomon are particularly well known in the grimoire tradition because of their sigils, many of which are extremely interesting and even beautiful. However, many of the other grimoire spirits have equally interesting sigils, and it is not easy to determine why this particular group has attracted so much attention from the self-styled conjuration groups of the nineteenth and twentieth centuries.

With knowledge of the name and sigil of a particular demon, the conjurer is believed to be in a position to call that demon into service (see CONJURATION); however, knowledge of the particular attributes of the demon is also necessary if the conjurer requires special information or powers. The list of seventy-two demons provides such attributes, though it is clear that many of them have several abilities which they may place at the service of the successful conjurer. Some will confer invisibility, while a large group will teach most of the secrets of the earth, such as the medical and spiritual value of herbs and stones. At least twelve of the demons will provide knowledge of futurity, while ten are charged with procuring love (or 'lust') on behalf of the conjurer; the demon AMON is understandably popular among conjurers, for he will provide both these functions for a single evocation. Wealth is another thing much sought by the conjurers, and six demons provide money and wealth directly (or at least teach the secrets by which such wealth might be gained), while a further nine demons are prepared to reveal the whereabouts of hidden treasure. Again, while most demons are prepared to provide a FAMILIAR (either in animal form or as an invisible slave spirit) for the conjurer, five demons are specialists in this art. The 'secret of tongues' is also a popular demand of the demons, and five of them are empowered to confer this ability on the conjurer. Almost equally popular is knowledge of the secret arts, including astrology and alchemy. Of particular note is ORIAS, who will teach the complex art of

astrology in a twinkling of an eye. Some demons offer other specializations, however: PHOENIX teaches poetry and letters, SABNAK offers curative power over war wounds (or alternatively dispenses terrible wounds), while GAMYGYN is the most popular of several necromantic demons, being expert in raising spirits of the dead for consultation with the conjurer (he is not the only necromantic demon in the group of seventy-two, however, for MURMUR is also charged at times with this dubious facility). VEPAR is the demon concerned with the sea, and is sometimes evoked to cause storms, shipwrecks and death by drowning. Many of Solomon's demons will cause earthquakes and storms, however. (See also VELTIS.)

The variations in orthography and names of the seventy-two demons are quite extensive, and are listed in the individual entry for each demon. Since different versions and editions give variant names, the following list includes more than seventy-two spirits.. Many of these demons are also listed in the literature described under ENOCHIAN DEMONS and presumably are derived from a common source.

| | | | |
|---|---|---|---|
| Agares | Berith | Glasyalabolas | Procel |
| Aini | Bifrons | Gomory | Purson |
| Allocen | Bileth | Gusion | Raum |
| Allocer | Botis | Haborym | Ronobe |
| Amaimon | Buer | Hagenti | Sabnak |
| Amduscias | Bune | Halpas | Saleos |
| Amon | Caim | Ipos | Seere |
| Amy | Cimeries | Lerajie | Shax |
| Andras | Dantalian | Malpas | Stolas |
| Andrealphus | Decarabia | Marbas | Sytry |
| Andromalius | Eligor | Marchosias | Valac |
| Asmoday | Flauros | Morax | Valefor |
| Astaroth | Focalor | Murmur | Vapula |
| Baal | Foras | Naberius | Vassago |
| Balam | Forneus | Orias | Vepar |
| Barbatos | Furcas | Orobas | Vine |
| Bathin | Furfur | Ose | Vual |
| Beleth | Gaap | Paimon | Zagan |
| Belial | Gamygyn | Phoenix | Zepar |

***Spiritus mendaciorum*** A class of evil spirits listed in *A Treatise on Angel Magic* as one of 'The Orders of Wicked Demons' (see McLean in the Bibliography). As a translation of their Latin name implies, they are the 'spirits of lying'. They are given as a prince the PYTHON, who was regarded as being a liar, perhaps on the supposition that all oracles, divinations and predictions were based on lies. In the ancient world, however, the pythoness was regarded as a most truthful seer, in direct contact with Apollo or with some mysterious earth spirit. See ORDERS.

**Spoon** See DEVIL PHRASES.

**Sprite** An archaic term for SPIRIT, though usually applied to elemental spirits, such as fairies, gnomes, hobgoblins and so on. PUCK was a sprite, according to Shakespeare.

**Stabili** See CECCO D'ASCOLI.

**Stampa** Petrus Antonius Stampa's *Fuga Satanae* was incorporated into the influential treatise on EXORCISM, the *Thesaurus Exorcismorum et Conjurationum Terribilium* (1608).

**Steganographic demons** The literature of John TRITHEMIUS (1462–1516) is replete with references to spirits, many of whom really belong to the demonic class rather than to the angelic (see ANGEL). The most esoteric list is that given under SECUNDADEIANS but the one given in his *Steganographia* is more extensive and more intimately linked with the demonological tradition, in that the beings are listed with a view to conjuration in order to satisfy the desires of the magician himself. In spite of this the text insists that these beings have the power to 'put to flight the spirits of darkness'. However, some deal with the love of women, and BURIEL is the 'light-shunner', who stays in pits and caves (probably a misunderstood reference to the medieval PUTHEUS, however) and appears, with all the high drama of the demons, in the shape of a serpent with the head of a girl and a horrific hiss – scarcely the guise of an angel.

An excellent translation of the *Steganographia* by Tait, Upton and Walden was published by McLean in 1982 (see Bibliography) and it is this

Table 22

| *Spirit* | *Direction* | *Sigil* | *No. of servants* | *Character of charge* |
|---|---|---|---|---|
| Amenadiel | West |  | 300 | Announcing secrets to West |
| Armadiel | North |  | 100 | Secret messages |
| Aseliel | Southeast |  | 40 | Deals with love of women |
| Asiriel | West |  | 20 | Secret plans of princes |
| Barmiel | South |  | 10 | Military surrenders |
| Baruchas | ? |  | 10 | Conveys secrets |
| Buriel | Pits |  | 100 | Shuns the light |
| Bydiel | ? |  | 20 | Conveys occult secrets |
| Cabariel | Circius |  | 50 | Discloses betrayals, etc. |
| Camuel | Southeast |  | 10 | Benevolent |
| Carnesiel | East |  | 1000 | Announcing secrets to East |
| Caspiel | South |  | 200 | Announcing secrets to South |
| Demoriel | North |  | 400 | Announcing secrets to North |
| Dorothiel | ? |  | 40 | ? |
| Emoniel | No fixed abode |  | 100 | 'Anything asked of him' |
| Gediel | Southwest |  | 20 | Warnings of danger |

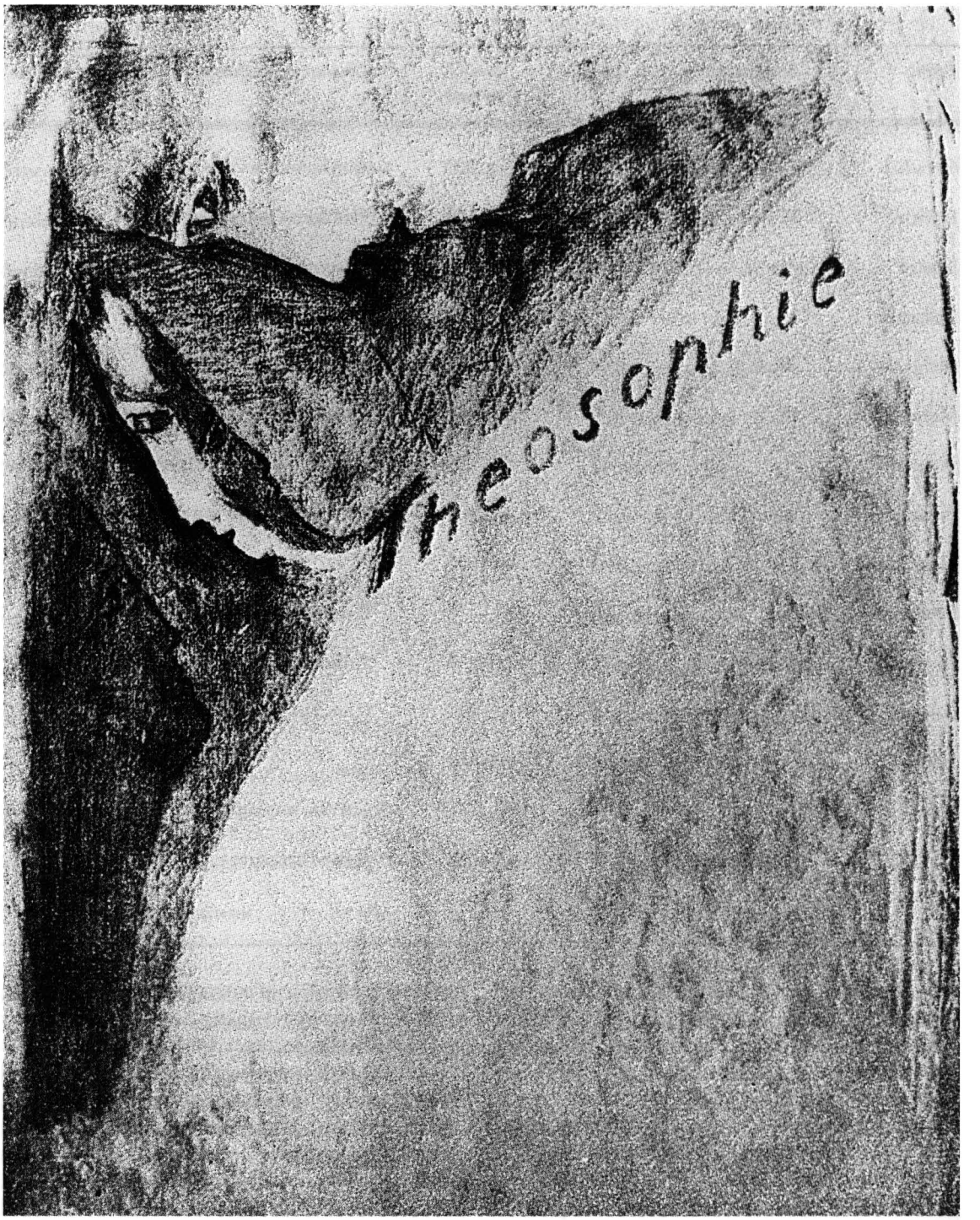
which forms the basis for the material furnished in Table 22. The directions given by Trithemius (important in the lore of conjuration) are in Latin, but in Table 22 these have been translated into their modern equivalents. The number of servants varies according to whether it is day or night; the number in charge of the day is given here. Trithemius gives the names and charges of many of the servants, but I have omitted these, just as I have omitted the complex conjuration spells. The Uriel of this sequence must not be confused with the Archangel URIEL.

**Steiner** Rudolf Steiner (1861–1925), esotericist, philosopher and founder of the Anthroposophical Society, is without doubt the most remarkable occultist of the present century. Steiner's lectures, writings and recorded insights offer a comprehensive survey of the occult nature of the material and spiritual worlds, of cultural life and its aspirations, of the arts, history and philosophy – indeed, of almost every facet of human life in a practical and spiritual sense. Although far more than merely a demonologist, his view of demons and de-

| *Spirit* | *Direction* | *Sigil* | *No. of servants* | *Characters of charge* |
|---|---|---|---|---|
| Geradiel | Everywhere |  | 200 | Announces secrets |
| Hydriel | Water |  | 100 | Proclaims watery affairs |
| Icosiel | Air |  | 100 | Becomes personal spirit-slave |
| Macariel | ? |  | 40 | Conveys secrets reliably |
| Malgaras | West |  | 30 | Hidden affairs of friends |
| Maseriel | West |  | 60 | Philosophy, magic, necromancy |
| Menadiel | ? |  | 20 | Conveys secrets reliably |
| Padiel | East | | 0,000 | Unfriendly and unreliable |
| Pamersiel | ? |  | 100 | ? |
| Pyrichiel | Fire |  | ? | Concerned with fires and flame |
| Raysiel | North |  | 50 | Announce secrets in surrenders |
| Soleviel | ? |  | 200 | Conveys secrets |
| Symiel | ? |  | 10 | ? |
| Uriel | ? |  | 10 | Carries messages |
| Usiel | 'Sub Circium' |  | 40 | Buried treasure |

monology is just about as revolutionary and charged with remarkable insights as his view of everything else, from medicine to art, from agriculture to astrology. Since the many references to the theory of demons and to the activities of specific demons are scattered throughout his published lectures and books, it is extremely difficult to give anything but a brief synopsis of his demonology. Perhaps such a survey is best limited to a discussion of the planetary demons and the important contribution Steiner has made to the study of the dualistic interplay of AHRIMAN and LUCIFER.

The planetary demons are mentioned in Steiner's Berlin lectures of 1908 and have received full treatment in the English edition of *The Influence of Spiritual Beings upon Man* (1961), though references are scattered through other lectures and published works. Steiner describes the 'benevolent and malignant beings of Mars, Moon and Venus', as well as the 'inventive and wild beings of Saturn', relating the activities of these spirits (which must not be confused with the traditional PLANETARY DEMONS) to the




**Steiner** *A chalk drawing* circa *1923 by Rudolf Steiner as a striking design for the jacket of his own book* Theosophie. *From a study of Steiner's other drawings we may assume that the upper face represents that of Lucifer, the lower that of Ahriman, while the central face is human. The original is in the Goetheanum, Dornach*

organization of the human body and to human activities. His profound knowledge of demonology led Steiner to assert that 'Everything that man does is like a summons to unknown beings.' The human defence against malevolent beings is seen in the ego, which itself finds expression in the blood: such creatures are parasitic on the human organism, craving as they do the spiritual essence within the blood. If man is not constantly careful to strengthen his own ego (by the exercise of a strong and vigorous will), then certain of these beings will gladly fasten upon his blood, resulting in much evil for him. Certain of these beings also work through the other bodily humours of the chyle and lymph, so that we find in Steiner's remarkable demonology an interesting and well-founded connection with the ancient theory of the four temperaments.

Steiner notes that the first of this demonic planetary group is found on the astral plane and has the spiritual appearance of dwarves, being malevolent little rascals; to some extent they may be called 'moon demons' (so far as I can see, not a designation used by Steiner himself, however). They have the faculty of making immensely powerful roaring noises. On the earth plane they attach themselves to people and things of an 'illusory' or 'insane' disposition, being fond of the atmosphere and outlook encouraged in such places as mental hospitals and seances. A milder group of spirits is linked with the higher astral plane of Mars. These are described as being extremely clever and gentle in speech; on the earth plane they attached themselves to situations in which humanitarian principles unfold.

The spiritual atmosphere of Venus (which Steiner designates with the Theosophical term 'devachanic') is peopled by spirits of a clever and mild disposition. However, within the same spiritual area is found a second group of beings, 'furiously vital', whose conduct is regulated by mutual plunder and fighting. The higher parts of the devachanic realms are the location of 'Saturn beings', who are essentially spiritual embodiments of the wisdom of invention, working through the human liver. On the earth plane these attach themselves to places and things in which the capacity for inventive technology and creativity is unfolded. These Saturn beings also have the darker counterparts, representative on the demonic plane of all that lives on in man in terms of sensual greed and unrestrained desire.

Steiner's most remarkable treatment of demonology is found in his lecture cycle delivered in Nuremberg in 1908, now available in English as *The Apocalypse of St John* (1958), in which he makes a detailed study of the mystery wisdom contained within the imagery of the seven occult seals in the Apocalypse. In this context he provides remarkable insights into the nature of SORATH and the occult mystery of the number 666, as well as providing a background for a study of the occult conception of the ABYSS and the coming races of man.

Throughout many of Steiner's recorded lecture cycles and in many of his books there are scattered references to the spiritual 'demonic' beings Ahriman and Lucifer, who are constantly presented as spiritual balances on either side of man. Steiner was a first-rate artist, and many of his drawings, jacket designs and paintings reflect this dualism of the dark Ahriman below man, with Lucifer above, in a sort of vertical balance. The notion of Ahriman is derived directly from Zoroastrian dualism, from a being once called Angra Mainu (and a number of similar variants), who was the ancient demon of darkness and lies. Ahriman is the demon of lies who seeks to persuade man into an attitude of mind which might most accurately be described as materialistic. Ahriman most nearly achieves his aims when he persuades man into believing the lie that the material world and the physical appetites derived from it are alone the most important things, at the cost of all spiritual considerations. Ahriman is therefore the Prince of Lies, the Prince of Darkness, the spectral earthly king; his nature recalls the vision of the sixteenth-century Jewish savant Nostradamus, who saw a 'Great King of Terror' dominating the future world (the significance of the phrase partly derives from the fact that the *terre* of 'terror' is the French word *terre*, meaning

'earth'). Steiner says that Ahriman is MEPHISTOPHELES, and in three lectures given in Dornach in 1914 (translated into English in *The Balance in the World and Man, Lucifer and Ahriman*, 1977) he develops this point with particular reference to certain strains of demonic symbolism which have found their way into Western culture.

In almost every field of activity Ahriman is in conflict with Lucifer, who, in the Zoroastrian dualism from which Steiner's demonology is derived, was the solar god Ahura Mazda. If Ahriman is concerned with materialism and darkness, Lucifer is concerned with spirituality and with light. The realm of Lucifer is that of the refined world of the arts, from which literature, music, painting and all cultural impulses arise. Just as Ahriman would bury man in the earth, so Lucifer would lift man away from the earth into an entirely spiritual condition. However, Steiner notes the danger of this and makes the valid point that the human being (at least in his present embodiment and spiritual constitution) must relate in a healthy way to the earth and must not be seduced by Lucifer into establishing for himself an earth-free environment. This must not be interpreted as meaning that Steiner has an abhorrence for culture and art – on the contrary, it merely means that every man must seek to balance within himself the two forces which would lead him away from his essential humanity.

It is quite impossible within this compass to do justice to Steiner's demonological insights, which will no doubt eventually be appreciated as the most profound of the twentieth century. Steiner sees the different types of demons (like the ELEMENTALS) as 'laggards' from earlier stages of evolution, being as sub-physical as the demons, although on a different evolutionary path. When a spiritual being has failed to develop its own potential within one world period, in the following world period it becomes 'backward' or 'laggard', and is often a source of trouble for those spiritual beings who seek to develop in the new world period. Thus all demons are really 'laggards' who have fallen back in evolution, their 'fall' being a fall away from the development of their own inner potential, rather than from Heaven. In this sense, therefore, Steiner's view of demonology is outstanding in that it seeks to relate the numerous strains of different demons to patterns of world evolution. A comprehensive view of this evolutionary process, in which the emergence of the laggard demons as adversaries of the evolutionary process plays no small part, may be gleaned from Steiner's seminal work *Occult Science* (see Bibliography).

**Stheno** See GORGON.

***Stigmata diaboli*** See DEVIL'S MARK.

**Stolas** One of the seventy-two SPIRITS OF SOLOMON. He is said to appear in the form of a raven. He is conjured because of his ability to teach the virtues of herbs and stones, and because of his knowledge of astrology.

**Stones** The demonological tradition includes many reference to demonic or magical stones which were variously reputed to aid in the CONJURATION of demons, or to protect the wearer from POSSESSION by demons. Among the most frequently mentioned are:

*Anachitis:* Used to call up spirits from water.

*Anacithidus:* One of the so-called necromantic stones, used to call up both demons and ghosts.

*Antiphates:* A black stone used as an amuletic defence against the demonic power of witches.

*Chrisoletus:* A demonifuge, used also to drive away melancholy and illusions (often thought to be caused by demons.)

*Chrysolite:* A stone used to prevent madness and fever in general, but also as a specific against the demons which induce NIGHTMARES.

*Coral:* Red coral was said to protect children from demons and black magic. In former times it was sometimes powdered and given to children against epilepsy, which was seen as either a divine illness or as a form of insanity induced by demons.

*Kinocetus:* A stone said to be an excellent demonifuge.

*Pontica:* A blue stone with red stars or drops and lines like blood, used by conjurers to compel demons to answer questions. It was also said to be a powerful demonifuge.

*Synochitis:* A stone said to give the owner power over conjured demons while he or she questions them.

**Styx** One of the infernal rivers in the ancient HADES. It was the river of gloom (hence our English 'stygian'), although the Greek *stugein*, from which the word came, meant 'to hate', which is probably why Milton, when listing the rivers of Hell, wrote: 'Abhorred Styx the flood of deadly hate' (*Paradise Lost*, Book II, l. 577).

**Succubus** The name of a demon who takes the form of a woman in order to have carnal knowledge of men during their sleep. Compare INCUBUS.

**Suclagus** One of the demons of the ninth hour in the *NUCTEMERON*, the genius of fire.

**Stolas** *Stolas in the form of the strange bird which he adopts as his guise to face conjurers in the magical circle. From Collin de Plancy's* Dictionnaire Infernal *(1863 edition)*



**Summers** Montague Summers is a modern witch-historian and author of many books, among which *History of Witchcraft and Demonology* (1926) is worthy of note. Summers edited modern editions of books touching on demonology, including Sinistrari's *Demoniality* (1927), the *Malleus Maleficarum* of Sprenger and Krämer (1928), Boguet's *Examen of Witches* (1929), Guazzo's *Compendium Maleficarum* (1929), Remy's *Demonolatriae* (1930) and Scot's *Discoverie of Witchcraft* (1930).

**Suphlatus** One of the demons of the fifth hour in the *NUCTEMERON*, the genius of the dust.

**Surgat** Sometimes called Aquiel, the demon Surgat is conjured on Sundays according to the grimoire of *HONORIUS*. Says this grimoire: 'Surgat will demand a hair of your head, but give him instead the hair of a fox, and ensure that he takes it.'

**Susabo** One of the demons of the sixth hour in the *NUCTEMERON*, the genius of voyages.

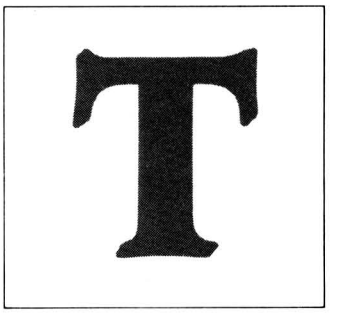
**Sycorax** Although sometimes called a demon, the Sycorax of Shakespeare's *The Tempest* is a witch. See ARIEL.

**Sydonay** One of the variant names for the demon Asmoday (see ASMODEUS).

**Sylph** See ELEMENTALS.

**Symiel** One of the STEGANOGRAPHIC DEMONS.

**Sytry** Sometimes Sitri or Bitru, one of the seventy-two SPIRITS OF SOLOMON and one of the ENOCHIAN DEMONS. He is said to appear in the form of a winged human, with the head of a variety of different wild animals; the Enochian literature has him appearing 'with the face of a Leopard having wings as a Griffin'. He is supposed to have magical control over all matters of love and lust, and is reputed to be able to compel any woman to appear naked before the conjurer.



**Tablibik** One of the demons of the fifth hour in the *NUCTEMERON*, the genius of fascination.

**Tabris** One of the demons of the sixth hour in the *NUCTEMERON*, the genius of free will.

**Tacritan** One of the demons of the fifth hour in the *NUCTEMERON*, the genius of goetic magic.

**Tagriel** Among the ENOCHIAN DEMONS Tagriel is said to be ruler of a lunar mansion.

**Tailors** See DEVIL PHRASES.

**Talk** For 'Talk of the Devil', see DEVIL PHRASES.

**Tamial** The name given to one of the seven ISCHIN according to the demonology of BLAVATSKY. Tamial is said to have taught men the art of astronomy. See also BARKAYAL. He is almost certainly identical with TAMIEL.

**Tamiel** One of the ENOCHIAN DEMONS of the first literary stream, who came to earth under the direction of SAMYASA. Tamiel is said to have taught men the secrets of astronomy.

**Taphthartharath** The name given to the daemon of the sphere of Mercury by Agrippa and assigned the magical number 2080. See Table 15 under MAGIC SQUARES.

**Tarab** One of the demons of the twelfth hour in the *NUCTEMERON*, the genius of extortion.

**Taraka** According to BLAVATSKY, Taraka was the 'Danava Demon', who threatened the gods through his yogic austerities; he was called 'the too holy and wise demon'. He was killed by Karttikeya (the god of war, 'the six-faced planet Mars astronomically', as Blavatsky puts it).

**Tartach** See VICECOMES.

**Tartarus** In Greek mythology this was a place, supposed to be as far below HADES as Heaven was above Hell, in which the Titans who had rebelled against the gods were kept prisoners. By Roman times, however, the place was sometimes equated with Hades and even used as a name for the ruler of Hades, often called PLUTO.

**Tascar** See SENATORS.

**Tash** The name of the evil principle in C. S. Lewis's *The Last Battle*, the final book in the Narnia series (published 1956). This Tash is the god of the savage Calormenes, the cosmic opposite of the lion Aslan (who represents the good principle). Lewis describes Tash in terms of a medieval grimoire: it is roughly the shape of a man, but it has the head of a bird, with a curved cruel beak, and four arms which it holds high above its head, stretching them out northward as if it wants to snatch all Narnia in its grip. The creature floats on the grass instead of walking, and the grass seems to wither beneath it.

The revelations towards the end of this arcane fairy story indicate that Tash is one of the



**Tash** *This sculpted relief of a Hittite demon or god in an entrance corridor of a fort at Karatepe near the Ceyhan river was first published in pictorial form in 1949 and may have influenced C. S. Lewis in his description of the awful demon Tash in the last of his Narnia series. The relief on which this drawing is based is probably of the eighth century* BC

embodiments of Ahriman or one of the darker principles derived from Middle Eastern dualism. While the beaked demon (or god) appears fairly frequently in Egyptian and Middle Eastern art forms, and has therefore entered the European demonologies, it is rare to find so precise a description as a four-armed demon with the arms held above the head. Could this be a reference to the relief of a beaked god found in the entrance corridor of the Hittite fortress at Karatepe, which was reproduced in the *Illustrated London News* in May 1949? This reproduction shows the bird-headed god with his arms upraised, these being flanked by a pair of upraised wings. The symbolism which C. S. Lewis might have had in mind would suggest that even the wings (a sign of spirituality, of the ability to fly within the heavenly realms) of this Tash have turned into instruments more fitting for the earth.

**Tattoo** See DEVIL PHRASES.

**Tempters** See *TENTATORES MALIGENII.*

***Tentatores maligenii*** The ninth in the demonic ORDERS according to the Enochian literature (see ENOCHIAN DEMONS). These are the tempters, the *diaboli* or the bad genii, whose prince is said to be MAMMON. See also ZODIACAL DEMONS.

**Tetramorph** A word derived from the Greek, meaning 'of a fourfold form' and properly applied to a single figure which unites the four symbols relating to the four fixed signs of the zodiac – Taurus, Leo, Scorpio and Aquarius – which are themselves an expression of the four elements. These symbols are now an important element in Christian art as images of the four Evangelists, but originally they appear to have been zodiacal. Table 23 sets out the main associations.

In the tetramorph proper the four symbols are usually presented so that the figure combines the face of a human with the wings of an eagle, the body of a bull and the mane of a lion. However, the symbols may be disposed in other

**Tetramorph** *The four-being tetramorph related to a Qabbalistic system in the Eliphas Levi manuscript of* The Magical Ritual of the Sanctum Regnum, *as reproduced by Wynn Westcott in his translation of 1896. The 'Cherub', as it is called by Levi, is rather fanciful, combining four heads rather than the traditional three. The wings alone are usually regarded as a sufficient symbol of St John (Scorpio). The relationship between the members of the tetramorph and the names of the Sephirothic Tree (Kether, etc.) is also fanciful*

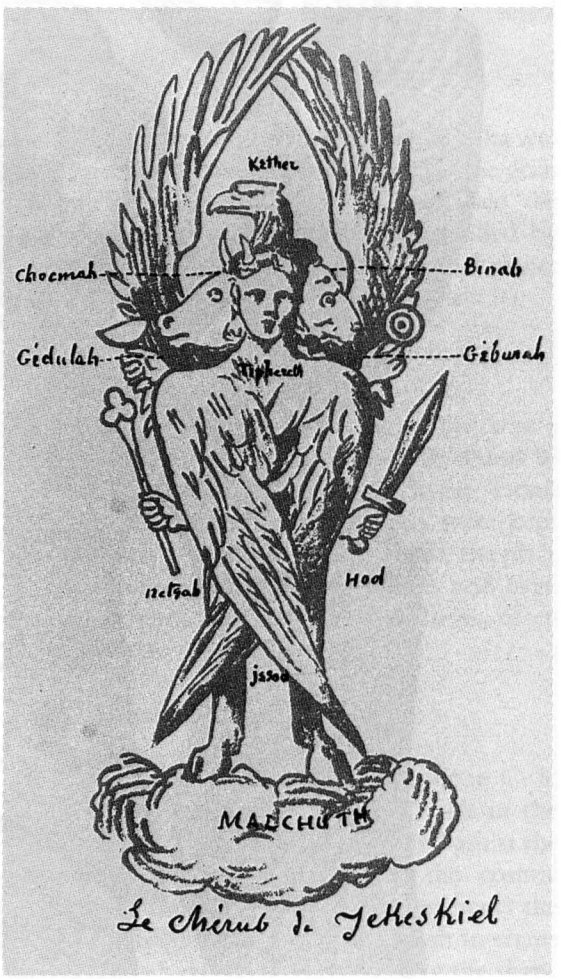



Table 23

| *Element* | *Zodiacal sign* | *Symbol* | *Evangelist* |
|---|---|---|---|
| Fire | Leo | Lion | St Mark |
| Earth | Taurus | Bull | St Luke |
| Water | Scorpio | Eagle | St John |
| Air | Aquarius | Human face | St Matthew |

ways and it is sometimes possible to discover Christian tetramorphs which consist of three heads (lion, bull and human) on a winged human body.

The word 'tetramorph' is often misused, however, being applied to the four figures of the Envangelists with their different symbolic forms. These are the symbols of the Evangelists, just as they are images of the fixed signs of the zodiac, but, as they do not unite the four symbols in a single form, they are not properly a tetramorph.

In her esoteric treatment of the tetramorph BLAVATSKY points out that the human of the early Christian symbolism was originally a dragon, and that the symbols were those of four of the seven archangels: the lion was that of Michael, the bull of Uriel, the eagle of Gabriel and the dragon of Raphael.

The symbols, as well as the tetramorph, appear in many books of demonic conjuration.

**Thagrinus** One of the demons of the fourth hour in the *NUCTEMERON*, the genius of confusion.

**Tharmas** See ZOA (Table 24).

**Theiron** 'Master Theiron' was one of the pseudonyms of Aleister Crowley. He wrote the finest (albeit somewhat opaque) modern grimoire, *Magick in Theory and Practice* (1919) under this name. See THELEMA.

**Thel** The eponymous heroine of Blake's *The Book of Thel* (1789), she is visualized by Blake as the youngest daughter of MNE SERAPHIM lamenting her passing from innocence to experience. She is not a demon, but she is one who is permitted to enter the Blakean equivalent of Hell, to see 'the secrets of the land unknown'. This imagery is no doubt connected with Blake's view of experience being involved with the death process, which liberates the spirit from the self-centredness advocated by the Devil.

**Thelema** In *The Book of the Law*, written by the magician Aleister Crowley, is the dictum 'The word of the Law is Thelema', with the latter word in Greek. The demonology of Crowley (who wrote under the pseudonym of 'Master Theiron') is original and complex, but is set out in a forthright manner in his *Magick in Theory and Practice*. Not one of the theorems contained in the book, ranging from:

(1) Every intentional act is a Magical Act.

to:

(27) Every man should make Magick the keynote of his life. He should learn its law and live by them.

is beyond the reproach of any esotericists. It is the formulation of the last law:

(28) Every man has a right to fulfil his own will without being afraid that it may interfere with that of others; for if he is in his proper place, it is the fault of others if they interfere with him.

which gives genuine cause for concern. In terms of the esotericism upon which true demonology is based, the dictum 'Do what thou will shall be the whole of the Law' is probably quite correct, yet no one can afford to ignore the future consequences which follow on indulging in every impulse of will. Unbridled egotism has always been linked with the ABYSS in hermetic lore.

Perhaps one important fact to be borne in mind regarding Crowley is that for a very long time, because of his considerable inheritance, he could afford to do precisely as he willed – that is, until he became bankrupt. Under the old whitewash on the walls of the so-called Abbey of Thelema in Sicily the film maker Kenneth Anger found many of the prurient murals painted by Crowley to support his rituals and orgiastic rites. See also AIWASS.

***Theosophia Pneumatica*** See *LITTLE KEYS* and GRIMOIRE.

***Theurgia Goetia*** See *LEMEGETON*.

**Theutus** See *VASA INIQUITATIS*.

***Thoughts*** See *DEVIL'S THOUGHTS*.

**Tiamat** Sometimes Tiawath, a word appearing in different cultures with a variety of spellings and pronunciations (as, for example, in the Tohu of the Hebrews, the Tauthe of the Syrians, and so on), Tiamat is used to denote the bitter waters which appear to have represented the feminine principle in the Babylonian creation legend. It is the opposite principle to Apsu (the sweet waters). In some early legends Tiamat is said to be the source of all living things; in others that Apsu is such a source. The waters of these principles appear to be contained in an abyss which encircles the earth. In later mythology Tiamat was demonified as a symbol of the primitive chaos which struggled against the creative work of the gods; this is one reason why she is sometimes said to be a demon and pictured as a serpent.

**Tingra** See SENATORS.

**Tiriel** The eponymous hero of William BLAKE's first prophetic book (*c.* 1789). The name appears to have been taken from the lists of demons provided by AGRIPPA, in which Tiriel is the intelligency of Mercury. Blake associates Tiriel with the human body and many commentators see him as a symbol of that materialism which Blake so despised. In Blake's poem Tiriel's father Har is representative of mankind. His sons rebel against him, and Tiriel establishes himself as a tyrant in the west, imprisoning his brother ZAZEL, driving IJIM into the wilderness and enslaving his own sons. In a later part of the story he demonstrates power over the elements, kills the greater part of his progeny and turns the hair of his youngest daughter Hela into snakes. In the end he dies, blind and cursing.

See also ALPHABET OF DEMONS.

**Tisiphone** See ERINYES.

**Toadpipe** The name of one of the demons involved in the correspondence relating to the training of the young devil Wormwood in C. S. Lewis's *The Screwtape Letters*. Toadpipe is the secretary of the senior devil SCREWTAPE (the Abysmal Sublimity Under-Secretary), who conducts the correspondence. On the occasion when Screwtape's anger transforms him into the shape of a large centipede, a transformation which 'proceeds from within and is a glorious manifestation of that Life Force which Our Father would worship if he worshipped anything but himself', Toadpipe signs the letter on his behalf.

**Tocobatto** See FOUL FIENDS.

**Toglas** One of the demons of the eighth hour in the *NUCTEMERON*, the genius of treasure (presumably of hidden treasure).

**Tophet** The name of a valley to the south of Jerusalem, near Gehenna, where it is supposed that children were sacrificed, being made to 'pass through the fire to Molech'. It is said that a fire was kept permanently burning in Tophet in order to consume the dead bodies left there and the place consequently became the equivalent of Sheol or Hell (see MOLECH). There is a Tophet on the edge of Carthage (Tunisia) which was once a burial ground and is said (perhaps imaginatively) to be the place where those sacrificed to Molech were buried. This burial ground, with its symbol-incised stones and water-logged cave, is one of the loveliest places in Tunisia.

**Torvatus** One of the demons of the second hour in the *NUCTEMERON*, the genius of discord.

**Trithemius** Joannes Trithemius (1462–1516), Abbot of Sponheim, was one of the most proficient and influential esotericists of the fifteenth century. For some account of his demonology, see *SANCTUM REGNUM*, SECUNDADEIANS and STEGANOGRAPHIC DEMONS.

**Troni** A medieval equivalent of 'Thrones', the name given to the spiritual beings of the Christian hierarchies who are associated with the sphere of Saturn. They are the seventh level in the scale of spiritual beings. Saturn is said to mark the end of time, so that all beings who live on a higher plane live in eternity, which is beyond the limits of time. The seventh heaven



**Tophet** *A funeral stela in Tophet in Tunis (ancient Carthage) where it is claimed Molech and Baal were worshipped or propitiated as demons. The significance of the symbolism on these interesting stelae is now lost, though it is likely that the upper symbol represents the Moon enclosing the disk of the Sun; the lower symbol may represent a child or the soul of the deceased*

of the Thrones therefore edges on eternity, which perhaps explains the popular description of happiness as being 'in seventh heaven'. The Troni themselves are not demons, but some of the fallen angels were said to have belonged to this seventh sphere.

***True Black Magic*** See *SECRET OF SECRETS*.

***True Grimoire*** See *GRIMORIUM VERUM*.

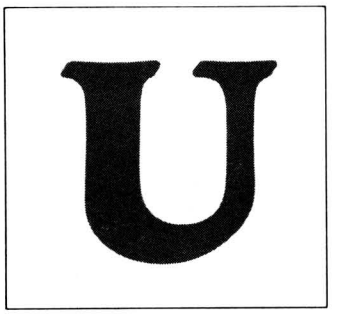
**Tual** See *PAULINE ART*.

**Tukiphat** One of the demons of the eighth hour in the *NUCTEMERON*, the genius of the schamir.

**Turiel** See ENOCHIAN DEMONS.

**Typhon** One of the later Greek names for the Egyptian Set, whose history is one of decline from a sun god and rival of Horus (as well as ruler of Upper Egypt and god of the circumpolar stars) to chief of the powers of evil, manifesting as APEP. Set was the chief god of the Hyksos, and probably fell from deific grace to diabolic status when the Hyksos lost power in Egypt. He was also associated with, or equated with, BAAL. Some authorities (for example, Elworthy) see Typhon as a prototype of our own DEVIL, and indeed the serpentine image of Apep may well confirm this origin. Elworthy refers to an amuletic shield (see EVIL EYE), mentioned by Aeschylus in an account of the siege of Thebes, which bore an image of Typhon belching forth flames and smoke. Blavatsky says that Typhon is identical with Apophis, the dragon slain by Horus.

**Tzakmaqiel** According to the *SANCTUM REGNUM*, the spirit of Aquarius.



**Ukobach** A demonic monster which has gained a certain notoriety from the fact that the interesting picture provided by Collin de PLANCY in the 1863 edition of his *Dictionnaire Infernal* has been widely used in popular demonological books. Ukobach is said to appear with his body wrapped in flames. Beelzebub gave him charge over the burning oils of the infernal boilers.

***Ultores scelorum*** The Latin means 'revengers of wickedness', the latter word in the Latin probably being derived from the late-medieval *scelus*, which means 'an evil deed'. The name is given as the fourth of the demonic ORDERS in the angel-magic literature, with the ruling demon prince of the order named as ASMODEUS. See also ZODIACAL DEMONS.

**Urakabarameel** See ENOCHIAN DEMONS.

**Uricus** In the literature of the ENOCHIAN DEMONS, Uricus is said to be a demonic king of the East. See also CARDINAL DEMONS.

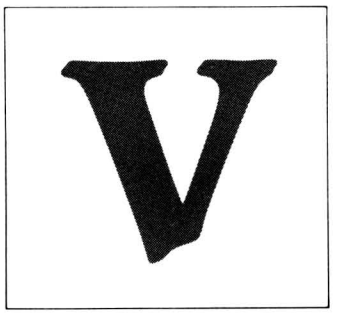
**Uriel** In occultism, as in Christian imagery, Uriel is the Archangel of the Earth. The name has been adopted into demonological texts, however, and Uriel figures among the STEGANOGRAPHIC DEMONS.

**Urizen** See ZOA (Table 24).

**Urthona** See ZOA (Table 24).

**Usiel** See STEGANOGRAPHIC DEMONS.

**Uzza** According to a legend recounted by Gaster from ancient Hebrew sources, the two angels Uzza and Azael gave some indication of being discontent with the creation of Adam and were appointed to see if he could withstand temptation. During this visit to earth they both fell in love with a woman (in this connection see ENOCHIAN DEMONS) and were therefore punished by God, but not before Azael had taught women the art of witchcraft. It is said that Uzza hangs downwards from the roof of Heaven, while Azael is chained behind dark mountains.



**Vabam** See ALPHABET OF DEMONS.

**Vacabiel** In the rituals of the *SANCTUM REGNUM* Vacabiel is linked with rule over zodiacal Pisces.

**Vachmiel** See *PAULINE ART*.

**Vadriel** See *PAULINE ART*.

**Vaivoo** See AUSTATIKCO-PAULIGAUR.

**Valac** One of the seventy-two SPIRITS OF SOLOMON and one of the ENOCHIAN DEMONS. He said to appear in the form of a small winged boy riding a two-headed dragon. He rules over reptiles and is conjured to locate hidden treasure.

**Valanu** One of the seven good daemons mentioned by Scot (see CONJURATION).

**Valefor** Sometimes Malephar, one of the seventy-two SPIRITS OF SOLOMON and one of the ENOCHIAN DEMONS. He said to appear in the form of a lion or a composite creature; some sources (including the Enochian literature) say that he has the 'head of a theefe' and 'he is verie familiar with them to whom he maketh himself acquainted, till he hath brought them to the gallowes' (the words are Reginald SCOT's). Other demonologists view him more kindly, however, for they record that he will reveal all secrets to the magician, and has knowledge of occult medicine, as well as how to transform men into animals.

**Vampire** Although in popular demonologies the vampire is said to be a demon, this is not true. The vampire is really a spiritualistic phenomenon – a reanimated dead body which seeks to gain the energy or life blood of a living human. The word itself suggests this idea of an entity from one plane drinking in the energies proper to another plane, for it is said to be from the Russian *vampir*, which is derived from the root *pi* ('to drink').

**Vapula** One of the seventy-two SPIRITS OF SOLOMON. He said to appear in the form of a lion with the wings of a gryphon and to make the magician subtle in the use of handicrafts and philosophy, as well as 'in sciences conteined in bookes', as Reginald SCOT puts it.

**Varoonon** See AUSTATIKCO-PAULIGAUR.

***Vasa iniquitatis*** The Latin for 'vessels of iniquity', a name given to the third of the demonic ORDERS in the angel-magic literature. They are also called the Vessels of Anger and are said to be the inventors of mischief and of all wicked arts. Their prince is said to be BELIAL. The recorder of magical lore, Dr Rudd writes: 'Plato mentions one of these wicked Demons that was called Theutus who taught plays, dice and cards.' See also ZODIACAL DEMONS.

**Vassago** One of the seventy-two SPIRITS OF SOLOMON, raised specifically by magicians who wish to learn of matters concerning which they are ignorant, including knowledge of past, present and future events.

**Veguaniel** See *PAULINE ART.*

**Veltis** The name given as its own by a spirit which was exorcised by St Margaret. According to the account given of its history, the demon appears to have been one of the original SPIRITS OF SOLOMON. The story is clearly a development of an earlier legend, which has the innocent Margaret in the clutches of Olybrius, the governor of Antioch. When she rejected his sexual advances, he threw her into a dungeon, where the Devil himself came to test her in the shape of a dragon. She made the sign of the cross even as the dragon swallowed her, and the cross split the dragon asunder. The imagery of the splitting of the dragon was adopted into the esoteric symbolism of initiation (see, for example, SERPENT).

**Vepar** Sometimes Separ, one of the seventy-two SPIRITS OF SOLOMON. He appears after conjuration in the form of a mermaid and is the guardian of all watery things. He has power over the seas and, at the command of the magician, will cause storms, the sinking of ships and death by drowning, as well as delusions and visions of ships. Reginald SCOT says that 'he killeth men in three daies, with putrifieng their wounds, and producing maggots into them.'

**Veratiel** See *PAULINE ART.*

**Verchiel** Among the ENOCHIAN DEMONS Verchiel is said to be ruling president of zodiacal Leo. See also ZODIACAL DEMONS.

**Verdelet** A demon said to be the master of ceremonies in the courts of Hell, and to be the devil in charge of the transvecting of witches to the Sabbat. In this latter service he is said to take on very many different names, all of them pleasant-sounding, to make his seduction of women all the easier. The suggestion of 'the green one' in the name might indicate a connection with the imagery of the GREEN MAN.

**Vervain** The so-called divine weed or *herba sacra*, vervain was held in high esteem in ancient times as a cure for almost any venom or plague, as well as a specific against witchcraft and sorcery. It was a demonifuge both for the Romans and the Druids.

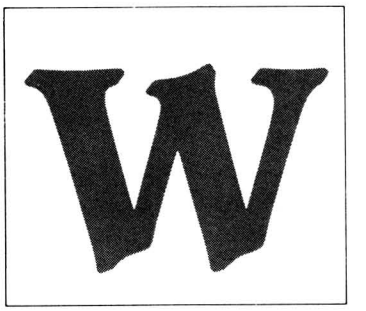
**Vicecomes** Zacharius Vicecomes, a sixteenth-century authority on Catholic EXORCISM techniques, whose *Complementum Artis Exorcistiae* was incorporated in the important treatise on exorcism *Thesaurus Exorcismorum et Conjurationum Terribilium* (1608). Like many priests, he is intent on showing the potential exorcist how to recognize whether a possession is genuine or not, and how to determine when the demon has responded to the exorcism. The list which he gives of demons most frequently encountered in demoniacs reads rather like a classical grimoire: Acharon, Adonides, Aseroth, Asima, Asmodaeus, Astaroth, Astarte, Baal, Baalim, Beaemot, Beelphegor, Beelzebub, Bel, Bele, Belial, Bethage, Chamo, Cozbi, Dagon, Jerobaal, Leviathan, Lucifer, Mahomet, Melchon, Merodach, Moloch, Neabaz, Nergel, Nexroth, Phogor, Satan, Socothbenoth and Tartach.

**Vine** One of the seventy-two SPIRITS OF SOLOMON. He appears as a lion riding a black horse and carrying a viper in his hand. He will build for the magician great defensive towers, cause storms and destroy the walls built by others. He has all knowledge of secrets, regardless of whether they are in the past or the future, and is said to be the only spirit who is prepared to reveal the names of other magicians, witches and conjurers.

**Virtutes** Sometimes Virtues, the name of that class of spiritual hierarchies in the Christian system which correspond to the sphere of the Sun. However, some of the medieval lists do not always give this correspondence, and insist that they relate to the sphere of Venus. The Virtutes themselves are not demons, but it maintained that some of the fallen angels were of this rank – for example, BELIAL.

**Voil** See *PAULINE ART.*

**Vual** Sometimes Vuall, one of the seventy-two SPIRITS OF SOLOMON and one of the ENOCHIAN DEMONS. He appears in the form of a terrible dromedary or camel, but when he turns into a more human shape, he speaks in a base voice in what is taken to be the Egyptian tongue; hence he is sometimes called the Egyptian spirit. He is especially sought for his ability to procure the love of any woman, but he also has knowledge of past and future things.



**Waite** Arthur Edward Waite, who was born in 1867 in Brooklyn, New York, but moved to England as a child, was one of the leading scholars in the field of esoteric lore, alchemy, Rosicrucianism and occultism during the early decades of the present century, a friend or associate of many of the leading occultists of our times, and a practising Freemason. He was the author of many books, but of particular interest to the demonologist is his sweeping survey of the grimoire tradition and related demonological literature noted under GRIMOIRE and presented in his work *The Book of Black Magic and of Pacts* (1898), later revised as *The Book of Ceremonial Magic* (1912). He died in 1942.

**Wall** According to Collin de PLANCY, in the 1863 edition of his *Dictionnaire Infernal*, Wall is a powerful duke, who appears in the form of a dromedary. If he is induced to appear in human form, he insists on speaking Egyptian to the conjurer. Wall is consulted on questions involving past and future.

**Wasboga** See ALPHABET OF DEMONS.

**Weyer** Johan Weyer (1515–88), often called Wierius (one of the several versions of his Latinized name), is said to be the earliest informed writer to question the validity of the sixteenth-century view of witchcraft at a time when the witchcraft craze and hunts were endemic. He was a student of the humanist and occultist Cornelius AGRIPPA and no doubt inbibed his teacher's profound knowledge of occult lore. In effect Weyer, in his influential *De Praestigiis Daemonum* (1563), made a serious attempt to distinguish between real witchcraft, which by definition involved pact with the Devil, and the supposed witchcraft of the vast number of innocent and often ignorant women ('old and demented by prison or torture') who were so frequently caught in the maws of the professional witch-hunters. He estimated that there were 1111 divisions of demons, with 6666 demons in each division, giving over seven million demons, under the control of the Devil.

**Wierius** See WEYER.

**Wings of Azrael** See ANGEL OF DEATH.

**Witchcraft** The practice of witchcraft, real or imaginary, cannot be divorced from demonology, and the curious thing is that the word itself points to the fact that at one time witchcraft was concerned with initiation lore. The word 'witch' is certainly from the Anglo-Saxon *wicca* ('one who practises sorcery'), but this in turn is related to the German *wissen* ('to know') and *wikken* ('to divine'). The demoting of groups of individuals from 'those who know' to the stereotype evil-workers seems to have been largely the work of priestcraft: a witch, writes Reginald Scot, is 'commonly old, lame, bleareied, pale, fowle, and full of wrinkles; poore, sullen, superstitious. . . .' By ecclesiastical definition the forbidden art of witchcraft was intimately bound up with contemporaneous demonology by virtue of the fact that a witch was regarded as someone who had entered into a



**Witchcraft** *Woodcut showing a witch with a demonic familiar, from a pamphlet* A Rehearsall both straung and true, of heainous and horrible actes committed by . . . notorious Witches *(1579). The imp is in demonic form, with well-developed sexual parts, but most imps (sometimes called familiars) were more carefully disguised in the form of domestic pets*

PACT with the Devil, with a view to aiding his evil works on the earth.

Claims made by such modern writers as Dr Margaret Murray have led to a revival of witchcraft as though it were a continuation of an old religion, linked with pagan rites. However, many of the claims made by Murray are now regarded as being based on misunderstandings. Much of the literature of modern witchcraft tends to merge into GRIMOIRE forms, but among the most influential attempts to present new approaches to pact and evocation and to continue the older methods is the work of Crowley (see THEIRON), the *Aradia* or *GOSPEL OF THE WITCHES*, and the work of WAITE in the realm of ceremonial magic and demonic pact which has had an influence of which he himself would probably not have approved. See also SATANIC BIBLE.

For a brief survey of the development of witchcraft, see Introduction, p. 16. See also DEMONOLOGY.

***Witch Gospel*** See *GOSPEL OF THE WITCHES*.

**Witch mark** See DEVIL'S MARK.

***Woodmare*** See MARE.

**Wormwood** See SCREWTAPE.

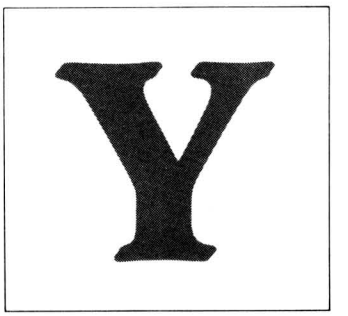
# X

**Xaphan** According to Collin de PLANCY in the 1863 edition of his *Dictionnaire Infernal* Xaphan is a demon of the second rank and has an inventive mind. It was Xaphan who proposed to the rebellious angels that they should blow fire into the skies as ammunition against the angelic hosts. Since the defeat of the rebels, his role in the nether world has been to blow the purgatorial furnaces to white heat with his bellows.

**Xoblah** See ALPHABET OF DEMONS.



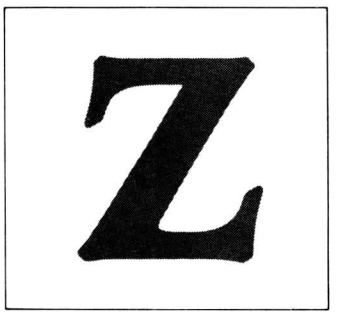
**Xaphan** *A demon of the second rank, from the collection of wood engravings used in the 1863 edition of Collin de Plancy's* Dictionnaire Infernal



**Yah-li-Yah** One of the seven good daemons mentioned by Scot (see CONJURATION).

**Yakshas** In Indian popular theology a type of demon. In *The Secret Doctrine*, vol. II, p. 165, BLAVATSKY records that in the Puranas it is stated that, when Brahma created the demons, the Yakshas (from *yaksh*, 'to eat') wished to devour their creator. Those among them who called out, 'Let him be preserved', were named the Rakshasas (the Preservers). Blavatsky regards this particular footnote of demonological myth as being an esoteric tale relating to initiation lore, however, and sees both the Yakshas and the Rakshasa as yogis, who appreciate the need to dispel the darkness of ignorance yet are also aware of the need to preserve the sacred truth from profanation.

**Yshiel** See ALPHABET OF DEMONS.



**Zaazouash** See *PAULINE ART*.

**Zachariel** One of the SECUNDADEIANS linked with the sphere of Jupiter.

**Zagam** A variant of ZAGAN.

**Zagan** Sometimes Zagam, one of the seventy-two SPIRITS OF SOLOMON. He appears in the form of a winged bull, reminiscent of the thoroughly Christian symbol for St Luke (see TETRAMORPH). The connection with biblical (or at least liturgical) symbolism is more deeply established in his reputation for turning water into wine and wine into blood (and, Reginald SCOT interpolates, 'a foole into a wise man'); needless to say, he is accomplished in alchemy.

**Zahun** One of the demons of the first hour in the *NUCTEMERON*, the genius of scandal.

**Zalburis** One of the demons of the eighth hour in the *NUCTEMERON*, the genius of therapeutics. See also PAPUS.

**Zaleos** One of the spellings for SALEOS.

**Zaren** One of the demons of the sixth hour in the *NUCTEMERON*, the 'avenging genius'.

**Zarobi** One of the demons of the third hour in the *NUCTEMERON*, the genius of precipices.

**Zavebe** See ENOCHIAN DEMONS.

**Zazel** A name used by the poet William Blake for the brother of TIRIEL. The name Zazel is taken from the demons listed by AGRIPPA, being the daemon of Saturn (see INTELLIGENCIES). Zazel and his sons, who live in a cave, are thought to represent genius or original thought, rejected by the materialist Tiriel, who is the rebel.

**Zedex** A demon of Jupiter (Thursday) (see CONJURATION).

**Zeffar** One of the demons of the ninth hour in the *NUCTEMERON*, the genius of irrevocable choice.

**Zeirna** One of the demons of the fifth hour of the *NUCTEMERON*, the genius of infirmities.

**Zelah** See ALPHABET OF DEMONS.

**Zepar** One of the seventy-two SPIRITS OF SOLOMON. Appearing as a soldier, he is conjured for his power to inflame women with the love of men at the behest of the magician. He is also reputed to make women barren if so commanded.

**Zeveak** A demon of the Moon (Monday) (see CONJURATION).

**Zinimar** Among the ENOCHIAN DEMONS Zinimar is said to be a demonic king of the North. See also CARDINAL DEMONS.

**Zizuph** One of the demons of the eighth hour in the *NUCTEMERON*, the genius of mysteries.

**Zoa** The word 'zoa', which has been popularized by William Blake as the name for the beings of his *Four Zoas*, is sometimes thought to mean 'demons', whereas it really means 'living beings', the term itself being cognate with 'zodiac', the circle of living beings. The Greek word *zoa* is the plural form of *zoon*, but Blake further pluralized it for English purposes. *Zoon*, which was used in the Book of Revelation, was translated into 'BEAST' with many resulting confusions.

The traditional Zoa survive in astrological circles in the imagery of the four fixed signs of the zodiac and in Christian symbolism in the form of the four beasts associated with the Cherubim (Ezekiel, 1 and 10), which were adopted in early Christian times as the animals (sometimes wrongly called 'signs') of the four Evangelists (see, however, TETRAMORPH). It is almost certain, however, that the four images of the Evangelists were not derived from the image of the Cherubim in Ezekiel, but from the zodiacal images which were well established in the ancient world and which were probably derived from Bablylonian astral lore. The bull was from Taurus, the lion from Leo, the eagle from Scorpio, and the human face from the human water-bearer Aquarius. We need not elaborate on this point here, as neither the Cherubim of Ezekiel nor the images of the Evangelists are demonic in origin, but it is perhaps evident why these ancient theriomorphic images should sometimes be called 'beasts'. We should recall, however, that instead of being 'wild beasts' (*therion* in Greek), they were originally 'creatures of life' (*zoa* in Greek).

Table 24 points to these several different strains of symbolism, through the biblical, zodiacal and Blakean: under 'Beast' is the conventional name given to the image associated with the Evangelists. Sometimes the bull was called a calf – *vitulus* in Latin, a word replete with esoteric significance and derived ultimately from the Sanskrit *vatsas* for calf, directly from the Greek *italos*, from which came the name Italy. This etymology is worthy of note because of the light it throws on the importance of the bull cult in ancient esotericism.

**Zodiacal demons** In *De Occulta Philosophia* (1531) the occultist AGRIPPA gives a useful table of groups of twelve (duodenary) correspondences. Among these he lists the twelve 'spirits' of the zodiacal signs (which have often been pictured in popular grimoires as demons) and the twelve 'grades of the damned' in the lower world (see Table 25). This latter list appears to be made up from a wide variety of sources and does not possess any demonological unity. Even so, it has been plundered by the later (and lesser) demonologists. The first nine of the grades of the damned are listed in *A Treatise on Angel Magic* (see ENOCHIAN DEMONS) and appear to have been lifted from Agrippa.

If there is any spiritual sequence or significance in the names given by Agrippa, it lies in the important inversion which the *mundus infernus* (the infernal world) makes of the higher grades of the *mundus intelligibilus* (the spiritual realm below the archetypal world). For this reason I give the list of spiritual hierarchies (misnamed 'orders' by Agrippa and presented in Table 25 under the same name), which really consists of

Table 24

| *Biblical* | | *Astrological* | | *Blake's symbols* | | |
|---|---|---|---|---|---|---|
| *Beast* | *Evangelist* | *Element* | *Zodiac* | *Zoa* | *Symbol* | *Degenerate* |
| Bull | Luke | Earth | Taurus | Tharmas | Senses | Body |
| Lion | Mark | Fire | Leo | Luvah | Emotions | ORC |
| Eagle | John | Water | Scorpio | Urizen | Reason | DRAGON |
| Man | Matthew | Air | Aquarius | Urthona | Imagination | SPECTRE |

Table 25

| *Zodiacal sign* | *Agrippa spirits* | *Orders* | *Grades of the damned* |
|---|---|---|---|
| Aries | Malchidiel | Seraphim | *Pseudothei* |
| Taurus | Asmodel | Cherubim | *Spiritus mendaciorum* |
| Gemini | Ambriel | Thrones | *Vasa iniquitatis* |
| Cancer | Muriel | Dominions | *Ultores scelorum* |
| Leo | Verchiel | Powers | *Praestigiatores* |
| Virgo | Hamaliel | Virtutes | *Aeriae potestates* |
| Libra | Zuriel | Princes | *Furiae (seminatrices malorum)* |
| Scorpio | Barbiel | Archangels | *Criminatores (exploratores)* |
| Sagittarius | Adnachiel | Angels | *Tentatores (infidiatores)* |
| Capricorn | Hanael | Innocents | *Malefici* |
| Aquarius | Gambiel | Martyrs | *Apostatae* |
| Pisces | Barchiel | Confessors | *Infideles* |

the traditional spiritual ranks of the rulers of the spheres (as listed by Dionysius the Areopagite) with the addition of three spiritual conditions which may be attained only through an earthly life. The augmentation of the nine orders of the ANGELS with these three states appears to be entirely arbitrary, however, and designed only to furnish the needed magical number twelve.

**Zophas** One of the demons of the eleventh hour in the *NUCTEMERON*, the genius of pentacles.

**Zorasaball** See MAGICAL MIRROR.

**Zuphlas** One of the demons of the eleventh hour in the *NUCTEMERON*, the genius of forests.

**Zuriel** Among the ENOCHIAN DEMONS Zuriel is said to be the presidential angel over zodiacal Libra. See also ZODIACAL DEMONS.

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