

Black Book of Dr. Faust



A Grimoire



Doctor Johannes
FAUST'S
Miracle and **M**agic
Book



·or·
The Black Raven
·or also named·
The Threefold Coercion
of Hell

FOREWORD

DOCTOR JOHANNES
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SECOND EDITION

by: Robert Blanchard

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Faust

Whether legendary or real, Faust is the prototype of the man who has sold his soul to the Devil in exchange for youth and honors. He practiced magic in Prague, invoked spirits in Wittemberg, and claimed to have ridden through Hell astride Belzebuth. He performed miraculous cures, flew through the air, was cursed by Luther, and was imprisoned. At the end of the pact, the Devil caused him to suffer a horrible death. Afterwards he appeared several times to his faithful servant Christopher Wagner.

The Guild is pleased to bring you this Second Edition, by Guild Research Writer, Robert Blanchard.

Here is another fine book translated by the Guild. The old manuscript portion was found in Austria, in an old book shop, having been written in Old Latin, with the many Talismanic drawings contained herein.

Like all old Grimoires, we are not certain of all the details of the magick in this book. This is a very powerful source reference, and should only be used by a highly skilled Sorcerer or Sorceress, and handled very carefully at that; the Magick of Faust is indeed powerful, so be cautioned to use this book at YOUR OWN RISK!

The Guild would also like to hear from all those who do use this book, what experiences you may have had, and we should like to include this information at the end of this book, in future printings. Thank You, The Guild

DOCTOR FAUST'S MIRACLE AND MAGIC BOOK

The Tragicall Historie of the Life and Death of Doctor Faustus.

With new Additions.

Written by C. H. M. A. R.



Printed at Loodon for *John Wright*, and are to be sold at his
Shop without Newgate. 1631.

Title page of Christopher Marlowe's *The Tragicall Historie
of the Life and Death of Doctor Faustus*, 1631

INTRODUCTION

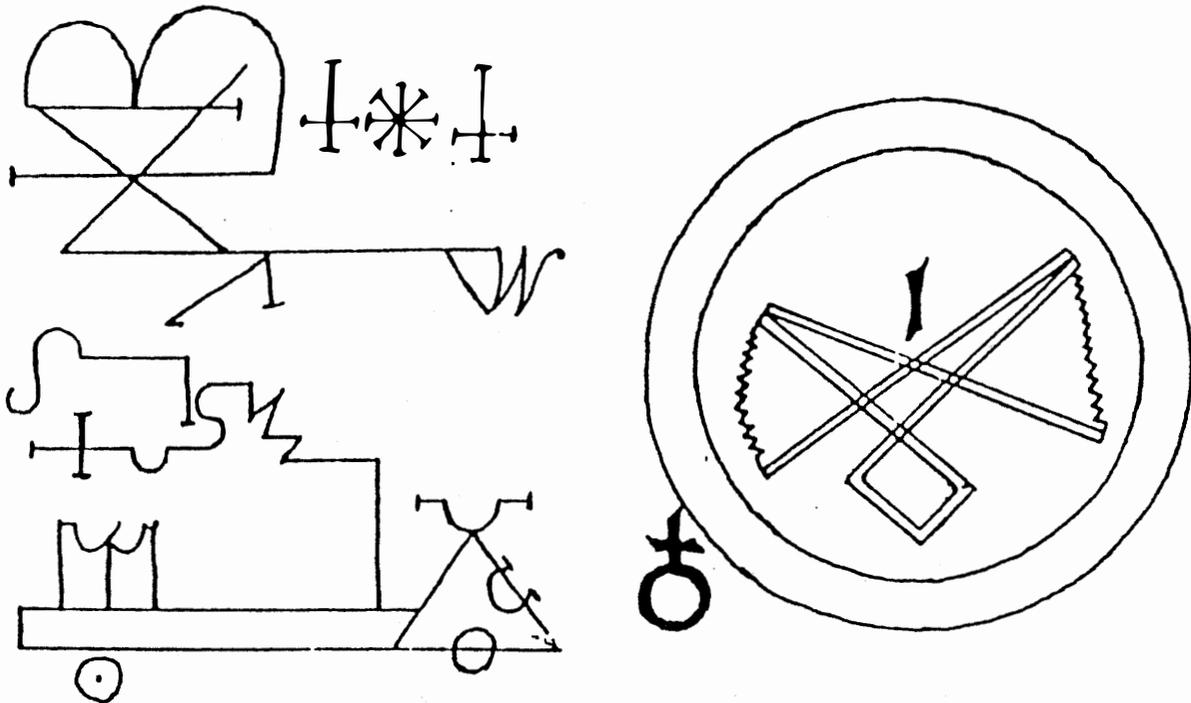
by: Robert Blanchard

Across the eons, his long shadow has been cast,
that of one Dr. Faustus, Faust, the figure of classic
legend, and the many of its even more pre-classical or
primitive forms. Although we can call "both the ILLIAD
and Goethe's FAUST classics, ...one belongs to the lit-

erature of ancient Greece, and the other to modern German literature". (Samuel P. Cowardin, Jr. and Paul Elmer More, THE STUDY OF ENGLISH LITERATURE, Second Edition, Henry Holt & Co., NY, 1939).

There has been a blending of time in this Faustian legend, traversing the primitive and classical periods to the modern era, and what shall yet come to evolve of the Faust Magick in the New Age. Always, basis in any legend, has basis in fact; a fact which Dr. Johannes Faust made known in living the legend, and legend aside, his own truth has been greater than legend. None more real than the actual Dr. Faust, himself, although occluded by a cloud of mystery, often discredited by his peers, Church and State, his Magick comes alive again in this re-printing of his Grimoire Book. A rare find, it is unique, yet affords the reader a step back into the past, and reflects even earlier sentiments from a more distant past.

That historic past will be surveyed in Part One of this Second Edition, and more of the basis of legend will be presented, alongwith the research results on Faust in his lifetime; however, in the mystical atmosphere which surrounded his life, there is scant information upon which to report. Suffice it to be left to the reader to make use of what is presented, and fill in the blanks from there.

PART ONE

FAUST: The Legend, The Man

Perhaps there has always been a Faust, that ancient desire which somehow came to light in primitives to enjoy sweet fruits without the work of harvesting them. As early societies became less and less communal oriented, the concept of individual achievement grew in its importance, to where there was much praise given to any individual who was able to distinguish her or himself, especially if gaining wealth, property, and status in the process of being honored for accomplishments.

In earlier cultures, the community received joint praise for whatever was accomplished to get them through their days, but also shared in any blame when things didn't work out for the better. Communal cultures in our times still operate this way, sharing toward the good of the larger community, with the individual being only a small part of the whole. Who is to say that they are not psychically better off than in the developed world's ways of pressure for the individual to either succeed or end up in the "agony of defeat", all alone? But, don't you just suspect, even a little, that among the communal ones there just has to be a Faust lurking, in more primitive form, and trying every which way to contact some kind of magic which he can bargain with in order to be just so much better off or better than his neighbor? That is the gist of the more primitive legends, which have been carried on eternally, to the classical and modern times.

Such manuscripts as written by Dr. Faust have been represented in their own earlier times, and are also as woven together with popular belief and myth as surfaces in the many accounts of the Faust figure, throughout a history which was strong on the mystical and legendary.

As Soldan had related (c. 10. t.1, p.178 seq., ref. by Th. de Cauzons, and in GESCHICHTE DER HEXENPROZESSE, Dr. Heinrich Heppe, Stuttgart, 1880), during the 8th

century of the Byzantine Empire, manuscripts of a celebrated disciple of Saint Paul, using the false name of Denys the Areopagite (most probably Egyptian), told of such struggles for the possession of this base world and its rewards (as Th. de Cauzons notes in THE MAGIC AND THE SORCERY IN FRANCE, an early 1800s collection in French, 4 Volumes, Paris, now being translated by the I.G.O.S. by Robert Blanchard and Hirotatsu Fujiwara of Japan). Cauzons reveals: "With these theological writings of the Greek Church, legends of the same origin had penetrated also into the Occidental world... enabling us to give the idea of that which the contact with the Byzantines owed to bringing to the crosses and the clergy of Europe. Among all the legends, one in particular was played in an immense fashion and found itself repeated under a thousand forms, this was that of a pact concluded between man and Satan. This primitive type appears indeed Oriental"... and he goes on to relate the very plot of Faust, but as through the eyes of how the Church attempted to persuade the conquered population concerning Catholic morality. The tragic character of one Théophile (Theophilus of Adana), in it, represents the Faust figure (he prints the text of THE DIVINE MYSTIC, NATURAL AND DIABOLIC, by Gorres, translated from the German by M. Charles Saint-Foi, Paris, 1862, as evidence of these even earlier Faustian figures of the more classical periods).

A brief account of Théophile's plight will suffice to show the parallel in the legends, and how the Church manipulated the storyline to suit its own purposes. He, this Théophile, was treasurer at the Church of Adana, and when the bishop died, was asked to succeed to that vacant post. He declined and graciously offered it to another. The new bishop ruined the treasurer, disgracing him before the other priests and congregation. Théophile then sought revenge against the bishop by seeking out an old Jew in the village, and after meeting with him to explain his dire situation, he was told to come back at midnight to meet with the Master. Théophile meets with Satan himself and agrees to sign a contract with him, exchanging his soul for regaining his position and wealth. This results in the bishop suddenly clearing his good name and honoring him before his peers and the people. But, Théophile now realizes that the devil has the contract and will demand his due. He fasts, goes to the Church of Our Lady and there invokes her assistance to intercede with Jesus for the return of the contract. Forgiveness eventually comes and he finds the contract pinned to his chest while dressing one morning, thus circumventing Satan's plan. He next, in delight, breaks his fast, thinking he can go on with his life, but soon dies at the altar in prayer. Many parallels in this version, but completely biased.

In any attempt at making a practical pact in true Magick, certain important elements must be recognized beforehand. In the legends, the pact was one made between the hero and the demon, or Satan, Belzebuth, etc. The elements, by any names, must be clearly understood, and what they represent must be realistically defined. Roland Brévannes answers the question... "To each man who demands: 'Where does Satan dwell?' one is able to respond: - In Yourself". (The Satanic Orgy - Across the Centuries, Paris, 1904; translated by R. Blanchard, the I.G.O.S., Palm Springs, 1992). He goes on to cite the many names accorded the demon, while proving out that Satan is but an invention of later religions which was based on more ancient Persian and Chaldean concepts of the Good and Evil qualities incorporated in an Infinite Being, of which mankind has been said to have been made in that image. The pact, in reality, is between the self and its own shade of darker powers, just as the idea of prayer would be the same pact between the self and its more positive powers. Either way, success or failure lies with the individual, or at least the responsibility ultimately lies with the self. So we have the negative part of the equation, or do we really?

The same question which Brévannes poses and answers must be addressed, in all fairness, to God. Where

does God dwell? By simple substitution of a name, we arrive at the same conclusion, that God also dwells - In Yourself. Neighbors? With qualities rubbing off on each other while living in the same small place, at the same time, let us not forget the "wrath of God". Fire and brimstone, indeed; quite Satanic qualities for a God! And don't forget that the Christian Lucifer was once the Good Angel of Light, hardly suitable for the Satan stereotype, such goodness.

Traditionally, Christianity was always at odds with the other religions as Judaism, Moslem, the Orient and Far Eastern, Orthodox, and of course, Protestantism of the Lutheran Reformation. One man's God became another's Devil. Ancient Magic recognized these elements and understood them well. Much of what is reflected in the legends was based on the ancient practices of Magic, of the Orient, primarily; later, so much more was invented by the Church, to discredit another's religion, seek its own vengeance against its own schisms, or purely to seek to control conquered populations with their own home-grown varieties of the Faust story, in a morality play or parable of their own sundry designs. In short, Faust was well aware of his own pact, and how to carry it out in the entirely repressive atmosphere of Church/State in his days. And, carry it on he did, putting them all on, while putting them all off at the same time; balance!

The German dramatic poet, Johann Wolfgang von Goethe (1749 - 1832), no doubt drew upon earlier legends to a degree, but in his own version of Faust, the legendary character, Faustus, is much more highly developed a hero figure. In all probability, this character is more nearly based on the modern time life of the actual Dr. Faust (1480 - 1538 or 1540), German magician, astrologer, and alchemist, holding a degree in theology as well. Goethe gives Faustus form much like the real Dr. Johannes Faust, the historic. Our Dr. Faust was a scholar who had mastered the sciences of 15th & 16th century times, including the study and practice of the Occult Sciences as Sorcery, Magic, and Astrology, Necromancy, Palmistry, etc. But, evidence, or any Biographia in the ordinary sense, is lacking as a definitive work, and the body of other of works, including both the historic sketches, plays and operas, folkdrama, and the like, have presented a rather kalaidascopic view of the man. Let us examine these.

Goethe's work comes closest to the man of myth; as in the popular legends, though, Faustus comes to terms with life's problems, seeing them as lying between the extremes of pure human hardship and human greed, or vanity. Through meditation, he sees his way clear to the pursuit of every worldly, youthful pleasure, riches and fame being granted to him by the demonic figure, Meph-

istopheles, who fulfills his every wish for a price to come. Goethe's drama, written in 1832, emulated the concepts of the past, other works prior and also reflected the climate of influence religion had on art and drama. His work was to be emulated, accordingly, time and again, keeping the myth alive to this day. Other of these works will be cited from our research, but the devil image is present in each of them; however, Goethe's demonic figure is more idealized and sophisticated, more highly developed a figure, than some of the more ancient and vulgar fiends of older legends. But the tale is the same one told down the centuries; a pact with the devil, by the hero, and Faustus sells his soul to gain all his worldly desires. Although he comes to regret it, with normal human remorse, there is a stylized horror presented, archetypally, in the price exacted in this demonic exchange. His soul is then snatched back (good triumphing over evil) from the grip of Mephistopheles, but not until after having lived in both worlds, the tragic and the fulfilled (as Dr. Faust came to do during what he went through in life). Other of the Faust books actually preceded the 1832 drama, and Goethe had written on the topic from 1811 - 1822 in his FAUST: EIN DRAMATISCHES FRAGMENT, but it was not published until after his death, in 1855.

At this point, a reference list is provided:

Credits to Guild Society Research Worker, Chéz Omega, for his in-depth research on this Guild project of this Second Edition. Here is the reference list on the Faust books, operas, novels, etc.

- The Tragical History of Doctor Faustus, a play by poet Christopher Marlowe, 1588, based largely on the German Historia von Dr. Johann Fausten, 1587, Johann Spies, of which many translations have been made into English, French, etc.

- Doctor Faustus, a novel by Thomas Mann, 1947, based on Stephen Vincent Benet's Short Story, The Devil and Daniel Webster, from the 1939 Folk Opera by Benet and Douglas Moore.

- Faust Overture, by Richard Wagner, and Charles Gounod's 1859 Opera, Faust. Most of these Operas and plays of such writers as Anatoli Lunacharsky, Paul Valéry, etc. authors like Heinrich Heine, Thomas Mann, Eugene Delacroix, Max Beckman, and composers as Hector Berlioz and Arrigo Boito, poets as Oswald Spengler, and a host of numerous others in the arts, borrowed elements from Goethe, and his work was the primary inspiration for most modern works on Faust.

- Faust, 1816, Opera by Louis Spohr.
- Doktor Faust, 1925, Opera by Ferruccio Busoni.
- Mefistofele, 1868, Boito.
- Liberetto, same era, by Jules Barbier and Michel Carré.
- Situation Aus Fausts Leben, 1776, and Fausts Leben Dramatisiert, 1778, of the same genre, by Freidrich Muller and Erster Theil, respectively.
- Fausts Leben, Taten Und Hollenfahrt, 1777, by Maximilian Klinger, and Adalbert Chamisso's Faust: Ein Versuch, 1804.
- Don Juan and Faust, 1829, by Christian Dietrich Grabbe, and Faust: Ein Gedicht, 1836, by Nikolaus Lenan.
- Josephus Faust, 1842, by Woldemar Nurnberger, and the Doktor Faust of Heinrich Heine, 1851.
- Doktor Faustus, 1947, Novel by Thomas Mann, and the unfinished play, Mon Faust, Paul Valéry, 1946, which

gives grave warning about modern science development.

- The various Faust-books:

Rudolf Widmann, 1599

Johan Pfitzer, 1674

"A Christian Believer" (anon), 1712

- The League With The Devil, Established by the World Famous Archnecromancer and Wizard, Dr. Johan Faustus, and the first book to appear in Germany, 1587, as Dr. Faust, the Notorious Magician and Necromancer. Also, a grimoire published in 1962, titled Great and Powerful Sea Ghost, Amsterdam, is attributed to Dr. Johann Faust.
- Life and Death of Dr. Faustus with the Humors of Harlequin and Scaramouche, 1684, by William Mountfort, and Harlequin Dr. Faustus, 1724, by John Thurmond.
- Faust: A Fragment, 1790, Goethe's "Urfaust" work, and others as were discarded by G. E. Lessing, 1750, incomplete DreamMorality play.
- Other references include: Encyclopedia Americana, Man, Myth and Magic, Encyclopedia of Mythology, Religion and the Unknown, Webster's Dictionary, Colliers, etc.

Other credits to Guild Society Marketing and Promotion Director, James S. Templar, for Research Articles from the Guild's own Library sources, and the entire text of the First Edition of this book.

Although this listing is extensive, it is not furnished as a complete one, for as in the case of this actual manuscript which shall be re-printed in its original form, other sources as this periodically come to light in the corners of old bookshops. Part Two will reveal the practical applications, and comments of the rare book which came into our hands. If any readers have such evidence to present, on Faust or his works, please direct this to the attention of Mr. Templar, at Guild Society World Headquarters, at the address given in the front of this Edition. And, we thank you.

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This historic case which has crossed the epochs from ancient times, has been accorded the many noted accounts on the subject. Faust has, indeed, travelled many eons, stepped out of that long shadow for a moment, to have actually come to dwell in the genuine, historic person of Dr. Johannes Faust. And who among us, in this modern era, can say that he is not eternal, as eternal as legend, even said to have appeared to his faithful servant Christopher Wagner, not once, but several times after his death.

The search for the historic Faust collides with the mystical, magical Faust, for many elements in the Life of Faust were just that mystical and magical as to cause confusion between the two. Did Dr. Johann come to chose the patterning of his own life after that of legendary Faust, or was he

chosen by fate to be the manifestation of it, continuing the legend in the ways in which Goethe and the others kept writing of? Historical references help to separate some of the fact from fantasy, and the history of those times do note Faust as being referred to by his contemporaries, such as demonologist Augustin Lercheimer who could not find it in his heart to reject Faust; on the other hand, certain of the so-called "Humanists", such as Johannes Trithem, Joachim Camerarius, and other Occultists as Phillipp Begard and Johannes Weir mocked and derided him, rejected or ignored his work for a time. But he did get mention, even if in a negative recognition; Johannes Weir mentions him, in derision, in his DE PRAESTIGIIS DAEMONUM, afterwards, there is scant mention in subsequent magical history. Church history is another matter, since both Luther and Melanchthon cursed him. Most of the Reformed clergy were convinced of his diabolic powers, and it became widespread in a rumour that Faust used to call the Devil his "Schwager" (crony, pal, even brother-in-law). In 1548, one Swiss Protestant Pastor, Johannes Gast, in his SERMONES CONVIVIALES actually stated that once he had dined with Faust, the wicked Sorcerer, who was attended by demons, horse and dog-shaped ones who were then strangled by the devil.

Mystics and magicians were always suspect; magic of

pagans was considered work of the Devil himself. The Church, fraught with error in its rivalry for souls, condemned them and affirmed them as devil worshippers, even to the Great Sorcery Trials of the past and all of the Witch-burnings, in the name of God and Country. In any repressive environment such as this, it was quite easy for Lutheranism to get away with even maintaining that Faust had signed a pact with the devil, and they had pronounced an eternity in Hell for him. It was not so much that they could prove any of their charges, but rather that they saw Faust as one bent on wishing to gain transcendental knowledge, the forbidden fruit of those times. This was not merely a case against Faust, in a singular occurrence, for others such as Da Vinci, or Nostradamus as a contemporary, even the case of one 16th century schoolmaster, John Fian who was accused of a pact with Satan was ordered tortured by King James VI, in the country of Scotland. Until religious intellectuals of the 18th century began questioning the religious assumptions on Faust, communal Church/State knowledge as a blind faith was the order of business, and woe to any who sought individual pursuits of knowledge! A time was to come where pursuit of knowledge was to be considered a noble activity by the theologians, and they did come to agree that it could not have led to Faust's

downfall, as the Reformers had said. In their own brand of inventing an outcome of good winning out, they went on to change Faust into an actual hero who suited their new concept that he should be reconciled with God in the end.

Other contemporaries such as Thritheim, Agrippa and Paracelsus, along with suspicion about Nostradamus, were often rumoured as being in league with the devil. That not much is known of Faust's interaction with these men of his times, as an example, Dr. Faust would only have been a young man in his 20s when Nostradamus was born (Nostradamus being in his mid 30s when Faust died at about 60 years old), does not mean that Faust was not a scholar and student of their Magic. We know that he studied in Krakow, in Occult Sciences, practiced it in Prague, Germany, and other locations as the vagabond of a magician he came to be. It is possible that there were associations, of an underground sort unknown to us, in which Magickal information was passed around among the contemporaries. Given the repressive times, even the Astrologer Nostradamus had to be covered by the Physician Nostradamus, even attending Church each Sunday, so as to limit being persecuted. Perhaps Faust merely went on to do the same thing, disguising himself as he worked, even under false names, to be sure that the accusations didn't do him in as had happened to so many before him.

Common times and common interests, travel and communications must surely have allowed for interests in the Occult to be shared among the contemporaries: they were well schooled, and practiced their crafts of Metaphysics, even if underground at times; certainly Church and State had entered into their decision to conceal their magic and astrology, and a cooperative, if unknown, underground network would have been one of the ways to make use of. This would not have been without some degree of in-fighting among themselves, as to who had the most powerful magic, getting recognition, and all the ills encountered when an individual attempts to succeed above the rest. A pact with the Devil would be a very spectacular way of gaining that recognition; yet, accusations of trickery would also go a long way toward discrediting someone a person was actually envious of. No matter the actual circumstances of Faust's disfavor among his peers and the authorities; from that legendary past has come the magical legacy, and that torch which could not be extinguished by powerful magicians, of the day, the Church or State, has been passed to the hands of New Age Magick, in the form of this important book on Miracles and Magic. It will choose its own time of shedding light on the secrets it holds, perhaps by one of our very own latter day Magicians who unlocks the mystery of Faust. It will speak for itself as it may give up its secrets.

TRACES OF THE HISTORICAL FAUST: A Study in Perplexity

Many Faust names arise around the same era as Dr. Johannes Faust, or Faustus as he was also known; Dr. Georg Faust, Johannes Faust, Johann Faust of Mainz, Faust the Younger, Georgius Sabellicus Faustus, Jr., Dr. Georgius Faust of Helmstedt, Faust of Heidleberg, Faust of Nuremberg, Faust the brilliant theologian, Faust the charlatan and pseudo-magician, the wicked, cheating and unlearned Doctor, Faust of Knitlingen in Wurttemberg, Faust the Renaissance Man, Faust the Sodomizer and Necromancer, the buffoon and tavern braggart, Jorg Faustus, Faust the teacher at Kreuznach, Faust of Erfurt, of Poland, Czechoslovakia, the scholar-hero, the scape-goat, the Rembrant subject, Goethe's fantasy? And, of course, Luther and the Reformers' Faust. It was even said of Faust that he had a twin brother of one of the above names, or that he was of a multiple, Jekyl and Hyde, personality. Difficult to walk through this maze and come out the other end with solid answers.

It is known that he was from Germany, probably born in Knittlingen in Wurttemberg, around 1480, died circa 1540. Although mentioned first in 1507 as the ignorant Faust the Younger, or necromancer known also as Georg Sabellicus, this is not the same Faust who would have gone on to be the good Doctor Johannes Faust, one would presume, but might be

quite wrong, for Faust the Younger did go on to study his magic and Natural Science in Poland, and this was reported by the source of none other than Philipp Melanchthon, of the Lutheran Reformation. It is also possible that the Faust who studied at Krakow, was the same Faust who earned his degree in Theology at Heidleberg in 1509, the Johann Faust he is better known by; did he turn by any dual personality from Doctor Faust to a Mr. Hyde, from distinguished doctor of theology to a disreputable one who practiced the Black Arts? Or was he merely just rebelling, intellectually, as an individual trying to rise above the communal, against the staid authority of the society and establishment of his times? Seeking the forbidden knowledge, aspiring to the more modern ways, rejecting the godless humanism, no matter the consequences to himself? Or was he actually the twins, Georgius and Johannes, the Cain and Abel of Biblical anciency come to dwell from another past legend? One of the many Fausts may be eliminated, by time period and profession, the one who was the co-inventor of Printing, Johan Faust of Mainz who died earlier than Faust, in 1416. But, a confusion of dates also exists in the charlatan magician, the Georg Faust who was born in 1507 and died in 1540. One of them did, in fact, frequent the taverns, inns, and the lower social gathering places, like Mr. Hyde.

So the story was told, that Faust, which ever one, was heard to brag, around 1520, at a local haunt in the town of Erfurt, of his supernatural powers. In 1513 he had evidently received the sum of 10 gulden for casting the Bishop of Bamberg's horoscope, and it was true, so that was the boast which was not unfounded at the Inn.

In 1529, he claimed to be the Commander and Praeceptor of the Knights of Saint John at Hallestein near Carinthia, and he had also been exiled from Ingolstadt for being a soothsayer. He was denied any safe-conduct by the city of Nurnberg, and at one time was expelled as Schoolmaster at Kreuznach for punishing the pupils, and indecent acts. Fran von Sickingen, a former friend, had gotten him the post at the school, but came to regard him as the "demi-god" of Heidleberg, alongwith the others.

In 1535, while in Munster, he correctly prophesied that the Bishop of Munster would capture the city that very evening. Again, the boast turned out to be fact, and he went on to proclaim a "very bad year" for the expedition in Venezuela in 1540, which also came true. Little good was said of him, and perhaps he did suffer a mental affliction which saw him in this light, or misunderstood the Faust he had started off as, duly paying his fees and receiving honors and his degree, in favor of what he may have become as self-proclaimed Chief of Necromancers, the

Second Magus, palmist and astrologer extrodinaire. Simple folk did believe in his powers well enough, so he continued to be a vagabond travelling about small villages and fairs, telling fortunes for those who did believe in his powers, and sort of faded from view.

He had gotten so many hostile receptions from the establishment, as at Nuremberg in 1532, Ingolstadt in 1528, Heidleberg and the rest, that he may have decided to be a recluse rather than continue to experience the hostility. In his last years, it is said that he practiced medical alchemy, so some vestige of his former self re-appeared, much like in the Faust legend where Faustus is saved and goes on to a new profession. According to the Reformer Melanchthon, Faust was destroyed by the Devil, at the rural Inn in Wurttemberg.

Faust was a tragic figure in many respects, an unfortunate who may have been quite mad, in a genius kind of way (or a sly old fox), or was driven mad by such accusations of witchcraft, etc. which often had fatal outcomes for any of the innovators, social rebels, hermetic or pansophic scholars, having the wrong religion, science, philosophy, though, and life style. It is sad that so many of the early Sorcerers suffered in this same way, and the imposed fate of being destroyed by demons, was, in reality, the demons of the Church/State.

TRACES OF THE LEGENDARY FAUST REMAIN: The Tale Continues

Known to Goethe, at Weimar, was MAGIA NATURALIS ET INNATURALIS, the most famous of Faust's Devil Pact rituals which were highly sought after, and often there were counterfeit phonies of manuscripts which circulated as attributed to Dr. Faust. Some believed in Faust, even the legendary parts, while others condemned him; another example referred contemptuously to him as a fool and idle boaster, in a 1507 letter by the Abbey of Spanheim, Trithheim, of Germany. Fantastic rumour was not disregarded, though, even by learned ones who would attribute the legend's aspects to the man, and the powers that he seemed to believe themselves instead of listening to what foolishness they were telling the tall tales of.

Anything from a drunken vagabond, to the inventor of a depilatory cream was the range of truth to be believed; miracles outdoing Christ's, how if in league with the Devil? Miracles, but only juggler's tricks and illusions. Or if famous philosophical works, as those of Plato or Aristotle, were ever lost, he could reproduce them, even improve upon them. So many contradictions; is it possible for them to exist in any one person, or is this the collective at work in re-manufacturing the legend to its own liking? Associating with spirits, abjuring God, playing tricks on the Pope?

And the list goes on:

Accompanied by Familiars, such as a dog with red eyes; riding through the air on bales of hay, or on a beer or wine barrel, or his own coat; riding through Hell astride Satan; selling a horse which later turned into a bale of hay to its new owner; the pact with the Devil ending in death, so horrible, at midnight - when Satan came to collect his soul - neighbors hearing him scream out, refusing to help, finding his twisted body next morning in a pile of dung, his blood and brains splattered all over his house, his eyes stuck on its wall; conjuring the dead; enjoying the flesh, good food and wine, youth and seduction, but learning the secrets of the Universe, all the same as he cared to; all under the conditions of a Devil Pact, to the point of extreme boredom over the years of it, and, in the end, worry about his immortal soul. In some legends he gets saved and redeemed in the end; in others he is destroyed by the demon. Faust probably ended life in the normal human fashion, dying with some regrets and complaints against life, but with a few good memories, too. He, in the more stereotypical and stylized writings which came after his lifetime, was bigger than life. Had we known more details of his life, there would be better grounds for comparing the man and the legend.

The many writings on Faust, each going through an eternal feeding upon previous ones, being re-edited, a sequel here, material changed or left out there, being translated into other languages and meanings getting changed in the process, influences making themselves known and portrayed in the various texts, all adding confusion to the tale of Faust, require a high degree of openness in trying to balance the account.

In Martin Luther's time, the Faust scholar is a hero who turns to evil spirits, from theology and the Church, going into magic and alchemy, denying God in favor of exchanging his soul for 24 years in a pact with Satan. Knowledge and power are granted him by the devil, Mephostophiles, and he becomes successful as a great wizard, astrologer, and diviner of fate. He is able to fly and perform great feats of magic, travel the world over, satisfying his every wish, be it intellectual or carnal. As his contract time comes due, he goes for even more, Helen of Troy, said to be the most beautiful woman who ever lived, the paramount paramour, as his mistress, soon-to-be-mother of his son, thus satisfying the ultimate.

Till Eulenspiegel was another early Faustian model found in what were called chapbooks, or anecdotes of a single hero character, be it tragic or light, and these

kinds of writings usually contained half-truths told as actual biographical tales, being filled with the sensational and spectacular, but serving a purpose, nonetheless. More Romance than reality, but they served the Church well in the tactic of tying in their own views on the esoteric to a story which taught a moral lesson, the one they wanted the masses to know. And, the first Faust books were of this nature, even though neo-classic in form.

Mephistophilis, himself, went through a transition in later writings, reflecting even more Romance; from the vulgar satyr-type of older form, he evolves into a more sullen and sensual character, which the Church was to view as too sexual a being for simple folk. They had much preferred the horror of an earlier demon, all evil, no sexuality or human qualities. But progress came, and the theology adapted it anew. Now the devil figure could be used against sexuality, to show that the demon would destroy those who enjoyed voluptuousness, or even marital bliss a bit too much! Supernatural warnings then became woven into the works, as influences which gave the message that people must heed the "word". A bit of jest, here, when Faust goes to Rome, he plays tricks on the Pope, but look where that gets him in the end. Marlowe's work provided the Church with new tools.

The Tragical History of Doctor Faustus, by Marlowe in c.1590, hit Germany of the early 1600s with a storm. It was performed and adapted in great spectacle, at a time when the country was struggling to break away from neo-classicism, heading toward its own "Sturm und Drang" (storm and stress) literary period which was to evolve in the 1700s in the form of Goethe's style; that is to say the style which came to evolve as the first important German form which repudiated the blandness of the previous periods.

A popular national theme, Faust found itself in the capable hands of Goethe, who developed the style as a blending of narrative and poetry, naturalism, the esoteric, in lyrical Shakespearean ways, which actually came to provide a degree of escapism from the rigid religious prescriptions on life, and the altogether sterile atmosphere of the times. Here, Mephistopheles of Goethe becomes fuller-fleshed, offering Faust sensual pleasure of a degree never quite approached before, but let us not forget that the hero, Faust, still has to be "redeemed" of this "sin" in the end of such versions which the Church was still making its influence felt on.

Variations on the theme continued, endlessly, and this writing as prelude to Miracles and Magic is by no means intended to delve into them all. Faust, himself,

he, whichever one, has but started the work carried forward to our times; it will be up to a future Faust or Faustus to finish it. Should there be such a one who reads this book, or ones not yet born who shall come to read it, and who unravel the mystery from the past, surely the spirits will reward them for their efforts. The pact of Faust has died with him, or has it?

THE PACT: Practical Workings

Each reader will, no doubt, make an individual interpretation of the Faust Grimoire in Part II, and key into the commentary given. The background provided on Faust may also provide valuable clues in the scenario at work when Faust wrote it. Taken in such a context, as Karl advises in his summation, your own practice of Faustian Magick may best be enhanced by adapting it to your own background, but as is importantly cautioned, the prescriptions for protection must not be ignored.

The main aspect of psychic energies at work in this Magick seems to be a natural platform from which to best launch an understanding of the phenomenon; after clearing the sacred space and taking the measures outlined for protection, the potential will come to exist in the Magician, first, and thence among the collective psychic energies present. This is only a state of potential, and it must be

developed, with order and discipline, and completely achieved as a genuinely altered state before any of the further steps outlined are taken. It will require much practice and assurance until the operator feels sufficiently comfortable and convinced that the state is present, before any true attempt at contact can be made. The individual must not dabble, must get at one with the self, seriously, then go on to make the contacts with the collective Spirit realm. Should there be incomplete protection taken, or if the operator feels ill-at-ease with the potential state being present in the self, it should be called off until another time which is more conducive to the Magick; at the very least, progress will not be made, but as Faust warns, there is great danger at this crucial point, which could easily occur, lest "the spirit attaches to the skin"!

The individual operator is the agent through which the spirits in the collective realm manifest. Contact with them is not to be taken for granted, as they may not appear until the agent is ready to channel them properly. Contact should be practiced, a studied choice, taking nothing for granted or at a whim of fancy. Again a caution: ... "cannot be dispelled... work hard on you to completely connect with you, wherever he can find you"... If one is not familiar enough with some of the assumed elements which

usually are omitted from Grimoires as general knowledge of the times, it is best to study the subject in greater depth before continuing. One must also make careful choices as to which of the entities are selected, and the sigils and seals displayed in the text should be held in the greatest regard of association with the spirit... "you mostly desire" (you do have choices, as Faust learned). Again, school yourself in these entities.

The pact, itself, though it also contains choice, does not necessarily mean that complete cooperation will follow in any kind of automatic way; the particular spirit must be coerced, vigorously, as Faust discovered, without mere dabbling as he at first had thought and tried. But, it must also be done from the individual's own control, never given over to any entity, and free will of the operator's own aggressive handling of this important step. Think! Would you ever place yourself in another's hands, at their mercy, under their control so blindly? That was the error and flight from reason contained in the Church's doctrine, then and now, which Sorcery did disagree with and was persecuted for; blind faith has never had a positive outcome for any, usually leaving those who trusted in this way naked and shivering alone in the coldness of non-support after taking bad counsel and losing. A change must come. A psychic change of

of self-empowerment is the real first step, even though one may not be at all used to this from the personal experiences with formal religions and social institutional influences which continue to act, negatively, upon the psyche and its energies a lifetime long, even and maybe especially so in modern times. As religions and the institutions of influence have grown so structured and ever more powerful, not so the ancient entities, and they remain what they have always been of their own composition and times. The modern agent must adapt her or his own time/compositional conditions to actually manage the energies of the past as they were managed then. They were controlled by a Magickal balance, as the Ormuzd and Ahriman were by the Persian Magi, and the modern Magus does have input of specific choices, even if adapted to these times. Without balance, you would be at the whim and mercy of any of the polar aspects of whichever force may attach itself, and without choice, the legions of entities would rightly access your soul in this pact.

Think, too, in terms of rational Law. Would you make a pact, any legal one in your own life, sign it, if you disagreed with any of its terms? You are not out to lose anything here, and the object of contacting the "desired" ones of the entities chosen is completely for gain. One must examine what gains are sought, as well, because "they have to

bring you everything". Do you want well-being for yourself? Then you must also be willing to share it with the other worthy, who are in need of your asking it for them as well. You must also ask the question, "what is the gold, the Alchemist's desire" Faust refers to and asks for in tons? You must decide the answers before you go on to ask the questions, or for anything else. Knowledge seems to be the basis of each inner theme of the pact. Perhaps knowledge, and wisdom, determine both effect and goal in the Faustian quest. With these gained, all else becomes possible, in unlimited quantities, not just a few tons.

When the time for "signing" the pact is truly at hand, arrived at by the steps in the Grimoire, the terms and conditions being well understood and clear to both the agent and entity, or entities, the psychic energies will signal it in the natural flow, and an effect will be caused in, and realized by the operator in some form. It may not be in an exact, logical, or even tangible form for now, so the intuition on what is revealed should be later explored in this case. There may, in such a case, be only some trace clues given to follow, and the intuitive precept of reading between the lines, advised, does aptly apply. In other cases, under more powerfully active conditions, when there is more vivid contact made, there may be stark and

dramatic results achieved (as in my own personal experience with three such effects happening, in quick succession, when this kind of Magick was called up for 3 specific situations needing to be rectified)! A few can manage this, and handle the results; I can tell you that you must prepare yourself for the results, because they do come even if you don't expect them or are in doubt of your powers. No matter my individual experiences, they must be relegated to the collective domain of all Occult ones which we are the managers of, participants in, and no singular one may ever have a patent on. I have been the learner, an operator of Truth, out of that collectivity, a medium through which the 3 events came into existence, for the better. I have found self-empowerment to come to practice the Magick, but I am not the Magick, only agent of it. So, we, I'd advise, must be quite careful in what we ask for in Faustian Magick, because I did get all I asked for, and you might just get that, too, and more even of what you ask for. Take thee care, for sure, and be able to handle it when it comes! Good counsel I offer, and I will not be one who leaves you; anyone is welcomed to contact me via our Guild Society for support, sharing, etc.

In working this through with the reader, I can tell you that a natural point comes when the pact is felt to be consummated between you and the particular entity, and the

results have been somewhat known or hinted at, even if it may require a waiting period of hours, several days, etc. At this point, when sensed as final, delivery is near and the pact should not be allowed to linger any longer. Dispell the entity worked with, as prescribed, and very quickly, without hesitation, regret, or further demand! Remember, the contract is only in effect for its natural duration, and when 'tis done, 'tis done. Otherwise you may experience residual results, so also you must dispell, in yourself, any traces remaining of the encounter. You have, needless to say, touched a part of yourself, psyche, which needs to be dispelled as well. Do that by any familiar purifying ritual, especially as mentioned by Dr. Faust, and return all as it was prior to the invocational rite. Be very cautious not to give away your secrets to any who are unworthy, but do share as Faust says, the "gold" with who are worthy. The Society of the Guild will act as valid agent for any wishing to submit their results on Faustian Magick, safeguarding it to be sure it is kept among the ones who are worthy and in need of your contributions, as said.

It is recommended that this new Edition be read in tis entirety, in secret, and never aloud until ready to practice its Magick. Solving mine own hidden ANAGRAMMA, hidden within the Sigil in Fig. "X", for which there is a secret clue therein hidden, too, may help. No key is

given, save the one hidden in the Sigil drawn in fig. X, but a few will figure it out, I am sure, and heed its enlightening message. If you really cannot, contact us and the key will be made known to you, but not to all.* Study, and understand; be personally familiar with every detail, and use due caution as advised. Respect the Magick and it will respect you, at every turn. The reader will, of course, come to make up her or his own mind, ultimately, and that is the whole goal of this writing. Making up one's own soul is also a concern, as Dr. Faust knew.

I should like to acknowledge and present, next, yet another experience related to this Edition, in which the call for evidence, views, etc. has been made. Someone did come forward, in the submission which I have selected of a few, to demonstrate how modern applications of Faust can be done if you have an "eye" for it.

THE FAUSTIAN PRINCIPLE: An EZZUCHIAN Model

In the submission to this Edition, Brother EZZUCH'S Model, "The Invisible Pathway of Infinite Straight Connection is presented as it may apply to certain of the Faustian kind of principles at work, especially as to how the self should be preliminarily regarded in its position, relative and conjunctive to the astral plane and the invisible forces at play between all such connections to the entities and Cosmos.

* The Key is in your hands . . . :B:

EZZUCH (see accompanying article) demonstrates a mystical Triad, astrologically, among our own planetary associations of Earth and her nearest neighbor, Moon, and the Sun of our solar system. The individual, although an inhabitant of Earth, corporally, is very connected in spirit to both the Darker forces of Moon and the Lighter forces of Sun. In no way should this be taken in any context other than a Natural one, for Nature is indifferently neutral, being neither Good or Evil, inherently. Manmade events have been the cause of any Good or Evil, and though we may take these into consideration and account as causes of much of what goes on in the human kingdom, Natural Science remains as it is. Like the eternal entities which Faust contacts, Nature is also eternal, and all is as it is in that kingdom, regardless of man's effects being made known in unnatural ways. A principle to consider well is that Earth will continue, as it always has and will, with man being only a temporary guest (most unwelcomed at times) who leaves only his corporal footprints in her sands of time, or on the Moon as markers of that time.

The individual human spirit joins with all the entities in its own final flight, but in the Faustian way, proper contact may be achieved in this life, much as the conditions EZZUCH has applied to the Principle in his model.

There is also much merit in achieving an "omnipresent" point of view, as Faust himself was said to have done, seeing the whole World at a time, travelling everywhere in this altered state. There is an Infinity represented in the model which also applies to Faust Magick, because it contains the "everything" which may be asked; without any censorship by its detractors, in secret, it is "free" Magick of the kind Faust studied and practiced to the infinite degree, and quite worthy of sharing.

Invisibility is one of the Faustian attributes, and he continued to exist even though, at times, said to be invisible. There are many meanings to this allegorical term, for what is unseen, occult or hidden from view, is the knowledge of this Magick, and like it or not, Faust continued his practice even if the Church or State made him "invisible" by denouncing or ignoring him; out of sight, out of mind.

EZZUCH's points of tangency and those connections among them are very real, even if invisible to certain eyes, and his coin arrangements and circle experiments prove it out. They go on to describe a lot of what Faust hints at, or mentions in mystical terms on the relationships between the self and the spirits. We must not ignore our own contemporaries, either, and the connections among those of us who do practice the Pact of Faust.

The Circle is most significant, too, indicating the protection, applying to the sigils and seals in that form, and is the container, the womb as it were, out of which the entities are birthed, since the Circle has always represented that and encompassed it in the Magick of the many Traditions, Universally, which we are the modern heirs to. It is hoped that we do hear more on this from the many other of various Traditions which our Guild Society now encompasses in its own Greater Circle, for there is much knowledge in need of being so shared among those who are certainly worthy, as members, of this wisdom. Time will tell, and as the model shows, Time is also a determining factor in the expansion of the model.

Kronos. Ancient Greek Father Time. Motion of another invisible sort, in action, working toward destiny. And a happy one, too, in the happy ending (new beginning) which is forecasted in this method of setting your own stage and state for the actual invocations of Faust's experiences revealed, containing even the elements of legend, as goes the happy outcome in some of them. In later works, that is, but this time you get to choose it, not the Church!

The Locus of the "eyes" would surely be the windows of mention, in the commentary, and in the coat-flying section. And were not Faust's own eyes important enough

to be "stuck to the wall" in that version, implying that if the eyes got destroyed, the Magick did too? But did it, from the inner eye, the third eye's point of view? The Magick would surely exist, even if there were no eyes to witness it, but we have our "eyes", seeing it all.

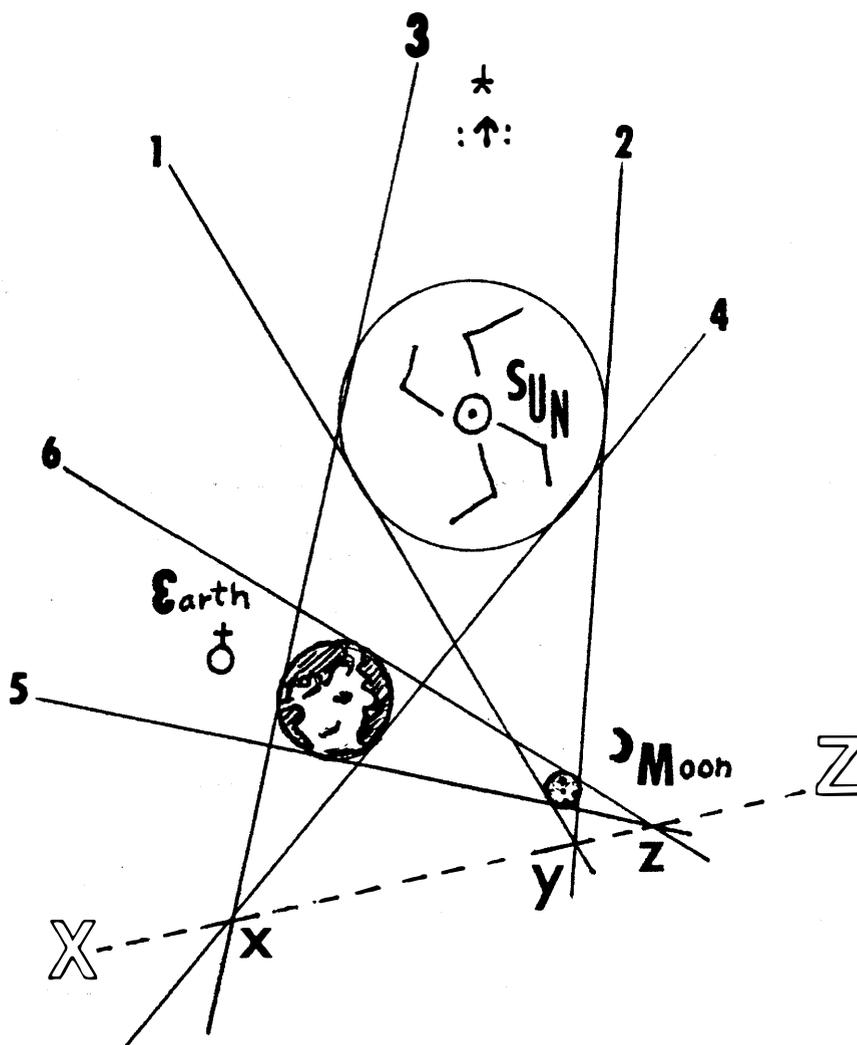
Brother EZZUCH must be read in the same way as the Grimoire; he even states that: "We are the stars"! In the Old Norse myths, the giant, Thiazi's eyes were cast into the heavens by Odin, to do the watching over, as stars; Carl G. Jung agreed that we each go to our own star, after life, that we are the stuff of stars, as we indeed are. EZZUCH's own sigils and signs go on to show it, too, and expand to a further dimension in that demonstration which cannot be done complete justice in a two dimensional model of flat paper and type or sketches; it does, however, exist in that other-world dimension, very Faustian in principle. Faust lives in many houses, wears many hats. He is present in individuals and in the collective. It would be a logical step to take the model to its likely outcome, using it as Guide in stimulating or activating your own creative model and powers of adaptation of the Faustian Principle to what works for you. Again, as with all Grimoires or such Models, much may not be completely absorbed at a glance, so study is always recommended; caution is always advised, but fear need not be

a deterrent in carrying out the practice of Faust Magick, if you take all the precautions mentioned. Noone else has any control over how you may actually come to practice it, so you must be the responsible Magician, here.

Our thanks to Brother EZZUCH for sharing a bit of the philosopher's stone and gold. It has been said that what you give you will also receive back, three-fold, so his Triad has been cast. Make what use you may of the new model he presents, for it is one pathway to explore, and again your comments will be appreciated.

Read on, where Part II is presented, that of the actual Faust Grimoire on Miracles and Magic, translated by Karl Hans Welz from the Old Latin, alongwith his very valuable commentary and advice. Heed well its contents and nuances, reading between the lines as he advises, and, above all, take full control over the circumstances which arise in your own practice. Faustian Magick dawns again in the New Age, and this opportunity has come for the few who can see it, who are worthy of it, and who open their own "windows" to it. Faust has returned, his entity now abiding with the collective spirits, this time to change both history and legend for the better.

"The book contains a lot more than it tells at the beginning... it is obvious that it contains valuable material for the few who know". Karl Hans Welz



THE INVISIBLE PATHWAY OF INFINITE STRAIGHT CONNECTION

- Brother EZZUCH -

Refer to the above diagram of planetary alignments (not to scale). The Sun, Earth, and Moon always have a tangency alignment among themselves, as described by the common tangent pairs of lines 1 & 2, between Moon and Sun, 3 & 4, between Earth and Sun, and 5 & 6, between Moon and Earth. This mystical Triad of interconnectedness goes beyond physical gravitational effect or astrological interpretation, the physical science of astronomy, or quantum physics, as such. Notice that from an omnipresent view point, as at the "eyes" of the intersecting lines of tangency (points X, Y, and Z), a viewer would witness an eclipse of the Sun from point X, an eclipse of the Sun from point Y, and an eclipse of the Earth from point Z. These invisible points come to describe the line XZ. This is the unrecognized pathway which is always a straight line of the points. No matter what the actual alignment may be, this system always forms XZ. It is infinite as to where it appears; it changes eternally, each moment, but always remains straight, from the omni-observers' perspective. This is the pathway of connection to our Universe, and also occurs with any three

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PART II

Doctor Johannes Faust's Miracle and Magic Book or The Black Raven or also named The Threefold Coercion of Hell

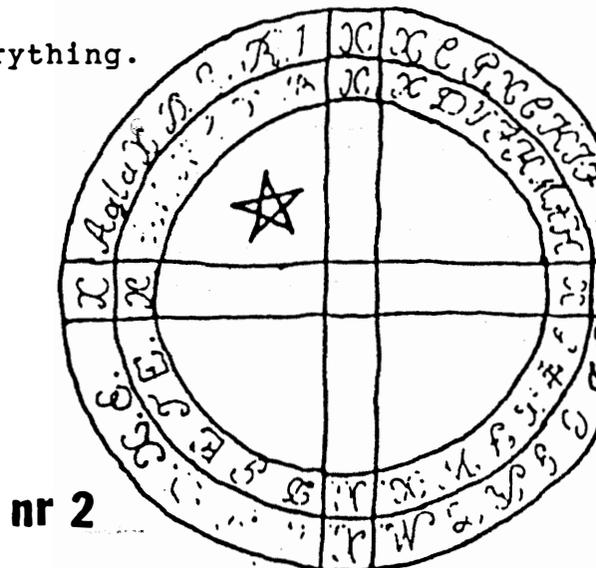
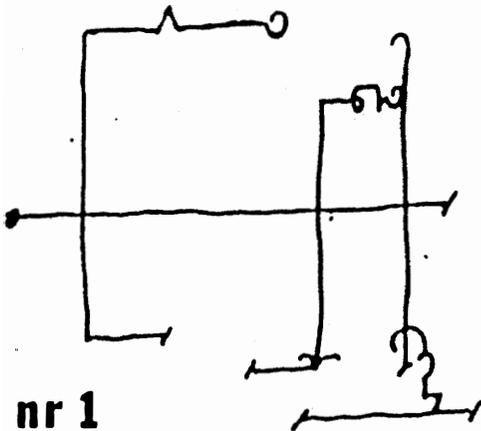
THE BLACK RAVEN

Dr. Johannes Faustis Miracul Art and Magic Book, or the Black Raven, or also named the Threefold Coercion of Hell.

With which I, Dr. Johannes Faust, have coerced the spirits that they brought to me what I desired: be it gold, silver, treasures large and small, also the spring root, and whatever else is available on earth. All that did I get with this book. I also was capable to dispell the spirits after they had done what I asked for.

Dr. Johannes Faust

Never read me aloud without a circle,
 Else I am of great danger to you!
 The spirit attaches to the skin
 Since you could not make him obey.
 He cannot be dispelled
 And he works hard on you
 To completely connect with you,
 Wherever he can find you.
 For that reason set up my circle first
 Prepare everything well
 Do not forget the exact spirits' sigils
 Before you begin with the works.
 Be sure to have the symbol of that one
 Which you mostly desire.
 You will achieve results
 When you summon with power.
 This way you coerce the spirits
 as I have done myself
 And they have to bring you everything.



I, Doctor Johann Faust, am versed in those free arts (any magical practice was called "free arts" in those times, it implies that magical practice frees the human being). From an early age, I have read many books. In my studies, a book came into my hands which contained many of those things about summoning the spirits. In the beginning, I had my doubts, but I liked the idea to test the practices, since I enjoyed the thought of what it might bring. But as soon as I practiced, it happened exactly as the book told, and a very powerful spirit (Astaroth) stood in front of myself. He demanded now from me to tell him why I had called him. Hurriedly, I decided that he should be helpful and serviceable to me in many situations and desires I had. As a condition, the spirit demanded that at first a treaty and alliance had to be made with him. In the beginning I had little inclination to do so. However, I had established a weak circle since I thought originally to only test a bit. Therefore I was in no position to resist and had to follow what was demanded. Soon the agreement was drawn up that he had to serve me a specific time and amount of years.

After this happened, this spirit introduced Mochiel to me who was told to serve me. I asked him (Mochiel) how fast he was, and he answered that he was as fast as the wind.

CHAPTER I

With this, I want to instruct you how you should act and force the spirits with strongest power so that they have to appear and come in front of your circle and give you everything you want from them. They refuse at the beginning, but keep summoning, and in most cases they come when you call them for the third time.

If a spirit now appears and does so as you requested, i.e. in beautiful human shape, then it is best to ask him two or three questions in order not to annoy him. If, however, he does not come in human appearance, then torture him and do not receive him.

The practitioner and his helpers should have gotten absolution before the summoning and they should have received the holy communion. In addition, they should be well versed in prayer, otherwise the spirits will not obey. Your faith needs to be so strong as if it (the successful summoning) had already happened.

In addition, day and hour should be observed such as Monday at 8 and at 3, Tuesday at 9, at 6, and at 12 midnight. Always observe those two days, when the Moon is full: then the spirits have to bring you everything you demand and want.

The summoning should be done in a secret place so that the practitioner is not blocked or prevented in his work.

The circles and everything else need to be made carefully. Also follow my instructions so that you do not make any mistakes. You also have the pure truth of how you should behave, it should be given to the poor and suffering neighbors. Keep all that which is written in the book in secret and do not give it for free to anybody, otherwise you will not be happy. The fees that you receive from what you are doing, pass on and help the poor and suffering and humble out of their difficulties, otherwise you will have no luck nor star. Be this a constant warning to you, because you will never more receive those sciences of this world.

Use everything correctly and in secret. Use it right, and reveal it to nobody who is unworthy, otherwise your neck will be broken, and if you tell it to a glorious man; give money which you received for it to a suffering and poor man, keep it in secret.

Be careful not to get into any agreement with the spirits so that you will not experience that which came to happen to me.

The summoning should be done in a secret place so that the practitioner is not blocked or prevented in his work.

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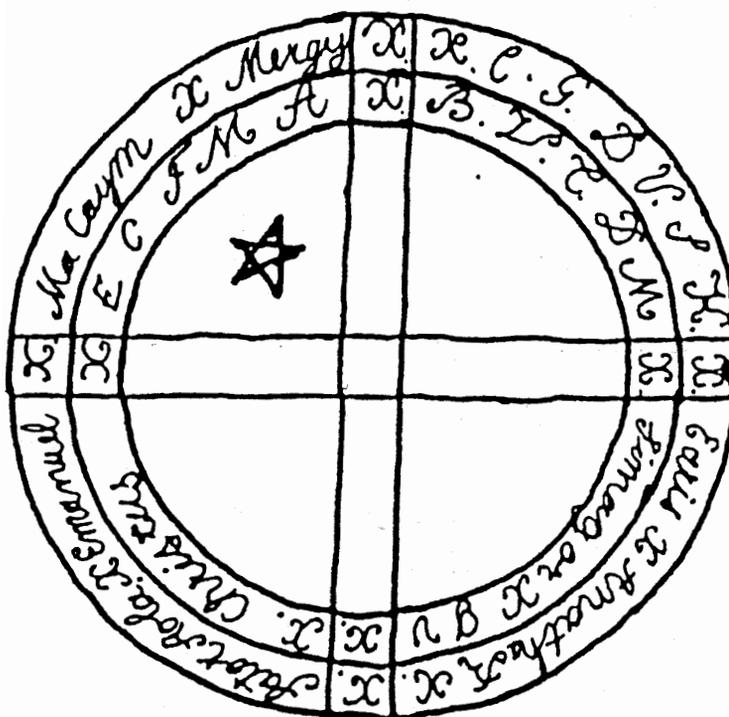
GENERAL CITATION OF ALL SPIRITS

Osola mica rama lamani

Volase cala maja mira salame

Viemisa molasola Rama Afasala

Mirahel Zorabeli Assaja



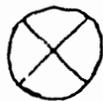
nr 4

This Chapter describes the making of the circle:

First: the circle is to be traced with a sword with which nobody was yet hurt. On the first side of the sword, the following characters are inscribed.

✠ ▽ R A X I 9 h a ✠ A n a e l .

On the other side, these characters are inscribed:



Deka



Homy



Penton



Second: the circle is traced and connected with the following words:

O Le Ja meni sete Mirari jael

la mese mihi Jasala Ale Jona

Masa criel Finamiel-Siona

O la sariel Assa Salimeni Arael

fasa, maja, Paja, Lalemisa Jerobeliel

Majasa falieel mica sariel olomisa

lale masa Hajariel

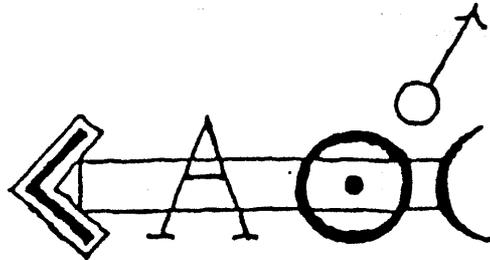
When you have done this, then you make three crosses and you pray three Lord's prayers in kneeling position.

Third: you must make those symbols (nr. 1, 2, 3, & 4) which are traced in red color, put in front of you in the circle, when you summon.

This Chapter has to do with the seven Grand Dukes.

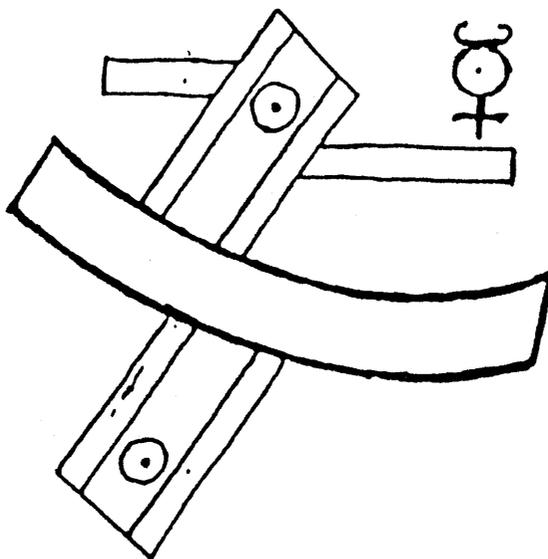
If you intend to summon, you need to put the seal of the spirit which you want to call three steps in front of the circle, so your intention is shown.

The following is the seal of AZIEL, the first one of the Grand Dukes:



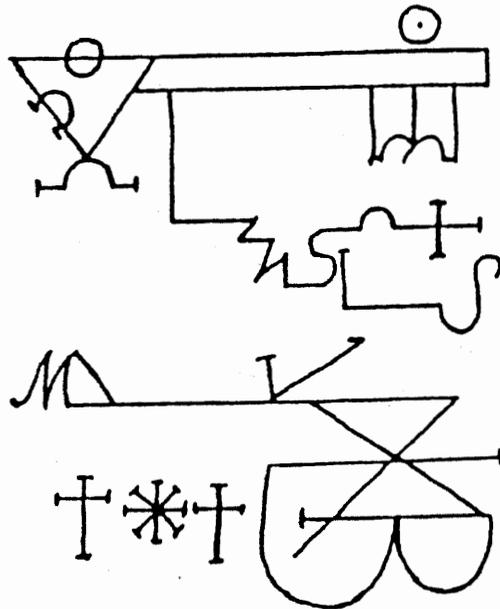
(Sun) I am called Aziel, a ruler over all hidden treasures of the earth. I have power to open all treasures and I give them to those people to whom I want to give them. I also try cunningly to cheat in whichever way I can. My planet is the Sun, and my Paladin Carmielis is my servant, I am shaped as a bull and I appear as such but I can also assume other forms. You ought to let me rule over everything, because I have many legions of spirits under me, and I am a Grand Duke. All my subordinates have to be coerced, because I am a Grand Duke on Earth and I have a lot to command. Therefore, summon me right, otherwise I will not appear to you. My other character has to be engraved in gold. This other seal (character) I will only tell you if I want to do so. I am fast as human thought.

ARIEL'S SEAL



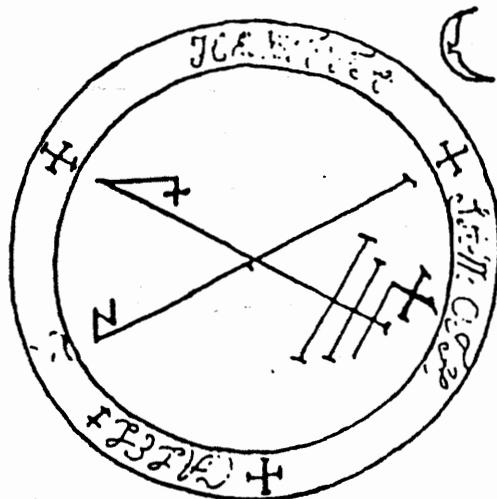
My name is Ariel, and I appear in the shape of a dog. I command everything above and below the earth, many legions serve me, and I am a fast spirit, as fast as a roe deer. Some people I can benefit, others I can hurt. I am the way I am summoned. I am an obstinate spirit and I do not look at any person. I have to be summoned with power before I appear. I have many millions under my command and I am a ruler over the treasures of all gods, and I am fast as the wind.

MARBUEL'S SEAL



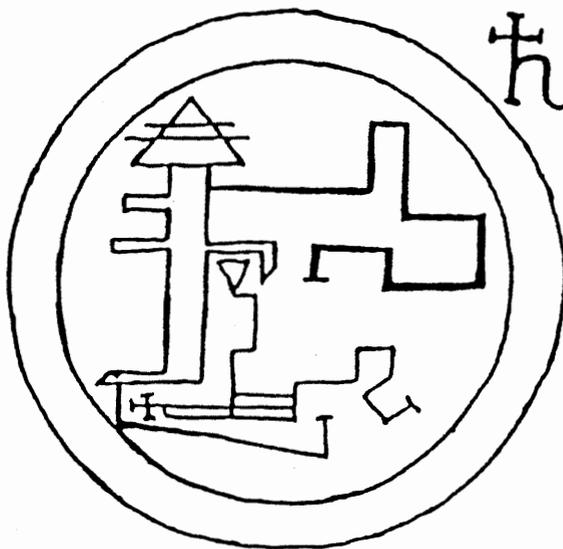
I am the spirit who is ready to serve, I appear in the shape of a ten year old boy. At any time it is useful to summon me and I am as fast as an arrow.

MEPHISTOPHILIS'S SEAL



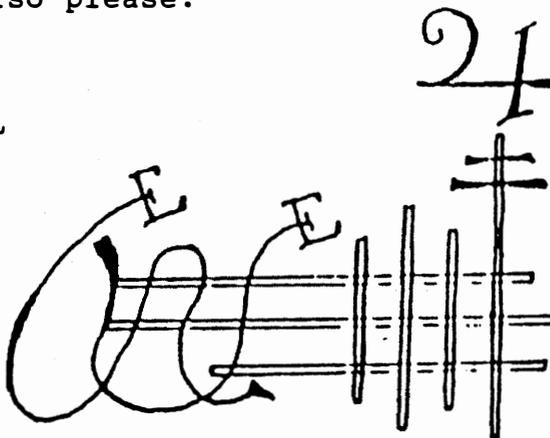
I am the great master of many arts and of luck. You learn such in an instant. I am summoned four times, and I have several spirits under my command which serve me, and when I command them to serve they have to do that fast.

BARBUEL'S SEAL



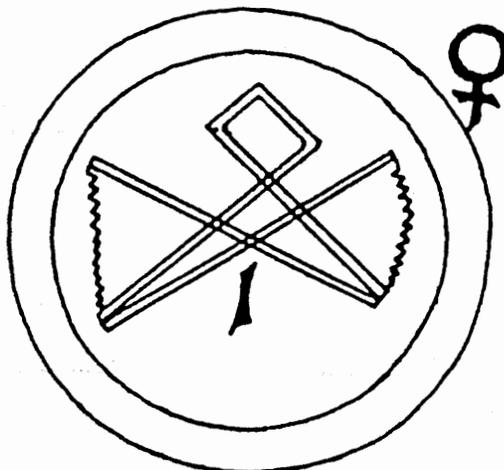
I am a water Lord over the seas and all waters, I rule everything which lives in water. I am fast and I may give everything provided I am summoned right. Then I appear and I may also please.

AZIABEL'S SEAL



I am a great spirit which appears as a little child. I serve anybody provided I am summoned right. I am ruler over affairs of law. Many spirits have to obey me. I also like to please everybody, and I am making honor, riches, standing, and all luck.

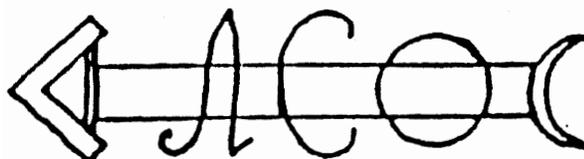
ANIFEL'S SEAL

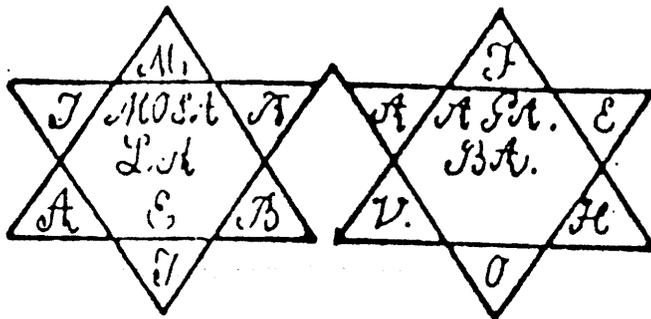
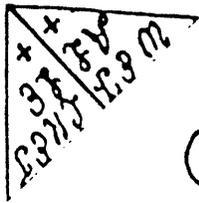


I, Faust, asked once my Grand Duke, Aziel, how I could tie and coerce human beings. He replied that he could not tell me. So I told him to write it. "Oh", said the spirit, "my Faust, I should not have made an agreement with you, my Faust, but for you to know, I am going to write it for you as you find here: My Faust!

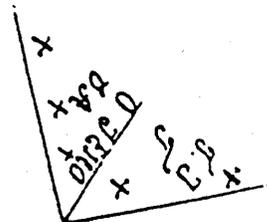
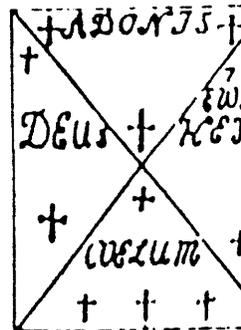
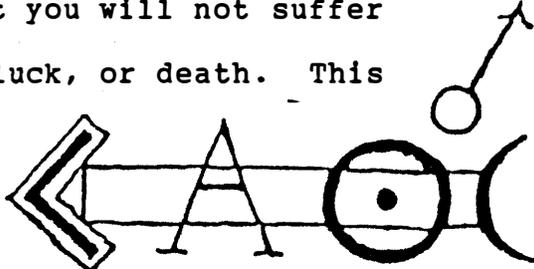
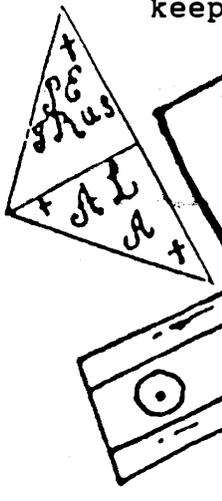
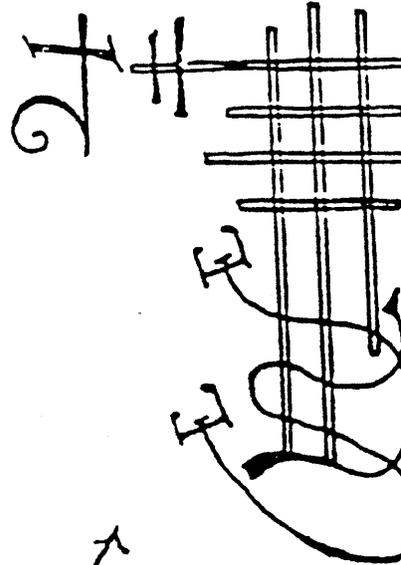
1. F this is my coercion, when I have to say,
Jesus Christ is in
2. 3. V the flesh comes
4. with the omnipotence
of god, this is not to discover, nM
5. and when I should keep my promise to someone, then
he needs to have me swear by the cross,
6. till I do give my sign

This is the sign, as it is here:

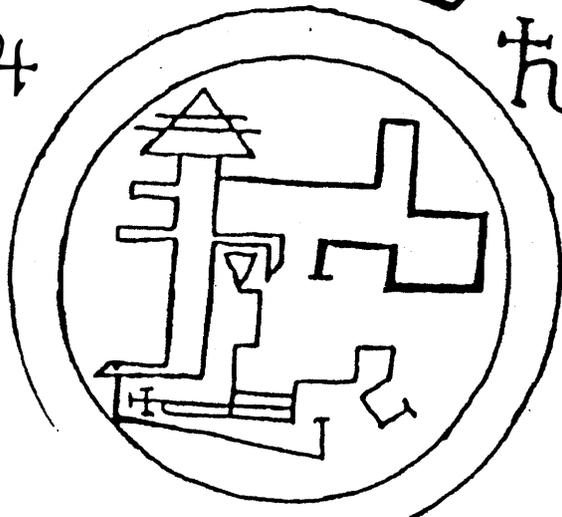




Doctor Johannes Faust's noble secrets and sigils which serve to protect every operator and practitioner of the free arts against the spirits and which may also be carried with oneself for other events, for which they are very useful. This everyone keep well and with respect, and he should keep such secrets well hidden so that you will not suffer great damage, bad luck, or death. This keep well in mind.

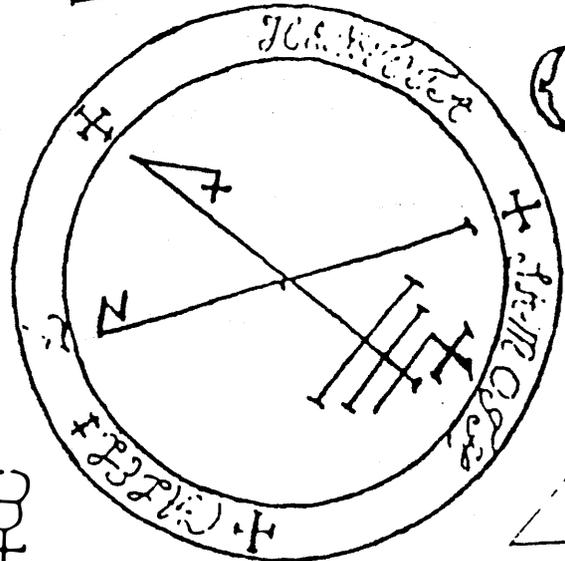


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The Infernal Empire is composed of the following:

1. Lucifer, the king
2. Belial, Viceroy
3. Satan Governors
4. Beelzebub
5. Asaroth
6. Pluto

Grand Dukes:

1. Aziel
2. Mephistophilis
3. Marbuel
4. Ariel
5. Aniguel (= Aziabel)
6. Anisel
7. Barfael (= Barbuel)

Grand Ministries, Secret Infernal Counsels:

1. Abbadon
2. Chamus
3. Milea
4. Lapasis
5. Merapis

Spiritus Familiares:

1. Chinicham
2. Pimpan
3. Masa
4. Lissa
5. Dromdrom
6. Lomha
7. Palasa
8. Naufa
9. Lima
10. Pora
11. Saya
12. Wunsolay

CHAPTER IV

Contains the summoning and conjurations of the spirits.

Summoning of Aziel

I, (here say your name), command thee spirit (here the name of the spirit has to be said) that thou appearest instantly by the power of the word ADBDA and also by the power of the angel Amasalel and by the power of the star Gadala which rises in the last degree of Capricorn, which I, (your name), set up as a symbol of this. I call thee, spirit (name of the spirit) by Durashaim, Maim, Lulim + (make a cross whenever the symbol + appears in the text) Menim + Senim + Zaim + Sulim +. I conjure thee spirit (name of spirit) by Hipim + Repim + Sepim + Gulum + Locsart + Dropep + Schamot +. I, (your name) command, command, command, thee spirit (spirit name) by the power of the heavenly Lord + who created heaven and earth and all which is in it, who commands the four winds, who rules over all beings, and whom everything which is alive and created has to obey, that thou, spirit (name of spirit) doest everything for me which I command thee to do, by the power of the words: Alaja + Rasamuel + Moliel + Zynagmim + Lo + Affrisi + Misaniel +, that thou bringst me everything, that thou, spirit (name of spirit) very

soon and now, in speed, your symbol with you in front of my circle. I, (your name), call thee by the power of the four winds, by the power of the air, and by all beings created, that thou appearest before my circle right now and that thou doest that without instilling fear, in visible shape. I, (your name), conjure thee by everything that is alive that thou comest, comest, comest, by the strength of all strengths, which had you overpowered and who commands everything. I conjure thee, air, that thou doest not keep the (name of spirit) from me, but that thou sendest him very soon. O La Valasaja + Salajami + Masei + but that he gives me speech and answer in English language. Amen.

General Summoning of the spirit Aziel:

Calemi + Cadem + O spirit (name of spirit) poramasa la hemise + Coelum + et Firmamentum + Casami + Misarajaet + Xamara + Sadalachamim + Dusama + Popiniet + Lemisisaraet + Amen.

If he does not come, speak three times.

Particular Summoning of the Grand Duke Ariel:

I, (your name), summon thee, spirit (name) + come, come, very soon +. Firmament, earth, air, and everything, that you will not hold back the spirit I command it to you by the great words and names Dala + Makasaim + Rusaioja + Munot + Phalaniet + I coerce you spirit (name) by the strongest coercion Roma + Sa + Ra + Familia + Rominase + come, come, immediately, come, come, come, Anasai + fa + fail + monitase + fata + Amen.

Main Conjunction of the Grand Duke Ariel:

Vota + misa + Lasafe + ma + Homina + Sara + Pada + Chagiel + Matachia + Mecha + Enazarael + O nevilame Ga + Hiebani + that you send him before my circle, or else thine punishment be seven times as much on thee spirit (name) in the hell, I Roma + sa fu + Amiel + mien + suisa + Amen.

Particular summon of the Grand Duke Marbuel:

I, (your name) conjure thee Grand Duke (name) by the great ruler in the heaven and on the earth, in the water and in the air, in the fire, on earth, in the hell, outside the hell, and by the word which there was at the beginning of

the world, who has overwhelmed you, Great Duke (name), during his victorious descent to hell, and who has stepped on you with his feet. I, (your name), conjure thee Grand Duke (name) by all the leaves and grass and by everything which is called world, that you open for me all foundations of the earth and that you bring it in the name and power of the one who has no end + all stones, spirits, and earth spirits, and bring them immediately in front of my circle, and that you do as I command you according to my will, by + Amala Saim + Fara + Lamim + Saumi + ma + Amen. Come, come come.

General summon of the Grand Duke Marbuel:

Ma + Schaffot + Etanahoim + Masalami + Fasta + Apiramus + Misa + Etanoganasa + Padaschia + Mizazima + Avit + Mot + Podaschia + I, (your name), call thee (spirit name) by Masa + Hipa + Sapa + Rama + Laja + Meffi + Amen.

Main Summon of all spirits when they make noise:

O Ma + Raieschia + Nisantos + Mopsi + Laminasi + Coporasch + Monasha + Alolia + Mygyssa + Pompana + Nosis + Firmamenta + Samasa + Jameschia + Fonascha + Molami + Amen.

Poraschalia +++ Minischa +++ Semisa +++ (Speak this 3 times)

Conjuration if the spirit refuses to transform himself:

Mosa + O Naschi + Gajala + Pressi + Fafa + Hisca +
Allismicos + Felschima + Potmas + Saal + Amesda +
Proceses + Terra + Festus + Spica + Munisa + Soila +
Desca + Elesiamini + Amen +++

Qui venit in nomine Domini

O Kyrios + O Kyrie Eleison +

Amen +++

(Speak three times)

The greeting to all spirits:

Palifasta +

Firmis +

Haim +

CHAPTER V

Has to do with the binding, loosening, flogging, and dismissing of the spirits.

Binding, when the spirit does not want to stay, this is spoken three times:

Deus + Pata + binde + Jesus + Behalte + Deus + Spiritum +
binde + durch + Kraft + Christi + Knuepfe + schliesse +
the spirit (spirit name) Amen +++

Threefold loosening when the spirit does not want to answer:

O Sa miha + Aseffonila + Ja + La + Mifflahi + Mehahinesi +
Milonahireil +

Flogging, to be spoken three times:

With the switch hit into the air and hit the spirit's seal, when he will not obey. The switches used for the flogging of the spirits are made of juniper. They are cut on a Thursday in the new of the Moon early in the morning before Sunrise in the hour of Mars and Venus, and the following words should be cut into the switches: "The seed of the woman shall stomp the head of the serpent". Defi + Ministrachel + Jasa + Mifana + Hisanam.

Conjuration to the flogging:

Prescio + Mipot + Domisiac + Tufi + Maha + Huschia +
 Laemelisete + Hedera + Cade + Veleadis + Locisomnibus +
 Ameschiamin + Arirosh + Laedemische + Jehonale + Hisipo +
 Amen + + +

Podarasche + Podarasche

Dismissal of all spirits:

O spirit (name spirit) + Portam Benedictam +
 Sic tecum quasia horas siece mila + Amen.

When the spirit does not want to leave, then speak:

Benedictus + est qui omnia regnat + per omnia secula
 seculorum + in nomine domini +++ Amen +++

The Grand Dukes and all other spirits can also be summoned
 with this citation as you can see in my last will.

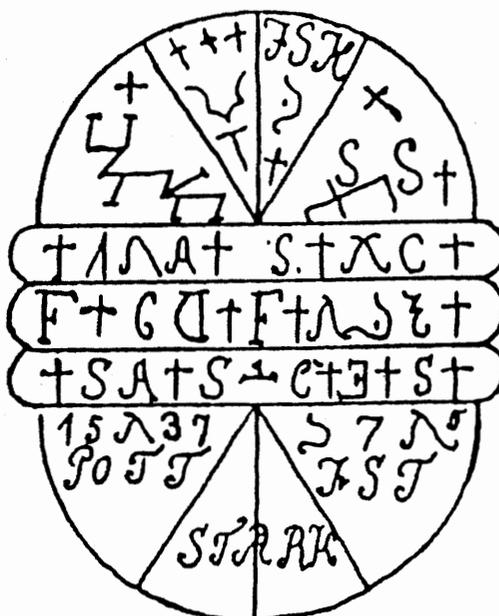
Fumigation to summon an evil spirit:

Take garlic, sulfur, pitch, christ herb, Burzel herb (?)
 [possibly derived of one of the many Baal names as Baal-
 Zeboub, Burzel as a corrupted form, like the Scythian
 herb-form of belladonna], put this on coal, and when the
 smoke rises be careful that the spirit does not press you,

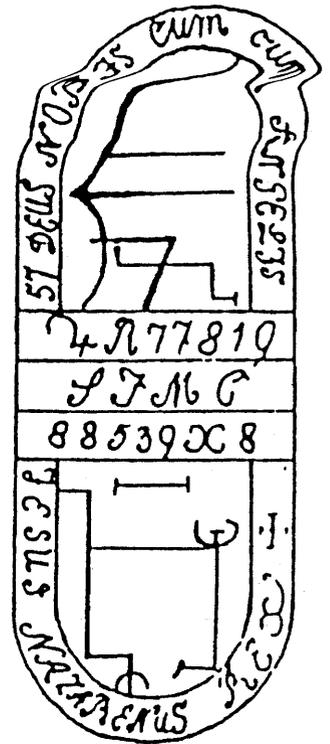
and speak the following words:

O Lama + Basulai + Monai + Mempis + Lorrante + Pacem +

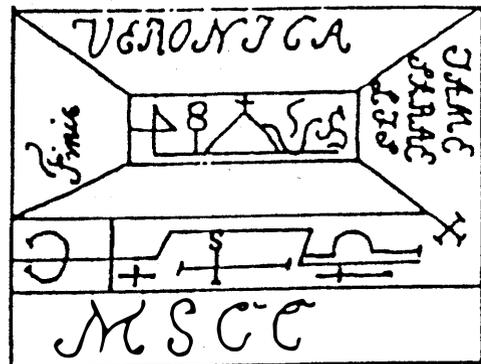
Doctor Johannes Faust's noble secrets
and sigils which serve to protect every
operator and practitioner of the free
arts against the spirits and which may
also be carried with oneself for other
events, for which they are very useful.
This everyone keep well and with respect,
and he should keep such services well
hidden so that you will not suffer great
damage, bad luck, or death. This keep
well in mind.



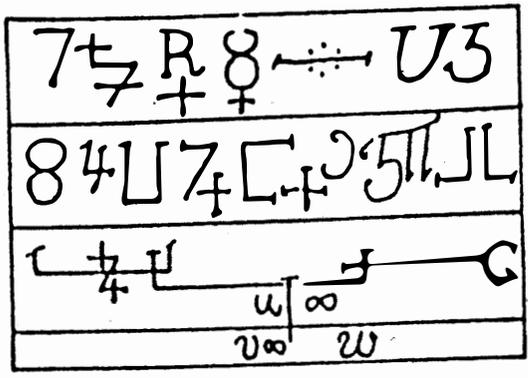
This seal is made on a Sunday morning before Sunrise in the hour of Mars. It has to be engraved on gold. If one carries it with oneself, he is protected against all spirits so that they cannot hurt him. The carrier is also protected against all his enemies when the seal is in a pouch of red velvet and when it is carried on the right side of the clothing.



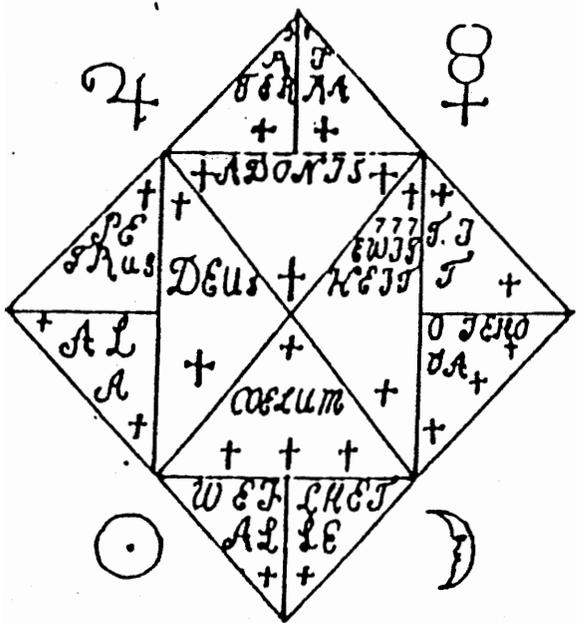
This symbol has to be made on a Friday in the hour of Venus and it has to be in front of the chest. When you have dealings with the spirits, then you are secure and free from all danger. It has to be written on virgin parchment with the blood of a bat.



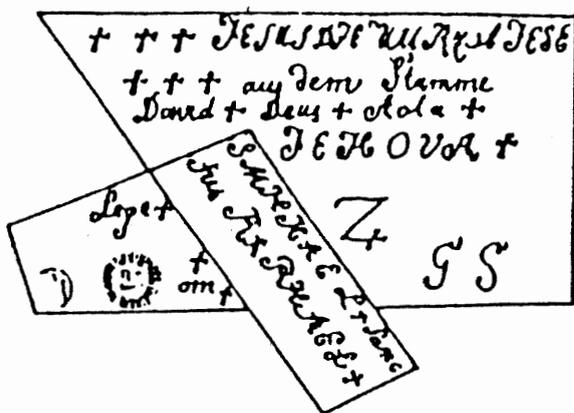
This seal has to be made on a Monday during the hour of Jupiter. It will free you from all evil spirits.



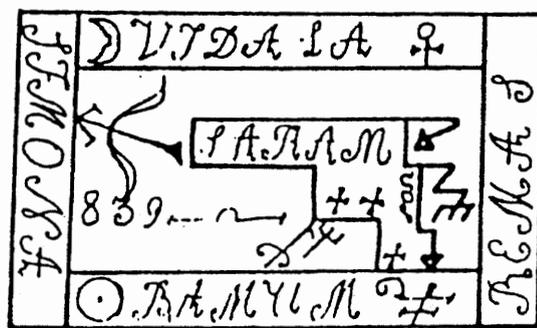
This seal is to be made in the night of St. John at midnight and on gold. If burried in a place where there are spirits, they leave rapidly and they leave you all treasures.



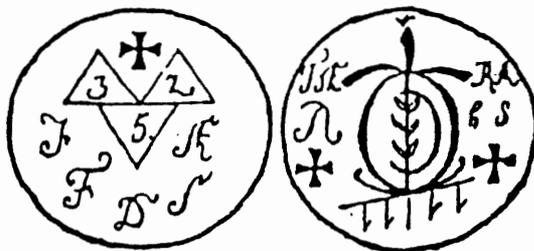
This seal is the one with which one can bind and coerce all infernal spirits when it is shown to them during the citations. This seal, when engraved on silver and put on a treasure, will make the treasure rise and you can have it for sure, and all spirits have to leave it. This is the most powerful seal which you may ever find.



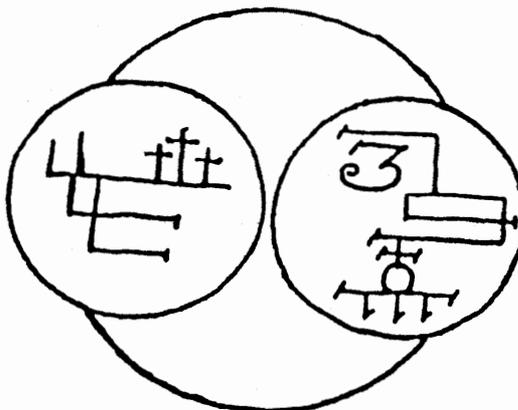
This seal helps the emotions, also the body, if it is carried, so that nobody can harm the body. You will also win everything which you begin, everyone is afraid of you when you engrave the seal on gold in the hour of the Sun on a Sunday before Sunrise. With this you can also make yourself invisible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



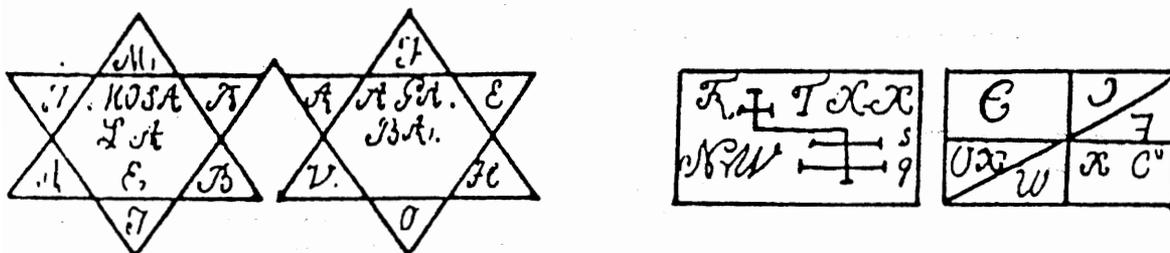
This seal is used in all operations and should never be left out, because it is the operator's defense wall.



This serves against all spirits and evil spirits. When put in a place, they have to leave it. Engraved on lead in the hour of Jupiter.

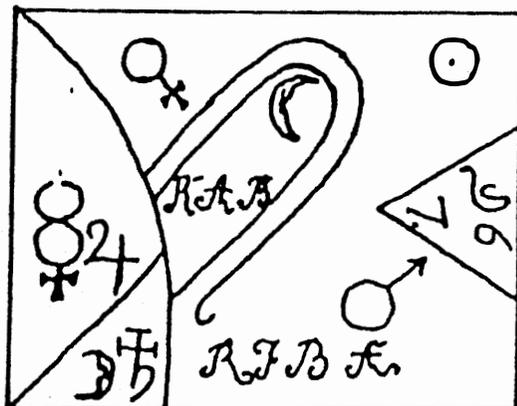


Make this seal in the hour of Mars and Venus on iron or copper, put it for nine days in a place where a treasure is buried, then all spirits will leave it and you will find the metal covered with blood.



With these seals one can perform miracles. One is secure from all enemies, nobody can harm. Fire and water are afraid of you, all evil spirits have to leave, it is good against all diseases, and you need no medicine. Nobody will deny you any request. Whatever you begin will come

to a good outcome. All people have to love you and fear you. You are lucky with clergy and in court. This is the most powerful symbol which may ever be found. It is engraved on gold in the hour of the Sun.

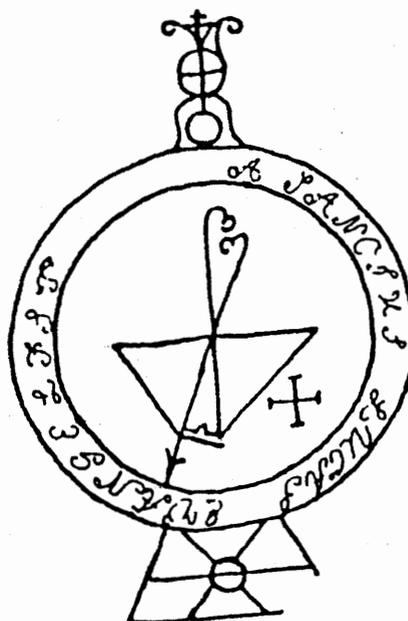
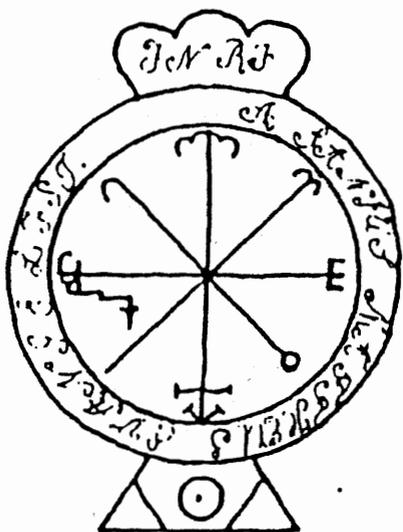
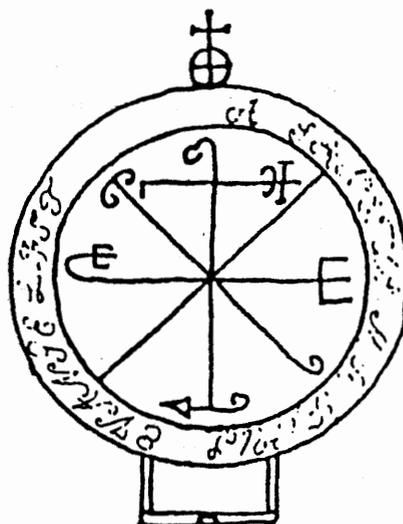
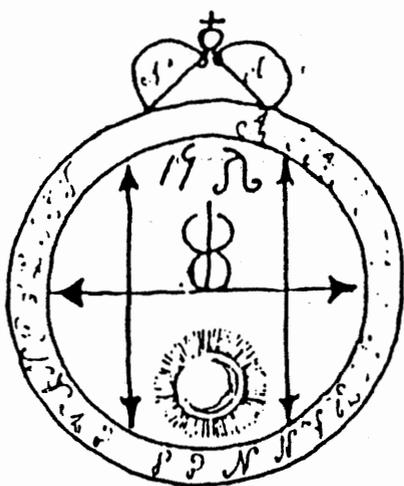


This seal is engraved on metal composed of all seven metals. If put on a treasure which has been transformed, it brings the treasure back in its true shape. It has to be made in the hour of Mercury on a Wednesday.



This seal (bottom of previous page) should under no circumstances be left out in any operations. It has to be worn on the chest. It has to be drawn on virgin parchment.

These last four seals (below) I have bought in Holland for the price of 8000 Dukates, and I found them being good for any situation. They helped me especially in digging up treasures, and I have been able to do anything with them.



DOCTOR FAUST'S LAST TESTAMENT

This describes the most powerful main summon and conjuration which is to bind all spirits and to torture them and to make them bring everything which you demand from them.

After now my time and hour was soon to come, I wanted well meaningly to leave my testament to every operator, so that he could coerce all spirits under his will and bind them. That which I have done with the following coercion.

Chapter I has to do with my agreement.

1. should you, Lucifer, bring me two tons of gold.
2. should this gold be valid everywhere and all those to whom I give it will use it to their benefit.
3. should this gold not be counterfeit nor should it be of a material which may be rejected nor should it disappear or turn into coal or and such similar thing, but it should be of such metal which has been used by humans and which is valid in all places and countries.
4. should all treasures be open to me and it should not be necessary that I use my own hands to dig them but you should bring them to where I want them to have without myself having to put any effort in this.

5. should you me hurt neither on body nor on limbs, nor should you attack my health, but I should keep those without any human weakness until I have finished my set time of life.
6. should you not only carry me from one place to another with the speed of human thought, no matter how far the places are apart, but you should also make me knowledgeable of every local language so that I can speak it readily, and you should, after I will have had my fun, bring me back to my previous place without me having suffered any harm.
7. should you provide me with a ring so that I become invisible and invincible as soon as I put it on my finger.
8. should you teach me how to prepare the universal medicine, as well as show and tell me the correct use and powers, as well as weights, in the potencies given to a person.
9. should you promise and affirm to me that you will follow all above points without fail. Should you however fail or delay in this, then you should have no peace from this book at any day, and you should not be left in peace anymore in all eternity.

Chapter II is about the setting up of the circle.

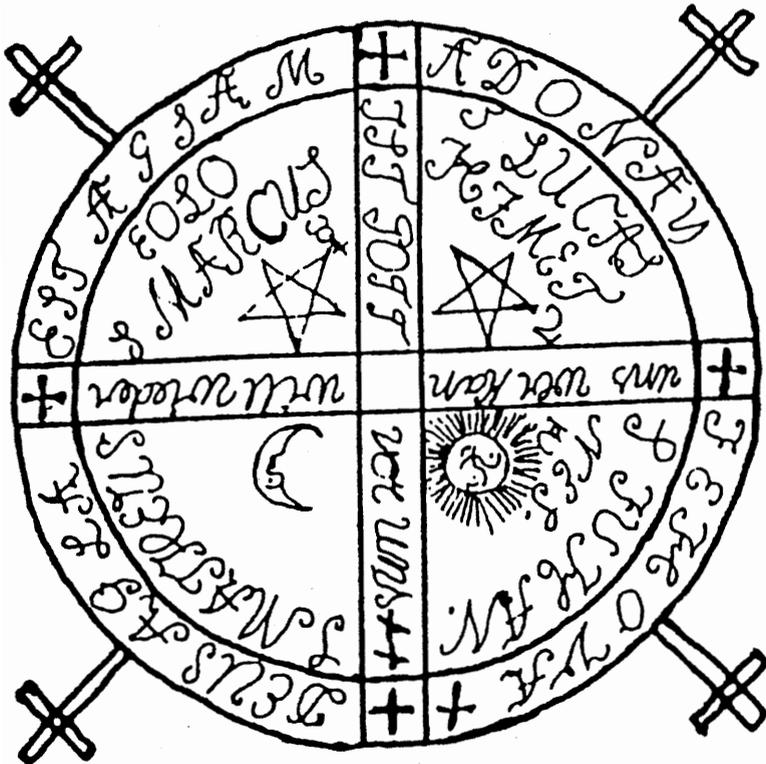
This main circle is for all citations very necessary. With it you are capable of binding the whole infernal army, and of coercing and overcoming it as well, because this circle is so powerful that no spirit can withstand it, regardless how powerful this spirit might be. The other three circles have already been described previously. At the place where you intend to make the circle, you need to trace at first with a sword with which no human being has been hurt. In the hour of Saturn, you trace a cross through. Then the circle is made with a narrow piece of paper which goes around the circle. When the circle is made this way, you walk backwards over the circle and you stand on the star. And in order not to miss, you adjust in everything to the circle which you made. Also remember that you need to speak out well when you are summoning.

Chapter III instructs:

Before you summon, you may read the gospel of St. John which begins with "In the beginning was the word"... and you read up to the words: "full of grace and truth".

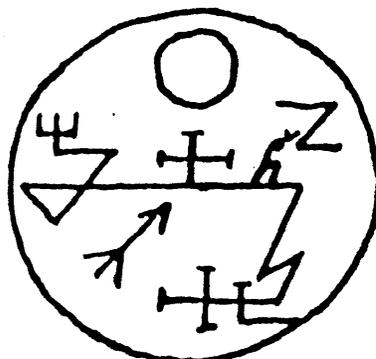
Then you go to the works and be sure to have the prescribed 20th and 21st pentacles with you, as well as the four last ones. If you summon a treasure, then you need to have written on the front of your cap: I.N.R.I.

Here is the circle:



The hazel serpent (on the next page) is useful for many of the free arts, you get it under the filbert nut bushes and you should not touch it with your hands. As you see the snake, you take a stick of wood which is of hazel,

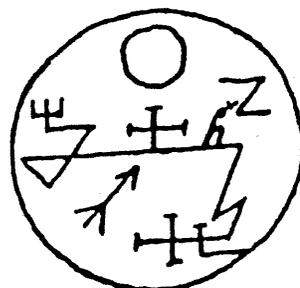
In the hand, you hold the seal shown below:



Then go onto the coat walking backwards, and the operator should be sure to come to stand in the middle of the symbol and should not go beyond that with the feet, otherwise the trip will not be lucky a one. Whenever you are standing well, then you begin with the following summoning and you tell where you want to ride. If you want to leave the room, be sure to open the windows, else the spirit will not get out and goes through the walls and a great disaster may be feared as a consequence. Be sure to have always the seal tightly in your hand.

Citation:

I call thee, spirit Aziel memomui and go with me to (name of the place), I am going to do with you what I want to have. Say this summon three times. After this is done, the coat will lift you on it and it will go where you asked it to go.



ON THE GENERAL COERCION OF ALL SPIRITS:

+ + +

Romubabal + Sualabob + Schobal + Samitasa + Mabul +
 Absumaba + Bethael + Cuiel + Daniel + Faniel + Gabriel +
 Humigiel + Israel + Kafariel + Musiala + Musia + Sinaelienae
 linerasiel farami. I coerce you by the power of the mighty
 one who is everything in everything, I bind you with the
 power of the majesty of all majesties, with whom Hiob,
 Salomo has forced the spirits into water, I bind and coerce
 also with the power of the depth of wisdom of all wisdoms,
 that you fulfill my will right now without resistance.
 Amen + Misalemi + + +

I conjure thee, spirit, (name of spirit) by the creator
 of the heaven and of earth and the judge of the living
 and the dead, that thou, spirit (name spirit) appear to
 me hurriedly and fulfill what I want. Therefore I coerce
 thee and bind thee, spirit, (name spirit) the strong lion
 from the tribe of Juda who destroys hell and who has taken
 the power and strength from the devils. I, (your name),
 conjure thee spirit (name spirit) with the words of power
 Musim, Oseth, Sobsles, Saclagis, Aybulle, come, come, come,
 that from this hour on thou bringest me that treasure of
 1000 ducates - money of valid exchange denomination - and
 which does not change, so as I like to have it.

This I command thee, spirit, (name spirit) by all the words of power in totality, Ebelias, Lauthor, Iditasita, Hechiomelle, Alpha and Omega.

+ + +

This I command thee spirit again by the words of power: Jesus Christus has become flesh, with this I coerce you and bind you, spirit, (name spirit) and I conjure thee with this, Lucifer and Beelzebub, and all leaders of the infernal army, and whatever names you all might have.

+ + +

I, (your name), coerce thee spirit, (spirit name), and I conjure all you devils with the whole of the infernal army, in hell, on earth, in the airs, in the waters, in the ravines, beneath the heavens, in the fire, wherever you might be of all places on earth, and none is exempt, that you command immediately the spirit (name spirit) that he comes and brings me several thousand ducates and as much as I can demand and that he brings this immediately, or else fire should fall on all of you, pain, pain, pain shall lie upon you until you send this spirit (name spirit) to me so that he fulfills my demands.

+ + +

The great infernal empire, as many millions as it has, I conjure you by the blood which has been shed for the human race and with which we are redeemed, and I conjure all the way into the furthest darkness; I do so long until you fulfill my will exactly and immediately, now!

O Lamisamaia, Herimicala, Minefira, Hopi Alali Maialiel
misa + fige + Riga.

Chapter IV is about after the spirit will appear.

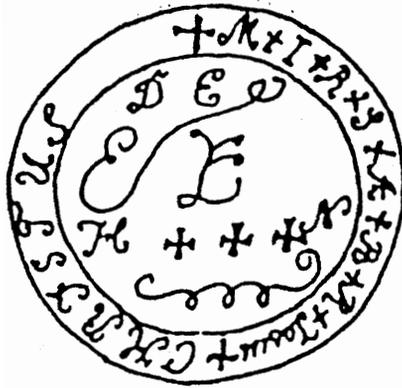
Then speak to the spirit:

+ + + As thou hast appeared in a friendly manner after my summoning, and as thou hast come without delay, so I tell thee spirit (name spirit), thanks, and praise for such faithful and willing service.

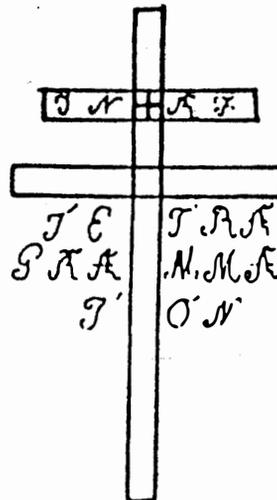
Dismissal:

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

Now bless your circle again and thank God and do not misuse what you have achieved. My and our circle, we will open it again in the name of God, so that no evil spirit could hurt us. This shall be so in the name of God.



This seal is made on a Good Friday in the hour of midnight on lead and copper. If it is put on a treasure, then the treasure gives itself so that you can get it. I have used this in Cologne of a large treasure, and I have done many things with it.



This is the pillar which terrifies all spirits.

O mementum Hyschacos, Schehalamis, Gabrieles, audi
 Michaelis, Hyschacos Colimny Kyrie Ochea Javemi, Malamim,
 Oparasat, Nemnomy, Ominy, Messaca, Aschariel, Mipasata.

As Christ has descended to hell, holy words of opening,
 and no spirit was capable of answering him to this.

With these words one can coerce the spirits, one can bind
 them and bring them to obedience.

Dr. Faust
 :?:

* * * * *

With this, Dr. Faust's original text, as translated of
 this Grimoire, ends.

Part Three will be that of the original pages provided
 by the translator, Karl Hans Welz.

Commentaries to THE THREEFOLD COERCION OF HELL are
 next provided, and, following this section you will find
 the main credits for translation, commentary, and a brief
 biography on the translator. An EPILOGUE, by Blanchard,
 also follows, as to his experiences in this writing.

PART III

COMMENTARIES TO THE THREEFOLD COERCION OF HELL

1. GENERAL REMARKS

The invention of the printing press, some five hundred years ago, brought on a revolution in communication. No longer was the copying of a single book a task which required a lot of effort. With the help of the printing press, books could be reproduced by the hundreds, not just one by one. Since this made books more accessible, and a lot cheaper, the reading of books was no longer limited to a very few people. This invention was, no doubt, a first step away from a minority society, i.e. the kind of society where only a minority of people are capable of creativity, while the large majority lives to support the ruling classes.

There was, no doubt, a lot of opposition to those new developments. People in power did not like that much knowledge was suddenly divulged at a rate that was eventually threatening to their cherished positions on the top strata of society. A Catholic clergy which knew, all to

well, how far their practices and teachings had deviated from the original texts of the Bible was certainly not thrilled about the prospect that, soon, many people may actually read the Bible and find out about this. However, the first book to be printed, of course, was the Bible. Then some much feared translations of the good book were printed. Other books followed soon.

Magical textbooks, too, were in great demand. The times abounded with legends of successful magicians who enjoyed the good things in life: food which was usually bland and scarce was theirs, women, too, and above all, money and gold which could buy them everything. One of the most famous legends in Germany was the legend of Dr. Faust, who like many others of his kind had entered into an agreement, or pact, with the devil.

There was one little problem in connection with this: in many countries, the printing of magical books may be interpreted as heresy, punishable by death. Those church-imposed restrictions, of course, led to two things.

First, most grimoires contain a lot of religious gobbledigook which meant "all we do is make the evil spirits work for us, but we are not heretics. In fact, we are deeply religious"! This compares well with the disclaimers found in most books that describe health matters of the kind that are not sanctioned by a similar

repressive body of our times: the medical establishment.

Second, this situation was the basis of a very lucrative underground business. Too many people were desperate enough to risk a lot in order to get that which was the privilege of the aristocracy and clergy: namely, money and any woman they desired.

However, for the grimoire to be marketable, it had to fulfill several requirements in order to be acceptable by as many people as possible. Foremost, those books had to take into account the prevailing socio-economic mechanisms which shaped the ideologies of most people. It is a well-known fact that those socio-economic mechanisms which are used to suppress a part of the population are soon incorporated in the religious belief structures of those people. The aristocracy and the clergy which suppress the common people have soon been "spiritualized", i.e., the people projected those same structures into their assumed "heaven" and "hell". Once you understand those socio-economic mechanisms, many of the "weird things" in grimoires become clear. In other words: most grimoires contain very valid information which is veiled not only by a single disclaimer, but by a whole body of disclaimers. That which counts can be found by those who can read between the lines.

The mind set of the average buyer of a grimoire was

shaped by a life-long religious brainwashing. But this person was also desperate enough to try almost anything in order to get some of the good things that life can offer. He would even risk his life.

His time abounded with legends telling of practitioners of the "free arts" (which was another word for a magician), and how many of them were powerful because they had a pact with some devil. One of the most famous legends is the legend of Doctor Faust. Faust had entered into a pact with the devil. As a result, he had an agreed upon amount of good years during which the devil was his willing servant. After those years had passed, the devil took Faust's soul. Legend typically abounds with tales of horror which describe those last hours of Faust. As a warning to those who might use the help of demons in order to gain that which was the privilege of only a few. Those legends certainly helped sell grimoires at good prices, provided they contained safeguards against the danger of being forced into a pact and the danger of demonic possession.

It is interesting to note that the typical old grimoires only showed techniques to summon the spirits of hell, while practices in the true magical texts such as the books written by Heinrich Cornelius Agrippa focus more on positive and constructive energies.

A closer look "in between the lines" of most old grimoires, however, will show that they describe beings which are not as "dark" or hellish as they seem to present. In fact, they are often the same as the positive beings which are described in the magical literature which did not need to disclaim and disguise. A bit of practice will prove this point very soon. This means, again, that those grimoires were purposely written to accomodate somewhat the then prevailing religious belief structures. We know that almost all of the buyers of grimoires have undergone an extensive process of brainwashing by religion. In their opinion, to approach angelic beings in other ways than with prayer and humbleness was certainly a severe blasphemy. On the other hand, the enslaving and even torturing of the spirits of the underworld gave those condemned beings at least a bit of purpose. To describe planetary gods as beings from hell was, therefore, a necessity in the magical literature which was designed for a broader readership. In this context, it is also interesting to note that most grimoires abound with references to prayer, charity, and deep faith. Reading the summonings in this book, you may have noticed how often there are references to the almighty god, Jesus, and how often the person who summons makes the sign of the cross. Given the socio-economic background of the times

when those grimoires were written, this is in no way an illogical contradiction as some of the commentators of our days think. On the contrary, setting up a magical grimoire this way was the only logical thing to do.

In modern times, we have to deal with similar attitudes which present themselves in a different form of appearance. No longer do magicians need to fear being burned or hanged, although many fundamentalists would love for this to be practiced again (not only would this practice permit them to live according to the letter of the good book which abounds with barbaric laws of this type, but watching people burn alive may also be a thrill to their stale sexual organs).

Although those barbaric killings cannot be performed anymore, most people are, nevertheless, conditioned by religious indoctrination. In addition, they are indoctrinated by "established science", i.e. that part of popularized science which the establishment sanctioned as good to be known by people regardless whether true or false.

In our days, often the question arises whether a practice is "of the Light" or "not quite of the Light". In other words, if the practice is in accordance with the New-Ager school adhered to or whether there are differences. Therefore, a great many magical books abound with

"connection with the Light", "Light projection" and other religious gobbledigook of the New Age, rather than simply being presented as what they are: Textbooks of a technology which involves energies of a higher order. Many of the modern day magicians are, of course, infected by religious thinking themselves..."five Hail Marys before you turn the key, otherwise your car will not start, and three Lord's prayers, as well"!...

The many religious references in old grimoires compare very much to the typical disclaimers which you can find in modern day books about healing. Those disclaimers, too, are inserted by authors who are fearful of prosecution or harassment by the all-powerful Medical Mafia, commonly called the AMA.

The writer of grimoires of the old times was confronted with a dilemma: if he taught the summoning of angelic beings, this was blasphemy. If he taught the summoning of devils, this was working with the devil, which was punishable as well, especially when done by the common people. In many countries, laws punishing magical practices did not apply to members of the aristocracy and clergy. Apparently, the magicians decided that the describing of the latter was more acceptable, especially to the potential clientele of people who were simply desperate, but did not have the intellectual capability to

shed the conditioning which was imparted on them by years and years of religious brainwashing. In many respects, this situation is still going on in our days, although in a different form.

In the Black Raven, Doctor Johann Faust, the supposed author of the grimoire, gives a "formula" of what's necessary in order to achieve the desired results. Some researchers assume that this book has been written by Jesuits.

The supposed authors of grimoires are either known well by magicians, or they are well-known historic personalities. An example of the latter is the Grimoire of Honorius, the Pope, the Keys of Solomon, and the sixth and seventh books of Moses.

The question arises: if written for a broad public, are those grimoires worth reading? We may think of the incredible junk which some 95% of the metaphysical literature of our times constitutes, most of it written by half-baked fakers or, still worse, naive New-Agers, who either have good standing with publishers or who managed to launch a good public relations and salesjob.

The answer: you may read between the lines, and then some practice. One warning, however: some of the practices described in grimoires are defective, i.e. important parts are left out. This happened often because the author considered the omissions common knowledge.

This was obviously the case with Dr. Faust's book, which in its original abounds with astrological symbols, the knowledge of which is necessary for an understanding of the book. The author assumed that the reader was familiar with some magical methods. The deep religious feelings of the average reader of those books came as a blessing. It served as added protection. Most readers of our times do no longer possess that religious fervor. That means that another form of protection is much needed in order to deal with the energies (entities); whole seals are given in this book.

To sum it up: when deciding to practice according to a grimoire, try first to understand the practices which are described in the light of the socio-economic and religious background of the time when the grimoire was written. You have one of two choices. The first one is almost impossible to follow, because it means that you put yourself in the mentality of a person of the time in which the grimoire was written. I do not think many people of our times can reproduce the kind of non-questioning religious fervor which was common in those times. The other option is much simpler: you simply adjust the practice to your own background. If this simple rule is not followed, you may end up frustrated because the practice seems not to work. In the worst scenario, however, you

may suffer severe consequences, especially if you make mistakes in connection with your protection.

Some stories in which the practitioner did not adjust became famous. Dr. Staudenmeier, a German researcher who was originally a psychologist (as you know, psychologists are convinced that they know it all!), practiced the Tshoed ritual of the Tibetans, and he was almost "devoured" by the demons which he evoked, i.e., he almost ended up being mentally ill. A couple of psychologists (again, psychologists!), in Hamburg, Germany, practiced the evocation according to Abramelin, and they did not survive.

If you learn the art of reading between the lines, then many talismans which are given in this book and which are described as being "good to find treasures" will tell you quite a different story from that which a superficial reading of the book would tell you. In the following, I will tell you about a few of my own discoveries regarding the symbols in this book.

2. SPECIFIC COMMENTARIES

Page 42:

This introduction tells briefly the contents of the book. It serves mostly as an advertising blurb. It pretty well adjusts to what the general public expected from a book

of this kind: having easy access to gold, and to all other good things in life. It is interesting that sexual favors are never mentioned in this book. However, there are several powerful practices and talismans mentioned in "hidden language" which serve exactly that purpose.

Page 43:

Now a poem follows. A description of a circle in poetic form right at the beginning of the book has only one purpose: to gain still more attention of a prospective buyer. Do not forget that new books of those times were not wrapped in plastic, and that it helped sales when the "retailer" was capable of showing a page or two. The poem talks about spirit possession if you read the book aloud without a circle. Could there be a better hint as to the power of the system, if just loud reading of the book can bring about demonic possession? From there it jumps to a description of the evocative practice and what's needed for that.

A protective measure when reading a magical book is not too far out! In fact, it is very useful if the reader has strong powers of active visualization. When I translated, I caught myself reading aloud the various words which are used in the citations and summons, and I realized that some of the energies ("entities") were already attracted.

The "recipe" for evocations is somewhat simple, but most people of those times did not know the first thing about psychic energies, let alone any techniques for protection. What few hunches they had were severely distorted by religious bias. The situation is not unlike much of what happens in our days, where, for instance, many "channelers" open up to any type of entity (or: Higher Order Energy Complex = HOEC), without protection. Sometimes they have protection from a "higher spiritual being" of the type not unlike what follows in this ancient account of Dr. Johannes Faust. Usually this is a low astral entity which poses as a high spiritual teacher. The results of this type practice develop accordingly. Other practitioners use "white light" for protection, which is alright when dealing with lower entities. For high entities the projection of white light compares to moving into a high crime area and putting a sign outside the house which says: "no weapons in this house except for love and kitchen knives"!

Pages 44 and 45:

The poem section is followed by a brief introduction, where the author (which has very likely not been Doctor Faust) writes as Doctor Faust, telling his own account of how he began his magical work. This account is not exactly what the Faust legend tells us, but it is intended

as a further lead-in to the practices which are described in the book.

By implication, this account warns about just "trying it out" and making a "bad circle". Dr. Faust's pact situation is described, here, as a result of dabbling and experimenting which supposedly led to a situation where Dr. Faust was unable to command the forces which he had called. However, there was some control. The spirit, Astaroth, seems to have been capable of hurting Dr. Faust physically only. To get Dr. Faust's soul, he had to draw up an agreement in which he, Astaroth, committed to life-long services. The author must have had good knowledge of pact situations in general, because the reason "because I had a bad circle" was somewhat weak reasoning.

Entities like pacts, because that's one of their ways of manifesting on the material planes. In Faust's times, being religiously biased (= pre-conditioned), the more who wanted to be magicians were an excellent target for that purpose. In our days, naive channelers are even easier targets, since many of them actively seek states of possession, while the typical Western magician NEVER is willing to give up control even at the beginning of his or her career. For the entity, it's also much easier to satisfy the channeler who generally wants little more than readings, New Age knowledge, and often sees great

wisdom in it when some mentally less evolved entity cannot produce much more than cooking recipes.

In the episode where Dr. Faust selects his specifically assigned spirit, we can read that the basic motive and strength of magical practice is human imagination, and the power to relate one's thinking to the magical universe.

Very neat is the anachronism in the last sentence of this chapter: "This spirit has served me a long time as has been written about extensively". Obviously, Dr. Faust must have died and then read all the extensive material to yet come on the Faust legend, before he could have written his "Black Raven" book!

COMMENT TO CHAPTER I

Pages 46 to 48:

The author's intention was to write a guide to magical practice for people who were at the beginning, and he makes many concessions which adjust to the personal bias and conditioning of the average person of those times.

The author gives a briefing of the most important rules to follow:

1. Ask the spirit to come in nice shape.
2. Tell the operator to be persistent.
3. Keep practicing your religion. In those times,

it was very dangerous to appear as a heretic. In addition, persons who were found practicing magic and who did not belong to the ruling classes risked being executed in public. Perhaps there was still another reason for this religious admonishing: in our days, still, many religious and New Age groups who claim to be "beyond religion" tell their novices to keep practicing their religion, all the while they are bombarded with the messages that their religion is just a footstep toward the absolute truth which is represented by that new religion. It's an "ease-in". The religious background is also used to add to the protection. The author knew all too well that a backlash into the practitioner's original religious bias can really mess him up mentally.

4. "Your faith has to be strong as if it had already happened" is a nice formula describing what we may describe in our days as the power of active imagination.

5. Observing of day and hour. More extensive of rules are found in the more advanced magical literature.

6. The rule of practicing in a place where not disturbed.

7. Following instructions of how circles are made.

Above all, doing it attentively.

8. Charity.

9. Selective secrecy about the practice, for obvious reasons.

10. Stay away from pacts. The spirits have to do your bidding in any case, and your power over those energies is much greater when not in binding agreement with them.

COMMENTS TO CHAPTER II

Page 49:

Magical instruments have to be new. The requirement of using a sword with which nobody has yet been hurt seems funny in our days.

The magical words have to be recited while the circle is traced with the sword which you point at the ground. You may have pre-traced the circle with chalk or the like.

The sword has connection with the mental planes, and it commands the astral. This is usually enough to keep typical astral energies at bay, and sufficient for work with the energies (spirits) described in this book.

The inscription on the sword may be made with a waterproof marker.

While pointing the sword down to the circle and tracing it, you should project energy through it with your strongest imagination.

The modern magician has a more powerful personal protection available than the three crosses and the Lord's prayer in the kneeling position. It is the consciousness of Oneness with the Divine. Once you are One with the Divine, all spirits have to obey you.

COMMENTS TO CHAPTER III

Pages 50 to 57:

This chapter shows that the system is an astrological one, and an introduction to the planetary spheres in a system of spheric magic. The Greco-Roman names of the planetary gods are not used, but the name of most spirits ends with "el", which stands for god. The only exception is Mephistophilis, spirit of the Moon. The nature of those spirits is neither good nor bad, but neutral, which is implied in the set-up of this book. The author has to conform to the expectations and primitive imagination of people of his times, which is shaped almost exclusively by religious beliefs. Consequently, he has to refer to the system of cabbalistic and astrological energies as "the great infernal army".

The description of the action of the planetary spirits is cryptic in itself. Access to the full meaning can be achieved by evocative means.

COMMENTS TO CHAPTER IV

Pages 58 to 62:

The +, of course means that a sign of the cross has to be made, a habit when referring to negative things which is still found in many areas of Southern Europe.

COMMENTS TO CHAPTER V

Pages 63 to 72:

These are methods of "trouble shooting" and dismissal.

I could not find the modern name for "Burzelkraut" and "Christkraust". [but also see Second Edition note on Page 64, by R. Blanchard, on the "Burzel" concept]. The garlic is for protection, of course, while sulphur attracts.

The trouble shooting methods are followed by an array of very good talismans, the effects of which are again described mostly in cryptic language. The sphere of effect of those talismans can be acceded by evocative means. Hour and materials give some additional indications.

COMMENTS TO DOCTOR FAUST'S LAST TESTAMENT

This last testament is actually a second part of the book. It seems that two original similar texts have been

combined into one book. For the modern magician, it is useful to have protection which is more powerful than what is described in this book. The spoken words certainly are good triggers. There are fewer crosses to be made as signs, and a lot more references to religion, calling on God and Jesus, etc.

It is presented as a revenge of Doctor Faust: since he was forced into a pact (so says one of the legends), he retaliates by telling the world how to coerce spirits without getting into a pact situation.

Further comments on the Chapters follow:

Chapter I: While this, in the first account, is the spirit who demanded an agreement (Astaroth), in this section it's Lucifer. This clearly corroborates the assumption that we have here two books which have been combined into one, probably because both contain valuable practices.

It is rather amusing to read the conditions of the pact. I suggest strongly to read between the lines. Treasures and gold have a different meaning to an alchemistically trained person. On a first, superficial view, Dr. Faust wants so much gold that his life would no longer be safe. In fact, none of the many legends which were woven around Doctor Faust, and which were widely known at the time this book was written and printed, describe

him as extremely wealthy. He is described as having sufficient funds and enjoying his life, boasting and showing off his magical capabilities, usually helping people whom he liked and scaring the hell out of those who were a bit on the crooked side or too nose-y about his "free arts".

Needless to say, the "conditions" of the contract are filled with loopholes which any lawyer, of Faust's times and modern, would easily discover, and which the devil certainly would have used to prevent Faust from publishing his booklets. The author (or authors) of the manuscripts have certainly not been in a pact agreement with any spirit.

The reference to the universal medicine is a call on checking for alchemistic documentation of Faust's times, in hidden language. Much of this documentation was always put in allegorical and cryptic terms.

In point 9, the contract refers to a book which at the time of the contract could not have been written yet. Another neat anachronism which, too, seems to be the author's means of telling you to read in between the lines.

Chapters II and III: This tells more about the circle than has been written in the first part.

The circle is filled with religious references.

It does not quite have as much of the cabbalistic background which is found in the books by Agrippa which were written at the same time. But, it does contain names of God which are generally used by cabbalists. The AGLA appears, a banishing formula which is an acronym for "ATTEH GIBOR LEOLAM ADONAY", or "you are powerful in eternity, O God". Instead of the archangels which are found on the circle in the first book (Michael, Gabriel, Raphael, and Uriel), this circle contains the four Evangelists, who are seen in correlation with the fixed signs of the zodiac. For banishing, there are crosses rather than pentagrams.

With the Hazel Serpent, we have to do with a folkloristic talisman. [Second Edition note: also notice that the staff and serpent are the modern day sign for the healing professions, not the mistaken winged staff and Mercurian serpent sign some moderns use].

The "coat ride" is a reference to a reference, to one of the many Faust legends, in which he traveled through the air on his coat, together with an entourage of some of his students even. Very thoughtful to remind the reader that he "open the windows". I would like to remark here that, in old German texts, the eyes are often described as the windows of the face [not to mention the windows of the soul in literature]. That should be sufficient of a hint!

About the Translator and Comentator:

KARL HANS WELZ was born in Innsbruck, Austria. He attended the University of Innsbruck and obtained his Bachelor's Degree at the age of 19. He went on to Graduate Studies in Psychology, Mathematics, and Physics.

He was interested in Metaphysics from an early age, and he explored and practiced nearly all its fields. His experience and practice encompasses a major part of the planet.

He became a Rune Master and Cabbalist, as a member of a secret metaphysical society which he joined during a long stay in Berlin, Germany.

Karl Hans Welz sees it his mission in making heavy duty magical methods available to all people who are ready, willing and worthy. To further this purpose, he authored several correspondence courses, most of which are translated into the Japanese language. He also founded the SACRED ORDER OF THE KNIGHTS OF RUNES, a philosophical Brotherhood which has the spreading of the powerful Runic wisdom and all other metaphysical systems as its main objective. For further information on the author, contact THE INTERNATIONAL GUILD OF OCCULT SCIENCES, COLLEGE AND RESEARCH SOCIETY, Palm Springs, CA.

The author of the Second Edition is our Guild Society's Rune Translator and Research Writer & Member, Robert Blanchard.

EPILOGUE

By: Robert Blanchard

Second Edition

As I was re-doing this edition, at certain times I did sublingually, or forgetfully, aloud, think/speak what I was re-writing of the original text. At those times when I did pronounce the ancient names and words, I became eerily aware that contact was being made with me by unknown entities/energies. I experienced chills, a lightening of the senses and thinking, especially visual perceptive changes which made everything feel "unreal". If you do not do the full Faust book, just the chanting of those hypnotic names and phrases may be enough for you, but be fully protected if you so take this path!

Check out the names and words, AT YOUR OWN RISK, as found on pages: 49,56,59,60,61,62,64,65,80,82 and etc. as may appear in the book. Again, all due precaution should be taken, and my initial experiences on this should not be interpreted as any individual's way of working, only. It is up to you, but for fuller experiences with the Otherworld of Faustian Magick, the entire practice should be done, and adapted to your own Tradition and times as may be necessary. My own subsequent experiences did become much fuller and more successful: I carved a fetish, drew a talisman, and did a penitent, but

these were adapted to my own Tradition, alongwith a borrowing from others which I found to be both valid and reliable. These three practices, in the Faustian method of adaptation, worked for me.

I did not make a pact with any outside entity; instead, the contracts were internal, within my own control, which linked themselves to the more universal or common unconscious I am a part of. In immediate contractual fulfillment, I dissolved each when its work was done.

Until one experiences the effect of Faustian Magick at its best, there can be no true understanding of the phenomenon of contact with the entities of the collective realms. Faust is, perhaps, the world's most vivid embodiment of the male archetype manifestation of the Magus, in either of the sexes. The Kingdom can only be in balance among the King, Warrior, Lover and Magus as experienced in the fullness of being "at One" with these universal images of the eternal collective, within the individual's personal unconscious. In Magickal terms, the operator, again, is the agent through which these manifest and are managed as genuine energies; how much the better to contact the entity of none other than Dr. Faust himself, if you dare??? He lurks somewhere in you and outside you, awaiting your call; yes, the Doctor is in!!! Thanks for your interest in Faustian Magick.

Robert Blanchard, I.G.O.S.

KEY TO BLANCHARD'S HIDDEN ANAGRAMMA IN FIG. "X"

Look at the Sigil "X", on page vi. of the Introduction to Faust's MIRACLE AND MAGIC BOOK. Orient it so that the S is in the South position, by turning the page upside down.

Now the message part of it is started in the North position, with a hidden key to the left of it: FAUSTZYXWVRQPLM, then the Coded Text circumscribed within the Circle's circumference.

Arrange this sequence as follows:

Plain Text: FAUSTZYXWVRQPONMLKJIHGEDCB

Code: ABCDEFGHIJKLMNOPQRSTUVWXYZ

This is the full KEY, and by substituting the Coded Text in the ANAGRAMMA, according to the Coded letters in the Key, the Plain Text may be arrived at:

COANKECOBENBKWEUWGIUNYBOONEJWWUWBJWPWBKEUBOXUWQQBKWNOW becomes:
UNFORTUNATEARETHEYWHOCANNOTSEEHEAVENEARTHANDHELLAREONE. . .

And, Unfortunate are they who cannot see Heaven, Earth, and Hell are one, indeed.

Now you have received the solution to the ANAGRAMMA, and it is required that you send in \$1.00 to cover the printing and mailing costs, etc. Please do not reveal the secret to any who do not actually delve into it enough to actually send for it. The Guild Society makes no profit on this, but will share it only with the few who actually ask for it.

International Guild of Occult Sciences, College and Research Society, 255 North El Cielo Road, Suite 565, Palm Springs, CA 92262, also welcomes your contact and comments on this book.

THANK YOU

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