Asenath Mason

The Book of Mephisto

A Left Hand Path Grimoire
of the Faustian Tradition

Dragon Rouge Edition

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About the author:

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

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

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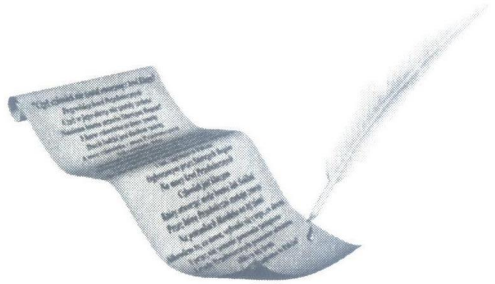
This book is dedicated to Mephisto,
the leading Devil of the whole
Western demonology.



Lo, Mephistopheles, for love of thee.

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Preface

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

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

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

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

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

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

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

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

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

Asenath Mason in Winter 2005.

Mephistopheles in the Medieval and Renaissance Legend

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

3. Rembrandt Van Rijn: Doctor Faustus, 1652.

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

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

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

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

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

The Adversary

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

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

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

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

Faust enters a path of the Adversary, the antinomian way of breaking the imposed patterns of life. He leaves the traditional learning to seek knowledge and wisdom in magic. He breaks with everything that has so far been the essence of his life: philosophy, medicine, physics, and all sciences to which he has devoted a great

Mephistopheles often appears in literature as the devil who denies, questions, reverses values, destroys old viewpoints, plants the seed of doubt and hesitation. He is the "spirit of contradiction". He turns the old world order upside down so as to allow the creation of the new one. The

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

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

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

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

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

Supplement

Summoning of the Seven Grand Dukes of the Infernal Empire

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

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

Lepaca Kliffoth!

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

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

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

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

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

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

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

Envision a spirit as a ferocious dog.

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

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

Envision the demon entering as an old lion.

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

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

Envision a figure of a youth.

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

Yschiros, Imns, Zebaoth, Otheos, Kuwethosorym, Zylohym, Zaday, Yschowe, Quyos, Zenhatorowav, Yzwesor, Xywoy, Yzyryr, Zalijmo, Zabaoth, Adonaii, Messias, Aglabaij, Stoweos, Hijwetho, Ycoros, Zijwetho, Uwoim, Chamoweo, Zijzobeth, Sotho, Emnohalj, Zedije, Huwethos, Chorij, Yzquoos, Liraije, Weghoijm, Xiixor, Waijos, Gofaljme, Toroswe, Yeijros, Emanuel, Imas, Barbuel!

Envision a wild hog.

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

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

Envision a human figure wearing a pearl crown

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

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

Envision a serpent entering the temple

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

So it is done!

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

Commentary:

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

Consummatum est.

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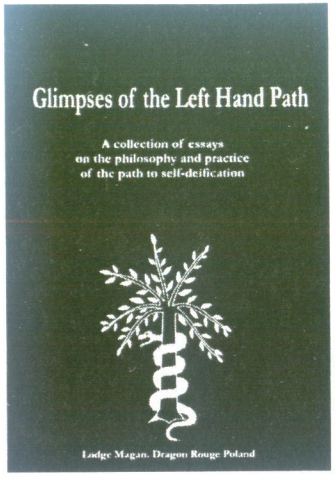

Lodge Magan

Glimpses of the Left Hand Path

A collection of essays on the philosophy and practise
of the path to self-deification
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"Glimpses of the Left Hand Path" is a collection of essays written by members of Lodge Magan, the Polish lodge of magic Order Dragon Rouge. The book contains fifteen articles on diverse aspects of the Left Hand Path, and also an additional practical part of suggested workings. The essays cover such themes as:

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