

The Picatrix

Liber Astratus Edition

1 Books & 2



Translated by
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PICATRIX

Liber Atratus

Books I & II



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Christopher Warnock

Renaissance Astrology

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Picatrix: Liber Atratus Edition
Books I & II

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Christopher Warnock

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Note on Kindle Versions of Picatrix

The Kindle Version of the Complete Picatrix Liber Atratus has been released in two volumes: Books I & II of Picatrix and Books III & IV of Picatrix. Together these two volumes contain all four books of the Complete Picatrix. The release in two volumes was necessitated by Amazon's pricing structure. Had we released a single volume with all four books it

would have cost as much as the paperback version despite not needing printing or shipping! By releasing Picatrix as two volumes we were able to cut the total cost of the E-books to half of the paperback! We apologize, but we think readers would prefer the significantly lower cost. The Translators' Introduction and commentary, bibliography and the glossary appear in both volumes.

Please note that you can jump to a footnote text by tapping the footnote number. You can then be

returned back to the main text simply by tapping the footnote number in the footnote text.

Translators' Introduction

In an age when such terms as "classic" are the everyday fare of advertising copywriters, it is difficult to know how to introduce a genuine classic of occult literature, but the book you hold in your hands is impossible to describe in any other way. Originally written sometime in the ninth century by an anonymous Arab wizard in North Africa or Spain, and credited in the fashion

of the time to the notable Sufi and scholar al-Majriti, it was originally titled Ghayat al-Hakim, "The Goal of the Sage."

Like so many works of Arabic occultism, it eventually found its way to Europe. It was translated into Spanish and Latin at the court of Alfonso the Wise, King of Castile, in the year 1256, and received the new title of Picatrix. Scholars to this day are uncertain what the name means. The explanation that seems most plausible is that it is the Latin

version of an Arabic transliteration, perhaps Buqratis, of a Greek original; it is tempting, though unprovable, to suggest that the name may have been Harpocrates, the Hellenistic Egyptian god of silence and mystery. The Latin text makes the mystery more intriguing by claiming that Picatrix was the name of the book's author.

The influence of Picatrix on the magical traditions of the western world was immense. Most of the significant scholarly occultists of the late Middle Ages

appear to have drawn on it, or on material borrowed from it by other authors. Marsilio Ficino, whose translation of the Corpus Hermeticum launched the Renaissance occult revival, borrowed heavily from it for his pathbreaking Three Books on Life. Heinrich Cornelius Agrippa's Three Books of Occult Philosophy was even more extensively influenced by Picatrix, and some of the leading figures in the English occult renaissance of the sixteenth and seventeenth centuries, Simon

Forman, Elias Ashmole and William Lilly, used it as a primary source for their own magical work. With the end of the Renaissance and the rise of the scientific materialism that dominated seventeenth-century culture, however, Picatrix dropped from sight, and the revival of magic in the western world that began in the middle of the 19th century passed it by. Even today it remains the least known of the major works of western occultism.

The Picatrix in Context

To understand why Picatrix had so great an impact on its own time, and has been so thoroughly forgotten in ours, it needs to be recognized as the extraordinary work it is. It is not simply a collection of magical recipes and rituals, like the grimoires of a later period. Though it does contain plenty of detailed instructions in magical procedures, its central focus is philosophical; it is in fact the most extensive treatise on the

philosophy of magic to be written anywhere west of India between Iamblichus' On the Mysteries of the fourth century and Cornelius Agrippa's Three Books of Occult Philosophy of the sixteenth.

The philosophy that grounds the magic of Picatrix is the same theurgic Neoplatonism that fills both the books just mentioned, enriched, as Agrippa's work also was, by the astrological mysticism that played so large a role in the magical end of Neoplatonism after Iamblichus' time. To Neoplatonists,

among them the author and a great many of the readers of Picatrix, the world was a hierarchy of levels of being, down which currents of influence cascaded from the divine unity at its summit. The work of the magician consisted of learning the ways of these currents, and drawing upon them to perform magical works when they were at their strongest.

Picatrix was not simply a discussion of magical philosophy, however. It contained an immense body of practical occult lore that

had been gathered up among Arab occultists over the two centuries or so before its anonymous author put pen to paper. The practices of Neoplatonist theurgy contributed a great deal to the collection, and so did the astral magic of Mesopotamia; there are also workings in Picatrix that show close affinities with the magic practiced in ancient Egypt, and others that are clearly borrowed from Hindu tradition. No other book on magic from the Middle Ages contains anything close to a

comparable collection of magical technique

Much of the magic taught in Picatrix, in addition, used a particular procedure that could be found in few other sources. That procedure seems to have determined the name used most often for magic in the Latin text, nigromantia, which literally means "black divination", very nearly in the sense that a modern book on espionage might refer to acts of sabotage and the like as "black ops." Astrology, the principal

method of divination in the medieval world, was generally considered even by theologians to be a legitimate and acceptable means of gathering information. What was not acceptable to the orthodox was any more active use of the subtle currents of influence that astrologers attempted to track, and this is exactly what Picatrix taught. Its "black divination" focused on making talismans at times precisely chosen for their astrological properties, so that a specific influence radiated

thereafter from the talismans for good or ill. Unlike the later magic of the grimoires, these workings required little ceremony and made only limited use of divine names and words of power; their effectiveness came from the heavens.

The audience of Picatrix differed from that of many other medieval occult texts as well, for its anonymous author states repeatedly that it is solely intended for the use of members of a particular profession of his time. The Latin

text gives that profession the title sapiens; we have translated it "sage," but there is another English word perhaps even better suited to the connotations the author had in mind: "wizard."

It is too rarely remembered that legendary figures such as Merlin, and their fictional equivalents such as J.R.R. Tolkien's Gandalf the Grey, reflect an authentic medieval phenomenon: the freelance occultist-scholar whose stock in trade was as much useful advice as

magical powers, and who aspired, and very occasionally rose, to the position of councilor to kings. The author of *Picatrix* conveniently lists the qualifications for a sapiens in Book IV, chapter 5; they include a good working knowledge of the following topics: agriculture, seafaring, and politics; the military sciences; "the civilized arts by which people are helped," including grammar, languages, law, rhetoric, writing, and economics; the four traditional branches of mathematics, arithmetic, geometry,

astronomy, and music; logic, with the works of Aristotle specifically singled out for study; medicine; the natural sciences, and metaphysics, with Aristotle's writings on these two subjects again specifically referenced.

From a modern perspective, this very demanding curriculum may seem irrelevant to the work of a professional wizard. From within the worldview of the Middle Ages and Renaissance, it was essential. Whether he was earning a modest living by casting horary divinations

in a marketplace or leading a privileged life in a royal court, a wizard's job was to provide sound advice to his clients. That advice would draw inspiration from astrology or one of the other scholarly methods of divination practiced at the time, such as geomancy, but it would also be informed by a broad education in very nearly the entire body of useful knowledge that had survived the decline and fall of the Roman world.

Nor, of course, did anyone in

the Middle Ages or Renaissance perceive the sort of rigid barrier between occult sciences, such as astrology, and practical sciences, such as mathematics, that modern industrial cultures consider self-evident. As Arthur Lovejoy usefully pointed out many years ago in *The Great Chain of Being*, medieval and Renaissance cultures understood the cosmos to be a unity, bound together by connections and influences extending from the throne of God above the heavens to the deepest

recesses of matter. The arts and sciences had their own proper place in that cosmos, and each branch of human knowledge, however humble or exalted, cast a distinctive light on all the others. Thus the sapiens, the sage or wizard of the medieval world, took all human knowledge as his province and applied it to the challenging task of providing sound guidance to his clients in a troubled and often brutal world.

The Picatrix and the

Necronomicon

The importance of the wizard as a professional found itself reflected early on in literature and folklore, in such figures as Merlin the Mage and Nectanebus, who played a Merlinesque role as magical instructor to Alexander the Great in the medieval Alexander legends. The concept of the magical book containing all the occult secrets of the universe similarly found its way into the popular culture of the age. Just as

wizards passed in turn from medieval legend to modern fantasy fiction, in turn, the archetype of the secret book of occult lore found a new home in modern literature, and produced a remarkable parallel to Picatrix itself.

In a 1923 short story, "The Hound," pulp horror writer H. P. Lovecraft first mentioned an imaginary tome of darkest magic titled the Necronomicon, written by the equally fictional Arab wizard Abdul Alhazred. The Necronomicon appeared frequently

in Lovecraft's stories from then on, along with other equally imaginary tomes such as the Pnakotic Manuscript, and evolved into the core text of an imaginary religion of evil: the cult of the Great Old Ones, terrifying beings from deep space who had ruled the Earth in the prehistoric past and waited until "the stars were right" to resume their dominion.

By 1927 the Necronomicon had become central enough to his "Cthulhu Mythos" stories that Lovecraft wrote out a few pages on

its supposed history to help him keep his facts straight. According to this document,[\[1\]](#) the original Arabic name of the book was Al Azif, and it was compiled by Abdul Alhazred around 730 CE, drawing on forbidden lore from Babylon, Egypt, and a lost civilization in the "Empty Quarter" of the Arabian peninsula. Alhazred himself was devoured by an invisible monster in the marketplace of Damascus in 738, but copies of his book nonetheless got into circulation, and it was translated into Greek by

Theodorus Philetas in 950, who retitled it Necronomicon. (Lovecraft interpreted this as "an image of the laws of death;" this is not quite grammatical Greek, and a more accurate translation might be "Concerning the Laws of Death," or possibly "Concerning Dead Laws.")

In 1228, the Danish scholar Olaus Wormius supposedly translated the Necronomicon into Latin, and the famous British occultist John Dee, Elizabeth I's court astrologer, made a

manuscript English translation
some centuries later. From that
point on, the history discusses how
different copies got into the places
where it turned up in Lovecraft's
stories and those of other writers
who borrowed his eldritch stage
props, with his enthusiastic
permission, for their own horror
tales.

By the last years of his life,
Lovecraft was having to fend off
requests by fans and fellow writers
that he find the time to manufacture
the Necronomicon. His work fell

into obscurity for several decades after his death, but it found newly appreciative audiences in the 1970s, and an assortment of forged Necronomicons duly saw print thereafter. One, written by a group of New York occultists under the pen name "Simon," appeared in a mass market paperback edition in 1980 and became wildly popular among those members of the occult community (unfortunately no small number) who had trouble telling the difference between pulp horror fiction and genuine magic.

Among less credulous occultists, however, rumors began circulating sometime in the 1990s that Lovecraft had modeled the Necronomicon on Picatrix. This was admittedly only one of several stories that tried to link the Necronomicon to some real work of magic, but the rumor gains a certain degree of credibility from the remarkable parallels between the two works. Like the Necronomicon, Picatrix was first written in Arabic, translated into Latin in the thirteenth century, and

circulated surreptitiously among European occultists for centuries thereafter. Both books contain detailed instructions for rituals meant to call down unhuman powers from what we would now call outer space, and include malefic magical workings of terrific power.

Lovecraft could easily have learned about Picatrix in time to use it as a model for the Necronomicon, as the second volume of Lynn Thorndyke's History of Magic and Experimental

Science, which devotes an entire chapter to Picatrix, was published in 1923. Still, the best study of the Necronomicon so far, Daniel Harms and John Wisdom Gonce's *The Necronomicon Files* (2003), points out that Lovecraft's knowledge of the occult was extremely limited, and there is no evidence that he drew on anything but a few popular occult exposés in constructing the dire rituals of his imaginary cult. Perhaps the safest generalization is that if Picatrix did not exist, someone

would have had to invent it, and this is exactly what Lovecraft seems to have done.

Picatrix in Practice

Many of the readers of this translation, like the readers of the original Arabic and Latin editions, will read it in the hope of learning how to practice its magic. This can certainly be done, but three significant obstacles must be confronted by anyone who hopes to learn the magic of Picatrix and

put it to work in today's world.

First, nearly all the magical traditions that fill the pages of Picatrix and provided the medieval wizard with his stock in trade are unfamiliar to most of today's occultists, and the magical philosophy that underlies them will be even more so. Readers steeped in modern occult lore may be startled to find that today's popular notion of magical power as a function of the magician's will energizing forms in the imagination appears nowhere in Picatrix. This

should come as no surprise; the concept in question was introduced to the magical traditions by Eliphas Levi in 1854 in his *Dogme et Rituel de la Haute Magie*, which took it from the philosophy of Arthur Schopenhauer, and it existed nowhere in magical teachings before that time.

Picatrix is the product of an older world, and its magic draws on a conception of the nature of magic and the universe that differs in almost every imaginable way from today's occult traditions. In

the magic of Picatrix, the sources of magical power are in the macrocosm rather than the microcosm; power is native to the universe, not to the mage. Vast currents of creative force set in motion by the Godhead itself cascade downward through multiple levels of being. They are refracted by the stars and planets like rays of light striking moving crystals, and descend to the earth with greater or lesser force, depending on the complex geometries of astrological

relationship. The magician is the one who knows how to catch these currents at the moments of their greatest power, store their energies in material objects appropriate to them, and direct those energies to carefully chosen ends.

The differences between modern occultism and the old magic of Picatrix are sweeping enough that attempts to practice the workings in the pages that follow from within the worldview of contemporary magic are unlikely to get far or accomplish much. The

student of Picatrix today needs to start at the same place as his equivalent ten centuries ago, with a thorough study of traditional astrology, as it was practiced in the Middle Ages and Renaissance. Modern astrology is emphatically not an adequate preparation, and in fact can all too easily be a barrier to understanding; instead, close study of a standard text such as William Lilly's Christian Astrology, followed by practical experience with the techniques it teaches, will provide the necessary background.

The distance learning courses offered by Renaissance Astrology (<http://www.renaissanceastrology.co>) provide another and, for many people, a more congenial way to gain the same working knowledge of the ancient science of the stars.

The gap between ancient and modern magic and astrology, then, forms the first of the three obstacles that must be overcome by the modern student of Picatrix. The second unfolds from the gap between the medieval culture that gave the old magic its social

context and the modern industrial cultures that do the same thing for our very different ways of thought.

Picatrix, to put matters bluntly, is not politically correct, and it contains plenty of things that will affront the modern reader. Name a hot-button issue in contemporary culture, relations between the genders, the legitimacy of political power, the ethics of using animals as raw material for human activities, and more, and you may be sure that Picatrix offends today's sensibilities on that issue, since it

approaches that issue from within the context of its own culture, rather than ours. Many readers will find this intolerable, and even those who learn to tolerate it may find that some things in the following pages make for uncomfortable reading.

In some cases, the gap has practical consequences as well. For example, many of the confections described in Picatrix, combinations of magically effective substances used to receive and apply the descending influences of the

heavens, include animal ingredients that are illegal for private citizens to possess in the United States, and a great many others contain substances that are very hard to obtain. Still others are stunningly expensive, how many people can afford, say, to buy several ounces of pure gold for a talisman of the Sun? In every case, there are alternatives, but it requires careful study of Picatrix and other medieval magical texts to identify them and learn how to adapt ancient recipes to modern

conditions, in the same way that the author of *Picatrix* and his medieval and Renaissance readers adopted the magic they inherited to the needs of their own times.

The author of *Picatrix* could easily have explained how to do this; at several points in the course of the book, he demonstrates a rare talent for distinguishing essential themes from minor details, and offers one option after another suited to different sets of changing conditions. In most of the book, however, he does nothing of the

kind. This points up the third obstacle that the modern student of Picatrix must confront: the book before you is deliberately designed to hide its innermost secrets from anyone who is not willing to put in the work necessary to unravel them. This is not a user-friendly book. When the author wrote that it is meant for sages, or at least sages in training, he was not simply expressing a preference; he was offering a warning to the innocent and incautious. Given the common modern carelessness toward magic,

this warning needs to be repeated in strong terms. The teachings in this book are designed to protect themselves from casual use, and there are deliberate traps in certain places that have been set for those who are not willing to take the time to think things through, or to learn the fundamentals of the magical philosophy that underlies the workings given below.

A further warning deserves special emphasis. Some of the recipes in this book produce lethal poisons. Not all of them are listed

as such; in fact, some of them are described as healthful cures, and some of the things that are listed as lethal poisons would be harmless if ingested. The medieval student of Picatrix, if he followed the advice concerning preparatory studies, would have already had a good working knowledge of the herbs and minerals that made up the stock in trade of the medieval physician, and thus would know at a glance that a recipe containing large doses of bitter almond oil, even though it was labeled as a

cure, would quickly kill the person who took it. Most modern occultists do not have that background. It is therefore urgently necessary, if you choose to put any of the following teachings into practice, to do the necessary research yourself and be sure that you know the health and safety issues surrounding every ingredient.

You hold in your hands a book of magical philosophy and practice for which mages in the Middle Ages were willing to risk

their lives, after all, and those who were able to find copies might spend the rest of their lives studying its pages. At least a hint of that same intensity of purpose and patience toward results would make a good starting point for a modern approach to Picatrix and its teachings. An immense amount of magic can be learned from this book, and only a certain fraction of that is stated in a way that can be grasped in a single quick reading. As the author points out, there are entire sciences carefully concealed

in this book, which can be unfolded through patient study and practice. Glance through it passively, and it will teach you little and deceive you whenever it can, possibly with disastrous consequences. Engage it patiently and actively, pursuing the additional studies the book itself urges on you, and portal after portal will open for you.

A Note on the Text

This version of Picatrix is

based primarily on David Pingree's critical edition of the Latin translation made at the court of Alfonso the Wise of Castile in 1256; we have also consulted the manuscript copy of the Latin text owned by English astrologers William Lilly and Elias Ashmole in the seventeenth century, currently in the British Library as Sloane Ms. 3679. We have chosen to use the Latin rather than the Arabic edition because neither of us is sufficiently fluent in classical Arabic to manage an accurate translation and the

Latin text is the one that became a primary source for European occultists during the Middle Ages and Renaissance. Students of medieval and Renaissance magic will find our translation from the Latin text considerably easier to match up to borrowings in such later authors as Marsilio Ficino and Cornelius Agrippa than a direct translation from the Arabic might be.

The Latin text differs in many points from the Arabic original, and is written in a murky medieval

Latin full of words borrowed from Spanish and other languages. It has not been possible to interpret all of these satisfactorily; those that resisted understanding have been left untranslated, in the hope that readers with a background in medieval magical literature may be able to help us identify them in a future edition.

For the convenience of students of the occult, we have provided all the magical names and words of power given in the text in both the Latin and Arabic forms,

and obscure passages and terms in the Latin text have been clarified by consulting the 1962 Ritter-Plesner German translation of the Arabic text.

Adocentyn Press has released its complete Picatrix translation in a variety of different editions, including the Liber Atratus and Liber Rubeus editions. All editions contain the same basic text, but add additional and variant passages, either from the Arabic Picatrix or authors cited in Picatrix, not found in the Latin Picatrix. The Liber

Atratus edition adds a passage on poisons from Ibn Washiyya's Book of Poisons.

Warning and Disclaimer

The material in this book includes descriptions of processes and activities that may be hazardous, illegal, or both. Readers who choose to pursue any of these activities do so entirely at their own risk, and are urged to use discretion, to be aware of the potential risks involved in these

processes and activities, and to consult with appropriate licensed professionals before making any attempt to perform any such processes or activities. The translators and publisher of this book shall have no liability nor responsibility with respect to any loss or damage caused or alleged to be caused by reading or following any of the instructions in this book.

PICATRIX

Prologue

To the praise and glory of the highest and omnipotent God, who reveals the secrets of sciences to those predestined for them, and also for the illumination of those learned in Latin who lack books written by the old philosophers, Alfonso, by the grace of God the most illustrious king of Spain and all of Andalusia, commanded that this book, the name of which is Picatrix, be translated from Arabic

into Spanish with all zeal and diligence. This labor was brought to completion in the year of Our Lord 1256, of Alexander 1568, of Caesar 1295, and of the Arabs 655. For the wise, noble and honored philosopher Picatrix compiled this book from two hundred books and many philosophies, and named it with his own name.

In the name of the Lord, Amen.[\[2\]](#) Here begins the book that the most wise philosopher Picatrix composed about the art of magic[\[3\]](#) out of many other books. As the

wise have said, the first thing that ought to be done in everything in this world is to give thanks to God. I say this because He ought to be praised by those to whom, by His light, secret things are revealed and hidden things made plain, and by His power all miraculous things are accomplished, and by Him all prayers and all sciences are made known, and by His precepts days are distinguished from nights, and by His virtue all things are created from nothing and proceed to their perfection, and by His power every

created thing is renewed, and is governed according to the nature that pertains to it.

For He is almighty, and by Him all things are renewed through generation, and He is not contained by any other thing, nor is He separated from anything, for He has no limit, nor is anything outside Him; for He is His own place. All the tongues of this world together cannot relate His works nor declare His powers; for His wonders are without end, and nothing is strange to Him.

Therefore is He to be praised, and we should obey Him and His prophets and saints, who by His precepts became illustrious on earth and revealed to humanity the way whereby the knowledge and wisdom of God might be obtained. Wherefore we ask that we might receive His grace and finally be brought to His eternal glory. Amen.

O you who wish to gain the knowledge of the philosophers and to understand and ponder their secrets, know that you must first diligently search their books, in

which the great wonders of their art can be found, and seek to discover the wonderful science of magic. First of all, however, you must understand that this science has been hidden by the philosophers, and they have not wished to disclose it to humanity; nay, they have rather hidden it with all their might, and whatever they have said about it was phrased in secret words, and indeed in signs and similitudes, as though they spoke of other sciences. And they did this on account of their honesty and

goodness, because if this science were revealed to all humanity, the universe would be thrown into confusion. And it was for this reason that they spoke of it figuratively, that no one would be able to obtain it unless this science was first revealed to them.

In the midst of all these concealments, therefore, they left ways and rules by which sages could attain it, and become proficient in all that they discussed secretly. For this reason I have compiled this book, intending in it

to reveal the highways and byways of this science, and give voice to everything the wise have said about this science, and reveal all that they have hidden in their books in words by means of winding paths and deceptive words.

Therefore I pray to the most high Creator that this book of mine might come only into the hands of sages, who are able to follow what I am about to say herein, and maintain it in goodness, and that whatever will be done by its means be performed for good and in the

service of God.

This book, moreover, is divided into four parts, and each of these divided further into chapters as needed. The first book treats of the nature of the heavens and the effects caused by the images in them. The second book speaks in general of the figures of heaven and the motion of the eighth sphere^[4] and their effects in this world. The third book teaches the properties of the planets and signs, and their figures and forms displayed in their proper colors,

and how to converse with the spirits of the planets and many other magical workings. The fourth book, finally, treats of the properties of spirits, and of those observances necessary in this art, and how it may be furthered by images and incenses and other things.

Book One

Chapter One

How you may know your degree in the universe

You should know, my dearest brother, that the best and most noble gift that God has given to humanity in this world is knowledge. By knowledge we become acquainted with ancient things, and the causes of everything in the world, and what more immediate causes are the causes of

other things, and how one thing corresponds to another. By this we can know everything that is and why it is, and why one thing is raised above another in due order, and in what place exists the root and beginning of all the things of this world: that thing by which all things are dissolved, and through which everything new and old is made known.

For this is truly the first, and it lacks nothing, nor does it need anything else with it except itself; it is the cause of all other things, and

does not receive its qualities from another. It is not a material body, nor is it compounded of material bodies, nor is it mixed with anything other than itself, but rather is all things in itself. Therefore it may not be called anything except the One.

Properly speaking, it is the sole truth and unique unity, and from it, anything united receives its unity. It is also the primal truth, and does not receive its truth from another; rather, everything receives truth from it. Everything apart from

it is imperfect, while it alone is perfect. Nor is there perfect truth or unity apart from it, but it alone can be rightly called perfect unity and truth. All things are under it, and receive from it truth and unity, generation and corruption, as it is the cause of these things.

Because of this it may be known what part of anything receives its properties from it, and how this occurs, and why. For the One alone comprehends the order and relation of the generations and corruptions of all created things,

and which of them are first, which are of a middle station, and which are last.[\[6\]](#) The last are the cause of their own corruption, and are not the cause of generation in any other thing; the middle have the cause of corruption in them, and are the cause of corruption in all things that exist beneath them; the first is the cause of the generation and corruption of all other things that exist beneath them, and nothing is higher or more perfect than it, so as to be the cause of its generations and corruptions.

Nor is anything other than the One capable of perfect knowledge of the order of created things, and how and why the last is raised up by similarity, step by step, until it corresponds to the first, and descends again from the first in due order until it corresponds with the last. For the first alone is the perfect philosophy and the knowledge of truth. You should know that knowledge is a perfect and noble thing, and you ought every day to study God, that is, to study His commandments and His

goodness, because from him
knowledge, perception, and
goodness proceed. And His spirit is
a noble and exalted radiance.
Whoever intends to study Him
ought to despise the things of this
world, which have an end, and no
stability exists in them. From Him,
as from a higher world, the human
spirit descends, and it ought to
desire to return to the place whence
it came and where its root abides.
There, indeed, it has the capacity to
know what the world is and what
its powers are, and in what manner

it was made by its Creator. The source of this knowledge is true wisdom.

You should likewise know that God is indeed the Shaper and Creator of the whole world and everything that exists in it, and that this world and everything in it were created from on high. Yet the mind of God is too deep and potent to be comprehended, and what little can be comprehended of it can be grasped only through study and knowledge. This is the greatest gift that God gave to humanity, that

they might seek to know and understand. To study, therefore, is to serve God. Note also that knowledge has three properties, of which the first is that it always gains and never diminishes, the second that it fosters virtuous habits, and the third that it does not increase unless the knower wills it and delights in it, and seeks after it with the reason and will.

Wherefore you should know that the secrets we intend to reveal in this book of ours cannot be won unless you obtain knowledge first.

Whoever desires to know ought to acquire a passion for the sciences and thoroughly scrutinize their rules, for it is ordained that these secrets cannot be won except through wisdom and study in the sciences. In these secrets, however, is a great purity with which you will be able to help many.

Chapter Two

What magic is and what its properties are

You should know that this

science is named magic. We call magic whatever is done by man, by which sense and spirit follow by its action in all their parts, or by which marvelous things are done so that the senses are led by them, contemplating and marveling.[\[7\]](#) Magic is difficult to understand because it uses connections hidden from our senses and sight. This is because these connections are divine powers placed before things to lure them upwards, as said before; and this science is too deep and strong for the intellect.

Part of this science is practical because it operates on spirit by spirit, and this is done by making things similar that are not so in essence. The composition of images does this with spirits and bodies, while the composition of alchemy does this with bodies and bodies. More generally, we use the word magic for all things hidden from the senses, and those things that most people do not know how to do nor whence their causes arise.

By sages, magical images are called talismans,[\[8\]](#) which may be

translated "violators," because whoever makes an image does so by violence, and makes it by conquering the substance of which it is made. To work victoriously he makes it with mathematical proportions and influences, and uses celestial writing. These images are made from their proper substances in order that they might receive the aforementioned influence, and this is done at appropriate times. By suffumigation[\[9\]](#) they are strengthened, and spirits are drawn

into these images.

Know, then, that this is similar to the elixir[\[10\]](#), which conquers bodies and by transmutation changes them to other, purer bodies. Magical images similarly work in such a way that they accomplish all things through violence. Poisons work in a similar way, when they course through a body and change it, reducing it to its nature, because one body is changed into another by the power of the compositions that exist in it.

You should know also that the

power of purification that is called the elixir is made from earth, air, fire and water. These four powers become one in it, reduced to a common property and nature, because when it enters and penetrates a body it spreads through all its parts so that the body might better be altered and more readily obey and be transmuted under the elixir's power. Similarly, also, the elixir in alchemy works by quickly converting a body from one nature into another, nobler one, first

overwhelming its harsh and hissing spirit, and removing its qualities and its dregs. This is the secret of the elixir according to the sages of old.

The word elixir may be translated "fortitude," because it shatters other fortitudes by conquering them, and transmutes them from one property to nother until it reduces them to its own.[\[11\]](#) The elixir cannot be made except by compounding animals, plants, woods, and minerals into one, as they imply who say that the elixir is

made in the same way as the world, since the world is compounded out of all the things we have named. Similarly, the elixir ought to be compounded out of similar things, so that every part of it is joined together and enters into every other part, so that the woods are not able to remain by themselves, nor are other vegetable or animal things able to remain separate from vegetables, and similarly minerals desire coction[\[12\]](#) and the power of fire together with moisture and the power of air, and then are satisfied.

We have found all this in a book called the Book of Ordinances. For now, however, we return to our subject.

Magic is divided into two parts, that is, theoretical and practical. The theoretical part is knowledge of the places of the fixed stars, because from these are composed the celestial figures and forms of the heavens, and of how their rays project into the planets that move of themselves, and of understanding figures of the heavens when they wish to make

them. In this is included all that the sages of old have said about the elections of hours and times to work with images. You should know that those who have equaled the ancients in making images know that the virtue of images consists wholly in the election of hours and times of the proper constellations, and in appropriate substances from which the images are made. Words also form a part of magic, because words themselves have magical virtues. Plato says the same thing, that just

as a friend can become an enemy through wicked and insulting words, good and friendly words can turn an enemy into a friend. By this it is clear that words have magical power in them. The greatest strength is achieved when several strengths are joined together to overcome, and this is the perfect virtue in magic. This comprises the theoretical part.

The practical part, in turn, is the combination of the three natures with the virtue infused by the fixed stars. This is what the

sages call virtue, but they do not know how or in what manner this virtue comes to be imparted. When things that have such virtues are brought together at the same time, they have need of elemental heat. This is done by suffumigation, which helps to complete the incomplete virtue. Similarly, it ought to have natural heat, that is, by digestion. These two cannot be complete, nor are they able to function, without the presence of human and animal spirit.

You should know also that

magic is gained by actions and works in one way, and more subtly in another. That which is gained by actions and works is gained from the magistry that is performed by the sage in the world of the circle of the Moon and the sage who is mentioned in the Nabatean Agriculture,[\[13\]](#) as it says in that book, in the place where it says that you ought to accept the four birds. And the part that is gained subtly is from works performed by that sage who works in the motion of the sphere of Saturn, and also the sage

who works in the motion of the sphere of Venus. And these two sages also are spoken of in the aforesaid book.

The ancient Greek sages used to work in subtle ways to change appearances, and to make those things appear to be so which were not. They named the science of images Yetelegehuz, [\[14\]](#) which is translated "the attraction of celestial spirits," and this name is applied to every part of magic. No one is able to attain this science except by astrology, nor are they able to

proceed beyond the study of astrology unless at least they know the figures that exist in the eighth sphere, and their motion, as well as that of the other spheres, and the division of the twelve signs of the Zodiac with their degrees and their natures, and the qualities of each sign and their correspondences in this world, and the divisions of the planets in these twelve signs, and the movement of the Zodiac, and when other things are said to be conjunct with them, and the nature of the seven planets and the Head

and Tail of the Dragon[\[15\]](#) and their places in the heavens and their correspondences among the things of this world, and how to predict their risings and settings, and which ones rise and set before others, and their radical significations. These are the fundamentals of astrology, and knowing which of the seven planets rules a figure and understanding the order in which they rule, and how to extract the planetary parts from the Zodiac.

These are the things without

which it is impossible for anyone to achieve mastery of this science, and all of it may be found in books of astrology. This is what the first sage says who is described in the aforesaid Nabatean Agriculture, when he says, "They have raised me above the seven heavens." He means by this anyone who knows all the motions of the heavens and their qualities by the power of the understanding and the senses. This is likewise what God meant when He said, "Let Us exalt him on high." He means by this, "Let Us give to

him senses and intellect, so that he might be able to penetrate the highest of sciences."

Chapter Three

What the heavens are and what their substance is

The shape of heaven is spherical, round and smooth in its surface, and all things in it share the same qualities and times. Some have thought that at one time the sky did not appear to have the quality of roundness. This is false,

for the shape of heaven is its proper shape, and it cannot be other, for this is the shape of spirit, as though saying that spirit is first and nothing in the world is older than it. For it cannot be doubted that what is first and oldest in the world ought to have a perfect form; but the perfect form and figure is the circle, because it is the first of all figures and is made from a single line.

No generation or corruption of the bodies composing the universe can happen in the heavens.

Conversely, it is impossible for any part of the heavens to undergo generation or corruption anywhere in the universe. This can only be because of the superiority and power of the heavens.

Now heaven, as we have said, is a sphere, round in all its parts and of perfectly equal curvature. A circular line surrounds it; in the middle of that circle is a point so positioned that all lines drawn from it to the surrounding circle are of equal length, and this point is called the center. It is said that

these lines signify the rays that the stars cast upon the earth, which is at the center. From these come the power and virtue of images, and they work in this way. Thus we say that heaven is a round sphere and contains the whole world within itself, that is to say, within its capacity. Such a sphere has no excess or lack, and is a figure permanent in itself; from it all the powers of spirits are summoned.

The heaven of the fixed stars is under it, and the center of this sphere is not a part of the sphere

itself, for its center is the same as the center of the earth. The nature of the heavens is all one nature, and all the movements of nature and of material bodies follow the movements of the heavens. All heat comes from it, and by this we mean that whatever heat exists in the world exists because of the heavens.

The degrees of heaven are 360 in number, according to the first division, and there are exactly as many figures, and by them all judgments in astrology are

distinguished, since judgments follow the images of heaven, and the heavens are the cause of all operations below them.

Now the work and potency when the planets are in these figures, either by aspect or conjunction, which they have one after another by every kind of conjunction, and the work of the planets that take place in terrestrial things in this world are according to this manner. For if it be Saturn, things that are cold and dry are affected, but by Jupiter things

warm and moist, and by Mars, hot and dry. By Venus, things moderately hot but very moist, but by Mercury, things weakly hot and very dry, while by Luna things cold and moist are moved, and by the powers of the fixed stars the same things are moved as by Luna. When any planet is in any degree of heaven where it can be, and the planet be manifestly hot but weak in moisture or dryness, and the Sun attracts these virtues, we ought to judge that its effect grows and increases. Similarly, if we find that

a planet acts to increase something by its nature and power, that thing will be stronger and more potent in its effect, while if the planet works against it, it weakens the effect according to its power in that work. Accordingly we may understand the planets' effects without error. You ought to study this in books of astrology.

Chapter Four

**The general theory and
arrangement of the heavens for
making magical images**

While the wise of old desired to make images, it was not in their power to disclose the constellations which are the foundations of the science of images, and by which the effects of that science are made manifest. We, however, intend to speak of the foundations of these constellations, with which you may help yourself in every ceremony involving magical images; and these foundations are the means by which the heavens bring about the effects of the images. Those who seek to make images must first

master the science of calculating the positions of the planets and the constellations, and also the motions of the heavens.

Furthermore, they ought to believe firmly in the works that they do with images, so that what they do will be true and without doubt, nor should they harbor doubts concerning its effectiveness, since this work is not done in order to test or prove whether it be true or not; rather, they should have faith in their mind that it be true. By this the rational spirit is

strengthened, and joined to that virtue of the upper world from which proceeds the celestial spirit that acts in the image; and in this way, what is desired will come to pass.

Thus it is necessary to believe firmly, because it is by this that the image will have the power to call upon the cooperation of the intelligence, and of all the primary and principal intelligences, and all the intermediate intelligences. Among all these intelligences, the human soul or intellect is clearly

the lowest that can call upon the cooperation of others, and then only when it operates and cooperates with a firm and full intention and diligence and with the greatest solicitude. This is called faith in a proposition. In other works of craftsmanship, if the craftsman is not diligent, solicitude and full intention can accomplish the work, but only rarely in making images will this function and complete the work.

Now, however, I wish to teach you one thing very necessary for

this work, and that is working when conditions are best around this world.[\[16\]](#) I say to you that you should not do anything in this work unless the Moon stands in a degree convenient and appropriate for the work you intend to do, because the Moon has powers and manifest works in all things that are beneath her, and none of them are hidden from her. And hereafter I will tell you the highest considerations in these processes that will produce much for you in this work, but for now I intend to

speak of the effects and works of the Moon within the boundaries of her mansions, according to the consensus of all the wise of India about the 28 Mansions of the Moon.

The first Mansion of the Moon, then, is called Alnath[\[17\]](#). It begins at the first minute of Aries,[\[18\]](#) and ends at 12 degrees 51 minutes 26 seconds of that sign. The wise of India begin journeys and take medicines when the Moon is in this Mansion. This Mansion also ought to be used as the root in

every image that you wish to make in order to go on a journey, so as to travel safely and return in good health. It ought also to be used as the root to place discord and enmity between husband and wife, and between two friends so that they become enemies, and to sow discord between two allies; and you should do similarly when you wish to cause servants to flee. I will reveal to you also the roots and foundations that ought to be observed in all good acts and works, that is, you should see that

the Moon is well dignified and that it is safe from Saturn and Mars and from the combustion of the Sun. Do the contrary in every evil work, that is, see that the Moon is combust or conjunct Saturn and Mars, or that she applies to an aspect with one of the latter.

The second mansion is called Albotain.[\[19\]](#) It begins at 12 degrees of Aries 51 minutes and 26 seconds, and ends at 25 degrees 42 minutes and 52 seconds of the same sign. In this Mansion make images to dig for streams and

wells, to find hidden treasures, and for the planting of a great deal of wheat, for the destruction of buildings before they can be completed; and similarly to make images to enrage one man against another and to make stronger and firmer the incarceration of captives.

The third mansion is called Azoraya.[\[20\]](#) It begins in the aforesaid degree[\[21\]](#) and ends at 8 degrees 34 minutes and 2 seconds of Taurus. In this Mansion make images to sail safely on the sea and to return safely, and to firmly

incarcerate captives, and to complete the works of alchemy, and all works done by fire, and to hunt in the country, and to cause love between man and wife.

The fourth mansion is called Aldebaran.[\[22\]](#) It begins at 8 degrees 34 minutes and 2 seconds of Taurus and ends at 21 degrees 25 minutes and 44 seconds of the same sign. In this Mansion make images for the destruction of cities and villages and for any other building which you wish not to endure, so that it proceeds to

destruction, and to make a lord despise his servant, and to place discord between man and wife, and to destroy fountains, streams, and those that seek treasures underground, and to kill and bind all reptiles and venomous animals.

The fifth mansion is called Almices.[\[23\]](#) It begins at 21 degrees 25 minutes and 44 seconds of Taurus and ends at 4 degrees 17 minutes and 10 seconds of Gemini. In this Mansion make images for youths to learn arts and occupations, and for the salvation

of travelers, and to quickly return and for sailors to travel safely, and to improve buildings and to destroy the friendship between two people, and for favor between husband and wife, and do this when the Moon is rising in a humane sign, safe from Saturn and Mars and the combustion of the Sun, as we have described above in the First Mansion. These are the humane signs: Gemini, Virgo, Libra, Sagittarius and Aquarius.

The sixth mansion is called Athaya.[\[24\]](#) It is from 4 degrees 17

minutes and 10 seconds of Gemini all the way to 17 degrees 8 minutes and 36 seconds of the same sign. In this Mansion make images for the destruction of cities and villages, and to besiege them with armies, and for the enemies of kings to exact vengeance, and to destroy crops and trees, and to cause friendship between two people, to improve hunting in the country, and to destroy medicines so that when they are taken they do not work.

The seventh mansion is called

Aldirah.[\[25\]](#) It begins at 17 degrees 8 minutes and 36 seconds of Gemini and its boundary is the end of that sign. In this Mansion make images to increase merchandise and profit and to travel safely, and to increase crops, and to sail beneficially on the water, and to cause friendship between friends and allies, and to expel flies so that they will not enter where you wish, and to destroy officials, and it is good to go into the presence of the king or other high nobles, and to cause the king and other lords to be

benevolent.

The eighth mansion is called Annathra.[\[26\]](#) It begins in the first degree of Cancer[\[27\]](#) and lasts for the next 12 degrees 51 minutes and 26 seconds. In this Mansion it is good to make images for love and friendship, and for the safe travel of those who travel in wagons through the countryside, and to cause friendship between allies, and to make the incarceration of captives firm, and for the destruction and affliction of captives, and to expel mice and

bugs from whatever place you wish.

The ninth mansion is called Atarf.[\[28\]](#) It begins in at 12 degrees 51 minutes and 26 seconds of Cancer and ends at 25 degrees 42 minutes and 51 seconds of the same sign. In this Mansion it is good to make to destroy crops, and to make unfortunate those who travel on journeys, to do evil to all men, and to cause division and hatred between allies, and to help a man defend himself from being attacked by another man.

The tenth mansion is called Algebha.[\[29\]](#) It begins at 25 degrees 42 minutes and 51 seconds of Cancer and ends at 8 degrees 34 minutes and 18 seconds of Leo. In this Mansion make images for love between man and wife, and for the destruction of enemies, and to make firm the incarceration of captives, and for the strengthening and completion of buildings, and for the love of allies and for their mutual help.

The eleventh mansion is called Azobra.[\[30\]](#) It begins at 8 degrees

34 minutes and 18 seconds of Leo and ends at 21 degrees 25 minutes and 44 seconds of the same sign. In this Mansion make images to rescue captives, to besiege cities and villages, to organize trade and profit from it, for travelers on the roads to journey safe and unharmed, to strengthen buildings so that they are stable, and to increase the wealth of allies.

The twelfth mansion is called Acarfa.[\[31\]](#) It begins at 21 degrees 25 minutes and 44 seconds of Leo and ends at 4 degrees 17 minutes

and 6 seconds of Virgo. In this Mansion make images to increase harvests and plants, for the destruction of riches and of ships, and for the improvement of allies, officials, captives and servants that they will be steadfast and honest.

The thirteenth mansion is called Alahue.[\[32\]](#) It begins at 4 degrees 17 minutes and 6 seconds of Virgo and last all the way until 17 degrees 8 minutes and 36 seconds of the same sign. In this Mansion make images for the increase of trade and profit, the

increase of harvests, for travelers to have good journeys on the roads, for the completion of buildings, for the freedom of captives, and the binding of nobles to have good from them.

The fourteenth mansion is called Azimech.[\[33\]](#) It begins at 17 degrees 8 minutes and 36 seconds of Virgo and it terminates at the end of the sign. In this Mansion make images for the love of man and wife, to heal the sick with physic and medicine, to destroy harvests and plants, to destroy lust,

for the destruction of those who go by roads, for the benefit of kings that they have good and ascend to their reign, for sailors to sail well and safely, and for the friendship of allies.

The fifteenth mansion is called Algarfa.[\[34\]](#) It begins in the first degree of Libra[\[35\]](#) and ends at 12 degrees 51 minutes and 26 seconds of the same sign. In this Mansion make images for the digging of wells, to seek underground treasure, to impede travelers so that they are unable to go on their

journeys, and to separate husband and wife so that they never join with each other, to place discord between friends and allies, to scatter enemies from your area, and for the destruction of the house[\[36\]](#) of your enemies.

The sixteenth mansion is called Azubene.[\[37\]](#) It begins at 12 degrees 51 minutes and 26 seconds of Libra and ends at 25 degrees 42 minutes and 52 seconds of the same sign. In this Mansion make images for the destruction of merchandise, harvests and plants, and to put

discord between friends, and between man and wife, and the debauching of a woman you desire, for impeding those who journey that the end of their road is never reached, and to cause hatred between friends and liberate captives from incarceration.

The seventeenth mansion is called Alichil.[\[38\]](#) It begins at 25 degrees 42 minutes and 52 seconds of Libra and ends at 8 degrees 36 minutes and 2 seconds of Scorpio. In this Mansion make images to improve deception that it is

accomplished well, to beseige cities and villages, to make buildings more firm and stable, and to save sailors upon the sea. And everyone agrees that you should create friendship with a friend when the Moon is in this Mansion so that the friendship will be durable and never destroyed, and likewise in this Mansion all images for lasting love ought to be made.

The eighteenth mansion is called Alcab.[\[39\]](#) It begins at 8 degrees 36 minutes and 2 seconds of Scorpio and lasts until 21

degrees 25 minutes and 44 seconds of the same sign. In this Mansion make images for men to conspire against kings and vengeance against enemies and whatever else of this nature you wish, to build buildings that will be strong, to free captives from incarceration, and to separate friends.

The nineteenth mansion is called Exaula.[\[40\]](#) It begins at 21 degrees 25 minutes and 44 seconds of Scorpio and ends at 4 degrees 17 minutes and 10 seconds of Sagittarius. In this Mansion make

images to beseige cities and villages, and to enter and take them, and to do whatever else of this kind you wish, to destroy the wealth of whomever you please, to expel men from a particular place, to improve the lot of men traveling by wagons through the countryside, to increase harvests, cause captives to escape, to break and destroy ships, to separate and destroy the riches of allies, and to kill captives.

The twentieth mansion is called Nahaym.[\[41\]](#) It begins at 4

degrees 17 minutes and 10 seconds of Sagittarius and ends at 17 degrees 8 minutes and 46 seconds of the same sign. In this Mansion make images to tame wild and disobedient beasts, to bring those traveling in wagons swiftly back again, and for men to come wherever you wish, for good people to be joined together, to firmly incarcerate captives, and to bring evil and destruction to the riches of allies.

The twenty first mansion is called Elbelda.[\[42\]](#) It begins at 17

degrees 8 minutes and 46 seconds of Sagittarius and it lasts until the end of the same sign. In this Mansion make images to strengthen buildings, to increase harvests, to make a profit and firmly keep money, to go safely through the countryside and to separate wives from their proper husbands.

The twenty second mansion is called Caadaldeba.[\[43\]](#) It begins at the first degree of Capricorn[\[44\]](#) and lasts until 12 degrees 51 minutes and 26 seconds of the same sign. In this Mansion make

images to cure illnesses, to put discord between two people, to make servants and captives flee, to cause goodwill between allies, and to make captives escape.

The twenty third mansion is called Caaddebolach.[\[45\]](#) It begins at 12 degrees 51 minutes and 26 seconds of Capricorn and lasts until 25 degrees 42 minutes and 52 seconds of the same sign. In this Mansion make images to heal illness, to join friends together, to divide husbands from their wives, for captives to escape and flee from

their prisons.

The twenty fourth mansion is called Caadacohot.[\[46\]](#) It begins at 25 degrees 42 minutes and 52 seconds of Capricorn and lasts until 8 degrees 24 minutes and 28 seconds of Aquarius. In this Mansion make images to increase merchandise and make a profit out of it, to have goodwill between husband and wife, for soldiers to report victory over enemies, to destroy the money of allies, and to prevent an official from fulfilling his duties.

The twenty fifth mansion is called Caaddalhacbia.[\[47\]](#) It begins at 8 degrees 24 minutes and 28 seconds of Aquarius and ends at 21 degrees 25 minutes and 44 seconds of the same sign. In this Mansion make images to besiege cities and villages, to take enemies captive and do as much evil to them as you please, to make messengers convey their messages and quickly return, to separate wives from their husbands, to destroy harvests, to bind a man and wife or a woman and her husband so that they

cannot copulate, to bind whichever part of the human body you wish so that it is not able to function, to strengthen the prison of captives; and it is good to secure buildings.

The twenty sixth mansion is called Almiquedam. [\[48\]](#) It begins at 21 degrees 25 minutes and 44 seconds of Aquarius and ends at 4 degrees 17 minutes and 10 seconds of Pisces. In this Mansion make images to bind people in mutual love, to protect those who travel in wagons, to strengthen buildings and make the incarceration of

captives firm and to cause evil to them.

The twenty seventh mansion is called Algarf almuehar.[\[49\]](#) It begins at 4 degrees 17 minutes and 10 seconds of Pisces and ends at 17 degrees 8 minutes and 36 seconds of the same sign. In this Mansion make images to increase merchandise and to acquire profit, to unite allies, increase harvests, heal illness, to destroy the riches of whomever you wish, to impede the building of buildings, to put travelers on the sea in peril, to

prolong the incarceration of captives and to do evil to whomever you wish.

The twenty eighth mansion is called Arrexhe.[\[50\]](#) It begins at 17 degrees 8 minutes and 36 seconds of Pisces and lasts until the end of that sign. In this Mansion make images to increase merchandise, besiege cities, increase harvests, to get rid of things and to destroy an area, to make treasures be lost, to travel safely by wagon and safely return, to cause peace and concord between man and wife, to make the

incarceration of captives firm and to inflict evil on sailors on the sea.

The foundation of all this is that you should see to it that in all good works, the Moon is safe from Saturn and Mars and their aspects, and from the combustion of the Sun, and is joined to the fortunes[\[51\]](#) by good aspects, that is, the trine and sextile aspects. In all these see to it that the Moon separates from one fortune and applies to the other. Do the opposite in works of evil.

One who practices magical

arts ought to believe in his workings without any doubt regarding the work, because this is how the practitioner is well disposed to receive the aforesaid effects and the virtues from that which he intends to make. This disposition, achieved in this manner, cannot exist outside of man alone; but the disposition that is in other conscious beings is the way that they receive sensations according to their own proper nature, as wax easily receives forms impressed into it, just as

daimons receive their daimonic powers, because their bodies are disposed to receive what is suitable for daimons; and this is because their feeble bodies are made impotent to resist this.

Similarly, a feeble disposition revealing itself in an otherwise strong place is the proper disposition for things out of which images are made; for everything is disposed to receive whatever work corresponds to it. This is a foundation of this work, and all accords with it. When something is

disposed to receive an influence, the reception will take place; and when the reception has taken place, the effect will be open and manifest, and the figure receives strength. The effect will be as you desire insofar as the matter and the form are conjoined into unity, the way the figure of a man is united with a mirror or water, or as the unity of spirit and body.

When you wish to cause your effect in the daytime, dispose matters so that the Moon is ascending in one of the diurnal

signs; and if you wish to do it in the night, she should ascend in a nocturnal sign. If she rises in a sign of short ascension[\[52\]](#), the effect will be more swift and certain; and if she rises in a sign of long ascension, the effect will be slower. This can be strengthened or weakened by aspects to the fortunes; for if the Moon ascends in signs of short ascension and an infortune[\[53\]](#) is there, it will overturn and destroy the effect and oppress it, while if she ascends in signs of long ascension and a

fortune is there, or aspects her closely with a favorable aspect, the effect will be accomplished quickly; and similarly when a diurnal sign ascends at night or a nocturnal sign in the day, and a fortune is in aspect with it, the fortune guides and strengthens it, while if it is in aspect with an infortune, that destroys it.

Those who intend to make images ought to make sure that they know the signs of long and short ascension; the fixed, moveable, and common signs; the

diurnal and nocturnal signs; the fortunate and unfortunate planets; and when the Moon is safe from influences that interfere with her; and also which images are appropriate to the planets and to every sign. You should beware of trying to work magic to a good end when the Moon is applying to an eclipse, or under the rays of the Sun, that is, twelve degrees before or after.

In the same way you should preserve her from Saturn and Mars, and be careful that she not descend

in southern latitudes beyond the twelve degrees mentioned above, or the same in northern latitudes. Similarly, you should take care that she not be of lessened course and slow, that is, when she moves less than 12 degrees in a day, because then she is assimilated to the motion of Saturn, and that she not be in the Via Combusta, which is most to be guarded against, that is, between the eighth degree of Libra and the third degree of Scorpio[\[54\]](#), nor at the end of a sign, which are the terms of the

infortunes, nor cadent from the midheaven, that is, in the ninth house.

If there should be some very necessary working that cannot possibly wait until the moon is free from all of the aforesaid debilities, place Jupiter and Venus on the ascendant or midheaven because they will rectify an unfortunate Moon.

You should know that all that we have said, we have said only to reveal the secrets that have been written in the books of the wise.

We pray God Almighty that by his grace and mercy this book of ours may only come into the hands of wise and good men. You, then, ought to be the guardian of the aforesaid workings, and never reveal them to the unworthy.

Chapter Five

Examples of the theory of images, and of those things needful for making magical images

When you wish to make

images to cause love between two people, and make love and delight strong and firm between them, make images of the two in their likenesses. Let this be done in the hour of Jupiter or Venus, with Caput Draconis rising, and with the Moon making a good aspect to Venus, and let the lord of the seventh house apply to the lord of the ascendant by a trine or sextile aspect. Afterwards, join the images as if they were embracing, and bury them in the place of one of the two people, namely the person

you wish to love the other more.
And it shall be as you wish.

An image to generate peace and love between two people. Make two images under the ascendant of the question, [\[55\]](#) and make fortunate the ascendant and tenth house, and remove malefics from the ascendant, and make the lord of the tenth house fortunate and applying to the lord of the ascendant by a trine or sextile aspect.

Here, however, I wish to make clear what is necessary concerning

aspects. I say that the trine is an aspect of perfect love, and the reason for this is that each sign of a fiery nature aspects one another with a trine aspect and signs of earthy nature aspect one another with a trine aspect, and you may understand similarly the aerial and aquatic signs; and this aspect causes perfect friendship. The sextile is an aspect of moderate friendship, because the signs that aspect each other by this aspect agree in their active but not passive nature,[\[56\]](#) and this is why this aspect is said to

be of moderate amity. The square aspect is of moderate hatred, because they aspect each other from contrary natures. The opposition is an aspect of perfect hatred, because the signs that so aspect each other are contrary in all four natural qualities. But now let us return to our topic.

Now I will explain how you should make a twofold image. If you do this for two friends, make the eleventh house of the first image the ascendant of the second image; and if you wish to generate

friendship between man and wife, make the ascendant of the second image the seventh house of the first image. And make it so the lord of the ascendant of the one who will return the friendship makes a good aspect with reception to the lord of the ascendant of the other image. Then join the images and bury them in the place of the one who is to have friendship and they will be friends as before.

An image to place love between two people. Make two images with Venus rising in the

first face of Cancer and the Moon in the first face of Taurus in the eleventh house. When the images are made attach them so they are embracing each other and bury them in the place of one or the other. There will be affection and durable love between the two of them. These are called figures of alteration, and Ptolemy speaks of them in aphorism 33 of his Centiloquium.[\[57\]](#) We will speak of this in the fourth book of our work; there we will explain more about this, if God wills.

An image for enduring love. Make two images, and put one of the Fortunes at the ascendant and the Moon in Taurus conjunct Venus. Write on one image a number “ that is, a figure of al-Khwarismi, the sort that begin with 0[58] -- for 220 in the proper place, and on the other image write the same kind of figure for 284 in the proper place. Join the two figures together in an embrace, and then there will be perfect and lasting love between the two.[59]

An image for kings and nobles

to like whomever you wish. Make an image in the form and in the name of the person in this way. Make fortunate the ascendant with a fortune that is strong and not cadent, retrograde or combust, and make the lord of the ascendant strong and in good condition, and direct, and in his exaltation, and make the lord of the tenth house aspect the lord of the ascendant with a trine or sextile aspect with strong reception; and place the lord of the ascendant in a commanding sign and the lord of the tenth in an

obeying sign.[\[60\]](#) As long as the one for whom you make the image shall bear with him, he shall be loved and honored and whatever he requests of the king shall be given to him.

An image for a lord to be loved and for his men to always be obedient to him. Make two images, the first of them in the hour of Jupiter, and the Moon aspecting the Sun with a good aspect and separating from the infortunes, and place the Head of the Dragon in the ascendant. Then make the other

image when its ascendant is the fifth house from the ascendant of the first image, and in the hour of Venus and the Head of the Dragon is in the ascendant or aspecting the ascendant with a favorable aspect, and do this in the hour of the Moon, when the Moon is free from the infortunes. Bury the images under the ascendant of one of the fixed signs in the hour of Saturn. As soon as this is done all of your subordinates will be obedient to you.

An image to cause a servant to

love his master. Let there be two images, of which one should be made in the hour of any of the superior planets and with the Moon waxing, with the North Node in the first, fourth, seventh or tenth house. Fashion the second image in the hour of any of the inferior planets, and the second image make in the hour of an inferior planet and make the tenth house of the first image the ascendant of the second image, and place the Tail of the Dragon in the first, fourth, seventh or tenth house. And when

the images are made in this way, join them together embracing and bury them in the place of the person whose love the other desires.

An image to receive honor from a lord. Make an image and make fortunate the ascendant and tenth house and likewise the lord of the ascendant, and remove malefics from the ascendant and its lord, and place benefics in the eleventh house aspecting the ascendant and its lord with good and laudable aspects, and make the

lord of the tenth house and the lord of the ascendant aspecting each other with a good aspect and mutual reception. When the image is complete keep it secret and don't let anyone see it and when you go into the presence of the lord, the office or honor you seek, you will have.

An image to increase business and trade. Make an image with the ascendant and the tenth and their lords fortunate, as well as the lord of the house of the lord of the ascendant and the lord of the house

of the lord of the tenth; make fortunate the Moon and the lord of the house of the Moon, and the second house and its lord; and place the lord of the second house in reception with the lord of the ascendant by trine or sextile aspect, and place a fortune in the second house, and place the Part of Fortune[\[61\]](#) in the ascendant or tenth, with the lord of the Part of Fortune making a good aspect to it. Make fortunate the eleventh house and its lord. And when this image is made, guard it and keep it secret

so that no one sees it, and you will make a great profit and succeed in all your undertakings.

An image to cause cities to grow and make them prosper. Make an image with the ascendant and the tenth house and their lords fortunate, with the fortunes aspecting them, and make fortunate the lord of the second house and the lord of the eighth house, and make fortunate the lord of the ascendant and have him aspecting a fortune, and make fortunate the lord of the house of the lord of the

ascendant, and the Moon and the lord of the house of the Moon. And when the image is made as described, bury it in the middle of the city and it shall be as you wish.

An image to gain the love of another. Make two images; make the first in the hour of Jupiter with Virgo rising, and with the waxing Moon in the ascendant, fourth, seventh or tenth houses. Make the second image in the hour of Venus when Venus is aspecting Jupiter and the malefics are cadent from the ascendant, and make the

ascendant of the second image the seventh house cusp of the first image, and make the lord of the ascendant of the first image apply to the lord of the ascendant of the second image with a trine or sextile aspect. When these images have been made in this manner, bind them together embracing each other, and bury them in the place where you wish to gain love and delight.

An image for the destruction of an enemy. Make an image in the form and likeness of the one to

whom you wish evil, in the hour of Mars, with the Moon in Scorpio; and if you are able, make the ascendant unfortunate, putting an infortune in the ascendant or forming a bad aspect to the ascendant, and put the infortune in aspect with the lord of the ascendant; and make unfortunate the lord of the ascendant and the lord of the fourth house, and make them aspect each other, or make unfortunate the lord of the ascendant in the fourth house, or have it received by a malefic in the

fourth house or the ascendant. And when the image is made, bury it head downwards outside the city in which your enemy lives, and it shall be as you wish.

An image for the destruction of a city. Make an image in the hour of Saturn, which is an infortune, when the ascendant of the city is rising, with an infortune in the ascendant and as the lord of the ascendant[\[62\]](#) and the lord of the house[\[63\]](#) of the lord of the ascendant as well, and keep the fortunes from the ascendant and

from the lord of the ascendant and the lord of the triplicity of the ascendant, as well as the lords of the fourth, seventh and tenth houses. And when the image is made, bury it in the middle of the city and you will see miracles.

An image to hinder buildings so that they are not built. Make two images, one in the hour of the Sun, with Leo rising and the other in the hour of the Moon with Cancer rising; when the Moon is waxing and safe from the malefics and swift in course. And when they are

made, bury them in the hour of Venus, and they will hinder buildings.

An image for the escape of those held in prison. Make an image in the likeness of the one whom you wish to be released in the hour of the Moon, when she is waning, swift in motion and separated from the malefics. Bury the image near the prison when the ascendant is placed as the Tenth house of the city where the prisoner is held.

An image for the destruction

of an enemy. Make two images, the first in the hour of the Sun, with Leo rising and the Moon cadent from the ascendant, and the other make in the hour of the Mars with Cancer rising and Mars cadent from the Moon, and make them in the form of one striking another. Bury them in the hour of Mars with the first face of Aries rising. When you have done this, you will be able to act against your enemy as you wish.

An image to chase any man from his place. Make an image with

a tortuous sign ascending, and with the lord of the ascendant cadent from the ascendant, fourth, seventh or tenth house, and the Moon similarly cadent. Bury the image at a crossroad under the Via Combusta, and make the face of the image look away from his place, and you will see miracles.

An image to separate two friends from each other. Make an image under the ascendant of whichever friend you wish, putting a strong malefic in the ascendant and tenth house; make unfortunate

the lords of the ascendant and tenth house, make a malefic aspect them with a square or opposition, and make the benefics cadent from the ascendant and the tenth house and their lords. Make the other image the same in all respects as we have said above. And bury it in the place of the other image when a fixed and malefic sign and the Cauda Draconis or other malefic rises. When this is done, they will hate each other and never love each other.

An image for the anger of the

king to fall on whomever you wish. Make two images according to the principles of talismans that we have already set forth; and make the lord of the ascendant cadent from the lord of the tenth house or afflicted by him, and aspecting the lord of the fourth house by a square or opposition. Bury the image with a fixed and malefic sign rising. When this is done, the king will hate the person.

An image to catch many fish. Make an image in the form of the fish that are in that particular river,

and make the image with Jupiter rising in Pisces, in the hour of Venus. Make it in this way; first make the head and the body and then the tail, and join them together at the aforesaid hour. Next make a spike of pure silver and place the image on the head of the spike, and make a jug or vase of lead with a narrow mouth, and in the middle of the jug place the spike standing straight up with the image of the fish at the top of the spike. Then take the aforementioned vase and fill it with water and seal the mouth

with wax so that no water leaks out. All the fish will congregate there.

An image to catch fish. Alhanemi says in his book that he tried this and found it to be true. He says to make an image in the form of a fish, and cast it with the second face of Pisces rising, and the Moon and Mercury rising, and make it in the hour of the Moon. When this image is made, throw it in the river where you wish to have fish, and you will see miracles because many fish will come to this

place.

An image to chase away scorpions. Make an image of a scorpion in very pure gold in the hour of the Sun, with the Moon in the ascendant, fourth, seventh or tenth, in Taurus, Aquarius or Leo, but the best is Leo, because Leo is by nature more contrary to a scorpion; and let the Sun be in Leo, and Saturn retrograde. First make the tail, then the feet, then the claws, and last the head. There are many things to consider and you should understand them well

because they will assist you in all of your works. When the parts are made, place the left claw in the place of the right claw and the right foot in the place of the left foot, place the head in its proper position and the tail similarly. After this make a stinger and put it upside down on the tail with the base of the stinger in its proper place, so the scorpion is stinging himself with his own tail. When the image is made in this way, bury it in a stone with a hole in it, and let this stone be a metallic ore. Then bury

it in an important part of the city; and scorpions will flee from this place and they will not approach the place of the image or within 45 miles of the place.

Image to heal the sting of a scorpion. Make the image of a scorpion in a bezoar, and do this in the hour of the Moon, with the Moon in the second face of Scorpio, and Leo, Taurus or Aquarius rising. Fasten the stone in a gold ring and stamp the image in soft incense under the constellation [\[64\]](#) we have

previously described. Give the person who was stung a drink made from the incense stamped with the seal, and they will be cured at once and their pain relieved.

One who always used the aforesaid method and all these sciences, who came from the land of the black people,[\[65\]](#) found that he could write a single name on a brass tablet and always carry it with him. Whenever anybody was stung by a scorpion, he bathed the tablet in water and had the water drunk

by the person who was stung, who at once was healed and relieved of pain. He also said that when he did not have the brass tablet with him, he would write the name on a glass saucer with the kind of chalk that can be written with, or with saffron, or anything similar that can be drunk. He would bathe that in water and give it to the sick person, and at once the pain would depart.

If it were not for fear of going on at too much length, I could relate other marvels that he did with this name, because the people

to whom he gave it to drink were a very great number, such that I cannot tell of them all briefly. Since I myself saw experiments[\[66\]](#) done with this name, however, I will forbear to relate more about this name in this book and the present chapter. This is the name:

zaare zaare raam zaare
zaare[\[67\]](#)

fegem bohorim borayn nesfis
albune

fedraza affetihe taututa tanyn
zabahat

aylaticyn haurane rahannie

ayn latumine

queue acatyery nimiere quibari
yehuyha

nuyym latrityn hamtauary
vueryn

catuhe cahuene cenhe beyne

The aforesaid name must be written in seven lines precisely, neither more nor less, with the Seal of Solomon at the end of the seventh line. It is said also that this should be written on the first Thursday in May, or that it should be written on the first Thursday of any month you wish; and I have

seen it written in whatever day was convenient. Beware that you do not make a mistake in these names, neither in their form nor in their figure, that you not fall into error. The name that is written here bohorim I have seen the wise write nohorim, that is, with an initial n, but I myself recollect it beginning with b as I have said above. I say this to you so that the secret of this science may be revealed to you.

This name may also be written another way, that is:

caare zaare raam zaare

fegem bohorim vabarayn
nense albime

fedrata offetihe traveuta tanin
tribabat

aylatricyn haurauc rahaune
ayn latumine

quene atatyery miniere
quibarii yehaybari

ymlateyoyyn hanitanery
veveryn

cahuene theonhe beyne

The foregoing name is written
in another book as follows:

caare zaare regem boorum
vabara yn nefx albune

federata effocye tantuca canyn
cahabat

ay latricyn haurauc rahannye
ayn lataminie

quene acatyery mynere quibari
yehay kanny

ym latricyn hamtavery
verieryn

canene tenothe beyne.

An image for men to be loved
by their wives. Make the image of a
girl in a cold and dry metal, and
make it when Mercury is rising in
Virgo and increasing in the circle,
or when it is the almuten figuris,

and do this work in the hour of Mercury. Set it aside until the time when the image is completed. Make another image in the form of a youth and make it when Mercury is in Virgo, having returned to the place where you made the first image, or in Gemini, and beware of a diversity of ascendants; that is, when Mercury is in Virgo do not have Gemini rising, and when Mercury is in Gemini do not have Virgo rising, and whichever you have rising, place Mercury there. When the two images have been

made in this way, attach them to each other as though embracing, and place the hands of each one around the sides of the other, and do all this work in the hour of Mercury with Virgo or Gemini rising. Make a band around the images using the same metal from which you made them, and bury them someplace in a city with many people. When you have done this men will embrace their wives and each hold the other dear. Similarly when someone seeks love from another, bury the images in the

place where you wish them to be united.

An image for the destruction of cities, house and the like. Make an image under the ascendant of the city, if it is known, or under the ascendant of a horary question. Make unfortunate the ascendant and fourth house, and the lord of the ascendant, and the Moon, and the lord of the house of the lord of the Moon, and the lord of the house of the lord of the ascendant, and the tenth and its lord. When the image is made as has been said

above bury it in the middle of the city and it will be as you wish.

An image to make a physician successful. Make on a sheet of tin the image of a man seated on a throne, doing the work of a physician. Make another image of a man standing on his feet holding a urine flask before him, and making a judgment on it.[\[68\]](#) Make both of these images with Taurus or Libra rising, Mars rising, and the Dragon's Head at the midheaven. When you have made them, put the tin plate with the image in the place

where you wish people to come, and you will see people drawn miraculously to this place.

An image for the growth of harvests and crops. Make the image of a seated man surrounded by harvests, trees and crops, on a silver plate; and make it when Taurus rises, when the Moon is in Taurus and the Sun is going towards Saturn. And bury it in the place you wish, and all seeds and crops will grow well and quickly without damage from beasts or birds or storms or anything else

that is a nuisance at harvest time.

An image to heal illnesses involving stones.[\[69\]](#) Make the image of a lion on a sheet of the purest gold, holding a stone in its paw as if dancing with it, and make it in the hour of the Sun with the first degree of the second face of Leo rising. Whoever carries this image will be free from their illness immediately. This has been proven many times. Hermes adds that in making this image, the Moon should not be applying to Saturn by sextile, and the Sun should not

be in aspect to Saturn, or should be receding from such an aspect.

An image for removing illness, melancholy and spells. If you wish to remove mechanical[\[70\]](#) infirmities, to strengthen health and to return evil spells to their makers, make an image in the purest silver in the hour of Venus, when the Moon is in the ascendant, fourth, seventh or tenth houses and aspecting Venus with a good aspect, and the lord of the 6th house aspecting a benefic by trine or opposition, and the lord

of the eighth squaring Mercury. Be sure that Mercury is not retrograde, combust or aspecting the malefics. Make this image in the final hour of Sunday, with the lord of the hour in the tenth or the ascendant. When it is made in this way the aforesaid infirmities will be removed.

You should know that the virtues of images and their power and the effect that they have only exist because of the heavenly bodies, and when these images are made according to the motions of

heaven you will not find anything to impede or destroy them. It is necessary to observe, when casting images for love and friendship, that the Moon is fortunate and waxing and not when the Moon is afflicted and waning. Here is an example of this. Make images for love and delight and to visit kings and high lords in the day of the Moon, when she is waxing, and in Sagittarius, Taurus, Cancer or Pisces (and if she is with the Dragon's Head it is powerful for workings), and always in a mansion fortunate and

appropriate for the work, and when the Moon is joined to Venus in the hour of Jupiter, and Jupiter is in Pisces, Sagittarius and Cancer and the Moon is with him. Make images for evil conversely, that is, when the Moon is in a malefic mansion and conjoined to malefic planets, or aspecting them by square or opposition. When you do this, your work will turn out as you wish in all things. Note also that working with images is better done at night than in the daytime in all of the aforesaid.

What is necessary in these workings, and cannot be dispensed with, is the union of your whole will and belief in the work, so that the power of your spirit is united with the power of the heavens; then all things will be accomplished effectively. Plato says in his book of aphorisms[\[71\]](#) that when someone speaks a word with intention, and belief concords with it, whoever hears it is moved; and the converse, if you wish to do the contrary. This is the root of uniting the will with belief in prayer, and

this first of all in asking that which you wish to ask from that Lord to whom you ought to pray.

Next, it necessarily is required that the working of these operations be hidden from other people and from the light of the Sun, nor should they be done in any place where the Sun may enter, and no other person should learn about your workings, unless it be one who is faithful to you and believes in the work, neither a mocker nor a disbeliever in the work and the powers of the spirits

of heaven, or in their powers having power in this world, or that the work is done by these spirits. To confirm this, Thabit ibn Qurra[\[72\]](#) says in the book he wrote, On Images, where he says that the science of images is the nobler part of astrology. Further on he says that a body that lacks life is deficient in spirit. He says this concerning images that are not made in a proper and opportune time, are therefore not apt to receive the spirits of the planets, and therefore are similar to dead

bodies in which the spirit is absent. When they are made in a proper and opportune time as they ought, they receive spirits and infused powers from the planets and are similar to living bodies, from which follow miraculous effects.

Aristotle[\[73\]](#) says in his book of images that those who have images proceeding from the seven planets are better and higher, and when fortune smiles upon them, it is more durable. He means to say this about attracting heavenly spirits and virtues to earth. He also

says concerning the names of spirits that, when anyone invokes them and wishes to draw down the corresponding spirits, that the latter descend with all their might in their hour, and they kill the one who invoked them, unless he is well trained and knowledgeable of the names of those spirits and the planets corresponding to their works, from which they have been drawn, and which conveys them to the world of matter. This is what is said by some of those who work with the mighty names, who say

that the virtues of them change according to the nature of the things proper to them, and accomplish miracles in the world. The greater part of those who work with the aforesaid names disagree with this. I have made a single book of these names and how we ought to understand them, and revealed this in the exposition of all of them.

I wish to return to the words of Aristotle, in the place where he says of magical words that they cannot pass beyond the circle of

the heavens, nor is anything like them held to be able to command spirits, for words do not have such a power except by the command of God the glorious and exalted, who moves the spirits about by his command and sends them even to the center of the earth. Thus says Aristotle.

All the wise who have spoken of this science agree that in working with magical images, words and prayers help in combination with substances and actions. The sage Thoth says:

words in images are as the spirit in a body, moving spirits and powers toward such a work, insofar as the words of the magus are joined with his will and certitude, because out of these latter factors is made noble that which completes the images and the words we say. Those that are here described are those who speak words corresponding to the works that are considered in our volumes.

For example, if you wish to work with an image for love and unity, speak in this way: "Let this

man N. be joined to this woman N.
as fire and air and water and earth
are joined; and let his spirit be
moved toward hers as the rays of
the sun move the light of the world
and its virtues; and let her and her
actions be made in his sight like the
heaven with the stars that compose
it, or trees with their flowers. Let
the spirit of each be raised up and
subtilized by the spirit of the other
as the waters flow over the earth,
and let each of the aforesaid be
unable to eat, or drink, or dance, or
take pleasure in anything without

the other." Alternatively, "Let N. be joined to N. and conjoined with her, as fire, air, and water with earth; and let him so be moved toward her as the rays of the Sun move the light of Earth and its virtues; and let they and their works be coupled together in their vision as heaven is conjoined with its stars and trees with their flowers. Let his spirit be thus raised on high and sublime above the spirit of N., as the water is raised up over the earth; and as N.," and so forth.

If you perform a ceremony to separate one person from another or to place enmity between them, say this: "I divide and tear apart this person from this person by the virtues of these spirits and planets, as the light is divided from the darkness;" and thereafter, "Let enmity and ill will enter between these two, just as fire and water are inimical to each other."

If you wish to join someone with some woman, or with many others, say this: "Let the will of such and such a woman (if you do

this for one woman) or all of these (if you do it for all of them) be bound, and take possession of this work by the strength and power of the spirits and planets, as the masses and veins of the mountains bind together the stones thereof."

If you wish to dissolve this binding for someone, say this: "Let the binding of the will of such and such a man, which has been bound and constrained to such and such a woman, be unbound and dissolved and destroyed by the virtue of the spirits and planets, as wax is melted

by the fire, and as the Sun destroys the shadows and their spirits, and as the snow is consumed by the heat of the Sun."

If you wish to prevent people from speaking ill[\[74\]](#) of you or of anyone else you wish, say this: "I cover this person with a cover of shining light, and I cut off the tongues of people from him, and I cover their eyes with a spiritual cover, drawing from them all evil enchantments; and I cut off their tongues and their evil wills."

Beyond this, if you wish to

have people speak ill of someone and hate him, say this: "Let this person be broken up and destroyed by the virtue and power of these spirits and planets, as the rays of the sun break up and destroy the thickness and density of clouds, and let their spirits be affixed to the tongues of wicked men so that they will wound him as arrows and catapult stones wound the body.

Be careful that when you do any of the aforesaid workings, you do not make any mistake in any of the aforementioned that is not in

keeping with the working that you do; rather, say things that will strengthen your work and fill it out. Keep the teachings of this chapter well and diligently, because they are of great advantage and usefulness in the image workings you do; proceeding and continuing as said here, you will be able to compose all the images in the world. For those things out of which images are constructed ought to be similar and proportionate to the nature of that for which the image is composed,

whether for good or for evil. I intend also to explain hereafter those things belonging to every planet you like among the metals, animals, trees, colors, incenses and sacrifices. You may assist yourself thereby in all your workings, just as a physician works with many medicines and substances, and with the obedience of the sick person in observing diets and taking medicines; in this way the physician obtains his goal.

Now the whole foundation of these operations is in observing the

motions of the planets and constellations. Thus the ancient Greek sages were accustomed to observe a planet, watching until it was in its proper geuzahar[\[75\]](#). They placed it in the degree of the midheaven, and burned an incense appropriate to the planet, and made sacrifices with prayers likewise corresponding to the planet, and asked that whatever they willed, they would obtain. They said also to work similarly with a planet when it was rising, and similarly accomplished what they willed. It

should be noted that the aforesaid workings were more certain if the planet was strong in the natal chart of those people who performed the working. All this you should understand, for because of it you will be able to accomplish whatever you wish.

Chapter Six

**In what degree everything exists
in the universe, and how it is
known that man is a lesser world
and corresponds to the greater
world**

You should know that knowledge is that which is truly noble and exalted, and whoever studies it and makes use of it receives its nobility and exaltation. Knowledge is what puts things in their proper order, because when one thing is known, another presently appears. He alone is perfect who attains the highest level of knowledge, and delights in and loves that level of knowledge. They were called "philosophers" in Greek , and in Latin this word is properly interpreted "lovers of

knowledge." [\[76\]](#) Whoever does not strive for knowledge is defective and weak in authority, and therefore ought not to be called human, despite having the name, form, and figure of a human being.

If such a person were to strive to learn knowledge, he would learn from it that he indeed is a human being, that he is a little world similar to the great world, and that he is a body together with a rational spirit, whole, animate, and reasoning, and that by these three spirits [\[77\]](#) he is set apart from all

other things in the world, and from all other living things, inasmuch as he has reason. This word "reason" denotes the capacity for knowledge, because he is able to recognize appearances, and determine that they are not realities, and direct his mind to whatever is in the world and in whatever place (that is, in the world) by his knowledge and his consciousness, and retain therein the power and potential of all that he hears. By this he experiences through his consciousness whatever happens in

the world and in man, that is, in the little world, for this latter is similar to the greater world, with which it corresponds in its form and the things found in it.

He is similar to the animals in all natural things, but he is separated from the animals by his crafts and knowledge. He has six motions;[\[78\]](#) he has hard bones, all ordered by nature in straight lines, which are moved by the parts beside them; he has fingers and hands composed of straight lines; and he has a round and valuable

head. He receives knowledge and literacy and discovers crafts, and gives up all animal things; and these are not given up by any other animal. He laughs and weeps, and gives voice to his sorrow as he sheds tears. In him is God's virtue and the knowledge of justice so that he might govern cities. There is an image in him, having light within it, of which his body is an image.[\[79\]](#) He is powerful in spirit and harmonious in his form. He knows what helps him, and what harms him. He perfects arts and

professions, while arts and professions are not given to other living things. He discovers subtle crafts and subtleties in them, and makes miracles and wonderful images, and retains the forms of knowledge. By all these things he is separated by all other living things.

God made him the arranger and discoverer of His wisdom and knowledge, and the expounder of His qualities, and the receiver of all things in the world by the prophetic spirit or the treasury of wisdom, which comprehends all things and

their combinations that exist in the great world. Man himself also comprehends all intelligences and compositions of things in this world by his senses, while none of these comprehend him; and all things serve him, while he serves none of them. With his voice he may imitate any animal he pleases, and make forms similar to them with his own hands, and count and describe them and explain their nature and works with his words. By contrast, no animal has the power to understand man, or to

change its voice or imitate the voice of another;[\[80\]](#) for example, chickens, lions, and dogs cannot change their voices to one another's, while man himself has the power in his natural voice to make all the other sounds of the animals, and to change their forms and similitudes as he wishes. He chooses useful habits, and directs other animals in them, and reveals them to animals.

Man has a dense body and a subtle spirit, for part of him is subtle and the other part dense. The

subtle part belongs to life, and the dense part to death; the medium of the one is mobile, and of the other is fixed; the one medium is formed and the other formless; the one medium is night and the other day; one is light and the other darkness, one visible and the other hidden, one perceives and the other only exists in perception, one presses down and the other is pressed down. The one part is ashamed of evil works, and makes what it chooses, and repents of other works. It is composed of fine and

subtle matter; it contains in itself the density of the earth, the subtlety of the air, the heat of the fire and the coldness of the water, out of which it is made equal in motion by its own vital power. It knows the heat of fire because of the heat that is in man, and the coldness of water by the coldness revealed in him; and in this way every element out of which he is made is known in him.

The form of his head is the form of heaven, and its figure is similar to heaven's rotundity. More

generally, the form of every subtle thing is joined to him.

The universal form of man is the container of the form of the universal spirit, and the universal spirit is the container of the universal consciousness, and universal consciousness is the form of the light from which consciousness proceeds. Thus light is the material of universal consciousness, which is higher than all inferior things, and matter is always inferior to light and simpler than it. Thus man is

completed out of the composite human form which is served by all other bodies, and itself is conjoined with other natures.

Whoever desires to know all this ought to be pure, inclined to virtue, clean and free from all bodily filth and all disturbing thoughts, because one who is thus disposed is able with his consciousness to seek and behold and attain certainty in this matter.

Now, though, in speaking of the foregoing we have deviated from the intent of this book, for it

and its consciousness, are the roots of those things on which this book, which is about the science of magic, is grounded. If you labor unceasingly in knowledge and in matters of the intellect and in perception of those things that are, then no matter what happens, you will be able to search out and understand sorcery and magic.[\[81\]](#) Plato says as much in the book he wrote called Timaeus, which goes on at great length in words and reasoning about forms. He expounded this reason very well

where it says that in occult matters, it is the habit of the wise to cover up and conceal their knowledge in such a way that the foolish are not able to discover it. Another sage named Zadealis wrote something similar in his book, where it says in these matters to be hidden and profound.

The concealment and profundity of words is the subtlety of the wise in their reasonings, so that they cannot be understood without much contemplation. Their meaning lies hidden therein until

intelligence extracts it from its concealments, and then it is extracted from a different meaning that is understood by the intellect at first glance. This science of magic is divided into two parts, of which one is manifest, and the other deeply hidden. The part deeply hidden is profound, and there are profound perceptions that cannot be grasped except with others that come before them through hard work, until their relationship becomes apparent and they are uncovered.

If anyone thoroughly studies this according to the dictum just given, he will have all that he desires, and secrets will be opened to him, and thereby he will attain what he wishes. The byways and highways leading to this attainment are many, however. Some of them are to take proofs from the manifest and apply them to the hidden, and returning the branches to the root in order to join them together, and to assemble in one's consciousness and thought the credible sayings of saintly men or

of some particular saint. In this way you will reach completion and perfection, and you will attain what you wish, and the manifest and concealed meaning of these words will be revealed to you. Likewise, you will be granted the right to pass freely on the roads just mentioned, so that you will be able to attain knowledge and penetrate and uncover hidden things, because by each of the aforesaid roads you will be able to attain what you wish, and understand knowledge and its meanings, and understand all

things, and perceive all things in their proper order.

Chapter Seven

In what degree everything in the universe exists, and many other profound things, hidden by the wise, that we intend to reveal in this book of ours

All things in the world are ordered in grades according to the things that govern them. The first of all things of this world, nobler, higher, and more perfect than

anything found in the world, is God Himself, who is the shaper and creator of all. There follow in order consciousness or intellect; after consciousness, spirit; and after spirit, matter; and this matter[\[82\]](#) is immobile, unalterable, and immobile. After this comes the sphere of nature, which is called the prime mover of all things moved, and is the source of all generation and corruption that happens in the world. Next comes the sphere of the fixed stars, and below this are found the other

sphere in order down to the sphere of the Moon. Below this is found universal matter, that is, the first matter[\[83\]](#), in which is the pattern of all things of this world, which are within this first matter but are not apparent. After this matter come the elements, which are manifestations of this universal matter, for the elements do not have their operations or effects in matter.[\[84\]](#) After the elements in order come minerals, and after them plants, then animals, then rational animals. This order is

found out of a diversity of other orders, for other orders descend from the intellect, which is nobler and higher than all other created things, and proceed from higher to lower until they reach the sphere of the Moon, and then proceed from the lower to the higher until they reach humanity, which is nobler than any other thing existing under the sphere of the Moon. For in humanity knowledge, wisdom, and inquiry are made complete in manifestation.

Because of this you ought to

know that those who labor for knowledge should grasp how these proceed in order. Those who work at this gain a better fortune, and avoid that which the sages have said: there is nothing worse among human beings than a student who wants to look sophisticated but not to have knowledge. For they do not gain knowledge, unlike those who work faithfully at it, and one who has no knowledge is not human except in an equivocal sense.

You should know also that what is found in the world has

other orders and other divisions than the one given here, intended to sharpen the intellect so that it may be more practiced in learning. Afterwards, direct your attention to these, and you will understand the secrets of the wise. The order thereof is as follows: first comes the principle, then the high matter, then the elements, then matter, then form, then nature, then body, then growth, then animal, then human, then male, then the individual person being named. The first principle is more universal than

high matter, because it is said to be above matter and accident, and it is not called matter except as the basis of bodies. Matter is more universal than the elements, because matter is without combination, and the elements cannot exist without combination. The elements are more universal than other materials, because an element is a simple body and receives qualities, and matter is a coadunation[85] of the elements ordered to receive form. Matter is more universal than form, because it is simple before its

reception of form, and when it receives form it becomes a combination of matter and form, for example, the way that clay is the material of a vase and wood is the material of a footstool. When they receive motion and adaptation, their virtue is mixed, and becomes nature. When natures are united and receive color, increase, and decrease, the result is a body. Bodies are divided between those that grow and those that diminish; those that grow are divided between animals and non-animals,

and animals are divided between humans and nonhumans, and humans are divided between male and female, and males into individuals known one by one. Matter is a coadunation of the elements ordered for the reception of form. Matter is divided into two parts;[\[86\]](#) one is simple matter, which receives nothing except the form of the elements earth, air, water and fire, and is transmuted from one material substance to another. The other is universal matter disposed to receive all forms

composed of the simple qualities heat, cold, dryness and wetness, and is not transmuted from one material substance to another. The wise have called the first of these, that which is disposed to receive all diverse forms, while the other is named for the part of nature which is the body by which all of it is directed and fulfilled.

All that we have said in this context we say only to sharpen the intellect and illuminate awareness, because the aforesaid words and reasons that we have stated are

spiritual images and the word that Adam received from the Lord God. They cannot be understood except by the sages who have labored faithfully in knowledge and have understood how created beings attain truth. You should understand all of this and retain it in your intellect, because what we have said up to this point in this book of ours constitute the foundations of the art of magic, if you understand it well.

Thus ends the first book of the most illustrious philosopher

Picatrix

Book Two

Here begins the second book, which discusses in general terms the figures of heaven and the motion of the eighth sphere, and their effects on this world. Here are the chapters of Book Two:

Chapter One

**How it is possible to learn this
science**

The wise who are endowed by nature with intelligence never cease

nor neglect to seek and inquire that they might learn and understand the secrets of the sages, who sealed them up in their books and wrote them in hidden words, that the aforesaid might search them out by careful investigation until they attain what they desire; but those who are stupid and lacking in intelligence will never reach it or arrive at it. Yet the motive that drives me proceeds from investigating magic and forbidden things, in which I prospered from the days of my youth.[\[87\]](#) I studied

Ptolemy's Centiloquium, in which it is said that all things in this world obey the celestial forms. Indeed all the sages agree in this, that the planets have influences and powers in this world, by which all things in it are made and transformed by the movements of the planets through the signs. For this reason sages understand that the foundation of magic is the movement of the planets.

I wish to present the following example, which I learned from a certain sage who labored in this

science, who stayed in Egypt in the royal palace. There also dwelt a certain youth who came from a region in India, and who had progressed far by much study in the aforesaid science.

This sage said to me that, while he and this youth were talking together, they heard the voice of someone lamenting that he had been stung by a poisonous scorpion and was about to die. When he heard this, the youth took a piece of cloth from his purse, within which were seals[\[88\]](#) that

smelled strongly of incense. He instructed that one of these be given to the man in a drink, and he would recover at once. The sage said that he rose up at once, desiring to learn more and find out the reason for this, received one of the seals from the youth's hands and gave it to the victim of the scorpion sting in a drink, as he had instructed; and at once the victim made an end to his cries of woe, and was saved.

The sage said that he then inspected the seal, and saw that it

had the figure of a scorpion on it. When he asked the youth what had sealed it, the youth showed him a gold ring set with an engraved bezoar[\[89\]](#) bearing the figure of a scorpion. The sage inquired of him what the figure was and by what secret influences it accomplished what I have described. The youth answered that the figure was made when the Moon was in the second face of Scorpio, and this was the secret of the power of the ring. This was what the sage said to me. I then made a figure of the same

sort at the prescribed time, with which I sealed and suffumigated seals like the ones he described, and with them worked wonders at which everyone marveled.

For this reason you must realize and understand that no one can realize and understand the virtues and powers of the heavens in this little world unless they have studied the natural and mathematical quadrivium,[\[90\]](#) and whoever is ignorant of these sciences will be imperfect in his knowledge of the movements of

heaven, nor will he be able to understand them, nor draw to himself what he wishes, because the compositions and foundations thereof are drawn from these subjects. Whoever is ignorant of arithmetic and geometry will be unable to calculate the motions of the celestial bodies, nor their returns and transits, nor to grasp the motions of those things by which the understanding is formed in arithmetic and geometry. Similarly you must learn music[\[91\]](#) to understand the proportions and

numbers of things, and in what manner celestial things correspond in love and hatred with terrestrial actions, and why the effects of celestial bodies are more apparent in one earthly thing than another. Indeed, anyone who does not grasp these proportions lacks any understanding of how these effects come to be, nor will such a person be able to work out the correspondences between causes and effects or vice versa[\[92\]](#).

Likewise he who neglects the natural sciences will not be able to

understand the processes of generation and corruption, and their causes, because if he does not know these things, he will not be able to understand or apply the effects that celestial bodies have, or the powers they exert over terrestrial bodies. Similarly, one who is ignorant of metaphysics will be unable to learn or understand how celestial virtues are infused in some terrestrial places and not in others. Therefore it may be concluded that no one will be able to understand or apply this science

perfectly except for one who learns its orders and foundations, which no one will be able to learn except a philosopher who has extracted everything from the parts of philosophy we have already named. For this reason no one will be able to attain to perfection in this science except a perfect philosopher.[\[93\]](#)

Chapter Two

The images of heaven and their secrets

It must be known that to speak of the images of heaven is very difficult and profound, because all the wise have enclosed and concealed this work as far as they were able. I will explain to you the reason for this concealment, especially as those who seek and desire to study the aforesaid science, and to attain their desire to understand every form and image, may study the great book of images that was composed by the sage Rozuz, who in that book gave all the images and forms well and

completely.

The ascensions of the images of heaven are of two manners,[\[94\]](#) of which one is the 48 forms drawn from the constellations. This is what we see changing according to the rising and setting of the fixed stars, which are changed from sign to sign, and other images of heaven such as the constellations of the Dog, the Bear, the Rooster, and the like. All these images change from sign to sign and from place to place, and do not simply move in accordance with the heavens as a

whole.[\[95\]](#) The constellations in the signs of the Zodiac change much more than the others, because in a thousand years they move from face to face. Those constellations that are around the poles, on the other hand, do not move visibly in the same thousand years because they move together in a small circle, which is why, even in a thousand years, they do not appear to move. This manner is called the way of constellations.

The second manner calculates the images according to the opinion

of the Hindus, who arrange them in this way: in the first face of Aries there rises a man with red eyes and a large beard, wrapped in a garment of white linen, seeming to make great gestures, and wearing a great white cloak tied around him with a rope, and standing on one foot as though regarding something in front of him. In the second face of Aries rises a woman wrapped in a linen cloak, clad in red garments, having only one leg, and with a face similar to that of a horse, full of anger, and seeking garments,

ornaments, and sons. In the third face of Aries rises a man colored red and white, with red hair, angry and restless, having a sword in his right hand and a staff in his left, and clad in red garments; and he is learned, and a perfect master of iron working, and desires to do good, but cannot. In this way they proceed to the last face of the signs.

Next you should learn that they do not calculate these figures in any way except from the nature of the stars and signs. In this way you will be able to understand what

was said above concerning the second face. All their sayings are of this sort. What I have said up to this point, you will be able to understand by using your senses and your imagination, and thus you will be able to make all things according to your wishes.

Abenoaxie[\[96\]](#) said likewise in his book, which he translated from the language of the Nabateans, which was called Timachanin, and speaks of the triplicities of the signs. One of them he named the watery triplicity, and wrote there

what he said about the northern constellations. This is what he said: When someone seems to speak of water, a river, a swamp, or any other thing similar to them, you ought to understand that its work is in water.[\[97\]](#) In the same way, all the other figures of the triplicities that are assigned to fire, earth, or air, should be understood in the same way. This is the way that Tumtum[\[98\]](#) proceeded, along with all the other sages who discussed the figures and degrees of heaven.

This is what they said about

the names of the degrees, and they also said the same thing when they gave examples of their forms in their places, because all these are signs by which you will be able to understand the powers and workings of the degrees. Thus you ought to interpret them in the same way. As an example of the foregoing, when someone refers to a mutilated head and mutilated hands, he means by this phrase death and weakness and the way of one planet with others, because all these are ways to understand the

effects of the planets, and how other bodies are strengthened by them, so that marvels, and the effects of the planets in these bodies, become apparent. In this way you should understand the whole art of magic.

You should know that the effects of the planets are many and varied, and these effects are different in every degree of the heavens, that is, when a particular planet is in a particular degree, or when it is conjunct with other planets there. If you desire to know

the number of their possible effects, that is, of every planet in every degree of the heavens, multiply 360 seven times, and the product will be 2520; and every one of these aspects has diverse effects by itself. If you then multiply 360 six times, the result, the number of conjunctions of any two planets in a single degree, will be 2160; and these aspects similarly have power and cause wonders in this world. If, however, you multiply 360 five times, the result is the number of conjunctions of

three planets in a single degree, or 1800, and these aspects similarly have power and cause wonders in this world. If you multiply 360 four times, the result is the number of conjunctions of any four planets in a single degree, or 1440, and these aspects similarly have power and cause wonders in this world. If you then multiply 360 three times, the result is the number of conjunctions of any five planets in a single degree, or 1080, and these aspects similarly have power and cause wonders in this world. If you

multiply 360 twice, the result is the number of conjunctions of any six planets in one degree, or 720; and these aspects similarly cause wonders in this world like the ones already mentioned. If you multiply 360 once, the result is the number of conjunctions of all seven planets in a single degree, or 360; and these aspects similarly have power and cause wonders in this world. This is the way in which the sage first mentioned above [\[99\]](#) understood things, when it is written of the figures of heaven and their

judgments, what a given figure signifies, and likewise about the motions of the seven planets and the degrees of the signs. The coadunated sum of these figures is 10,080, and each of these aspects has powers and accomplishes marvels.

After this, however, the same sage first mentioned above said that when you wish to learn these aspects, you should do it in the following way. Put one of the seven planets in one degree and another in a different degree, and

repeat this with all the seven planets, and then put them in any two degrees you wish; and do the same thing in every degree of the heavens, of which there are 360. This way is longer than the one already described, but more accurate, and thereby you will be able to understand the powers and effects of these aspects in this world. When you have done this, you should calculate the conjunctions made by the seven planets, as they travel through the degrees, with the fixed stars, as

well as their applications to the fixed stars, and the separations of their movements from them and the separation of the fixed stars from them.[\[100\]](#) Then you should commit all this to memory, and understand it well, so that you will be able to calculate aspects. Be careful not to reveal the properties of these aspects to anyone, except those who are destined to receive them.

Chapter Three

All the works of the planets, the

Sun, and the Moon

Now some sages, speaking of the foregoing, have said that the effects of the heavens and their powers in this world are nothing other than the increase and decrease of heat.[\[101\]](#) They have said this because they have not understood the wonderful occult properties of the planets. They have said that the effects brought about by the Sun, the Moon, and the other five planets operating in this world help and strengthen the

overall effect of the heavens. They have also said that from the motion of the heavens, all over motions are revealed, that is, the motions of all seven of the planets individually, and from the qualities of the Sun individually may be known all the other qualities that arise.

They say that the Moon has qualities[\[102\]](#) from which it is possible to know and understand all her qualities and effects. The first of her qualities is her elongation from the Sun, that is, the period from the time she

separates from conjunction with the Sun until her first square with the Sun. During that time her power increases moisture and warmth, but she affects moisture more than warmth. During that time her effects appear in the growth of trees and plants, and her power of increase is more apparent in herbs that grow in the ground than in trees that rise above the ground.

The second of her qualities is from the end of the first quarter until her opposition with the Sun.

During this time her influence is more apparent in increasing heat and moisture equally. During this time her influence is well shown in the increase of moisture and heat in plants and minerals. When she recedes from opposition to her second square with the Sun, at that time her power increases moisture and heat, but heat more than moisture. Her influence appears more in increasing the bodies of animals, vegetables, and those minerals that grow, in all their parts; this is why at this time she

works more by heat than by moisture.

From her second square to her combustion by the Sun, the effects, motions, and results of her heat appear much abated, so much less than those of the three previous periods that the result is opposite in all its effects, being moderately drying and strongly cooling. This is said because of her influence, which at that time is moderate in humidity; for this reason we are able to say that this quarter is moderately dry and very cold.

When she is conjunct the Sun within one minute, then she has the fifth quality, which the Chaldean sages say is better than any other quality of the Moon, and is more powerful than all her other aspects. The sages of Persia, however, say that the power and weakness, increase and decrease of the effects of this fifth quality depends on the nature of the sign in which the conjunction takes place. The sages of Greece and Egypt, meanwhile, agree with what we have already said, that the conjunction with the

Sun is strongest, but deny what we have said, that this quality of the conjunction is better; they assign the latter to the opposition between Moon and Sun, that is, when her light is complete.

All our sages,[\[103\]](#) however, are mutually in agreement that the better quality of the Moon is the aspect she makes when she is conjunct to the Sun within one minute, and they hold that this fifth quality belongs to the Sun and ought to have other interpretations, differing from the interpretations

assigned to the other four qualities, because it is better and stronger than them in all their works. That interpretation is as follows: when the Moon conjoins the Sun, she rejoices and is glad, just as a wayfarer rejoices in his journey when he reaches his home or its neighborhood; this will be even more true of the shaper of all things, and most of all when she will perceive their effects beforehand. When she is conjunct with the Sun, she has completed her work, which is to diminish

what is in excess and increase what is deficient.

Our sages say likewise that the virtue of the fifth quality has a similar effect to the effect of the Sun, and this is a very great thing and a noble quality. They say that all composite bodies receive from this the virtues that they ought to have, nor should it be understood from the foregoing that the Moon causes virtues and workings differing from those of the Sun; rather, the Moon reveals the Sun's influence and brings forth works

accomplished by the Sun; nor do these appear until the Moon manifests those things that were previously concealed, and illuminates what had previously been in obscurity.

These five qualities of the Moon, which she receives out of the aforesaid five aspects which she has with the Sun, accord with the qualities of all the living things that live within her orbit. Of such are the five ages, that is, infancy, childhood, youth, maturity, and age. Likewise are the four times of

the year, that is, spring, summer, autumn, and winter, and similarly the four parts of the world, that is, east, west, south, and north, along the wind that is principally assigned to that quarter. The four humors in the body, blood, yellow bile, phlegm, and black bile[\[104\]](#), are similar.

These are the senses and interpretations in which the foregoing material ought to be taken, most especially because all the foundations of these operations derive from the power of the

planets, the Sun, and the Moon, and from their motions according to the qualities of the degrees that receive the forces and powers of the planets in their courses, for the powers pass from planet to planet through their aspects. For this reason, one planet will receive qualities belonging to the significance of other planets according to the different aspects that are formed by their positions in the heavens.

When any aspect is in force, it is evident that all composite bodies

are changed and altered in all their changeable qualities during that period of time, according to the interaction of the motions of the planets with the signs they occupy, and vice versa, and these changes are called separate mutations. Those other primary things that we mentioned before, that are the foundations and properties of all things, are called common and permanent mutations, and they are not changed or altered because, if they suffered any alteration or change, the whole universal pattern

of things in this world would be corrupted and destroyed; for this reason they are permanent and common.

The conclusion we ought to draw from all that we have said up to this point is that everything in the world, and all their qualities, orders and ends, are from the aspects of the Moon with the Sun, because this includes everything that is contained in trees and composite bodies because of the stars and the Moon. This is what causes the greater part of the

influence and harm they receive from an eclipse of the Moon or other planets that are eclipsed. From the Sun, the Moon, and the fixed stars come permanent mutations; from these, things suffer change, receiving benefits from good qualities and harm from bad ones. Eclipses affect the Sun and Moon and other planets, and influence them to the harm of other composite bodies. Do not believe for a moment that the Sun or Moon receive any harm in their nature or accidents thereby; and we will call

this an impediment of the heavens,
so that you will understand that the
reason that harm comes to animals,
trees, and other composite bodies
from eclipses of the Sun, Moon,
and the other planets happens
because the four elements are
altered, changed and
damaged.[\[105\]](#)

Next in order, you ought to
search for a place[\[106\]](#) appropriate
and suitable in all its effects and
convenient for your workings,
noting the true and false signs in
things that influence this world

both in generation and corruption, so that the place is the kind that will have great power in the world in all its qualities. Similarly, you should seek to make the Moon free from impediments and infortunes, and be sure it is not in the Via Combusta, because all workings that are ordained when the Moon is in a good quality and rightly moving are completed and perfected for good; whatever you desire will appear with all its effects, and its duration will be according to whether the Moon is

slow or fast, and whether it appears in the same sign together with one of the infortunes, or descending from the midheaven, or at the end of a sign or in the last or next to last degree thereof, for all these harm and weaken the Moon.

This is also the case if the Moon descends to the descendant, or is cadent[\[107\]](#) from the lord of her house[\[108\]](#) and does not aspect him, or is cadent from the ascendant or any other angle, or is conjunct the south lunar node, because the beginning will not be

fulfilled, nor will it have any durability. The house of the Moon must not be governed by a planet from which the Moon is separating, or one to which the Moon applies from an angle or from a succedent house, because when the Moon is cadent from an angle or a succedent house, she is not suited to any working.

The descendant, because of the circle of houses, is opposite to the house that is rising. If the Moon is in the ninth house, and the lord of the ninth house is cadent from

the ascendant, it will be similar to the situation described above. If you find the lord of the Moon's house on the ascendant or midheaven, or in the eleventh or fifth houses, [oriental\[109\]](#) and direct, everything will be suitable and appropriate for whatever you intend to do.

Here is an example. Venus is favorable for all workings related to the activities of youth, happiness, and cosmetics, and Jupiter is assigned to the deeds of kings, prelates, [\[110\]](#) and lords.

Similarly, Mercury is favorable for all things relating to messengers and scribes, just as the favor of the Sun is assigned to royal and great operations and to kings, and as the favor of the Moon is associated with learning and news. Thus, according to the aforesaid, you ought to examine all workings and relationships that you wish to put into effect: that is, you should consider the Sun and Moon and the lords of their exaltations, and also the lords of their terms.

Next you should consider the

ascendant and midheaven, because when you find these free from the infortunes and untroubled, and with their lords in favorable positions, then the work will go well and be accomplished and its goal will be achieved. This will be even more so if the fortunes are luminous[\[111\]](#) and appear from the right and are oriental to the lord of the ascendant, because planets when they are oriental signify victory and the completion of things without difficulty or impediment, and when they are

occidental, especially when in one of the four angles, they signify sluggishness, delay, and the postponement of things.

If you find the Moon favorably placed but the lord of its house is cadent, that shows that the matter under consideration will turn out good in the beginning and bad in the end. If you find both the Moon and the lord of her house favorably placed, the working will be good in all things and well completed, and you will obtain what you desire, and the end will

be good. This will be even more so if the lord of the ascendant is a fortune and is in the ascendant or another of the angles, or if it is an infortune and favorably placed. Even better than this is to have Jupiter or Venus rising or in aspect with the ascendant, for then the business at hand will proceed easily and obtain a good result, and accomplish its goal easily and swiftly. This will be even more so if the Moon is conjunct with one of the fortunes, and that fortune is not diminishing in light or retrograde,

because this is appropriate to any working except for captives who hope to escape from their masters, or workings to catch fugitives of any other kind.

You should pay attention to the Moon in all workings, as the foremost of the planets, because she has the most manifest effects and judges all things in this world, and to her belong the powers of generation and corruption, and she is the mediatrix of their effects; for she received the influences and impressions of all the stars and

planets, and pours them down onto the inferior things of this world. For this reason you should pay attention to what we have said above concerning her fortunes and infortunes, and the waxing and waning of her light, because after she separates from the Sun her powers are balanced; thereafter they change when she is in sextile, square, trine, and opposite aspect. Her strength will accord with the nature of the planets and stars with which she is conjoined while in the aforesaid aspects.

If you find the Moon increasing in light, then her virtue and power are better and more useful in every working in which you desire to cause increase; if you find her decreasing in light, then she will be suitable and appropriate for all workings in which you desire to cause decrease. After the Moon separates from the Sun, until her sinister square,[\[112\]](#) and thence until she reaches opposition, she will always be good and appropriate for buying and selling, seeking judgments and loans, for

disputations, and for seeking advice on any subject. After she separates from opposition, passing by the dexter square[\[113\]](#) and thence to her conjunction with the Sun, she will be good and appropriate for seeking loans that we owe, for those who have the goods of others to return them, and for wisdom and seeking and inquiring after truth.

You should know that the ascendant is more fortunate and stronger if it has a fortune in the sign that is rising, and also in the

second house. Furthermore, it should not be concealed from you that the moveable signs, especially Aries and Capricorn, are good and appropriate whenever you desire to overcome or obtain something; that the common signs are appropriate for sorcery and marvelous things; and that the fixed signs are effective in, and ordained for, binding and attracting and the performance of magical workings. All things that you want to be enduring, and especially great works, are suitable for the fixed

signs, and likewise attracting spirits into things and binding them there. In these things, furthermore, it is best if the ascendant be in a common sign and the Moon in a moveable sign, forming an aspect to the ascendant. Similarly, in all things that are to endure, put the ascendant in a fixed or common sign, the Moon being in a fixed sign, applying by a trine or sextile aspect to the ruler of her house, which should be free from the infortunes, from combustion, and retrogradation.

If it is not possible for all these things to be fully considered,[\[114\]](#) then at least see that the Moon is applying to one of the fortunes and to the lord of the ascendant by a trine or sextile aspect, and always beware of the square or opposite aspect, because trine and sextile are the favorable aspects, while the unfavorable are square and opposition. Thus when the lord of the Moon's house regards the Moon by a friendly aspect, even if it is an infortune, it will be favorable for petitions and

in all that you wish to do. In all your workings, be careful that the Moon is not conjunct the South Node or applying to a square or opposition with the infortunes, and always observe in your workings the waning of the Moon, for when she wanes, it shows and reveals destruction and detriment, slowness and weakness in all things of this world. This is the waning of the Moon: that is, when she decreases by light and the calendar,[\[115\]](#) and is slow in motion. The state and condition of

the Moon is good when she is increasing by light and the calendar, and swift of course, nor is she regarding Mars by any aspect, because when the waxing Moon beholds Mars, this is considered to be a great affliction of the Moon, and when she beholds Saturn while waxing, this is a grave affliction. Yet she stands alone among the powers and virtues that are above the Earth in the night. You should know that it will be shown to be better and more useful, in all our workings

according to the points just discussed, when the Moon and the ascendant are in signs of direct ascension; for when this is the case, the work will be completed more rapidly and with swifter effect, and most so when they are in common or fixed signs.

Now of the moveable signs, the most moveable is Aries, then Cancer, and then Libra, which is stronger than all other enemies. In the same way you should understand that the angles are swifter in all operations, the

succeedent houses are next, while the cadent houses are slowest. The swiftest of all is when a fortune is rising and the Moon is increasing by light and the calendar. Note also that the conclusions of things cannot be found out except by the triplicity of the Moon and the lord of the ascendant, and by the calculation of their places and qualities and aspects, and the aspects they make with the planets mutually over time. By the aforesaid the ending of things may be judged.

Dorotheus[\[116\]](#) in his instructions teaches us this, saying that in making judgments and elections of things it is necessary to observe the ascendant and its lord, and the Moon and the lord of the Moon's house. Be careful of the Moon in these elections and judgments, and see that it is not cadent from the ascendant[\[117\]](#) if you can possibly avoid this, and even more so, that the lord of the ascendant and that of the Moon's house not be the two infortunes, applying to an aspect with the

Moon from the ascendant or the signs that they rule. Be sure in all judgments and elections that the Part of Fortune is not cadent from an aspect or conjunction with the Moon, and be careful that neither the lord of the Part of Fortune's house nor the part itself is cadent from the ascendant after making an aspect with the ascendant or Moon.

Now if the lord of the ascendant is conjunct the part of fortune, this is very good in all workings and all your elections. Take diligent care in all your

workings that the Moon be not in the third, sixth, eighth, or twelfth houses from the Part of Fortune, because this will be ill and inappropriate for every manner of business. Note always in all your workings that the Moon and ascendant be in signs of direct ascension. You should likewise know and understand that the ascendant and fourth house signify and reveal all dispositions jointly. If you find the Moon badly placed, and it should happen that it is necessary for you to act, and you

are not able to delay at all, make the Moon cadent from the ascendant, having no part in her, and put a fortune in the ascendant, with fortunes rising and ruling the ascendant. This is what Dorotheus says.

You should know that the strength and goodness of the ascendant consists of two things, that is, form and fortune, nor should you interpret the lord of the ascendant in any other way. Form means that you should put on the ascendant something of similar

nature, proportion, and quality to the intention of your election. Similarity of quality is a condition such as this: if you wish to make things happen quickly and complete themselves, or put things in motion, or in the houses of kings, or with great sublimity, place the ascendant in the fiery signs. Along with this rule is the following similar to it, that is, if your working deals with warlike and military matters, put one of the signs ruled by Mars on the ascendant.

You should make fortunate the house of the petition as well as the lord of that house, because the place or house of the petition shows and reveals what is in the beginning and ordination of the matter, and the lord of the petition signifies and reveals the means by which the petition is resolved, and the lord of the house where the lord of the petition is found signifies the end and outcome of the matter. In the same way, the ascendant shows what is in the beginning of the matter, and the

lord of the house where the lord of the ascendant is found signifies the end of the matter.

Look also to the part of the petition,[\[118\]](#) for this shows the nature of the petition, and also consider its lord, and the lord of the house where the lord of the part is placed. Diligently consider how you may position the house of the petition as we have described above, and make it fortunate by those fortunes that give strength when they are in that house, or applying to it with favorable

aspects, while the infortunes are cadent from their houses. Never place a retrograde planet as the lord of the ascendant or the lord of the petition because, if either one is retrograde, the petition will be delayed and put at a distance and will not go forward; this is what a retrograde reveals and demonstrates. Similarly, all other places should be made fortunate in all their qualities. If any of them are retrograde, the effect of the working is destroyed at the beginning, and it may not be

completed except with labor and peril. See also that none of the aforesaid be conjunct to the Sun or Moon, or in opposition to them, but rather on the ascendant or in the house of the petition or with the part of the petition, and a fortune should be rising, or in one of the other angles, or in the house of the petition.

You should know that the Greater Fortune[\[119\]](#) has greater strength and power in all petitions, in advanced knowledge, and in laws, while the Lesser Fortune[\[120\]](#)

reaches out and works in all petitions concerning women's quarrels, as well as ornaments and the pleasures of women and their vices and the like. Never put the Moon on the ascendant of anything you wish to do, because she is the ascendant's enemy, but the Sun is not an enemy of the ascendant, for he uncovers things and melts what is frozen.

Similarly, do not put an infortune on the ascendant, nor in any of the angles of the chart, and especially not if the infortune has

power in any malign place;[\[121\]](#) for example, if it be the lord of the eighth house, for this reveals loss of merchandise and of exchange and of great lordships; and if that infortune rules the sixth house, it shows detriment to the petition on account of enemies, servants, illness, imprisonment, or animals; while if that infortune rules the twelfth house, it shows impediment and damage to the petition on account of misery, conflict, enemies, or by means of imprisonment; while if the

infortune rules the second house, it reveals and argues for loss in the petition from another person on account of wealth, or subservience, or because of eating and drinking.

In all the aforesaid, you should observe all that we have previously said and not forget any of these points, but consider them as the foundations of the entire magical art. In all workings you perform in the daytime, put a diurnal sign of direct ascension on the ascendant, and in workings at night put a nocturnal sign of direct

ascension on the ascendant. Furthermore, pay heed to the Sun and Moon if you can, and see that their hours and lords are in strong and fortified places, and do this so that the superior powers and strengths are coadunated by contact together, and are joined. In this way you ought to consider and arrange the status of what the planets reveal and the significance of the work you wish to do, and put them together before you begin to work. Thus in all works that you wish to do for love and

benevolence toward men or women, see that the Moon is received by Venus in a trine or sextile aspect, and this is better when in her house or exaltation.

Note that the trine aspect is that which joins an equilateral triangle, so that each side has 120 degrees of the circumference of heaven. A sextile aspect is that which connects the six equal sides of a hexagon, and each of these sides has 60 degrees of the circumference of heaven. A square aspect is that which joins four

equal sides into a square, and has in each of those sides a division of 90 degrees of the circle of heaven. Opposition is when the planets are at the opposite ends of a diameter of the sky.

Now, however, I return to the considerations on which I have been lingering, and I say concerning any working of yours that cannot be delayed until the Moon is received by Venus, put them in a trine aspect and received by Jupiter or the lord of his house in a trine or sextile aspect; and if

you cannot do any of these things, get the Moon in a term of Venus, made fortunate by Jupiter, and free from the infortunes. If your working is for love and benevolence, put the degree of the ascendant in one of the terms of Venus. If your working is for acquiring a share in an inheritance, put the aforesaid term of Venus on the cusp of the fourth house. If your working is for acquiring help from the law, do the same in the ninth house. If your working is for faithfulness, and for this you plan

and labor, do this in the eleventh house, and strengthen the part of fortune by putting it in the house of one of the fortunes, or put the lord of its house in reception with a fortune.

If your working is for success in lawsuits and battles and the like, see that Mars is received by the Moon in an amicable aspect. If your working is for receiving what is owed to you, have Mars in reception with Saturn. If your working is about numbers, writing, or study, have him in reception

with Mercury. If your work is for pleasing and petitioning kings and lords, have Jupiter received as above. If your working is for any other purpose, that is, for any of the reasons not included here, let Jupiter be in reception with the lord of the ascendant, or else received by the Moon or the ascendant or the part of fortune or the part of the petition. Put the lord of the Moon's house, or the lord of the ascendant, or the lord of the fourth house as described above, and make sure all the foregoing are in places free

from the infortunes, and quiet and made fortunate by the fortunes, inasmuch as you are able, because these places dignify the conclusion of petitions.

When you wish to ask someone for something, in the hope that goods will be allotted to you, make the Moon or the lord of the ascendant receiving the almutaz[\[122\]](#) and the lord of the petition, and put the Moon or the lord of the ascendant in the house of the petition. If you ask about the elderly or those who work land,

make Saturn the lord of the chart. If your petition is about officials, judges, prelates, or rich and generous people, the lord of your chart should be Jupiter. If your petition concerns soldiers or men at arms, or magisteries, iron, fire, and the like, make Mars the lord of your chart. If your petition concerns kings or nobles, make the Sun the lord of your chart. If your petition concerns women, or joyful people and the like, or decorators, painters, ornaments, actors, those who make pictures on cloth, silk,

gilded things and so forth, make Venus the lord of your chart. If your petition concerns merchants, scribes, teachers, subtle geometricians, and the like, make Mercury the lord of your chart. If your petition concerns things of a cold and moist nature, messengers, cases brought before the king, fishermen, and the like, make the Moon the lord of your chart.

Likewise, in all your petitions, make the lord of the ascendant fortunate as well as the Moon. If your petition concerns a question

of wealth and food, place the part of fortune so that it is received by one of the fortunes. Beware of having either of the infortunes block the light of the Moon from the ascendant, or the contrary;[\[123\]](#) nor should either of the infortunes be conjunct the lord of the petition, the Moon, or the lord of the ascendant, nor should they be in conjunction or any aspect with the lord of the petition, and where we spoke of reception before let there also be a trine or sextile aspect with one of the fortunes, or similarly

with the infortunes, or conjunct with the fortunes. Make sure that the lord of the petition is not cadent from one of the angles, nor the Sun, the Moon, or the lord of the ascendant.

If you cannot observe all of these points, however, consider the motion of one of the five lords of the petition,[\[124\]](#) and let it have aspect and reception according to the petition, as we have said, and make those two houses well received by the fortunes. Make sure that neither infortune is with the

lord of the Moon's house or with the lord of the fourth house or the lord of the ascendant, because if either of the infortunes is as just said, it will ruin, destroy and impede the success of your working.

If you wish to work concerning some issue involving masters and servants, see that the Moon and the ascendant are in common signs, free from the infortunes. If your working concerns gold, strengthen the Sun and have it in relationship to the

fortunes above all in your workings, and observe the same in all other qualities.

Thus far I have spoken generally about the judgments of the stars, for if you apply yourself to them and understand them as you ought, you will gain their benefit in whatever working you may do; and from generalities, you will be able to understand and judge particulars. You should be exceedingly careful that you never reveal the foregoing or show it to anyone who is not intelligent and

studious in these matters. You should know that these are the foundations and raw materials of magical images, and they are among those secrets of this art that are demonstrated in public; and for this reason, serious study of the art of astrology was once prohibited by law, because the deep places of that science border the things that must be known in learning the art of magic.

Aristotle spoke of this to King Alexander: "O Alexander, be careful at every moment and in all

your activities that you conduct yourself according to the motions, aspects, and qualities of the celestial bodies, for if you study these things, your desires will be accomplished, and you will have whatever you will." This saying is very good and useful, because it indicates the difference between the actions of the wise and those of the foolish, who are unable to pass beyond practical considerations, and to whom thoughts concerning another world are shrouded in darkness; for thoughts concerning

another world are nothing other than the wisdom that surrounds all sciences and all wisdom teachings.

Chapter Four

The motion of the eighth sphere and the fixed stars

The ancient sages who were learned in the magical sciences saw that the four quarters of heaven[\[125\]](#) move by eight degrees from west to east, then return by eight degrees from east to west, and this motion they called the motion

of the eighth sphere.[\[126\]](#) Many of those who produce astronomical tables have concealed this motion, and make no mention of it, but this motion is of great usefulness in magic. Some of those who make astronomical tables include this motion in their tables, and provide numbers and calculations by which this motion can always be calculated at will.

You should by no means surrender this to oblivion, because it is the greatest foundation of magical knowledge, for by this

motion the figures of heaven are changed, which is one of the great secrets of this science. The motion of these eight degrees is completed in 640 years, and returns in the same period.

Now it shall be said and revealed to you how greatly it is proper to attend to this motion in the science of magic as well as the science of the effects of the heavens. This same motion moves the pole of the heaven of constellations, moving it from east to west and back again, nor can it

move otherwise than in these two ways. When this motion proceeds from east to west it signifies certain things that are done and accomplished in this world, and when it proceeds from west to east it reveals and signifies that other things are put into effect in this world. This motion is the motion of the eighth sphere, the sphere of the signs and the fixed stars, a motion that is not the same as the motion of the entire heavens.[\[127\]](#) It is proper for you to understand this motion and consider it

diligently in every working.

Chapter Five

**The division of this science
among nations, and which part
of it each nation possesses**

Now I will relate to you that I have seen, from one of the ancient sages, a certain very great wonder pertaining to this art, which at this time I have decided to reveal. This explains that this science is divided into three parts. Of these the first is the science of magic, and those

who study and practice it most are those we have named Azahabin, who are captive Chaldean slaves. The second is the science of the stars, and of praying to them with suffumigations, sacrifices, prayers, and writings; and those who are most zealous in this science are the Greeks, who are very subtle, knowledgeable and intelligent in it, that is, in astrology, and they have true knowledge because astrology is considered the root of the entire science of magic. The third part, in turn, is the science that works with

suffumigations, sayings and words properly assigned to these things, as well as the science of calling spirits together by these words and sending them away again. The Hindus are most versed in this last science, and those from Liemen and the Nabateans in Egypt practice it most. Each of the aforesaid divisions has its own theoretical foundation and practical essence.

It should be noted and made clear that the Hindus have their strength and power through words, with which they are freed and

healed from deadly poisons without medicine. Similarly, they have sayings and words by which, whenever they wish, someone will be evilly vexed by demons, and in the same way it is possible to transmute the senses solely by hearing the aforementioned words, and the Hindus cause any change they wish to cause by virtue of these same words.[\[128\]](#) Similarly, they have musical instruments cleverly constructed, which they call "alquelquella," that produce harmonies from a single string, by

which they make sounds with all manner of subtleties whenever they desire and wish.

They perform similar wonders with women, whom they cause to conceive without intercourse with men, and they do this with motions, workings, and medicines. Some Hindus make a certain medicinal wine which they drink, and which prevents and forbids them from growing old and suffering the infirmities of old age, and they can only die a natural death because of the virtue of this

wine. Implicit in these things are other, even more powerful things, for these things just mentioned are provided to them by nature, but the others are yielded up only to diligence and labor, and they have the greatest power to enchant and fascinate others in this world.

Some ordinary Hindus say and assert in their discourses that the space south of the equinoctial line is populated by those whom they call devils. These beings are most subtle, because they do not generate or die, and with this the

law concurs.[\[129\]](#) The planets or celestial bodies that have these powers and vital forces in them are Saturn and Cauda Draconis.

The sage mentioned above says that every form and figure of generation and corruption that exists in this world is disposed and ordained by the powers and influences of the fixed stars, and by the aspects and dispositions of the fixed stars that exist in their images. He says also that other figures and forms are in the heavens but are not found on earth, and are not

known or understood except by the wise, who are learned in the sciences of the magical art and of spirits, and who conclude their work with a conclusion in proportion to it. To these figures and forms they give names by which they may be known, though these names reveal nothing of the essence or any other quality of the figure. These names are figures and seals such as this:

o o
o

Afterwards, they connect the points together with lines. The lines that extend from one point to another are considered to be rays that reach from one to another, and figures and images are calculated from them, and these are placed in the eighth sphere among the fixed stars.

The same sage has said that there are other imaginal figures in the heavens that cannot be figured except by the intellect, as the degrees of heaven are their embodiment. The wonders that this sage has described cannot be understood or known except out of the books of the Hindus, which have introduced many to this science. They say that figures ought to

be made in a proper and opportune hour and time and arrangement of the heavens, with a due and appropriate ascendant. They undertake similarly to perform divination with heads,[\[130\]](#) or birds, as well as mirrors and swords into which one gazes,[\[131\]](#) and likewise explain the interpretation of dreams. They do all this in order to accomplish their desires and to know subtle and secret things.

With these things, the Hindus are able to guide themselves, just as astrologers guide themselves by circles formed around the planets and the moon, and the rainbow or celestial arc that appears in the air, and the apparent sparkling of the stars, and the whirlpools

that appear in the sun,[\[132\]](#) by all of which astrologers assist themselves in judging and understanding the effects of the heavens.

They have also said that in the heavens there are forms that are beautiful and lovely, and others that are completely lacking in beauty, which they form from the dispositions and aspects of the fixed stars. Those people who are born when the beautiful and lovely forms are rising, while the Sun and Moon are in similarly beautiful figures, are thus shown to be fortunate in their thoughts and deeds; while if an ugly and deformed figure is rising at the hour of birth, this shows that the person thus born will be unfortunate in

his deeds, business, and thoughts. You ought to consider this in revolutions of nativities[\[133\]](#) and in every conjunction, and likewise in magical workings. Other sages have said that what is shown by the constellations is not borne out by any other judgment, like vain dreams that lack significance or insight. According to these, you are warned not to study them, and above all else you should not try to accomplish your desires using them. Rather, you will find these revealed in nativities, conjunctions, and revolutions.

Similarly, the sages have said that obtaining knowledge from dreams is a certain power present in the soul, by which the soul is linked to the spirits of

heaven. By these forms and figures are seen that correspond to the things that are possible on earth, and they are given form by the power of these spirits, and these are true dreams, by which we are given certain knowledge of things.

The science of dreams is congruent to the science of astrology, and similar to it, because this science of dreams draws support from the science of astrology. Its power and influence come from the powers of Mercury because, when Mercury is strong in a natal chart, this shows the power of divination by dreams. Other dreams come from silence, from the state of the humors, and from vapors rising to the brain, as doctors say and

assert, and these dreams mean nothing.

You should know that dreams are indeed demonstrations of pure images separated from physical bodies and distinct from them. This happens when the soul turns away from perceiving through the sensory powers and does not work through them. Thence dreams are formed according to the cogitations of the mind and the powers of informing images, those that have the powers of sensory things and also possess the third property, which is the reminiscence of things after they have been, in this way: when the rational spirit is complete in itself as it should be, it sees images just as the person himself has seen. Thus the images

come in dreams, appearing as no more and no less than when they were seen previously.

If the power by which the images are shown is stronger than the rational spirit, the dreamer will see what he has seen before in the form belonging to those things previously apprehended by sight, and not in the form proper to themselves. A man whose rational spirit is complete in itself will in a dream how a bear or a dog came running after him, and approached him. According to the other manner, the aforesaid dream will appear with a man of ugly appearance running after the dreamer, and this is a similitude.

If his nature is strong and potent, the

spirit will be impeded by that strong nature, which is stronger, [\[134\]](#) and it will interject natural things such as eating, drinking, dressing, and lying with women; and the dreamer will see all the things natural to the body in the dreams, but in greater abundance. If his body is predisposed to intercourse with women, that is, if it has an excess of semen, it will appear to him as though he is copulating with a woman, and this is because nature wishes to expel from him that surplus matter. If the body has an excess of moist humors, he will see streams and waters in his dreams. If it has an excess of choler, fires and people lighting them and the like will appear in his dreams. If there is an

excess of melancholy, he will see frightening and dreadful things, and the like, in his dreams. Auguries[\[135\]](#) are obtained in a similar way, and they are true when the power of the augur's ability to interpret them combines with the things he sees, hears, and comprehends while sitting, and understands from those things he perceives from the augury.

If the power of those things[\[136\]](#) in which the images appear be stronger, and reflect things in a pure way, then they are held to be like the things the wise see in mirrors, and guide themselves by what they see and hear, and by all these things they are able to attain to the power of knowledge and understanding of the

things that they experience therein. All this is accomplished by the power and fortitude of the spirit. In this way it fashions the virtue or vigor by which images are represented when they are separated from things that are sensed, and leave the realm of the senses. The spirit becomes a medium between the things of the senses and the visible experience that follows when they are conjoined with the power of the spirit. From this process proceed dreams and auguries: that is, when the body is purged of bad humors and achieves a proper humoral balance, whatever is seen will be truthful and certain; and if the body be otherwise, then whatever is seen will be false and vain.

It is manifest that divination is a virtue of the quintessence, and this is what we call prophecy. It is one of the powers of the spirits, in which what is seen is formed from separate things. It both perceives and understands them, whether sleeping or waking, because when the virtue of that in which the images are represented is complete and purified from all superfluities and impurities, it will see separate things just as though they were reflections in a mirror; in just the same way, they appear in the spirit when it is shining and whole. Because of this, nobody will be a diviner who can predict what will be from abstract considerations, nor understand

things that can be known perfectly by the senses. If he is well versed in things of the sort mentioned above, which are comprehended by the senses, and lacks the other requirements just mentioned,[\[137\]](#) he is simply a sage. If he has both these complementary powers, then he is a prophet.

This cannot occur except in unique people in whom the prophetic spirit is completely established by the original dispositor of images, who is God himself, and who transmits this same prophetic spirit and establishes it in the midst of the common sense.[\[138\]](#) Thus God himself places such a virtue in the prophet naturally, since from the common sense

proceeds the virtue and power of the senses, or the human intellect. To the common sense is joined the powers by which images are represented, and from this, because of the connection with this virtue, the common sense of such a person is adorned with that virtue; and because he comes into contact with the virtues of the images that are represented, he is called a prophet.

One who is thus disposed is higher and more complete and more fortunate than any other person. It is good to ask if through such a person we can obtain the same state, for human beings do not desire goodness unless by it we may obtain a better fortune. For this reason it

behooves us to turn toward good habits and desires, that we do not become people of wicked habits. For this reason the prophets instruct people in laws and teach them to believe in the next world, so that the people unite themselves to goodness with a single mind. This is the way and the means by which that good fortune is achieved, along with an understanding of the things of this world and their qualities, and how they function together as well as individually. This we may call part of prophecy, which proceeds in order from sensible things to higher things in various directions, until we come to metaphysical science, in which human virtue is completed, and

speculative sciences, by which it is perfected. It is good that man seeks this, nor can he find anything better, since he can seek and find nothing that is better than complete good fortune.

Albunasar Alfarabi[\[139\]](#) said this in the book he wrote concerning service to rulers: the order and disposition of things in the universe can be perceived according to the manner and way of high and sublime things, and it is by means of good habits, and virtuous deeds that bring forth goodness, that we may attain so great a fortune. Those who have made a firm beginning in the quest for this are without sorrow, for they will have joy and happiness and lasting wisdom

perpetually and without end. They will join with the founder of the law[\[140\]](#) in saying that this life is not worth remembering unless there is another life in the world to come, because the present life, seen from the standpoint of that which is to come, is as nothing.

Now, however, we return to our theme. I say that according to the opinion of the Hindus, spirits reveal themselves in physical forms that speak and show things, so as to make kings love and hate according to their will, and to bring forth and withdraw from effect whatever is desired. This accords with the work of the ancient sages, who fashioned images in diverse forms, and included with them

the times and prayers that accord with what is sought.

Again, they say that images are spirits of time, chosen because the works that are done with them are like miracles, and have the form of miracles. This is because their works are instituted by natural virtues, for natural virtues cause miraculous effects; thus the red jargoon stone (that is, the ruby) relieves and helps those who hold it against evils and infirmities, and against epidemics, and performs many other works by its natural virtue. Thus an image may be made joining two virtues, that is, the virtue and power of celestial bodies that the image receives from bodies that are far off, as

well as from natural virtues impressed in them, as is done to expel fleas, frogs, and flies, which is done by magistry and the work of the constellations and celestial bodies.

Images of the hours and minutes ought to be made from materials that are naturally appropriate, having the effect that you desire. The property of natural virtue is such that you ought to understand and know out of what material any image ought to be made and consecrated according to the virtue and effect you desire. Likewise, you ought to know that all works that can be made to happen in this world, because of anything known or anything made or attained by knowledge,

all this can be done with images. If you diligently study all that we have expounded so far, you will help yourself greatly in gaining perfection in this science.

Chapter Six

The virtues of images, and by what means they may be had, and how images may receive the powers of the planets, and how works are done by images, and this is the foundation of the science of magic and images

You should know that what we call

virtue is jointly conferred by nature and spirit. If that which acts, acts according to its virtue, it will manifest its own nature in that action. This is especially true when such an action has its virtue in those things that do not manifest the nature that exists in them, the working will be stronger and more apparent, and what proceeds from it will be more true and more clearly known. This is like the virtue of scammony,[\[141\]](#) which draws out the choleric humor by its own proper virtue, and this is because of the correspondence that choler has to heat and dryness, to which choler is assimilated by its nature. This appears likewise in simples,[\[142\]](#) for when

something is done by means of the virtue and similarity of nature existing in them, the results are more manifest, true, and apparent.

In the same way, magical images work by virtue and similarity, because a magical image is nothing other than the power of celestial bodies in the material bodies that they influence. Thus when the substance of the material body is disposed to receive the influence of the aforesaid celestial bodies or planets, and the celestial body likewise is disposed to influence the material body of the magical image, that image will be more powerful and more disposed to bring about the effect we seek and desire. Similarly, the

gifts of the planet will be more perfect and more complete.

Here is an example. When you wish to make and consecrate a magical image, consider the purpose and shape in which you wish to make the image, as well as the material of which you intend to make and consecrate it. Let the aforesaid things be in correspondence to one another, and let them reflect the powers and influences of the planet that rules the working. When it is fashioned in this way, the image will be powerful and complete, and its effects will follow and be manifest, and the spirit that has been placed in the magical image will be apparent in its effects. Those who fashion magical images but are ignorant

of the foregoing make them badly.

In the same way, when you want to make something animal out of animals, or something made of wood, or something built of stonework, you should first take parts of that composition, and combine them with other parts of the same nature. Let them then be mixed and incorporated into a proper mixture.[\[143\]](#) Work in this way until the process is completed. When you do this, nature will not fail to have its proper effect, and the stars similarly will augment and increase that effect until the desired result follows. These influences act in many ways, and work as well in tinctures, as in animals that human beings by their own efforts are able to bring to

life, such as reptiles, serpents, scorpions, and many similar things[\[144\]](#) that are made by composition and similar works, by the disposition of nature and the powers of the planets.

Similar to these are the works that are done by the decoction and mixture of things, from which appropriate medicines are made from necessary and opportune ingredients. Another example is the decoction of semen in the womb, which undergoes a certain decoction until it is brought to a condition appropriate to receive the essence of the creature. Thus nature accomplishes its works, and the planets contribute their proper powers, until the process reaches its ordained

completion.

It is in this same way that some stones are compounded of minerals and water. At first, water is clear, and then the wind blows upon it, vibrating and striking against it until it curdles like milk. Then it is decocted into the nature of minerals, being already inclined to that nature, and at length after coction it congeals and is assimilated to the stone of a convenient mineral and receives the form and shape of that mineral.[\[145\]](#)

In the same way the substance of trees is made and ordained, in all things that are born from the earth in such a manner. It happens in a similar way: first, the seed rots until it is brought to a

disposition from which it is able to become the tree which is to be generated. It receives its form and figure corresponding to that which complements the tree's form; and it receives that form and complement out of the nourishing humidity received from that substance that was acquired at the time of its putrefaction.

In this way, in fact, are all things done that are made by skillful means, since at first it is necessary to remove the form and shape originally existing in that substance. In this way are worked all magisteries which intend to accomplish anything and proceed to do so. First the parts of all those things that will be used

to make the thing are gathered together, and then worked together until they become a composite material disposed to receive a different form.

In this way we see that all works accomplished by means of fermentation are done, and the same thing is done by those who make cheese and butter, and other things composed of milk and honey; and the same thing is done by those who make thread with silkworms, and all other craftsmen who work at other crafts convert and transform one thing into another in this same way. This happens because any material that has a form and shape is not able to receive another form until it loses and surrenders the one it had

at first; only thus a substance disposed to receive another form may then receive it. Once the substance receives some form and is formed thereby, it is freed and disencumbered from all other forms it previously had. We say this only concerning materials that exist here below, for in the superior world substance is informed with durable forms, so that they cannot be separated from their form; nor is any material able to take another form.

You should understand that work with magical images is done in this way. The makers of images first learned how to gather together things out of which a magical image could be constructed, and

which are disposed and convenient to receive that form. Thus we see the laurel branch which heals and overcomes the poison of adders, and we see the crocus, from which scorpions flee; and wasps, which flee from bitter and sharp flavors, but delight in and seek out rose water, and may be drawn together by the odor of the herb thyme. Many other things happen in the same way, such as the increase of sperm and virility of a man with a woman after eating chickpeas, and many other things that grow by working with correspondences. Thus the body of a magical image is composed from many things joined together. By this combination it takes on a serviceable

form so that it can receive the powers and potencies of the things for which the image itself is fashioned and created.

In this same way physicians work in compounding medicines, when they seek to heal pain and illness, for the work of healing with medicines proceeds in two ways. Of these, the first uses simples, and this is a good and perfect work in its own right, as Johannicius[\[146\]](#) has said in his book *On Physic*: that always and in every case you will be able to help with simples, and you never need to work with compounded medicines. The second uses medicines compounded out of many things, combined by this work into one medicine. In this way are made

electuaries and the greater theriac of Galen,[\[147\]](#) which is made of many medicines.

I tell you that a single planet has diverse effects entirely distinct from one another, just as fire does when it cooks honey. When this is done properly, with a moderate heat, the honey receives a good taste, better than it tasted before, while if it is cooked too much, it is strongly burnt and takes on a bad taste. This happens with planets when they stand in bright and dark degrees.[\[148\]](#) The heavens have two effects; one is their motion and natural effect, and the other is their accidental heat, which is generated from motion; and consequently heat comes from motion,

and motion from the heavens.[\[149\]](#) This teaching is true and manifest. But those things that appear to the senses are made by motion, the motion and spirit of the eighth sphere or the heaven of Zodiacal signs. This is because of the powers of the fixed stars, and therefore it truly appears that that heat follows motion, and motion follows the powers and fortitudes of the fixed stars. The virtue of the fixed stars is a first composition,[\[150\]](#) having nothing before it in priority.

You should understand the same thing of all the parts and movements of the heavens and the heat born from them. The effects of the stars accordingly follow the effects of the heavens in this way,

because the heavens produce their effects by means of some particular star, and the stars do not cause their effects except through the heavens or from the heavens, since no star has motion in itself alone, but has its effects and causes wonders according to the motion of the heavens. The first matter is the first nature, and is itself the source of truth, and the works of the stars proceed according to the vestments and colors that it makes for them. Therefore it is nobler and higher than any other thing.[\[151\]](#)

The degrees of heaven have no properties except in their places and images, because there is no division in the heavens between parts that act and

parts that do not; down to its lowest part it is entirely one in form, power, work, and sense, without any diversity or difference in its parts. Because it is all of one substance, it cannot have any diversity in its qualities over time.

It is in no way possible for any degree of the heavens or the firmament to lack the quality or essence of the fixed stars, because the whole heaven of the fixed stars is so replete with stars. Those who say that a given degree of the heavens is empty of stars at a given time say this only in the sense that it is impossible to see or sense a star there, because only the larger stars can be seen, and there is no way for the others to be

discerned by sight. Thus it can happen that a star may be in a place where it has no manifest effects, that is, when it is not in its term or exaltation, rising or opposite its rising, or standing retrograde or direct (unless it goes to one of the aforesaid places), nor having any assistance or aspect with some planet corresponding with its nature or opposed thereto, because these placements, even when they have effects, have effects contrary to those of the active placements of the fixed stars, and are similar to places having no effect, because planets never lack motion in the heavens and therefore never lack effects. This is why in these placements we say that they are

very obscure and concealed. This is why you ought to note well and diligently consider this, so you understand effectively what follows from it, because when the planets are stronger in their effects, they function in two modes, that is, general and particular. The general effect is that which is not directed against any one manifested thing, while the particular effect is directed toward one manifested thing. According to this, it is said that some planet is the dispositor, or has an aspect, or collection, or reception, and so forth.

Here is an example of this. When food is in the stomach and is drawn by the liver through the mesentery, it is changed

into blood; and when it is sent by the liver to the other members of the body, it is made into the similitude of the other members, as diverse as they are. Thus in each member of the body, it loses its form and gives up its resemblance to blood, as though it never had it, and becomes bone in the bones, and likewise nerve in the nerves, and does likewise in the other members.

The planets do the same thing in their motions. When they go toward some aspect or conjunction, or any of the aforementioned places, they proceed to convert themselves according to the nature and operation of the place to which they go. Similarly, when a planet is

rising, it works according to the operation of the star that is directly above it, and is assimilated to the star in its effects, and thereby works wonders. Furthermore, when it is in opposition to the ascendant, it works according to the planet that is below it.[\[152\]](#) For this reason you ought to pay close attention and note exceedingly well what we say in this place.

For we say this: that the heaven of the fixed stars works in accord with the operations and effects of the primum mobile, and the heaven of the Moon influences and acts through the works of the nature of fire and air, more than other natures, on account of its subtlety.

Thereafter we speak of Saturn, because when it is rising it has the effects of the fixed stars that are above it, and when it is opposite the ascendant it has the effects of Jupiter. We say the same thing about the other planets, that is, when a planet is rising its effects and action will be according to the action and effects of the planet that is above it in the order of existence, and when it is opposite the ascendant it will act according to the operations of the planet that is below it in the order of existence. This principle is much appreciated in the art of magic. The sages of old concealed it with all their might, but it would be wholly improper for us to fail to explain it.

You should keep firmly in mind that a planet that proceeds more slowly in its motion is stronger in its effects, and conversely a planet that is swifter in motion is weaker in action, while moderate motion yields moderate effects. In holding this opinion the ancient sages did not agree with the common teaching, because others have taught otherwise and to the contrary, saying that a planet slower in its motion is weaker in its effect, and swifter in motion is stronger in effect. The reasoning of these latter proceeds like this: they understand the foregoing according to the order and disposition given by the primum mobile to the sphere of fixed stars; while the

reasoning of the others follows the disposition of the motion of generation on earth, according to which the more ponderous planets are stronger in effect and the swifter are weaker.

According to the opinion which deals with the disposition of the primum mobile to the sphere of the fixed stars, a planet swifter in motion will have a stronger effect, and one slower in motion will have a weaker effect, because it is a proportion of similars.[\[153\]](#) In this matter the wise disagree with one another, for one group of ancient sages held the contrary, positing the same similitude but attributing it to the primum mobile and the sphere of fixed stars; accordingly, the

more ponderous planets will be better and more convenient in their similitude to the primum mobile as well as the sphere of fixed stars in their slowness, because they are slower in motion, and thus the slower will be similar to the slower and the faster to the faster. About this many of the ancient sages spoke secretly and occultly in their books, while we intend to speak here of the secret of the sages of the ancient art of magic.

You should know that when the Moon is conjunct Saturn, its effects will be in accord with those of Saturn. This happens because the influence of Saturn is stronger than the influence of the Moon, just as when any other planet is conjunct

Saturn, their effects will be in accord with the dispositions and effects of Saturn. This is because the power of Saturn is the strongest of all the planetary forces, and this happens for the reasons and causes given above, that is, because of its supreme height and propinquity to the highest heavens, that is, the primum mobile and the sphere of the fixed stars.

Because Saturn is very slow, its motion is assimilated to that of the primum mobile and the other superior qualities mentioned above. Everyone that speaks of Saturn's conjunctions with Jupiter, the Sun, and Venus, says that when these latter are joined with the influences of Saturn, they are changed or

altered with a great change or alteration. The same influences flow to Jupiter from the fixed stars, and generally to all the planets, down to Venus and the Moon. Thereafter, the influences of the fixed stars appear in water and earth, and the four elements and the generations that are generated from them, in which the influences appear outwardly.

When any two planets conjoin, the conjunction can have three qualities, that is, increase, decrease, and balance; for example, when the Moon is conjunct Saturn, the influence of the Moon will be weakened and lost, because the power of Saturn exceeds the power of the Moon, provided that they are joined in the same

degree of longitude and latitude, in their hayz,[\[154\]](#) in their exaltations, or in some similar quality, such that the Moon and Saturn proceed together and are in the same place, and not otherwise. This relationship of Saturn with the other planets appears elsewhere.

It could well happen that the influence of the Moon and its power are greater than the influence and power of Saturn. This would happen when the Moon is in one of the dignities mentioned above, and Saturn is in the contrary thereof. Now if the Moon is conjunct Saturn in a place contrary to the aforesaid dignities, then the effect of the Moon will follow the effect of Saturn as in the other

relationships described above; and if Saturn is in one of the above dignities, and the Moon in a place contrary to them, the effect of the Moon will be greatly weakened and extinguished. If the Moon be equal in motion or slowness to Saturn, and in another place similar to Saturn's, then the power of the Moon and Saturn will be equal and similar in power; the more so if the Moon approaches her rising, which is the highest dignity that the Moon is able to have (although that dignity is not equal to the greater dignity of Saturn on the descendant), and if Saturn is direct.

Yet the relationships of Saturn and Jupiter are not the same as those of Saturn

and the Moon, for these two are always or almost always equal. This happens as follows: when Saturn and Jupiter are both dignified, then the effect of Jupiter is stronger than that of Saturn; and if Jupiter is dignified and Saturn is equal in motion, direct, and in its exaltation, then the effects of Jupiter will not be elevated above those of Saturn; but if it is the reverse, then the power of Saturn will be greater than that of Jupiter, and that of Jupiter will be weakened and in remission.

Nor does this happen in the relationship of Saturn to Mars when these two are joined together; for the effects of Mars will be more manifest in

appearance unless Saturn be much stronger in quality and disposition. But Venus and Mercury have dispositions and similitudes with every planet, and the Moon has no similitude or correspondence, because the Moon shares no similitudes or correspondences with any planet. This may be called the great foundation of magic, to be concealed from the multitude, for it is supremely necessary in magical work.

You ought also to know that the effects of the planet are brought about by themselves; and this is because the planets are simple bodies. Those things that are simple are able to suffer no accident or corruption because, if simple

bodies were to suffer corruption, they would no longer exist; but destruction and corruption cannot happen except to bodies composed of diverse things.[\[155\]](#) You should know that the effect of the primum mobile is a perfect effect, and is the foundation of all the operations of the heavens, the planets, and the fixed stars, and this is because it is the power and fortitude that moves the other heavens. Because of this, it is said that the primum mobile is the mover of all things, nor does anything else move it; and to say that anything moves it would be to oppose truth.

The heaven of the fixed stars, however, because its motion is most

general, alone follows the motion of the primum mobile; and it thus contains all the other spheres. And you should know that the motion of each of the heavens, along with the motion of the sphere and the fixed stars, is equal in every case, and the motion of the planets is according to the essential motion of their own heavens, by which they are moved, for no star has motion in its own right except by accident. The effects of the heavens are twofold, as we have said; there is the movement they have in themselves and the heat they have by accident.

Since heat comes from motion and motion is natural to the heavens as we have said before, thence proceed all the

gifts and influences of the planets, which are drawn into magical images, to move influences and powers and reduce them until they are made manifest, because in form is the similitude of the planetary influences, and in matter is the power to receive them. Every substance has a form appropriate to its nature, and every form has a substance likewise. An example of this is fire which, when it is small and begins to expand until it is great, is able to grow and expand because fire, once it exists, feeds on material from which it can draw forth more fire by burning, and the fire hidden in these things becomes apparent, thus feeding and enlarging the fire.

You should know also that corruption does not enter into apparent things for the purpose of destroying them; it goes deep into things that are not apparent and corrupts them in a way that is not apparent. Because of this, apparent heat naturally rouses latent heat, and similarly, latent heat is roused by manifest heat. This is because latent heat is a disposition to the effect of heat, and thus generates it from itself. You ought to study the other reasons diligently; for you can extract the rest from this.

Chapter Seven

How to work dialectically in the science of magical images, and

what part this ought to have in this science

What we have said so far has made clearly apparent the reception of form by matter, and the gift of planetary influence, and the reception of its powers, as well as the forms of similarity and difference, since similarity is a source of help in the effect of magical images. This is because working with images requires similarity to the effects of the stars, and this includes the metal out of which the image is composed, in the time when it is made and the place in which the image is cast and prepared. From all these helps, taken together and made appropriate by the

proper similarities, proceeds the effect of the image; if there is any divergence among them, the image will be lacking in effect. From this, it may be seen that coadunation is, so to speak, the greatest foundation of those effects gained by the art of magic.

In the same way, quantity is a foundation of this science, for magic works with the quadrivium.[\[156\]](#) By its first division, quantity is divided into two parts, which are continuous quantity and discrete quantity. Continuous quantity is in turn divided into five parts, which are line, surface, body, time, and place, while discrete quantity is divided into two parts, which are number and word.

Every one of these parts of quantity is most useful in magical work. For example, the line is necessary in magical images by reason of appearance and symbolism, which are required in images in order to relate them to the influence we want them to receive by similarity or dissimilarity. We divide the line itself in its turn in two ways, according to appearance and convenience, as we have said, according to what is written in the quadrivium, in the chapter on the straight line, where it says that a straight line connects two points and extends from each to the other. That saying is more perfect than any other saying about images, which says that a thing disposed

to motion runs in a straight line, passing in one manner from the first point, where it begins, and running through others until it reaches another in the direction it is going.

For this reason we say that something is going straight toward something; and this is when it will encounter with some other thing toward which, in its course, it moves and runs, for example, the points projected by the rays of the planets, which go straight toward a point on the surface of a body disposed to receive the projection of those rays. This is why what is more perfect in magical images comes from the gifts of the stars, from which the effects of

magical images are sought. The projection of rays that are suited to enter a given metal are the basis on which an image is composed, in order to fill it up with the influence for which the image is made and consecrated by contrariety or similarity. Thus it is most clearly apparent that the line proceeding from a planet to the form of an image must necessarily be straight, in order for what is given to be integral and complete, because it must not be what is called an oblique line; that would indeed be weak and diminished.

A plane is the figure that is produced by a force; and this is because a surface is the extension of the influence of an image

in space. When it is extended, it necessarily becomes a plane, for all that is extended to the highest degree of subtlety is a plane.[\[157\]](#) Thus water is changed and altered in itself by such influences as changes in heat, cold, light, odor, color, and the like. The influences from above that run along lines of infusion from planets into images, and that which results from images in their place, make a plane. Thus you ought to understand this secret and add it to your store of learning. Because this is the way that magical images work, the ancient sages never revealed this.

Time is also necessary and appropriate in working with magical

images, since they act according to the movement of bodies, as I will explain, and distinguish the effects of images from one another. Time is divided into parts by the influence of images, and by the time of the aspects in any given place, and the influence of their effects, if you wish that those effects be completed in a year, that is, from the parts of the declinations of the planets. This requires observing the time of planets in a proper and appropriate hour, and knowing the relationships they have with other planets that may be conjoined with them in the same degree, or may be in some aspect, such as opposition, square, trine, and the like.

Other things that have to be included

in this work, from the positions of the planets, are the effects, either complete or incomplete, that ought to be discerned according to the mode and form of the work. These include whether a planet is direct, in its fall, or in its exaltation; in what place its gifts will be found; in what place it will be cut off by the fortunes or the infortunes; when the planet will be in light, turbid, or dark degrees; and many other things that are taught by astrology. This is a supremely great secret in the doctrine of magic, following this manner of diversity, as they say, in similarity and contrariety. This is how time has to be observed, and the manner that will accomplish this, and that is the time we

ought to observe in preparing the aforesaid images, in the place that we ought to prepare them, doing similar things by similar means in their proper time.

Place, finally, is the last member of the aforesaid division of continuous quantity. The place is one in which work may be done easily, until it reaches the desired end in an appropriate time. The places of images, as well as their apparatus, whether this is hidden in air or earth or manifested, and everything similar (such as the places where images are constructed) and the places from which come the material of which the image ought to be made, all help arrange

things and carry out the work, because all these considerations will influence the result and effect of the planets, and the work will be completed more effectually and marvelously by those who pay serious attention to statements worthy of belief. Amen.

I say to you that it may truly be said of the nature of miraculous and marvelous effects (and such are the effects of images) that their results are not similar to the effects of animals; they are rather like digging plants from the sands and cleaning stones, restricting plagues, floods, and clouds, changing winds, and other things like these, which will not be listed here because a prolix discourse

would be inappropriate.

Words and numbers, which are the material of discrete quantity, are necessary in divinations, auguries, the interpretation of dreams, speaking in public, and the like; and all of these, in one way or another, are part of the art of magic. Quantity in itself, however, is necessary in these workings and opportune for all those who observe the time, and this cannot be done except by computing the movements of the heavens. Thus, when we say "from such and such a time to such and such a time," it is truly clear that we state some number that has been computed, and this number, when it is applied to a certain place, is then

perfect in computation. In the same way, when we say "this working will be done from this hour for forty-two days," this saying makes it clear that we wish to state some number that has been computed.

Proportion also enters into this science in a way, because it is the form of an image. Its role is that it receives the virtue and power that are said to be put into images. To a great extent, these are brought into images by means of proportion and prepared figures in the place where a given quality is to be prepared. All this enters in by way of proportion, and other similar things of other qualities are brought in by a similar use of proportion.

Quality in itself, however, is the cause of the effects of magical images, in that anything that is done by the effects of images ought to have a complete virtue and power similar to their effects, and this should be of the same quality as that which is put in those images to accomplish the manifestation of that virtue and effect for which the image was intended. This is the aptitude and mixture that it ought to have, impressed by the nature of higher things into the nature of lower things, so that the thing that has been composed is assimilated to the gift of the planets and to the receptivity it ought to have, in order to complement the effect of the petition, of which we have

often spoken in this book.

This is because planets participate more in one thing than in another. For example, a given planet corresponds to a particular city, and certain kinds of trees, animals, stones, and many other similar things. Thus something made of a particular stone may become part of something else in order to receive the influence of a certain planet, or something similar to it is used to receive the influence of that planet, or its nature, which is formed within it, may have a similar effect and function in this way to receive the influence of that planet. That stone, or the substance out of which the image is made, ought to function in the

same way, in that the nature of the stone or other substance out of which the image is made ought to be strong and robust, so that the image will be strengthened inwardly until its nature attains the victory; and thus is manifested, and its effects extended.

Those who have faithfully labored in this science only discovered the way by which they were able to arrive at it because they understood the nature of stones, or of other notable things of the same quality, or of other qualities similar to them, so well that they learned that the nature of these things could be strengthened so that they overcame and bound all other natural things, as happens

with electuaries and theriac, which by means of their proper virtue preserve health and overcome illness. This victory happens from the force of the many medicines contained in them, just as by joining medicines together many marvels are done, as in medicine, the great work,[\[158\]](#) and other natural works such as images, and the prevention of plagues, and the influence of stones on one another. The saying of the wise should always be kept in memory, that in all your works and effects you should observe concord and those things that delight in one another, and avoid discord and those things that have hatred for one another and whose nature resists one another.

Chapter Eight

The order of natural things, and how they may enter into this science

The order that the ancient sages established among the degrees of nature was nothing other than the way that must be taken to know the order and nature of species[\[159\]](#), and how they and all other things are governed. Thence they proceeded to relate species to one another until the use of medicines, and the effects they are able to have when they are joined together, were understood.

We cannot keep under a veil of secrecy one necessary thing, that is, the

disagreement among the ancient sages about what the most simple constituents of nature are, and how many there are. The majority of the sages, whom I believe to be most accurate, say that the simplest constituents of nature, the mothers and beginnings of all other things, are four in number: cold, moisture, heat, and dryness, which are truly called the primary and simple qualities.

It follows then from the foregoing that all composite natures are hot, cold, moist, or dry. That which we call hot occurs when matter is united with heat, and the same thing should be understood concerning the others. It is clearly apparent when we say this, that is, when

we speak of hot or cold, that it is not similar to what is being said when we speak of heat or coldness themselves, or when we speak of the others in the same way. It then follows that this composite material becomes another composite which we call hot and dry, hot and moist, cold and dry, or cold and moist, which are composed of two natures. It is most obvious that this is not equal to what we have said about the others, that is, hot but not dry or moist, or cold but not dry or moist.[\[160\]](#)

Third in order follow other composite natures, that is, fire, air, water, and earth, which are the third composite natures coadunated from the primary and

secondary qualities. After these natures follow other composite natures that are arranged in a fourfold order, that is, those that are in bodies that are divided in many parts, for example, the four seasons of the year, which are winter, spring, autumn, and summer, and the four humors that are found in human beings as well as in all other animals, that is, blood, phlegm, choler, and melancholy. Yet the material of human beings is more delicate and subtler than the material of any other animal, in that the nature of animals is grosser and much more turbid than that of humans.

The natures that are in trees and plants that grow out of the ground, such as

oils, tinctures, seeds, roots, and the like, are third in order; and of the same kind are the natures that are in stones. What we have said thus far is to be understood well; what we have said about trees and stones is equal to what we have said about humans and animals in this manner, that trees in subtlety of nature follow after animals. There follows in order composite things made by art, and then those that are composed out of composites and are the ultimate composite; these are medicines and other things compounded in the same way.

All things composed of simple and composite natures, in turn, are divided into seven parts, which thereafter proceed

by extension into twenty-eight parts.[\[161\]](#)
I wish to exemplify this here, so that I might make clear that what is divided accords with the first explanation as well as the example.

I say, then, that the simple natures are heat, coldness, moisture and dryness; the first composite natures are hot, cold, moist, and dry; the second composite natures are hot and dry, hot and moist, cold and dry, and cold and moist; the third composite natures are the elements themselves, that is, fire, air, water, and earth; the fourth composite natures are the seasons of the year, that is, spring, winter, summer, and autumn; the fifth composite natures are the four humors, that is, blood,

choler, phlegm, and melancholy; and the sixth composite natures are tincture, oil, roots, and seeds; and so on.

For this reason I say that heat, cold, moisture, and dryness are similar to fire, air, water, and earth, when they are divided into many parts by sense and perception. Therefore it is said that fire is hot, since it is hot and dry, but it is not said of heat itself that it is fire, nor that it is compounded of fire or some other thing, because every composite thing is joined to the thing that precedes it and is named after that of which it is composed, as heat precedes fire, moisture water, coldness water, and dryness earth. Yet this manner of speech, along with the

example, we have used in the foregoing; and this same manner is used in speaking about the liver, lungs, gall, heart, head, thighs, hands, and all other members of the body.

Heat, as we have already said, is caused by the motion of the heavens; coldness is generated out of the center thereof (for the earth is called the center of the primum mobile), out of which terrestrial substances produce all generations in all substances; and coldness thus opposes heat in all its necessary qualities, in rest and motion, because heat is a quality that joins similars and divides contraries. In the same way, we say that by cold, contraries

are joined and similars are divided. Thus all the qualities of these two ought to be opposed, because if this distinction between them was not of this nature, it would be harmed and destroyed.

Therefore I say to you that, if you wish to work in these high, noble, and intellectually profound sciences, you must not be sparing in zeal, or sluggish in studying the sayings and the books of the sages, because by their means you may attain what you desire. The other things that we have said up to this point, in mixing and combining things together, extracted from the sayings of the sages as well as all the sciences, we have said only by way of explanation and

arrangement for your spirit and intellect, so that you might be made benevolent, teachable, and attentive in these things.

Chapter Nine

Examples of the figures and forms of images that call down the assistance of the planets

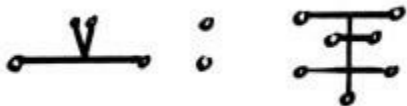
Now we shall return to the discussion we began earlier, when we were speaking of the figures of the heavens and their effects and how to call down the assistance and influence of the stars. I say that the six images, which will be discussed principally below, have virtue, power and effects on the world. In

this place I intend to discuss and name these figures, that is, what can be expected of their action and effects, according to the ancient sages who have labored at this work and are in agreement with one another.

The first of them is to chase away mice from whichever place you wish. Write the following figures on a plate of red copper, with the first face of Leo rising, for this figure belongs to the fixed stars that are in the sign of Leo. When it is made, place this plate in the place of the mice, and all of them will flee from this place and run away. This is the figure:



To be rid of gnats. Make the following figures in a sulfurous stone with the second face of Taurus rising and place this stone in the place where you wish. No gnats will ever be able to come to that place as long as the stone stands. This is the figure:

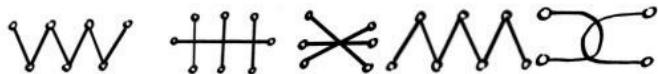


To chase away flies from whatever place you wish. Draw these figures on a tin plate with the third face of Scorpio rising, and place the plate in whatever

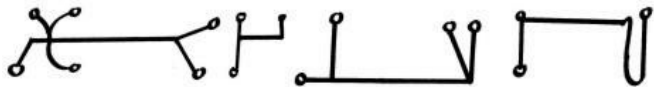
place you wish. Flies will keep away from this place. Here are the figures of the stars which drive them away:



For any man which you wish to quickly come to you or to any place you wish. Make these figures in linen cloth, in the day and hour of Venus, with Venus rising in the second face of Taurus, and in that hour write the name of he whom you wish to come. Then set the top of the linen cloth on fire. At once he whom you said will come. Here is the figure:

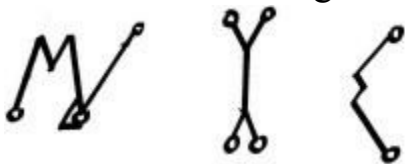


To cause hostility. When you wish to separate two men so that they will no longer please each other, draw the figures written below with the tooth of a black dog on a plate of black lead in the day and hour of Saturn, with Saturn rising in the third face of Capricorn; put the plate in the place of one or the other or in the place where they come together. It will dissolve their friendship and they will never again please each other. Here is the figure:



To make whatever place you wish unfortunate, so that no one dwells there. Make these figures on a lead plate with

the brain of a pig in the day and hour of Saturn, with Saturn rising in the second face of Capricorn, and put the plate in the place you wish to destroy. And the evil power of Saturn will pour into it, and no one will dwell there as long as the plate remains there. Here is the figure:



All of the six preceding works are done through the power of the planet or planets when they are bodily conjoined to the aforesaid constellations. You should know that there are no figures that call down the help of the fixed stars except these six,[\[162\]](#) nor have the sages written

them down in many places For this reason we have chosen to write down this science completely in this book.

Chapter Ten

The stones proper to each planet and the formation of figures

In this part I intend to reveal how each planet corresponds to metals and stones, and to the figures of the planets and their marvelous operations.

The first is Saturn. Of the metals Saturn has iron and part of gold, his stones are diamond, onyx, cameo, and azebehe that is black and clear, and iron ore and magnesia and ruby in part, and

yellow marcasite, and also hematite.

Of the metals, Jupiter has lead, and precious stones that are white and golden and part of carnelian and emerald and quartz and crystal and all stones that are white and clear and shining, and also gold.

Of the metals, Mars has red copper and all kinds of sulfur and has part of glass and premonada, and bloodstone and part of carnelian and onyx and in all stones that are red and tawny or speckled.

Of the metals, the Sun has Egyptiar glass and azerne^c[\[163\]](#) and the stones albezedi and diamond and red pearls and stones that are sparkling and clear and part of hematite and azumbedich and ruby

and the balassus ruby and gold marcasite.

Of the metals, Venus has ruby and part of silver and glass and blue stones and coral and malachite and has part of quartz and lodestone.

Of the metals, Mercury has quicksilver and part of tin and glass, and of stones it has emerald and all stones of this type and has part of azumbedich.

The Moon of the metals has silver and silver marcasite and seed pearls and has part of crystal and blue stones and onyx and quartz.

Here are the figures of the seven planets.



These are the figures of the planets as we have found them translated in the Lapidary of Hermes and in the book of Beylus and in the Book of Spirits and Images which was translated by Picatrix the sage.[\[164\]](#)

The image of Saturn according to the opinion of the sage Picatrix is the form of a man with the face of a crow and the feet of a camel, sitting on a throne. In his right hand he has a spear and in his left hand a lance or dart.

The image of Saturn according to the opinion of the sage Beylus is the image of

an old man sitting erect on a throne.

The image of Saturn according to the opinion of Hermes is the image of a man standing with his hands raised above his head holding a fish and under his feet a lagarii (that is, a lizard).

The image of Saturn according to the opinion of other wise men is the form of a man standing on a dragon. In his right hand he has a scythe and in his left hand he has a spear, and he is wearing black garments.

The ring of Saturn. Saturn rules the turquoise among stones and lead among metals. Let turquoise be engraved on the day and hour of Saturn, when the Moon is in Capricorn, the figure of an upright man

seated on a dragon with a sword in his right hand and a stone similar to an egg in his left, and set this as a signet in a ring of lead. Let whoever carries this ring beware of eating the flesh of ducks and of entering any shadowy place. He will be served by the spirits that work in shadows and darkness, and profound secrets will be revealed to him, and he will be served by bulls, men, scorpions, serpents, and mice, and every creeping thing upon the Earth.

The image of Jupiter according to the opinion of Beylus is the form of a man sitting on an eagle and wrapped in a cloak, and his feet are above the loins of the eagle, and his head, which is covered

by the cloak, is held in his right hand.

The image of Jupiter according to Picatrix is the form of a man with the face of a lion and feet of a bird, and under his feet is a seven headed dragon and in his right hand he has a dart as though he wished to throw it at one of the dragon's heads.

The image of Jupiter according to the opinion of Hermes is the form of a man completely covered in a linen garment, riding a dragon, and with a lance or dart in his hand.

The image of Jupiter according to other sages is the image of a man riding on an eagle, carrying cloth in his right hand and holding nuts in his left hand, and

all of his clothing is saffron colored.

The ring of Jupiter. Jupiter rules tin among metals and chalcedony among stones. If chalcedony is engraved on the day and hour of Jupiter, when the Moon is in Sagittarius, with the figure of a man sitting on an eagle with festive or exalted garments, and holding a javelin in his right hand, and this is set in a ring of tin, whoever carries this ring will be served by the sons of men, eagles, vultures, lions, and all the works of Jupiter.

The image of Mars according to the opinion of the sage Beylus is the form of a crowned man with an inscribed sword in his right hand.

The image of Mars according to the

opinion of Hermes is the form of a nude man standing erect on his feet and before him on the right is a beautiful maiden standing on her feet, which is the form of Venus; and her hair is fastened in the back; and Mars is placing his right hand on her neck and his left hand is stretched out above her breast, and he is facing her and gazing upon her. The sages say that this figure has great powers and very great effects, and with God's help we will discuss it later on.

The image of Mars according to other sages is the form of a man riding on a lion with a sword in his right hand, carrying the head of a man in his left hand, and his clothing is a coat of iron

mail.

The ring of Mars. Mars rules iron among stones. If iron is engraved with a man wearing armor that covers his arms, with one sword sheathed at his belt and another bare sword in his right hand, and in his left the head of a man, and if it is engraved in the day and hour of Mars, whoever carries it will subdue warriors and triumph over them, and will be served by elephants, lions, and vultures, and all the workings of Mars will assist him.

The image of the Sun according to the opinion of the sage Beylus is the image of a woman standing on her feet in a chariot drawn by four horses, with a

mirror in her right hand, while her left hand holds a stick above her breast, and above her head she has the similitude of flames.

The image of the Sun according to the opinion of Hermes is the form of a man standing on his feet, as though he wished to salute those he sees; in his left hand he is holding a round shield, and under his feet is the image of a dragon.

The image of the Sun according to the opinion of Picatrix is the image of a king sitting on a throne with a crown on his head, and having the image of a crow before him, and under his feet is the figure of the Sun written above.

The image of the Sun according to

the opinion of other sages is the image of a baron standing erect in a chariot drawn by four horses; in his right hand is a mirror and in his left hand a shield, and his clothing is saffron colored.

The ring of the Sun. The Sun rules gold and diamond among stones. If a diamond is engraved with the figure of the Sun driving a chariot drawn by four horses, holding in his right hand a marcha (this is its Arabic name), that is, a mirror or a bladder, and in his left hand a rod with knotted cords, and over his head is a rooster's crest, on the day of the Sun, the first hour of the day, when the Moon is in Aries, and it is set in a ring of gold, and whoever carries it does not eat white

dove or lie with a white woman, while he had the aforesaid ring, he will be served by the sons of men and by nobles, and whatever you say will be received with reverence, and you will be helped in all the works of the Sun.

The image of Venus according to the sage Beylus is the image of a woman standing on her feet, and in her right hand she holds an apple.

The image of Venus according to the opinion of the sage Picatrix is the image of a woman holding an apple in her right hand and a comb in her left hand, like a tablet, with these figures written on it:



The image of Venus according to the opinion of the sage Hermes is an image with the body and face of a man, the head of a bird, and the feet of an eagle.

The form of Venus according to the opinion of Ptolemy is the image of a nude woman with a chain around her neck held by the image of Mars, who stands before her.

The form of Venus according to the opinion of other sages is the form of a woman with her hair spread, riding on a stag; in her right hand is an apple and in her left hand flowers, and her clothing is

colored white.

The ring of Venus. She rules bronze and copper among stones. If a whetstone is carved with a woman standing upright, holding a comb in her right hand, on the day and hour of Venus when the Moon is in Libra, and set in a ring of red bronze, and whoever carries it refrains from lying with old women, he will be served by women and kings, and all flying and forest animals, chickens, locusts, and every flying thing having beautiful feathers, and all the works of Venus.

The image of Mercury according to the opinion of the sage Beylus is the image of a young man with a beard, holding a dart in his hand.

The image of Mercury according to the opinion of the sage Hermes is the image of a man with a rooster on his head, sitting on a throne; his feet look like those of an eagle and in the palm of his left hand he has fire and under his feet are the signs stated before.

The image of Mercury according to the opinion of Picatrix is the image of a man standing erect, having wings that extend to his right side and a small chicken on his left side, holding a dart in his right hand, and in his left hand a round seashell; on the middle of his head is the crest of a rooster.

The image of Mercury according to the opinion of other sages is the form of a

crowned nobleman riding on a peacock, with a reed pen in his right hand and a book in his left, and his clothing is of many mixed colors.

The ring of Mercury. He rules over quicksilver among metals and lodestone among stones. If a lodestone is engraved with a man sitting in a throne, having a dish with a book in his presence, and at his feet people are sitting and students listening, on the day and hour of Mercury, with the Moon in Virgo, and the one who wears it does not eat fishes, he will understand deep things and contemplated exalted things, and he will be served by rivers and seas, and all that exists in them, and all the works of Mercury and

all peoples.

The image of the Moon according to the opinion of Mercury is the form of a woman with a beautiful face, with a dragon about her waist, having horns on her head with two snakes encircling them, and with two more snakes above her head and a snake entwined around each of her arms, and a dragon above her head and another dragon under her feet, and both these dragons have seven heads.

The image of the Moon according to the opinion of Beylus is the image of a woman standing on top of two bulls, with the head of one next to the tail of the other.

The image of the Moon according to

the opinion of Picatrix is the form of a man who has the head of a bird, and he holds a stick above him, and he has a tree before him.

The image of the Moon according to the opinion of other sages is the form of a young man wearing a crown and standing upright in a chariot drawn by four horses; in his right hand is a crook and in his left hand a mirror, and all of his garments are green and white.[\[165\]](#)

Each one of the figures described above, whether of the Sun or the other planets, have miraculous powers and effects in magical operations, which we will explain in this book, God willing.

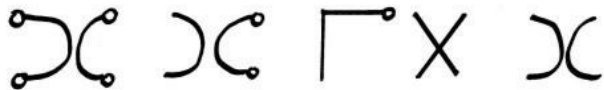
Here are the images as the ancient

sages, the founders of this science, put them down in their books. Each one of these images has miraculous effects and great power. Now I intend to speak of their effects and powers.

An image of Saturn for much drinking. If under the influence of Saturn, you engrave in the stone feyrizech[[166](#)] the form of a man elevated in a high throne, on his head a yellow linen cloth, having in his hand a sickle, in the hour of Saturn, when he is on the Ascendant, the virtue of this image is that whoever carries it on his person will be able to drink heavily and die only of old age.

If you wish to cause discord between any two people, make under the

influence of Saturn these figures in his hour and when he is rising, in diamond. Make a seal from this talisman in pitch and put the seal in the place of the two friends or the place of one or the other, and they will hate each other. Be careful not to carry this image yourself.



The Image of Jupiter. Under the influence of Jupiter, make the figure of a crowned man sitting on a throne with four feet carried by four winged men and the man who is sitting on the throne is raising his hands as though he were praying. Make it in the hour of Jupiter when Jupiter is rising in his exaltation and make

it in a clear and white stone. Those who carry this image will have increase of riches and honor and lead a good life, and have many sons, and be able to perform good things and not be injured by enemies.

If you wish to be esteemed by officials and judges, make under the influence of Jupiter the form of a handsome man with ample robes riding an eagle in crystal stone in the hour of Jupiter when Jupiter is in the ascendant and in his exaltation. It is true that officials and judges will esteem those that carry these images with them.

If you wish to stop women from conceiving and catch as many birds as

you desire, make under the influence of Jupiter, the image of a vulture in the hour of Jupiter, Jupiter rising in the first face of Sagittarius, in the stone called [\[167\]](#)...which is easily prepared. And if you carry this stone while hunting birds, birds will congregate around and you can capture as many as you wish. You will also be loved by men and received well by them. The stone we speak of is red in color, and when you shake the stone in your hand it makes a sound, and when polished, white water comes from it. If a woman has this stone she will not conceive as long as she has it.

Hermes says that if you make the image of a fox in this stone in the day and

hour of Venus with Jupiter rising in Pisces aspecting the Moon, whoever holds this talisman will be feared by men and devils.

If you make from this stone the image of a crane in the hour of Jupiter, with Jupiter exalted, and if you wash the image in liquid and drink it, you will see spirits, and by it whatever you wish will be accomplished. It has these two powers, says Hermes.

An image of Mars to make what you wish for good or evil. Make under the influence of Mars the form of a man riding a lion, in his right hand carrying a bare sword, and in his left bearing the head of a man. Do this in the hour of

Mars, with the second face of Aries ascending and Mars rising, and make the image of diamond. Whoever carries this stone will be powerful in good and evil, but more powerful in evil.

If you wish your appearance to cause dread and terror, under the influence of Mars make an image of a man standing wearing a coat of mail with two swords, one lying above his neck and the other bare in his right hand, on his left the head of a man. Do this in the hour of Mars when he is in his sign, in any of the stones of Mars, and anyone who carries this stone will cause fear in everyone and no one will approach them.

To stop blood from flowing from

whatever part of the body you wish, make under the influence of Mars, the form of a lion and before it the figures or signs below. Do this in the hour of Mars, with the second face of Scorpio ascending, and make it as described above, in onyx. If someone carries this image, the flow of blood out of any part of their body will immediately be stopped.



An image of the Sun. If you wish a king or kings to overcome and conquer everyone make an image of the Sun in the form of a king sitting on a throne with a crown on his head and a crow before him

and under his feet these figures in ruby or oriental ruby, (balassus) when the Sun is exalted. The king who carries this stone will conquer all other kings and his opponents.



If you wish not to be conquered and to complete what you begin, and to be protected from false dreams, make under the influence of Sun the form of a lion, and above it the four figures already spoken of, with the Sun rising in Leo and the malefics cadent and not aspecting the Sun, in a red stone. And whomever carries this stone will not be conquered

by anyone and what they begin will proceed completely to the end, as we have said.

If, under the influence of the Sun, you make the image of a woman sitting in a chariot drawn by four horses, holding in her right hand a mirror and in her left hand a scepter with a seven branched candelabra over her head, in a diamond when the Sun is in his exaltation, whoever carries this image will seem good to everyone and not be afraid.

If, under the influence of the Sun, you write the figures below in a sedina[\[168\]](#) stone with the Sun rising in the first face of Leo, whoever carries this stone will be protected against the lunar illnesses that

come from the combustion of the Moon.

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Image of Venus. If, under the influence of Venus, you make the image of a woman whose body is human with the head of a bird and the feet of an eagle, in her right hand an apple and in her left hand a wooden comb, and write

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on the figure, everyone who carries this image with them will receive good and be liked by everyone.

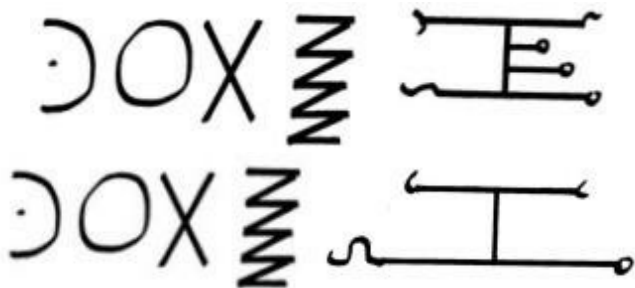
If, under the influence of Venus, you

make the form of a woman, holding an apple in her right hand and a comb in her left hand, in white stone, the first face of Libra ascending, whoever has or carries the above image will always laugh and be cheerful.

If, under the influence of Venus, you make the image of a serpent, and above this the image of a spider in a crystal stone or beryl, with Jupiter exalted, whoever carries this stone will not be bitten by snakes, and whoever drinks liquid in which it has been washed will immediately be free from attack.

If, under the influence of Venus, you write the figures below in the hour of Venus (in another book I found the second

set of figures; you can write whichever ones you wish), all the boys will love you and follow you.



If, under the influence of Venus, you make the image of a seated woman with wings with her hair braided behind her back with two braids with two boys in her lap, in the hour of Venus, when she is exalted, in quartz, he who carries this stone will not suffer loss or injury.

If, under the influence of Venus, you

make an image of three people holding each other, in the hour of Venus, in a crystal, and whoever carries this image will be fortunate and gain profit from merchandise.

If, under the influence of Venus, you make the image of two mousetraps and one mouse in the hour of Venus, with Venus rising, in coral stone, wherever you put the aforesaid image no mice will remain.

If, under the influence of Venus, you make the image of a fly flying in the hour of Venus, with Venus rising, in granite, awhere the image is no flies will remain.

If, under the influence of Venus, you make the image of a leech in jasper, and

put on another part of the stone two leeches and make the head of one at the tail of the other, in the hour of Venus with Venus rising, and make a wax seal with this image or even another seal if you wish, and throw it down in the place where there are leeches, none will remain in that place.

If, under the influence of Venus, you make the image of a woman standing, in a crystal stone, and before her is the image of an idol that is also standing, and you do this in the hour of Venus, with Venus rising, whoever carries this image will be loved by women.

If, under the influence of Venus, you make an image of a woman standing on

her feet, looking as though she has fur on her thighs, and a folded paper in her hand and in her other hand she has an apple; make this in the hour of Venus, with Venus rising, in granite, and if you make a seal from this image in wax and put it in the food of children, they will be freed from boils.

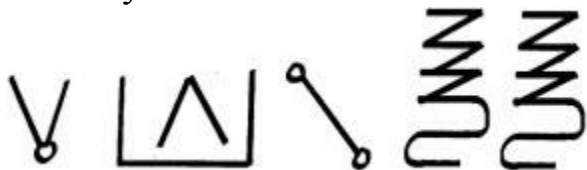
If, under the influence of Venus, you make in granite the image of the head of a zebra, and above it the head of a fly, and make the head of the fly a little smaller, that is, so it is a little smaller than the head of the zebra; do this in the hour of Venus, with Venus rising, and if you make a wax seal with this image it is good for all infirmities of the stomach.

An image of Mercury. If, under the influence of Mercury, you make the image of a baron seated on a chair with the head of a rooster and the feet of an eagle, and in his left hand fire and under his feet are the signs below; do this in the hour of Mercury, with Mercury exalted and rising, in emerald, and if this stone is carried into a prison it liberates prisoners.



If, under the influence of Mercury, when he rises, you make this sign in his hour in emerald, when you carry this stone you will be served by scribes and

notaries and all those who are the nature of Mercury.



If, under the influence of Mercury, you make the figure of a single frog on the hour of Mercury, with Mercury rising, in an emerald stone, whoever carries it will offend no one. To the contrary, everyone you meet will speak well of you and say good things about your works.

If, under the influence of Mercury, you make the image of a lion in emerald or another image is the image of head of a lion, in the hour of Mercury, Mercury

rising in Gemini, and above the head write a "A" and below the head a "D," whoever has this image will evade infirmities and fear, and good things will be said of them.

If, under the influence of Mercury, you make the image of a scorpion in emerald in his hour and with Mercury rising, if a pregnant women carries this image she will give birth easily and without danger.

For the operations of Mercury make the image of a man holding a balance in the hour of Mercury, Mercury rising in marble, if you make a seal in wax or other similar seal you will be delivered from infirmities and quickly freed from fevers

and this has been tested against fever.

An image of the Moon. If, under the influence of the Moon, you make the form of a man with the head of a bird holding a staff above him, and holding the image of a branch in bloom in his hand, and do this in the hour of the Moon with the Moon rising in her exaltation, whoever carries this image on a journey will not be tired no matter where they go.

If, under the influence of the Moon, you make this sign in lapis lazuli in the hour of the Moon and the Moon rising, if this image is washed in liquid and given to two men to drink they will love each other very much and it will not be possible to separate them.



If, under the influence of the Moon, you make the image of a woman with wild hair pulled back, standing above two bulls, one with its head above the feet of the other and the other with its feet above the head of the other; fashion this in crystal, and on the other part of the stone face make the figure of a woman raised up with a crown, and with a staff in her right hand a staff, and write in a circle the sign below. Make this in the hour of the Moon with the Moon rising, and if you make a wax seal with this image and place it in a pigeon coop, many pigeons

will congregate there.



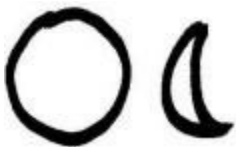
If, under the influence of the Moon, you make the image of a man with the head of a lion and on his back is this sign;



Do this in the hour of the Moon, with the Moon rising, in lapis lazuli, and this image will free children from all illnesses that arise.

If, under the influence of the Moon, you make the image of a snake, and above his head place the signs below in the hour

of the Moon, Moon rising, in the bezoar stone or in green jasper, in whatever place this image is put, snakes and serpents will leave.



If, under the influence of the Moon, you make this sign in the hour of the Moon, with the Moon rising, in emerald, with this stone make a seal in incense and give it to a man for good memory, and to retain knowledge.



These are the images proper to each

of the planets.

The first is Saturn. Make in the hour of Saturn, Saturn rising in the third face of Aquarius, an image in stone for healing the sadness of maidens, and for retaining blood or the menses of women.

Of Jupiter. Make in the hour of Jupiter, Jupiter rising in the second face of Sagittarius and aspecting the Sun an image for the stopping it from raining excessively and to divert condemnation.

Of Mars. In the hour of Mars, Mars rising in the first face of Scorpio, make an image for strengthening timidity and humbling the anger of a king and to turn aside robbers, wolves, wild beasts and all evil doers.

Of the Sun. In the hour of the Sun, to take away bad thoughts and to heal infirmities of the stomach, make an image with the Sun rising in the first face of Leo and this image is strong and is said and quickly heals the infirmities of the elderly.

Of Venus. In the hour of Venus, Venus rising in the first face of Pisces, make an image to heal women from infirmities of the genitals and to gladden the sadness of men, and cure melancholy, and to take away bad thoughts and to have vigor and strengthen in sex, and in the first face of Taurus are made images to powerfully and miraculously bring about love and to have the good will of men.

Of Mercury. In the hour of Mercury, Mercury rising in the first face of Gemini make images to sharpen the memory and intellect in knowledge and wisdom and to acquire grace from men.

Of the Moon. In the hour of the Moon, the Moon rising in the first face of Cancer make images for crops and trees and everything grown in the earth to thrive.

Chapter Eleven

The images of the faces of the signs and their effects

The ancient sages who have spoken of this science have said so many things

and offered so many reasonings, that if we wished to recount all of it, it would be too long and diffuse, and we would stray from our topic. Yet we will speak of those reasonings that are necessary and without which we cannot pursue our topic. I will teach you, who intend to study this science, that you should study it, as you proceed, with a desire to help yourself by it, and you should reveal it to no one. The wise did not possess the science of the spirit, nor did they attain it, without great difficulty, study and labor; and they attained it because they were able to take up a life far removed from the concerns and cares of the world, and studied it with continual study with the

good intelligence and memory they had. By good intellect and memory, the spirit and senses are fortified, and profound sciences are understood, through which man has a better ability to discern and verify those things that cannot be attained by everyone.

To discern the truth happens and occurs through a good memory and intellect; for this reason the wise have said things that seem to be a kind of superstition, because the clarity of their teaching is all in the clarity of the rational spirit and the gift of the strengthening virtue of things. The clarity of the rational spirit is its agility and disposition to receive those things it seeks to receive,

and from which gains speed in its quest. This is how the intellect becomes vigorous, active, and strong, and disbelief in the work becomes weak. An example of strength and weakness of this kind is this, that strength quickly does what is to be done without great labor, and weakness is changed quickly and easily, and thus one who has a good intellect and memory understands sciences quickly and in a short time learns what is to be understood by the natural senses and study and intuition concerning things.

Good learning and understanding take place in this way, by the keenness of the spirit, until in a short time one obtains what he seeks. This intelligence and

agility or disposition, however, are extracted from the acuity of fire, which works quickly in its effects, and also from the keenness of the Sun, which separates the particles of air, and illuminates and clarifies in its hour. The keenness of the intellect is the same, which by its keenness and clarity separates what is sought, and inquires in all its parts until it achieves certainty and quickly understands things as they are. In the same way, the keener the intellect, the more and more swiftly it understands what it seeks, and whatever is presented to it. All of this must be understood in this place.

Note that each of the twelve signs is divided into three equal parts, and these

divisions are called faces. Each of these faces has its own images, forms and figures, as the sages of India have recounted, and to each of the faces is assigned one of the seven planets. These faces are divided and distributed according to the position and order of the planets, beginning at the highest and proceeding in order all the way to the lowest, and then returning to the highest as we will explain. Beginning with Aries, the first face is assigned to Mars, the second to the Sun which follows him in order, the third to Venus who follows the Sun, and the first face of Taurus to Mercury; it proceeds in this way through the order of the planets until the end of the

signs. Each of these faces has a nature and image that is appropriate to its lord; and we will present each of the images that arise in each of the faces in the following pages.

The first face of Aries is Mars, and there rises in it according to the opinion of the great sages in this science, the image of a black man, with a large and restless body, having red eyes and with an axe in his hand, girded in white cloth, and there is a great value in this face. This is a face of strength, high rank and wealth without shame. This is its form.

There ascends in the second face of Aries a woman dressed in green clothes, lacking one leg. This is a face of high

rank, nobility, wealth and rulership. This is its form.

There rises in the third face of Aries, a restless man, holding in his hands a gold bracelet, wearing red clothing, who wishes to do good, but is not able to do it. This is a face of subtlety and subtle mastery and new things and instruments and similar things. This is its form.

There rises in the first face of Taurus a woman with curly hair, who has one son wearing clothing looking like flame, and she is wearing garments of the same sort. This is a face of plowing and working on the land, of sciences, geometry, sowing and building. This is its form.

There rises in the second face of

Taurus a man with a body like a camel, who has cow's hooves on his fingers, and he is completely covered by a torn linen cloth. He desires to work the land, sow and build. This is a face of nobility, power, and rewarding the people. This is its form.

There rises in the third face of Taurus a man of reddish complexion with large white teeth exposed outside of his mouth, and a body like an elephant with long legs; and there ascends along with him one horse, one dog, and one calf. This is a face of sloth, poverty, misery, and dread. This is its form.

There rises in the first face of Gemini a beautiful woman, a mistress of

stitching, and with her ascend two calves and two horses. This is a face of writing, computation and number, of giving and taking, and of the sciences. This is its form.

There rises in the second face of Gemini a man whose face is like an eagle and his head is covered by linen cloth; he is clothed and protected by a coat of leaden mail, and on his head is an iron helmet above which is a silk crown, and in his hand he has a bow and arrows. This is a face of oppression, evils and subtlety. This is its form.

There rises in the third face of Gemini a man clothed in mail, with a bow, arrows and quiver. This is a face of

audacity, honesty, division of labor, and consolation. This is its form.

There rises in the first face of Cancer a man whose fingers and head are distorted and slanted, and his body is similar to a horse's body; his feet are white, and he has fig leaves on his body. This is a face of instruction, knowledge, love, subtlety and mastery. This is its form.

There rises in the second face of Cancer a woman with a beautiful face, and on her head she has a crown of green myrtle, and in her hand is a stem of the plant called water lily, and she is singing songs of love and joy. This is a face of games, wealth, joy and abundance. This is

its form.

There rises in the third face of Cancer a celhafe with a snake in his hand, who has golden chains before him. This is a face of running, riding, and acquisition by means of war, lawsuits, and conflict. This is its form.

There rises in the first face of Leo a man wearing dirty clothes, and there rises with him the image of a rider looking to the north, and his body looks like the body of a bear and the body of a dog. This is a face of strength, generosity and victory. This is its form.

There rises in the second face of Leo a man who wears a crown of white myrtle on his head, and he has a bow in his hand.

This is a face of beauty, riding, and the ascension of a man who is ignorant and base, and this is a face of war and naked swords. This is its form.

There rises in the third face of Leo a man who is old and black and ugly, with fruit and meat in his mouth and holding a copper jug in his hand. This is a face of love and delight and food trays and health. This is its form.

There rises in the first face of Virgo a young girl covered with an old woolen cloth, and in her hand is a pomegranate. This is a face of sowing, plowing, the germination of plants, of gathering grapes, and of good living. This is its form.

There rises in the second face of

Virgo a man of beautiful color, dressed in leather, and over his garment of leather is another garment of iron. This is a face of petitions, requests and gain, tribute and denying justice. This is its form.

There rises in the third face of Virgo a white man, with a great body, wrapped in white linen, and with him is a woman holding in her hand black oil. This is a face of debility, age, infirmity, sloth, injury to limbs and the destruction of people. This is its form.

There rises in the first face of Libra a man with a lance in his right hand, and in his left hand he holds a bird hanging by its feet. This is a face of justice, truth, good judgment, complete justice for the

people and weak persons, and doing good for beggars. This is its form.

There rises in the second face of Libra a black man, a bridegroom having a joyous journey. This is a face of tranquility, joy, abundance and good living. This is its form.

There rises in the third face of Libra a man riding a donkey with a wolf in front of him. This is a face of evil works, sodomy, adultery, singing, joy and flavors. This is its form.

There rises in the first face of Scorpio a man with a lance in his right hand and in his left hand he holds the head of a man. This is a face of settlement, sadness, ill will and hatred. This is its

form.

There rises in the second face of Scorpio a man riding a camel, holding a scorpion in his hand. This is a face of knowledge, modesty, settlement, and of speaking evil of one another. This is its form.

There rises in the third face of Scorpio a horse and a rabbit. This is a face of evil works and flavors, and forcing sex upon unwilling women. This is its form.

There rises in the first face of Sagittarius the bodies of three men and one body is yellow, another white and the third is red. This is a face of heat, heaviness, growth in plains and fields,

sustenance and division. This is its form.

There rises in the second face of Sagittarius a man leading cows and in front of him he has an ape and a bear. This is a face of fear, lamentations, grief, sadness, misery and troubles. This is its form.

There rises in the third face of Sagittarius a man with a cap on his head, who is murdering another man. This is a face of evil desires, adverse and evil effects, and fickleness in these and evil wishes, hatred, dispersion and evil conduct. This is its form.

There rises in the first face of Capricorn a man with a reed in his right hand and a hoopoe bird in his left. This is

a face of happiness, joy, and bringing things to an end that are sluggish, weak, and proceeding poorly. This is its form.

There rises in the second face of Capricorn a man with a common ape in front of him. This is a face of seeking to do what cannot be done and to attain what cannot be. This is its form.

There rises in the third face of Capricorn a man holding a book which he opens and closes, and before him is the tail of a fish. This is a face of wealth and the accumulation of money and increase and embarking on trade and pressing on to a good end. This is its form.

There rises in the first face of Aquarius a man whose head is mutilated

and he holds a peacock in his hand. This is a face of misery, poverty and slavery. This is its form.

There rises in the second face of Aquarius a man who looks like a king, who permits much to himself and abhors what he sees. This is a face of beauty and position, having what is desired, completion, detriment and debility. This is its form.

There rises in the third face of Aquarius a man having a mutilated head, and an old woman is with him. This is a face of abundance, accomplishing of will, and of giving offense. This is its form.

There rises in the first face of Pisces a man with two bodies, who looks as

though he is giving a gesture of greetings with his hands. This is a face of peace and humility, debility, many journeys, misery, seeking wealth, miserable life. This is its form.

There rises in the second face of Pisces a man upside down with his head below and his feet raised up, and in his hand is a tray from which the food has been eaten. This is a face of great reward, and of strong will in things that are high, serious and thoughtful. This is its form.

There rises in the third face of Pisces a sad man full of evil thoughts, thinking of deception and treachery, and before him is a woman with a donkey climbing atop her, and in her hand is a

bird. This is a face of advancement and lying with women with a great appetite, and of quiet and seeking rest. This is its form.

You should know that in the aforesaid discussion of the faces of the signs there is the greatest secret of great benefit, that cannot be understood except by deep study in the art of astronomy by those who have good intellects and acute and subtle at extracting foundations and profound subtleties. This is because one planet has the power to impede the effects of another planet, and the power of a term is more powerful than the power of a face and the power of a face is more powerful than the power of a sign.

This is because it is natural for one to advance over another, as water extinguishes the heat of fire, and fire carries off the coldness of water, and water moistens the dryness of earth, and earth dries up the moistness of air. This happens because when natural things unite with one another and are pure, the strongest will conquer and prevail, and if many weak qualities join together, the strongest will be able to conquer entirely. If they are equal in their powers and effects, their work and effect will have a mixed nature.

If there is one quality that is very abundant in its own remote place, its perfection is diminished and consumed in

the way that health, after it is most strong, produces illness, and when fruits are ripe and ready to be harvested they fall off of the tree, and the little snake destroys and kills great snakes, and small and tiny worms when they join together kill a serpent, and the powerful is weakened by the weak according to his nature. You should carefully consider what we have said.

The properties of these faces are such that you should observe everything that you ought necessarily to observe concerning the operations and bodies of each of the planets. When you make any of images of the faces described above, make them in a material appropriate to the

planet that rules the face; then the work will be as we have said, that is, if you make the image when the corresponding planet is present in that face, then that work will be perfect and it will manifest in the world. If it happens that the Sun is rising in the hour of the planet or combines its force with it in a way that you desire, [\[169\]](#) the work will be stable and strong. In what we have said above, beware that the quality of the planet be not overcome by the Sun. If, on the other hand, you understand the reasons for everything that has already been said, the images of the faces we have given will bring about the effects you wish powerfully and completely.

Chapter Twelve

The figures and degrees of the signs and their effects according to the opinion of the Hindus, and how they proceed in the contemplations of this science, and in what manner the virtues of superior bodies are attracted according to the opinions of the same, with notable secrets

The Hindu sages say, however, that the roots of the effects of the magical art are called decans.[\[170\]](#) They say that each part is called a decan, and given and assigned to the seven planets; and they

also call the planet that rules each part a decan. The decans are found in this way. Each sign, as it rises, is divided into three equal parts, and the first part is attributed to the lord of the ascendant, the second to the lord of the fifth house and the third to the lord of the ninth house, and this is because the Ascendant, fifth and ninth are of the same triplicity. Works of magical art through the faces of the signs according to the opinion of the Indian sages are given below in order exactly as they have said.

We begin with Aries, and we say that the first face is of Mars, in which an image can be made so that, by such images they are always victorious in

battle, litigation and controversy and gain what they wish, and are never defeated; and in it can be made an image to hinder the milk of beasts and destroy their butter.

The second face of Aries is of the Sun, and in this face you may make an image for kings and lords, to acquire their love and to turn aside their annoyance.

The third face of Aries is of Jupiter, in which you may make an image for officials, deputies, judges of cities, and prelates, to place peace and benevolence between them and to reconcile them when they disagree.

The first face of Taurus is of Venus, in which an image is made to place love between man and wife.

The second face of Taurus is of Mercury, and in it you may make an image to cause hostility and to bind the will and to cause disagreement between women.

The third face of Taurus is of Saturn, in which you may make an image to cause hatred and to bind men so they are not able to have sex with women, and conversely to cause women to sicken, and to separate men and women.

The first face of Gemini is of Mercury, in which an image is made to harm the senses and intellect.

The second face of Gemini is of Venus, and in it an image is made to bring back absent people and cause fugitives to come back to a place.

The third face of Gemini is of Saturn, in which an image is made so that evil things will be spoken of whomever you wish, and so that disgrace will befall them.

The first face of Cancer is of the Moon, and in it you may make an image when it is necessary to call forth clouds and rain and to bring home absent people, whether by land or by sea.

The second face of Cancer is of Mars, and in it you may make an image to prevent unwanted rain and snow, and to banish unwanted snakes and wild beasts on land or sea.

The third face of Cancer is of Jupiter, in which you may make an image

for those on the sea to escape perils.

The first face of Leo is of the Sun, in which you may make an image to acquire the love and benevolence of lords, and to bring together wolves, bears and wild beasts in any place that you wish.

The second face of Leo is of Jupiter; in it you may make an image to chase away wolves and bears, so that herds are not harmed.

The third face of Leo is of Mars, in which you may make an image to bring together bears, wolves and wild beasts in whichever city, village or place you wish.

The first face of Virgo is of Mercury, and in it you may make an image

to write well and to profit in your business.

The second face of Virgo is of Saturn, in which you may make an image to destroy tools and writing instruments.

The third face of Virgo is of Venus; in it you may make an image to cause peace and love between women and their husbands.

The first face of Libra is of Venus, in which you may make an image when you wish to weaken the love of a woman, or the contrary.

The second face of Libra is of Saturn; in it you may make an image for love according to everything that has been said before.

The third face of Libra of Mercury, in which you may make an image for fugitives to return out of whichever place they are.

The first face of Scorpio is of Mars, and in it you may make an image to bring together tarantulas, snakes and vipers in whatever place you wish.

The second face of Scorpio is of Jupiter, in which you may make image to drive away tarantulas and snakes from whichever place you wish.

The third face of Scorpio is of the Moon, and in it you may make an image to divert and hinder rains, and to prevent harm either from rains or from the sea.

The first face of Sagittarius is of

Jupiter, in which you may make an image for love and benevolence and companionship.

The second face of Sagittarius is of Mars, and in it you may make an image to bring afflictions and illnesses to whoever you wish.

The third face of Sagittarius is of the Sun, in which you may make an image to acquire the love and the grace of kings and superiors.

The first face of Capricorn is of Saturn, in which you may make an image to hunt birds and beasts, and for the milk of herds to thrive and increase.

The second face of Capricorn is of Venus, and in it you may make an image

to increase the milk of goats, and improve bees, and make them multiply in your area, and to call forth birds in any place you wish.

The third face of Capricorn is of Mercury, in which you may make an image to destroy everything contained in the previous faces.

The first face of Aquarius is of Saturn, in which you may make an image for love and friendship and companionship with the old, whether lords or servants, and to locate and take hold of treasures.

The second face of Aquarius is of Mercury, and in it you may make an image for love and companionship with the

young.

The third face of Aquarius is of Venus, in which you may make an image for love and benevolence from women.

The first face of Pisces is of Jupiter, in which you may make an image for fishing in the sea and for a good voyage thereon.

The second face of Pisces is of the Moon, and in it you may make an image for the benefit of plants and fruits and to call forth rain at the necessary time, and for fishes to congregate in any place you wish, either in rivers or in the sea.

The third face of Pisces is of Mars, in which you may make an image for a good journey in military activities and for

hunting birds and beasts.

This is what is said of the faces that the Indians call decans.

Hermes Trismegistus explains in his book *On Images* how to calculate images for each and every part of the human body and under which face of the signs to make them. Take pure gold and make a seal and write on it the image of a lion, with the Sun in Leo in the first or second face and in the Ascendant or midheaven, and the Moon not in her house, [\[171\]](#) and the lord of the Ascendant not applying to an aspect with Saturn or Mars or separating from them. Bind the seal around the loins or kidneys. I have tested this, and found that one who does this will not suffer

thereafter. I have also seen also a doctor use this seal to seal olibanum[\[172\]](#) like wax; and patients that were given the seal in a drink were immediately freed from their illness. I myself have made and sealed pills of goat's blood according to this method and it worked miraculously. This happens likewise for the sufferings of the other members of the body, according to their manner and form, and the appropriate symbolism of the planets.

I have found another way to do this. Take pure gold, and make a sigil or a lamen in which you engrave the form of a lion while the Sun is in Leo, the Moor aspecting him but not in her rulership, and the lord of the ascendant neither aspecting

Saturn nor receding from him. Bind this sigil as above.

Aries. This figure is a ram with no tongue. Its properties are for all the infirmities of the head. While it may be made when the Sun is in the first or third or fifth degree of Aries, this figure will be of no benefit unless it is made when the Moon is waxing or full. These are the conditions of the figure. Saturn and Mars must be direct, Jupiter is not in Aquarius and Venus is not in Virgo, which is the sign of her fall, and Mercury is not in Taurus; make the figure between the first degree of Aries and the fifth degree of the first face, and do not make it in the second face (they have said elsewhere that the

second face pertains to the eyes and the third to the ears, whence you must pay attention to the degrees), and when the Sun and Jupiter are completely above the earth; and make it in the hour of the Sun. Others say that it is good in the day and hour of Jupiter. And make it from gold and silver to the weight of 7 grains of common wheat. This is proven.[\[173\]](#)

Taurus. Its image is placed above the liver and is for all its infirmities. Make it in the first face, between the first degree and the ninth. Let Saturn not be in Pisces nor the Moon in Scorpio and make Mars direct, since it ought to cause great change. Make it in the day and hour of the Sun, and do not have the Sun below the

earth. Do not make it in the second face of Taurus, for they say elsewhere that the second face is for infirmities of the gall bladder, and the third face is for infirmities of the windpipe. Make the image in the form of a bull with a great head, small mouth, and great eyes. Make it of red bronze.

Gemini. Its image is placed upon the spleen and is for all its infirmities. Make it from the first degree to the tenth. Let the Sun be above the earth; and with Jupiter in Gemini it is much more powerful because Jupiter diminishes the spleen. Gemini has two bodies twisted together, in the form of two men up to the navel, and from the navel is one body; and in

one hand it holds a staff. Make it from silver in the day and hour of the Sun and the first face of Gemini; in the second and third faces, you will find that it damages other members of the body.

Cancer. Its image is placed on the stomach for all its infirmities. Make it in the first face and from the first degree to the fifth; the second face is not assigned to these infirmities, for it is assigned to the infirmities of the lower intestine. Be careful that Saturn and Jupiter are not retrograde, and that Mars is in Taurus and the Moon waxing and the Sun is descending (that is after noon) and Leo is above the earth. And do not make it except on Sunday and do not make it

except from the first hour until the eighth hour or in the first and the eighth. Make it in gold or silver. Its image is the image of a crab. Be careful that Capricorn is not in the middle house (according to the opinion of the masters of doctrine the middle house is the sixth or eighth house). Taurus should not be in the fourth house; and be careful with these conditions, because all of them are necessary. This image is for the sufferings of colic. If you are able to make it in the night of the Sun and in his hour, [\[174\]](#) it is very good.

Leo. His image is placed over the right kidney and is for all of the infirmities of the kidneys. Make the image in the form of a lion without a tongue,

straight and not twisted. Make it in the day and hour of the Sun, from the first degree until the tenth degree of the first face. Let Mars be direct; and if Saturn and Jupiter should be in the same sign, the seal will be useless. If the Moon is in Leo, let it be waxing, and if she is in other signs, have no fear, so long as she is not in the fourth, fifth or sixth houses. Saturn must not be in the eighth house. Make the seal in gold or silver, and engrave it or stamp it in one blow. Let the weather not be cloudy, and do not make it in the middle of the fifth degree or higher, and let the Sun be above the earth. The second face is assigned to the ribs that are in front of the kidneys, and this is proved.

Others say to imprint the image in mastic, when the Sun is in Leo, and when the time comes that it is necessary, soften it for ten days in wine and drink all of it, and it cures all illnesses of the kidneys for a whole year.

The Conciliator[\[175\]](#) said to make these images when the Sun is in the 21st degree of Leo, and let it represent a lion with stones before him. Let them tie this sigil on the lower back above the kidneys. I have also seen physicians stamp olibanum with it like wax; and give the seal in a drink to patients who have kidney troubles, and at once they were cured. I myself have sealed lozenges of goat's blood, and they worked

miraculously.

Virgo. Its image is a woman wrapped in cloth riding on a lion, and in her hand she has a staff or iron. It is placed over all infirmities of the left kidney, and for people over five years old. And there are many other conditions laid out in the Book of Images, yet I will explain the ones that are most necessary. Saturn, Jupiter and Mars should be retrograde, the Moon should not be in the fifth house nor the Sun in the eighth house, nor is Jupiter in Aquarius nor Saturn in Leo nor Aldebaran under the earth nor Algamidirus[\[176\]](#) with the Moon nor in aspect with her, nor should Saturn nor Mars be contrary (that is opposite) nor

Jupiter in the midheaven. Make it with the Sun in the first to fifth degree of the first face of Virgo. Make the image of a man riding on a lion. This has great properties, and with this the sages of India agree because they have proven it. Make it in silver or gold in the day and hour of the Sun, and do not change anything here and be careful of the number of the degrees.

Libra. Its image is placed over all infirmities of the stomach. Make it in the first face from the first degree until the tenth. Venus should not be retrograde nor Jupiter in Libra, and the Sun should be above the earth, and make it in the day of Jupiter from the first hour until the fifth. Make it from gold or silver to the weight

of seven medium grains of wheat. The sages of India do not change their custom; rather, they make it in the day and hour of the Sun, and it is proven that it should not be made on a cloudy day. Also, if the Sun is able to shine upon the image, it will not be as good, as Enoch wrote; and this is proven.

It is said that the image of Libra ought to be one man climbing or walking upright, and in his hand he holds a scale so that it balances, and on his head a bird who is half white and half black. This is drawn at noon when the Moon is not waning. If she is in Libra, it is best to be cautious about the number and form, and this is proven. It is likewise proven that it

is found best in the first degree; and according to their opinion it ought to be made when Jupiter is above the earth and in his day, and it is good for it to be made by engraving rather than stamping.

Scorpio. Some specify that its image is that of a crow and others its image is that of a man with a crow in his hand; and both of these are by experiment. It is placed over the infirmities of the remaining intestines. Make it when the Moon is waxing and in the day and hour of the Sun; and the Sun is above the earth; and make it in the first face; at a time that is not cloudy. The Hindus also specify that Saturn should be above the earth. Make it in the first face from the first

degree to the eleventh.

Sagittarius. Its image is a man shooting arrows with a bow. Enoch says that it rises obliquely and its head is curved; and holds a bird in its left hand. And it is placed over all infirmities of the right hand; and it is greatly recommended against forgetfulness because it is good at expelling all of the infirmities of Saturn, Mars and Venus. Let Saturn not be retrograde, nor Mars in the twelfth house, nor Jupiter in the fourth house; and the Sun should be above the earth, and the weather should not be cloudy. Make it of gold or silver in the first face, from the first degree until the fifth, in the day and hour of the Sun.

Capricorn. Its image is one white lamb, and the middle of its stomach is black. It is placed over all of the infirmities of the left hand, and expels the infirmities of Mercury and the Moon. Let Mercury not be retrograde and let it be above the earth; and let Saturn be under the earth and Venus above the earth in the east, as Enoch says. But the Hindus say that it must be made in the day and hour of the Sun or in the day of Mercury and the hour of the Sun; but this latter is not as good as the former. Make it in the first face, between the first degree and the tenth. Some specify its quality as laughter and weeping (that is, it counters laughter and weeping), while others say it

counters angry men and restores them to being agreeable.

Aquarius. Its image is a man holding two pitchers. And it is placed over all infirmities of the right foot. Let Saturn, Jupiter and Mars be not retrograde, and the Moon be above the earth, and Venus under the earth. Others place this image over all infirmities of the feet. Make it in the first face from the first degree until the fourth. It will carry away all wicked contemplations of the heart. Others specify it for causing delight. Make it in the day and hour of the Sun, when Jupiter is not combust of the Sun, and the Sun is not elevated above Jupiter, and Saturn is in the degree of the ascendant.

Pisces. Its image is placed over all infirmities of the left foot. You may make it when the Moon is in the midheaven; and Mars is not in the midheaven, Jupiter is not retrograde and the Sun is above the earth, and it is not cloudy. Make it entirely in the first face, as the second face is located over the shins and the third over the hips. Others specify that the third is against the cruelty of men, and the Hindus have proven this. Make it from gold and not from any other metal. Other say that that tin is good or mastic. And make it during the day. These forms that we have said above are what Hermes specifies in his book of calculation.

One of the great sages of the Hindus

says that the infusion of the fixed virtue of the stars is not completed without consecration, purification, and the investigation and assessment of the will, by which the virtues of superior bodies are as the forms of material powers, and inferior forms are as material for the virtues of superior bodies, and each is joined to the other accordingly as one draws the other. This is because all corporeal substances are one substance, just as all spiritual substances are one substance.

And some sages among them[\[177\]](#) say that virtues and powers are subtle things that are made by God, and put by Him in the world above his creatures out

of His benevolence and love; concerning which these same sages have made many books concerning this, and all have been written with a subtle and acute intelligence. When they seek to attain and come to a higher level than the Law allows, first they must pay the penalty in their bodies and purify themselves from everything sordid. They used to begin in the first hour of the Lord's day, which day and hour are properly attributed to the Sun, and fasted for forty days from the consumption of meat, and fed on things born from the earth, and on seeds and herbs. They used to eat less and less each day until the forty days were over, and what they ate on the last day of the forty

days was one-fortieth what they ate at first. In all this fasting they used to use medicines which removed the desire to eat and drink, though they never lacked the opportunity to do so.

When they had done as just described, there used to come into their spirits a subtle and acute intelligence, and they used to understand whatever they wished, and retained and increased their wills and senses; and they diminished the terrestrial and ponderous parts of themselves, and the subtle and acute parts of them became apparent, and they used to show an appetite and taste for ascending to the world above, and to the place from which spirits come, and they abhorred the

flavors, repose, and delights of this world. When they had done this, it was then fitting for them to draw down virtues and powers from heaven, with which they would speak, and accomplish marvels, and those who wished would perceive what was to come and know the future periods of their lives, and they would receive laws from the powers which they would freely enact; and they obeyed the spirits of the stars.

In this book are the great secrets which they called the truth about things, by which they knew God Most High and recognized him as the maker and creator of all things. They asserted that those who engaged in this work did so only in order

to come to an understanding of God and His unity, so that they might be illumined by His light. What we have said here in the foregoing, we say only so that the foundations of these things might be shown and their effects and consecrations might be collected, as they are preserved in their books.

So great are the marvels thereof that if we wished to tell of them, it would be as hard to recount as to hear them, and this book of ours would become too long and prolix, and we would wander from our theme. Therefore we return to our theme, usefully leaving the aforesaid.

I say now what the sage Alraze[\[178\]](#) wrote in a magical book, in which he

specified each constellation and tested what it was assigned to. In all works of magic for love, friendship and alliance or all things thing to be done, we ought to see that the Moon conjoins Venus or forms an aspect with the sign Pisces, or that the Moon in Pisces forms an aspect with Venus in Taurus; if you attend closely to the preceding, you will obtain your intention in a marvelous way and fulfill what you wish.

When you wish to do any evil thing, we ought to see that the Moon is in Cancer or Libra forms an aspect with Mars, or conjoins him in the Ascendant or seventh house; the evil that you ask for will be fulfilled. In all workings in which

you wish blood to flow swiftly, place the Moon in a water sign. In all workings for discord and hatred, place the Moon in Aries or see that Cancer forms a square aspect with Saturn, or conjoins him. In operations in which you wish to bind tongues, place the Moon under the Sun's beams and let our operations be done at night.

In every working you do for kings, old men, and nobles, place the Moon in aspect to the Sun in his sign or exaltation, and in the midheaven; when this is done our petition will be fulfilled. In all workings for prelates, judges, leaders, and laws that are to be introduced, place the Moon in aspect with Jupiter in Pisces

or Sagittarius, in the midheaven, and your work will be even more strengthened and complete. In all workings concerning law, scribes, servants of kings, or tenants who give returns to kings, place the Moon aspecting Mercury, Mercury being in Gemini or Virgo, and the Moon full; and then your business will be able to carried out.

You should understand that the square aspect of the Moon with any planet is more apparent according to nature; and this is when it is in any of the four angles, the strongest of which is the midheaven. In all operations for prosperity, see that there are aspects to fortunate planets, but for evil effects do not have aspects to the

fortunes, but only with the infortunes. When you wish to do any form of evil work, see that an infortune is in aspect, because from the strength and power of Saturn and Mars the preceding effects are carried out, because they are stronger and more powerful in this type of work.

Similarly, you should know that the aspects of the Moon with planets are more powerful when the Moon is oriental of the Sun and in front of him, and not when she is behind him. The aspect of the Moon and the Sun by sextile or trine is good in all high works in which you seek treasure, great wealth, royal power, honor and victory. When in all of the preceding operations the Moon is in the

tenth house, the effects are good and very strong in completing the work, which cannot be when she is in the fourth or seventh houses, nor when the Moon is waning or combust of the Sun.

The trine, sextile, square and opposition aspects of the Moon to Venus are appropriate to all effects, nevertheless it is not as good as the aspects of Jupiter which indeed are useful and powerful in all operations. Still, in works of agreement, love, and lasting friendship with women and in similar works the aspects of Venus are better and more powerful for all of the preceding things that are specifically attributed to Venus, the strongest of which is the trine

aspect with the Moon in an earth or water sign. And if by chance the Moon is in a fire or air sign, have her rising.

The sage Alraze mentioned above, who recounted the foregoing, was a man worthy of belief in every science, because he was a sage and a seeker of knowledge and a tester of things, having studied much in ancient books. Geber Abnehayem,[\[179\]](#) however, was the great sage who wrote many books in this science, such as the book which he named Book of the Secrets of Magic, and another, the Great Book divided into eighty chapters, and another which he named Book of Keys containing the figures of the degrees, along with their

effects and judgments, and another On the Astrolabe in which he presented all the operations of the astrolabe, which is divided into a thousand chapters, in which he gave many works and marvelous effects that no one had recounted before him, and his great book which he called Complete Book of Magic, and compiled in his teachings the wisdom of every science and other marvels that were always hidden away by the wise.

This same man observed everything encompassed in the science of magical images and the effects of the figures of heaven and the powers of the planets and the works of nature; out of which this sage

composed all the foregoing, and extracted the motion and effect of the Sun which had been proven by the calculations of mathematicians. Because of his merit I have called him a sage, and have taken him as my master, and become his disciple, even though so great a time lies between us. I pray to God that He grant him eternal life, and grant him a high place among the souls of the saints.

The great sage Plato, however, wrote two books about magic, that is, the Greater and the Lesser. In the Greater he wrote about the effects of the figures of heaven, from which he described great marvels, such as walking upon water, and changing into the form of any animal you

desire, or into some composite form never before heard of in this world, and calling down rain at times when it ought not to rain and preventing rain when it ought to rain, and making stars move and cast down rays out of their proper times, and burning down hostile cities as well as ships at sea and remote places that you wish to burn, and ascending into the air, and making stars appear at times incongruent for their appearance so that they seem to fall from heaven, and speaking with the dead, and making it appear as though the Sun and Moon were divided into many parts, and making ropes and spears appear to be serpents and dragons, eating anyone they

encounter, and making long and short journeys pass in the blink of an eye.

All the foregoing that we have described are brought about by the powers and virtues of figures and by the strong attraction of spirits that will be obedient to us, and by the strong composition of the bodies of the figures of materials brought together from this inferior world. From these come the spiritual motions that move all bodies, by which motions marvels are brought about, as well as works that are not done by human beings, but appear to belong almost to the category of miracles. For the same reason all the books composed by this sage are full of figures which he

describes and exhorts us to understand, and to learn their properties and effects, and by what path we are able to achieve effects if we follow it in every detail.

This is what Pythagoras, speaking of the figures of heaven, said: that they are examples representing other figures of the world. He said also that in the higher world there is a durable substance that our senses are not able to perceive. Geber Abnehayem composed a book about this science which he called the Complete Book, which explains what is a rational animal and what is an irrational animal. It also speaks in this book, speaking according to natural reason, about what is assimilated to the effects of

nature, but all that Plato said, according to heavenly reason, Geber said about the powers and effects of spiritual figures composed of natural materials. In this book of ours, if God wills, all of the foregoing will be explained with reasons for the effects of the figures of heaven, all of which will be explained in an appropriate place, according to our judgment, together with all that we have found in the books of the wise and experienced in our own time of the effects of figures, signs, and planets.

But this second book of ours is now at an end.

Glossary

adunate: a technical term in medieval philosophy, meaning "entirely unified."

amicable aspect: in astrology, a trine or sextile aspect

adverse aspect: in astrology, a square or opposite aspect

almutaz: the planet ruling an astrological chart, calculated by one of several traditional methods; also called almuten.

ammoniac: Dorema ammoniacum, a Middle Eastern herb; not to be confused with the mineral sal ammoniac

angles: in astrology, the first, fourth,

seventh, and tenth houses of the horoscope, also called cardines or cardinal houses

anima Mundi: the soul or consciousness of the universe, identified in Picatrix with the ninth sphere or primum mobile

Arabic parts: points on the horoscope often calculated from the relative positions of two planets and one of the house cusps

Aristotle: Greek philosopher, 384-322 BCE. During the Middle Ages, he was credited with many magical handbooks, none of which he actually wrote; nearly all references to him in Picatrix are to this pseudonymous

literature.

aspect: in astrology, angular relationships between planets that bring their effects into interaction; traditionally trine (120 degrees) and sextile (60 degrees) are the amicable (favorable) aspects, and opposition (180 degrees) and square (90 degrees) are the adverse (unfavorable) aspects

augury: the art of divination from natural omens such as the flight of birds

azer nec: either cupric oxide, CuO , or cuprous oxide, Cu_2O ; the latter is called red azer nec

bdellium: resin from the guggul tree, *Commiphora wightii*, a close relative of the myrrh tree, used for incense

benefic: in astrology, positive or favorable

bezoar: a stonelike mass sometimes found in the stomachs of goats, sheep, and other grazing animals, much used in medieval medicine as a cure for poison

black bile: also known as melancholy, one of the four humors of medieval medicine, associated with the element of earth

blood: one of the four humors of medieval medicine, associated with the element of air

cadent: in astrology, three houses or signs away, generally from the Ascendant or other angles.

cadent houses: in astrology, the

third, sixth, ninth, and twelfth houses of the horoscope

calcination: another of the twelve standard alchemical processes, the act of subjecting a solid to heat until it is reduced to white ash

calcitarat: according to Picatrix, the Hindu term for a suffumigation.

cardinal houses: see angles

cardines: see angles

ceruse: lead carbonate, PbCO_3

cinnabar: mercuric sulfide (HgS), a poisonous ore of mercury.

choler: see yellow bile

coadunation: in medieval physics, the fusion of the four elements in a material substance, or any other

unification of separate things as one

coction: transforming a substance by keeping it at a steady heat for a period of time

collyrium: an ointment put on the eyelids.

colocynth: a species of bitter melon found in the Middle East and used in medieval medicine, also known as wild citrull.

combust: in astrology, within 8 degrees 30' of the Sun

commanding signs: in astrology, the signs of the Zodiac from Aries to Virgo

common signs: in astrology, Gemini, Virgo, Sagittarius, and Pisces

complexion: in medieval medical

theory, the balance of humors in a body;
see humors

confection: a mixture of magically
powerful substances

conjunction: in astrology, the
meeting of two planets in the same degree
of the Zodiac; in traditional astrology this
technically not an aspect but it is
generally treated similarly.

corruption: in medieval science, the
process by which things go out of

existence; normally paired with
generation

cubit: a unit of measure equal to the
distance along the forearm and hand from
the elbow to the tip of the longest finger

debility: in astrology, a planet is

said to have debility or be debilitated when it is in the sign of its detriment or fall, or in hostile aspect to one of the infortunes, or in one of the four cadent houses or otherwise afflicted.

decan: see face

dexter aspect: in astrology, an aspect in which the swifter planet moves away from the slower one.

dignity: in astrology, a planet is said to have dignity or be dignified when it is in a sign, term, or face that it rules, or the sign of its exaltation or triplicity, or in amicable aspect to one of the fortunes, or in one of the four cardinal houses or otherwise made fortunate.

direct: in astrology, a planet is direct

when it moves along the ecliptic in its normal direction; the opposite of retrograde

direct ascension, signs of: in astrology, the signs from Capricorn through Gemini

election: in astrology, the art of selecting in advance a time when a desired astrological influence is at its peak

electuary: a medicine blended with sugar or honey

elementary: pertaining to the four elements, or to the part of the universe below the circle of the Moon, where the four elements exist; see elements

elements: in medieval physics, earth,

air, water, and fire, which are combinations of the qualities acting in matter rather than material substances in their own right

elixir: in alchemy, the philosopher's stone, a substance able to transmute ordinary metals into silver or gold

face: in astrology, a division of 10 degrees or $1/3$ of a zodiacal sign, also called a decan; each face is ruled by a planet using a variety of systems.

first matter: in medieval science, the prima materia or quintessence, the perfectly transparent and luminous substance out of which the heavens are made

fixed signs: in astrology, Taurus,

Leo, Scorpio, and Aquarius

form: in medieval science, the basic characteristics of a material substance, rather than the outward shape taken by that substance

fortunes, the: in astrology, the planets Jupiter and Venus

galbanum: the resin of an Asian plant, *Ferula galbaniflua*, which was used as an incense

generation: in medieval science, the process by which things come into existence; normally paired with corruption

genus: a general category to which one or more species belongs; see species

geomancy: an art of divination, very

popular in the Middle Ages, that used sixteen figures of single and double points generated by random methods to create the equivalent of an astrological chart and answer questions

gum ammoniac: the gum of *Dorema ammoniacum*, a Middle Eastern herb; not to be confused with sal ammoniac

hayz: in astrology, a condition in which a masculine, diurnal planet is above the earth in the daytime in a masculine sign, or a feminine, nocturnal planet is below the earth at night in a feminine sign; a planet in its hayz is strengthened

Hermes: the legendary sage and magician of late classical, medieval, and

Renaissance legend, also known as Hermes Trismegistus, the Thrice Great Hermes, derived from the Egyptian god Djehuti (Thoth). A vast number of magical, astrological, and divinatory texts were credited to him.

horary astrology: the art of astrological divination, which interprets a chart cast for the moment a question is asked in order to answer the question

humors: in medieval medicine, four subtle fluids, identified with blood, phlegm, yellow bile, and black bile, that maintain health when in balance and cause illness when out of balance

imbibition: the alchemical process of pouring a liquid onto a solid so that the

solid absorbs the liquid

impeded: in astrological terminology, a planet that is impeded is subject to a negative influence from other planets, or is in debility due to its place in the signs and houses of the astrological chart, also known as afflicted.

infortunes, the: in astrology, the planets Saturn and Mars

ingress: the moment when a planet enters a given sign of the Zodiac, or reaches some other specific point in the Zodiac, such as its position at a previous time

intellect: the capacity to know mental realities directly, without the intervention of the senses.

irascible appetite: in medieval psychology, the appetite or irrational drive that produces anger; it corresponds to fire and the choleric humor; see humors

litharge: lead monoxide, PbO

long ascension, signs of: see oblique ascension, signs of

lord of the ascendant: the planet ruling the sign of the Zodiac rising at a particular moment

lord of the house: the planet ruling the sign of the Zodiac on the cusp of a given astrological house at a particular moment

lord of the question: the planet ruling the sign of the Zodiac on the cusp of the house governing the purpose of an

electional chart or magical working at a particular moment, the quesited house.

luting: fine clay used by alchemists to seal stoppers and lids onto their flasks; it was baked hard by the heat of the furnace, making a good seal

malefic: in astrology, negative or unfavorable

marcasite: crystallized iron pyrite, FeS_2 .

melancholy: see black bile

moveable signs: in astrology, Aries, Cancer, Libra, and Capricorn

nature: see quintessence

obeying signs: in astrology, the signs of the Zodiac from Libra through Pisces

oblique ascension, signs of: in

astrology, the signs from Cancer through Sagittarius

occidental: rising before the Sun or another specified planet

olibanum: the resin of the Boswellia serrata tree, a close relative of the frankincense tree.

oriental: rising after the Sun or another specified planet

orpiment: arsenic trisulphide (As_2S_3), an extremely toxic pigment used in medieval art.

oxymel: a mixture of vinegar and honey, much used in medieval medicine

palm: a measure of length, equal to the width of a human palm

Part of Fortune: one of the Arabic

parts, points on the horoscope calculated from the positions of planets and other points; the point of fortune is calculated from the Sun, Moon, and the ascendant, and shows the location of good fortune in the chart

phlegm: one of the four humors of medieval medicine, associated with the element of water

planets: in medieval astrology, the seven visible bodies that move regularly against the background of the fixed stars, the Sun, the Moon, Mercury, Venus, Mars, Jupiter, and Saturn; the Sun and Moon are occasionally distinguished from the planets

prelates: clergy of high rank, such as

Christian bishops or Muslim imams.

prime form: the first Platonic form or idea, the form of the Good, True, and Beautiful, which in medieval Platonism was identified with God

prime matter: the prima materia or original substance from which all other substances derive, identified in Picatrix as the substance or body of God

Primum Mobile: in medieval cosmology, the ninth sphere of the cosmos, which circles around the earth once in 24 hours and imparts movement to all the other spheres

putrefaction: the act of leaving a substance to rot or ferment, one of the twelve classic alchemical processes

quadrivium: the four Pythagorean sciences that formed the high school subjects of medieval and Renaissance educational theory: arithmetic, geometry, music, and astronomy

qualities: in medieval physics, heat, cold, dryness and moisture, which combine to create the four elements

quintessence: in ancient and medieval cosmology, the fifth element, the substance from which the spheres of the heavens are made; also called "high matter" and "nature" in Picatrix

racanus: a variety of large green lizard, also known as a lagarius, used in some Picatrix confections; we have not been able to identify the species

reception: in astrology, a relationship between two planets, in which each planet is in a sign, term, or face in which the other is dignified

red azernece: see azernece

retrograde: in astrology, the apparent movement of a planet in the opposite direction from its normal course; the opposite of direct

revolution of a nativity: a chart cast annually for the time when the sun reached the same position as at birth, used to predict the following year in the native's life

sal alkali: impure potassium carbonate, K_2CO_3

sal ammoniac: impure ammonium

chloride, NH_4Cl

sarcocolla: a resin from African shrubs of the genus *Penaea*, popular in the Middle Ages as incense

short ascension, signs of: see direct ascension, signs of

simple: in medieval medicine, a medicine made from a single herb

sinister aspect: in astrology, an aspect made when the swifter planet moves toward the slower one

species: a narrowly defined category of things, belonging to one or more genera; see genus

spirit: in medieval physics, vital force, intermediate between consciousness and matter

succedent houses: in astrology, the second, fifth, eighth, and eleventh houses of the horoscope

suffumigation: exposing an object to the smoke of incense, to charge it with the magical virtues of the incense

term: in astrology, one of a set of sixty uneven divisions of the heavens; each term is ruled by a planet

thurible: an incense burner

via combusta: in astrology, a section of the Zodiac in the signs Libra and Scorpio, which has a malefic effect on planets placed in it; Picatrix identifies it as the section between 8 degrees Libra and 3 degrees Scorpio, while other sources place it between 15 degrees

Libra and 15 degrees Scorpio

virtue: in medieval thought, distinctive excellence and power, rather than strictly moral virtue

vitriol of iron: iron sulphate (FeSO_4), also known as shoemaker's black.

yellow bile: also known as choler, one of the four humors of medieval medicine, associated with the element of fire

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Routledge and Kegan Paul, 1964).

Footnotes

[1] Reprinted in Harms and Gonce 2003, pp. 303-304.

[2] This initial section, the invocation, is traditional in Arabic literature, and includes a brief summary of the central themes of the book.

[3] Magic: nigromancia in the Latin text, literally "black divination."

[4] The sphere of fixed stars, eighth in order counting up from the earth.

[5] Gradus, "degree" or "rank," in Latin. The concept of the Great Chain of Being, in which every created thing has its place, underlies the worldview of Picatrix.

[6] These are the three worlds of medieval and Renaissance magic, the spiritual, celestial, and material worlds respectively.

[7] That is, magic can either bind the human mind and spirit by its own subtle power, or the magician can make the appearance of something wonderful and use that appearance to catch and guide the mind.

[8] The Arabic word tilsam, "talisman," appears here as telsam in the Latin text.

[9] Suffumigation: the act of exposing a talisman to the smoke of incense, so the magical qualities of the incense enter into the talisman.

[[10](#)] Elixir: the philosopher's stone, which has the power to change base metals into silver or gold.

[[11](#)] This passage is reminiscent of the Emerald Tablet, a classic alchemical text, which says of the elixir: "This is the strong fortitude of all fortitudes, penetrating every solid and overcoming every subtle thing."

[[12](#)] Coction: literally "cooking," the steady application of heat that forms the chief working method of the alchemist.

[[13](#)] This work, the Kitab al-filaha al-Nabatiya in Arabic, was compiled by Ibn Wahshiyyah in the late 9th century of the common era, and was one of the primary sources of Picatrix. The Latir

text refers to it here as Liber de Alfilaha (from Arabic al-Filaha, "agriculture"). It is called the Chaldean Agriculture elsewhere in Picatrix.

[[14](#)] An Arabic attempt at the Greek word entelechia, "that which completes or manifests."

[[15](#)] Head and Tail of the Dragon: the north and south nodes of the Moon, respectively.

[[16](#)] That is, when conditions in the heavens that surround the earth are favorable.

[[17](#)] In Arabic, Al-Sharatain.

[[18](#)] That is, 0 degrees 0 minutes 0 seconds of Aries.

[[19](#)] In Arabic, Al-Butain.

[[20](#)] In Arabic, Al-Thuraiya.

[[21](#)] That is, 25 degrees 42 minutes and 52 seconds of Aries.

[[22](#)] In Arabic, Al-Dabaran.

[[23](#)] In Arabic, Al-Haqa.

[[24](#)] In Arabic, Al-Hana.

[[25](#)] In Arabic, Al-Dhira.

[[26](#)] In Arabic, Al-Nathrah.

[[27](#)] That is, 0 degrees Cancer 0 minutes 0 seconds.

[[28](#)] In Arabic, Al-Tarf.

[[29](#)] In Arabic, Al-Jabhah.

[[30](#)] In Arabic, Al-Zubrah.

[[31](#)] In Arabic, Al-Sarfah.

[[32](#)] In Arabic, Al-Awwa.

[[33](#)] In Arabic, Al-Simak.

[[34](#)] In Arabic, Al Ghafr.

[[35](#)] That is, 0 degrees 0 minutes 0 seconds of Libra.

[[36](#)] In medieval Arabic parlance the term "house" means also reputation and social standing, and this may be intended here.

[[37](#)] In Arabic, Al-Zubana.

[[38](#)] In Arabic, Al-Iklil.

[[39](#)] In Arabic, Al-Qalb.

[[40](#)] In Arabic, Al-Shaulah.

[[41](#)] In Arabic, Al-Naaim.

[[42](#)] In Arabic, Al-Baldah.

[[43](#)] In Arabic, Sa'd al-Dhabi.

[[44](#)] That is, 0 degrees 0 minutes 0 seconds of Capricorn.

[[45](#)] In Arabic, Sa'd Bula.

[[46](#)] In Arabic, Sa'd al Suud.

[[47](#)] In Arabic, Sa'd al-Akhbiyah.

[[48](#)] In Arabic, Al Fargh al-Awwal.

[[49](#)] In Arabic, Al Fargh al-Thani.

[[50](#)] In Arabic, Batn al-Hut.

[[51](#)] Fortunes: in astrology, the planets Jupiter and Venus.

[[52](#)] Short ascension: the signs Capricorn, Aquarius, Pisces, Aries, Taurus and Gemini, also known as the signs of direct ascension. The remaining signs are of long or oblique ascension.

[[53](#)] Infortunes: in astrology, Saturn and Mars.

[[54](#)] The Via Combusta, according to other sources, extends from 15 degrees Libra to 15 degrees Scorpio.

[[55](#)] This implies that the magician

first casts a horary chart for the working, and uses that chart as the basis for the magical image.

[[56](#)] The elements share one of their two qualities but not both, for example, Aries (fire) and Gemini (air) share the quality of warmth, but one is dry while the other is moist.

[[57](#)] One of the classic handbooks of astrology used in the Middle Ages, the Centiloquium of Claudius Ptolemy consists of one hundred astrological aphorisms.

[[58](#)] The figures of Al-Khwarismi are the numerals we use today, as distinct from the Roman numerals still used in medieval Europe when this translation

was made. The author means simply that you should write "220" on the figure rather than "CCXX."

[[59](#)] 220 and 284 are termed "amicable numbers" in Pythagorean numerology, because the factors of each one add up to the other.

[[60](#)] The commanding signs are the signs of the Zodiac from Aries through Virgo; the obeying signs are the signs from Libra through Pisces.

[[61](#)] The most famous of the Arabic parts, the part of fortune is calculated from the positions of the ascendant, sun and moon, and is used, among other things, as part of the delineation of wealth.

[[62](#)] The lord of the ascendant is the planet ruling the rising sign in an astrological chart.

[[63](#)] The lord of the house of the lord of the ascendant is the planet ruling the sign in which the lord of the ascendant is placed in an astrological chart.

[[64](#)] The word "constellation" literally means "combination of stars," and was used in medieval astrology as a term for a particular set of astrological conditions.

[[65](#)] The method of bathing an object covered with writing in water, and drinking the water as a medicine, was much used in ancient Egypt, and may indeed have been transmitted to sub-

Saharan Africa.

[[66](#)] The word "experiment" (in Latin, experimentum) did not have quite the same meaning in the Middle Ages that it does today, it meant, broadly speaking, the proof of a teaching by practical experience, but no other modern English word comes closer.

[[67](#)] The similarity of this first line to the Sanskrit mantra Hare hare Rama hare hare is unlikely to be accidental.

[[68](#)] Diagnosis by the color, clarity, and odor of urine was important in both Arabic and European medicine in the Middle Ages.

[[69](#)] Kidney or bladder stones.

[[70](#)] Infirmitates mechanicas in the

text; probably a misprint for "melancholic illnesses."

[[71](#)] Not an actual work by Plato the Greek philosopher, but an apocryphal work attributed to him.

[[72](#)] Thabit ibn Qurra was a native of Harran, the last Pagan city in Mesopotamia, and wrote numerous books on astrology and magic. On Images (De Imaginibus) is one of the few detailed sources discussing the kind of image magic taught by Picatrix.

[[73](#)] The Greek philosopher Aristotle had many magical works credited to him in the Middle Ages, none of which he actually wrote. The references to Aristotle in Picatrix are to

several of these pseudonymous occult works.

[[74](#)] By "speaking ill" the author clearly means something more magically dangerous than spreading hostile gossip.

[[75](#)] A transliteration of the Arabic astrological term jawzahirr, or planetary node, the points at which the planet's apparent path seen from Earth intersect the ecliptic.

[[76](#)] In Greek philosophos means "lover of knowledge."

[[77](#)] The vital, animal, and rational spirits.

[[78](#)] That is, the ability to move forward, backward, left, right, up, and down.

[[79](#)] The augoeides, the luminous or celestial body.

[[80](#)] Apparently the author of the Picatrix had never encountered parrots, cockatoos, and the like.

[[81](#)] The text uses both nigromancia and magica, and so the first has been translated here as "sorcery."

[[82](#)] The quintessence, the substance that in medieval physical theory forms the spheres of heaven. Later in this chapter it is termed materia alta, "high matter."

[[83](#)] The first matter or prima materia of the alchemists.

[[84](#)] That is, matter is not a creation of the elements; the elements are processes within matter.

[[85](#)] A technical term of medieval physics, coadunation means "bringing together as one."

[[86](#)] These are respectively the lower and higher matter discussed earlier.

[[87](#)] A wry reference to Isaiah 47:12, "Stand now with thine enchantments, and with the multitude of thy sorceries, wherein thou hast labored from thy youth; if so be thou mayest be able to profit, if so be thou mayest prevail."

[[88](#)] That is, pieces of wax or some similar substance in which a seal had been impressed.

[[89](#)] Bezoars are stonelike masses

found in the stomachs of goats, sheep, and other grazing animals. In the Middle Ages they were considered a powerful cure for poisoning.

[[90](#)] The four Pythagorean sciences of arithmetic, geometry, music, and astronomy.

[[91](#)] Music in medieval theory includes the study of proportions and ratios.

[[92](#)] That is, work out celestial relationships by comparing them with earthly phenomena.

[[93](#)] See also Book IV, chapter 5, where the sciences just named feature in a list of the studies a sage must pursue in order to practice magic successfully.

[[94](#)] That is, the apparent movement of the heavens can be tracked in two ways, first, by means of the constellations (patterns formed by the visible stars), and second, by means of the signs and decans (divisions of the ecliptic). The signs of the Zodiac, though they have the names of constellations, actually belong to the second category.

[[95](#)] This and the following passage refer to the precession of the equinoxes.

[[96](#)] Ibn Wahshiyyah (Abu Bakr Ahmed ibn Ali ibn Qays al-Wahshiyyah al-Kasdani al-Qusayni al-Sufi), the translator of *The Nabatean Agriculture*.

[[97](#)] That is, these apparently geographical references actually refer to

the watery triplicity of the signs of the Zodiac, and are used to conceal techniques of astrological magic. This same form of concealment appears frequently in Picatrix.

[[98](#)] Texts on astrology and geomancy attributed to the legendary astrologer Tumtum al-Hindi, or Tumtum the Hindu, were much circulated among Arabic occultists in the early Middle Ages.

[[99](#)] That is, Abenoaxie (Ibn Wahshiyyah).

[[100](#)] This passage outlines a time-consuming but very thorough method of learning the magical dimension of astrology, in which the student places two

planets at random in a hypothetical chart, calculates the effects of each planet's placement and of the relationship between the two planets, and then repeats this with different planets and positions, factoring in the fixed stars as well, until he can determine the magical effects of any planetary aspect at a glance.

[[101](#)] This was a theory discussed in the Arab intellectual circles during the Middle Ages.

[[102](#)] These "qualities" (qualitates in the original) are the four traditional quarters of the Moon's orbit, plus its exact conjunction with the Sun.

[[103](#)] "Our sages" are the astrologers of the Arabic world.

[[104](#)] The humors were the basis of traditional medicine in the Western world from the ancient Greeks to the end of the Renaissance.

[[105](#)] One of the central principles of medieval cosmology was that destruction only happened in the realm of the four elements; the celestial realm was exempt from all generation and corruption.

[[106](#)] That is, a celestial place, a part of the heavens where the Moon will provide the influence needed for the working.

[[107](#)] Cadent: the cadent houses are the third, sixth, ninth, and twelfth of an astrological chart. The Moon can be

cadent from the lord of her house, when she is either 3, 6, 9 or 12 houses or signs from her lord.

[[108](#)] The lord of the Moon's house: the planet that rules the sign in which the Moon is located in a given astrological chart.

[[109](#)] The later more simplified explanation is that a planet is oriental to another planet if it rises after it, and thus appears further east in the sky; it is occidental if it rises before it, and thus appears further west in the sky. More complex, earlier definitions exist.

[[110](#)] Prelates: clergy of high rank.

[[111](#)] Lucentes in the original. The author may mean that they are increasing

in light, that is, moving away from the Sun rather than toward him.

[[112](#)] A sinister, or left-handed, square is made when the swifter planet is in a later sign of the Zodiac than the slower one.

[[113](#)] A dexter, or right-handed, square is made when the swifter planet is in an earlier sign of the Zodiac than the slower one.

[[114](#)] Considerari in the original, a neat Latin pun suggesting con-, "with," and sideres, "stars."

[[115](#)] The Arabic calendar uses lunar months; in the Middle Ages these months as calculated by calendar makers were not always in step with the phases

of the Moon, thus the author's injunction to check both.

[[116](#)] Dorotheus of Sidon, the great first century CE astrologer.

[[117](#)] That is, in the 3rd, 6th, 9th or 12th houses.

[[118](#)] Arabic astrology includes a system of parts, points on the horoscope often determined by the relative placement of two planets and one house cusp. The Part of Fortune is a familiar example, but Arabic astrologers used hundreds of others, and most magical workings can be assigned to one part or another.

[[119](#)] The planet Jupiter.

[[120](#)] The planet Venus.

[[121](#)] That is, the infortune should not rule the sixth, eighth, or twelfth houses, which are traditionally unfortunate.

[[122](#)] The almutaz is the planet ruling a chart, calculated by one of several traditional ways; it is also known as almuten.

[[123](#)] This refers to prohibition, when a planet is applying to an aspect or conjunction with another planet or point in the horoscope, but a third, hostile planet aspects one or the other before the aspect can perfect.

[[124](#)] These are the planets ruling the sign, exaltation, triplicity, term, and the face on the degree of the cusp of the

house that governs the question.

[[125](#)] The solstitial and equinoctial points, the "four corners of the world."

[[126](#)] This entire chapter discusses the theory of trepidation, a way of interpreting the precession of the equinoxes proposed by the Harranian astrologer Thabit ibn Qurra (824-901 CE). The theory was that precession moved backwards and forwards in an 8 degree arc, rather than continuing (as it actually does) around the full cycle of the Zodiac in a period of 25,920 years.

[[127](#)] In Ptolemaic astronomy, the "motion of the entire heavens" was the apparent rotation of the skies around the earth every 24 hours, driven by the

primum mobile or sphere of first motion.

[[128](#)] This appears to be the first Western reference to mantrayana, the Hindu religious and magical discipline centered on sacred words.

[[129](#)] "The law" is a reference to the Qu'ran, a necessary bit of camouflage in a translation made for a Christian king.

[[130](#)] These are the talking brass heads of medieval legend.

[[131](#)] Mirrors and polished sword blades were used to induce clairvoyance, much as crystal balls are used in more recent traditions.

[[132](#)] Et turbine in Sole apparente in the original. It is hard not to identify these as sunspots, though these were

supposedly first seen by Galileo in 1610.

[[133](#)] Called "solar returns" in modern astrology, the revolution of a nativity is a chart cast each year when the sun is at the exact position in the heavens as it was at a person's birth, and predicts the events of the following year for that person.

[[134](#)] That is, stronger than the spirit.

[[135](#)] Augury is the art of divination from natural omens such as the flight of birds.

[[136](#)] That is, mirrors, swords, and other magical tools used for visionary experience.

[[137](#)] That is, the balanced humors

and other qualities that allow the perception of truthful visions.

[[138](#)] In medieval psychology, the common sense is the part of the mind where the perceptions of the five senses are blended to create a single image of the world.

[[139](#)] Abunasar: this is Abu Nasr Muhammad al-Farabi (872-950), the great medieval Muslim philosopher.

[[140](#)] A reference to Muhammad, the prophet of Islam.

[[141](#)] Scammony: *Convolvulus scammonia* or Syrian bindweed, a powerful purgative used in medieval medicine.

[[142](#)] Simples: in medieval medical

theory, medicines made from a single herb.

[[143](#)] That is, combine the magically active ingredients with inert matter of the same general kind and mix them thoroughly, so that the whole substance is permeated with the magically effective mixture. This and several following paragraphs seem remarkably reminiscent of the modern theory of homeopathy.

[[144](#)] Instructions for these processes are included in Book IV, chapter 9.

[[145](#)] In medieval geology, some stones, notably quartz crystal, were thought to be congealed water. Note that the form of a thing, in medieval science,

comprised its basic material characteristics, not its outward shape.

[[146](#)] Hunayn ibn Ishaq (809-873), known to the Latin West as Johannitius or Johannicius, was a famous physician and translator of Greek medical texts.

[[147](#)] Electuaries are medicines blended with sugar or honey, while the greater theriac of the Roman physician Galen, believed to be a universal medicine, contained dozens of ingredients including viper's meat and powdered mummy.

[[148](#)] Certain degrees in each sign of the Zodiac were considered "bright," while others were "dark" or "obscure."

[[149](#)] The concept of motion in

medieval physics is much more complex than the modern concept, and includes all forms of change. The argument being made here is that all changes in the material world are either caused directly by the stars, or indirectly, by heat generated by changes caused by the stars.

[[150](#)] That is, the powers of the fixed stars do not come from anything else in the cosmos, since they were created directly by God.

[[151](#)] The first matter or prima materia is the quintessence, the substance out of which the heavens were believed to be made.

[[152](#)] "Above" and "below" here, and in the following paragraphs, refer to

the position of the planets and stars in medieval cosmology. The doctrine presented here, that each planet takes on the characteristics of the next higher sphere when rising, and the next lower when setting, is not found in later astrological writings and may be unique to the Picatrix.

[[153](#)] That is, the motion of the planets is similar to the corresponding changes on earth, and so changes in one are mirrored proportionally in the other.

[[154](#)] According to Lilly hayz is when a masculine, diurnal planet is above the earth in the daytime in a masculine sign, or a feminine, nocturnal planet is below the earth at night in a feminine

sign. Christian Astrology, page 113. This is simplified from older Arabic sources which have variant and more complex definitions of hayz.

[[155](#)] Simple bodies: the basic constituents of existence, and a basic rule of medieval physics was that simple bodies could not be created or destroyed; only the composite bodies formed of simple bodies could be taken apart and put together.

[[156](#)] Most of this chapter relates the concepts of image magic to the commonplaces of the quadrivium, the standard mathematics curriculum of the Middle Ages, which included the sciences of number, geometry, harmonics,

and astrology.

[[157](#)] A commonplace of early medieval physics.

[[158](#)] Opus maius in Latin, a standard term for alchemy in the Middle Ages.

[[159](#)] Species: in medieval philosophy, a narrowly defined type of anything, usually contrasted with genus, a broader category. For example, "human" is a species, while "animal" is a genus.

[[160](#)] The point the author is making here, another commonplace of medieval physics, is that something that is hot is not the same as pure heat, since it is composed of heat and the thing heated, while something that is hot and moist, for example, is a compound combining the

substance, the heat, and the moisture.

[[161](#)] This is a subtle piece of Pythagorean numerology. There are seven astrological planets, and $1 + 2 + 3 + 4 + 5 + 6 + 7$ is 28, the number of mansions of the Moon. The author's central point is that all things are governed by a planet and a lunar mansion.

[[162](#)] A statement oddly at variance with the rest of the chapter, which defines these as figures that call down energies from the planet.

[[163](#)] Azernece: cupric oxide, CuO .

[[164](#)] Note that Picatrix here is no longer the name of the compiler of the book, but that of one of his sources.

[[165](#)] No ring of the Moon is given

in any of the manuscripts of Picatrix.

[[166](#)] Renaissance sources translate this word as "sapphire," but some modern sources translate it as "turquoise."

[[167](#)] The name for the stone is not given in the text.

[[168](#)] According to Cornelius Agrippa, this should be a cornelian stone.

[[169](#)] That is, if the Sun is in an amicable aspect for a benefic image, or an adverse aspect for a malefic one.

[[170](#)] The word in the Latin text is *adorugen*, from the Arabic *durayjan*, "decan."

[[171](#)] That is, not in the sign of Cancer, which the Moon rules.

[[172](#)] *Olibanum*: the resin of the

Boswellia serrata tree, a close relative of the frankincense tree, used as incense.

[[173](#)] Et expertum est in Latin, the standard conclusion for the recipe for a medicine in medieval pharmacology.

[[174](#)] The Picatrix uses an unusual system of planetary hours, in which night of the Sun is Saturday night from sunset on, rather than Sunday night; see "The Operation of the Moon" in Book II chapter 9, where this is made clear.

[[175](#)] The reference is to the magical textbook Conciliator by the great medieval mage Peter of Abano, which contains a similar working.

[[176](#)] Probably Algamus Dhira, the two stars alpha and beta Canis Minor,

Procyon and Gomeisa.

[[177](#)] That is, among the Hindus.

[[178](#)] Abu-Bakr Muhammad ibn Zakariya al-Razi (850-923 CE), known in medieval Europe as Rhazes, a famous Muslim physician and philosopher.

[[179](#)] Jabir ibn Hayyan (721-776 CE), known in medieval Europe as Geber, the greatest of the Muslim alchemists.