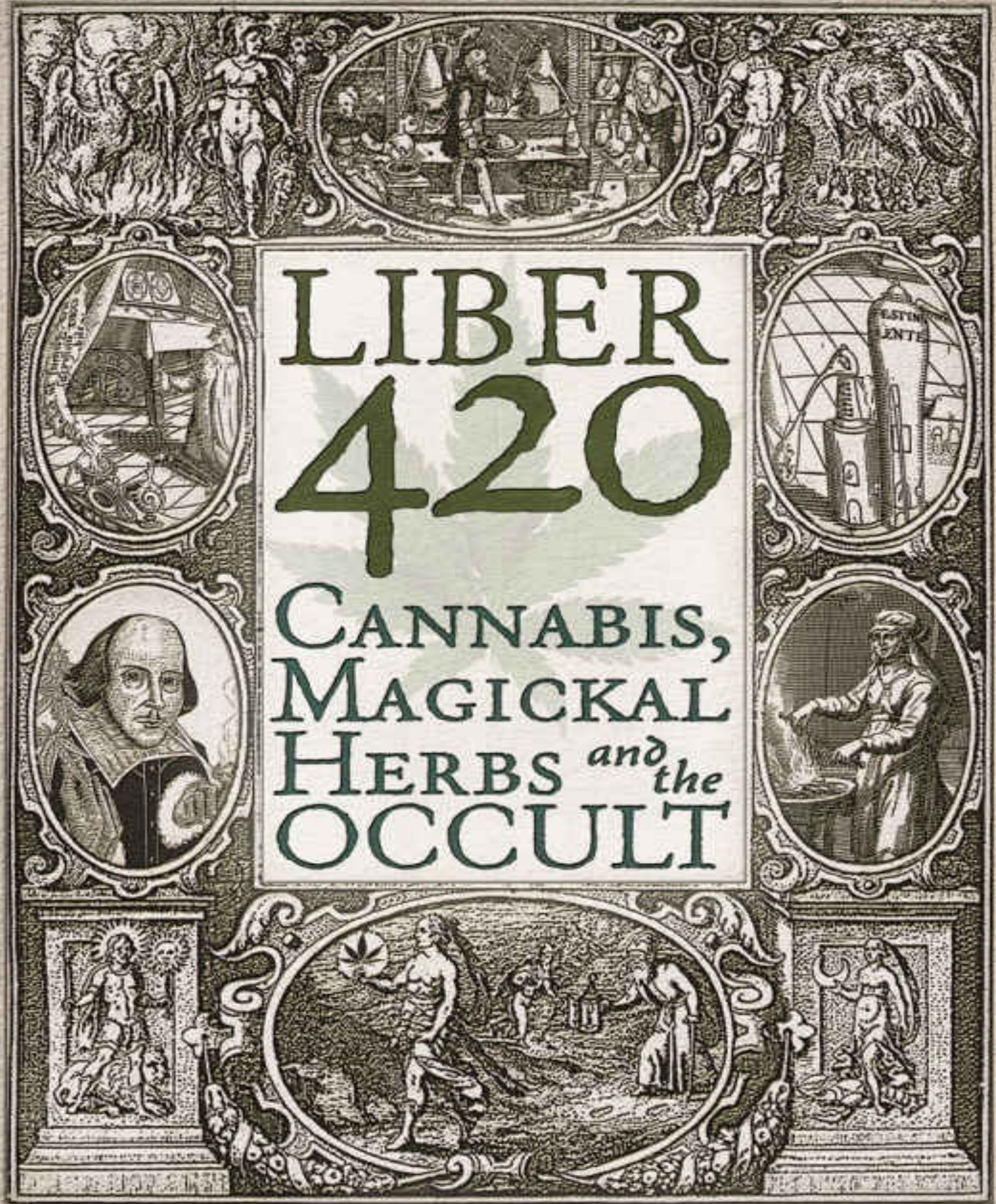
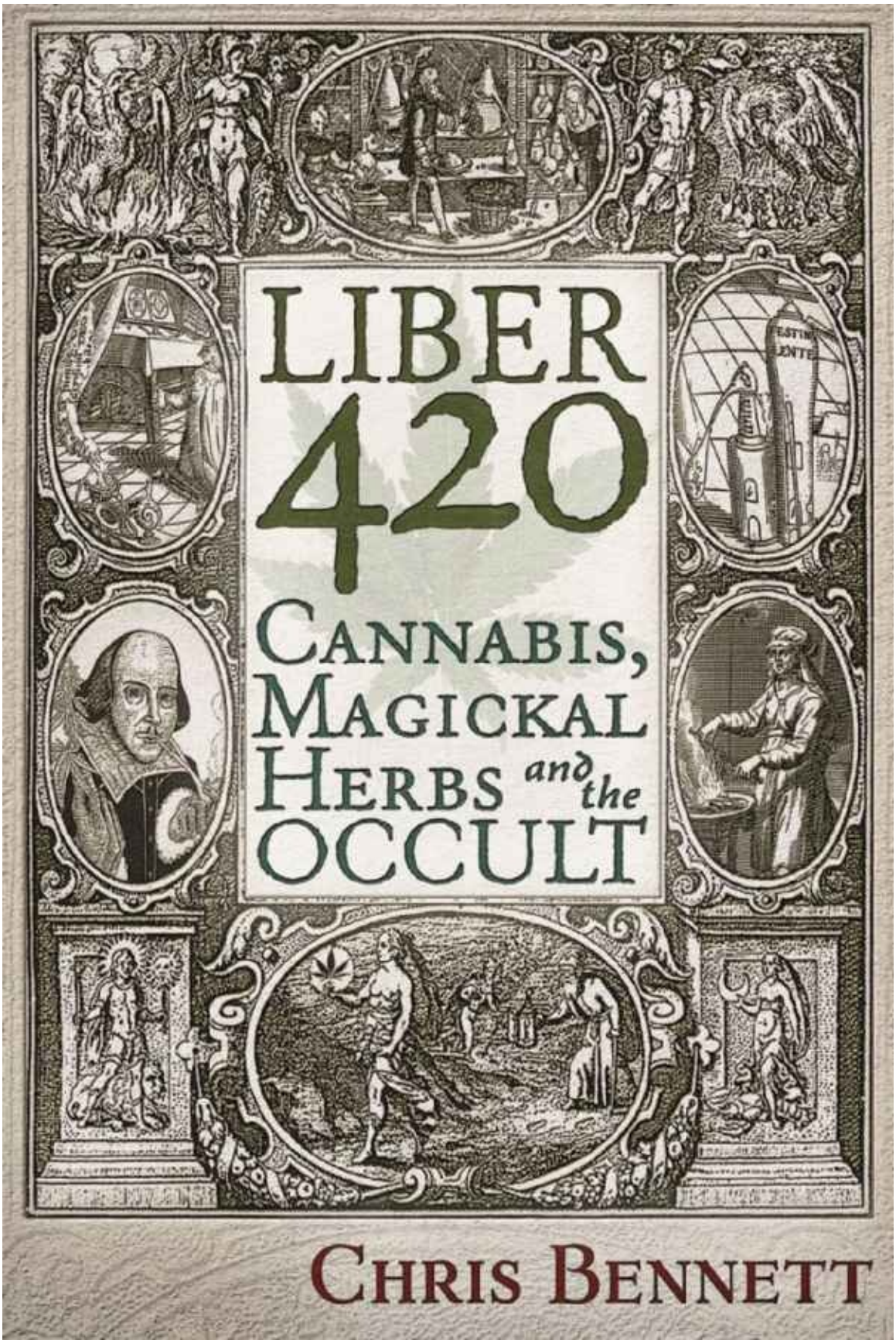
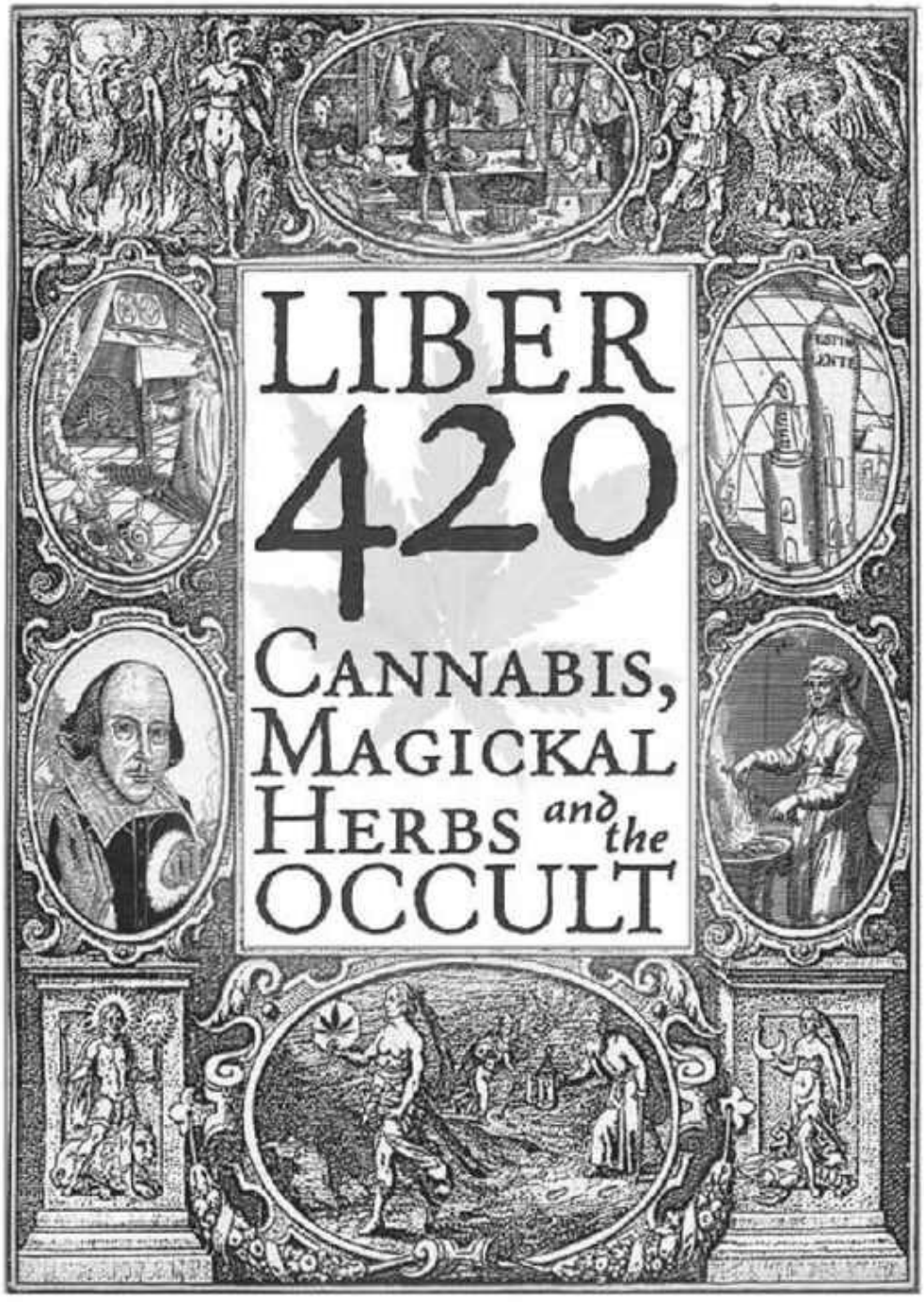


LIBER 420

CANNABIS, MAGICKAL HERBS and the OCCULT

CHRIS BENNETT


LIBER
420
CANNABIS,
MAGICKAL
HERBS and the
OCCULT
CHRIS BENNETT



CHRIS BENNETT

Liber 420: Cannabis, Magickal Herbs and the Occult
Copyright © 2018 Chris Bennett

Published by:
Trine Day LLC
PO Box 577
Walterville, OR 97489
1-800-556-2012
www.TrineDay.com
TrineDay@icloud.com

Library of Congress Control Number: 2018932324
Bennett, Chris.
–1st ed.
p. cm.
Epub (ISBN-13) 978-1-63424-166-3
Mobi (ISBN-13) 978-1-63424-167-0
Print (ISBN-13) 978-1-63424-165-6
1. Cannibas -- History. 2. Cannabis -- Religious aspects. 3. Magic -- history. 4. Occultism -- History. 5. Magic and drugs. 6. Drugs -- Religious aspects -- History. I. Bennett, Chris. II. Title

First Edition
10 9 8 7 6 5 4 3 2 1

Keneh Press is an imprint of TrineDay

Printed in the USA
Distribution to the Trade by:
Independent Publishers Group (IPG)
814 North Franklin Street
Chicago, Illinois 60610
312.337.0747
www.ipgbook.com

Dedicated to Francois Rabelais (1494-1553),
For he had more wit in his noggin, courage in his heart, scent in his bottom,
and rare drugs in his Sileni Box, than any man of his time.

Francois Rabelais (1494-1553) "Extractor of the Quintessence"

Foreword

I was so very excited and honoured when Chris Bennett asked me to write this forward! Not simply because this book contains an important missing piece of the puzzle that is Western occult history (thought it absolutely is - I'll get back to that), but also because my contribution to it is something of a milestone - you might even say coming full circle - in my own studies. Over a decade ago I published some material about the European grimoires - which are obscure medieval and Renaissance-era magical books often attributed to mythological figures such as King Solomon, Moses, or Enoch. In my work, I took the then-controversial position that the magick presented in these grimoires was a kind of "urban shamanism"; specifically meaning the grimoire magician (one of the archetypes for our own modern concept of a "wizard") fulfilled the vocation of prophet, healer, and emissary between his (or her) community and the world of spirits. They just happened to do that job in medieval and Renaissance Europe, rather than among nomadic tribes out in the wilderness.

Of course, if one is going to relate the methods of the medieval wizard to the tribal shaman, it's going to lead to one obvious and vital question: did the Solomonic wizard use the most famous of shamanic ritual tools - mind-altering drugs? That was a trickier subject to tackle! I knew it was going to cause a stir, because most adults these days were raised under the malicious influence of the modern "War on Drugs." For that reason, any mention of drugs in relation to magick led to emotional (usually fear-based) reactions rather than intellectual conversation. In that mindset, drugs are bad. Period. Therefore they can't have a role in magick. Drugs only give you hallucinations, not real visions. Drugs are just a crutch, an easy way out of doing the real work. I'd heard it all!

But, of course, a close look at history shows the shamans and witches and wizards of the past haven't seen drugs as crutches, nor the visions they produce as fake. Instead, they have tended to see hallucinogenic plants and substances as empowered by the gods, put here quite specifically to grant mankind the experience of the Divine and communication with the world of spirits.

I ended up dedicating an entire chapter of my first book to the question of drugs, shamanism, and the grimoires. I presented the best evidence I could find that the grimoire masters had indeed known about and even made use of psychotropics. For example, drugs are openly mentioned in several places - such as in Agrippa's *First Book of Occult Philosophy*, chapters 38 (concerning how to

draw down celestial gifts from above) and 43 (concerning the power of incenses). Both of these describe herbs and incenses known to produce visions, and even mentions known hallucinogenic plants like henbane, hemlock, and poppy. (All of which are also ingredients in the “flying ointments” of European witchcraft lore.)

I also made reference to the many grimoire spells that Professor Richard Kieckhefer calls “illusory” (see his *Forbidden Rites*) and which are often similar to typical shamanic visions: from flying in the sky, to visiting the underworld, to conjuring phantom armies or elaborate spirit feasts. (The latter are very similar to European folklore concerning Fairy Feasts.) Most of the practice of evocation - which forms the bulk of the grimoires - can also fall under this heading. We can even see how the visions produced by different methods could very well mirror the drugs taken to achieve them: such as henbane and belladonna causing visions of terrible demons, while drugs like magic mushrooms and cannabis might produce visions of angels.

There are even surviving records of medieval mages at work, which seem to indicate the use of hallucinogens. One of the most obvious examples, which I found in Elizabeth Butler’s *Ritual Magic*, concerns a Faustian mage by the name of Johann Georg Schröpfer (1739-1774 CE). He was hired by Prince Charles of Saxony to perform a necromantic evocation of his (Charles’) own recently-deceased uncle, who was believed to have hidden treasure somewhere on his estate. Nineteen guests were invited to witness the event - one of whom was not only skeptical of the proceedings, but happens to be the one who provided the written account. According to him, Johann began the ritual by passing around a bowl full of a strange liquid. Each person was encouraged to drink, as the conjurer promised it would “fortify them for the upcoming ordeal.” Our author, however, refused the drink - and he was the only person present who did *not* experience visions of the spirits that night. It doesn’t take a huge leap of faith or logic to guess what kind of drink was in that bowl.

I even explored several traditions that predated the grimoires, but had a direct impact upon them. For example, the Biblical prophets - who were shamans in their own right. I had seen conjecture those guys had made use of substances like cannabis and mushrooms to generate their visions - and it was during my research into that field I first encountered the work of Chris Bennett. He had written a series of articles, collectively entitled *Smoke Gets In My I*, that explored the use of cannabis in various ancient Western cultures - including the Biblical prophets. Therein, the author made a compelling case that Moses’ sacred

anointing oil and incense (for use strictly within the Tabernacle, and later Solomon's Temple) had actually contained large amounts of cannabis (*kaneh bosem*); or, in the case of the oil, cannabis extract. The famous Tent of Meeting (and later the Holy of Holies in the Temple) was very likely a sealed "smoke lodge" where the sacred kaneh bosem was burned in large amounts by the prophets and priests – who were also anointed with the oil – to produce visions of Yahweh. I was elated to find this material, and *Smoke Gets In My I* became a major source for my own chapter on the subject.

Even closer to home, though, is a highly influential (and infamous) book of magick called the *Picatrix.* This Arabic grimoire is one of the primary sources of the Solomonic tradition - giving the European grimoires much of their format and even content. The general methods utilized for evocation in the Solomonic texts can be found in their original forms in the *Picatrix*. Agrippa quoted entire portions of it into his own *Three Books...* Even medieval mages considered the *Picatrix* to be a dark, dangerous, and exceedingly powerful book. (In more modern times, H.P. Lovecraft would base his fictional *Necronomicon* on its legends.) And what makes this important to our current subject is that it contains spells that include extremely large amounts of hallucinogenic drugs - such as opium and hashish.

The only thing I couldn't do – at the time I was writing – was point to a specific spell in the European texts that directly included the use of such hallucinogens. There were plenty of places where they seemed to be implied: such as the *Key of Solomon*'s "Magic Carpet" - where you lay under a large consecrated carpet, burning incense in a censor. It sounds much like the previously-mentioned Tent of Meeting, intended to produce visions through smoke inhalation. But the *Key of Solomon* doesn't say *what* should be burned in the censer with you beneath the carpet.

Then there is the anointing oil mentioned in several texts - such as the *Goetia*, where one is instructed to anoint their temples and eye(lid)s. Those are places where flying ointments were sometimes applied, along with the forehead, the wrists, and the soles of the feet, because these spots allow for easy absorption of the oil's active ingredients into the bloodstream. But the *Goetia* doesn't tell us the recipe for its oil. (We do have a recipe in the *Book of Abramelin*, which is based on the one found in Exodus. But even if that original recipe called for kaneh bosem, Abramelin had already changed it to calamus.)

You won't find a grimoire that tells you to heap cannabis on the censer. Their divination spells do not mention opium. Even the systems intended to elevate

you into the heavens to meet with angels or see the Face of God make no mention of mushrooms. While there is some evidence drugs were used by some individuals, and implications they are intended in many of the texts, why wouldn't the grimoires' authors routinely mention them? The modern drug war didn't exist then, right? And even if it did, the grimoires were already illegal; authoring or possessing them was punishable by torture and death. In that case, listing belladonna as an ingredient in an incense won't likely be the crime that gets you lynched in a text that tells you how to conjure demons to kill your enemies.

Thus, anyone who asserts drugs had nothing to do with the grimoires only needs to point to their obvious absence from the books - and it's hard to argue. It's almost as if European mages collectively decided, with only rare exceptions, that "drugs are bad" and excluded them from their grimoires. It would have to have been a conscious decision, too, given that so many of their sources feature them prominently. (There is precedent for this, by the way, as a great many of the European grimoires also chose to omit the making of offerings and sacrifice to spirits, as it conflicted with their Christian theology. It was "too pagan.") And so, we are left with the questions: were drugs purposefully removed from the Western Occult Tradition? And if so, lacking an official War on Drugs, *why* were they removed?

And that is where Chris Bennett re-enters the picture. Having explored the subject of cannabis and other drugs through ancient Western history (see *Cannabis and the Soma Solution*), he also wanted to know why they seemed to be missing from later records. I'm sure he, like myself, suspected the drugs were there just the same, and his research led him to my chapter on the subject.

(Apparently, I am one of very few modern occult authors who openly discussed the likely role drugs played in the grimoires. When Chris found me on social media, and I discovered he had read my work and loved it, I was a bit star struck. Is there anything better than getting a thumbs-up from someone whose work influenced your own? But let me get back to the subject...)

Chris was able to discover a key fact that I was not: there actually *was* a War on Drugs during the period the grimoires were written! That, at least in my opinion, is the key to the entire book you are now holding. If there was no drug war, their absence from the grimoires makes no sense. If you could run down to the local apothecary and buy some opium for a couple of farthings to help you sleep, why shouldn't it be included as an ingredient for spirit-summoning incense?

But, guess what, you *couldn't* just buy some opium in the village square! As you will learn from the chapters of this book, religious authorities had decided that - like making sacrifices to spirits - the ingestion of drugs as entheogens in ritual was just "too pagan." It was the way *those people* communicated with their devils and spirits, and therefore good Christian people just didn't do that kind of thing. Drugs were outlawed, and possessing them could land you in as much trouble as possessing a poppet or a grimoire. It was *Reefer Madness 1215*!

That does, however, leave us with the question of the underground nature of the grimoires. As I said above, they were already illegal - so why would the authors care if they mentioned the drugs directly? Why be sly and imply them, the way we often do in today's anti-drug environment? Well...

It was because, just like today's anti-drug environment, it went beyond the strictly legal and into the cultural. By the time these magic books were written, the culture was much like today's: "drugs are bad", "good (Christian) people don't do drugs", "drugs give you false visions", and therefore "magick has nothing to do with drugs." Meanwhile, the authors of the grimoires were desperate to convince their readers they were in fact good, devout, Christians. As much as occultists do today, they wanted the public to understand what they were doing wasn't evil, wasn't satanic, but was in fact holy and beneficial.

That is why nearly every grimoire elevates its own system to an exalted divine science, but blasts all other systems as vile deceptions of the Devil. They are essentially saying, "We aren't like *those people*." And this is the same reason why the hallucinogenic drugs are rarely mentioned in the grimoires, and never appear directly as ingredients in any summoning or divination ritual. Their absence is just more of the author's insistence that his magick isn't like *those people's* - those vile worshipers of devils who take strange drugs and dance naked in the moonlight! Never! (This may also explain why hallucinogens are absent from the grimoires while still present in witch's recipes, like the flying ointments, from the same period.)

Of course, what Chris will cover in this book is going to go far beyond just the grimoires or the medieval/Renaissance's "Ye War upon Druggs." He has followed the white rabbit through the *Picatrix* and the Solomonic texts, to the Rosicrucians, to the Masons and the occult lodges of the 19th Century, through alchemy, witchcraft, and much more. Cannabis and other mind-altering substances have been an underground and occluded fact of the Western Mystery Tradition all along. So buckle in! You're about to learn some of your favorite occult philosophers most likely took a few strange drugs in their day, and maybe

even danced naked in the moonlight once or twice.

Aaron Leitch
February 2018

Aaron Leitch author of *Secrets of the Magickal Grimoires: The Classical Texts of Magick Deciphered* (2005); *Ritual Offerings* (2017); *The Essential Enochian Grimoire: An Introduction to Angel Magick from Dr. John Dee to the Golden Dawn* (2014); *1: The Angelical Language, Volume I: The Complete History and Mythos of the Tongue of Angels* (2010). *2: The Angelical Language, Volume II: An Encyclopedic Lexicon of the Tongue of Angels* (2010);

Table of Contents

- cover
- Title page
  - Copyright page
  - Dedication
- Foreword
  - Acknowledgments
- Introduction
  - Epigraph
- 1) In The Beginning…
  - The Scythians
  - The Magi
- 2) Kaneh Bosm: Cannabis in the Bible?
  - Christian period
  - “I will give you the keys to the kingdom of heaven…”
  - Christianity and the Occult
- 3) The Hashishin
  - Dādhi, the “Mystery Plant”
  - The Hashish-Takers
  - Sufis
  - Haoma and the Hashishins?
  - The Orgies of the Hemp Eaters (excerpts)
  - The Green One
  - The Ritual of the Cup
- 4) The Green Grail and the Elixir of Immortality
  - Soma, Haoma and the Grail
  - The Scythian Grail
- 5) The Knights Templar and the Grail
  - The Templars, Assassins and the Grail
  - The House of the Cup Bearer
  - The Grail of Jamshid
  - The Elixir of Jerusalem
  - The “Tincture of Fire” and the Holy Grail
  - The Secret Rule, and The Baptism of Fire
  - Medieval Gnostics?

The Herbarum Initiatus
Actual Evidence
6) The Crimes of the Templars
Denial of the Cross
The Cruci-Fiction?
7) The Portfolio of Villard de Honnecourt
8) The Cup of the Anointing
The Old English Herbarium Manuscript V (12th century)
9) The Ghayat AlHakim and The Picatrix
Arabic Magic
The Ghayat AlHakim and The Picatrix
Smoke-filled Invocations
The Picatrix and the Western Magical Tradition
10) Alchemical Roots
The Quest for the Philosopher's Stone…
Gnostic and Jewish Influences
The Moslem influence
11) Quintessences, Aracana and Tinctures in Alchemy
The Arcanum Compofitum of Paracelsus
The Arcanum Elemntatum
The Aquae Inebriates
Cardano's Cannabis Infusion
18th century References to alchemical tinctures
Swift's Joke About a Cannabis Arcanum
12) Other Alchemical Elements
The Philosopher's Stone
The Green Lion
The Saturnian Herb
Later Alchemical Influences
13) Francois Rabelais, and the Herb Pantagruelion
Early Life
Gargantua and Pantagruel
The Herb Pantagruelion
Pantagruelion = Cannabis
Plagiarizing Pliny?
Pantagruelion Confections
Galen's cannabis delicacies

The Transcendent Nature of Pantagruelion
Other Herbs?
Fire Proof Pantagruelion?
The Pantagruelion Grail
Alchemical Elixirs
Nectar of the Gods
The Holy Bottle
Rabelais a Freemason?
Pantagruelion Rituals?
Secret Signs and Handshakes
Giving the Devil His Due
Hiding Heresy
Rabelais' Last Word
14) Freemasons, Alchemical Guilds and Secret Societies
15) The Sepher Raziel, Cannabis, Mirror Magic and Crystal Gazing
Did Dee and Kelley use drugs for scrying?
16) Witches and Weed?
The Witches
The Sabbath
The Origins of the Witches
Gnostic Influences
Islamic Influences and the Brujas of Spain
The Salve of the Sabbath
The Smoke of the Black Cauldron
Dr. Johann Weyer: On the Illusions of the Demons and on Spells and Poisons (1563)
The Unholy Wine of the Sabbath
The Phallic Broom?
17) Hempen Folk Magick and Robin Goodfellow
The Devil Spins Hemp
18) Shakespeare on Pot
19) The Church vs the Devil's Weeds
20) The Cabaret of the Phantasmagoria
The Phantasmagoria goes mainstream
21) 18th-Century Masons, Rosicrucians and Illuminati
Count Jan Potocki (1761-1815)
Luciferian Masonry, Cannabis Infused Wine and the Taxil Hoax

22) 19th-Century Masonic and Rosicrucian Hashishin
Islamic Influences
Gerard de Nerval and his Hashish-Infused Tales of the Druze and Hiram Abiff
23) Masonic Myth and Ritual: Some Speculations
The Pot of Incense
The Flash of Light
The Libation Cup
Conclusion
Bibliography
Index

Acknowledgments

A book of this size and depth would be akin to the labors of Hercules to accomplish alone. The array of occult disciplines approached required the expertise of specialists in these various fields.

Notable consultants on this project, to whom I am indebted and offer gratitude include:

Pierre J. Surette, Thelemite, M.’. M.’. M.’. O.T.O. Minerval°, Honorary IX°, Gnostic, 97° Mason. Recognized, undeniably among the R.E.R., 32°, /34°, M.M., 90°, 95°/96°, Sol-Om-on Mason (Blue, White, and Red Lodge); Member of G.’. D.’., / R.’. C.’., / S.’.S.’.; Member of the Order of the Silver Star, for his many translations of French works, his deep knowledge of occult history and his enthusiastic assistance in researching this vast project, since its commencement.

P.D. Newman, 32° Scottish Rite Freemason and author of *Alchemically Stoned: The Psychedelic Secret of Freemasonry* (2017) for his deep knowledge of occult history, correspondence and enthusiasm.

Historian and archaeologist Dr. David Harrison, who has written numbers of books on Masonic history, including *The Genesis of Freemasonry* (2009) and *The Lost Rites and Rituals of Freemasonry* (2017) for his expert consultations, and entertaining my many thoughts and speculations about this area of history, and helping me to keep it within more accurate historical limits.

Aaron Leitch, author of *Secrets of the Magickal Grimoires* (2005) and other tomes, for helping to understand the history of this tradition and its various factions, as well as his support for my work.

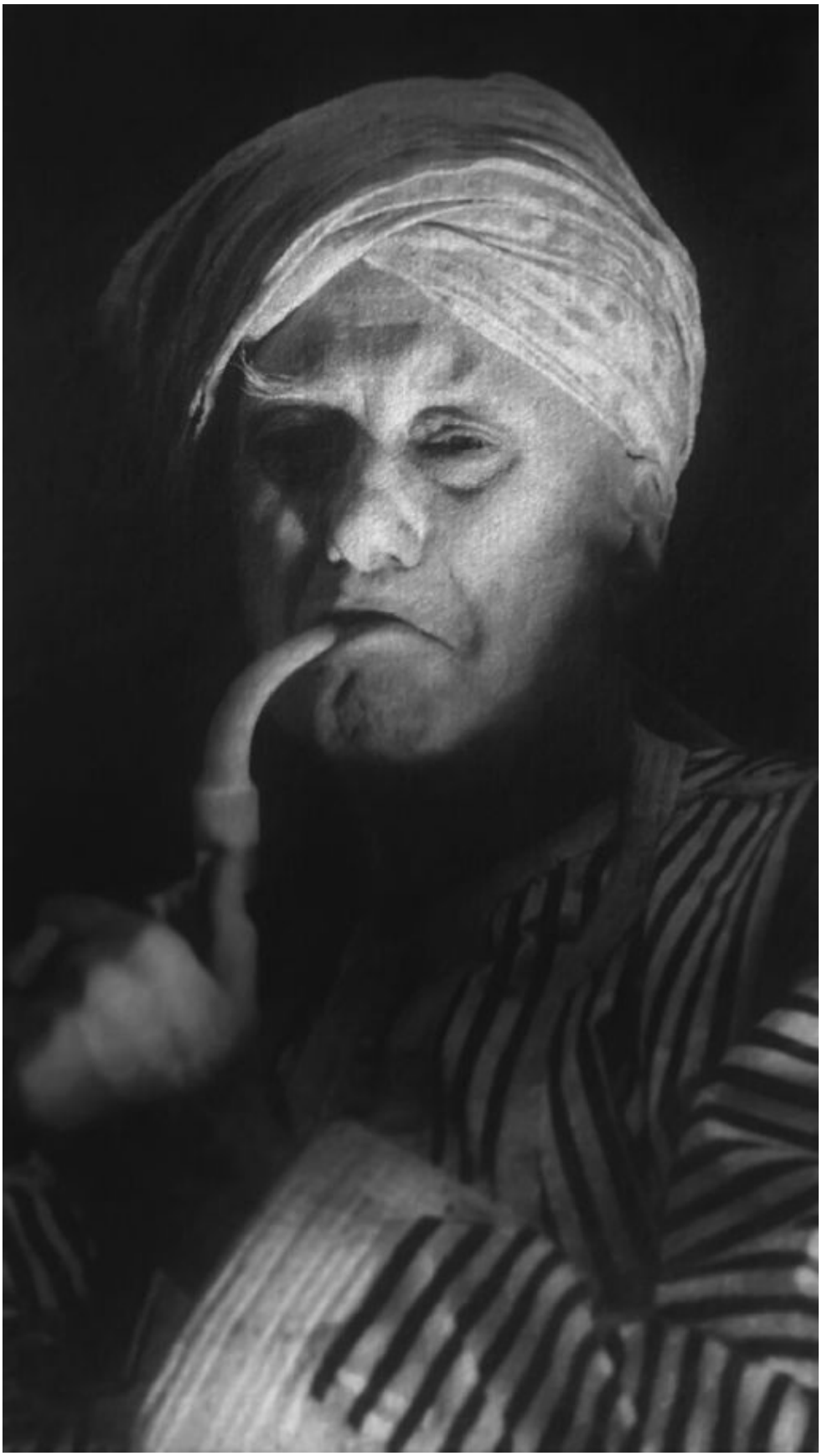
Tom Hatsis, author of *The Witches’ Ointment: The Secret History of Psychedelic Magic* (2015), for help with Latin translations, his knowledge of the role of magickal herbs in the medieval and renaissance eras, and for his academic criticisms and more.

Dan Atrell, one of the translators and editors of *The Picatrix: A Medieval Treatise of Astral Magic* (2018), for his help in understanding the origins of this originally Arabic document that played such an important role in the Western magical tradition, and its many drug references.

Warren Ji, of Evolved Alchemy, for his help in understanding the intricacies, techniques and language of Spagyric Alchemy.

And many friends and colleagues, such as Andrew Struthers author of *The Sacred Herb/The Devil’s Weed* (2017). Masonic brother Chuck Landau and

metaphysical and occult history researchers Jonny Enoch, Iona Miller, Sally Davis and others for their time and interest. Celina Archambault for companionship and support throughout.



Introduction

In a New York flat, on April 20th 1918, as part of an ongoing series of invocations and rituals, A magician and his two assistants recorded the following in a diary entry at the start of their night's events:

> 10.45 [p.m.] Achitha, Therion and Arcteon take 1 cc of Hashish.
> 11.10 Achitha and Arcteon 1 cc Hashish.
> 11.30 Achitha and Arcteon 1 cc Hashish.

Therion was a magical name of the famous British Magician, Aleister Crowley and his assistants were Roddie Minor, and Charles Stansfeld Jones. Each "cc" signifies a gram of hashish, which is a considerable amount when ingested. This ritual use of cannabis resins was part of the "Amalantrah Working," a now legendary event in some occult circles, and which took place over a number of months in 1918 while Crowley was living in New York. Besides the use of hashish, mescaline was also ingested as part of the invocations performed.

Liber 420, sees its release on the centennial anniversary of this ritual ingestion of cannabis for magical purposes. Many have seen the use of "drugs" such as this as a mere offshoot of the occult tradition, largely popularized by Crowley and his associates in the late 19th and early 20th century. This view is not uncommon among both academic and modern practitioners of ceremonial magick, likewise with witchcraft and its historians and modern adherents of that neo-pagan tradition. However, the use of cannabis and other magickal plants, (i.e. – psychoactive, in regards to this study) in magickal practice is as old as the craft itself, and as we shall see there is much evidence to demonstrate this is the case.

This book will be taking a look at the references to cannabis, and on occasion other magical herbs, in such occult traditions as ceremonial magic, and alchemy, along with its potential role in a variety of different "secret societies," focusing from about the 12th century forward. References to cannabis and hashish in grimoires like *The Picatrix* and *Sepher Raziel: Liber Salomonis*, and its use by alchemical figures like Zosimos, Avicenna, Geber, Paracelsus, Cardano and Rabelais, well be explored in detail. As well as hemp's role in folk magick and witchcraft. Many centuries-old documents will appear here, translated to English for the first time.

It will also be shown that the role of cannabis in later European magick and occultism did not magically appear out of thin air, and a number of avenues through which it likely came about will be explored. The ritual use of cannabis and a variety of other psychoactive substances is much older than these medieval and later accounts, and the ancient origins of the use of cannabis and other substances is something which a number of the later occultists in question also referred to, in regard to their own adoption of such practices. As the late Professor of Classics Georg Luck (1926-2013) noted of this situation:

> The idea that drugs played a role in the great religions of antiquity as they do in tribal societies in Africa and South America is still abhorrent to many scholars today. Perhaps they are willing to admit it for ancient Egypt – but for Greece? For Athens? For the Eleusinian Mysteries? For Ancient Israel? And yet the evidence is strong. Psychoactive substances reached the brains of the believers in many different ways: in food and drink, in oil rubbed into the skin, in smoke inhaled. We should not underestimate the experiences of the priests in this area (Luck, 1985/2006).

Similar prejudice against these substances has seen them left out of much of Occult history as well, and the use of cannabis and other intoxicants in both situations are only just beginning to see some acceptance in academic circles.

> [I]n magic, drugs were used as well as in religion, probably more regularly and consistently, because so much depended on the moment. This should not come as a surprise…. A quick survey of the magical papyri shows how often special incense was burned and aromatic oils were applied. Some of the ingredients are well-known psychoactive substances. Even where no specific recipe are given, we may assume that, more often than not, some kind of smoke was required (Luck, 1985/2006).

Such ideas had already long been shared in Occult circles, and books of magic, notably with Eusèbe Salverte 1829 edition of *Des Sciences Occultes ou Essai sur la Magie, les Prodiges et les Miracles*, which was followed by its English counterpart *The Occult Sciences: The Philosophy of Magic, Prodigies and Apparent Miracles* in 1846. Salverte devoted two chapters to psychoactive preparations in Volume 2 of his ground breaking works, identifying cannabis, opium , datura, belladonna and speculating on other yet to be discovered ancient drugs as well. Salverte preceded the modern view that the Eleusinian Mysteries were an ancient Greek drug-infused initiation ritual, as suggested by modern scientists and scholars such as creator of LSD Dr. Albert Hoffman, mycologist R. Gordon Wasson and Professor of Classics Carl Ruck (1978) by a century and a half. Salverte cited examples of ancient drug use among Gnostics, Witches, Medieval Hashisheens and other groups.

> The aspirants to initiation, and those who came to request prophetic dreams of the Gods, were

> prepared by a fast, more or less prolonged, after which they partook of meals expressly prepared; and also of mysterious drinks … in the mysteries of the Eleusinia. Different drugs were easily mixed up with the meats, or, introduced into the drinks, according to the state of mind or body into which it was necessary to throw the recipient, and the nature of the visions he was desirous of procuring.… Magicians have, in all ages, made use of similar secrets (Salverte, 1829/1849).

Eusèbe de Salverte (1771 - 1839)

As a modern proponent of entheogenic theory, Prof Dan Merkur has noted "…Salverte's *Sciences Occultes* seems to have inaugurated an era when occultists wrote candidly about several drugs, and references to alchemical elixirs and powders became increasingly transparent as drug references. Drug use in the occult prior to Salverte was generally more discreet" (Merkur, 2014).

Discreet yes, but as we shall see not unknown or unrecorded. However, during times of persecution, the burning of heretics at the stake for the most trivial of transgressions was not at all uncommon, and discretion often meant survival for those who followed the entheogenic path.

With the rise of the Roman Catholic Church and the advent of the Dark Ages, Western humanity came to be largely separated from the magical shamanic roots

of their earlier Pagan traditions, and the beginning of the return of this connection occurred largely at the time of the crusades. Contact with the Islamic world led to a variety of hermetic influences and the introduction and re-introduction of a variety of exotic substances, such as hashish and opium. This rediscovery, as we shall see, greatly influenced the flavor of both the mythologies of the Holy Grail, and alchemical myths of the Philosopher's Stone.

Indeed, some of the first stories that came back from medieval European travelers to the Mid-East, such as the records of Arnold of Lübeck (died 1211-1214), and Marco Polo (1254-1324) contained references to hashish and other exotic substances. Likewise, some of Europe's first novels like Giovanni Boccaccio's *The Decameron* and Francois Rabelais' *The Adventures of Gargantua and Pantagruel*, are known for their veiled references to cannabis and its preparations.

Modern readers, who are familiar with cannabis' effects may at first find this relationship between cannabis and the occult hard to accept, based on their own personal experiences of recreational use, and assume the use of more "potent" narcotics and psychedelics are being identified. However, it is important to remember that ancient magicians and initiates and their later counterparts in the occult scene were not recreational users of cannabis. Set and setting played a key role in fermenting the right state of mind to elicit these "spiritual" experiences, and we can be sure that magical ceremonies more often than not accompanied their use. Also, dosage levels and means of ingestion provided users with a much more powerful experience than that of the typical smoked joint or bowl of hashish, albeit, that even in mild doses, cannabis, introduced in the right mood and place, can have an entheogenic effect. As Dr. Michael Aldrich has described:

> There is a myth that pot is a mild and minor drug. Usually in context of American usage it is, but it doesn't have to be. The hard part about expressing this, however, is that the anti marijuana people who pose visions of disaster about "hashish" or about "legalizing the stronger forms of cannabis" are also wrong. In and of itself there's nothing wrong with cannabis being a potent hallucinogen; this has certainly accounted for its vast popularity through these many centuries. When one seeks a shaman's drug one generally wants something more powerful than a "mild hallucinogen." Of course, knowing when and where to use cannabis at a dosage or strength suitable for real visions is also important. It's obviously not a good idea to try in an unrefined social context, or when working in the fields or factory. This use of cannabis has traditionally been confined, by rational custom in ancient societies, to rituals which help define and control, measure and magnify, the raw experience.[1]

As with the identical role of psychoactive herbs in ancient religion, little has been written about the role of such substances in the occult world. It is hoped that this volume will remedy that situation. As Crowley's secretary Israel

Regardie noted in his own worthy tome to this sacred herb, it is time to *Roll Away the Stone*…

Endnotes

1. In (Novak, 1980

---

[1] In (Novak, 1980)

The methods of producing the magical states at will and artificially are here of ancient date and universal knowledge. Of narcotic substances, opium, hemp, and deadly nightshade, we find the most accurate accounts, and they are still in use among the modem Persians, Moslems, and Arabs. Theurgy even contained the art of communicating with Spirits and of subjecting them. Thus the nature of the vision often shows that they are produced by artificial means; the flying and absence of the soul; visions and transformations into animals.

– Joseph Ennemoser
Geschichte der Magie, (1844/1854)

Chapter 1

In The Beginning…

The role of cannabis in the magic and religion of the ancient world is something that I have treated at length in a number of books, anthologies and journals. Much of the information in this chapter has been adapted from my last book, *Cannabis and the Soma Solution*, and I would direct the reader there for a more in-depth understanding of the paramount role that cannabis played in the spiritual life of man in the ancient world. Although this use came to be widespread throughout the ancient world, in this overview I will try to restrict the description to the groups whose influence seems to be most relevant to the later European occult traditions that this study is focused on.

The role of cannabis in the ancient world was manifold: with its nutritious seeds, an important food; and its long, pliable strong stalks a fiber, as well as an early medicine – cannabis appears in the oldest pharmacopeias (Russo, 2010); and, importantly for this study, as a magically empowered religious sacrament (Bennett, et. al., 1995: Bennett, 2010). Current archaeological evidence for the use of hemp fibers has been estimated, based on hemp cloth fragments 12,000 years old, and much older tools used for breaking hemp stalk into fibers, indicate man has been using cannabis for cloth “since 25,000 B.C. at least” (Barber, 1999). “In 1997, a hemp rope dating back to 26,900 B.C. was found in Czechoslovakia. It was the oldest evidence for hemp fiber” (Seydibeyoglu, et. al. 2017).

Its seems likely that by the time humanity began weaving the fibers of the plant into cloth, they had already been familiar with it for centuries, if not millennia. The late Professor Richard E. Schultes of Harvard University, considered the father of modern ethnobotany, believed it was likely, in the search for food, that humanity first discovered cannabis and its protein rich seeds:

> Early man experimented with all plant materials that he could chew and could not have avoided discovering the properties of cannabis (marijuana), for in his quest for seeds and oil, he certainly ate the sticky tops of the plant. Upon eating hemp, the euphoric, ecstatic and hallucinatory aspects may have introduced man to the other-worldly plane from which emerged religious beliefs, perhaps even the concept of deity. The plant became accepted as a special gift of the gods, a sacred medium for communion with the spiritual world and as such it has remained in some cultures to the present (Schultes, 1973).

There has been interesting scientific speculation that the psychoactive properties of cannabis may have played a role as a catalyst in the epoch of

advancement that is known as the Great Leap Forward, where it may have aided prehistoric man with novel new ways of thought processes, and developments in tool making. Doctors John McPartland and Geoffrey Guy, in their fascinating paper, “The Evolution of Cannabis and Coevolution with the Cannabis Receptor – A Hypothesis,” postulate that a plant ligand, such as the cannabinoids of the hemp plant, “may exert sufficient selection pressure to maintain the gene for a receptor in an animal. If the plant ligand improves the fitness of the receptor by serving as a ‘proto-medicine’ or a performance-enhancing substance, the ligand-receptor association could be evolutionarily conserved” (McPartland & Guy, 2004). There is also current research suggesting a very early role for cannabis with hunter gatherer man as a medicine for parasite prevention (Roulette, et. al., 2016).

However, speculation aside, based on collected archaeological evidence, we can see that Cannabis has been used for its resinous psychoactive properties for more than five thousand years. The late archaeologist Andrew Sherratt of the Ashmolean Museum, University of Oxford, pointed to the use of cannabis incenses at a grave-site of a group known as the Proto-Indo-Europeans, the Kurgans, who occupied what is now Romania 5,500 years ago. The discovery of a smoking-cup which contained remnants of charred hemp seeds at the site documents that 3,500 years before Christ humanity had been using cannabis for religious purposes for millennia (Sherratt, 1995).

These Kurgans were the first to domesticate the horse, a accomplished it is believed, with hemp ropes. Thus it is a widely held view that it was their nomadic horse-riding descendants, such as the collection of steppe tribes we now know under the collective title as Scythians, that cannabis was first spread around much of the ancient world. Linguistics have left a trace, as the first linguistic roots for the term “cannabis,” comes from an ancient Proto-Indo-European root word, “kanap”; the “an” from this root left traces in many modern terms for cannabis, such as French “chanvre,” German “hanf,” Indian “bhang,” Persian “bhanga,” Dutch “Canvas,” Greek “Kannabis,” and so on. Through their high mobility, these ancient nomadic horse riders spread the use of cannabis to numerous cultures, not only in name and application, but also with the religious and magical connotations that had grown around it. Evidence of this has left its traces in some of the world’s oldest existing religions, and cultures.

The Scythians

The Scythians (as the Greeks referred to them) were also known as the Sakas (as the Persians knew them) and they are one of the most fascinating, yet barbaric, pre-common era cannabis-using societies. With no written language, much of what we known of them comes from surviving descriptions left to us by other cultures, and astonishingly well-preserved grave sites, known as Kurgans. The Scyths were a culture of warriors – men and women fought alongside each other – and both had beautifully intricate tattoos, and elaborate armor that covered riders and horses. Their striking appearance left a strong impression on the other cultures they came into contact with.

Although known for their sometimes brutal savagery, they were also regarded for their nobility as well. The ancient Greek historian, Ephorus (4th century B.C.) stated that the Scythians "excel all men in justice," followed by the comments of Strabo (1st century B.C.): "we regard the Scythians as the most just of men and the least prone to mischief, as also far more frugal and independent of others than we are."

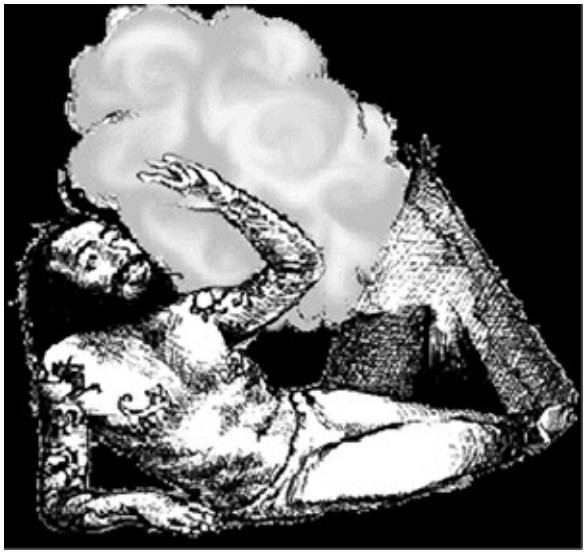
The Scythian's use of cannabis, three millennia after their proto-Indo-European ancestors first began inhaling its fumes, was recorded by the Greek historian, Herodotus, who described the use at a funerary rite:

> The burial completed, the Scyths cleanse themselves in the following manner. They soap their heads and wash their hair, and then to cleanse their bodies they do as follows: they set up three sticks leaning together which they cover with woolen felts, and in the circular shelter created as best they can they put stones heated in a fire into a vessel set within a shelter.… In Scythia they grow hemp.… And then the Scyths take some of its seeds, creep under the felt and scatter the seeds over the hot stones, which gives off greater clouds of steam than in any Greek steam bath. The Scyths delighted by the steam, are loudly exultant.

The Scythians would suffumigate cannabis, i.e. , not having the benefit of the invention of pipes, they would capture the fumes of the heated cannabis in tents. This became a common method of cannabis inhalation in the ancient world. Herodotus's claims were confirmed more than two thousand years later with a variety of archaeological finds. Most notably, in tombs in Paryzyk, the Russian archaeologist Sergei Rudenko uncovered a frozen Scythian burial mound that housed a mummified tattooed Scythian warrior king. Also recovered at the site with weapons, gold ornaments, and other items, were braziers with remnants of

burnt cannabis, and apparatus for small portable tents that were used to contain the fumes of the burnt plant. From these remnants, we now know that the cannabis seeds described by Herodotus were in fact seeded buds (Rudenko, 1970).

The burning of plants to produce psychoactive smoke, was a very important development in the magical life of ancient man. Smoke was a particularly effective means for producing altered states in a group situation. “[I]n some religious ceremonies and in many magical rituals, trance was desired, and the smoke was instrumental, because through it the priest the medium, the magus, the shaman, and others could participate in the ultimate experience. To offer a pharmakon in a drink was not always practicable … but smoke has the advantage of reaching a large group, if it is strong enough” (Luck, 1985/2006).



The above account is interesting in comparison with the use of cannabis by the shaman of the Scythian, and related Thracian tribes. The Thracian shaman were known as Kapnobatai, or “smoke-walkers.” The Kapnobatai burned cannabis believing that the living entity within the plant reassembled itself inside their bodies to give divine revelations. The 1925 book, *Psyche: The Cult of Souls and the Belief in Immortality Among the Greeks*, Erwin Rohde, states that “The Thracians knew hemp. It was thus with a sort of hashish that they intoxicated themselves.… The Thracians … may very well have used intoxication through hashish-fumes as a means of exciting themselves to their ecstatic religious dances. The Ancients were quite familiar with the practice of inhaling aromatic smoke to produce religious hallucinations” (Rohde, 1925). Likewise, noted

Professor of Religious History and Comparative Religion, Mircea Eliade also referred to the use of hemp among the Thracians, stating that the Kapnobatai were “dancers and ‘shamans’ who used the smoke of hemp to bring ecstatic trances” (Eliade, 1982).[1]

Ancient accounts also indicate along with its role in “wakes for the dead,” the Scythian shaman utilized cannabis and other drugs for “ecstasy” as well. A burial mound of a tattooed women mummy, seen as a shamanic leader of the tribe or the “Spirits’ chosen,” has also been found with cannabis. “Witchcraft played a great part in Scythian life. The wizards divined with bundles of sticks, and the Enarees by plaiting [with spindles] fast (Nijjar, 2008). In *Greek and Roman Necromancy*, Daniel Ogden refers to a passage from Seneca’s *Medea* (circa 1st century A.D.) where the poet “Statius makes a … implicit attribution of necromancy to [*Medea*] when his Tiresias compares himself favorably to a Colchian woman calling up ghosts with Scythian drugs” (Ogden, 2001).

The Scyths were also known for their conical hats, in many ways identical in appearance with that associated with the classic witches of Europe. Like later European witches, we find the use of psychoactive plants, shape shifting, casting curses, and other aspects also attributed to their Scythian predecessors. In relation to this it is interesting to note that a Scythian influence on later European witchcraft has been convincingly argued by Carlo Ginzburg in *Ecstasies: Deciphering the Witches’ Sabbath* (Ginzburg, 2004).

It is also important to note, artifacts from Scythian tombs have shown that cannabis was not only burnt by the Scythians, but also consumed in infused beverages. Botanist Robert C. Clarke has described a horn cup that was discovered in a Paryzyk tomb, where braziers for burning cannabis were also found. The vessel was “8 inches tall, crafted from neatly sewn plates of steamed and bent horn – contained ceremonial drink includes cannabis, -light, -portable, unbreakable” (Clarke, 1998). More recent evidence, that shall be discussed in Chapter 4, shows that elaborate cups came to be used for this purpose among the Scythians. “The power of manifesting states of inspiration and prophetic powers was greatly enhanced when men learnt to make intoxicating beverages.… The mental phenomena presented under the effect of stimulants may be excited ideality, inspiration, the desire to prophecy … and under these conditions the wondering savage looks on and marvels, deeming the herb or fruit capable of inducing such effects of divine origin and those special manifestations the evidence of a supernal state” (King, 1892).

The practice of consuming cannabis in beverages seems to have been

particularly popular with the Scythians in the Persian regions, where as we noted earlier, they were more commonly known as the Sakas. Interestingly this consumption of cannabis in beverages by the Scythians, has been connected with one of the enigmas of ancient history, a sacred libation known in the Persian religious texts, the *Avesta*, as Haoma, and in the related Indian Tradition of the Vedas, as Soma. This similarity in names, as well as in language and mythology, is due to the fact that the two religions have an identical origin with a much earlier cannabis-using Indo-European cult.

The names Soma and Haoma make reference to a symbol, that was at once a god, a plant, a drink, and the moon in the sky. Various botanical candidates have been suggested as being the basis for Soma/Haoma, such as the fly agaric mushroom, Syrian rue, ephedra, blue lotus and mushroom species such as psilocybin and fly agaric, along with other candidates.

However, as is shown in my previous book, *Cannabis and the Soma Solution*, there is new archaeological evidence that indicates the ancient Soma and Haoma was likely a preparation that included cannabis. A wide variety of Indian scholars have also suggested the Vedic Soma, was a cannabis based beverage, (Bennett, 2010).

The connections with cannabis have been further strengthened by the archaeological finds of cannabis present at a 4000-year-old Temple site in the ancient Bactria and Margiana region, known now as BMAC (The Bactria Margiana Archaeological Complex). The Temple site at BMAC was devoted to the preparation of the Haoma, according to the Russian archaeologist Victor Sarianidi, where he claims evidence of cannabis, ephedra, and in some later cases opium, was ground and strained for the preparation of Haoma, has been found.

Respected cannabis historian, Dr. Mike Aldrich notes that ephedra, which contains ephedrine was likely added to the sacred beverage for its stimulating effects, enabling the partakers to stay wide awake through the night in singing and dancing festivals. “…this was handed out in the public room of these sanctuaries, and drunk by the people in the form of a libation, and then they would have all night singing and dancing festivals, just as they still do at the Kumbha Mela for Soma in India” (Aldrich, 2012).

The cannabis beverage bhang is consumed freely throughout the Kumbha Mela, but in modern times, more commonly the chillum filled with ganja (marijuana) or charas (hashish) are used in its place. On the topic of BMAC, it is interesting to note that Professor Victor Sarianidi states that it has been a

longstanding theory with some historians that the “nomadic Scythians/Saka from ancient times had made attempts to settle on the fertile lands of Margiana. This assumption is now fully supported by … archaeological facts…” (Sarianidi, 1998).

The Scythian relationship with Haoma was indeed close, so much so, that they were widely known as the “Haoma-Gatherers.” Referring to the Scythians under their Persian name of the “Sakas,” Guive Mirfendereski noted that the Scythians of eastern Central Asia are called “Homa Saka” and “haumavarka” (Haoma-gatherers) (Mirfendereski, 2005). Like Mirfendereski, who believes the title Haomavarga came to the Scythians through their use of hemp, archaeologist Bruno Jacobs has likewise suggested that the name was derived from the Scythian practice of laying cannabis on hot stones to release its intoxicating vapors (Jacobs, 1982).

Interestingly, the identification of cannabis with Soma and Haoma was not unknown among occultists of the 19th century. This may have been due in part to George W. Brown’s *Researches in Oriental History*: “…Haoma … an intoxicating beverage, prepared from the green stalks of the moon-plant.… Cannabis Indica, or Indian hemp … was tasted by the priests on sacrificial occasions, whilst hymns were sung in its praise. Its action was that of hashish. It produced intoxication and stimulation of the senses, which were taken for inspiration” (Brown, 1890).

Cannabis has been similarly tied with the Haoma Indian counterpart Soma for more than a century as well. The 1894 Edition of *North Indian Notes and Queries*, Vol. 4 contains an essay by John Cockburn, “Hemp and the Soma,” which similarly concluded “…There can be no reasonable doubt that Soma was bhang” (Cockburn, 1894). Edward Albert Gait refers to “hemp (Soma) in Vedic times” (Gait, 1902), and in a 1921 article by Braja Lal Mukherjee, “The Soma Plant,” appeared in the *Journal of the Royal Asiatic Society* (which was a response to an earlier paper on the identity of Soma) also put forth a theory presenting cannabis, “bhang,” as a serious candidate for Soma.

Such ideas had clearly filtered into occult circles, and as we shall see later, it is believed the occult lodge The Brotherhood of Luxor, was using cannabis as Soma in their initiation ceremonies. Also French Occultist, and mystical user of hashish, René Guénon, believed the Soma myths were the source of the later European Grail Myths, and this connection has also been made with the Scythians. Subjects that will be more fully explored.

An illustration for the 19th century ghost story, *Pallinghurst Barrow* (Allen,

1892), tells the tale of a migraine sufferer who seeks the aid of a visiting doctor, who tells the patient; “I’ll bring you up a draught that will put that all right in less than half an hour. What Mrs. Bruce calls Soma – the fine old crusted remedy of our Aryan ancestor; there’s nothing like it for cases of nervous initiation…I’ll leave you the bottle… only use it with caution. Ten drops in two hours if the pain continues. Not more than ten, recollect. It’s a powerful narcotic – I daresay you know its name: it’s Cannabis Indica.” The effects of the drug throw the main character into a state of consciousness where he witnesses the ghosts of ancient Neanderthals at a nearby burial site. References to “The Mirror of Trismegistus” indicate that the story had been flavored by the occult practices of the day, for as we shall see, magic mirrors and cannabis, have had a centuries old connection in the magical tradition.

“Soma – the fine old crusted remedy of our Ayran ancester,” said the cunning leech. “Drink that off, it’s a powerful narcotic – Cannabis Indica.”

As the Theosophical Society founder H.P. Blavatsky noted of Soma in her classic book *The Secret Doctrine*: "…[T]he real property of the true Soma was (and is) to make a new man of the Initiate, after he is reborn, namely once that he begins to live in his astral body.… The partaker of Soma finds himself both linked to his external body, and yet away from it in his spiritual form. The latter, freed from the former, soars for the time being in the ethereal higher regions, becoming virtually 'as one of the gods,' and yet preserving in his physical brain the memory of what he sees and learns. Plainly speaking, Soma is the fruit of the Tree of Knowledge forbidden by the jealous Elohim to Adam and Eve or Yah-ve, 'lest Man should become as one of us.'" (Blavatsky, 1888)

According to H.H. Dubs, in *The Beginnings of Alchemy*, the idea of an elixir of immortality came into China via the myths about the Indo-Iranian Soma and Haoma plants, which were also considered drinks of immortality. Dubs believed knowledge of the plant came from the Iranian culture area into China around the 4th century B.C. or possibly even earlier (Dubs, 1947). The Taoists considered cannabis to be an ingredient of one of the superior elixirs of immortality (Needham, 1974). Pierre Huard and Ming Wong, in regard to Taoist references to immortality elixirs, also noted that "Traces of Indo-European immortality potions can be seen here: The Iranian Haoma … and the Indo-Aryan Soma.… For centuries Taoists and alchemists were to seek the elixir of life in plants and pills…" (Huard & Wong, 1959: 1968). Clearly, the elixir-of-life concept came to China by way of the ancient Vedic Soma tradition of the divine plant of immortality, and as we shall see, this same later origin can be seen in its European counterpart of alchemy, in the various elixirs of immortality there. Recent archaeological discoveries of cannabis flowers in China, with the remains of Indo-European mummies dating back to 2,700-2,800 years ago, have strengthened this connection. These mummies have also been found with ephedra, and they are remnants of the Indo-European Gushi culture which lived in China from about 2,000-400 B.C. when the indigenous Chinese ran them off. Archaeological evidence indicates their trade with the BMAC "Soma" temples that Sarianidi discovered. It has been suggested that the Chinese name for cannabis, Hu-Ma, Became Haoma as it traveled into the BMAC region, carrying its Chinese name with it.

In India the Soma cult was suppressed with the rise of more ascetic Buddhism, and drinking any intoxicant, meat eating, along with elaborate rituals all but disappeared from Indian life. However, cannabis use re-emerged with the indigenous Indian cult of Shiva, referred to as "The Lord of Bhang" whose

worshipers still partake of cannabis by smoking and in a beverage to this day. And it is worth noting that Shiva was particularly favored by Scythians who dominated Northern India from about 300 B.C. to 300 A.D., who minted gold coins with his image (Bennett, 2010). “Drinking of cannabis in the form of bhang can be traced considerably back in time. The current form follows the tradition of ritual use prescribed for Soma, such as washing, grinding, mixing with milk and spiritual invocation.... The use of bhang by Brahmans and householders at festivals has a form and style that may be traced to Soma…” (Morningstar, 1985).

In *Sadhus – India’s Mystic Holy Men*, Dolf Hartsuiker explains more about Shiva’s special relationship with cannabis and the development of smoking it:

> …the smoking of charas [cannabis] is … regarded as a sacred act …Intoxication as a “respected” … method of self-realization is related to Soma the nectar of the gods, which is recommended in the Vedas as a sure means of attaining divine wisdom.
>
> Mythologically, charas, is intimately connected with Shiva: he smokes it, he is perpetually intoxicated by it, he is the Lord of Charas.… Babas offer the smoke to him; they want to take part in his ecstasy, his higher vision of reality (Hartsuiker, 1993).

Cannabis is also given in dedication to Krishna, Kali and other deities by some devotees and is popularly used as a ritual intoxicant in the Festival of Colors and other religious holidays. This Indian ritual use of cannabis has long been noted among the more occult minded. *The Picatrix*, a 10th-century Arabic magical text that was translated into Latin in the 12th-century, and contributed greatly to medieval concepts of magic in Europe, refers to the ritual use of cannabis in India as an influence. “Indian cannabis has so many functions and the Indians use it mostly in their incense mixture that is used in the temples” (Kiesel & Atalla, 2002). As well, the noted 17th-century scientist, alchemist, Rosicrucian and cannabis experimenter Robert Hooke (1635-1703) in a lecture on cannabis given at the Royal Society, commented that: “It is a certain plant which grows very common in India, and the Vertues or Quality thereof, are there very well known … ’tis commonly made Use of, by the Heathen Priests, or rambling Mendicant Heathen Friars, who will many of the meet together, and every of them dose themselves with this Medicine, and then ramble several Ways, talking they know not what, pretending after that, they were inspired” (Hooke, 1689).

Aleister Crowley wrote of his travels to India, in his essay “The Psychology of Hashish,” that certain “Yogis employed hashish … to obtain Samadhi, that oneness with the Universe, or with Nothingness, which is the feeble expression

by which alone we can shadow that supreme trance" (Crowley, 1909). Figures like sadhus, who often lived in funeral grounds, were and are considered shaman-like magical wizards, who held occult powers. As the *Arcana of Nature* recorded in then mid-19th century, "…hashish, or Indian hemp, which the Hindoos used to produce the ecstasy in which they communicated with the gods, and learned the course of future events" (Tuttle, 1864). L.W. de Laurence, who referred to cannabis a number of times in his writings, influenced by such traditions, released *The Great Book of Magical Art, Hindu Magic and Indian Occultism* in 1915.

Indicating the influence on magical practice, an 1889 *Supplement to the Theosophist*, from a correspondent in Bombay, recorded in an article on '"Occult Sciences of Eastern Magi," how, "Phantasms, or the art of producing in the air phantasmal images, is achieved mostly by incantations invariably aided by hashish, or opium, or other drugs, and by fumigations and arrangements of scenery" (Rehatsek, 1889).

Another aspect of Indian mystical and magical tradition, Tantra, particularly its mystical sexual practices, also deeply influenced the Western Occult scene and the development of sex magick. Sir John Woodroffe (1865-1936) used the name Arthur Avalon, when he released his translations of Indian Tantric texts. "While maintaining his public profile as a judge and scholar of British Indian law, Woodroffe was also a private student of the tantras, who published a huge body of texts and translations and thus pioneered the modern academic study of Tantra in the West" (Urban, 2003).

> This is quite important to know, for here we have a writer on an Indian esoteric system taking a name imbued with western esotericism. The name at any rate seems to hint at initiations and the possession of occult secrets. The Arthurian legends are bound up with the story of the Holy Grail and its quest. This was a symbol of esoteric wisdom, especially to Theosophists who appropriated the legend. Anyone who named himself after King Arthur or the mystic isle of Avalon would be thought to be identifying himself with occultism, in Theosophists' eyes (Taylor, 2001).

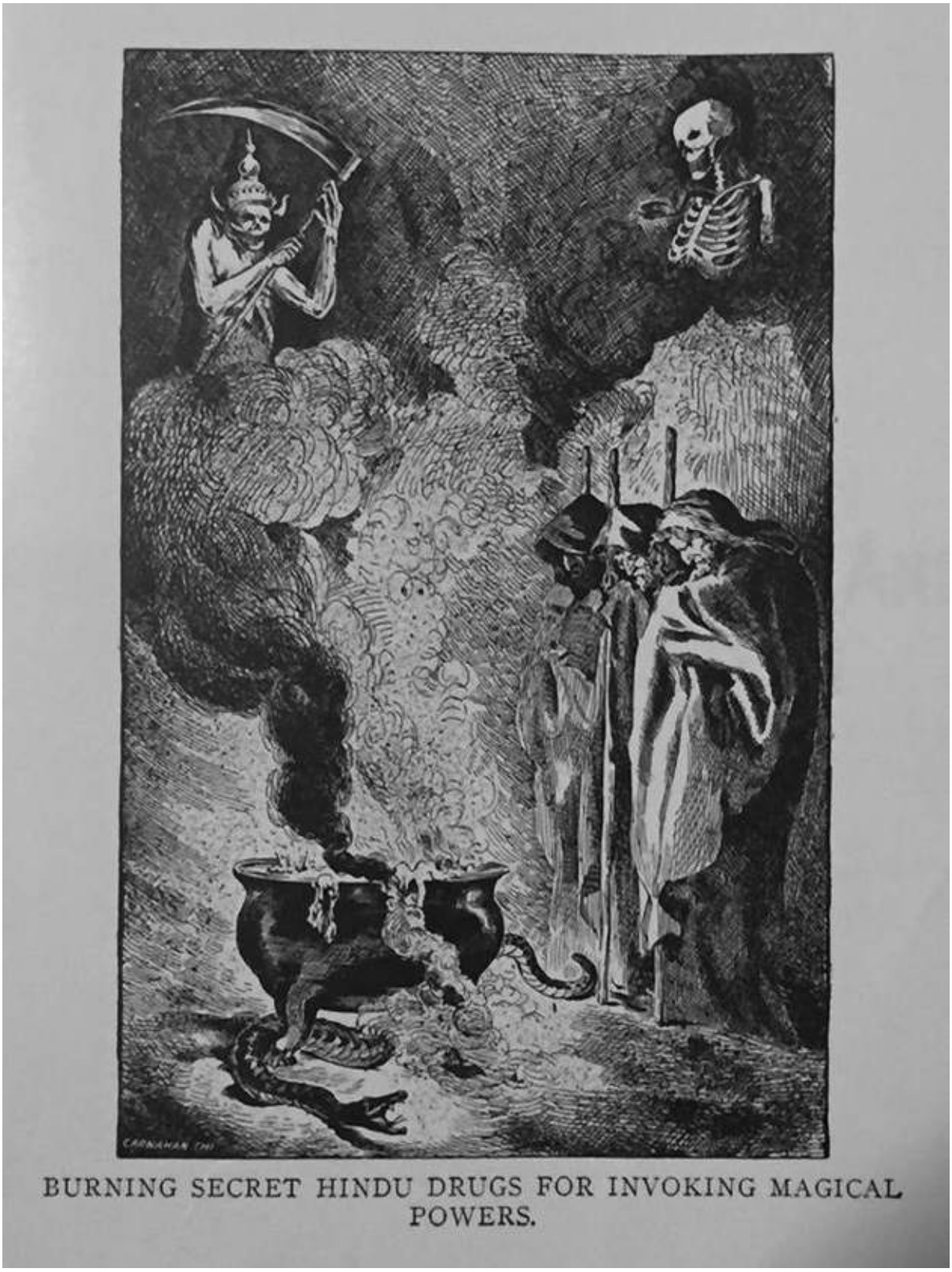


Illustration from de Laurence's The Great Book of Magical Art, Hindu Magic

and Indian
Occultism, (1915).

This Arthurian/Grail spin was also adopted by the proponents of Sex Magick in the *Ordo Templi Orientis*, of which Crowley was for a time Grandmaster. A Grandmaster of the O.T.O., prior to Crowley, Theodore Reuss, wrote a paper on sex magic, “Parsifal and the Secrets of the Graal Unveiled,” in 1914, and made direct reference to Tantric practices and symbolism.

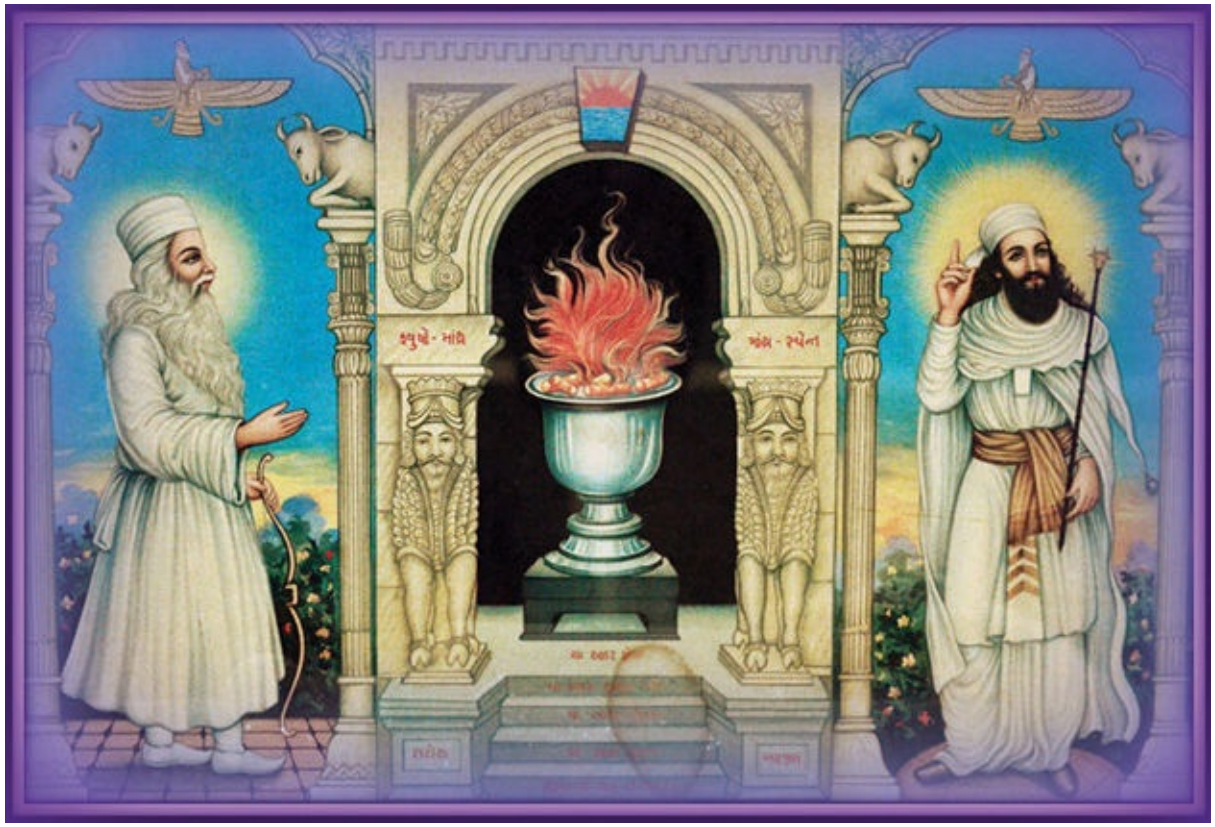
In Tantric sex rites, cannabis was often consumed. Although Shiva is the Lord of Bhang, cannabis appears in offerings to a number of other deities such as those dedicated to Shiva’s consort Kali, Goddess of Life and Death. Kali’s cannabis mantra is, “Om, Hrim Ambrosia, that springeth forth from ambrosia, Thou shalt showerest ambrosia, draw ambrosia for me again and again. Bring Kalika within my control. Give success; Svaha” (Avalon, 1913). In Tantric rites, cannabis retained its ancient Vedic epithet of ‘Vijaya’ (Victory). As Arthur Avalon (aka, Sir John Woodroffe) explained: “Vijaya, used in ceremonies to Kali: That is the narcotic Bhang (hemp)... used in all ceremonies” (Avalon, 1913).

> In medieval India and Tibet, sorcerers in search of magic powers glorified the use of a marijuana drink (bhang) … in Tantric sex ceremonies derived from the ancient Soma cult. A circle of naked men and women is conducting an experiment of the central nervous system. They consecrate a bowl of bhang to Kali, goddess of terror and delight. As the bhang begins to take effect, the worshipers mentally arouse the serpent at the base of the spine, sending waves of energy up to the cortex (Aldrich, 1978).

The Respected Sanskrit scholar and historian, Haraprasad Shastri (1853-1931), believed that “Tantra came from outside India. Most probably it came with the Magi-priests of the Scythians” (Shastri, 1911). As both Soma and cannabis, (whether one and the same or separate) are thought to have come to India via the Scythian or other related Indo-European groups, along with Tantric rites, they may all be components of a much earlier foreign, cultural, religious complex, that was adopted in India, and survived, albeit changed, into modern times.

The Magi

> The Magi appear to have been acquainted with the narcotic properties of opium, hemp, and other substances; and by long fasts, and the administration of these opiates, induced a state of trance or ecstasy, favorable to the conception of visions, and the stimulation of accesses of inspiration. They were accustomed to propitiate the spirits with loud songs and chants, either of triumph or woe, entreaty or indignation.
>
> – J. Maxwell, *Dwellers on the Threshold: Or, Magic and Magicians*, (1865)



The name Magi, from where we get terms like, “magic” and “magician” is generally associated with ancient Zoroastrianism, but there is a Scythian connection here as well. And this relationship comes up in trying to understand what happened to “Haoma” in Persia, where it is still consumed. However, the recipe for Haoma is believed to have changed around the time of the Prophet Zoroaster’s reforms.

Of the ingredients found at BMAC, ephedra, opium and cannabis, only the stimulating plant ephedra is known to be used in modern preparations of Haoma. Later Zoroastrian literature has indicated that initially the reformer Zoroaster

banned the Haoma cult, for its orgiastic all-night rituals. Although Haoma use later returned to Zoroastrian rituals, and has continued, only ephedra is used. However a number of Zoroastrian texts indicate that Zoroaster himself continued using cannabis, and that it was used in the initiation of certain elite members of the religion, and to attain the mystical visions which deeply influenced their cosmology. The Zoroastrian texts refer to a substance variously known as *bhanga*, or in Pahvlavi as *mang*. Bhanga is still used in Persia to identify cannabis, and the related Indian term bhang is still used as well.

In reference to Zoroastrian expeditions into the world of the afterlife, Shaul Shaked noted that "The preparation of this journey was done … by administering to the officiant a dose of mang (hemp), mixed with wine" (Shaked, 1999). "Zoroaster is commonly said to have spiked the Haoma with mang, which was probably hashish. It would have prolonged the intoxication and further stimulated the imagination of the drugged man. Of such are the wonders of Heaven" (Oliver, 1994). In the Zoroastrian tale "…the Artak Viraz Namak … Hell, Purgatory, and Heaven, the rewards bestowed on the good, and the punishment awaiting the sinner are here described in a vision induced by hashish" (Campbell, 2000). Referring to this same account, T.P. van Baaren and Franz Hartman also noted the hero "imbibes an intoxicant composed of wine and hashish and after this his body sleeps for seven days and nights while his soul undertakes the journey" (van Baaren & Hartman,1980). 19th-century author James Francis Katherinus Hewitt also refers to the "enlightening prophet drug Bangha (Cannabis Indica), the Hashish by which the Zoroastrian priests were inspired" (Hewitt, 1901). This was also the view of H.S. Nyberg (1938), and the German Iranist, Geo Widengren (1965), as well as many recent researchers.

Unlike the use of the pre-Zoroastrian Haoma, and its de-natured counterpart after Zoroaster's reforms, which were open to much of the community, the use of bhang/mang in the Zoroastrian period was strictly prohibited from anyone but the most elite members of that society. The secrecy surrounding the use of bhanga/mang is likely largely responsible for much of the confusion surrounding the terms mang and bhanga. In *Quests and Visionary Journeys in Sasanian Iran*, Shaul Shaked notes that the use of mang (which he saw as hemp) for visionary quests, "was not a way open to all":

> It was confined to select individuals, who would have regarded themselves as representative of the community, and who would then reveal to the others what they had been privileged to witness. Even for those people this was not a trivial experience that could be undertaken casually or easily repeated. Such journeys were rare occasions, surrounded by grave risks. The danger lay in the very fact that this was the path trodden by the dead, and would have to be brought back to life. Certain encounters along

the way may put the power of endurance of the traveler to the test (Shaked, et al., 1999).

The story has it that Zoroaster wandered the countryside for ten years without winning over the people to his new religious concepts. It was not until he met King Vishtaspa, who converted to Zoroaster's religion after drinking a cup of mang that the Iranian prophet's beliefs began to take hold on a wide scale. "Vishtaspa used hemp (bhang) to obtain ecstasy: while his body lay asleep, his soul traveled to paradise" (Eliade 1978). Vishtaspa's shamanic journey is recorded in *Denkird* 7.4.83-6 and *Pahlavi Rivayat* 48.27-32. In the ninth century text the *Denkird*, which was derived from a lost Avestan source, when Vishtaspa drank bhang "he became stard (unconscious) immediately, and they led his soul to paradise and showed him the value of accepting the Religion":

> To enlighten Vishtasp (and teach him) … and that he would attain a high post, permanent power, riches and food, Ohrmazd the Creator sent at the same time to the house of Vishtasp the yazat [a lesser divine being] Neryosang with a message urging.… Arthavist to give to drink to Vishtasp the lightened drink that would grant the eye of whomever took it a glimpse at the spiritual world.… And speak to Arthavist: 'Lord Arthavist! Take the nice plate, the nicest of all that have been made … to take, from us, Hom [Haoma] and mang… (Denkird 7.4.84-86).

Gherardo Gnoli recorded: "bang was … an ingredient of the 'illuminating drink' … that allowed Wištāsp to see … the 'great mystery.' This mang ī wištāspān (Pahlavi Vd. 15.14…) was mixed with hōm (Dēnkard 7.4.85) or wine (Pahlavi Rivayat 47.27). It was an integral part of the ecstatic practice aimed at opening the 'eye of the soul' (gyān čašm….)" (Gnoli, 1979). As Widengren explained:

> Hemp and wine or hemp and Haoma were mixed in the cup that was passed to Vistaspa … it is said that Neryosang was sent forth to let Vistaspa drink "the eye of the soul" with the view up above to the forms of existence of the heavenly beings, the illuminating potion thanks to which Vistaspa saw the great lucky splendor and mystery. The typical expression gyan casm, "eye of the soul," causes problems here. One could be tempted to replace this expression with "source of life," and this in actual fact is how it was translated, which in a pure formal philological sense is completely possible. However the expression can be explained via two points in the Denkart, where, in regards to the enlightenment, it is stated that it is of two types: on the one hand it consists of a view with the eye of the body, tan casm, on the other hand it is a view with the eye of the soul, gyan casm, which is defined as 'the opening of the eye of the soul to obtain knowledge." "The eye of the soul" means introspection. The visionary sight is conveyed to Kavi Vistaspa using a Haoma potion mixed with hemp. With this his soul can repair to Garodman, [Paradise] to view the heavenly existence (Widengren, 1965).

A similar reference to the "eye" is found in the Indian *Aitareya Brahmanam*, "When … the Adhvaryu hands over … the Soma cup to drink … to the Hotar, he

receives it with the … mantra … (By the words): ‘This is a good which has knowledge; here is a good which has knowledge; in me is a good which has knowledge; ruler of the eye, protect my eye’ the Hotar drinks Soma from the Maitravaruna *graha* [ritual cup for Soma]. (Then he repeats): ‘The eye with the mind is called hither.’” Martin Haug in his translation of this passage, noted “This formula resembles very much one of the most sacred prayers of the Parsis … which is particularly repeated when the Zotar priest (the Hotar of the Brahmans) is drinking the Homa (Soma) juice …” (Haug, 1863). In relation, in India the drinking of bhang, or smoking of ganja by devotees is still believed to open up the “eye” of Shiva, i.e the “third-eye.”

However, it would seem after the institution of the Moslem period, when Zoroastrians were either forced out of Persia or forced to convert to Islam, the ritual use of cannabis in the religion declined and eventually seems to have gone underground. Although there is evidence that some use was still in play during the reign of the Sasanian King Khusraw Parvēz (557-628) and in “Azerbaijan, a former center of the Zoroastrian religion and homeland of the cannabis-using Scythians, medieval manuscripts also record the use of wine infused with a mixture of cannabis, opium and henbane” (Dannaway, Piper & Webster, 2007). It is generally viewed that through these channels the use of cannabis was adopted by the more mystical branches of Islam. From what I have seen in the modern day, any mention of the religion’s ancient cannabis use by practicing mainstream Zoroastrians is met with disbelief and disdain.

The title, Magi, has been used for over 2,500 years in reference to Zoroastrianism. In the Hellenic period, when the Greeks were assimilating so much of other cultures, traditions, whether accurately or not, the mysterious rites of Zoroastrians, became associated with everything from astrology to necromancy, and the term “magi” began its transition to becoming our modern words “magic,” and the practitioners of this, “magicians.” This association between “magic” and occult rites and practices was particularly revitalized in the Medieval period, where Zoroaster was often considered the creator of magic. As *Encyclopedia Iranica* has noted:

> Most prominent European scholars of magic of the early modern period devoted at least one brief passage to the supposed inventor of that discipline. Here, it may suffice to mention the names of authors such as Heinrich Cornelius Agrippa of Nettesheim (1486-1535), Giordano Bruno (1548-1600), Giambattista Della Porta (ca. 1535-1615), Jean Bodin (1530-96), Gabriel Naudé (1600-53), and Eliphas Lévi (1810-75). … [T]hese authors … were in favor of a “pure,” or “natural,” version of magic that was carefully distinguished from its “demonic” branch. Correspondingly, Zoroaster came to be regarded as a wise man, who would know about the secrets of nature and heaven (Stausberg,

2005).

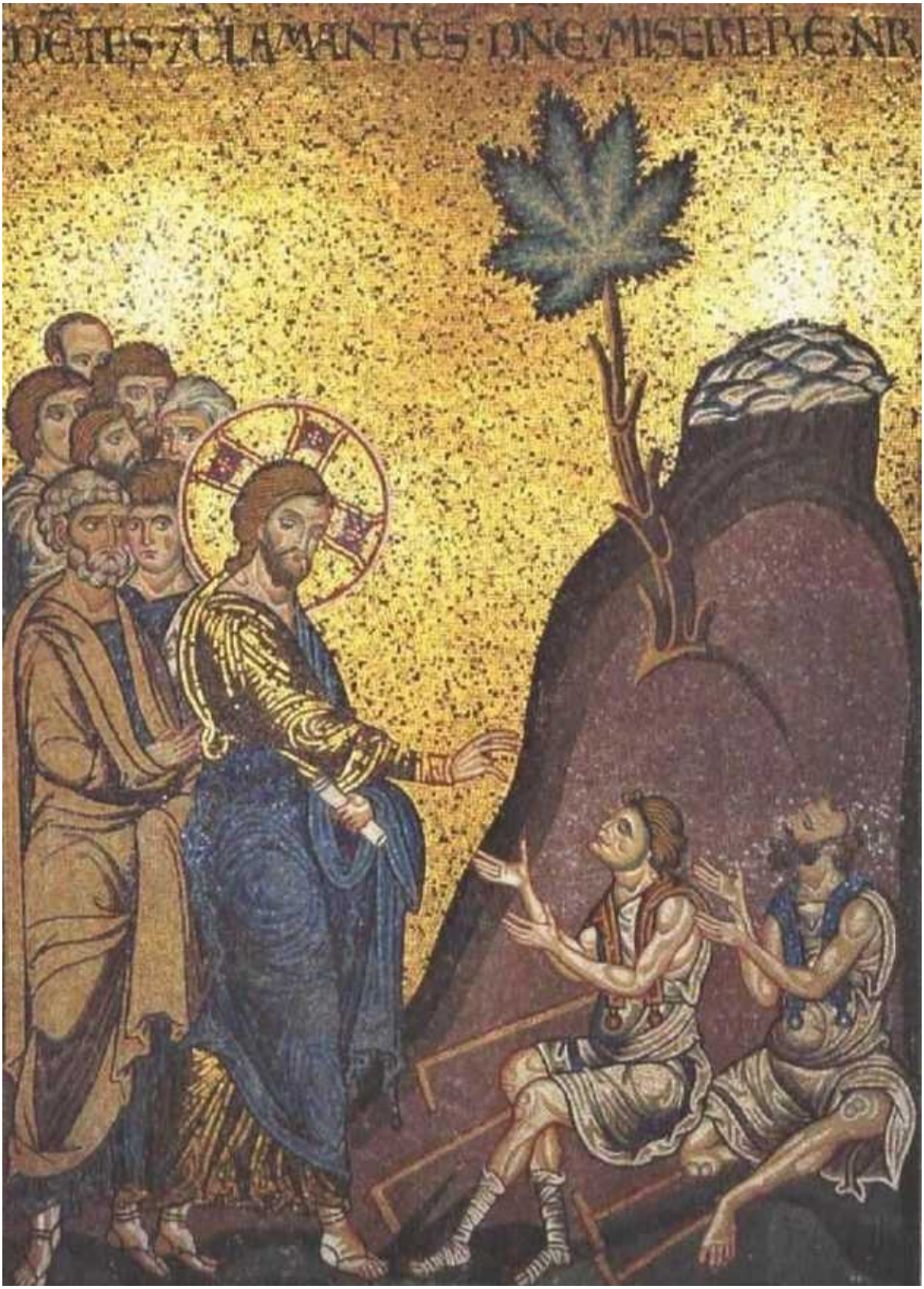
Zoroaster also appears frequently in the writings of later occultists, such as Blavatsky, Paschal Beverly Randolph, Crowley, and others. A number of times in his writings, Crowley borrowed a phrase from *The Chaldean Oracles of Zoroaster*.“The girders of the Soul, which give her breathing, are easy to be unloosed” (Westcott, 1895) in reference to the effects of cannabis resin; “Perhaps hashish is the drug which ‘loosens the girders of the soul.’” (Crowley, 1909).

It should also be noted that the inner voyages of these Zoroastrian psychonauts are believed to have influenced both Jewish and Christian cosmologies, with their voyages to Heaven and Hell, as well as tales of an Apocalyptic-like end times. The Zoroastrian cosmological influence in this respect has long been noted. Considering the strong connections between the Zoroastrians and Scythians already discussed, along with the latter’s high mobility, it is not so surprising that their influence can be felt as well.

---

[1] It is worth mentioning that Eliade’s conclusions here, may have drawn from his own personal experience. As a young man in India, in 1931, he experimented with both opium and bhang (cannabis). “Once I smoked bhang and I recall that I had a vertiginous night, for the sense of space had shifted and I felt so light that whenever I wanted to turn on one side, I would fall from the bed. [...] [The plant] bhang has a curious quality to focus and to deepen the thought, any thought that dominates consciousness at the moment of intoxication. Certainly, if it is a religious thought ‘as it is assumed to be’ the meditation is a perfect one. I remember, nonetheless, that I had had that evening a literary discussion with a visitor of the ashram and that night was for me riddled with nightmares […]”(Eliade, 1931/1991) As quoted in (Oisteanu, 2007)

“In March 1924, at the age of only 17 years, Mircea Eliade published (under the pseudonym Silviu Nicoară) a courageous article, ‘The Artists and the Hashish’, explaining in it why many artists and writers (Gérard de Nerval, Alexandre Dumas-Père, Theophile Gauthier, Charles Baudelaire etc. [all of whom shall be discussed in Chapter 22] have used the intoxication with hashish: in order to enhance their intellectual creativity and mobility. ‘Taken in infinitesimal quantity’ – wrote the adolescent Eliade, quoting Charles Richet –, ‘[the hashish] unfreezes the mind making it proper for things hard to understand and gives it also an amazing continuity of ideas.’ The adolescent Eliade concluded that, taken in big doses, the hashish induces ecstatic states: ‘In that moment the soul leaves the body and you feel that you are immersing into ether’ (‘Ziarul ştiinţelor populare’ [The Journal of Popular Sciences], no. 12, 18th of March 1924, p. 172)” (Ostineau, 2007).


DNE·MISERERE·NR

Chapter 2

Kaneh Bosm: Cannabis in the Bible?

Prophets practiced ecstasy states and may have used incense and narcotics to produce impressive effects…. The Israelite prophets … acted as mediums. In a state of trance or frenzy they related their divine visions in a sing-song chant, at times a scream. These states could be induced by music.… But the prophets also used, and sometimes abused, incense, narcotics and alcohol…

– Paul Johnson, *A History of the Jews*

The idea that the Old Testament prophets may have been using psychoactive substances in order to attain a shamanic trance in which the revelations of Yahweh could be received, is as troubling for modern day believers as Charles Darwin's Theory of Evolution was to their 19th-century counterparts – just as Darwin's theory of evolution challenged the myths of creation from the Book of Genesis, this entheogenic origin for the Jewish religion, indicates a scientifically and anthropologically based theory on the origins of the Bible itself through shamanism and psychoactive plants. As Professor Georg Luck has noted "The idea that Moses himself and the priests who succeeded him relied on 'chemical aids' in order to touch with the Lord must be disturbing or repugnant to many. It seems to degrade religion – any religion – when one associates it with shamanic practices…"(Luck, 1985/2006). Luck experienced these reactions himself, when his decades of research into magic rites in the ancient world drew him to such a hypothesis. "As I was doing research on psychoactive substances used in magic and religion and magic in antiquity, I happened to come across chapter 30 in the Book of Exodus where Moses prescribes the composition of sacred incense and anointing oil. It occurred to me , judging from the ingredients, that … [these] substances might act as 'entheogens,' the incense more powerful than the oil"(Luck, 1985/2006).

Professor Luck pointed to the alleged mild psychoactive effects of myrrh and particularly frankincense, as has been suggested by a number of recent studies (Drahl, 2008; Khan, 2012). Frankincense contains trahydrocannabinol, which is similar in molecular structure to tetrahydrocannabinol, the psychoactive component of cannabis. And it has been suggested that even in modern church rituals, the mild mood-elevating effects of this may help to create a religious state of mind in parishioners close enough to inhale its effects. However, this alleged effect has been hard to reproduce in any notable way under clinic conditions. Luck noted this, explaining that "No two kinds of frankincense … have exactly the same effect. There are many varieties, coming from different regions along the ancient incense route, and some of the more potent ones may

not be available any more. The blends used in churches today, seem rather mild, if they can be called psychoactive at all" (Luck, 1985/2006).

What Luck and Johnson both seem to have been unaware of in their comments about the shamanic nature of the Israeli prophets and their potential use of psychoactive substances, is the evidence indicating a role for cannabis amongst the ancient Jews in this exact context.

Although there have been a variety of suggestions regarding references to cannabis in scripture, which I have explored elsewhere, the most convincing evidence for cannabis in the Bible comes via the Polish Anthropologist Sula Benet's etymological investigations into the Hebrew word "kaneh bosm." In her essays "Tracing One Word Through Different Languages" (1936) and "Early Diffusions and Folk Uses of Hemp" (1975), Benet demonstrated that the Hebrew terms "kaneh" and "kaneh bosm" (also translated "qaneh," and "qaneh bosm") identified cannabis, by tracing the modern term back through history, noting the similarities with the later *Mishna* term for cannabis, kanabos, as well as comparing it to the ancient Assyrian word kunubu (also translated qunubu) which has long been regarded as identifying cannabis, and which was used in an almost identical ritual context as kaneh bosm was by the ancient Jews. The root "kaneh" in this construction means "cane-reed" or "hemp," while "bosm" means "aromatic." This word appeared in Exodus 30:23, whereas in the Song of Songs 4:14, Isaiah 43:24, Jeremiah 6:20, Ezekiel 27:19 the term keneh (or q'aneh) is used without the adjunct bosem. As Sula Benet has explained, the Hebrew word kaneh-bosm was later mistranslated as calamus, a common marsh plant with little monetary value that does not have the qualities or value ascribed to kaneh-bosm. This error occurred in the oldest of the Greek translation of the Hebrew texts, the Septuagint in the third century B.C., and then repeated in following translations.

As Prof. Carl Ruck, of Boston University explains:

> Cannabis is called kaneh bosem in Hebrew, which is now recognized as the Scythian word that Herodotus wrote as kannabis (or cannabis). The translators of the bible translate this usually as "fragrant cane," i.e., an aromatic grass. Once the word is correctly translated, the use of cannabis in the bible is clear. Large amounts of it were compounded into the ointment for the ordination of the priest. This ointment … was also used to fumigate the holy enclosed space. The ointment (absorbed through the skin) and the fragrance of the vessels (both absorbed by handling and inhaled as perfume) and the smoke of the incense in the confined space would have been a very effective means of administering the psychoactive properties of the plant. Since it was only the High Priest who entered the Tabernacle, it was an experience reserved for him… (Ruck, 2009).

Noted cannabinoid researcher and historian, Dr. Ethan Russo, also notes:"I

think it is absolutely clear that cannabis was in the Holy Land, we have archaeological proof dated to the 4th century [A.D.] there was this carbonized fragment of cannabis that was found in a cave at Bet Shemesh in Israel. Additionally, I firmly believe that kaneh bosm in the Hebrew was cannabis, so I am absolutely convinced it was there … its mentioned in Exodus that kaneh bosm was part of the Holy Anointing Oil, also used as an incense and it really makes sense" (Russo, 2003). As Ruck and co-authors have noted the term "occurs also in Song of Songs 4:14, where it grows in an orchard of exotic fruits, herbs, and spices.… It occurs also in Isaiah 43:24 where Yahweh lists amongst the slights received in sacrifice, the insufficient offerings of kaneh bosm; and Jeremiah 6:20, where Yahweh, displeased with his people, rejects such an offering; and Ezekiel 27:19, where it occurs in a catalogue of the luxurious items in the import trade of Tyre…. This conclusion has since been affirmed by other scholars. It is ironic that calamus "sweet flag," the substitute for the alleged cannabis, is itself a known hallucinogen for which TMA-2 is derived" (Ruck et. al., 2001).

Kaneh bosm is cognately similar-sounding to the Assyrian name for cannabis, qunubu. And this connection is taken further by the identical use of qunubu incenses and ointments for spiritual purposes, to that of the Holy Oil and Incenses of the Old Testament Jews and kaneh bosm.

Recipes for cannabis(qunubu) incense, regarded as copies of much older versions, were found in the cuneiform library of the legendary Assyrian King Assurbanipal (b. 685-ca. 627 B.C., reigned 669-ca. 631 B.C.). Cannabis was not only sifted for incense like modern hashish, but the active properties were also extracted into oils. "Translating 'Letters and Contracts, no.162' (Keiser, 1921), qu-un-na-pu is noted among a list of spices (Scheil, 1921)(p. 13), and would be translated from French (EBR), '(qunnapu): oil of hemp; hashish'" (Russo, 2005). In Babylonian religious rites, "inspiration was derived by burning incense, which, if we follow evidence obtained elsewhere, induced a prophetic trance. The gods were also invoked by incense" (Mackenzie, 1915). Records from the time of Assurbanipal's father Esarhaddon indentify cannabis, (qunubu) as one of the main ingredients of the "sacred rites." In a letter written in 680 B.C. to the mother of the Assyrian king, Esarhaddon, reference is made to qu-nu-bu. In response to Esarhaddon's mother's question as to "What is used in the sacred rites," a high priest responded that "the main items … for the rites are fine oil, water, honey, odorous plants (and) hemp [qunubu]" (Waterman, 1936).

Cannabis was clearly an important ritual implement from early on in

Mesopotamia. Professor George Hackman referred to 4,000 year old inscriptions indicating cannabis in *Temple Documents of the Third Dynasty of Ur From Umma*, which described a "Memoranda of three regular offerings of hemp" (Hackman, 1937). Evidence indicates that in ancient Mesopotamia cannabis was also ingested in foods for ritual purposes as well as consumed in beverages, akin to the Haoma/Soma preparations and also rubbed on topically (Bennett, 2010).

As the 19th century scholar Francois Lenormant noted in *Le Magie chez les Chaldean*: "The Chaldean Magus used artificial means, intoxicating drugs for instance, in order to attain to [a] state of excitement, acts of purification and mysterious rituals increased the power of the incantations. Among these mysterious rituals must be counted the use of enchanted potions which undoubtedly contained drugs that were medically effective" (Lenormant 1874).

An Assyrian medical tablet from the Louvre collection has been transliterated: "So that god of man and man should be in good rapport: …with hellebore, cannabis and lupine you will rub him," (Russo 2005). Similar topical preparations containing cannabis, as shall be discussed later, occur in the 16th century *Sepher Raziel/Liber Salomonis* and other grimoires, and were also employed by later occultists like L.A. Cahagnet, and P.B. Randolph along with others. Other cross-cultural references to such topical preparations of cannabis have been identified (Bennett & McQueen, 2001; Bennett, 2006).

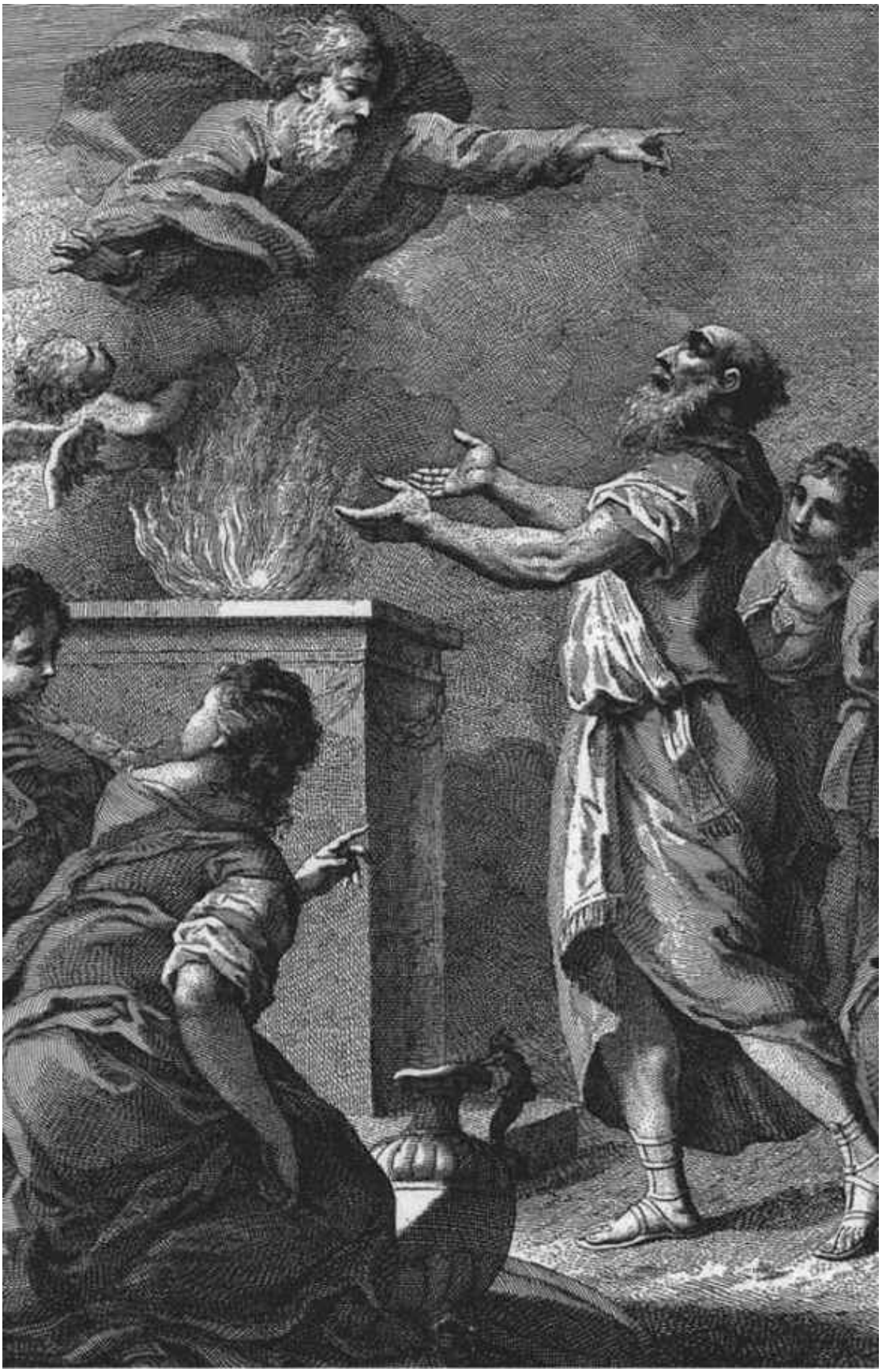
Health Canada has done scientific tests that show transdermal absorption of THC can take place. The skin is the biggest organ of the body, so of course considerably more cannabis is needed to be effective in this way, much more than when ingested or smoked. The people who used the Holy Oil literally drenched themselves in it. Based upon a 25mg/g oil Health Canada found skin penetration of THC (33%). "The high concentration of THC outside the skin encourages penetration, which is a function of the difference between outside and inside (where the concentration is essentially zero)." Health Canada, who was concerned about people getting high off of hemp body products, concluded that, even with THC content limited to 10 ppm, "inadequate margins of safety exist between potential exposure and adverse effect levels for cannabinoids in cosmetics, food, and nutraceutical products made from industrial hemp" (Health Canada, 2001).[1] I talked to Dr. James Geiwitz personally at a conference shortly after this study was published, and he told me that he felt this offered strong evidence for the potential psychoactive effects of the Holy Oil.

Only those who had been "dedicated by the anointing oil of … God" (Leviticus 21:12) were permitted to act as priests. In the "holy" state produced

by the anointing oil the priests were forbidden to leave the sanctuary precincts (Leviticus 21:12), and the above passage from Exodus makes quite clear the sacredness of this ointment, the use of which the priests jealously guarded. These rules were likely made so that other tribal members would not find out the secret behind Moses, and the priesthood's new found shamanistic revelations. Or even worse, take it upon themselves to make a similar preparation – an event that would likely lead to Moses and his fellow Levites losing their authority over their ancient tribal counterparts. Those who broke this strong tribal taboo risked the penalty of being "cut off from their people," a virtual death-sentence in the savage ancient world. Secrets revealed equals power lost is a rule of thumb that is common to shamans and magicians worldwide, and the ancient Hebrew shamans guarded their secrets as fiercely as any. "The words spoken by the Lord to Moses … 'where I shall meet with you,' should be taken in the strictest literal sense. God will appear to the priest who uses the substance in the proper way. But the sanctions against any frivolous, casual use is formidable.… By its nature, an 'entheogen' is surrounded by taboos, because it gives access to the deity, and the tremendous power it transmutes must be controlled" (Luck, 1985/2006).

Moreover, this Holy Oil was to be used specifically in the Tent of the Meeting, where the angel of the Lord would "speak" to Moses from a pillar of smoke over the altar. From what can be understood by the descriptions in Exodus, Moses and later High Priests would cover themselves with this ointment and also pour some on the altar of incense before burning it and during the ritual. "Besides its role in anointing, the Holy Oil of the Hebrews was burned as incense, and its use was reserved to the priestly class" (Russo, 2007).

Esarhaddon standing by curtained tent, a Scythian tent, and the Tent of Meeting



In the Torah, the pillar of smoke that arose before Moses in the "Tent of the Meeting," is referred to as the "Shekinah" and is identified as the physical evidence of the Lord's presence. None of the other Hebrews in the Exodus account either see or hear the Lord, they only know that Moses is talking to the Lord when the smoke is pouring forth from the Tent of the Meeting. It is hard not to see all the classical elements of shamanism at play in this description of Moses' encounter with God, and like Zoroaster, Moses can be seen as an ecstatic shamanic figure who used cannabis as a means of seeking celestial advice. Such techniques of invocation certainly occur in later magical practices.

The "Magician" Moses scryed his messages from the Lord in an act of Biblical capnomancy, and this was a traditional use of cannabis in magical rituals that has been carried on into modern times. As Ernest Bosc De Veze, who also wrote a "Treatise on Hashish," noted in *Petite Encyclopedie Synthetique des Sciences Occultes*, in reference to "capnomancy … for divination … the smoke obtained from psychic plants such as verbena, hashish or Indian hemp … [are] used" (Bosc, 1904). In cases like this, not only was there the psychoactive effect of the smoke used, but the smoke provided the partially material basis in which the invoked entity or vision might be viewed. "The magician … burned aromatic substances and anointed his/her body with perfumed ointments. The whole set-up for an epiphany was there: now all that was necessary was for the deity to appear" (Brashear, 1991).

> …[T]he smoke itself was the epiphany. The smoke was inhaled by the magician and his client, and the vision came in trance. The smell of psychoactive substances … acts on the human brain in a very quick, very predictable way.
>
> …[T]he inhalation of the sacred incense could create a powerful vision of the deity in the priest. Other factors were probably involved too, the smell of the Holy Oil with which the priest, the altar, and other sacred objects within the temple were anointed, the golden surface of the altar that reflected the shine of lamps…. The shiny surfaces, reflecting the sacral lamps nearby, could help induce trance in the priest as he was breathing smoke (Luck, 1985/2006).

Just as Moses received his answers in a billowing cloud of cannabis resin-infused smoke, we can see from a reference in Isaiah, that when the cannabis was lacking, the scryed answers were more difficult to bring forth! The Lord complains he has been shortchanged his offering of cannabis. When the prophet seeks advice the Lord complains:"Thou hast bought me aromatic cane (kaneh) with money, neither hast thou filled me with the fat of thy sacrifices: but thou hast made me to serve with thy sins, thou hast wearied me with thine iniquities."

Other textual evidence from Isaiah, although not identifying cannabis by name, gives clear indications that at times the Lord's hunger for his favorite smoke was being appeased and hemp was being used as a shamanic incense inside the precincts of the temple, in elaborate shamanic ceremonies:

> And the posts of the door moved at the voice of him that cried, and the temple was filled with smoke.
>
> Then said I, "Woe is me, for I am undone; because I am a man of unclean lips, and I dwell in the midst of a people of unclean lips; for mine eyes have seen the King, the Lord of hosts."
>
> Then flew one of the seraphims unto me, having a live coal in his hand, which he had taken with the tongs from off the altar, And he laid it upon my mouth and said, "Lo, this hath touched thy lips; and thine iniquity is taken away, and thy sin purged" (Isaiah 6:4-7).

Those of us who are familiar with hashish know that it burns in a similar way to both incense and coal and it's not hard to imagine an elaborately dressed ancient shaman, with a mask and fabricated wings, lifting a burning coal of hashish, or pressed bud, to the lips of the ancient prophet Isaiah. Interestingly, the holder of the tongs is described as a "seraphim," which translates as a "fiery-serpent," and has been associated with the "Nehushtan" that Moses made and King Hezekiah later destroyed during his own religious reforms, because the Israelites were burning incense to it inside the temple itself.

Kaneh, (cannabis) can also be found in what is the most beautiful piece of prose in the whole Bible, Solomon's Song of Songs 4.14, where it grows in an orchard of exotic fruits, herbs, and spices:

> Come with me from Lebanon, my bride, come with me from Lebanon.… How much more pleasing is your love than wine, and the fragrance of your ointment than any spice!… The fragrance of your garments is like that of Lebanon.… Your plants are an orchard of pomegranates with choice fruits, with henna and nard, nard and saffron, kaneh [cannabis] and cinnamon, with every kind of incense tree… (Song of Songs 4:8-14).

Solomon has often been associated with magic, and this is particularly true of medieval European magical traditions where grimoires like, *Clavicula Salomonis* (The Key of Solomon 14th-15th century) and the 17th-century *Clavicula Salomonis Regis*, (The Lesser Key of Solomon) both of which represent a typical example of Renaissance magic. Most interesting of such magical manuscripts, is the 16th century *Sepher Raziel: Liber Salomonis*, which will be discussed in chapter 15.

However, Solomon's reputation for magic, goes back much further than this. The *Testament of Solomon*, thought to date from sometime between the first and third century A.D., is one of the oldest magical texts concerning the ancient

Jewish king. This text is a pseudepigraphic catalog of demons summoned by King Solomon, and how they can be countered by invoking angels and other magical techniques. The *Testament of Solomon* refers to a story where the magician-king forces a demon to spin hemp. “So I commanded her to spin the hemp for the ropes used in the building of the house of God; and accordingly, when I had sealed and bound her, she was so overcome and brought to naught as to stand night and day spinning the hemp” (*The Testament of Solomon*, 100-300 A.D.).

Ingested cannabis references have also been long suggested, such as in a 1903 essay, “Indications of the Hachish-Vice in the Old Testament,” Dr. Creighton, referred to accounts in the books of Daniel, Samuel, and particularly Ezekiel in this regard. “‘Son of man, eat what is before you, eat this scroll; then go and speak to the house of Israel.’ So I opened my mouth and he gave me the scroll to eat.… So I ate it, and it tasted as sweet as honey in my mouth.… Then the Spirit lifted me up, and I heard behind me a loud rumbling sound – May the glory of the Lord be praised in his dwelling-place! – the sound of the wings of the living creatures brushing against each other and the sound of the wheels beside them, a loud rumbling sound. The Spirit then lifted me up and took me away…”(Ezekiel 3:4-14).

Others have suggested that the important Biblical and Apocrypha figure Ezra consumed a cannabis-infused wine. Ezra, also referred to as Esdras, was a key figure of the Jewish monotheistic reformation after the Persians had returned them to their homeland. Interestingly, at least two researchers, living more than a century apart and from different parts of the world, have concluded that Ezra received his inspiration for this act from the same source of inspiration as his Zoroastrian overlords did … a cannabis infused wine! Here is Ezra’s own account of this. Ezra told the people not to seek him for forty days, and he left for the desert, taking with him five people who were to act as his scribes:

> The next day, behold a voice cried to me saying. Esdras open thy mouth, and drink what I give you thee to drink! Then opened I my mouth, and behold, he reached me a full cup, which is full as it were with water, but the color of it was like fire. I took it, and drank: and when I had drunk of it, my heart uttered understanding, and wisdom grew in my breast, for my spirit strengthened and my memory; and my mouth was opened and shut no more: and they sat forty days, and they wrote in the day, and at night they ate bread. As for me, I spake by the day, and I held not my tongue by the night. In forty days they wrote two hundred and four books (2 Esdras 14:38-44).

As George W. Brown recorded of this more than a century ago:

> A voice bid him open his mouth, he – the voice, of course – reached Esdras a full cup. It would be

> interesting to know whose voice it was which possessed such unnatural powers; yet we apprehend the reader is much more anxious to know the contents of the cup … which possessed such wondrous ability, probably the same possessed by the "fruit of the tree" which grew "in the midst of the garden," the eating of which opened the eyes of our first parents, and enabled them to see "as Gods knowing good and evil." We think we can furnish this desired information, to do which we are compelled to anticipate some facts existing among Zoroastrian worshipers; many centuries before the date religionists ascribe to Abraham, and which was practiced in Persia, Assyria and Babylonia at the very time Ezra was writing Jewish history under the influence of the "fiery cup."
>
> Among other duties required on occasional sacrifices of animals to Ahura-Mazda, additional to prayers, praises, thanksgiving, and the recitation of hymns, was the performance … of a curious ceremony known as that of the Haoma or Homa. This consisted of the extraction of the juice of the Homa plant by the priests during the recitation of prayers, the formal presentation of the liquid extracted to the sacrificial fire … the consumption of a small portion of it by one of the officiating ministers, and the division of the remainder among the worshipers…
>
> What was the Haoma or Homa, the production of the moon-plant, growing in those regions of Asia to far north for the successful growing of the grape, and yet yielding such intoxicating properties? It is known in the medical books as Apocynum Cannabinum, and belongs to the Indian Hemp family, Cannabis Indica being an official preparation from it. It is now known in India as bhang, and is popularly known with us as hashish, the stimulating and intoxicating effects of which are well known to physicians (Brown, 1890).

More than a century after Brown, Vicente Dobroruka also noted a comparison between the Persian technique of shamanic ecstasy and that of Ezra, in his essay "Preparation for Visions in Second Temple Jewish Apocalyptic Literature": "Similar drinks appear in Persian literature … Vishtapa has an experience quite equivalent in the Dinkard … where mention is made to a mixture of wine (or Haoma) and hemp with henbane.… *The Book of Arda Viraz* also mentions visions obtained from wine mixed with hemp, and for the preparations of the seer…"(Dobroruka, 2002).

Dobroruka revisited this theme in more detail in his later 2006 article, "Chemically-induced visions in the Fourth Book of Ezra in light of comparative Persian material," and again draws direct comparisons between Ezra's cup of fire, and the mang-mixed infused-beverages of the Zoroastrian psychonauts. Interestingly, Rabbi Immanuel Löw, referred to a ancient Jewish recipe (Sabb. 14. 3 ed. Urbach, 9th-11th century) that called for wine to be mixed with ground-up saffron, Arabic gum and hasisat surur, "I know 'surur' solely as a alias for the resin the Cannabis sativa," (Löw, 1924).

Löw made no comment on the word "hasisat" which is very reminiscent of the name for cannabis resins in the medieval Arabic world "hasis" (hashish), and the term is generally thought to have been derived in that period. However, the 19th-century scholar John Kitto also put forth two different potential Hebrew word candidates for the origins of the term "hashish" in *A Cyclopaedia of*

Biblical Literature. Kitto pointed to the Hebrew terms Shesh, which originates in reference to some sort of “fibre plant,” and the possibly related word, Eshishah (E-shesh-ah?) which holds a wide variety of somewhat contradictory translations such as “flagon” “sweet cakes,” “syrup,” and also “unguent.” This last reference is interesting in relation to what we have already seen in regards to the cannabis infused Holy Oil, which was basically an unguent. According to Kitto, this Eshishah was mixed with wine. “Hebrew eshishah … is by others called hashish … this substance, in course of time, was converted into a medium of intoxication by means of drugs” (Kitto 1845/1856). With the cognate pronunciation similarities found between the Hebrew Shesh and Eshishah one can only speculate on the possibility of two ancient Hebrew references to one plant that held both fibrous and intoxicating properties. It seems likely that what is referred to is hashish resin, with the addition of the word “surur” indicating the possibility of hashish oil, (which the Arabs prepared by boiling the tops of the plant, and collecting the drops of oil that formed on top of the water). A very potent preparation. “The palm wine of the East … is made intoxicating … by an admixture of stupefying ingredients, of which there was an abundance.… Such a practice seems to have existed amongst the ancient Jews…” (Kitto, 1861).

Talmudic reference indicate this use as well: “The one on his way to execution was given a piece of incense in a cup of wine, to help him fall asleep” (Sanh. 43a). Such preparations were used by the ancient Jews, for ritual intoxication, and for easing pain. A Reverend E.A. Lawrence, in an essay on “The Wine of the Bible” in a 19th century edition of *The Princeton Review* noted that:

> It appears to have been an ancient custom to give medicated or drugged wine to criminals condemned to death, to blunt their senses, and so lessen the pains of execution. To this custom there is supposed to be an allusion, Prov. xxxi. 6, “Give strong drink unto him that is ready to perish.”… To the same custom some suppose there is a reference in Amos 8, where the ‘“wine of the condemned” is spoken of.… The wicked here described, in addition to other evil practices, imposed unjust fines upon the innocent, and spent the money thus unjustly obtained upon wine, which they quaffed in the house of their gods…
>
> Mixed wine is often spoken of in Scripture. This was of different kinds … sometimes, by lovers of strong drink, with spices of various kinds, to give it a richer flavor and greater potency (ls. v. 22; Ps. lxxv. 8). The “royal wine,” literally wine of the kingdom … Esther i. 7), denotes most probably the best wine, such as the king of Persia himself was accustomed to drink (Lawrence, 1871).

Thus, this infused wine not only had pain numbing qualities, but was also “quaffed in the house of their gods,” giving clear indication it was sought after for entheogenic effects as well. That it is compared to the wines of the King of

Persia, also brings us back to the cannabis infused wines of the Zoroastrian period, such as that taken by King Vishtaspa. In reference to “unguents” such as the Holy Oil, placing “incense” into wine, we are reminded of the cannabis-infused incenses and anointing oils referred to earlier, indicating these substances may have come to be placed directly into wine. In regard to myrrhed wine, it is worth noting that Dr. David Hillman, who holds combined degrees in Classics and Bacteriology, has suggested that ancient myrrh was often doctored with cannabis resins: “The [ancient] Arabs … will take the rub, basically the hashish … they adulterate it with myrrh, so you end up with these combinations of plants that actually end up together … myrrh and cannabis, you see them associated … often” (Hillman, 2015).

Christian period

In the early Christian period, as has been detailed elsewhere (Bennett & McQueen, 2001; Bennett, 2010), many of the elements of the early Judaic use seem to have been continued, albeit with some changes. The very term “Christ” is derived from the Greek “Khristos,” and had the same meaning as the Hebrew word “Messiah,” and these translated literally into English would refer to the “Anointed,” a term that makes reference to the anointing oil of Exodus 30:23, which contained Kaneh Bosm – cannabis.

It is worth noting in this context, that Jesus baptized no one in the New Testament account, but instead, in the oldest of the synoptic gospels, Jesus sent out the Apostles with Holy Oil, “And they cast out many devils, and anointed with oil many that were sick, and healed them” (Mark 6:13). This passage shows us two things, that Jesus was ignoring the rules about the anointing oil of previous times, that limited its use to priests, and then later kings (Exodus 30:33), and that the Holy Oil was being used for medical purposes. Diseases like epilepsy were considered demonic possession up until the medieval ages, and in our day, cannabis has been shown effective in treating severe forms of epilepsy, that even pharmaceutical drugs have been unable to remedy safely. Many of the other healing medical miracles, described in the New Testament, as well, seem to be ailments which have been effectively treated with medical marijuana, skin diseases, stiffened limbs, uterine problems, etc., both before the time of Jesus, and now. Considering that the Gospels themselves are thought to have been first recorded years after the time of Jesus himself, it seems plausible that the New Testament miracles may be fanciful versions, embellished through time, imagination and retelling passed down by word of mouth, of actual medical treatments. As prepostrerous as this may appear, this hypothesis has received international attention in the media (BBC, *Guardian*, *Washington Post*, *London Times*, 2003, *Vice* 2013).

The New Testament gives us some evidence that this same Holy Oil may have been used for enthoegenic purposes. “[Y]ou have an anointing from the Holy One, and all of you know the truth … the anointing you received from him remains in you, and you do not need anyone to teach you. But as his anointing teaches you about all things and as that anointing is real, not counterfeit – just as it has taught you, remain in him.” (1 John 2:27). Through this open distribution

the singular Christ, “the Anointed,” was extended to become the plural term “Christians,” that is, those who had been smeared or anointed.

Although there is some evidence of Jesus’ use of this Judaic cannabis oil in the traditional New Testament, we get a clearer picture of its importance when we also look at surviving Christian Gnostic documents. For the first four-hundred years after Jesus’ birth, the term “Christian” was used to describe a wide variety of sects and a large volume of different documents. Through the acceptance of one of the more ascetic branches of Christianity by the Roman ruling class, Christianity eventually became the state religion of its former persecutors. In an effort to unify the faith into a controllable mass, the newly formed Roman Catholic Church held a number of councils. These councils prohibited not only pagans, but also differing Christian sects, and in the 4th century edited a wealth of Christian literature down to the few meager documents which have survived as the modern New Testament.

The term Gnostic, meaning “knowledge,” is a blanket term that refers to a variety of early Christian sects which had extremely different beliefs about both Jesus and his teachings than those which have come down to us through modern Christianity and the New Testament. From sect to sect, there was some variation to Gnostic belief, although there are some wider commonalities. Some of the more common themes in Gnosticism include the belief that, the “creator god,” Ialdabaoth, identified with the god of the Jews, Yahweh, is seen as a demonic entity responsible for the entrapment of Light into matter, through the creation of the material world. Gnostic theology concerns the redemption of this Light back to the original Kingdom of Light from which it first emanated. In the Gnostic view the King, or Kingdom of Light, existed in the place from where the created Universe began, which they located somewhere beyond the seven planetary spheres. Each of the planetary spheres was believed by the Gnostics to be the personification of one of seven evil archons, created by Ialdabaoth as helpers who aided him by contributing a seal that further entrapped light into matter. The final result of this entrapment, was the created world; i.e. – Earth, and humanity. Through Gnosis, i.e. “knowledge,” the light entrapped in man could be redeemed back to the original Kingdom of Light from whence it came. (The Gnostic seven planetary archons seem identical in many respects to the planetary sephiroth of the Jewish Kabbalah, and likely this later tradition, developed out of Jewish Gnostic cults). As a Mandean Gnostic prayer recorded of these beliefs:

> From the place of light have I gone forth,
> from the bright habitation…

An Uthra [angel] from the house of Life accompanied me.
The Uthra … held a staff of living water in his hand.
The staff which he held in his hand
was full of leaves of an excellent kind.
He offered me of its leaves,
and prayers and rituals sprang complete from it.
Again he offered me of them,
and my sick heart found healing
and my alien soul relief.
A third time he offered me of them,
and he turned upwards the eyes in my head
so that I beheld my Father and knew him...
I asked him for smooth paths
to ascend and behold the place of light.[2]

In an attempt to save their manuscripts from the editorial flames of the Roman Catholic Church, certain Christians, now considered Gnostic heretics, hid copies of their scrolls in caves. One of these ancient hiding places was rediscovered in upper Egypt in 1945 and the large collection of early Christian documents was named the Nag Hammadi Library, after the Egyptian area where it was found. Prior to this discovery, what little was known of the Gnostics came from a few fragmentary texts that had made it down through the centuries in private hands, and the many polemics written against them by the founders of the Catholic Church.

There is no reason to consider these ancient Gnostic documents as less accurate portrayals of the life and teachings of Jesus than the New Testament accounts. In a sense, the rediscovery of the Nag Hammadi Library marks the resurrection of a more historical Jesus, an ecstatic rebel sage who preached enlightenment through rituals involving magical plants, and who is more analogous to the archetypal magician, than the pious ascetic and crucified savior that has come down to us through the Bible's New Testament.

It should also be noted that the Gnostics themselves may have played some role in history's void of knowledge about their practices. The Gnostics were known for openly lying during the early Roman persecutions of Christians, often denying their faith and telling their persecutors exactly whatever they wanted to hear, and then going back to business as usual after the Romans had left. The practice of "intellectual reservation" (*reservatio mentalis*), meaning the concealment of their faith from persecutors, was a well known technique of the secretive Gnostics, and as a means of survival, similar practices were later used by alchemists and occultists to conceal their own activities from the prying eyes

of the Inquisition.

In his book, *Against Heresies* (*Adversus Haereses*), pivotal in the identification and reasons for suppression of the Gnostic sects, the early Church father and apologist Irenaeus, (130-200 A.D.) later named a Catholic saint, discussed the Gnostic texts which referred to the anointing rite, and accused the Gnostics of initiating with "secret sacraments," stating that they were written in an archaic manner "to baffle even more those who are being initiated." The Naasenes particularly referred to the anointing oil as an "ineffable chrism," meaning that it was so secret it was not to be fully expressed in words. This leaves little wonder why anointing fell by the wayside in Catholicism, and was replaced with water baptism. From information garnered by both their critics and the Gnostic texts themselves, we can see water baptism versus the rite of anointing, was one of the main points of contention that divided early Christianity, into what was to become the Catholic Church and the Gnostic sects.

The "Gnostic Gospel of Philip" makes direct reference to how the Holy Oil "healed the wounds," and not surprisingly we find that cannabis was used in salves and ointments for burns and wounds throughout the middle-ages. Cannabis resin was also used for other topical applications, especially in relieving the pain of worn and crippled joints. The "Acts of Thomas" specifically states "Thou Holy Oil given unto us for sanctification … thou art the straightener of the crooked limbs." This medicinal quality of cannabis oil could account for the miraculous healing of cripples attributed to Jesus and his disciples.

One ancient Christian text, "The Acts of Peter and the Twelve Apostles," which is older than the finalized New Testament, estimated to have been recorded in the second century A.D., has Jesus giving the disciples an "unguent box" and a "pouch full of medicine" with instructions for them to go into the city and heal the sick. Jesus explains that you must heal "the bodies first" before you can "heal the heart."

Moreover, we know for a fact that cannabis was used for medical purposes in the Holy Land, from archaeological records. As archaeologist Joel Zias and his colleagues explained of a find of medical cannabis with the mummified remains of a young woman who died in the pains of childbirth: "We assume that the ashes found in the tomb were cannabis, burned in a vessel and administered to the young girl as an inhalant to facilitate the birth process" (Zias, et al., 1993). This find of cannabis in a Judean cave in Bet Shemesh was further supported by the later analysis of glass vessels from the site which also contained evidence of

cannabinoid residues (Zias, 1995).

However, in regards to this study, its is the references that have magical use of such substances, that are of more interest. Even prior to the final composition of the New Testament, claims were being made that Jesus was a “Magician.” “In the ‘Clementine Recognitions,’ the charge is brought against Jesus that he did not perform his miracles as a Jewish prophet, but as a magician, an initiate of the heathen temples”(Doane 1882). “An ‘early’ (but nameless) tradition in the Babylonian Talmud reports that …[Jesus] was ‘to be stoned{!} because he practiced magic and incited {Jews to worship alien gods} and {as a false prophet} led Israel astray’”(Smith 1978). Likewise, Celsus explained that Jesus, born of illegitimate birth, after having “been brought up in obscurity … went as a hired laborer to Egypt and there acquired experience of some [magical] powers. Thence he returned proclaiming himself a god on account of these powers.” The “powers” referred to by Celsus, are the “miracles” attributed to Jesus, (in Greek the word means both the power itself and the miracles done by it). It was through performing such miracles that Jesus began to establish himself as the promised Messiah in the minds of the people.

> You (Jews) have sent chosen men into every part of the empire as official representatives (of the High Priest and the Sanhedrin), proclaiming, “A godless and libertine heresy has arisen from a certain Jesus, a Galilean magician. We had him crucified, (but) his disciples stole him by night from the tomb where he had been put (when taken down from the cross), and they deceive people, saying he has risen from the dead and ascended into heaven” (Justin Martyr [100-165 A.D.], Dialogue with Trypho).

In the first few centuries A.D., Christian Gnostic groups such as the Archontics, Valentians and Sethians rejected water baptism as superfluous, referring to it as an “incomplete baptism.” In the Gnostic tractate, “Testimony of Truth, water Baptism is rejected with a reference to the fact that Jesus baptized none of his disciples” (Rudolph 1987). On the other hand, being “anointed with unutterable anointings” the so-called “sealings” recorded in Gnostic texts, can be seen as far more literal event, than the many metaphorical baptisms that are referred to. “There is water in water, there is fire in chrism.” (Gospel of Philip). “The anointing with oil was the introduction of the candidate into unfading bliss, thus becoming a Christ”(Mead 1900). The surviving Gnostic descriptions of the effects of the anointing rite make it very clear that the holy oil had intense psycho-active properties that prepared the recipient for entrance into “unfading bliss.”

Indeed in the Gnostic tractate the Gospel of Philip records that; “The

anointing (chrisma) is superior to baptism. For from the anointing we were called ‘anointed ones’ (Christians), not because of the baptism. And Christ also was (so) named because of the anointing, for the Father anointed the son, and the son anointed the apostles, and the apostles anointed us. He (therefore) who has been anointed has the All. He has the resurrection, the light, the cross, the Holy Spirit…” The Gnostic texts further state that if “one receives this unction … this person is no longer a Christian but a Christ” (Gospel of Philip). As the respected German expert on Gnosticism, Kurt Rudolph has noted:

> Anointing with oil has a greater representation than baptism in Gnosis and … is even regarded as more significant.… Magical connotations also played an important role: anointing oil expelled demons and gave protection against them; correspondingly it cured and dispelled the “sickness” of the soul and body. Hence exorcism (driving out) was performed by means of anointing. The ancient magical texts provide abundant evidence for this application of oi. (Rudolph 1987).

The importance of the Holy ointment amongst the early Christians is also attested to in the apocryphal book, The Acts of Thomas, which has the rite of anointing clearly eclipse the significance and importance of the placebo water baptism. This, and the ointments entheogenic effects derived from a certain “plant,” is aptly demonstrated in the prayers and invocations which the apocryphal book recorded as accompanying the rite. “Holy Oil, given us for sanctification, hidden mystery in which the cross was shown us, you are the unfolder of the hidden parts. You are the humiliator of stubborn deeds. You are the one who shows the hidden treasures. You are the plant of kindness. Let your power come … by this [unction].”

Interestingly, Gnostic texts give indications that cannabis, or possibly some other psychoactive substance, may have also burned as incense, and used by Jesus, along with the cannabis-enriched anointing oil and other entheogens, in complicated shamanic ceremonies. Summarizing a German translation of the “Second Book of Ieou [aka Jeu],” which is believed to have been originally written down on papyrus sometime between the first and third century A.D., Professor G.R.S. Mead described this Gnostic tractate which recorded the story of Jesus bidding his twelve male disciples along with some women disciples, to join him so that he can reveal to them the great mystery of the Treasure of Light. This involved a complicated system of passwords and initiations, which promised the successful candidate attainment of the keys of Gnosis needed to pass through the planetary spheres with their corresponding zodiacal signs as well as past their various guardians, back to the kingdom of light. This tractate clearly depicts Christ in the role of the cosmic redeemer. In order to accomplish

this the candidates have to be initiated by the three Baptisms; The Baptism of Water, the Baptism of Fire, and the Baptism of the Holy Spirit, “and thereafter the Mystery of the Spiritual Chrism [i.e.-anointing]”(Mead 1900).

In reference to the various seals and their symbols referred to in “The Books of Jeu,” Erin Evans notes that although very rare for this era, “similar symbols with comparable usage abound in the Medieval and renaissance periods … [although] it is impossible to determine whether a continuous tradition or mindset existed between these periods” (Evan, 2015). Evans points to grimoires such as *The Picatrix*, and *The Lesser Key of Solomon* in this regard, as well as the works of magicians like Dr. John Dee and Agrippa. As we shall see throughout this study, these Gnostic rituals and their ascensions through the planetary archons have very much in common with the astral magic of the medieval and Renaissance period, and this also includes the use of cannabis and other psychoactive substances.

Jesus tells his followers that the master-mysteries of the Treasure of Light, are the Seven Voices, (perhaps the correct passwords to make it through the planetary spheres), the Great Name of all names, (likely the secret name of the “hidden God”), and the mystery of the Five Trees, which in this case, may mean having knowledge of certain magical plants that were used as a shamanistic catalyst in the ceremony. These same five trees were referred to in what is possibly the oldest Christian text in existence, The Gospel of Thomas: “…there are five trees for you in Paradise.… Whoever becomes acquainted with them will not experience death.” In the Gnostic view, “not experiencing death” meant reaching a certain state of interior purification or enlightenment, at which point the initiate would “rise from the dead,” meaning ignorance and blindness, and “never grew old and became immortal,” that is to say, he gained possession of the unbroken consciousness of his spiritual core, and as such realized that he was a part of the larger Cosmic whole that continued on long after the disappearance of the material body. The “Second Book of Ieou, gives us a profound description of the shamanistic ceremony that led to this higher state, in part through the ingestion of the “five trees”:

> All of these mysteries Jesus promises to give to His disciples, that they may be called “Children of the Fullness (Pleroma) perfected in all mysteries.” The Master then gathers His disciples, men and women, round him with the words: “Come all of you and receive the three Baptisms ere I tell you the mystery of the Rulers!”
>
> ...They do so, and the Master sets forth a place of offering … placing one wine-jar on the right and on the left, and strews certain berries and spices round the vessels; He then makes the disciples clothe themselves in white linen robes, puts a certain plant in their mouths, and the number of the Seven

> Voices and also another plant in their hands, and ranges them in order round the sacrifice (Mead 1900).

Continuing with the ritual, Jesus spreads a linen cloth, and gives the disciples cups, and other articles, and seals their foreheads with a magical diagram. Then, as in shamanistic and magical ceremonies throughout the world, he turns his disciples to the four corners of the world, with their feet together in an attitude of prayer. “He then offers a prayer which is prefixed with an invocation in the mystery-language, interspersed with triple Amens, and continues as follows”(Mead 1900):

> Hear Me, My Father, Father of all fatherhood, Boundless Light, who art in the Treasure of light! May the Supporters … come, who serve the Seven Virgins of Light who preside over the baptism of Life. [The mystery-names of the Supporters are here given.] May they come and baptize my disciples with the Water of Life of the Seven Virgins of Light, and wash away their sins and purify their iniquities, and number them among the heirs of the Kingdom of Light, and if Thou hast forgiven their sins and blotted out their iniquities, then may a wonder be done, and Zorokothora come and bring the Water of the Baptism of Life into one of these wine-jars.
>
> The wonder takes place, and the wine in the right-hand jar becomes water; and Jesus baptizes them and gives them of the sacrifice, and seals them with the seal … to their great joy. This is the Baptism of Water; we are next given a description of the Baptism of Fire. In this rite … vine-branches are used; they are strewn with various materials of incense. The Eucharist is prepared, and … the number of the Seven Voices is again used, but the seal is different.
>
> The prayer … [this time, is to] the Virgin of Life, herself, the judge; she it is who gives the Water of the Baptism of Fire. A wonder is asked for in “the fire of this fragrant incense,” and it is brought about by the agency of Zorokothora.… What the nature of the wonder was, is not stated. Jesus baptizes the disciples, gives them of the Eucharist sacrifice, and seals their foreheads with the seal of the Virgin of Light.
>
> Next follows the Baptism of the Holy Spirit. In this rite both the wine-jars and vine-branches are used.… A wonder again takes place, but is not further specified.… After this we have the Mystery of Withdrawing the Evil of the Rulers … and consists of an elaborate incense-offering.… At the end of it the disciples … have now become immortal and can follow Jesus into all spaces whither they would go (Mead, 1900).

The “wonder” contained in the incense used by Jesus in the ceremony, and which so perplexed Mead as to what this implied, was presumably a reference to its indescribable entheogenic effects; As likely did the other undefined “wonder,” indicate the magical properties of the different plants used in the ceremony and which were identified to the participants as the Mystery of the Five Trees.

What the other plants that were used in the “Mystery of the five trees,” we can only speculate. The accounts of mandrake in Genesis and in Solomon’s Song of Songs clearly document the long-term interest the Hebrews had with these

seemingly magical plant angels. That certain heretical branches of the faith, such as the Gnostics passed down the use and knowledge of such plants, is self-evident.

Mandrake had been used magically throughout the ancient world, and in "Roman times that magic began extensively to be associated with the psychoactive properties of the plant" (Schultes & Hofman 1979\1992).In the first century the Jewish historian Josephus wrote of a plant which grew in the Dead Sea area and was used for its magical properties, from the description and magical acts which had to be performed for its harvest, Professors Schultes and Hofman have speculated that it may have been mandrake. "Early Christians believed that the mandrake root [which like ginseng sometimes appears in a humanoid form] was originally created by God as an experiment before he created man in the Garden of Eden" (Schultes & Hofman 1979\1992). William Menzies Alexander, in his *Demonic Possession in the New Testament: Its Historical, Medical, and Theological Aspects*, also refers to the use of mandrake in the early Christian period, commenting that "The sole value of the plant depended on its anti-demonic properties"(Alexander 1902\1980). A statement that indicates mandrake use could be seen in line with the sacraments that helped to overcome the demonic-like planetary archons.

The addition of a powerful hallucinatory drug such as mandrake, (and or belladonna which was also popular in the Middle East at that time), would help to explain some of the more extreme experiences related to the holy anointings and different baptisms described above. Some of the descriptions of the effects of the ointments, which could be seen to parallel those later used by witches to travel to the Sabbath, do open up the possibility that by this time in history other potent psychoactives, like mandrake may have been added (the different visions attained being attributed to cultural set and setting of the ingestors).

The name Zorokothora, has strong indications of the name Zoroaster, the Persian sage who played psychopomp initiator to his disciples, in a similar way to that attributed to Jesus in the Second Book of Ieou. Another Gnostic tractate, The Apocryphon of John, has Jesus make mention of Zoroaster's teachings himself, declaring to John: "if you wish to know them, it is written in the book of Zoroaster." Jesus may have not been here referring directly to the Zoroastrian Holy Books, the *Gathas* or *Zend Avesta*, but instead to a tractate that was popular with early Gnostic groups entitled *Zostrianos*. This figure is said by some to represent a person in "the lineage of the famous Persian magus Zoroaster" (Sieber 1988), and by others the Persian shaman Zoroaster himself; "[I]n the

Nag Hammadi document Zostrianos … the ancient Iranian prophet is [Zoroaster] portrayed, in accordance with the ideas of late antiquity, as the proclaimer of secret doctrines. His wisdom he obtains in the course of a heavenly journey which he experiences in the desert" (Rudolph 1987) The narrator of the tractate travels through the seven spheres of the evil archons, in an attempt to reach the "place of repentance."… "But he can enter these only when he has subjected himself to various baptisms which … admit him into the heavenly mysteries. The baptisms are thus in nature of an initiation (where progress from one stage to the next is also an advance in spiritual insight)" (Rudolph 1987).

As discussed in Chapter 1, ancient Zoroastrian traditions maintain that Zoroaster and other figures used a preparation of hemp-infused wine to achieve the type of shamanistic flight that is described in the Gnostic tractate *Zostrianos*, and that the ancient Persian sage initiated others into its use. Interestingly, and pointedly, the sadly fragmented Gnostic tractate *Zostrianos* has some obvious references to a drink which acted as a catalyst for the author's voyage: "After I parted from the Somatic darkness in me and the psychic chaos in mind and the feminine desire … I did not use it again…" And again later, tying in the effects of the drink with references to "baptism"; "And I said, I have asked about the mixture […] it is perfect and gives […] there is power which [has … those] in which we receive baptism…" The experiences of the ancient Gnostic psychonaut recorded in Zostrianos, with its Baptism to the different levels or realms of heaven, closely parallels the experiences had by the Zoroastrian hero Ardu Viraf, who was transported in soul to heaven after drinking a preparation of bangha (hemp, bhang). The similarities between Viraf's ascent and those attributed to the later Gnostic groups have been noted,(Hinnells 1973).

In relation to this it is important to note that in The Book of Ieou, a rite is described in which "wine-jars and vine-branches are used," considering what we have already seen in regards to both earlier Zoroastrian accounts and Ezra's "fiery cup," this does open up the speculation to cannabis, or possibly other substances being infused into wine. This brings us to Salverte's 19th-century example of the Gnostic Marcus as evidence for ancient use of drugs in rituals. "It is said that in their [Marcus and his followers] religious ceremonies aphrodisiac beverages were administered to women. Without judging in this particular case, we believe that powerful aphrodisiacs were occasionally used in the mysterious orgies of polytheism" (Salverte, 1829/1846). Salverte's English editor A.T. Thompson adds: "The Markesians were a sect named from their chief, the heresiarch Mark, who was guilty of so many superstitions and impostures.

Among others, St. Irenaeus informs us, that in consecrating chalices filled with water and wine, according to the Christian rite, he filled the chalices with a certain red liquor which he called blood. He also permitted women to consecrate the holy mysteries." (Thompson, 1846).

Marcus' infused wine also caught the eye of Lynn Thorndike, in his *A History of Magic and Experimental Science*. Thorndike traced this sort of drug-infused magical practice by the Gnostics to Simon Magus, who he sees from references in Irenaenus, as having used "love-philtres" in magical sex rites, with "incantations … enchantments, familiar spirits and 'dream-senders'" (Thorndike, 1923). Or more simply put, "the proto-orthodox believed that Simon was drugging his converts in an effort to draw them to become his followers" (Hatsis, 2015). Love philtres also known as a "poculum amatory (literally 'love-cup') was both a stupefacient and an exciter that 'impair[ed] the senses and stirs within … apparitions and frenzied loves'[3] … Concocted of various plants, herbs, and roots … [and] had been employed for centuries to 'lull all pain and anger, and bring forgetfulness to every sorrow,' as Helen of Troy famously lamented in Homer's Odyssey" (Hatsis, 2015).

> Next to Simon Magus, Marcus was the Gnostic and heretic most notorious as a practitioner of the magical arts.… In performing the Eucharist he would change white wine placed in three wine cups into three different colors … an alteration Marcus himself regarded as a manifestation of divine grace. Epiphanius attributes the change to an incantation muttered by Marcus while pretending to perform the Eucharist. Hippolytus, who ascribes to Marcus's feats partly to sleight-of-hand and partly to demons, in this case charges that he furtively dropped some drug into the wine…
>
> Irenaeus … states that Marcus had a familiar demon by whose aid he was able to prophesy, and that he pretended to confer this gift upon others. He also accuses Marcus of seducing women by means of philtres and love potions which he compounded…
>
> Other heretics with Gnostic views who were accused of magic … were the followers of Carpicrates, who employed incantations and spells, philtres and potions, who attracted spirits to themselves and made light of the cosmic angels and who pretended to have great power over things … by magic… (Thorndike, 1923).

These interpretations are particularly interesting to this author, as independently more than a decade-and-a-half before reading these comments from Salverte and Thompson, and more than 70 years after Thorndike, I had drawn similar conclusions about the Gnostics, and particularly about Marcus and his followers (Bennett & McQueen, 2001). More recently, Marcus' Gnostic sex rites have been explored by Tom Hatsis, who notes that "we can be assured that he … knew about the properties of some powerful hallucinogens" and despite Irenaeus' condemnation of such practice as merely a means of drugging women

for seduction, in relation to the Gnostic quest for “direct experience … he might have interpreted the ingestion of his potions as providing visionary or otherwise psyche-magical experience” (Hatsis, 2015).

We may get some idea as to what took place in such initiatory rituals from the description in the second century church father Irenaeus’ condemnations of the sex and drug antics of the Gnostic teacher Marcus. Even in its derogatory form, Irenaeus’ account of the rite performed by Marcus “affords a remarkable and very singular insight into the Gnostic celebration of the Eucharist,” which they believed “effects a realization of the original oneness of the Pleroma” (Rudolph 1987). Church father Irenaeus was incensed with Marcus the magicians praying over a cup of purple liquid mixed with wine, a concoction he claimed was the blood of Grace. As Irenaeus wrote of the Gnostic Marcus’ use of this preparation:

> Pretending to consecrate cups mixed with wine, and protracting to great length the word of invocation, he contrives to give them a purple and reddish color, so that Charis who is one of those that are superior to all things, should be thought to drop her own blood into that cup through means of his invocation, and that thus those who are present should be led to rejoice to taste of that cup, in order that, by so doing, the Charis, who is set forth by this magician, may also flow into them... When this has been done, he … pronounces these words: “May that Chaffs who is before all things, and who transcends all knowledge and speech, fill thine inner man, and multiply in thee her own knowledge, by sowing the grain of mustard seed in thee as in good soil…”
>
> It appears probable enough that this man possesses a demon as his familiar spirit, by means of whom he seems able to prophesy, and also enables as many as he counts worthy to be partakers of his Charis themselves to prophesy. He devotes himself especially to women, and those such as are well-bred, and elegantly attired, and of great wealth, whom he frequently seeks to draw after him, by addressing them in such seductive words as these: “I am eager to make thee a partaker of my Charis, since the Father of all doth continually behold thy angel before His face. Now the place of thy angel is among us: it behoves us to become one. Receive first from me and by me [the gift of] Chaffs. Adorn thyself as a bride who is expecting her bridegroom, that thou mayest be what I am, and I what thou art. Establish the germ of light in thy nuptial chamber. Receive from me a spouse, and become receptive of him, while thou art received by him. Behold Charis has descended upon thee; open thy mouth and prophesy.” On the woman replying, “I have never at any time prophesied, nor do I know how to prophesy”; then engaging, for the second time, in certain invocations, so as to astound his deluded victim, he says to her, “Open thy mouth, speak whatsoever occurs to thee, and thou shalt prophesy.” She then, vainly puffed up and elated by these words, and greatly excited in soul by the expectation that it is herself who is to prophesy, her heart beating violently [from emotion], reaches the requisite pitch of audacity, and idly as well as impudently utters some nonsense as it happens to occur to her, such as might be expected from one heated by an empty spirit.… Henceforth she reckons herself a prophetess, and expresses her thanks to Marcus for having imparted to her of his own Chaffs. She then makes the effort to reward him, not only by the gift of her possessions (in which way he has collected a very large fortune), but also by yielding up to him her person, desiring in every way to be united to him, that she may become altogether one with him…
>
> Some of his disciples, too, addicting themselves to the same practices, have deceived many silly women, and defiled them. They proclaim themselves as being “perfect,” so that no one can be

> compared to them with respect to the immensity of their knowledge, nor even were you to mention Paul or Peter, or any other of the apostles. They assert that they themselves know more than all others, and that they alone have imbibed the greatness of the knowledge of that power which is unspeakable. They also maintain that they have attained to a height above all power, and that therefore they are free in every respect to act as they please, having no one to fear in anything. For they affirm, that because of the "Redemption" it has come to pass that they can neither be apprehended, nor even seen by the judge.

It is worth noting that Marcus' infused wine is referred to as the "blood" of Charis, in relation to the similar identification of wine as the "blood of Christ" in the Christian Eucharist. According to Irenaeus, the Bridal Chamber rite as performed by Marcus and his followers took place at a banquet, and the candidate was determined by lot. The rite is obviously reminiscent of the Sacred Wedding of the Song of Songs, and fertility rites of the Canaanites, where it was believed that the physical union of the participants acted as imitative magic for the union of God and Goddess (Pope 1977: Bennett& McQueen, 2001). As for the Gnostics, they apparently related their own sex rite in the Bridal Chamber ceremony, and its union of two souls, as representing the heavenly conjunction of the earth-bound spark of light's entrance back into the One, or Pleroma (Kingdom of Light). This Tantric-like gnostic ceremony is also referred to in the Gnostic tract "The Ode to Sophia," which describes how "immortal food (ambrosia) nourisheth them" as well as the ritual chamber where the rite was held. "Her chamber is bright with light and breatheth forth the odor of balsam and all spices, and giveth out a sweet smell of myrrh and Indian leaf, and within are myrtles strown on the floor, and of all manner of odorous flowers…"

Again, like Tantrism where wine, cannabis and a variety of other intoxicants are used, we can see from the references to wine, ambrosial food, and especially "Indian Leaf," (which seems a likely reference to cannabis), that similar if not identical substances were used. The reference to "Indian leaf" in a Gnostic text, opens up the possibility that the references to "charis" in the references to Marcus may have been in reference to an Indian name of cannabis resin "charas," given to who "he counts worthy to be partakers of his Charis." Likewise, with the interchangeable use of "Chaff," which brings to mind the psychoactive chaff around the seeds of cannabis, if we are to consider the possibility of cannabis in this reference, although, the more general view is that Charis indicates the Goddess of grace. As Tom Hatsis, who went back to the original Greek texts, has recently explained of this situation, Marcus was" knowledgeable in *ars magica pharmaka*, Marcus …. formed his own church, an institute equal parts Greek philosophy, pagan entheogenism, and sex magic"

(Hatsis, 2018):

> Marcus' main mystery rite recalls something akin to the [Gnostic] Bridal Chamber if only in its sanctification of coitus and pharmaka. However, instead of paralleling the sexual union of Sophia and Christ (as in the Bridal Chamber mystery) Marcus entheogenically awakened "Charis" in both women and men with a special trimma – a "mixed" wine. And here I do mean "entheogenic" proper. This was no mystheogen. For Charis, the goddess of grace, would spill her blood – her essence – into the Eucharist, making it accessible to anyone who partook, a use of pharmaka every bit as entheogenic as oracles "inhaling" Apollo or Bacchants "drinking" Dionysus (Hatsis, 2018).

Through such use of ritual sex and drugs, in the Tantric view, the: "phenomenal world is transcended, dualities abolished, egoness lost, and the two polar opposites fuse into a state of intimate and blissful oneness. It is an experience of the soul's extinction in God, and a foretaste of the divine"(Walker 1982). Texts such as the "Kularnava Tantra," go as far as to state that sexual union is the only means by which the supreme union can be fully accomplished on the material plane. "The experience of absolute light … when attained through … sexual union … is the Clear Light of Gnosis, and of Nirvanic consciousness"(Eliade 1962).

The early Gnostic Christians who performed this sexual ceremony, saw nothing at all heretical in their actions, but considered the rite a spiritually imbued religious act. Further, as indicated by surviving Gnostic documents, they believed that in this erotic rite they continued a tradition taught by the savior himself, and passed down to them through the apostles. Furthermore, it seems these Gnostic sex rites likely influenced later practices in the Alchemical tradition, and certainly played a influential role in the Sex Magick of later occultists, particularly Aleister Crowley and the Gnostic Mass, and the Eucharistic-like role placed on sexual fluids in sex magick, which was a common trait of ancient Gnostic sex rites, which I have explored in seamy detail, elsewhere, as well as the use of drugs in conjunction with such rites (Bennett & McQueen, 2001). Centuries later, accusations of Gnostic sex rites would be labeled against both the Templars and Witches.

“I will give you the keys to the kingdom of heaven…”

Gnostic scriptures indicate that it was not just powerful visionary hallucinations, and promises of an afterlife that were sought in the initiations performed by Jesus, (and other later Gnostics), but in fact, a profound psychological change in the participant that offered them a new perspective on the world and their role in it. This was accomplished through the secret teachings known as “the keys of the kingdom of heaven,” which the New Testament Jesus secretly gave his disciples, and which are represented by the Gnostic initiations and tractates. One was not truly “saved” until they had attained to a heightened state of Gnosis that their practice and study offered the dedicated devotee. As Jesus explains in the Pistis Sophia: “I say unto you, even though a righteous man may have not committed any sin at all, it is impossible to take him into the Kingdom of Light, because the sign of the Kingdom of the Mysteries is not with him.”

In the Gnostic view, both salvation, and the attainment of the “kingdom of heaven” on the material plane were accomplished by some Gnostic sects throughthrough self-analyzing reflection, and a series of entheogenic initiations. These rituals were believed by the Gnostics to restore the soul back to its original purity as it was before its entrapment in matter. In Gnostic belief, the sparks of light which descended from the Kingdom of Light were continually clothed in faults and passions acquired from each of the seven planetary spheres as they descended to earth and it was these attributes which prevented the initiate from achieving enlightenment. It is from this model that we find the origins of the Christian “Seven Deadly Sins.” “As the souls descend, they draw with them the torpor of Saturn, the wrathfulness of Mars, the concupiscence of Venus, the greed of gain for Mercury, the lust for power of Jupiter; which things effect a confusion in the souls, so that they can no longer make use of their own power and proper faculties” (Jonas 1958). This cosmological view would later become a key part of Western Hermetic Magic.

Like the seven layers of clothing and jewelry that Ishtar removed in her ancient descent mythology and on which the ascension of the planetary spheres likely originated from, the Gnostic initiations provided the means to strip away these burdensome seven layers of mental faculties, and emotional attributes. Poimandres, writing around 150 A.D., gives us some idea of what this seven-

stage initiation hoped to accomplish, as well as a further explanation of Gnostic cosmology which exemplifies its relation to both Jewish Kabalism with its sephiroth, and Indian yoga with its chakras, as well as other similar ancient systems.

> To the first zone he gives the capacity to grow or to diminish, to the second (zone) his evil machinations, an (henceforth) ineffectual cunning, to the third (zone) the deceit of (henceforth) ineffectual lust, to the fourth (zone) ineffectual greedy love of power, to the fifth (zone) unholy boldness and rash audacity, to the sixth (zone) ineffectual evil strivings after riches, and to the seventh (zone) the lurking lie … [T]hen stripped of all the activities of the harmony (of the spheres), he reaches the nature of the Ogdoad … (now) with his own power, and with those who are there he praises the Father.… Then in order they go up to the Father, change themselves into powers, and having become powers they (themselves) come to be in God (Poimandres, 2nd century).

An almost identical system can be found in the Mithraic rites that originated from Zoroastrian influences (and by which the Gnostics were obviously so strongly influenced), as the soul ascended through these "different zones, it rid itself, as one would of garments, of the passions and faculties that it had received in its descent to the earth, it abandoned to the Moon its vital and nutritive energy, to Mercury its desires, to Venus its wicked appetites, to the Sun its intellectual capacities, to Mars its love of war, to Jupiter its ambitious dreams, to Saturn its inclinations. It was naked, stripped of every vice and every sensibility, when it penetrated the eighth heaven…"(Cumont 1956).

Joseph Campbell compared the seven stage Mithraic ascension to the Indian technique of Kundalini Yoga, where the "aim was to bring the … spiritual force of the yogi, from its lowest seat at the base of the spine, up an interior path to the crown of the head, completing seven stages, at each of which the psychological limitations of the lower planes of commitment are surpassed," (Campbell 1964).

By providing a formalized program for this spiritual ascension, the Mithraic cult aimed "to bring about … a psychological transformation in the candidate for knowledge, as a result of which his mind should come to rest in the realization that duality is secondary" (Campbell 1964). Alain Danielou felt that the descriptions found in Indian texts, "may be useful interpreting the various references made to … Mithraic initiation rites, as well as those of … later traditions, such as the Gnostics…"(Danielou 1992).

Interestingly, a number of modern scholars have suggested that cannabis and other plants were used in Mithraic initiations. As noted, Dr. David Hillman, who holds the combined degrees of a Ph.D. in Classics and a M.S. in Bacteriology, has written extensively about the role of drugs in Ancient Greece and Rome. "I

would have to say that yes, cannabis was very widespread in the cult of Mithras" (Hillman, 2014). Professor of Classics, Carl Ruck explains "Mithraism was the form of the Haoma cult … [from] the Zoroastrian religion, as it passed into Europe … it was one of the three great religions of the Roman Empire, finally supplanted by Christianity. They had a sevenfold sequence of initiations, in which a variety of different sacred drugs would have been employed … they gathered in a small, confined underground space, and the space was always fumigated. So entering the sacred space, would have given a sense of holiness, and no doubt cannabis was one of the ingredients in the incense" (Ruck, 2014). Writing at the end of the 19th-century George W. Brown, felt that the Mithraic cult continued on with the age-old practice of drinking a cannabis-infused form of Haoma:

> Mithra is presented in the Zoroastrian system as an intermediate between Ormazd and Ahriman, and was known as a mediator. He taught mankind to make vows and offerings, and introduced animal sacrifices. It was he who introduced the Haoma worship. This was an intoxicating beverage, prepared from the green stalks of the moon-plant, otherwise Cannabis Indica, or Indian hemp.… It was tasted by the priests on sacrificial occasions, whilst hymns were sung in its praise. Its action was that of hashish. It produced intoxication and stimulation of the senses, which were taken for inspiration (Brown, 1890).

Like their Mithraic counterparts, the Gnostic baptisms, or initiations were intended to distinguish and separate the different components of intellect and emotion that make up the personal "ego," and through this unveiling, come into contact with the very core of consciousness itself. In this context the planetary spheres became associated with these mental and emotional faculties and were seen as subtle centers within the body of the individual, which at the same time, on a larger and collective level, was the body of the Heavenly Man (Anthropos), just as the Indian yogi's body represented the body of Shiva. The enlightened Gnostic initiate knew how to distinguish these aspects of consciousness, and thereby unveil them individually, thus making a further ascension through the planetary spheres of the androgynous Heavenly Man with the aid of the serpent energy. A cosmology that is clearly analogous to that of the Indian system's ascension of the kundalini energy up through the different chakras, to the top of the head where it causes a radical switch in consciousness obliterating the sense of individuation, thus awakening the Shiva aspect of the individual. In Gnostic scriptures, the initiates who had attained to this undivided state of consciousness, were seen as those who had entered "the kingdom of heaven," a frame of mind identical to that of the Yogic "Samadhi." As with the similar goal of yoga, the

“kingdom of heaven” state, although attained instantaneously, required years of vigorous training in preparation.

In relation to our hypothesis that the earlier Christians, like certain yogis in the East, used cannabis to attain this enlightened state, it is interesting to note a reference that appears in Judith Hooper and Dick Teresi’s stellar book on the human brain, *The Three Pound Universe*:

> One can look at some religious aphorisms as a form of psychological noise reduction,” says Charles (“Chuck”) Honorton who directs the Princeton Psychophysical Research Laboratories in New Jersey. Purity, poverty, contemplation, and so on aren’t just for the sake of piety. These are methods of removing sensory distraction and increasing mental concentration. A good example is Patanjalis Yogasutras, composed in the second century B.C. in India. All the practices can be seen as systematic noise reduction, which eventually culminates in samahdi, a transcendental state in which normal boundaries between the self and others disappears. It may not be dissimilar to what people experience on marijuana when they find themselves staring at the wallpaper for twenty minutes (Hooper & Teresi 1986).

Again, like older branches of Yoga, where a variety of drug plants are used to attain this goal, the different sacraments described in the Gnostic texts, such as the “five trees,” may well have been different entheogens that enhanced certain areas of consciousness, and suppressed others, making the distinction between these mental coverings, related to the seals of the seven archons, more obvious and therefore easier to bypass. Likewise in Indian Tantrism the chakras can be awakened through “rituals [and] … plant extracts.… The flow of energy that they produce can help a person attain enlightenment. In Tantrism, many aphrodisiacs [cannabis, mandrake, etc.] are viewed as foods for the kundalini serpent and are thought to affect both the serpent, which reposes in the body, and the chakras”(Rätsch 1997).

These elements are very important in understanding the role of cannabis and other substances in later medieval magic, where the relationships of certain plants, colors, and other elements, were all chosen for their relationship with the celestial bodies, for magical rites, and can be seen in grimoires like the 13th century *The Picatrix*, and 16th century *Sepher Raziel: Liber Salomonis*, where we find the use of cannabis and other substances, in this sort of context, as well as the later Kabbalistic rituals of the19th- and early 20th-century practitioners of Magick.

Christianity and the Occult

As I have explored in more detail elsewhere (Bennett & McQueen, 2001) the Catholic Church suppression of the Gnostics and Pagan sects, included the use of psychoactive substances. This can be most pointedly seen in New Testament references to “sorcery” which is translated from the Greek term “pharmakeia,” a word where we get the modern term pharmacy, and which relates directly to the use of herbs in magical rites. Thus not surprising, the use of these substances often in combination with the beliefs they traveled with, was forced underground, becoming “occult,” meaning “hidden.”

Gnostic reversals, such as the turning of Yahweh into a demonic force, and the deification of the Serpent, which was at times equated with Jesus, also brings to mind the secret rites the later witches were accused of, such as the Black Sabbath, and the use of ointments. And if not in the origins of these rites, then at least in the origins of the accusations from the Church in regards to them. Accusations of Gnostic heresy were also directed at the Cathars of Southern France (1200-1400 A.D.), a heresy said to have been spread by hemp weavers, and this resulted in one of the greatest mass executions of Church history.

Edith Starr Miller, aka Lady Queenborough, a early 20th-century New York socialite and wife of the 1st Baron of Queenborough, treasurer of the League of Nations, condemned Gnostic magical practices, which she linked with the sometimes drug-fueled séances of her own day, in *The Occult Theocracy*:

> When the Gnostics practiced magic, they evoked the spirits of the dead exactly as do the occultists of today. Dawning Christianity was prolific in miracles so, in order to fight it, the disciples of Gnosticism had recourse to diabolical marvels. In this respect, are not contemporaneous spiritists, with their rapping tables and apparitions, Gnostics under another name?
>
> Secret Gnostic meetings lead to depravity, as the adepts indulge in every kind of turpitude and obscenity, often under the influence of drugs such as Indian Hemp (Cannabis Indica) or Opium, the medicinal properties of which, when administered under certain conditions, are provocative of mediumistic phenomena (Miller, 1933).

However, most important for this study, are the Holy Oils, incenses and elixirs of Judaism, Christianity and Gnosticism, “once we admit the use of holy oils, holy incense, and holy food and drink in ancient religion, we have to admit it for magic as well.… The magus adapted for his own purposes techniques that had worked for the priests for a very long time” (Luck, 1985/2006). As we shall

see in this book, with references to hashish incense in the early medieval Picatrix, and cannabis ointments in *Sepher Raziel: Liber Salomonis*, along with other references in drug filled grimoires, this is clearly the case…

---

[1] As cited in (James Geiwitz, Ph.D, 2001)

[2] As quoted in (Jonas, 1958)

[3] Hatsis cites Johann Weyer (1515-1581) (Weyer, 1991)

Chapter 3

The Hashishin

…among the Dervishes, the mental excitement and enthusiastic germ is ascribed by them entirely to divine inspiration, growing out of the Zikr, or invocation of the Deity. Among some of them, however, material means are also resorted to for the purpose of exciting, if not the mental faculties, at least the brain, so as to produce visionary glimpses of what is considered by them at least a foretaste of future happiness and enjoyment, in that existence which, the more sensible, hold to be entirely of a "spiritual" character…. The first intention of Hasheesh was evidently not as a stimulant. It was intended as a "spiritual" soporific, producing that quiescence of soul so dear to Orientals, and known throughout all the regions under Arabian influence by the name of "Kaif"… At Constantinople it is known by the name of "esrar," which word means a secret product or preparation…

– John Porter Brown, *The Dervishes, or Oriental Spiritualism*, (1868)

The meeting of medieval Europe with the Islamic world was pivotal in the introduction/re-introduction of things like Alchemy, Magic, Science, and Medicine into the Western World, which prior to the medieval crusades, had been suffering under a period aptly referred to as the Dark Ages, between the 4th to 12th centuries. In Europe, under Catholic domination, so much knowledge was lost and repressed. Moreover, the Islamic world was the axis point for the return of the ancient knowledge about cannabis to the West as well.

Some have suggested that hashish and cannabis were virtually unknown for the first few centuries of the Muslim history, and did not become popular till the 12th century. However, though not known to the masses, there are clear indications that some mystic use of cannabis continued on in Persia through the late Zoroastrian period and into the early Islamic times, though cloaked in secrecy. As others have noted, "the use of the intoxicating drugs was already known in pre-Muhammadan times under Khusraw Parwez, [ruled 590-623 A.D.]" (Houtsma, et al., 1936/1993). Khusraw Parwez was a Sasanian King who ruled from 590-628 A.D. "Mazdean tradition … condemns him as an unjust tyrant, responsible for the decline of the religion and the empire" (Yar-Shater, 1983). The 19th-century botanist William Dymock also referred to the Persian tradition regarding the introduction of cannabis during the reign of Sasanian King Khusraw, but held the view that the use of cannabis in the area was much more ancient: "According to tradition, the use of hemp as an intoxicant was first made known in Persia by Birarslan, an Indian pilgrim, in the reign of Khusru [*sic*] the First … but … its injurious properties appear to have been known long before that date" (Dymock, 1893). Thus, even in the end period of the Zoroastrian empire, it seems likely that the ancient use of cannabis had continued, and that this was recognized by certain Islamic sources. "Hemp … as

an intoxicant … was passed on via Persians, to the Arabs" (Sherratt, 1997). In fact, some of the Zoroastrian texts we have discussed for their references to cannabis under the names *bhanga* and *mang*, survive in copies that were transcribed as late as the 5th century AD, which brings us close to the early Islamic period. Indeed, as we explore the references to the use of hashish among the Persian Ismailis we get a clear sense that Zoroastrian traditions and beliefs about cannabis traveled with it.

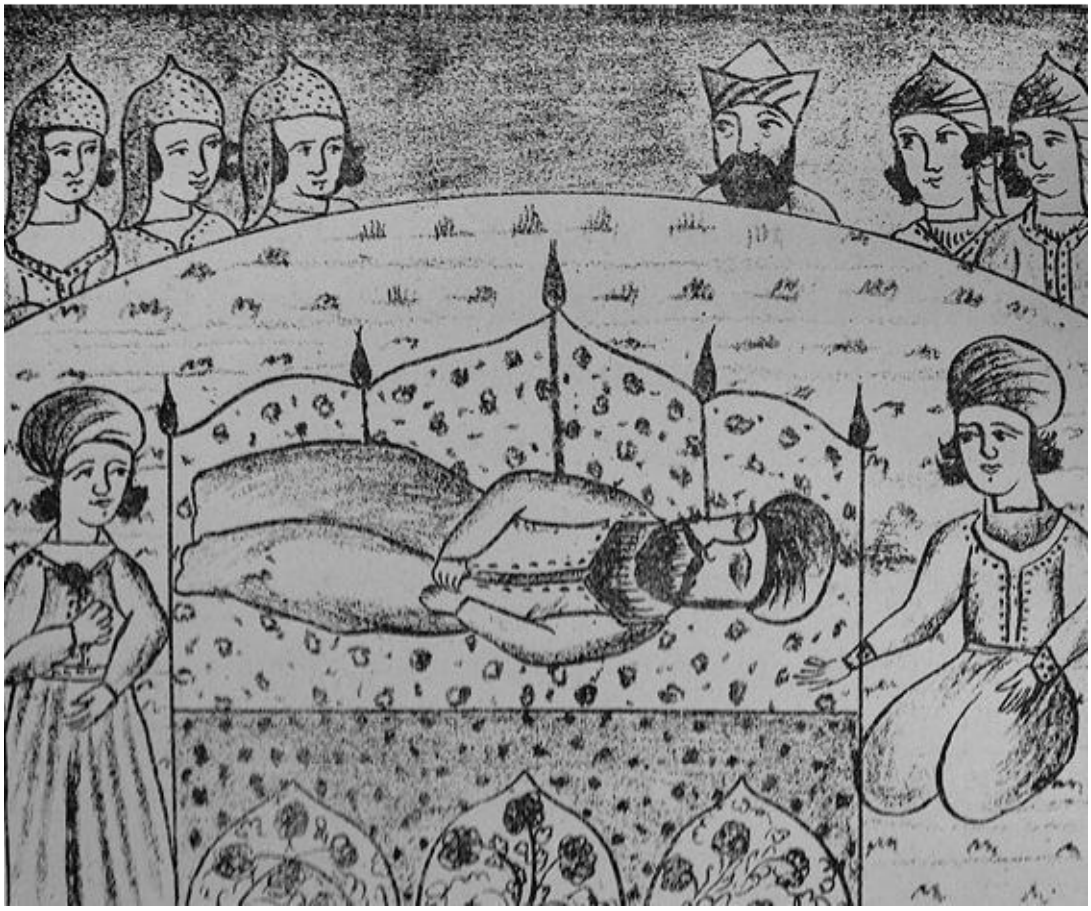
Regardless of how it reached Islam, once there, some members of the society embraced it while others held it with disdain. Cannabis is not explicitly prohibited like alcohol in the Koran, so the Islamic relationship with cannabis has fluctuated somewhat over the centuries, and through different regions, sometimes accepted and celebrated, at other times prohibited and punished. Early Islamic commentators "never failed to remark on the fact that hashish is not mentioned in the Qur'an or the old Prophetic traditions, nor were they able to find any express reference to it in the name of the four legal schools" (Rosenthal, 1971). As a result of this lack of clarity about the morality of its use, cannabis has been surrounded in controversy and thus a matter of debate in Islamic society since very early times.

Despite harsh attempts at prohibition, by later medieval times hashish use was surprisingly widespread. In *The Herb: Hashish versus Medieval Muslim Society*, Franz Rosenthal cites the medieval Sufi poet Fuzuli (1483-1556) who noted that "Hashish can claim to be the friend of dervishes and to be available in the corner of every mosque and among all kinds of scholars" (Rosenthal, 1971). In regard to the medieval Islamic attitude to cannabis, it is important to note, in relation to this study, that numerous scholars have suggested a Zoroastrian influence on the development of Islam, and conceivably such a Persian influence created a predisposed cultural acceptance of hemp use in Islamic esoteric circles. As Joseph Campbell explained: "It is obvious that in every syllable Islam is a continuation of the Zoroastrian-Jewish-Christian heritage…" (Campbell, 1964). This influence is particularly apparent in Persian Islamic groups such as the Sufis, Ismailis and Assassins, who were all largely influenced by the Zoroastrian tradition, and their use of hashish, is clearly a carry-over of the Persian mang/Haoma tradition.

The Assassins, or Hashishins (Hashish eaters) as they are also known, as well as Sufis, dervishes and Islamic magicians all have a fascinating relationship with hashish, and even the religion's beloved founder and prophet has become a part of this lore. Muhammad was a merchant from an early age and worked the

ancient trade routes between the Mediterranean Sea and Indian Ocean. Undoubtedly as a result of this he would have come under much foreign influence and into contact with the rare commodities traded by other travelers, which we can be sure included cannabis products, as well as the myths of magic which surrounded its consumption. Most of the cannabis influence seems to have originated in the Persian region, and interestingly a Zoroastrian influence has been suggested in the account of Mohamed's ascent to the heavens as described in the Koran and discussed in detail in the Hadith literature. A number of researchers have suggested that this event, as well as the details in it, were borrowed from the Persian story of "Arda Wiraz Namag," and his cannabis-induced journey into the after-world (Gray, 1902; Jackson, 1928). This astral voyage to the Cinvat Bridge mentioned in the *Arda Wiraz Namag* was particularly compared with the bridge over Hell as mentioned in the Hadith literature.

In 1905, thinking that in some way it discredited Islam, the Rev. W. St. Clair Tisdall gleefully claimed that the *Arda Wiraz Namag* was the source of the Prophet's ascent to the heavens and his witnessing of the denizens of Heaven and Hell. And this view has been echoed by other researchers: "This ascent to heaven (or *Miraj* in Arabic) can be compared to the account in the Pahlavi text called *Arta* (or Arda) *Viraf* written several hundred years before the Muslim era" (Warraq, 1995). "[T]he ascent of Muhammad to heaven and the passing visit to hell and paradise may be found in Zoroastrian tales dating some four hundred years before the time of Muhammad" (Masood, 2001).



An intoxicated and unconscious Arda Viraf witnessing scenes of Heaven and Hell in an 1871 Gujarati manuscript of the Zoroastrian Arda Viraf Nameh (Book of Arda Viraf), that copied illustration from a much older, but, unnamed Persian manuscript. Arda Viraf drinks "three gold cups with wine and 'Vistaspic' hemp (in other words hemp extract) … and then falls asleep … and during this time his soul visits heaven and hell" (Nyberg, 1938).

In the essay, "Celestial Botany Entheogenic Traces in Islamic Mysticism," Frederick Dannaway also suggested that Muhammad's shamanic flight was "reminiscent of the ascent of Arda Viraf who takes a narcotic and takes a visionary flight through heaven and hell.… This … may indicate that regional cults viewed the Islamic revelation through their own shamanic traditions or that Islam retained the ritual heritages of the ancient world. These traditions would be enshrouded in the mysteries of Shia Gnosis, alchemy and Sufism which spread into Europe" (Danaway, 2006).

Clearly Islamic groups carried on this tradition, as the poet Al-Is'irdi (1222-1258) noted of hashish: "It is the secret. In it the spirit ascends to the highest spots on a heavenly ascent of disembodied understanding." More pointedly, hashish was reputedly used for an almost identical purpose as that attributed to

Zoroastrian psychonauts amongst the Persian Islamic heretics known as the Assassins, a branch of the still existing Isma'ilis.

Among the various bits of evidence that has been suggested for Mohamed's own use of cannabis, probably the most interesting comes from the *The Dabestān-e Mazāheb* (School of Religions), which was an examination and comparison of South Asian religions and sects of the mid-17th-century. The work is written in Persian, and is thought to have been written around 1655 B.C.E. It has been suggested that the author was an Islamic Sufi, and alternatively a practicing Zoroastrian. Thus, although written in the 17th century, some of the oral traditions recorded can conceivably be from a much earlier date.

The *Dabestān* records the following fascinating account of Muhammad's alleged introduction to cannabis, and the association of its use with his hereditary clan, the Hashim:

> There is a class among the Hindus who give themselves the term of Musslman-Sofis [Muslim-Sufis] and really agree in several tenets and opinions with the Sufis … they relate that one day the Prophet was taking a pleasure-walk under the guidance of Jabril [The Muslim angel Gabriel] and came to a place where a great tumult was heard. Jabril said "This is the threshold of pleasure; enter into the house." The Prophet consented to go in and there he saw sitting forty persons naked as they came from their mother and a band busy serving; but whatever service the Prophet requested them … to do, they did not comply, until the moment to grind bhang arrived. When they had ground it, they had no cloth through which they could strain and purify it; then the Prophet, having taken his turban from his hand, purified through it the juice of bhang, the color [green] of which [the bhang] remained on the turban; whence the garment [heraldry] of the Bini Hashem [Muhammad's sub-tribe] is green. When the Prophet rendered them this service, they were glad and said among themselves, "Let us give to this messenger of God, who is always running to the door of the ignorant, a little of the bhang, that he may obtain the secrets of the Almighty power." So they gave the remains of the juice to the Prophet. When he had drunk it he became possessed of the secrets of the Angel of Destiny, and whatever men heard from him came through the means of this bounty (Dabestan, 1655 A.D.).

Edward G. Browne, writing in the 19th century, noted that in his time one of the secret names of cannabis was "'Master Seyyid' … from a fancied resemblance between its green color and the green turbans worn by reputed descendants of the Prophet" (Browne, 1897); so this was clearly a lasting tradition. Although the *Dabestān* is obviously a late addition to the Muslim tradition, earlier accounts of cannabis use, such as that of the Assassins, Isma'ilis and Sufi groups, gives clear indications that such practices were known very early in the Islamic world and, as the research in this volume has clearly shown, predated Islam by millennia. Moreover, these "heretical" Islamic sects considered themselves part of an authentic tradition, passed down by the Prophet through his descendants and their closest devotees, in much the same way as

heretical Gnostic sects thought of themselves as the authentic “Christians” through association with Mary and other apostolic figures.

Considering the story of the *Dabestān* and the association of bhang with the green color of Muhammad’s sub-tribe the Bini Hashem, it is interesting to note that the hashish ingesting Isma’ili believed their own esoteric wisdom and some of their leaders came from the hereditary lineage of Muhammad. The Isma’ili are an offshoot of one of the two main factions of Islam, the Shi’a, and the importance of hereditary descent from Muhammad is pivotal in the schism between this group and the other main faction, the Sunnis. It is among the offshoots of the Shia group that formed around this “heretic” Imam Isma’il, the founder of the Isma’ili, that we find the mystical use of hashish.

> There can be no doubt that the use of hemp as an intoxicant was encouraged by the Ismailians in the 8th century, as its effects tended to assist their followers in realizing the tenets of the sect:
>
> We’ve quaffed the emerald cup, the mystery we know,
>
> Who’d dream so weak a plant such mighty power could show![1]

As the Isma’ili and related sects were accused of drinking wine and consuming hashish, and the Isma’ili initially arose in Persia – the home of Zoroastrianism, alongside Muhammad’s own Zoroastrian like shamanic flight, one is left with the reasonable speculation that perhaps the hidden seventh Imam, Isma’il, had taken it upon himself to sample of the mang- (cannabis) laced wine that had been the prize of the Zoroastrian priesthood and royalty in that area for more than a millennia. Such a situation would account for the use of hashish in initiation ceremonies by the branch of the Isma’ili that came to be known as the Assassins, and also certain Sufi sects that were known to have been influenced by them. An “out of turn” sampling of such a holy sacrament, could also be a reason for the controversy surrounding the persona of Isma’il, for as we have seen from the Zoroastrian period, the use of cannabis was restricted to a select elite and the king.

Although seen as particularly heretical, in the medieval Islamic world, the “combination of wine and hashish was quite often attempted…”:

> A respectable scholar found nothing wrong in using both wine and hashish on the same occasion. The combination was praised as engendering at the same time “the laziness of hashish and energy of wine.” Similarly, Ibrahim al-Mi’mar (d. 749/1348), called in this connection “master of the craft”… might wonder about the extraordinary effects of wine plus hashish:

He mixed hashish with wine
And died of intoxication and became confused on the spot,
And I asked: what is this unexpected occurrence?
When he was sober (again), he answered me saying;
Be kind to your brother when he mixes.

However, the combination was considered as particularly sinful… (Rosenthal, 1971).

The "death" referred to here was the temporary death of the self, or ego, a state of realization sought out by Mystics. As noted in Chapter 1, the pre-Islamic use of cannabis laced wines in Persia is well established. The 19th-century work, The *History of Ancient and Modern Wines* by Dr. Alexander Henderson, indicates that such combinations continued in the Islamic world for some centuries. The 11th-century Byzantine Jewish Doctor, Simeon Sethus wrote "the dried leaf, when drunk, as meal, or rather [as dried meal for a drink] produces a hospitable drunkenness and lack of sensation by the eater. For it is crushed or kneaded among the Arabs for wine, and it inebriates." Centuries later, both Islamic and European authors recorded this combination still in use: "The Jews and Armenians prepare wine on purpose for the Mahomedans, by adding lime, hemp, and other ingredients, to increase its pungency and strength; for the wine that soonest intoxicates is accounted best, and the lighter and delicate kinds are held in no estimation among the adherents of the Prophet" (Henderson, 1824). As Charles Dickens' journal *All the Year Round*, also noted:

The best vineyards of Persia are situated in the mountainous districts that stretch from the Persian Gulf to the Caspian Sea. Sixty-five kinds of grape are grown there, its cultivation being abandoned to the Ghebers, the Armenians, and the Jews; for, though the Mohammedan part of the population drink wine without scruple, they assert that the infringement of the law of Islam consists in making the wine, not in drinking it – a convenient conclusion, which satisfies their consciences, and enables them to gratify their inclinations. Pure wine, however, is not for the topers of Ispahan and Teheran, the Jewish and Armenian dealers ministering to that fondness for narcotics which tend so greatly to enervate the East, by mixing myrrh, incense, and the juice of the Indian hemp with the finest growths (Dickens, 1862).

Most interestingly, in regard to this study, are the little known references to hashish infused wine, in the *Rubaiyat of Omar Khayyam*.

…I will therefore place this hashish in my cup of wine and thus I will strangle the serpent of my grief.

The drinker alone can understand the language of the rose and of the vine, and not the faint-hearted, and the cheap of wit. To those who have no knowledge of hidden things, ignorance is to be pardoned, for the drunkard only is capable of tasting the delights which are an accompaniment thereof.[2]

These verses appear in Justin Huntly McCarthy's 1889 translation of the Khayyam's works, and not in the more well-known interpretations of J.F. Scott Fitzgerald (1859\1889). Khayyam is estimated to have written about 1,200 to 2,000 quatrains, and neither McCarthy or Fitzgerald attempted to cover all of them. Most admirers of the work are familiar with Fitzgerald's version, which did not include the hashish verses referred to by McCarthy. When one reads McCarthy's translation, the idea that Khayyam's "love of wine is but a cheating cant," i.e., as is now popularly suggested, Khayyam's wine is simply used to symbolize spiritual devotion, seems to fall by the wayside, and an actual intoxication of the spirit is what is referred to, as can be seen by other verses that refer to hashish.

> Art thou full of heaviness? Take thou a morsel of hashish, as large as a grain of barley, or drink but a small measure of rose-colored wine. Thou art become a sage, truly! Thou mayst not drink this, thou takest not that! Nothing is left to thee but to eat pebbles – go, and eat them then.

And again….

> Whenever on this green earth we are affected by joy, like unto the green steed of the sky, then with green youth I eat green hashish on the green sward until I lie below the green of the earth.

In this regard it is important to note, that Omar Khayyam, (1048-1131), the Persian poet, mathematician and astronomer, was a favored school chum of the notorious mystic, Hasan I. Sabbah, (1050?-1124), the original "Old Man of the Mountain," and founder of the Hashishins, or Assassins as they are better known. Khayyam's reference to placing hashish in wine is particularly interesting, considering what was discussed in Chapter 1 concerning the Zoroastrian use of this combination. Regarding this connection, John Bramhall, in his century-old essay on Omar Khayyam, offered some interesting speculation, in regard to how Khayyam may have come about his knowledge of hashish.

> [C]onsider that Khayyam was no Arabian, and much less a Turk, but a Persian whose not very remote ancestors were followers of Zoroaster.… And while there is little reason to believe that Khayyam, scholar though he was, had a knowledge of the Sanskrit [? actually, Avestan] of ancient Persia, he had, no doubt, read the History of Tabari, which had been translated into Arabic and was a standard work in all libraries and gave some account of the Avesta. If he had not listened to the recitations of the Parsees, whose bloody persecution at the hands of the Seljuq conquerors he may have witnessed, he must have had some knowledge of their meaning and of the sentiment of the ancient faith of his people. The Gathas, or hymns of Zoroaster, may have arrested his attention, particularly the Haoma Yasht, which might supply a source of the "spiritual wine" of the Sufis, and of the hasheesh of his alleged friend, Hassan ben Sabbah, the chief of the Assassins, as well as offer an excuse, perhaps, for

Omar’s devotion to “the cup” … [I]t may be assumed that such an inquiring mind as that of al-Khayyami would have studied every line he could obtain (Bramhall, 1918).

Dādhi, the “Mystery Plant”

There is an interesting discussion about the identity of the plant indicated by the Arabic word Dādhi, that leads into a discussion about cannabis-infused wines, in Nawal Nasrallah’s *Annals of the Caliphs’ Kitchens: Ibn Sayyār al-Warrāq’s Tenth-Century Baghdadi Cookbook* (2007). Dādhi, when referred to as a beverage, was a “strong date wine made potent and aromatic by adding dādhi.” The identity of this dādhi however, is a matter of debate. “A frequent quoted verse reveals its effects upon drinkers, ‘We drank dādhi until we felt/like we are kings of land and sea’” (Nasrallah, 2007). Physicians warned the elderly may experience headaches from its, use and users might feel slightly stupefied the next day, all potential effects of cannabis, as are some of the medical effects of ingested cannabis, such as aiding in the treatment of intestinal parasites, and hemorrhoids.

> Due to its potency, its use was curbed by authorities. In an anecdote, we learn that a governor felt it was his duty to tour around the herbalists’ shops in town and caution them against selling dādhi, the date wine additive.… In lexicons such as Taj al-Arus and Al Muhit, it was defined as “the licentious drink of scoundrels” … Al-Rahidi Caliph, “Umar bin Khattab (d. 644) called it khamr al-Sind … intoxicating wine that only infidels would drink. Tradition has it that the Prophet Muhammad said al-dādhi are seeds brought from India. As for those who imbibed it, he said God would not accept their prayers for full forty years. Evidently, the region knew the drink long before the advent of Islam”(Nasrallah, 2007).

This is all very reminiscent of the various pogroms against cannabis that took place in this period.

Nasrallah cites ancient sources that refer to Dādhi, as a “mystery plant” that was “described as having astringent, tannic, bitter and aromatic qualities, used to enhance date wine … and prevent it from getting sour. This additive is sometimes described as having narcotic properties that intensify the intoxicating effect of the wine upon its drinkers…” (Nasrallah, 2007). It is described as “aromatic as musk” with a “pleasant aroma,” and can “induce sleep.… The word was also used as an epithet for a playful person, which is a perfect match for the Dionysan nature of the drink” (Nasrallah, 2007). Physical descriptions do bring cannabis flower clusters to mind.

> It is referred to as shay “something,” a seed, a leaf, a cluster like a bunch of grapes, and a cone. Medieval sources tell us that the best dādhi plants grow in … [the] southern coasts of the Arabian

> Peninsula … Ibn Jazla specifies the mountain variety, especially the reddish brown … ones that have been recently dried … as being the best… (Nasrallah, 2007).

These are all descriptions that could well fit in with sun-dried seeded cannabis buds.

However, the references to dādhi, in medieval sources are somewhat contradictory. The term dādhi may have come to, or was originally used, to identify "a name for a number of wine additives, some of which are preservatives and enhancers with little narcotic substance that help make the wine less bloating. Others are strongly addictive narcotic substances that help preserve the wine" (Nasrallah, 2007). The term came also to have an association with pinecones, their seeds and pine resin, which was also used to preserve wine, since ancient times. The term goes back to Mesopotamian times and, where al-dādhi, was burnt as an offering to the moon god.

> [A]ssociating pine resin with the moon god of immortality in acknowledgment of its power to preserve dead bodies and prevent them from decaying can be traced further back to the ancient Soma drink in Indian mythology. It was the drink of the gods, first made when the ocean of milk was churned to obtain this divine intoxicating milky liquor. In Sanskrit dādhi may mean any thick viscous substance such as honey, resin, and smooth sour milk.[3] This sacred drink was then personified as the god Soma, a warrior, who later acquired a high rank among the gods – he became the god of water and fertility. Hence, Soma was a form of life sap of the earth or elixir of life. The god Soma became associated with the moon, since after he dropped this elixir of life down to earth (i.e. rain), it mounted to the moon and was drunk out of the moon by the gods who see it as a cup, which waned an waxed as it was emptied and refilled.
>
> Al-Birini says, in Hindi dādhi is tātkan … which can easily read as dād-kan … "tree of life," if we may break it into dād "life" and kan "tree," which confirms the rational behind the origins of the word (Nasrallah, 2007).

These comments are very interesting in relation to cannabis' identification with Soma. In earlier works I have connected Soma with the Middle Eastern myths of the Tree of Life, and even indicated that the pinecone-like objects depicted with the tree of life in various Mesopotamian reliefs, may indicate the pinecone-like buds of the same cannabis we know from textual references to qunubu (cannabis) which was used in rituals at that time (Bennett &McQueen, 2001; Bennett, 2010). Importantly, of the various candidates for the term she puts forth for dāhdi, Nawal Nasrallah seemed to favor cannabis:

> Dādhi is a plant with intoxicating leaves … al Biruni … says, during the early times of the Abbasids, a caravan of travelers happened to rest for a while at a pond in the Sind region (western India) over which a dādhi plant cast its shadow, and shed its leaves into the pond. They drank from the water of the pond and got intoxicated.[4] When the went back to Baghdad they started the trend of using dādhi

in making wine.

The intoxicating plant with its leaves is undoubtedly qinnab Hindi … marijuana, a variety of hemp (cannabis sativa) also called hashisha.… The female plant looks like hops, it grows similar cones, but its upper leaves and cones contain the gland that produce the potent stuff THC in addition to the preserving and buttering agents. It was this substance that gave it the name sharab al-fusaq … drink of scoundrels, and which … "Umar bin al-Khattab called khamr al-Sind … intoxicating wine of India that only infidels drink. Al-Maqrizi says that hashisha was first known in India, but then spread to Bilad al-Shahr in Yemen where it was widely grown. From there it spread to Iraq and Persia.

Now this substance accounts for the more serious effects of dādhi wine described by physicians. Ibn al-Baytar says the drinker feels hot, experiences flushed cheeks and feels stupefied the morning after. Besides, quoting al-Kindi, he says the drink causes dizziness, delirium, and acute sharp intestinal pain.… Furthermore, Ibn Sina warns of overindulgence, which might prove fatal (Nasrallah, 2007).

However, the matter is far from settled, and other psychoactive substances may account for the mysterious dādhi. Another possibility for dādhi has been suggested as wormwood, which can produce *thujone* when prepared with alcohol, a chemical which goes to the same receptors in the brain as cannabis. Ibn al Baytar, says it was known as the misk al-jinn, musk of demons. "The devastating mental effects of dādhi wine such as delirium, hallucinations … might be attributed to the chemical compounds present in wormwood, thujone…" (Nasrallah, 2007). Henbane seeds were also used in wines, and it is important to remember that some medieval Muslim authors used the term binj, which was often used for cannabis, as a name for henbane, and this accounts for the deadly effects described for cannabis in some accounts from this period.

The Hashish-Takers

The Nizari “Assassins” represent yet another schism in a chain of Islamic sects that sprung from pre-existing cults while still managing to maintain certain Islamic and even pre-Islamic tenets and beliefs. The Nizari Assassins first appeared in the late eleventh century as an offshoot of the Isma’ili, a split which was again the result of a hereditary dispute over claim to the title of Imam, with this sect forming around the 11th century heir designate Nizar. They called themselves “Nizaris” or “Fida’i,” meaning the “faithful ones.” But, to other Muslims they were known as the “hashishiyyum,” a derogatory term meaning “hashish taker,” which linguistically developed into “Assassin” as legends of the cult spread to Europe. “…Muslim historians, mainly from the thirteenth century, ... use the term hashishiyya in reference to the Nizaris of Syria (al-Sham); while the Nizaris of Persia are called hashishis in some Caspian Zaydi texts” (Daftary, 1992). “There can be no doubt that the use of hemp as an intoxicant was encouraged by the Ismailians in the 8th century, as its effects tended to assist their followers in realizing the tenets of the sect”(Dymock, 1893).

Some researchers, such as James Wasserman, in *The Templars and the Assassins*, argue that the name Hashishin and the association with hashish, only came upon the Fida’i , via the accusations of their detractors who had deep concerns about the covert activities of the group and “there is no historical evidence that any fidai was ever given any drug or intoxicant” (Wasserman, 2001).

> Nizari secrecy led to widespread accusations against them that rose to whatever level of imagination the accuser could summon. Like modern urban legends of Satanic cults and antigovernment extremist bogeyman, the Assassins became the dark embodiment of the shadow self of Islam. They were accused of drug taking and licentious sexual orgies. Unlimited powers of mind control were ascribed to Assassin leaders, whose zombie-like disciples were considered either too stupid, too brainwashed, or too drug-addled to resist the manipulative, charismatic power of the sect leaders. Nizari leaders were said to follow no law but their own and be willing to stoop to any death, including witchcraft, to mislead their flock. The Sunni establishment accused them of plotting to undermine Islamic law and to renew the ancient pagan faith of Persia – the dualist doctrines of Zoroaster… (Wasserman, 2001).

However, as we shall see, there is a plethora of historical evidence indicating cannabis use by the Hashishin. The references from Omar Khayyam, indicate

that his close childhood friend, Hassan I. Sabbah, the first “Old Man of the Mountain,” would have been familiar with hashish by proxy alone. Further elements of the Zoroastrian cosmology inherent with the beliefs of the Hashishin, indicate that the mystic use of hashish had come through Persian Zoroastrian sources, which had a history of mystic use of cannabis-infused wines, and were the carriers of this earlier tradition.

The origin of the term “Hashishin” has been a matter of much debate. “The etymology of the word ‘Assassin’ is said to come from Hashishin, i.e. hashish-taker. It was transmitted through the Romance language by the Crusaders who in the 12th century, fearful of this sect, associated their daring killings with the power of the drug” (Palgi, 1975). Although some authorities see an origin for the name through “Hashish” an Arabic word thought to mean “grass” or “herbage,” others claim the name “Hashashin” is derived from the Persian “hassasin,” which holds connotations of “healer” or “herb seller.” Still others see the origins of the name coming though “followers of Hassan” in reference to a prominent figure in the cult, Hassan I. Sabbah, who was known variously as the “Old Man of the Mountain,” “Shiek of Alamut,” and “Keeper of Hashish.” Adding to this, as we are dealing with a hereditary cult, one could also speculate that an etymological connection might be found in the name of the tribe Muhammad came from, “Hashim.”

> [T]he nickname, and with it, the drug’s extended use, appear to have surfaced during the late eleventh century, and both may have been promoted by the real or alleged use of cannabis by sectarians who were engaged in spreading a vast network of open and secret influence over the Muslim world… (Rosenthal, 1971).

Joseph Freiherr von Hammer-Purgstall suggested that cannabis was a key component of the secret knowledge of the Ismailis, and at first was carefully concealed from outsiders, and it only later became known to wider Islamic culture in his classic *The History of the Assassins: Derived from Oriental Sources*,

> At the epoch of the Ismailitic power, these intoxicating preparations were not yet known in the Moslem countries. It was only at a later period, the knowledge of it was brought from the eastern regions, probably even from India into the Persian provinces. Thence it was communicated to the Musulmans of Mesopotamia, Asia Minor, Syria, and Egypt. No doubt, the Ismailites, whose doctrines had several points of resemblance with those of Indians, had acquired this knowledge earlier, and preserved it as a precious secret, and as one of the principal springs of their power. This conjecture is supported by the fact, that one of the most celebrated Arabian writers attributes the introduction amongst the Egyptians, of an electuary prepared from hemp, to a Persian Ismalite (von Hammer-Purgstall, 1835).[5]

Von Hammer-Purgstall, also gave an eloquent explanation of the etymological connections between Assassin and Hashish, and answered the challenges raised by those who chalenged the terms' common linguistic roots.

> …I have no doubt whatever that denomination [Hashishin] was given to the Ismailites, on account of their using an intoxicating liquid, or preparation, still known in the east by the name of Hashish. Hemp leaves, and some other parts of the same vegetable form the basis of this preparation; which is employed in different ways, either in liquid, or in the form of pastilles, mixed with saccharine substances; or even fumigation.… Those who indulge in this custom, are, to this day, called Hashishin… (von Hammer-Purgstall, 1835).

The Hashishin clearly considered themselves the guardians of sacred knowledge and tradition, and this is evident in some of the other names the sect has been known under such as "Batiniyya," meaning the "esoterics" and from their detractors, "Malahida," "the heretics." Usually based in mountain fortresses, such as the famous Alamut, between the 11th and 13th centuries the Hashishin spread from Persia into Syria, central Asia and India, using assassination as only one of a number of methods of achieving their aims.

The first European account of the Assassins came from the chronicler and Benedictine abbot, Arnold of Lübeck recorded sometime around 1209.

> In those days Conrad King of Jerusalem was killed by the treachery, it is said, of the king of England and of some Templars. At any rate the prince of the mountain, who is called Old Man on account of his supremacy, sent for a price two of his followers, who killed him. I shall now relate things about this elder which appear ridiculous, but which are attested to me by the evidence of reliable witnesses. This Old Man has by his witchcraft so bemused the men of his country, that they neither worship nor believe in any God but himself. Likewise he entices them in a strange manner with such hopes and with promises of such pleasures with eternal enjoyment that they prefer to die than to live. Many of them even, when standing on a high wall, will jump off at his nod or command, and, shattering their skulls, die a miserable death. When therefore any of them have chose to die in this way, murdering by craft and then themselves dying so blessedly in revenge for him, he himself hands them knives which are, so to speak, consecrated to this affair, and then intoxicates them with such potion that they are plunged into ecstasy and oblivion, displays them by his magic certain fantastic dreams, full of pleasure and delights, or rather of trumpery, and promises them eternal possession of these things in reward for such deeds. He sent two from this sect to kill the marquis, bribed it is said, by those who conspired in his death. He died and they died, but I do not know whether or not they were deified (Arnold of Lübeck Chronica Slavorum 4.16).[6]

Prior to the fall of the Assassins, came the legendary and sensationalized 13th century account of them by Marco Polo. He recorded that novices being initiated into the sect were alleged to have been tricked through the use of hashish and a hidden garden within the mountain top castle of the Assassins in Alamut, into

believing they had received a foretaste of the Afterlife Paradise described in the Koran:

> The Old Man was called in their language ALOADIN. He had caused a certain valley between two mountains to be enclosed, and had turned it into a garden, the largest and most beautiful that ever was seen, filled with every variety of fruit. In it were erected pavilions and palaces the most elegant that can be imagined, all covered with gilding and exquisite painting. And there were runnels too, flowing freely with wine and milk and honey and water; and numbers of ladies and of the most beautiful damsels in the world, who could play on all manner of instruments, and sung most sweetly, and danced in a manner that it was charming to behold. For the Old Man desired to make his people believe that this was actually Paradise. So he had fashioned it after the description that Mahommet gave of his Paradise, to wit, that it should be a beautiful garden running with conduits of wine and milk and honey and water, and full of lovely women for the delectation of all its inmates. And sure enough the Saracens of those parts believed that it was Paradise!
>
> Now no man was allowed to enter the Garden save those whom he intended to be his ASHISHIN [Assassin, a corruption of Hashishin]. There was a Fortress at the entrance to the Garden, strong enough to resist all the world, and there was no other way to get in. He kept at his Court a number of the youths of the country, from 12 to 20 years of age, such as had a taste for soldiering, and to these he used to tell tales about Paradise, just as Mahommet had been wont to do, and they believed in him just as the Saracens believe in Mahommet. Then he would introduce them into his garden, some four, or six, or ten at a time, having first made them drink a certain potion which cast them into a deep sleep, and then causing them to be lifted and carried in. So when they awoke, they found themselves in the Garden.
>
> When therefore they awoke, and found themselves in a place so charming, they deemed that it was Paradise in very truth. And the ladies and damsels dallied with them to their hearts' content, so that they had what young men would have; and with their own good will they never would have quitted [sic] the place.
>
> Now this Prince whom we call the Old One kept his Court in grand and noble style, and made those simple hill-folks about him believe firmly that he was a great Prophet. And when he wanted one of his Ashishin to send on any mission, he would cause that potion whereof I spoke to be given to one of the youths in the garden, and then had him carried into his Palace. So when the young man awoke, he found himself in the Castle, and no longer in that Paradise; whereat he was not over well pleased. He was then conducted to the Old Man's presence, and bowed before him with great veneration as believing himself to be in the presence of a true Prophet. The Prince would then ask whence he came, and he would reply that he came from Paradise! and that it was exactly such as Mahommet had described it in the Law. This of course gave the others who stood by, and who had not been admitted, the greatest desire to enter therein.
>
> So when the Old Man would have any Prince slain, he would say to such a youth: "Go thou and slay So and So; and when thou returnest my Angels shall bear thee into Paradise. And shouldst thou die, nonetheless even so will I send my Angels to carry thee back into Paradise." So he caused them to believe; and thus there was no order of his that they would not affront any peril to execute, for the great desire they had to get back into that Paradise of his. And in this manner the Old One got his people to murder any one whom he desired to get rid of. Thus, too, the great dread that he inspired all Princes withal, made them become his tributaries in order that he might abide at peace and amity with them (Marco Polo, 1300).[7]

Another potential reference can be found in *The Decameron* (1353), Giovanni Boccaccio's bawdy classic, which "refers at one point to the 'Old Man of the

Mountain', and to some mysterious potion, but Boccaccio never identifies the drug by name: 'he sought out a powder of marvelous virtue which he had gotten in the parts of the Levant of a great prince who avouched it to be that which was wont to be used by the 'Old Man of the Mountain' when he would fain send anyone sleeping into paradise" (Abel, 1980).

Neither Lubeck's, Polo's nor Boccaccio's accounts refer to hashish directly. However, as we have shown, there is ample evidence that cannabis was known in the Persian region, and although these early European descriptions only identified a potion and a powder, the similarity to the cannabis-infused wines of the Zoroastrians is clear. "De Sacy seems to have proved that they were called Hashishiya or Hashishin, from their use of the preparation of hemp called Hashish; and thence, through their system of murder and terrorism, came the modern application of the word Assassin"(Yule, 1920).

It should be remembered that Marco Polo's and other European accounts were based on myths and half truths that grew around the Assassins, who were considered heretics by orthodox Islam and Crusaders alike. The ruins of the Assassins' castle still exist, and no evidence of a hidden garden as described have been found. Thus Antoine Sylvestre de Sacy's early 19th-century account was likely a little closer to the mark:

> [T]here might be some exaggeration in the Venetian travelers account … rather than believe in the existence of enchanted gardens … we should reduce all the wonders of that magnificent place to a phantom produced by the exalted imagination of young men intoxicated with hashish, who, from their infancy, had been nursed with this idea of happiness, it would be no less true that we find here the idea of a liquor to deaden the senses, and we cannot forget that its use or abuse is spread throughout a great part of Asia and Africa. At the time of Ismaili power these intoxicating preparations were not yet known in Moslem countries. It was only later that knowledge of them was brought from the eastern regions, perhaps from India, into the Persian provinces. From there it was communicated to the Moslems of Asia Minor, Mesopotamia, Syria, and Egypt. No doubt the Ismailis, whose doctrine had several points of resemblance with those of the Indian, had acquired this knowledge earlier and preserved it as a precious secret, one of the main sources of their power… (de Sacy, 1809).

As we have shown in this study, cannabis has a long and ancient history in many of the places de Sacy refers to as not knowing it; however the 19th-century scholar was correct in noting that cultural influences likely resulted in the Islamic paradise-themed visions of the Assassins, in the same way the mythology of the Zoroastrian religion affected the partakers of mang. As well, de Sacy correctly pointed to the inherent similarities between the cosmologies of the Persian Isma'ili and Indian influences.

However de Sacy slips into the association of hashish with heinous murders.

But, from what we know of hashish's role in Islam, it seems much more likely that the hashish was used as an initiatory substance, directed at invoking a mystical experience, rather than inducing a frenzied state of murderous rage for assassination as has been suggested.

> The drug employed for initiation into the cult was used to obtain a vision of paradise. It did not nerve them up for slaughter, was not used during their missions and did not make them crazy. Quite the contrary, it … gave them at least a fleeting glimpse of an altogether higher order of existence. If anything, political and religious intrigue, not hashish, caused assassination (Aldrich, 1978).

The initiatory hierarchal structure of the Old Man of the Mountains' Assassins has often been taken as a prototype for later secret societies, and there have been many claims about a connection between the Templars and Hashishins. Oliver Bland gives us some idea of how the order was viewed by late 19th-century and early 20th-century occultists:

> The master of the Assassins was a master hypnotist, using the dark knowledge of certain parts of the mechanical ritual of magic to gain his mastery over the Moslem youths he sent as fanatics to do his bidding.
>
> There in the Lebanon he created his artificial paradise of sensuous delight, drugged dreams and slumber. His commands laid upon his slaves were no ordinary commands, but spells as black as any weaved by sorcery.
>
> The master lodge of this cult of the Assassins was – at Cairo and the mysteries were only transferred to, their new setting in the Lebanon by Hassan ibn Sabbah at the end of the eleventh century. Outwardly Moslem, the inner mysteries had no connection with either Mohammedan or any other religion, and indeed the cult seems to be in many ways a kind of bastard Masonic organization (Bland, 1920).

The idea that there is an Islamic influence on Freemasonry and later European secret societies is well known, and numbers of books have been written demonstrating this. Both Sufis and the Hashishin have been referred to specifically in this regard. Elements of this can be seen even among modern Masons and Shriners, through both names of grades and Arabic dress. As the 19th- and early 20th-century occult writer, Arthur Edward Waite, wrote in *A New Encyclopedia of Freemasonry*: "According to Godfrey Higgins [1772-1833], this sect was neither more nor less than an oriental Freemasonry, and Von Hammer [1774-1856] is so unwise as to suggest that they were Apprentices, Fellows and Masters in the Grades of reception and advancement" (Waite, 1921). As Tim Wallace-Murphy has noted of the Sufi influence in *The Enigma of the Freemasons: Their History and Mystical Connections*:

> According to Sir Richard Burton, "Sufi-ism [was] the Eastern parent of Freemasonry." (See, F.

Hitchman, Burton, Volume 1, p. 286). Robert Graves claimed that Freemasonry first began as a Sufi society that reached England in the guise of a craft guild during the reign of King Athelstan (ruled 924-939), and was then introduced into Scotland. He describes the Sufic origins of the Craftmasons' guilds and the part played by Templar teaching and tradition in the transformation of these guilds into Freemasonry (Wallace-Murphy, 2006).

Sufis

Quite early on, the use of hashish seems to have spread to other mystically-inclined members of the Islamic faith, such as the Sufis.

> [T]here can be little doubt that hashish was rather widely employed by … [Sufis] as a … aid for achieving enlargement of the individual's … spiritual perceptions. By tasting the "secret" and the "meaning" of hashish, Sufis … hoped to gain … mystic experience … they made … the use of the drug "an act of worship" … (Rosenthal, 1971).

According to legend, hashish was first introduced to the Sufis by the Persian Isma'ili Shayk Haydar (1155-1221) and some have even claimed Haydar (also Haidar) was also the source of the penetration of cannabis in the Islamic world (Houtsma, et al., 1936/1993). A 13th-century account from Hassan Mohammed ibn-chirazi, describes this mythical "discovery" of hashish by the Sufi leader:

> The Year 658 [A.D. 1260], being at Tuster, I asked Sheik Hirazi, monk of the order Haidar, on what occasion they discovered the properties of the herb of the devotees, and how, after being adopted by the devotees in particular, it had afterward come into general usage. Here is what he told me.
>
> Haidar, chief of all the sheiks, practiced many exercises of devotion and mortification: he took to little nourishment, carried to a surprising extent detachment from all worldly things, and was of an extraordinary piety. He was born at Nichapur, a city of Khorasan, and he made his home on a neighbouring mountain. There he established a convent, and a great number of devotees came together around him. He lived alone in a corner of this convent, and spent more than ten years in this manner, never going out, and never seeing anyone at all except me, when I was acting as his servant. One day when it was very hot, at the hour of the greatest heat, the sheik walked out alone into the countryside, and when he later returned to the convent, we saw an expression of joy and gaiety very different to what we were accustomed to see there: he allowed his fellow devotees to come and visit him and began to converse with them. When we saw the sheik so humanized and conversing familiarly with us, after being so long in an absolute retreat without any communication with men, we asked him the cause for this surprising effect.
>
> "While I was in my retreat," he replied, "It occurred to my spirit to go alone into the countryside. When I had done so I noticed that all the plants were in perfect calm, not experiencing the least agitation, because of the extreme heat untempered by the slightest breath of wind. But passing by a certain plant covered with foliage I observed that, that in that air, it was moving softly from side to side with a soft light movement, like a man dizzied by the fume of wine. I began to gather the leaves of this plant and too eat them, and they have produced in me the gaiety that you witness . Come with me, then, that I may teach you to know it."
>
> So we followed him into the countryside, and he showed us that plant. We told him, on seeing it, that it is the plant they call Hemp. On his orders, we took the leaves of this plant and we ate them, and once back at the convent experienced in ourselves the same gay, joyous disposition that he had found impossible to hide from us. When the Sheik found us in that state, he charged us to keep secret the discovery we had just made of the plants virtues and made us an oath never to reveal it to ordinary

men and never to hide it from Religious men.

"God almighty," he told us,"has granted you, as to a special favor, an awareness of the virtues of this leaf, so that your use of it will dissipate the cares that obscure your souls and free your spirits from everything that might hamper them. Keep carefully, then, the deposit he has confided in you, and be faithful in hiding the precious secret he has committed to you."

Sheik Haidar thus made known to us this secret during his life, and ordered me to sow the plant around his tomb after his death, so I cultivated it in the convent. The Sheik lived for ten more years after this event; during all the time I remained in his service not a day went by where he did not use this leaf, and he recommended to us to eat little food and to take the Herb instead. Sheik Haidar died in the convent in the mountain in the year 618 [A.D. 1221]. They erected over his tomb a great chapel, and the inhabitants of Khorasan, full of veneration for his memory, came there on pilgrimage, bringing many presents to fulfill their vows and developing a great respect for his disciples. Before his death he had recommended to his companions to tell their secret to the most distinguished people of the province, and by instructing them of the virtues of the plant they adopted its use. Thus hashish rapidly spread in Khorasan and in the various departments of Fars province, but they knew nothing of its use in Iraq until the year 628 [A.D. 1231], in the reign of Calif Mustansir. At that time, two Princes, whose states were among the maritime countries situated on the Persian coast, the Sovereign of Ormuz, and the Prince of Bahrain, having come into Iraq, men of their retinue brought with them some hashish and taught the Iraqis to eat it. The drug spread in Iraq, and the people of Syria, Egypt and the lands of Rum, having heard tell of it, took up the use of it.[8]

In relation to the discussion of hashish-infused wines, it is worth noting that it has been reported: "A tincture of hemp leaves in wine or spirit seems to have been the favorite formula in which Sheikh Haidar indulged himself" (Dymock, 1885). "Haidar, like the Hindu priests 2,000 years before him, recommended that his followers conceal from the people the divine properties of this precious herb. But such secrets cannot be kept for centuries, and after his death his disciples extolled the wonderful qualities of the 'magic' plant: 'Abandon wine, take the cup of Haidar, this cup which has the fragrance of amber and sparkles like a green emerald'" (Nahas, 1982).

As Ahmet Karamustafa notes in his excellent *God's Unruly Friends: Dervish Groups in the Islamic Later Middle Period, 1200-1550*, Sufi groups that formed around the teachings of Shayk Qalandar and Shayk Haydar were criticized for their traditional pre-Islamic Persian influences. In 761/1359-60 a decree was issued which "forbade the Qalandars to shave and dress in the manner of Iranians and magi.… In the Syrian and Egyptian cultural spheres, the Qalandariyah appears to have continued throughout the seventh-eighth/thirteenth-fourteenth centuries mostly as an Iranian group… also the Haydariyah … were viewed as foreign, predominantly Iranian, phenomena" (Karamustafa, 2006).

Another 19th century Persian scholar, Edward G. Browne, noted in *A Chapter from the History of Cannabis Indica*, that use of hemp preparations in the area

extended from Zoroastrian times to the 19th century, where its use was still deeply cloaked in the Isma'ilian mystical beliefs about the plant:

> …Cannabis Indica … appears to have been known in Persia in very early times, as students of the ancient Zoroastrian scriptures assert, allusion is made to it in the Avesta.… At the present day it is extensively used here … as the inspirer of the wildest pantheistic speculations, the most disordered metaphysical phantasies, and the most incredible visions and ecstasies. It is known generally as hashish – an Arabic word meaning cut grass or dried herbs, – or by its Persian name, bang. Besides these there are special preparations known by special names, such as chars, barsh, [related to barsom?] and hub-i-nishat, or "pills of delight," of which preparations the first is smoked, the last two eaten.… At present as I am informed by one of my Persian friends, the method most fashionable amongst the dervishes of Tehran is to employ the bug-i-wahadat, or "trumpet of unity." A small piece of paper or cardboard is rolled up into the shape of a funnel, of which the smaller end of the funnel is placed in the mouth. A piece of chars, laid on the lighted end of a cigarette, is then held under the larger end of the funnel, and the smoke of the burning hemp is then inhaled. The effects of the drug are produced much more rapidly when it is smoked than when it is eaten. Subjectively it produces an extraordinary dislocation of the ideas of times, space and personality … it seems that all those present in the assembly are in reality animated by one spirit and that the barricades of personality and individuality are, in some inexplicable way, broken down. It is this sensation or illusion which is specially craved after by the dervishes, who find therein a foretaste of Nirvana, or Absorption into the Universal Spirit, which is the aim of their pantheistic mysticism to attain; and this is the "unity" alluded to in the name of the bug-i-wahadat of which I have spoken (Browne, 1897).

The sense of ego-obliteration, or what one medieval hashish-using poet saw as the "removal from existence in existence," possible with cannabis preparations, as in the case of the bug-i-wahadatin in the description above, was likened to a mortal death in medieval literature. This was also true of the use of hashish itself, which had to be sacrificed, i.e. eaten, to have an effect; "puns on the term 'to kill' [were] used in connection with the preparation and use of hashish.… [A] play upon the 'killing' of hashish … is apparently the case in a verse stating that 'the green one' is 'a hashishah that makes every man a hashishi (assassin) unbeknown to himself'" (Rosenthal, 1971).

Such future-worldly and "pantheistic" associations with cannabis amongst the Persian Hashishin and Sufis as those cited above, have clear parallels in the preceding Zoroastrian religion. This connection also seems the likely source, considering the similar shamanic use of cannabis and the evidence that the consumption of mang- (hemp) laced Haoma or wine was likely carried on by the Sasanian priesthood and royalty right up until the fall of their Empire to Islam. It has been suggested that the introduction of hashish into Islam may have come via Zoroastrians secretly hiding as Sufis during periods where conversion to Islam was made mandatory with a death penalty for those that refused. A Zoroastrian influence on the Assassins was noted early on by Islamic author al-

Busti (1029 A.D.), who traced Isma'ilian beliefs to "Iranian dualistic and Zoroastrian origins" (Daftary, 2004).

Haoma and the Hashishins?

Zoroastrian roots for the Islamic use of cannabis and its resinous products seems the most likely source of the tradition. As Dr. Mike Aldrich has commented in regard to Sarianidi's find of cannabis evidence at the Soma temple in BMAC, and the later Hashishin, "this may have been what the assassins were using.… Its a very interesting progression then across the Middle East, from Soma originally, to possibly the legend of the Assassins and the idea of using potions that were made out of cannabis in order to induce transcendental states, higher states of consciousness" (Aldrich, 2012). In relation it is interesting to point out that it has long been suggested that the "hymns of Zoroaster … particularly the Haoma Yasht … might supply a source … of the hasheesh … of the Assassins…" (Bramhall, 1918).

Referring to the Ismaili's syncretic connections between Islam and Zoroastrianism, Claude Reignier Conder commented that up until his time "The … Ism'ailiyeh preserve the grades of initiation, allegorical interpretation of the Koran, beliefs in transmigration, and a sacred libation (the Haoma). The lower orders believe in the worship of sun, moon, and stars, and celebrate (it is said) annual orgies of a phallic character" (Conder, 1886). As Lyttle's 1883 edition of *The Living Age* similarly recorded of the sect:

> The Ismalleh sect … are a medieval remnant of the medieval assassins or "hemp smokers" (Hashishisn).… The old Haoma ritual still survives among these heretics, together with a veneration of the sun, moon and planets, and stars, which is most probably of Persian derivation (Lyttle, 1883).

Another interesting factor regarding the Islamic use of hashish and the Haoma tradition, is that at least until the late-19th century, there is an account of a cannabis beverage under the name of "Homa" that was being taken in Syria by the Nosairiyeh tribesmen, a group often confused with the Isma'ilis by historians due to some similarities in belief (although the two sects have feuded for hundreds of years). Indeed, the above 19th-century references of Lyttle and Conder may be evidence of this confusion between the two related sects, who may have been connected centuries ago, as "…modern scholarship … has come to see the Nusa'iri … as offshoots of twelfth-century … Isma'ilism…" (Deveney, 1997).

An account of the Nosairyeh's cannabis fueled Homa ritual was recorded by

an anonymous author in an 1895, March 15th edition of the *New York Herald*, under the sensational title “The Orgies of the Hemp Eaters.” Peter Lamborn Wilson (aka Hakim Bey), who uses the same title for his own tome celebrating cannabis in the East, initially thought the author may have been the 19th-century hashish adept, Dr Paschal Beverly Randolph. Randolph had been initiated by the sect, but as he had been dead for years by the time “The Orgies of the Hemp Eaters” came into print, this was unlikely. Wilson favored Albert Rawson, an early traveling companion of Helena Blavatsky, who was another “New York hashisheen, occultist, 33 degree Freemason, one of the founders of the Mystic order of the Shrine (the “Shriners”), and claimant of Middle Eastern initiations. (Both Rawson and Helena boasted Druze connections). Rawson probably met Randolph, he traveled in the East in the 1860s … he makes a much more likely candidate for the author … than Randolph, since he was still alive when the article appeared” (Bey, 2004).

The Orgies of the Hemp Eaters (excerpts)

> The festival or gathering of the hemp eaters is celebrated monthly, at the time of the full moon, the moon being then supposed to exert a specific influence upon human beings. The sectaries meet under a sacred oak tree growing upon a hill…
>
> Now the Nosarriyeh seat themselves in a circle upon the earth, the Shiekh in the center, with an attendant on either hand, one holding a large earthenware bowl containing a liquid, the other a bundle of stems to which leaves are attached – the leaves of the sacred hemp plant. The chief takes the stems in his left and the bowl in his right hand and slowly walks around the circle, stopping in front of each man present, who takes from him, first the greenery, at which he sniffs gently, then the bowl, the contents of which he sips. The vessel contains a sweetened infusion of hemp, strong and subtle in its action.

WHAT THE DECOCTION IS LIKE

> The taste of the decoction is sweet, nauseously so … and its first effects are anything but pleasant, for it produces a distinct tendency to vomit.… As soon as all have in succession partaken of the drink, which is termed "homa," big horns are produced containing spirits, for the Nosarriyeh are great dram drinkers. The horns of liquor are passed about and in a few moments the effects are apparent, following upon the hemp. The eyes brighten, the pulse quickens, the blood seems to bound more actively in the veins, and a restlessness takes possession of the whole body (1895).

Orthodox Muslims of the 11th and 12th centuries saw the name Nosairiyeh as being derived from "Nasarini," meaning "little Christians" and considered them a remnant of the heretical ancient Christian Gnostic sects. The Nosairiyeh, or Ansayree (minus the elision of "N") can still be found in isolated mountainous areas of Syria, as well as in areas of Palestine, Kurdistan, Egypt and Iran. "What has mainly set the Nusa'iris apart and made them the object of persecution and massacre by more orthodox Muslims … and Crusaders alike is the belief that they practiced the pagan and Gnostic sexual rites of antiquity" (Deveney, 1997). Writing in the mid- 19th century Habeeb Risk Allah Effendi commented:

> By some … the Nosairiyeh are considered to be an aboriginal tribe, which has survived the many changes that have swept over the country, and have preserved such peculiar traits as distinguish them from all other inhabitants.… I am inclined to believe that this is the case; and I am also disposed to regard them as probably a sect of heretical Christians, who having originally retired among the mountains to secure the free exercise of their opinions, thus became isolated… (Effendi, 1854).

Referring to "The Nusiereh," Lyttle noted that some "have identified them with the Manichean Gnostics, but the points of resemblance are more probably due to the Persian origins of many of the tenets of Manes... [T]hey themselves

connect their mystic Eucharist with the Christian rite, as well as with the ‘veiling of the Lord in light that is in the eye of the Sun’” (Lyttle, 1887). Conder also commented on the Nosairiyeh’s mixing of the Zoroastrian and Christian traditions, noting that sect still preserves “this curious syncretic system with a Eucharistic supper, and a ceremony of “consecrating the Fragrant Herb, probably originating in the Haoma worship of the Persians” (Conder, 1886). From the Zoroastrian-influenced Christian Gnostic texts of the Nag Hammadi Library discussed earlier we can see this mixing of traditions went back very far indeed.

With its full-moon date, ritualistic connotations and animal sacrifice, along with the use of a hemp-infused beverage, there are strong indications that this 19th-century celebration is in fact a debased form of the ancient Haoma ritual, passed down by uncultured and illiterate tribesmen from generation to generation, confused by the advent and influence of Christianity and Islam, causing it to slowly shed the pomp and glory of ancient times, along with the meaning of its forgotten past and origins.

Hakim Bey notes that the most fascinating aspect of the Orgies of the Hemp Eaters is the use of the word “Homa,” noting the possibility that a “Zoroastrian influence – or even more intriguing, the possible survival of an ancient Indo-European word in its original meaning … in India Cannabis has in some sense become a kind of Soma, prepared by modern-day saddhus and nagas according to a method already ancient in the time of the Rig Veda” (Bey, et al., 2004).

> And in the Veda, the pressed-out juices of the Soma plant are sometimes described as green-tinted. “Orgies of the Hemp Eaters,” therefore, may offer some evidence for the continual existence of a Cannabis/Haoma cult beginning perhaps 7000 years ago and continuing into the Islamic period and even today – thus making it one of the oldest unbroken spiritual traditions of humankind (Bey, et al., 2004).

The Green One

As Haoma was both a plant and a god in the Zoroastrian tradition, it is interesting to note that in medieval Islam a magical saint came to be the personification of hashish. As Franz Rosenthal explains cannabis' "green color enabled hashish to claim the famous al-Khidr 'the green one' as its patron saint" (Rosenthal, 1971). As recorded by the medieval poet Fuzuli, both Hashish and Khizr shared the epithet of the "Green One," and Sufi Mystics referred to the use of hashish as the "visit of the green Khidr," (Rosenthal, 1971). As J.M. Campbell recorded of Khizr's relationship with cannabis in his classic 1894 essay, "On the Religion of Hemp":

> In his devotion to bhang, with reverence, not with the worship, which is due to Allah alone, the North Indian Mussulman joins hymning to the praise of bhang. To the follower of the later religion of Islam the holy spirit in bhang is not the spirit of the Almighty, it is the spirit of the great prophet Khizr, or Elijah. That bhang should be sacred to Khizr is natural, Khizr is the patron saint of water. Still more Khizr means green, the revered color of the cooling water of bhang. So the Urdu poet sings: "When I quaff fresh bhang I liken its color to the fresh light down of thy youthful beard." The prophet Khizr or the green prophet cries "May the drink be pleasing to thee" (Campbell, 1894).

Khizr represented occult knowledge and was seen as "the initiator of Sufis who have no human master" (Wilson, 1993). Interestingly, there are legends of Khizr, that, like the vegetation gods of the ancient world, was dismembered and reborn. As well, certain prophecies connect him with the end of time and the revealing of esoteric truths. With Khizr's association with fertility, immortality, inspiration, and cannabis, it is hard not to see Khizr as the Islamic counterpart of the spirit of Haoma-Soma.

In relation to fertility rites, such as those alleged to have been carried on from ancient times by the cannabis-consuming Nosairiyeh tribesmen in Syria, it is interesting to note that Khizr has also been compared to the Syrian "Tammuz, well known as the 'Dying God' of vegetation; comparable in many respects with Soma," (Coomaraswammy, 1989). In the essay "Sir Gawain and the Green Knight: Indra and Namuci," by Ananda Kentish Coomaraswamy, besides bringing in an often-commented Arthurian connection, pointed out that "As a plant or tree Soma must have been green. In SA. xi Brahma is as it were 'a great green tree' (the Tree of Life)" a fact he equates with Khidr (the Green One), who "is green himself, The earth grows green under his feet at every step"

(Coomaraswamy, 1944). Coomaraswamy returned to this theme in later writings:

> Khizr is at home in both worlds, the dark and the light, but above all the master of the flowing River of Life in the Land of Darkness: he is at once the guardian of genius and vegetation and of the Water of Life, and corresponds to Soma … in Vedic mythology…
>
> In the Quran … occurs the legend of Musa's search for the Ma'jma 'al-Bahrain, which is probably to be understood as a "place" in the far west at the meeting of the two oceans; Musa is guided by a "servant of God," whom the commentators identify with al-Khidr, whose island is said to be upon an island or a green carpet in the midst of the sea. This story can be traced back to … older sources … In the Gilgamesh epic the hero sets out in search of his immortal ancestor' Utanpishtim who dwells at the mouth of the rivers … his object being to be informed with respect to the "plant of life," prototype of the Avestan Haoma, Vedic Soma, whereby man can be saved from death (Coomaraswamy, 1989).

Peter Lamborn Wilson (Bey) also noted a connection between Khizr and Soma, suggesting that there was an Arthurian connection, a view shared by Coomarasamy, and that the mythologies of both Khizr and Soma, inspired European "Legends of the Grail":

> The Fountain of Youth in the legend of Khizr and Alexander is guarded by an Angel. Khizr inadvertently "steals" the water and becomes immortal. In the Satapatha-Brahamana … Soma is associated with a pool that restores youth. The text … refers to "undecaying and immortal vital energy" that is drawn into the bowl as Soma. The Grail is guarded by a maimed king, who is thus structurally related to all the deformed Soma-demons ("…If the King (Soma) becomes exhausted, they extend him from out of [the bowl]" … and must be stolen by the Grail-knight, who is therefore the same as Indra or Hercules. Indeed, if the Grail mythos can be traced to Persian sources, to the "Cup of Jamshid," in which distant events appear by a sort of televisual magic, then the Grail may be considered not only structurally but also historically related to Iranian Haoma, or rather to its ritual cup or basin (Wilson, 1999).

The "Cup of Jamshid," was the sacred cup of kings, used for divination purposes, and with the references to the golden cups used to drink "mang" (cannabis), by Zoroastrian figures, for identical divinatory purposes, it is by no means a stretch to suggest that there is such a connection here, a situation we shall explore more in Chapter 4.

The Ritual of the Cup

Earlier we referred to the Nusayri tribesmen, and their established consumption of cannabis as “homa” into the 19th century. The Nusayri, are thought to be “offshoots of twelfth-century … Isma’ilism…” (Deveney, 1997). (The Isma’ili being the same religion the Hashishin sprung from). The Nusayri also have also been shown to have been ideally persuaded by both Christian-Gnostic and Zoroastrian influences. Thus it is not surprising that here again, with this group we can find elements and references to sacred cups that parallel what we have been discussing in relation to the Grail and Jamishid’s Cup.

Much is not known of the Nosairiyeh cosmology, as they were highly secretive, as were later European secret societies. “The Nusseiriyeh conceal their religion from the outer world with the greatest care, and do not even initiate their own sons into its mysteries until they have arrived at years of discretion; the women are never initiated at all” (Besant & Palmer, 1871).

The Nusayri still perform a rite known as the “ritual of the cup” involving the “wine of the Angelic world” (malakut). This Angelic world is analogous to the menog (spiritual realm) that Zoroastrian priests accessed with the aid of hemp-infused wine or Haoma. This ritual is directed at putting the partakers into contact with their ancestors and providing a means of connectivity to their shared heritage, and in a sense, achieving an experience of immortality. Indicating the fusion between Islamic, Biblical and Zoroastrian influences at its core, in the invocations of the ritual “an entire cycle of Iranian history … is introduced alongside the cycles of Adam, Noah, Abraham, and Moses. Together, all heroes Mazdean and Abrahmic living in different cycles of history are each imagined in the shape of a dome. Time … is imagined spatially. All inhabitants of these seven domes have already taken part in the Ritual” (Babayan, 2002).

> And when the drink has passed to all, then by this cup you hold in your hand, your bodies shall be filled for all periods and cycles to come. For you belong to the holy of holies, and you were of the Bahmanians [Iranians] (Corbin 1998).

As Kathryn Babayan explains: “[In]Nusayri circles as the disciple drinks from the cup, he is aware of his Iranian past, remembering that in every cycle of history brothers not only partook in this same act but were made of the same substance. Through this imitative process, the novice experiences reincarnation

through the seven cycles of history" (Babayan, 2002). In the Nusayri liturgy, there "is a sense of alchemical correspondence between homologous individuals who lived in different cycles of time. Such beliefs enabled Shah Isma'il to claim the reincarnation of … Kay Khusraw, Alexander, Jesus, Muhammad and Ali" (Babayan, 2002). As the liturgy describes:

> Behold this cup has circulated through the temple of the non-Arabs, throughout all the seven periods of the world. All of them are our brothers in faith and in Gnosis; through the drink you have tasted the knowledge of the Malakut [angelic world], the knowledge of that which was in the first of the centuries and is throughout all the ages and cycles of the world.… Having tasted of this drink, you know the language of the birds… (Corbin, 1998).

The Nusayri rite refers to "the language of the birds" and this is a term, as noted, that was used by both later Sufis and alchemists, to refer to a style of language directed at veiling hidden meaning with descriptive symbolism, for instance the poet Attar used the parrot as symbol for hashish, likely because of the gift of words, or poetic inspiration, associated with its use. In the Koran the understanding of the language of the birds was given to Solomon. In reference to the "knowledge of the Malakut," Henry Corbin notes that this "is the mystical boon given to the participant in this ritual of the cup. Its virtues are comparable with those of the Grail of Jamshid and of Kay Khusraw.… One might compare this with the blessings bestowed by the Holy Grail, as source of immortality…"(Corbin, 1998).

Khusraw, a figure of Persian mythical history, is particularly interesting. "In a work published in 1939, the Parsi Scholar Sir Jahangir C. Coyajee … remarked upon … the similarities between the legends of Arthur and those of the fabulous King Kay Khosraw" (Eliade, 1989). In *Guardians of the Grail,* Mark Amaru Pinkham, likewise noted the connections with the Zoroastrian hero, "King Kai Khosrow, a ruler whose court of devoted knights is recognized to be an earlier Persian counterpart to, and possibly inspiration for King Arthur and his Knights of the Round Table. King Khorsow, who is said to have possessed a magical cup similar to the Holy Grail Chalice of legend, may have also provided the model for the character Percival, the principal protagonist of the European Holy Grail Mysteries," (Pinkham, 2004). Kay Khusraw "is often seen as a precursor to King Arthur, especially as he held the cup or grail of life" (Gardiner, 2008).

Kay Khusraw, like Jamshid, is a figure from Persian mythology, and both held the Cup of divination that was said to have been possessed by other rulers of ancient Persia. In relation to this, it is worth noting that the cannabis infused wine, used by Zoroastrian psychonauts, also retained the name of a Persian king,

as it was referred to as mang-I Vistaspan, “mang” being a Pahlavi reference to cannabis, and Vistaspan, the name of the ancient Persian King Vistaspa, who converted to the prophet Zoroaster’s new religion, after partaking of the mixture. The use of this substance was also associated with sacred cups. Arda Viraf drinks “three gold cups with wine and ‘Vistaspic’ hemp (in other words hemp extract) … has some time to thank consciousness, and then falls asleep on the gown. He sleeps for seven days and nights, and during this time his soul visits heaven and hell” (Nyberg, 1938).

Although no explicit references to cannabis occur in these more current accounts of the Nusayri’s “ritual of the cup,” based upon what we know about the sects past, its known use of cannabis in rituals into the late 19th century as “homa,” as well as with the known Zoroastrian influence and the known use of cannabis-infused wines in ritual cups the connection seems clear in the origins of the rite at the very least.

Clearly, in regard to Islam’s own relationship with cannabis, from both the use and mythology surrounding Hashish, we can be sure that the spiritual use of hemp was something the Moslem world inherited from the Persian Zoroastrians and their traditional use of Bhang-Haoma. Moreover, this exchange took place at the earliest stages of the Islamic religion, and has left a lasting impression, that still survives to the present day. As we shall see elements of the history and myth around the plant filtered into Europe, via the occult, as with books like *The Picatrix*, the alchemical works of Avicenna, Geber and other Sufi and Ismailian affiliated figures, and through the well known Islamic influence on Freemasons, Rosicrucians, and other Secret societies … and most interestingly, in the myths and origins of the Holy Grail.

---

[1] Dymock, offers the Persian version of the text, but failed to include the date and origins. (Dymock, 1890)

[2] (McCarthy, 1889).

[3] Chandra Ray described Soma “mixed with milk or dādhi (IX.71.8)” (Ray, 1939); although the term here does not seem to indicate an intoxicant, but rather a beverage of some form, and the Sanskrit term may hold a different meaning altogether.

[4] This is likely another mythological explanation of how cannabis came to the Mid-East from India, as cannabis effects are not transferable to plain water.

[5] First published in French in 1818.

[6] As translated in (Pages, 2007).

[7] As translated in (Yule, 1920).

[8] Reprinted in (Kimmens, 1977).

Chapter 4

The Green Grail and the Elixir of Immortality

The Grail of Arthurian legend has come to represent many things, a golden chalice used to collect the blood of crucified Christ, a magic goblet that fulfills all desires, the bloodline of Jesus which can identify his descendants, the restoration of the erotic rites of ancient religion, symbolizing the unity of Christian and Pagan beliefs, through the Celtic influences from Bran's cup and many other interpretations. Here we will focus on the origins of the myth, the primordial image or archaic remnant, from which the symbol first arose, prior to the development of the later interpretations that came to be associated with the identity of the Grail. Moreover, we will also be looking at not so much the cup but what it contained and indeed we will find that sacred cups do have a long history with magically intoxicating substances. Through this we find that there may well be a connection to the earlier myths of Soma and Haoma, as earlier researchers have also shown.

At the time of the origins of the Arthurian Grail legends Europe was just emerging from a period widely known as the Dark Ages, and under strict Catholic domination. With the loss of trade routes for various reasons, the Western world had fallen out of contact and influence of much of the Mid-East, India and Asia, and this included a loss of much of the collected knowledge of the ancient world. Compiling with this, anything that conflicted with the holy scriptures and the Church's view of the Bible, fell into the hands of the censors. However, a thousand years without the coming of the promised savior led to doubts in the Church amongst the populace. In 1,000 A.D. this situation reached a crescendo, when the promised messiah and Golden Age of revelation never occurred. Due to Revelations' reference to the thousand-year-long imprisonment of the Dragon and because of the Apostle Peter's interpretation of one day being a thousand years to the Lord, a fervor of panic arose as the calendar approached 1,000 a.d., and much of Europe became obsessed with an apocalyptic mania.

> A Strange idea had taken possession of the popular mind at the close of the tenth and commencement of the eleventh century. It was universally believed that the end of the world was at hand; that the thousand years of the Apocalypse were near completion, and that Jesus Christ would descend upon Jerusalem to judge mankind. All Christendom was in commotion. A panic terror seized upon the weak, the credulous, the guilty, who in those days formed more than nineteen-twentieths of the population. Forsaking their homes, kindred, and occupation, they crowded to Jerusalem to await the coming of the Lord, lightened, as they imagined, of a load of sin by their weary pilgrimage. To increase the panic, the stars were observed to fall from heaven, earthquakes to shake the land, and violent hurricanes to blow down the forests. All these, and more especially the meteoric phenomena,

> were looked upon as forerunners of the approaching judgments. Not a meteor shot athwart the horizon that did not fill a district with alarm, and send away to Jerusalem a score of pilgrims, with staff in hand and wallet on their back, praying as they went for the remission of their sins. Men, women, and even children, trudged in roves to the holy city, in expectation of the day when the heavens would open, and the son of God descend in his glory"(Mackay, 1841).

Crazed medieval Christians abandoned homes, farms and towns, trampling through the countryside blasting the trumpet of the Last Days. Although in some areas both commerce and agriculture came to a complete standstill, not much else took place on an apocalyptic scale. But, human society itself suffered due to famine and other problems from the temporary anarchy and chaos caused by the doomsday belief, and the lack of proper crop rotations that resulted from it. This lack of fulfillment of prophecy led to a quest for spiritual reinvigoration. Interest in the Holy Land from which the Bible originated began to brew. This eventually resulted in the period known as the Crusades, when European nations decided it was time to reconnect with the Holy Land depicted in the Bible. Through this religious military campaign, Europe was reintroduced to the science and knowledge of the Ancient World. The Holy Land, which was mostly under Islamic dominion, had not fallen victim to the fire and brimstone ban on knowledge placed by the Catholic Church, thus many of the ancient texts of science and philosophy survived in Islamic libraries.

One of the great myths from the period of the Crusades is the story of the Grail. And it was widely believed that this mythical golden chalice was Europe's best chance for redemption and spiritual reinvigoration. In the Grail mythology, via a magical symbiosis, for better or worse, the health of the king was in conjunction with the health of the kingdom. The most famous legends of the Grail tell the story of the ailing and despairing Fisher King, who can only be healed by a miraculous cup, that will restore the monarch's health, as well as fertility to the wasteland he ruled over. The whole wasteland motif is thought to have been of Arab origins, and the early crusaders brought it back to Europe believing that if the Grail were not recovered then the wasteland that befell the Saudi-Arabian desert would befall their more fertile land.

Soma, Haoma and the Grail

Clearly the Grail has taken on many forms, but as a symbol it had to start somewhere, and it is in looking at the origins of this myth, where we can see some interesting connections with the lost history of both cannabis and the myths of Soma and Haoma. In the well-researched Jungian study *The Grail Legend*, by Emma Jung and Marie-Louise von Franz, the authors offered an overview of the different theories of the Grail legend's origins. "That the Legend originates, at least in part, in the East is indisputable and may be discerned from the texts themselves…" (Jung & von Franz, 1960/1970).

> L.J. Ringbom in Graltempel und Paradises [(1951)] … attempts to establish the core of the legend as stemming from a Persian tradition … Ringbom … tried … to show that the idea of the Grail Castle … came to Europe from Persia and that this castle or temple – a mandala shaped structure – represents Paradise, or spiritual Beyond, whose prototype he sees in the Parsee [Zoroastrian] sanctuary of the holy fire at Siz.… Ringbom also compares its structure with the mountain sanctuary of the Moslem sect of the Assassins, a secret brotherhood under the authority of an "Old Man of the Mountain," with which the Templars cultivated particularly close relations.
>
> …F. Von Suhtshek [(1926; 1930; 1931; 1936)] … also tries to trace Wolfram's Parzival back to an Iranian national epic, Barzu-Name, and equates Monsalvatsch, for instance with sal-wadsche, a famous Parsee holy place (Jung & von Franz, 1960/1970).

That there may be some connection between the Persian traditions associated with Haoma and the Grail mythology, has long been a subject of speculation. Notable references to this can be found in Sir Jehangir Coyajee,'s *Iranian & Indian Analogues of the Legend of the Holy Grail*, (1939) as well as Ananda K. Coomaraswamy's "Sir Gawain and the Green Knight: Indra and Namuci," (1944). As the occultist and Freemason Rene Guénon (1886-1951) wrote in regards to the lost identity of the original Grail:

> …what was lost is represented not only by the sacred cup, that is, by the Grail or various of its equivalents, but also by what it contains. This is readily enough understood, for the content, however designated, is actually nothing other than the "draught of immortality," the possession of which essentially constitutes one of the privileges of the primordial state. Thus it is said that after the Vedic Soma became unknown in a certain epoch, it was necessary to substitute another draught that only represented it; and although not positively indicated anywhere, it even seems that this substitute was later lost in turn.… And while on this subject it bears recalling that in other traditions wine also substitutes for the 'draught of immortality,' moreover, this is why it is generally taken as a symbol of the hidden or guarded doctrine, namely, esoteric and initiatic knowledge … (Guénon, 1964/2004).

Elsewhere in reference to the Grail Quest, Guénon here with, S.D. Fohr rightly commented that:

> All traditions allude to something that from a certain time become lost or hidden, such as the Soma of the Hindus and the Persian Haoma or "draught of immortality," these latter having a very direct connection with the Grail, which was said to be the sacred chalice which contained the blood of Christ –another "draught of immortality."
>
> ....Returning to the Grail itself, we can easily see that its primary significance is basically the same as that of the sacred vase, wherever it is found, and which notably in the East, is that of the sacrificial vessel that originally held the Vedic Soma or Mazdean Haoma, the "draught of immortality" that bestows upon or restores to those who take it with the requisite disposition, the "sense of eternity" (Guénon & Fohr, 1927).

Leopold von Schroeder (1851-1920), the German Indoligist known for his scientific studies of myth and legends, paid particular attention to the connections to the Vedic Soma and its counterpart the Avestan Haoma with the Holy Grail, noting a variety of crossovers between the Arthurian and Vedic mythologies in this regard. "L. von Schroeder, *Die Wurzeln des Sage vom heilgen Graal*, [(1910)]... locates the first home of the grail in India and cites parallels and examples from the Vedas where the sun and moon are spoken of as miraculous vessels on the inaccessible mountains of Heaven. There they may be approached only by gods, demi-gods and the blessed dead, and von Schroeder compares the Grail to these wonder vessels" (Jung & von Franz, 1960/1970).

> A most important point of concordance, that illuminates a feature of the grail poetry that remained quite obscure up to now was the acquisition of the heavenly Soma by Indra signifies at the same time the production of rain, liberation of the water streams for the earth and human world, that the Soma sacrifice therefore represents a rain magic and that the Soma-Moon is a dispenser of rain – and that those Grail sagas agree with it in a remarkable way, that describe the land around the Grail castle as withered, deserted and infertile, until the discovery of the Grail castle by the Grail hero, or the magic question through which he becomes lord of the Grail, changes everything at one stroke, makes the meadows and woods turn green and the waters flow again (von Schroeder, 2014).

J.F. Hewitt, in *The Ruling Races of Prehistoric Times in India, Southwestern Asia, and Southern Europe*, also commented on the symbolic connections between the mythologies of the Eastern Soma/Haoma and the European Grail stories.

> In both the Indian Soma myth and that of the Holy Grail, the blood of the god of life was borne through the air, the home of the life-giving moisture in the heavenly casket, the rain-cloud, the vessel of the Grail, whence it descended on the earth after being, in the original myth, released from bondage by the lightning flash of the thunder-god, the spear which impregnated it with vital and healing heat. It was the distilled essence of this sap of life, re-born in the heavenly vessel, the mother-tree, which was given as the drink of healing and immortality to the worshipers of the Hindu Soma… (Hewitt,

1895).

As David Frawley also notes in his Gods, Sages and Kings: Vedic Secrets of Ancient Civilization, “the medieval search for the Holy Grail reflects the search for the ancient Soma chalice, the vessel in which the immortal Soma was held and from which it could be drunk” (Frawley, 1993). The ancient book, The Sacred Laws of the Aryas records that “The sacrificial cup is declared to be pure on account of its contact with the Soma juice” (translation, 1882). This view was well shared among the more occult minded and we read in Volume 98 of The Theosophist: “The chalice of the Grail has been identified with the vase containing the Vedic Soma and with that filled by the Mazdaan Haoma” (The Theosophist, 1976). This connection to the religious myths of India is of particular interest when you consider that in early accounts of the Grail mythology, the sacred vessel is found in India. As Mircea Eliade has noted, “in the cycle of compositions posterior to Wolfram von Eschenbach, [(1170-1220)] the Grail is won in India by Lohengrin, Parzival’s son, accompanied by all the knights” (Eliade, 1985). Eschenbach’s prequel, to his more famous *Parzival*, *Titurel* (ca. 1270) includes a Grail Knight from India.

Others have suggested that the San-grail is analogous to the Sanskrit Soma-graha, the vessel used for the ritual drinking of Soma. In Vedic ritual, Soma was taken from “jars with small cups” known by the name “Graha,” which is similar sounding to Grail. “At the Soma offering there are always two Grahas required” (Haug, 1863). “…graha, the Soma cup (or ‘grail’)” (Wilson, 1999). “In Vedic literature … the word graha refers to a ‘sacrificial vessel,’ or, rather, a particular pot used to collect Soma, the sacred drink that, in Indian mythology, granted immortality.… The similarity between graha and grail in both sound and concept is marked” (Vinci, 2005). These sacred Soma cups have their counterparts in the related Avestan tradition of Haoma, and were carried on into later Zoroastrian times, when vision-questers like Ardu Viraf, drank potent cannabis infusions on behalf of the community.

> Ancient texts such as the Avesta provide evidence hemp was used in the Iranian world … to produce ecstatic states of mind. Zarathustra himself used this technique to nourish his mystique. In this he was imitating his protector, King Vishtasp, who received from the gods the cup with narcotic ingredients, “Haoma and hemp.” Thanks to this “illuminating beverage” the possessed could “open the eye of the soul to obtain knowledge” – in other words, he experienced hallucinations and an intoxication that was certainly real, though considered as magico-religious. The king thought he was in this way escaping his body and sending his soul to travel in paradise. But the descriptions of the place or state of mind in question as being full of “illumination” are typical of the visions experienced by the consumer of hashish, along with a sleep like trance which obliges him to lie down (Charriere, 1979).

The “eye of the soul” is identical to the association of Soma with the “Single Eye” (RV.1.87.5; 9.9.4; 9.10.8; 9.10.9; 9.97.46) and makes reference to the psychological state caused by the sacred beverage. Just as the God Soma entered the beverage Soma, so too did Soma enter the devoted imbiber, enabling devotee and God to see with a “Single Eye.” The Mazdean tradition of the “eye of the mind” carried over into later Zoroastrian times, in references to the “eye of the soul.”

It seems obvious from the above references that for at least a century respected and serious researchers have been tying in the Grail mythology with that of the Haoma in Persia and Soma in India, and moreover such influences are clearly apparent in the earliest accounts of the myth. With the Grail’s powers of restoring vitality, bestowing immortality, and even making foods taste better, along with its mountain home of Montsalvat, it easy to see a connection with the legends of the mountain-born Soma/Haoma and the Graha from which it was consumed.

The Scythian Grail

The influence of Scythian culture, in Europe and upon the Celts, may also have played a role. As noted earlier, the Scythians burned cannabis as well as consumed it as Haoma. As well, we know the Scythians dominated in Northern India from about 400 B.C.-200 A.D. Prof. Scott Littleton, and Linda Malcor's book, *From Scythia to Camelot*, (1994/2000) notes a strong 2nd-century A.D. Scythian influence on the Arthurian Legends. Littleton and Malcor convincingly demonstrate that central Asian myths of swords, horseback riding knights and magical chalices likely accompanied Scythian groups such as the Alans and Sarmatians who worked as Roman mercenaries and settled in Western Europe in the first few centuries A.D.

> The weight of the evidence … does not support the conclusion, so widely held among … scholars, that the medieval legends in question are rooted in Western Europe. Rather any Celtic elements in the tale appear to be later additions to and overlays on material with a very different origin. The evidence clearly suggests that, save for some unique historical events, the core of what later became the Arthurian and Grail literature was born on the steppes of ancient Scythia among a remarkable people whose impact on both the history and folklore of the West is only just beginning to be appreciated (Littleton & Malcor, 1994: 2000).

Amongst the stories known as the "Nart Sagas," or "Knight Sagas," of the Scythians can be found parallels of many Arthurian legends, such as the "Sword in the Stone," which may be based on the Alan practice of impaling a sword into the burial mound of deceased kings. Particularly interesting are references to the "cup of the Narts" which, like the Grail, was said to hold magical properties, such as elevating itself to the lips of a hero "without flaw" (Littleton & Malcor, 1994: 2000). One can only speculate that the longing of these displaced Scythians, cut off from the quality cannabis which once made the intoxicating beverage that filled the fiery cups in their homeland, led to the mythology of the long-lost Grail and the quest for its rediscovery.

I had the opportunity to correspond and talk to Prof. Littleton at great length before his untimely and unexpected demise in 2010, as he was of great assistance when I was writing *Cannabis and the Soma Solution,* particularly in figuring out all the intricacies of Indo-European cultures and particularly the various Indo-European groups that have been clanned together under the collective title of the "Scythians." When I first approached Littleton he was quite

sure that I was wrong about the origins and identity of the Soma cult; however, upon reading the manuscript, his mind was changed, and he wrote the following in his comments for the back cover of the book when it was published not long before his death. “I have read Mr. Bennett’s several books on this subject [cannabis history] and am in general agreement with what he states, especially about the extent to which the Vedic hallucinogen Soma was probably made from cannabis. Indeed, his research has changed my own thinking about this ancient conundrum (heretofore, the majority of scholars have suggested that Soma was prepared from psychotropic mushrooms)” (Littleton, 2010). We also discussed his theory about the sacred cups of the Scythians and the Grail, and my view that the whole thing was as much about what those cups contained, as the cups themselves.

Littleton and Malcor felt the Scythian mythology came to be connected with the Grail mythology, and particularly the stories of Arthur and the knights of the Round Table, through a branch of the Scythian tribes known as Sarmatians. They noted a Sarmatian commander bearing the Latinized name of “Arthur,” “Artorius” was actually stationed in England, along with other connections in mythology and history. Littleton also wrote at length on this connection in a co-authored paper with Ann C. Thomas, “The Sarmatian Connection: New Light on the Origin of the Arthurian and Holy Grail Legends” (1978). Other researchers have noted this connection as well, such as the authors of *The New Arthurian Encyclopedia*, who noted that:

> Sarmatian warriors were heavy-armoured cavalry. They fought under dragon standards as their battle ensigns, worshiped as their tribal war-god a naked sword set upright in the ground or on a platform, had shamans as their tribal spiritual leaders, and used sacred cauldrons for burning hemp leaves to induce religious visions by inhaling the fumes. Their princes were buried in river banks; the next flooding would obliterate all traces of the graves as a precaution against grave-robbing. The parallels to Arthur’s “knights,” the Pendragon standard, the Sword in the Stone, the magician Merlin, the Grail vessel, and Arthur’s unknown grave are obvious, though of course the Sarmatian hashish cauldron would be only one of several sources for the Grail (Lacy, et. al. 2013).

The authors of *The New Arthurian Encyclopedia* make a connection with the braziers of the Scythians, seeming to be unaware that archaeological evidence of the Scyths use of cannabis in infused beverages exist, and that they also utilized cups in the shape of braziers, indicating a connections between the two, and this connection was likely due to the contents used in both. The Scythian use of cannabis infused beverages may offer an explanation to the inclusion of ritual cups and vessels shaped like braziers in Scythian tombs as described by V.A.

Kisel in “Herodotus’s Scythian Logos and Ritual Vessels of the Early Nomads,” and this research also further corroborates the connections with the Arthurian legends of the Holy Grail.

> Some censers are small. Therefore, rather than being receptacles for heated stones, they served a different purpose. Possibly they were used for burning crushed dry plants or for ritual drinks. This is quite likely since the function of vessels changed with time or similar specimens may have been functionally different (Kisel, 2007).

Kisel points to a Scythian legend recorded by Herodotus of a fiery golden cup which fell from the sky and that would burst into flames when approached unless the recipient was the future king, who in the myth is the progenitor of Scythian culture and the direct ancestor of Scythian royalty. All this is very reminiscent of the Grail Legend, and the following Scythian myth, recorded by Herodotus, is very comparable to that of the Arthurian myth of the “sword in the stone.” The Legend has it that a son of Zeus, a certain Targaitaus, wedded a daughter of the river Borsythenes. This marriage produced three sons, the youngest of which was Colaxias. The mythology describes how during their reign there fell from the sky a golden plough, a golden battle axe, and most importantly in Kisel’s view, a golden cup. The two older brothers tried to pick up these miraculous gifts but as each of them tried the gold burst into flames. But when the younger brother tried to pick up the prizes, the fire went out and he was able to carry the golden implements home victorious. The elder brothers recognized this as a sign from heaven and gave over the whole kingdom to Colaxais. Mythologically, this identified the origins of the Scythian caste system; Colaxais was the ancestor of the “Royal Scythians,” one brother the forefather of the “Warrior Scythians” and the other the “Agricultural Scythians.”

In a related myth, Hercules, after losing his horses, is traveling on foot, during these travels he is seduced by a serpent woman, whom he agrees to sleep with in exchange for his stolen horses. After returning the horses the snake woman thanked Hercules for the three sons that their encounter had produced and asked the ancient hero how she should decide which of the children should be permitted to live in the homeland of his mother. Hercules told her that she shall know the one who is to remain by his being able to draw Hercules’ bow and put on his girdle, which had a golden goblet attached. The youngest son, Scythes, accomplished this, and it was this Scythes, son of Heracles, who became father of the line of Scythian kings. Having related the legend, Herodotus adds: “And from the circumstance of the goblet which hung from the belt, the Scythians to

this day wear goblets on their girdles." A warrior had to kill some enemies and show personal heroism to be awarded with such a cup, and only the most respected men were allowed to wear one with gold appliqué. These goblets were in some periods also made from a human skull recovered from the body of a dead enemy, reminiscent of the skull cups, the "kapala," used by Shiva and his devotee Saddhus to drink bhang from. Interestingly, Scythians settling in Northern India (300 b.c.-300 a.d.) adopted the worship of Shiva.

Kisel states that in looking "for analogues to the legendary cup, one should pay special attention to vessels with segment shaped handles. These vessels raise many questions that are yet unresolved" (Kisel, 2007). Kisel felt that the segmented handles, and shapes of these vessels, were inspired by the braziers used for burning cannabis, and that their imitative shape indicated a fiery beverage that was related to what was being burnt in the braziers. "These silver gilt vessels decorated with relief representations occupied a central place in Scythian funerary assemblages" (Kisel, 2007).

All these facts suggest that vessels with segment-shaped handles were the key element of the Scythian cult and were used in the most sacred rites that were tabooed for the profane. Unlike censers, they may have been only symbolically related to fire and were used as receptacles for sacral "fiery" liquids, such as those used in many traditions. It appears possible that the Scythians indeed associated such vessels with the legendary cup that had fallen from the sky.

> …In a separate publication, I have attempted to demonstrate that the "fiery" drink was indeed drunk by the Scythians (Kisel, 2002). Also, broken-off handles on clay vessels made in the Scythian animal style and found at Ziviyeh, Iran, indicate that such cups were already used at the early stages of Scythian history. The similarity between censers, cauldrons, dippers, and bowls with segment-shaped handles is not restricted to their globular shape. They were evidently united by the same idea: connection with fire. Their common "divine prototype" – the heavenly bowl – was endowed with a magical ability to catch fire, and the same capacity was probably attributed to all these vessels.... The image of a blazing cup was apparently related to Indian mythology and Zoroastrism; Zoroastrian texts mention ritual vessels with fire burning inside them (Kisel, 2007).

In relation, the late archaeologist Andrew Sherratt has suggested "The ritual plant products traditionally consumed on the steppes in braziers [circa 3,500 B.C., or earlier] would now have been prepared as a euphoriant or inebriant drink – including the substance later known as Haoma" (Sherratt, 1995). And thus, another factor in the conception of the Scythian "fiery cups" may have involved the mythology of Haoma/Soma. As the Celestial Soma, was produced by the Sun, acted out by Agni in the Vedic tradition and the Goddesss Tabiti in the Scythian, and poured out into the Celestial bowl, the moon. As such the

earthly Soma represented the life-giving fire of the sun in liquid form.

Kisel concluded that despite having a common mythological heritage, the ritual life of European and Asian Scythians held some differences, notably involving their purification rites and objects of adoration. “European Scythians did not practice the vapour bath described in the Scythian logos, and their principal sacral vessel was a round bowl or a dipper, which often had segment-shaped handles. Asian nomads commonly practiced purification with hemp-vapor, and their most sacral vessels were a cauldron, a dipper, and a censer, most of which are vessels used by large groups of people, possibly clan members…” (Kisel, 2007). Making his connections all the clearer, Kisel also noted it was likely “that saucers, like most nomadic stone altars, served as press stones for expressing Soma-Haoma, because in this case, too, both plants and fire could have been used” (Kisel, 2007).

More recently, the subject of Scythian gold cups and cannabis beverages has re-emerged again after an exciting archaeological find, and the analysis of ancient residues. A collection of gold cups and bowls found at a Scythian burial site in Southern Russia were tested for the residues which had solidified in them, and revealed they had been used for drinking a preparation of cannabis and opium (Curry, 2015). These contents fit with the findings of cannabis and opium residues of Sarianidi at BMAC, although it is unclear if they tested for other plants, such as ephedra that was found at BMAC, in regards to the gold cups. This find was widely reported as the discovery of “golden bongs” used for “smoking” cannabis in the mainstream press, a bong being a cannabis smoking device, that was not invented till centuries if not millennia after the time of the Scythians. But as archaeologist Professor Anton Gass, who was involved with the analysis of the gold cups and bowls has noted “the difficulty was due to the translation. It is not a bong, but ritual vessels for Haoma.” (Gass, 2015).

Scythian golden cups, used for drinking a cannabis and opium preparation, identified as Haoma.

In relation to this, it is worth noting that this scenario does not negate a Celtic connection to the Grail mythology completely, as cultural ties and exchanges between the Scyths and Celts have long been noted. Further, as referred to earlier, cannabis has been found at a number of Celtic sites, and there is archaeological evidence that in ancient Europe – the plant was used as a ritual incense and likely a beverage. In relation to this study, it is interesting to note that in *Ploughing the Clouds*, Peter Lamborn Wilson/Bey has suggested a Celtic Soma, but in this case he has been taken in by the work of R. Gordon Wasson, and unconvincingly tries to identify the use of the Amanita Muscaria in Western Europe. As well there are the suggestions of the respected late archeologist Andrew Sherratt that the “corded ware culture” (2900 B.C.-2350 B.C.) that was wide spread throughout Europe, consumed cannabis beverages in the pottery containers they are named after (Sherratt, 1995).

Other possible avenues of a cannabis origin of the Grail myth can also be found. It should also be noted that the Grail myth has been intertwined with the history of the Knights Templar, a group of Crusader-era Knights, that a number of researchers have seen as a conduit for the penetration of the occult use of

hashish into Europe. “The extent to which the historical connections with the Templars, with Persia, with Islam and with Celtic-Germanic heathendom and pagan antiquity play a part has already been noted by many” (Jung and von Franz, 1960: 1970).

A Knight Templar of the XIV Century in his military habit

Chapter 5

The Knights Templar and the Grail

The Templars have been associated with the Grail mythology since its early stages, “the thirteenth-century French romance *Perlesvaus*, may have actually been written by a Templar, such as its attention to detail in regards to military matters and the fact that it features knights who were the Templar mantle of the red cross on the white background” (Martin, 2011). And this alleged connection has led to sensational speculation.

> The Templars appear in The Perlesvaus not just as military men, but also as high mystical initiates. This is indicative, for the Templars were only too eager to reinforce the popular image of themselves as magi, as wizards or sorcerers, as necromancers, as alchemist, as sages privy to lofty arcane secrets. And indeed, it was precisely this image that rebounded upon them and provided their enemies with the means of their destruction (Baigent & Leigh, 1989).

As well, in *Parzival*, by Wolfram von Eschenbach (c. 1160/80-c. 1220) a German knight and poet, the hero of the tale, Parsival, is identified as a member of a group regarded as the Templars, the “Templeisen.” Von Eschenbach is also said to have paid a special visit to Outremer, a Templar outpost, so that he could witness the Order in action. Wolfram was said to have first heard of the tale from a source in 13th century Toledo, during the reign of Alphonso the 10th, also known as Alphonoso the Wise. Alphonso, himself a poet, was “a great patron of the Troubadours, and himself belonged to that singing fraternity” (Evans, 1889). The Troubadours were instrumental in the spread of the Grail mythology.

Alphonso also had a deep interest in occult matters, and one of his books of poetry detailed the benefits of finding the Philosopher’s Stone,[1] an alchemical symbol that is often associated with the Grail. He dabbled in chemistry, and astrology, and had many important works translated during his reign, such as the first translations of the drug-filled Arabic book of magic, *The Picatrix* and other occult texts. During this period, hashish “was… openly consumed in Southern Spain until that country’s reconquest by Isabella [(1451-1504)] the Catholic and the reestablishment of the firm grip of the Roman Catholic Church” (Nahas, 1985). There are also somewhat controversial claims of evidence of smoked cannabis from 10th to 13th-century Spain.[2]

> While historians now recognize medieval Toledo as an extraordinary enlightened centre of multicultural scholarship, for centuries afterwards it had a disreputable reputation as the hub of necromancy. The French priest and writer Helinand of Froidmont, who died in the 1220s or 1230s, observed for instance that clergymen seeking instruction found the liberal arts in Paris, the law in

> Bologna, and demons in Toledo. The city's reputation for black magic was spread across northern Europe not only through such clerical condemnation but also through the popularity of French and German romance literature in which Toledo and its magicians were represented as a potent source of supernatural power in tales of chivalric adventure (Davies, 2010).

Spain, at the time, was rife with Islamic influences. In Esenbach's account, Parzival first encounters the object of his quest through a Queen dressed in the "costly silks of Araby" who "bore the pride of Paradise, Root and branch, beyond all price. That was a thing men call the Grail." This has also been translated as "root and blossom of Paradise garden, that which men call 'The Grail'." These descriptions clearly hint at a vegetative source, and an Arabic influence in the origins of the Grail. They also bring to mind Islamic verses of hashish from this same period. "It is something belonging to meadows whose greenness resembles the gardens (of Paradise)" (Al-Is ìrdi, 13th century).

> Its "green dress" and general decorativeness as a plant bespeak the wholesomeness of hashish, as indicated in the verse of … Ali b. Makki … in early thirteenth century Baghdad:
>
> > Now drive sadness away from me as well as harm
> > With the help of a virgin(al being), wedded in its green dress.
> > It reveals itself to us adorned with brocade.
> > No metaphor or verse of prose is strong enough for it.
> > It appears, filling the eyes wit light through its beauty,
> > A beauty that puts to shame the light of meadows and flowers with a bright sheen.
> > It is a bride whose hidden secret gladdens the soul….
>
> The green color, and possibly also the fact that hashish was cultivated in "gardens" … permitted its association with gardens, and the word "garden" naturally evoked the idea of the garden, Paradise (Rosenthal, 1971).

An interesting avenue of investigation into the Grail regarding Spain, might be found in the book *Medieval Islamic Symbolism and the Paintings of the Cefalu Cathedral*, by Mirjam Gelfer-Jorgensen, where paintings of devotees holding sacred cups predominantly appear and are compared to the vessels the ZoroastrianS used for Haoma or wine mixtures from the Sassanian period, which as we have shown were known to contain cannabis, were used. "Haoma, wine or water would be the beverage we would assume to be in the goblets" (Gelfer-Jorgensen, 1986).

Detail from a medieval stone column in Fuente el Carnero, Spain. The first documented mention of the town dates from 1223, when king Alfonso IX of Leon referred to it in two documents.

Also, in Wolfram von Esenbach's version of the tale, the Templars are the knights who guard the Grail and the Grail castle. As George Andrews notes in his classic *Drugs and Magic:*

> Wolfram von Eschenbach composed "Parsival" between A.D. 1198-1215. During that period the Knights Templar (who are very strongly associated with the Grail legend) were in full flower.… One reason why the Pope suddenly turned against them and had them exterminated almost overnight may have been that they were suspected of maintaining relations with the aristocratic military mystical secret societies that were their equivalent within the structure of Islam. It seems possible that the paradise plant, hashish, could have been one of the elements in their secret ritual of communion (Andrews, 1997).

The Templars, Assassins and the Grail

It has long been suggested that there was considerable “cultural exchanges” between these Hashishins and the controversial heroes/anti-heroes of the Crusade era, the Knights Templar. Such a connection could explain many of the so-called crimes of heresy that the Templars were accused of. We also know that the Hashishins, were accused by their enemies of heresy as well as “drug taking … licentious sexual orgies … [and] witchcraft” (Wasserman, 2001). As we have also seen in Chapter 3 the Hashishin, like the Nosairiyeh, with whom they shared a common heritage, were also suspected by “Muslims … and Crusaders alike … that they practiced the pagan and Gnostic sexual rites of antiquity” (Deveney, 1997). As well as the preservation from ancient times of the “sacred libation (the Haoma)” (Conder, 1886).

The history of the Templars is clouded in controversy, and the bad luck associated with Friday the 13th is thought to have originated with the October, Friday the 13th, 1307 Mass arrests of the Templars. On this date, simultaneous raids of Templar properties took place, and the arrests of all Templars found. As well, all possessions were immediately seized, and strict inventories were kept of all items taken, and as we shall see this included records of the seizure of a certain herb. At their peak, the Templars counted 15,000 members, an impressive number for the early medieval period; they had numerous properties throughout Europe and the Mid-East, and they had acquired legendary wealth, which they controlled like bankers. The court records and the legitimacy of the arrest of this mysterious order of medieval knights, is still hotly debated and through this controversy, they have become legends of the occult world.

Among the various occult theories are that European knights were initiated by the Assassins and privy to their occult secrets. As Lady Queensborough, sensationally noted:

> Having embraced Gnosticism while in Palestine, and in touch with the sect of the Assassins, the Templar order degenerated, and some of its members, under the influence of that sect, were said to practice Phallicism, or sex-worship and satanism and to venerate “The Baphomet,” the ideal of the Luciferians. The crime of Sodomy was a rite of Templar initiation (Queensborough, 1933).

Such rumors have persisted into the modern day, and it is still readily claimed as “a fact that several of the founders of the Knights Templars were initiates in

the Sect of the Assassins" (Ndakwe, 2003). Historically we do know that going back to their own time, the Templars were accused of entertaining Moslems within the confines of their Temple, even allowing guests to perform plays and practice rituals there. As well, there have also been more believable claims of temporary allegiances between the Templars and Assassins, against common enemies in the Mid-East.

Jules Mitchelet noted, with less fanfare, in the History of France, the Templars "were notoriously in communication with the Assassins of Syria; and the similarities of their costume with that of the Old Man of the Mountain was noticed with fear. They had received the Soldan [Sultan] in their houses, allowed the Mahommedans the exercise of their worship, and given the infidels warning of the arrival of Frederick II" (Mitchelet, 1845). The Templars did in reality break new ground in diplomacy, and the "first treaty made between the Christians and the Muslims was with the leader of the Assassins" (Hodge, 2013)."The Templars,… succeeded in establishing an ascendancy over the Assassin castles, and collected tribute from them" (Lewis, 1967/2003). Lewis also notes a number of medieval cordial European contacts with the Assassins, and even an embassy of Muslim leaders "principally from the Old Man of the Mountain" into 13th century Europe, seeking allegiances with the French and British. "[S]ome
intercourse of a social nature had unquestionably taken place between the Templars and Assassins in the twenty-five years of more or less pacific relations while the one group offered, and the other received, the yearly bloodwite or tribute of two thousand pieces of gold (Legman, 1966).

Unfortunately, it is hard to separate fact from fiction in regard to influence from this contact, and much has been made of it. Although there seems to be a historical consensus that some contact did indeed take place, it clearly alternated between hostile and tolerable. As well, the Templars were in the Holy Land for such a length of time, that some knights came to be born there,[3] and these were likely well-versed in local beliefs of both religion and magic that was in practice in their place of birth and the only home they had known.

As Jung and von Franz have noted in *The Grail Legend*: "In spite of all the controversies associated with the subject, the possibility that the Templars were spiritually influenced by certain movements of Islam, especially esoteric Gnostic ones, cannot be dismissed out of hand" (Jung & von Franz, 1960/1970). This has been a widely held view for centuries. "There is good reason for believing the Knights Templar borrowed much of their constitution of their order from this

terrible sect" (Hodgson, 1881). "[T]he
question of the Assassins is not easy to dismiss, as a very intense relations between the Templars and the Persian guerrilla sect of the 'Assacis' or Hashish-eaters did exist at a date during the Crusades very close to that of the assuming by the Templars of the red cross and the final form of their organizational hierarchy" (Legman, 1966). As Gershon Legman has also noted in *The Guilt of the Templars*: "According to Victor-Emile Mitchelet … in *Le Secret de la Chevalerie*(1930) the Knights, Squires, and Servants of the Templar order corresponded exactly to the Refik, Fedavi, and Lassik, of the Assassins, the priors of the Temple to the Dailskebirs and Dais; and the Grand Master of the Temple to Sheik-al-Djebal of the Assassins, none other than Hassan ibn-as-Sabbah, the redoubtable 'Old Man of the Mountain'" (Legman, 1966).

The Old Man of the Mountain drugging his disciples. From The Travels of Marco Polo.

In his classic *The History of the Assassins: Derived from Oriental Sources*, (1835),[4] Joseph Freiherr von Hammer-Purgstall, traced the Secret Societies of his own day, and their intent and structure, such as the Freemasons, back to the Templars and their association with the Assassins, stating that it was "probably through the medium of the Crusades, passed … the spirit of the east into that of the West":

> …The Assassins, thank heaven, has hithero been without parallel. The Templars, incontrovertibly, stand in the next rank to them; their secret maxims, particularly in so far as relates to the renunciation

> of positive religions, and the extensions of their power by the acquisition of castles and strong places, seem to have been the same as those of the order of the Assassins. The accordance, likewise, of the white dress and red fillets of the Assassins, with the white mantle and red cross of the Templars, is certainly remarkably striking.
>
> …The Assassins were, themselves … a branch of the Ismailites, the proper Illuminati of the east. The institution of their lodge at Cairo; the various grades of initiation; the appellation of master; companions, and novices; the public and the secret doctrine; the oath of unconditional obedience to unknown superiors, to serve the ends of the order; all agree completely with what we have seen and read in our own days, concerning secret revolutionary societies; and they coincide not less in the form of their constitution, than in the common object of declaring all kings and priests superfluous….
>
> [T]he Templars … besides the grand-master and grand priors, and religious nuncios, had also some resemblance to the Assassins in their spirit of political interference and secret doctrine … the Templars had also secret tenets, which denied and abjured the sanctity of the cross, as the others did the commandments of Islamism…(von Hammer Purgstall, 1813/1835).

In his *Mysterium Baphometis revelatum* von Hammer-Purgstall also claimed: “there remains no doubt that the most celebrated bowl of the Middle Ages, under the name of the Holy Grail, signifies nothing but a symbol of the Templar community and of Gnostic wisdom”(von Hammer-Purgstall, 1818).[5] Gnostic wisdom that he claims, came through contact with the Hashishin.

The authors of the controversial, *The Holy Blood and the Holy Grail* also commented on the liaison between the Templars and the Isma’ili offshoot the Hashishins: “Secret connections were also maintained with the Hashishim or Assassins, the famous sect of militant and often fanatical adepts who were Islam’s equivalent of the Templars” (Baigent, et. al. 1982). They note that “the Templars’ need to treat wounds and illness made them adepts in the use of drugs” and “in advance of their time regarded epilepsy not as demonic possession but as a controllable disease” (Baigent, et. al. 1982). Interestingly, cannabis is not only an effective battlefield medicine for poultices and as a mild anesthetic, it is also the safest natural or synthetic medication proven successful in the treatment of some forms of epilepsy. Certainly references to cannabis medicines started to appear in Europe around this same time, and these likely followed through the works of Avicenna (980-1037 A.D.) and other Islamic physicians who prescribed them being translated into Latin and making their way to Europe through returning Crusaders, like the Templars. It has even been suggested the drug was used as a medical form of PTSD medication, “Its introduction into Europe was due to the Crusaders, who needed the dreamy lethargy that the drug produces at the first in order to soothe them into forgetting the turmoil in which they found their homes” (Craig, 1918).

Among the various claims made about the connections between the Templars

and Assassins, it has long been suggested that while on their sojourn to the Islamic controlled Holy Land, the European Knights Templar became associated with the use of hashish through a trade of goods and knowledge with the aforementioned Assassins and that the Templars brought back the occult use of the drug to Europe.

As the Reformed Church of the United States wrote of these Crusaders in a 19th-century tract: “it is said that they speedily acquired the language, literature, and even the vices of the Orient. ‘They had sought the infidel, and the infidel converted them.’ Lounging in the bath, they listened to the stories of the Arabian Nights; or, perhaps, under the influence of opium or hasheesh, beheld for themselves the wonders of Jinistan” (Reformed Church of the United States, 1884). Konrad Bercovici, relating the Reefer Madness of his day, explained in *The Crusades* (1929), that:

> Upon their return to their homelands these knights continued their debaucheries. Their orgies and carouses were of a disgusting nature that even the French of those days had never heard of and could not condone. Sadism, masochism, voodoo rites, homosexuality, and every kind of perversion men were able to ferret out in their sick imaginations, were practiced by these returning cavaliers of the cross. These cavaliers had brought home the deadliest of narcotic weeds, hashish, Cannabis Indica, the use of which changes men into ferocious beasts. Under its influence the kindest individuals become monsters and murderers (Bercovici, 1929).

A similar path, without the ominous overtones, was also suggested by Robert Anton Wilson, in his classic *Sex and Drugs*:

> After contact with the Assassins… the Knights Templar developed some very peculiar doctrines. In 1307, the grand master of the order and 122 members were burned at the stake for heresy, blasphemy, sodomy and various other charges that seem to have been tacked on just to disgrace them utterly. The Templars had been trying to introduce sex into the Christian sacraments and ambiguous references to a sacred plant or herb appear in their surviving manuscripts (Wilson, 1973).

Unfortunately, Wilson gave no indications as to what references he was referring too and cited no sources. As well, in the mid-90s, in *Green Gold the Tree of Life: Marijuana in Magic and Religion* (1995), my then co-authors and I tried to make the case for this connection and in the throes of eager sensationalism, and in a sense, unknowingly laying the foundation for this later work, we wrote:

> The alchemical information about cannabis use was reintroduced into Europe after the Dark Ages, when the Knights Templar, founded by Hugh de Payns (“of the Pagans”) around the beginning of the twelfth century, became involved in a trade of goods and knowledge with the hashish ingesting Isma’ilis [Assassins]. This knowledge was passed on from Eastern adepts and handed down

> esoterically through the medieval alchemists, Rosicrucians, and later on to the most influential occultists of the late nineteenth and early twentieth century (Bennett, et. al., 1995).

Umberto Eco incorporated this theme into his classic work of occult fiction, *Foucault's Pendulum*: "From the Assassins, the Templars learned occult rites. It was cowardice and ignorance that kept King Philip's inquisitors from seeing the spitting on the cross, the kiss on the anus, the black cat, and the worship of Baphomet were simply a repetition of other ceremonies performed under the influence of the first secret the Templars leaned in the Orient: The use of hashish" (Eco, 1988). The French website Templiers.org, which is dedicated to the history of the Templar, and offers a huge data base of historical information on the order, suggests that hashish played a role in the trial of the Templars:

> Hashish: the use of hashish was widespread in Iran (and neighbouring countries), more particularly related to spirituality, as it still is in most societies that make traditional use of it. Our Western concept of "drug" did not exist at the time and is not adapted to apprehend the use made by the Ismailis (nor the concept of alcohol in the Muslim countries that forbid it is not adapted to our culture and our use of wine).
>
> The Templars introduced hashish and culture in Europe in the return of the Crusades, and the origin of its criminalization in our country is the trial of the Templars by the Inquisition who likened its consumption as a "witchcraft crime." A century later these accusations were used against Joan of Arc by the same inquisition, to justify the existence of the voices she heard.[6]

Unfortunately, like a lot of claims made in this regard, no historical source is offered for this claim, and I know of no actual historical source indicating that references to hashish came up in the trial. However, as will be discussed later, we do know that cannabis was seized at Templar sites, during their mass arrests, and they had Arabs growing it for them prior to that.

Professor Georg Luck of John Hopkins University, took this association a step further, suggesting the Grail legends may have originated through this same cultural exchange, and that the myth's origins were also tied with hashish:

> The Alamut formula (for want of a better name) was a legendary brew containing hashish. It was prepared at [the mountain top fortress] Alamut … established in the eleventh century by Hassan Ibn Sabbah, the leader of the Assassins, a fanatical sect that had declared war on Crusaders and other Muslims. "Assassin" originally meant "consumer of hashish" … members of the sect drank or smoked hashish in order to become immortal … the fortress was ransacked in 1256. It is said to have contained a large library, an alchemical laboratory and a collection of astronomical instruments. In other words: this was a research facility in the ancient Greco-Egyptian style that somehow survived, in an isolated spot, into the Middle Ages.
>
> The idea behind theriac (based on opium) and the Alamut formula (based on hashish) may give us a clue to the concept of the Holy Grail, which came into being during an era of transition between antiquity and the middle-ages. It was supposed to be a substance, or an object, sometimes associate

> with the body and blood of Christ, that vouchsafes happiness on earth and bliss in heaven to a chosen few. If you consider the linguistic connection between “holy” and “whole” and “healing” you can understand the Holy Grail both as a mystic (or magical) remedy and sacrament (Luck, 1985; 2006).

In one account of the Grail story, when Lancelot and another Knight seeking the Grail enter the castle where it is held, reminiscent of the Assassin initiates who were allegedly drugged unconscious, the heroes “quenched their thirst with wine, which overcame them immediately, as if it were nepenthe devised for that express purpose: and they fell into a deep sleep” (Waite, 1933). It has widely been suggested by numerous sources for centuries, that Nepenthe, famously used as an antidote for Grief in Homer’s Odyssey, was a cannabis infused wine (Bennett, 2010). And as Marco Polo wrote “after quaffing … intoxicating wine from glittering goblets, he sunk into the lethargy produced by debility and the opiate…” (Polo, 1300).[7]

Much has been made of both the Templars and their association with the Assassins, in modern works dealing with subjects such as the Grail and secret Societies. As we saw earlier, the Hashishins are believed to have used a concoction of hashish, and possibly opium, in initiation ceremonies, that were likely carried over from the earlier traditions of the Avesta and Zoroastrianism. More recently, Mark Amaru Pinkham has loosely and dramatically suggested of the Templars’ use of cannabis in *Guardians of the Holy Grail*: “The Assassins … identified the Holy Grail with not a cup or sacred object, but with the transformative power generated externally in their alchemical laboratories and through the intake of special herbs…” (Pinkham, 2004).

> [T]he Sufis, Assassins, and most probably the Knights Templar, smoked or consumed hashish, a compressed cannabis resin that was referred to in the Middle East as the “Flesh of Khadir.” [Khidr] Through the sacramental consumption of Khadir’s own flesh they were able to adequately expand their consciousness into the presence of the Green Man. Their experience of Khadir … a tangible feeling of an all pervading consciousness or an eternal Witness who perpetually watches all third-dimensional existence from a transcendental realm…
>
> Apparently a cult of hashish flourished in Europe after the Knights returned to France… (Pinkham, 2004).

We find similar claims in *Secret Societies: Gardiner’s Forbidden Knowledge: Revelations about the Freemasons, Templars, Illuminati, Nazis, and the Serpent Cults*: “There is evidence to suggest that the Templars, in connections with the Assassins… understood the use of drugs… There is links to be found in the Templar rituals and beliefs with much of the Middle Eastern religions. There is even Sufi influence…” (Gardiner, 2007).

Modern occult writer and “Templar” Mark Amaru Pinkham suggests the Green Man image at right may have been used as a code for cannabis use. “One of the Assassins … alchemical sacraments that may have intimately influenced the rites and ideology of the Knights Templar was a very strong concoction of hashish, a cannabis derivative.… This herb had, for ages, been known by certain sects of Moslems as the ‘Flesh of Khadir,’ which is one name for the ubiquitous Green man in his role as a legendary initiator of the Sufis. Among the Templars, Green Man Khadir was embraced and venerated…” (Pinkham, 2004).

One of the many images of the Green Man found at the alleged Templar site of Rosalyn Chapel.

Khidr is the Islamic representation and adaption of the Biblical Elijah. Under the name Elijah, this figure also plays an important part in the chariot mysticism of the Kabbalah and in alchemy. Likely due to his association with the rebirth of nature and the color green, Khidr came to be considered the patron Saint of cannabis, and his association with its use and effects is well known as was discussed in Chapter 3. “To the follower of the … religion of Islam the holy spirit in bhang … is the spirit of the great prophet Khizr, or Elijah” (Campbell, 1894). “…Al-Khadir had the secret of immortality, and could resurrect the dead as well. He was often depicted holding a golden goblet that contained the alchemical Elixir of Life, the drink of immortals…” (Rivera & Twyman, 2015).

The House of the Cup Bearer

Idries Shah, refers to a medieval Turkish figure, known as Khidr Rumi, in honor of the Green One, who also had Grail-like associations. “Khidr Rumi’s full name was Sayed Khidr Rumi Khapradri – the Cupbearer of Turkestan. It will be remembered that the Khidr order … has as its slogan a salutation to the cupbearer. This cup had miraculous qualities” (Shah, 1964). Peter Lamborn Wilson makes the following comments on the Sufi term, Saki-Khaneh, House of the Cupbearer: “The saki or wine serving boy is a symbol of the Beloved or the spiritual master in Sufi poetry, but in Pakistan saki-khaneh is a slang term for a tea house that serves charas and bhang”(Wislon, 1988). This connection seems to go considerably far back in the Islamic wold, as we read in McCarthy’s 1889 translation of *Rubaiyat of Omar Khayyam*, the 12 century, Persian Polymath, Scholar, mathematician, astronomer, philosopher, poet, and most notably, the school chum of Hassan I-Sabbah, the original Old Man of the Mountain and founder of the Hashishin:

> Whenever on this green earth we are affected by joy, like unto the green steed of the sky, then with green youth I eat green hashish on the green sward until I lie below the green of the earth.
>
> O thou, the quintessence of the sum of existence, cease a moment to think upon evil gain, take one cup of wine from the eternal Saki, and set thyself free from the cares of both worlds.[8]

As noted in Chapter 3, Khayyam also referred to placing “hashish in my cup of wine,” which itself is reminiscent of the Zoroastrian use of such combinations. John Bramhall suggested a century ago, in reference to Omar Khayyam that “Haoma … might supply a source of the ‘spiritual wine’ of the Sufis, and of the hasheesh of his alleged friend, Hassan ben Sabbah, the chief of the Assassins, as well as offer an excuse, perhaps, for Omar’s devotion to ‘the cup’” (Bramhall, 1918). The relationship here is that the Islamic Omar Khayyam likely picked up the use of hashish from pre-Islamic Zoroastrian Persian influences. “Hemp … as an intoxicant … was passed on via Persians, to the Arabs” (Sherratt, 1997).

In this regard, it is interesting to see that Peter Lamborn Wilson has also noted a connection between Khidr and the Grail mythology, tying it in with Soma and Haoma as well:

The Fountain of Youth in the legend of Khizr [sic, Khidr] and Alexander is guarded by an Angel. Khizr inadvertently "steals" the water and becomes immortal. In the Satapatha-Brahamana … Soma is associated with a pool that restores youth. The text … refers to "undecaying and immortal vital energy" that is drawn into the bowl as Soma. The Grail is guarded by a maimed king, who is thus structurally related to all the deformed Soma-demons ("…If the King (Soma) becomes exhausted, they extend him from out of [the bowl]" … and must be stolen by the Grail-knight, who is therefore the same as Indra or Hercules. Indeed, if the Grail mythos can be traced to Persian sources, to the "Cup of Jamshid," in which distant events appear by a sort of televisual magic, then the Grail may be considered not only structurally but also historically related to Iranian Haoma, or rather to its ritual cup or basin (Wilson, 1999).

The Grail of Jamshid

Wilson refers to the “Cup of Jamshid,” known in Persian as the “Jaam-e Jam” and it is here that the Grail finds one of its greatest parallels, if not origins. Jamshid, a figure popular in Persian mythology since ancient times, “was said to have had a magical seven-ringed cup, the Jām-e Jam which was filled with the elixir of immortality and allowed him to observe the universe”(Eastburn, 2011). As the Persian poet Hafez (1326-1390) wrote of this miraculous vessel:

> Fetch, Saki! that wine, by which the goblet of Jamshed could boast of perspicacity in the midst of nonentity; give it to me, for through the grace of the cup, I may like Jamshed, explore the mysteries of the universe.
>
> Present me Saki! with that exhilarating potion…[9]

That the cup was believed to carry with it a potion of some effect, as with the Zoroastrian Haoma and cannabis infused wines of later Persian times, is clear from other verses from Hafez

> O you, sitting quiet on your tavern bench,
> pick up the cup and take your turn as Jamshid.
>
> If you don’t want union, then don’t seek the vision;
> Jam’s Cup offers rewards to only the patient.
>
> They will lift off the veil from the Earth and stars,
> those holders and servers of the world-seeing cup.
>
> If you desire true secrets of mystery,
> Jam’s Cup seeks only a constant lover.
>
> Like Jam, take a sip from both world’s secrets,
> and cup’s radiance will bring you awareness.[10]

As we have already seen in references from Khayyam, although the use of liquor was strictly forbidden and hashish mostly frowned upon by fundamental Islam, hashish-infused wines were in use in Persia among the more mystically minded. “Hashish is thought so badly of in Persia that it is usually spoken of, even by those who use it, by some nickname, as Aka-yi-Seyid (‘Master Seyyid’[11]), Tuti-i-asrar (‘The Parrot of mysteries’), or simply Asrar (‘Mysteries’), the first two alluding to its green colour. One of the odes of Hafiz,

beginning… ‘O Parrot, who discoursest of mysteries, may thy beak never want sugar!’… is addressed to the drug” (Brown, 1893). This sort of symbolism, used to hide references to hashish, which was used by other Sufi Poets, was referred to as the “Language of the Birds.” In regard to Hafiz’s references to the use of Jamashid’s Grail, it seems likely he used this well known ancient figure, to veil references to the sorts of cannabis-infused wines, that we know were partaken of in elaborate cups.

Jamashid is a very old mythical figure, and goes back to some of the earliest Indo-European mythology. “Jamshid is a famous hero of Zoroastrian tradition. He is the Yima of the Zendavesta and the Yama of Vedic mythology” (Cowell, 1874). In the Persian tradition, Yima’s father was the first to press Haoma, and took of it to conceive him. Yima himself is credited with spreading the cultic use of Haoma. In the Indian accounts, a funeral hymn from the *Atharva Veda* records that “For Yama Soma juice flows clear, to Yama oblation is paid” (A.V.18.2) and the Rig Veda commands “To Yama pour the Soma” (R.V. 10.14.13). “Every competent scholar recognizes a close affinity between the Iranian Yima and the Hindu Yama, between the Soma-cult and the Haoma-cult…” (Hopkins, 2007). “Over time, the Avestan hero Yima Xšaēta became the world-ruling Shāh Jamshid of Persian legend and mythology” (Eastburn, 2011).

Others have also suggested the possibility that “the story of Jamshid’s cup to be the basis for the Holy Grail” (Gowen, 1924). “[O]f the prototypes of this class the most striking in its relation to the Holy Grail is found in the legendary lore of the primitive home of the Aryan race. Long ago the Holy Grail was the Golden Cup of Jamshid, king of the Genii in Persia” (Krehbiel, 1891). As Sir Richard Burton also noted, “…the Jami-i-Jamshid, which may be translated either grail (cup) or mirror: it showed the whole world within its rim; and hence it was called Jam-i-Jeha-numa (universe exposing)”(Burton, 1880). This is a particularly interesting comment in regard to the role of cannabis in conjunction with magic mirrors, that will be discussed in Chapter 15 and which Burton himself was a user. Because of such associations, some modern translations of works referring to the “Jamshid’s Cup,” identify it with a “crystal ball” or a “crystal globe,” and the term “Jaam-e Jam” has come to be used as slang for “television.” The indication here is that one would stare into the cup after drinking from it, and see images in the reflection, as one would with a magic mirror.

> Jamshid often called Jam – is the greatest hero of Persian mythology.… Jam’s cup … is the vessel within which the secrets of Earthly powers is concealed. Naturally, we are all searching for it.

> Similarly, the quest for the Holy Grail pervades Western mythology. Mysterious powers are attributed to the Grail, often described as the golden cup from which Jesus drank wine at the Last Supper and which also was used to collect drops of his blood at the foot of the cross. The Grail is the symbol of prosperity, the secret of health and wealth. Parsival sought its elusive reality to save King Arthur's realm. The Knights Templar were rumoured to have found it during the Crusades in the Holy Land. As with Jam's Cup, the mysteries of the Holy Grail's existence and power endure (Pourafzal & Montgomery, 2004).

The Persian poet Hafiz (1326-1390), who made a number of esoteric references to the Sufi use of hashish,[12] wrote how his "heart sought many a year the goblet of King Jam."[13] Interestingly, "Goblet of jam" is a "Colloquial term for marijuana" (Nordegren, 2002). This is thought to be "from the direct translation from Arabic m'juni akbar (a hashish-based confection)" (Dalzell &Victor, 2014); however, one is left wondering if there is an even deeper connection to the term, in light of the information that we have been discussing.

Hafiz's references to the Cup of Jamishid, seem to also have a deep similarity the grail mythology, with some translators of his poems, even using the term Grail. Shahriari Shahriari (1999) gives us the following interpretation:

> For years my heart was in search of the Grail
> What was inside me, it searched for, on the trail
>
> That pearl that transcends time and place
> Sought of divers whom oceans sail
>
> My quest to the Magi my path trace
> One glance solved the riddles that I Braille
>
> Found him wine in hand and happy face
> In the mirror of his cup would watch a hundred detail
>
> I asked, "when did God give you this Holy Grail?"
> Said, "on the day He hammered the world's first nail!"
>
> Even the unbeliever had the support of God
> Though he could not see, God's name would always hail.
>
> All the tricks of the mind would make God seem like fraud
> Yet the Golden Calf beside Moses' rod would just pale.
>
> And the one put on the cross by his race
> His crime, secrets of God would unveil
>
> Anyone who is touched by God's grace
> Can do what Christ did, without fail.[14]

Other translations, such as Wilberforce Clarke's 1891 version, begin with the "Search for the cup of Jamshid" instead of "Grail," and a more recent translation

gives us this version of the first stanza of the poem, “For years, my questing heart kept asking me; where on earth Jamshed’s ancient grail could be” (Foreman, 2015). In these telling verses from Hafiz, we see references to the Zoroastrian magi, as well as the prophetic contents of the cup, and its use as a magic mirror. As well there are Christian elements suggesting it also contains the healing power of the Christ. All elements inherent in Grail mythology.

As a relationship between magic mirrors and cannabis came to clearly be a part of later magic (Chapter 15) it is worth noting that the Cup of Jamshid was stared into for seeing visions. This is interesting in relation to the mystery plant and wine additive dādhi that was discussed in Chapter 3. As Nawal Nasrallah notes, from prepared descriptions of “the drink’s physical description, we know that it is clear, so clear, indeed, that when you look at it, it reflects your image like a mirror. It has a reddish hue as if fire or meteor is burning in it. The word dādhi itself is associated with light.” (Nasrallah, 2007). This description also brings to mind that of Ezra’s cup of fire, as well as the cannabis-infused wines of the earlier Zoroastrians, which were discussed earlier in Chapters 1 and 2.

In regard to the Scythians and the hypothesis that European Grail legends may have been derived through them, as well as pre-Crusade elements of the Grail mythos already in Europe, it is important to note the Scythian trade routes extended deep into Persia, and some branches of Scythians spoke Persian dialects. As well, as noted, archaeological evidence indicates that the Scythians not only burnt cannabis, but drank cannabis and opium preparations such as Haoma in ritual cups. Referring to a perceived conflict with Persian stories of the Cup of Jamshid, and their theory of a Scythian origin of the Grail mythos, Littleton and Malcor acknowledge that later Persian “connections … may reflect another independent development from a common Iranian tradition about the quest for the sacred that may have reached Europe in the early Middle Ages. This would not affect the suggestion that the core of the tradition arrived a millennium earlier and reflects a Northeast Iranian rather than ‘Persian’ provenance” (Littleton & Malcor, 1994/2000). The writing duo also provide an excellent overview of the Persian/Iranian influences on the Grail mythos, and the various writers who have explored these connections.

Thus the ideas of a Scythian origins of the Grail mythology versus the later adaption of a Persian mythology picked up in the Mid-East during the Crusades, need not be viewed as competing theories, but rather complimentary ones, with the Scythian mythos already in Europe, being a basis, for the later embracement of the Persian stories defused through Islamic influences in the early medieval

Mid-East. Littleton and Malcor, who noted the pre-existing elements of Grail mythology in Europe before the crusades, state these commonalities with the Persian story and the Cup of Jamshid, exist “because of the common Indo-European heritage of Ireland and India…. a common ‘Aryan’ heritage” (Littleton & Malcor, 1994/2000). In this respect it is also important to remember that cannabis has been located at Celtic sites, and that the ritual use of cannabis was present in prehistoric Europe, along with the late archaeologist Andrew Sherrat’s suggestion that the widespread evidence of corded wear identified the widespread use of a cannabis beverage.

As with the stories of the Grail, there also seems to be some Jewish and Christian symbolism intended with Jamshid’s Cup. We saw above in Hafiz’s poem that through it one “Can do what Christ did, without fail.” As well, “King Jamshed has often been combined with King Sulayman. Like Solomon’s throne, Jamshed’s too is carried by the wind, and he too boasts a ring that makes him the masters of djinns and demons” (Schimmel, 2014). “Probably the Persian-Arabic legend of the cup of Jamshyd, in which the mysteries of the world could be perceived, and the stories of Solomon’s miraculous cup can be traced back to… Gnostic sources” (Jung & von Franz, 1960/1970).

The Elixir of Jerusalem

To return to the Templars, and their association with the Grail mythology and Assassins, the question remains, what evidence do we have of the Templars own actual use of cannabis. Dr. Camillo Di Cicco, a dermatologist from Rome Italy, in his paper "Heresy and Science in the Middle Ages," refers to a to a cannabis-infused wine preparation used by the Templars under the name of the "Elixir of Jerusalem":

> The Templars created a mixture with pulp of Aloe, pulp of Hemp and wine of palm, called Elisir of Jerusalem, with therapeutic and nourishing property, they used the Arborescens Aloe for its antiseptic, bactericidal and fungicide action and for its capacity to penetration in the deeper layers of the skin….
>
> …Interestingly cannabis is the safest natural or synthetic medication proven successful in the treatment of most forms of epilepsy.
>
> The esoteric inheritance and the alchemical-spagyrics acquaintances were handed from the Templars to the Crocifers. From these Orders, that one of Saint Giacomo or Jacobite managed many Hospitals during the XV° century. To the Jacobite monks, in quality of experts in the cure of the diseases of the skin, the task was entrusted to cure the wounded soldiers during the Crusades, in the Hospitals of Malta and Cyprus. To them, in fact, was attributed the capability to create miraculous ointments.
>
> In such historical context it must estimate the work of the Templars concluding with recognizing that they, anticipating the times, had a modern vision of the Medicine and, although were considered heretics and consigned to the fire (Di Cicco, 2012).[15]

In regards to this "Elixir of Jerusalem," a connection might be noted in the fact that "The Holy Jerusalem" was one of the names used for Hashish by Sufi groups in medieval times (Rosenthal, 1971). Clearly preparations such as this were in use by certain Muslim mystics in this time period, and the idea that the Templars were consuming cannabis-infused wine as a sacred elixir, is very intriguing. Moreover, this claim has appeared in a number of other books, generally ones regarding the use of aloe vera. "[T]he Knights Templar were said to have developed a brew or concoction of palm wine, aloe vera pulp and hemp – an elixir that they called the 'elixir of Jerusalem' and to which they attributed their health, strength and longevity" (Barcroft & Myskja, 2003). Similar claims have been made elsewhere.[16] However, none list any sort of source document for this claim, and the furthest I have been able to trace it back is to Marc Schweizer's 1994 book, *Aloe the Health and Healing Plant*:

> The initiation into the medicinal virtues and powers of aloe and hemp were a part of the teachings of

> the Ismaelien sect, one of whose most illustrious representatives was the doctor and philosopher Avicenne.
>
> According to legend, Hasan ibn al-Sabbah, the old man of the mountain and chief of the brotherhood of "assassins," was inspired by Avicenne. Their doctrine included the apprenticeship by degree of the secrets of the "seven sebayahs" or "knowledge of the right road" by which the Ismaeliens conferred magic powers to their adepts. The aloe plant and hemp grown around the Alamut fortress (northern Persia) were considered by the Ismaeliens as a kidney vech, an antidote and an elixir of long life. It is said that one of the secrets of the longevity of the Templer [sic] Knights was found in the famous Jerusalem elixir composed of hashish, aloe pulp and palm wine (Schweizer, 1994).

Andreas Schweizer refers to Avicenna, the famous Arabic "Father of Medicine." As number of Templars were well versed in Arabic, and it has been suggested that due to their interest in medicine they would have obviously taken an interest in Avicenna's *Canon of Medicine*, which was a major source of influence on European medicine well into the 17th century after it was translated into Latin and released throughout Europe. Umberto Eco worked this connection into his classic occult tale *Foucault's Pendulum*:

> They [the Templars] had read Avicenna, and they were not ignorant, like the Europeans. How could you live alongside a tolerant, mystical, libertine culture for two centuries without succumbing to its allure, particularly when you compared it to Western culture, which was crude, vulgar, barbaric, and Germanic? (Eco, 1988).

Allegedly, Avicenna's father had been initiated into the Islamic sect the Ismailis, who as noted have long been associated with the esoteric use of hashish, with the Hashishin being an offshoot of the group. Avicenna's "father was … an intellectual who belonged to a hashish cult" (Simmons, 2002). Likely because of this connection, and elements of Ismaili doctrine present in Avicenna's own writings, many have suggested that "The great physician ibn-Sina (Avicenna) … was an Isma'ili" (Hitti, 1968).

Avicenna is a noted figure in the history of medicine, and cannabis preparations were clearly a part of that tradition. "Cannabis (hashish) was introduced into medicine by Arab physicians and was known to Avicenna in the tenth century" (Jones, 1983). "Many well-known Arabic doctors described medicinal uses of cannabis, especially Avicenna" (Russo, 2013). One 17th century Latin medical text, refers to "Cannabis ex Avicenna" i.e. "Cannabis from Avicenna," indicating the strong association he had with the herb. Avicenna based his notable work, the *Canon of Medicine* on much older material, such as Galen and Dioscorides, and also studied the role of herbs in China, India, Persia and Arabia. Whole sections of Avicenna's *Canon* deal with cannabis.[17]

Avicenna

Avicenna's placement of cannabis in Book IV of his *Canon*, with *Hyoscyamus niger*, and *Datura fatuosa* makes it clear he was well aware of not only its medical, but psychoactive effects. In regard to the suggestion that cannabis-infused wines may have come through this avenue, Rabbi Aryeh Kaplan, has noted medieval references to Kabbalists drinking a cup of "strong wine of Avicenna" that was said to induce trance. Kaplan has also noted that early Kabbalistic magical schools who used magic and other means of communion for mystic exploration, that "some practices include the use of 'grasses,' which were possibly psychedelic drugs" (Kaplan, 1982). The exact recipe of "strong wine of Avicenna" remains unknown, however, but as Avicenna works refer to substances such as cannabis, opium and datura, some speculation in this regard is warranted, especially considering what we know about Avicenna's connection to the Ismailis, and that cults somewhat heretical association with both hashish and wine. It should be noted that opium was also mixed with wine, and there have been allegations that Avicenna was "addicted" to the drug, and even that "Avicenna himself may actually have died from an overdose of opium" (Duarte, 2005). Such preparations, as we shall see later, appear in European alchemy. However, the possibility that there may be a connection to the claims of the Templars wine in this, remains but a possibility.

In this regard, Schweizer's reference to the "famous Jerusalem elixir" is more than an overstatement, as so little is to be found in reference to this concoction, and those who have written about it have cited no historical source. As I myself

have been researching the history of cannabis for over a quarter-century, and read extensively on both the Templars and Ismailis, I am questioning the authenticity of this, as much as I would like it to be true. Unfortunately, much of the source material on the Templars is in Latin, or medieval French, and possibly locked away in some archive at the Vatican Library, if modern conspiracy theorists are to be believed!

However, there are contemporary references to cannabis-infused wines that show up in Europe in this same time period, such as a *A Treasury of Health* (1277) authored by Pope John XXI (1215-1277), who was friendly with the Templars and the advancement of medical science, which he held a deep personal interest in. *A Treasury of Health* is described as a compendium of medieval medical knowledge "conteynyng many profitable medycines gathered out of Hypocrates, Galen and Auycen [Avicenna]," which offered some descriptive medical recipes. The reference to Galen, whose references to ancient use of cannabis have often been quoted, and even more so Avicenna, whose relationship with cannabis and the Ismailis was just discussed. Besides recommending the juice of hemp to take away the fever, "The ioyce of Hempe, afore the fyt taketh away the feuer" in a "remedy against a carbuncle," Pope John XXI also recommend a cannabis-infused wine:

> Remedies - Agaynst the scabe and french pokes cap. LXII
>
> … Take of red colewortes, fengreke Percely, sothernewod, tansey, strawbery leaues, and suet, brere leaues, plantayn leaues, hempe, redmadder smallage, cransebill, Alam, nuttes, before al thynges let them be sodden together in pure whyte wyne, & put therto a lytle hony, giue it vnto the pacient early & late, and anoynte ye wound wtout when he hath dronke of ye sayd potion, & lay theron a lefe of red colewortes & keape the same contynually ouer it, it openeth it and hath ben often prouyd.

Pope John XXI's comments coming from a time when the Papacy did not consider arts directed at the healing of the body, as distracting from the churches directive of the salvation of the soul, a view the Vatican would take in later times. Interestingly, after his death, rumors about Pope John XXI being a necromancer began to appear, and that his death was punishment from God for composing a heretical treatise. Although this as well cannot be seen as direct evidence of the Templar's use of cannabis infused wines, it does indicate that the use of this combination did come into play, when they were a source of both trade and knowledge from the Arabic world, making it into Europe.

In relation to this it is interesting to note the use of cannabis and other herbs in various tincture preparations of alchemy, known as quintessences and arcana, wine and alcohol infusions, that begin to appear in alchemical texts in the Mid-

East as early as 1300 and occur later in a number of alchemical and medical treatises in Europe. References to a tincture were also associated with the Grail and the Templars by Joseph von Hammer-Purgstall in his controversial book *Mysterium Baphometis revelatum, seu Fratres Militiæ Templi, qua Gnostici et quidem Ophiani, Apostasiæ, Idoloduliæ et Impuritatis convicti, per ipsa eorum Monumenta*, (Discovery of the Mystery of Baphomet, by which the Knights Templars, like the Gnostics and Ophites, are convicted of Apostasy, of Idolatry and of moral Impurity, by their own Monuments) (1818).

The “Tincture of Fire” and the Holy Grail

It’s important to remember that von Hammer-Purgstall’s work is highly controversial, and far from accepted as historical fact. Although it became deeply influential on later secret societies, and also in the conceptions of Baphomet, a hermaphroditic deity allegedly worshiped by the Templars, and now seen as the goat-headed figure depicted in the famous image of Eliphias Levi (who in turn based it on the descriptions of von Hammer-Purgstall). It would be far reaching to offer this work as historical or archaeological evidence for the actual activities of the Templars. None-the-less, it is interesting speculation on an area clouded with mystery, and an association with the earlier Libertine Gnostic sects that was suggested by von Hammer-Purgstall, could well explain some of the alleged crimes the Templars were accused of, such as ritual sodomy, and a secret rejection of Christianity.

Despite its clear influence on later occult thought and secret societies, until recently *Mysterium Baphometis Revelatum*, itself was mostly clouded in mystery as, except for a few excerpts here and there it remained untranslated out of the Latin and various European tongues it had been composed in. Thanks to the hard work and diligence of Tracy R. Twyman, this is no longer the case, and an English translation has now been made available.

Mysterium Baphometis Revelatum was largely based on iconography, along with cups and bowls, that von Hammer-Purgstall claimed to have gathered from various European church locations that had formerly been Templar sites. After the publication of *Mysterium Baphometis Revelatum*, a number of scholars had concluded that these were works of forgery created by “Rosicrucian or alchemical quacks, who fattened upon the credulity of that arch-virtuoso, Rudolf II” (King, 1887). The suggestion here being that these were works sold to the patron of the occult arts, King of Bohemia, and Hapsburg Holy Roman Emperor Rudolph II (1552-1612). King’s suggestion of forgeries created in the late 18th century seems to be somewhat substantiated by the activities of figures like Schröpfer, and Cagliostro at that time. As we shall see in Chapters 20 and 21, these “artifacts” would have fit in well in quasi-Masonic rites that figures like these were known to perform.

However, most researchers themselves agree that von Hammer-Purgstall himself was a sincere researcher, and the general view from critics is, he was

provided with forgeries that he mistook for authentic. That all the items collected from a variety of sites could have been forgeries though, itself seems suspect. In this regard, some researchers have been more favorable, such as Thomas Wright, "…the comparison of facts stated in the confessions of many of the Templars, as preserved in the official reports, with the images and sculptured cups and coffers given by Von Hammer-Pürgstall, lead to the conclusion that there is truth in the explanation he gives … and that the Templars, or at least some of them, had secretly adopted a form of the rites of Gnosticism…" (Wright, 1865). John Charpentier, who examined some of the artifacts in question, claimed in his *L'Odres des Templiers*: "…Their authenticity cannot be doubted: they are indeed Gnostic idols, of degenerated Valentinian character … probably of Ophite origin; which means that von Hammer-Purgstall was right" (Charpentier, 1947).[18]

Unfortunately, many of the monuments, cups, bowls, and other relics, described in *Mysterium Baphometis Revelatum*, have gone missing in the intervening centuries since it was written, and the stigma of forgery has remained. Hopefully with the re-publication of *MBR*, what remains of these items, can be re-examined with modern dating techniques and other technology. Twyman has already located several such items in part of her research into *MBR*.

Von Hammer-Purgstall's believed that what these images designated was the Templar adoption of ancient Gnostic rituals, and put forth that these rites had been continued by Masonic groups of his own day. In this respect, it marks one of the founding conspiracy theories about Freemasons, elements of which have persisted to the modern day, and become part of the occult lore around the Templars and the Grail.

Von Hammer-Purgstall was not the first to suggest a connection of the Templars to the rites of the ancient Gnostics. In *Versuch über die Beschuldigungen welche dem Tempelherrenorden gemacht worden, und über dessen Geheimniß* (Attempts at the accusations made to the order of the Templars, and on the secrets of this, as well as some remarks on the rise of Freemasonry), written in 1782, Christoph Friedrich Nicolai suggested that the Templars had been influenced by Manichean Gnostics, and that they had adopted grades of initiations based on this from the Saracens. As well, von Hammer-Purgstall refers to the works of Karl Gottlieb Anton, author of *Versuch Einer Geschichte Des Tempelherrnordens*, (An Attempted History of the Templars of the North, 1771), who suggested a Gnostic-related etymology for the name of the deity the Templars were accused of worshiping, Baphomet.

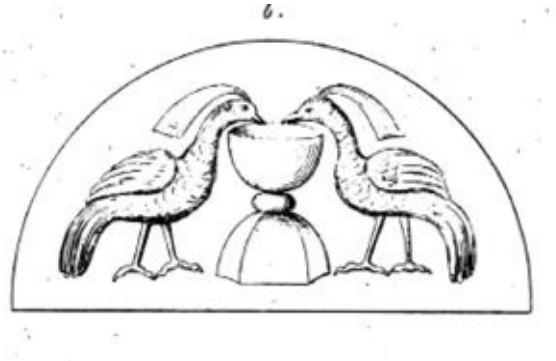
In the view of Anton "mete" taken from the name Baphometis referred to

Gnosis (knowledge), whereas von Hammer-Purgstall saw this term as derived from a epithet of the Gnostic Goddess of Wisdom, Sophia “Mete is none other than the Sophia … who is known otherwise as Acamoth…” (von Hammer-Purgstall, 1818). The first part of the name Baphomet, however, according to von Hammer-Purgstall’s interpretation of Anton’s work, relates to either “Baptism” or “Tincture.” “The true sense of this Greek expression, Baphe meteos … is, ‘Tincture of Mete; or ‘Baptism of Mete’” (von Hammer-Purgstall, 1818).[19]

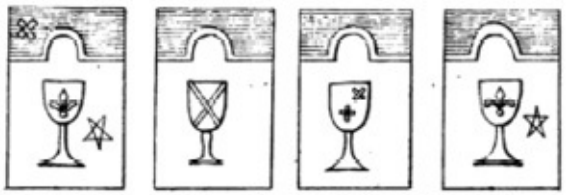
> [The word] … Baphen, or Bapheion here signifies nothing but the mystical tincture, or the Gnostic baptism, the theory put forth below with proof from the writings of the Church Fathers and the mystical bowls of which three are preserved in the treasury at Caesareo-Regius, which were used for this Ophite baptism (von Hammer-Purgstall, 1818).

Von Hammer-Purgstall believed that images of cups, bowls, some with mortars, as well as images of them in the iconography, not only identified the continuation of the Gnostic rites, but also represented the Holy Grail. “It ought to be understood that, under the custody of St. Graal, those brothers of the militia [the Templars], as custodians of the Gnostic chalice, were initiated into the gnostic mystery of iniquity” (von Hammer-Purgstall, 1818). The adoption of the Knights Templar of these practices, according to von Hammer-Purgstall, took place when the “knights confederated with the Assassins and… [were] imbued with their nefarious doctrine…”(von Hammer-Purgstall, 1818).

Here are various images that von Hammer-Purgstall associated with the Grail and attributed to Templar iconography. At the right, in association with one of the mysterious “heads of Baphomet” that the Templars were accused of worshiping is the disembodied eye, reminiscent of “eye of the soul,” referred to in Zoroastrian references to the cannabis infused wine, as well as Haoma and Soma symbology.



13.

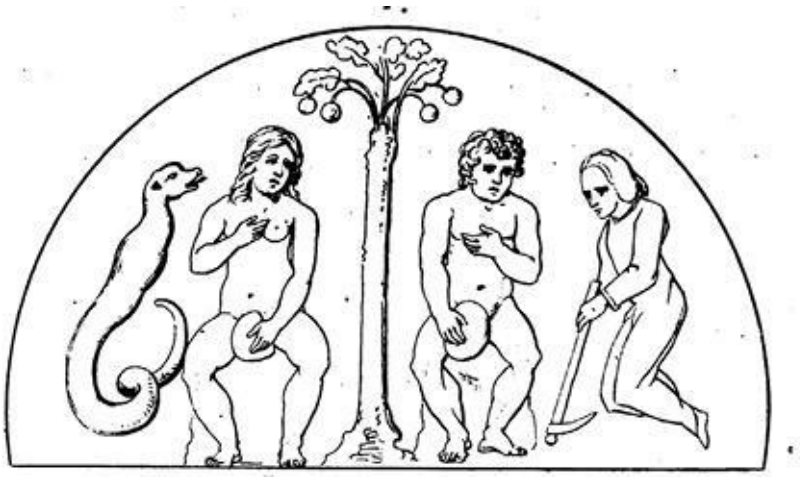


Von Hammer-Purgstall also noted the Hermetic influence of Gnosticism, in Chapter 4 of the *Corpus Hermeticum*, (Discourse of Hermes to Tat on the Mixing Bowl or Monad.) A text which also bring to mind the ingestion of substances in order to receive enlightenment. “Baptize thyself with this cup’s baptism.” In the tale, Hermes explains that the God of all did not place Nous, mind, (likely here in more of a divine sense, distinguished from reason) in all people incarnated on earth; most had to seek it out in a “mixing bowl”:

> He filled a great mixing bowl with it and sent it below, appointing a herald whom he commanded to make the following proclamation to human hearts: “Immerse yourself in the mixing bowl if your heart has the strength, if it believes you will rise up again to the one who sent the mixing bowl below, if it recognizes the purpose of your coming to be.”

This relief, found on an ancient casket that was located by Twyman with other relics that appeared in von Hammer-Purgstall's book, in storage at the British Museum, where she had them photographed. This collection was apparently owned by Duc de Blacas, who was known to have close ties with the renegade Freemason Joseph de Maistre. Some have suggested they were forged at his bequest. Note the Arabic writing on the banner. I mention it for the mortar being used in the chalice (upper left), and larger grinding bowls, or mixing bowls (near the center). As well as "what looks like an alchemical vessel by the neck, holding it over the flames of a brazier"[right] (Rivera & Twyman, 2015). Grinding of cannabis with a mortar and pestle, both small and large, for use of cannabis in beverages, is a technique that has continued since ancient times. Depictions of Lord Shiva grinding cannabis for the beverage bhang in this fashion can be found in Indian paintings, and Sikh Nihangs still prepare cannabis as their sacramental drink sukidan with large mortar and pestles like that depicted in the center of the painting. Heating of cannabis converts THC to psychoactive THC-A, and this may be what is indicated by the image on the far right. Is this more evidence for the "elixir of Jerusalem"?

Here we see a bucket of herbs in association with some serpentine figure, said by von Hammer-Purgstall to represent the Gnostic demiurge Ialdabaoth, who kept humanity trapped on the earthly plain through a cycle of rebirth. Von Hammer-Purgstall describes “The figures standing by the throne indicate peoples bringing as a gift to a Templar or Gnostic (or, if you will, to the Order of the Temple or to the Gnosis sitting on the throne) fruits and animals of the earth (grain and egg)” (von Hammer-Purgstall, 1818). However, I am inclined to speculate at other vegetable matter than that, such as a bushel of cannabis flowering tops, as that would be an odd depiction of harvested grain and eggs. Note the similar serpent image in the Garden of Eden depiction from von Hammer-Purgstall, and death, with the traditional harvesting tool of cannabis, the Scythe.

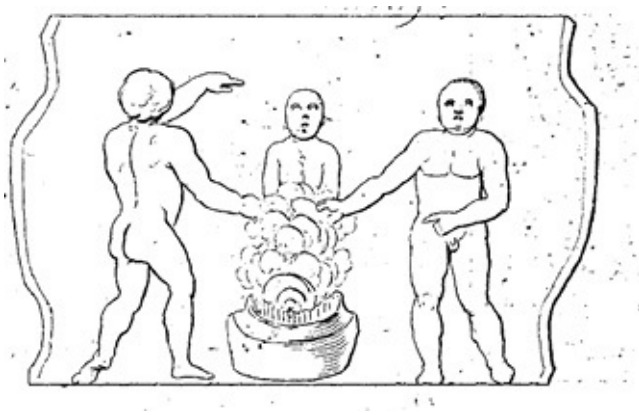


Von Hammer-Purgstall claimed the Templars had a rite known as the “Baptism of Fire,” and it was his view that this was related to a Gnostic rite

indicated by the same name, which included fumigation with incense and the Templar Grails were also used for this same purpose. “In support of [the translations of the name Baphomet] as ‘spiritual baptism’ and ‘tincture of fire’ there are the sculptured bowls at the feet of our idols, full of fire so as to demonstrate how that mystic rite should be administered” (von Hammer-Purgstall, 1818).[20]

Von Hammer-Purgstall claimed vessels like the one burning at the feet of this alleged Templar monument, like the chalices, were to be identified with the Grail and used for burning “incense.” Von Hammer-Purgstall’s theories were widely accepted and discussed for decades, as the *Encyclopædia Americana* recorded:

> Baphomet signifies Βαφη Μητεος, baptism of Metis, baptism of fire, or the Gnostic baptism, an enlightening of the mind.… This baptism was performed by cups and chalices.… These vessels are said to have been fixed at the feet of certain images, and to have been filled with fire, by which the initiation in their shameful mysteries was completed in the secrets of the Templars (Encyclopædia Americana, 1829).



Though the use to which they were employed is not clear from writings, from the appearance of the monuments where these bowls are seen flaming … and … it is to be affirmed that incense was used inside the braziers, in order to nourish the fire with burning materials. Thus the Neophytes standing at this bowl, with the incense giving forth a smell, were being spiritually prepared for that marriage which among the Ophite Gnostics took the place of baptism, the Eucharist and of all the sacraments. The presence of fire, which we see everywhere glowing from these bowls placed at the feet of the idols…, proves this hypothesis.… [We see] a Neophyte with the appearance of an infant placed by a parent at such a bowl, surrounded by a whirling cloud of smoke from the incense.… This representation, since it is fashioned on the bowl … plainly demonstrates its use (von Hammer-Purgstall, 1818).[21]

The images referred to by von Hammer-Purgstall, clearly indicate the inhalation of fumes and suffumigation rituals from ritual bowls: von Hammer-Purgstall said these images particularly represented a Gnostic-based initiation ritual Baptism of Fire. This is in an era when it is believed pipe smoking was unknown in the "old world," so techniques similar to those of the Scythians were used for inhaling cannabis fumes. This recalls the incense that contained a "wonder" referred to in the Book of Ieou, a text popular with the Ophites, that was discussed in Chapter 2 Also, the 11th century Arabic magical grimoire, *The Ghayat AlHakim* was later modified and translated into Latin as *The Picatrix* in 13th century Spain, which has references to fumigation with hashish, and it has been suggested that the Templars may have been familiar with this grimoire, through accusations about keeping a human head as an oracle, as "the charge … recalls the magical texts of the period. In particular, *The Picatrix* gives instructions as to how to use a severed head for magical purposes. Again there is an implication that the Templars were magicians" (Nicholson, 2010). According to Legman, at least one actual head was found and confiscated in the simultaneous raids on the Templars, at the Paris Temple. "It was a large gilt female bust in silver, which contained – it was hollow – a skull wrapped in red linen shroud and bearing a label marked 'Caput LXVIII m' (Head no. 58)"

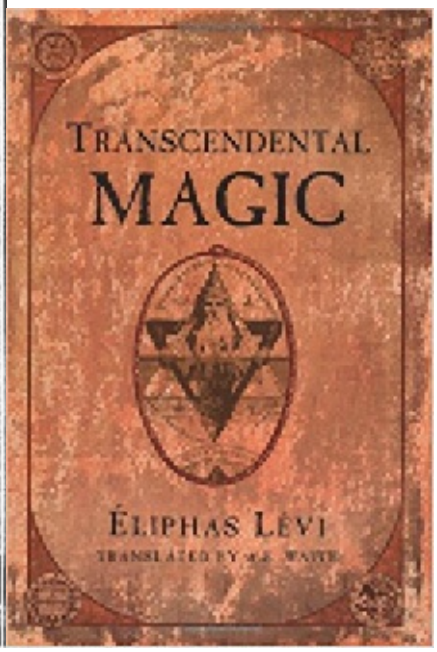
(Legman, 1966). Some have suggested this was an inventory number indicating other heads, which would fit with von Hammer-Purgstall's alleged artifacts.

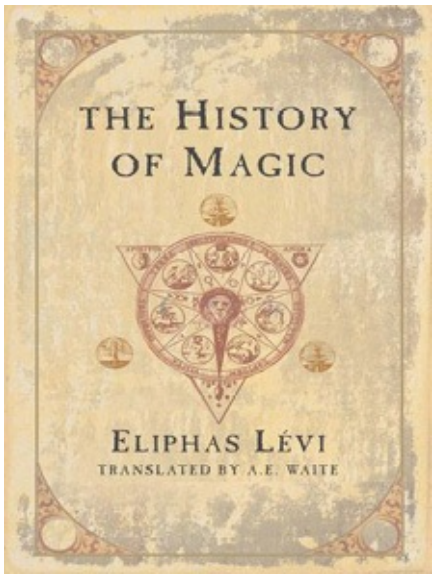
Illustration from a medieval hand copied edition of the Picatrix.

Referring to the "Kasei Dervischan, that is, the 'cup of the Dervishes'" in relation to "the chalice … a symbol of the Templars," von Hammer-Purgstall concludes based upon his evidence that "After these things there remains no doubt that the most celebrated bowl of the Middle Ages, under the name of the Holy Grail, signifies nothing but a symbol of the Templar community and of Gnostic wisdom.… Should you seek to discover the place where the most Holy Grail can be found, one always returns to the Orient…" (von Hammer-Purgstall, 1818).[22]

Curiously as von Hammer-Purgstall's view is that the Templars became infected with the Gnostic heresies through their contact and association with the Hashishin, and he wrote a book *The History of the Assassins*, (1813), which detailed their use of hashish, he never directly implicated the Templars with the use of cannabis or drugs in any form, in either book. One would think that if his intent was purely to demonize the Templars, and with the evidence of fumigation rites, this would have been an obvious thing to draw attention too.

The von Hammer-Purgstall's images of Baphomet, certainly acted as the prototype for the image of the "god of the Templars" as popularized by the French Magician, Eliphas Levi, which is still popularly used in this context to this day, and Levi acknowledged this influence. This in turn has come to be associated with the Devil in both Satanism and Witchcraft in our own time.


TRANSCENDENTAL
MAGIC
ÉLIPHAS LÉVI



Eliphas Levi (1810-1875) with his influential works Transcendental Magic (1854) and The History of Magic (1859)

We approach the domain of black magic. We are about to assail, even in his sanctuary, the darksome deity of the Sabbath, the formidable goat of Mendes, the phantom full of horrors, the dragon of every theogony, the Ahriman of the Persians, the Typhon of the Egyptians, the Python of the Greeks, the old serpent of the Jews, the bearded idol of medieval alchemists, the Baphomet of the Templars. Let us declare, for the edification of the uninitiated, for the satisfaction of M. le Comte de Mirville, for the justification of Bodin the demonologist, and for the greater glory of the Church, which has persecuted the Templars, burned the magicians, and excommunicated the Freemasons, let us say boldly and loudly, that all initiates of the occult sciences – I speak of the inferior initiates and the betrayers of the Great Arcanum – have adored, do, and will always adore that which is signified by the frightful figure of the sabbatic goat.

Yes, in our profound conviction, the grand masters of the order of the Templars adored Baphomet, and caused him to be adored by their initiates; yes, there have existed, and there may still be, assemblies presided over by this figure, seated on a throne and with a flaming torch between its horns; only the worshipers of this sign do not think it the representation of the devil as we do, but rather that of the god Pan, the god of our modem philosophical schools, the god of the Alexandrian theurgists, and of our present neoplatonic mystics, the god of Lamartine and Cousin, of Spinoza, Plato, and the early Gnostics…

A sculptured casket, unearthed in the ruins of an ancient commandry of the Templars, was observed by antiquaries to be a baphometic figure, conformable in its attributes to our goat of Mendes and the androgyne of Khunrath. It is bearded, but with the entire body of a woman; in one hand it holds the sun, in the other the moon, joined to it by chains. This virile head is a beautiful allegory which attributes to thought alone the first and creative cause. The head here represents mind, and the female body matter. The stars, bound to the human form and directed by that nature of which intelligence is the head, have also a sublime significance. The terrible Baphomet is, in fact, like all monstrous enigmas of ancient science, nothing more than an innocent and even pious hieroglyph (Levi/Waite, 1886).[23]

Eliphas Levi's Baphomet, "The Sabbatic Goat of Mendes"

Interestingly, the same chapter that Levi opens with the above references to Baphomet and the Templars also contains a recipe for a cannabis and opium-infused wine, as one of the "'Conditions of Success in Infernal Evocations' … every five days, after sunset, one must get drunk on wine in which five heads of black poppies and five ounces of bruised hemp have been steeped, the whole

being contained in a cloth woven by a prostitute, or, strictly, the first cloth at hand may be used, if woven by a woman” (Levi/Waite, 1886).

The Secret Rule, and The Baptism of Fire

Confirmation of the claims in *Mysterium Baphometis* etc., were, for a short time at least, thought to be found in the form of documents claimed to have been composed by the Templars themselves. In 1877, a Dr. Mertzdorff, a German Mason, presented what he claimed were copies of actual Templar documents from 1240 A.D. that were being held in the Vatican archives, and which had been transcribed by a Frederick Munter, a Danish scientist, near the end of the 18th century. In the *Guilt of the Templars*, Legman refers to court testimony that a Grand master had ordered the confiscation of the "rule" and other Templar documents, and many copies were destroyed. There is also the long-held view that the French Chancellor, Guillaume de Nogaret, "destroyed whatever he could find of the Templars' at the time of the trial" (Legman, 1966). In regard to questions at the Templars trial about secret documents that may have recorded references to the sorts of rituals the Templars were accused of, Legman notes that it "is also possible that effort was being made to suppress 'the bad and perverse additions…' (as noted in… [a] deposition), i.e. the 'Secret Rule' or some Gnostic or heretical additions to St. Bernard's [the original founder of the Templars] original Rule, perhaps actually committed to writing … but now utterly lost" (Legman, 1966). There are no contemporary references to a copy of the "Secret Rule" being found at the time of the trial, however it is likely if such a rules existed, it would have been transmitted orally, if it had said the sorts of things alleged.

Mertzdorff's *The Secret Rule*, and *The Baptism of Fire* followed the same ritual gnostic themes suggested in Von Hammer-Purgstall's *Mysterium Baphometis Revelatum*, so closely, that they have generally been considered forgeries. Although von Hammer-Purgstall does mention Munter, so the *Baptism of Fire* at least, seem to have pre-dated his own work.

Mark Amaru Pinkham, who seems to believe in the authenticity of the documents, writes, "Permission to indulge in all manner of Templar heresy can be found in this document, including defilement of the Cross, denial of Christ as the Saviour, sexual liaison, and the worship of the idolic head known as Baphomet" (Pinkham, 2006). Moreover, the document states of the Catholic religion; "The Church is the Synagogue of Antichrist." References in the "Secret Rule" to those who came from "Overseas fed with manna and divine visions.

They are holy. God is with them, and have the Treasury Heavenly Wisdom" leaves one wondering if this might be a veiled reference to the potential hashish use by the Templars we have been exploring.

Gershon Legman, who was skeptical of their authenticity notes, that the documents also recorded that the Templars "'accept fraternally' such heretics as the Albigensians [Cathars] and Bulgars [from where we get the term 'buggery'], as well as Saraceans, Druses, and 'those who inhabit Lebanon.' i.e. the Assassins, or Hashish-eaters. All that is lacking, of course, is to state that the Knights Templar were required to take hashish … as well" (Legman, 1966). In Legman's view, "Unfortunately … this 'Secret Rule' is blatantly an early-nineteenth-century Masonic fake. Its author has clearly picked up the reference to the Gnostic 'Baptism of Fire' from von Hammer-Purgstall's lightning-flash of insight as to the relation of the Templars to Gnosticism, in his *Mysterium Baphometis Revelatum* in 1818…" (Legman, 1966).

> It is obvious that the anonymous forger of this improbable document, [is] somewhere between its pretended date of discovery, "about 1780," allegedly by Bishop Munter of Denmark in the Vatican archives (!) and its publication by Mertzdorff in 1877 … [Metzdorff] cannot be assumed to have invented all this. Particularly in his allusions to the Assassins and Druses … it seems certain that he based himself document he could find to give verisimilitude to his work, either in the original trial record of the French archives … or in later works known to Freemasons, for the benefit of whose pretended descendants from the Templars the forgery was almost certainly executed… [T]he real date of the bogus "Secret Rule" is therefore in all probability later than that of von Hammer-Purgstall's Mysterium Baphometis Revelatum of 1818, from which source the rapprochement with the Gnostics was most likely gleaned, as was that with the 'Assacis' or Hashish-eaters from Hammer's History of the Assassins (Legman, 1966).

Although *The Secret Rule* and *The Baptism of Fire* are generally regarded as fakes, meant to demonize Freemasons through their alleged association with the Knights Templars, and thus the "diabolical" rights they were accused of, along the lines that *The Protocols of Zion*, was a forgery meant to demonize the Jews, there are those who still hold to their authenticity. As with von Hammer-Purgstall's ^*IMysterium Baphometis Revelatum*, there is renewed interest in these documents, and some it seems, such as Pinkham, are not quite ready to write them off as forgeries in light of more current historical information.

Whether actual Templar icons and documents or not, the claims of von Hammer-Purgstall and later Mertzdorff, about Templar connections with the Gnostics, certainly augmented the flavor of later Freemasonry and the Occult world in general.

Influenced by such claims, the sensationalist anti-Masonic writer and

conspiracy theorist John Daniel, author of the weighty tome, *Scarlet and the Beast: A History of the War Between English and French Freemasonry*, states that from the Hashishin "the Templars acquired the knowledge of manufacturing hashish and using it for their wounded in battle – eventually incorporating it's use into their pagan rituals" (Daniel, 1994/2007). Daniel also claims that "Drug use by … the Templars was carried into the degenerate lodges of both Freemasonries [French and English]" (Daniel, 1994/2007).

> As the Templars descended deeper into drugs and witchcraft they saw Jesus Christ as their enemy and began to hate the Catholic Church. Gradually they abandoned Catholicism, becoming worshippers of the Baphomet, a pagan symbol of Satan pictured as a goat head within an upside down star.… The Templars also adopted the Satanic symbol of the skull and crossbones, which symbol of death would follow them throughout their migrations.… Use of the skull and crossbones persisted in Freemasonry, where it became the symbol of the Master Mason until after World War II (Daniel, 1994/2007).

This theme of hashish-fuelled Templar and Masonic Satanic rituals, as we shall see in Chapter 21, reached its peak with the claims of the exposing of a sort of devil-worshipping drug-infused branch of Masonry, known as Palladianism, but is now remembered as being fabricated as part of the elaborate "Taxil Hoax."

Medieval Gnostics?

Gnostics have always been known for their secrecy, even during the first centuries A.D. In regard to the Gnostics, not likely to have been around in the 11th century, we do know of other situations where Gnostic sects did survive. Gnostic sects such as the Sabeans and Mandeans survived in the medieval Arabic world and even into modern times. Manichean gnostics were known to have survived into the early medieval period in China. Moreover, the Manichean use of cannabis seems to have been an issue for the indigenous traditional Chinese, through their "Incense Houses," for which the sect was eventually banned in China, and driven underground once again. In medieval China, the "general opinion of their religion was that it involved drug-induced ecstasy, for their leaders had titles like 'spirit-king' and 'spirit-father and 'spirit-mother,' but the common folk deliberately mispronounced the word for 'spirit' (mo) as 'ma,' meaning 'cannabis sativa' (as if 'Pater' were changed phonetically to 'pothead')" (Ruck et al. 2001).

> Their leader is called the King Demon (mo-wang) and his assistants are called Demon Fathers (mo-weng) and Demon Mothers (mo-mu). They all engage in luring people [to join the sect]. On the first and fifteenth of each month, each follower pays forty-nine cash pieces as incense money at the place of the Demon Father. The Demon Mother will then collect all the strings of cash and hands them over to the King Demon from time to time. The amount of money collected each year in this way is not inconsiderable...
>
> The word mo (demon) is mispronounced by the common people as ma ['hemp'] and hence their chiefs are called ma-huang (yellow hemp) or some other such term with which they substitute the appellation of mo-wang (Demon King). The followers are required to swear solemn oaths at the initiation (Lieu, 1985).[24]

There have also been believable assertions that a Gnostic revival was behind the Cathar heresies which thrived in Southern France between the 12th-14th centuries. "Medieval Catholic authors often declared Cathars to be the direct descendants of the Manicheans…" (Wickersham, 2012). However, no substantial historical evidence has been found to document this as a certainty, and it is still a matter of debate. Unfortunately, alongside the massacre of the Cathars, was the burning of their documents and likely the destruction of their religious iconography. However, it is clear they held strikingly similar dualistic beliefs about the nature of heaven and the material world, to that of earlier Gnosticism.

Numerous authors have suggested that Cathars had infiltrated the Templars in the earliest stages of the order, and whole books have been written associating the Cathar heresies with the Grail mythos.

Concerns about secret Gnostics in medieval Europe begin appearing surprisingly early. In the first half of the 11th century, French monk and historian Adémar de Chabannes (989–1034) was writing about “Manichean” heretics who had a “special brew imbibed by the sectarians.” Adémar, who is not remembered as a reliable source for history, and has even been deemed a forger, claimed the heresy was introduced to France by “a peasant who claimed that he could give them great strength and who carried with him dust from dead children which quickly make anyone who came into contact with it a Manichee.”

> They worshiped the devil who appeared to them on one occasion in the guise of an Ethiopian and on another as an angel of light, and brought down money for them every day. In obedience to him they secretly rejected Christs, and in private committed sins and crimes which it would be sinful to even mention, while in public the pretended to be true Christian.[25]

Accusations of baby eating go back to cries made by pagan Rome against Christians, and then the Christians against Gnostics, later witches, and Templars, so should be taken with a grain of salt. Other references refer to a “heavenly food” ingested by Cathars, and these alongside Adémar’s reference to a magic “dust” give strong indications of an entheogen of some sort being referred to, although in these cases, viewed through the prejudiced spectacles of a detractor out to demonize those who used such substances.

Catharism was said to have been passed around by a group of “weavers,” and this in an area known for its hemp production. Catharism has even been called the “heresy of weavers.” The names “Weavers and Cathars were at times synonymous” (Targuebayre, 1993). The religion grew in popularity until the 14th century when it was virtually exterminated in Southern France in a massacre of an estimated million people by the Catholic Church. Giving us the famous line from the 12th-13th century Cistercian abbot Arnaud Amalric, who responded when asked by a Crusader how to distinguish the Cathars from the Catholics during a massacre *Caedite eos. Novit enim Dominus qui sunt eius* “Kill them all. For the Lord knows who are His.” Their concerns were intense, as the Catholic Church was apparently losing their hold over the local populace in droves. As St. Bernard of Clairvaux lamented “Women are leaving their husbands, men are putting aside their wives, and they all flock to those heretics! Clerics and priests, the youthful and the adult among them, are leaving their

congregations and churches and are often found in the company of weavers of both sexes."[26]

Thus the idea that certain cannabis, and/or other entheogen-using Gnostic sects might have survived into the medieval period, cannot be strictly ruled out. Moreover, it could well be argued, and has been, that things like Alchemy, Kabbalah, Magic, are but extensions of Gnostic techniques and philosophies, and much of the occult tradition itself is influenced by Gnosticism.

The Herbarum Initiatus

In relation to Adémar de Chabannes, and our discussion of the Grail, tinctures and magical elixirs etc., it is worth noting his 1030 A.D. account of a battle between two knights that was said to have taken place a couple of years prior, and the interesting reference to a potion consumed by one of the contenders. In personal correspondence with Tom Hatsis, he directed me to Adémar's account of a duel between *defensor maleficae Willelmus*, "William, the knight who defended the witch" and an opponent named Stephanus. In the account, Willelemus is hired to defend the honor of a woman, who had been accused of using magic to cause the illness of a nobleman. Unable to get a confession in court, the knight was hired as a "free lancer" to defend her innocence, which was a not uncommon way of settling such disputes at the time.

As Hatsis has translated and commented on the pertinent passages regarding the opting in question, "…On that same day that the man [William] defended the witch [*maleficia muliers*, "a woman skilled in magic"] he had already been enchanted beforehand [or bewitched – the word is '*incantatoribus*'] by drinking an herbal potion [*herbarum initiatus*] that initiated him [into her magical arts]. After the fight, William, defeated, vomited the potion. … the witches, who had been chanting from a distance [i.e., safe from the fighting] ran away."[27] Stephanus won the fight without injury. It's notable that the elixir itself in the story receives little attention, and at this point seems of not much concern. As well it is not magic itself that the legal dispute was over, but the use of it to cause illness, as this story takes place at a time prior to the churches development of the witch stereotype, and the witch mania that grew out of it. However, the similarities to the potions and initiatory rites that have been associated with the grail mythology make this story very intriguing, and indicate that some elements of this archetypal imagery may have been a reality in Europe prior to the Templars sojourn in the Holy Land.

This medieval Grail-like imagery in association with "witches" and the *herbarum initiatus*, is also reminiscent of the stories of King Arthur's sister Morgan le Fay. Variations of the last part of her name have been associated with "fairy" and "magic powers." In a footnote to *Chretien de troyes Yvain ou le Chevalier au Lion*, the translator Phillipe Walter notes that: "…in the *Vita Merlini*, (Life of Merlin) attributed to Geoffroi de Monmouth (written circa

1150): ‘Her name is Morgan and she Teach which are the usage of ‘all’ Plants to Heal the body of the ill’ (verse 920-921)” (Walter, 2000).

> In this Work, Morgane heals her Brother Arthur who sojourned with her at Avalon after having been fatally wounded. Morgane knows the Virtue of The Medicinal Plants and Herbs; She teaches them willingly to the Doctors and Healers; This explain, without a doubt, the adjective “sage” (“savant”/“scientist-scholar”) which is applied to her by Chrétien de Troyes (verse 2955) (Walter, 2000).

Morgan le Fay making herbal potions, as imagined in a mid 19th century painting by Frederick Sandys.

Actual Evidence

In regard to direct contemporary historical evidence indicating the Templar's use of cannabis, after extensive research, the closest I could come are the following references to "*canabi*" in Latin documents relating to the order, as well as their arrest, which do add to the intrigue.

Forty years before their arrest, at the peak of their prosperity and influence, in a declaration on the "Colonisation by Moorish Settlers at Villastar, (1267)" both Christian and Saracen (Arab Muslim) settlers are giving control of an area of land in Spain, with part of the deal being that payment to the Templars, includes one quarter of all "corn, wine, hemp [Latin, *canabi*], flax, gardens and vegetables and all other fruits both ripe and good that you gather from them … in perpetuity" along with "first-fruits of everything you gather from said properties" (Barber & Bate, 2002). Unfortunately, there is no direct identification as to what the cannabis was to be used for, so it could be industrial, medicinal or food. However, Saracens are not known for growing industrial forms of cannabis, but have a long history of cultivating the resinous varieties, which are known to grow quite well in Spain, and as already noted, hash was said to have been both available and in use in Spain during this time period.

The Templars also declare "jurisdiction and Lordship over the saffron (?)" and each "house of the 30 Saracens settled there we shall have once a month for a labourer for the saffron(?)" (Barber & Bate, 2002). In this respect, it may be worth noting that in the Islamic world the name "Saffron" was used as slang for "an orange-colored slab of hashish, saffron, and spices" (Abel, 1980). It is unclear how long this slang use of saffron has been in use, although hashish and saffron have been used together since at least medieval Islamic times (Rosenthal, 1972). Also worth noting is that Rabbi Immanuel Löw referred to an ancient Jewish recipe (Sabb. 14. 3 ed. Urbach, 9th-11th century A.D.) that called for wine to be mixed with ground-up saffron, Arabic gum and *hasisat surur*, "I know 'surur' solely as a alias for the resin the *Cannabis sativa*" (Löw, 1924). And as noted in Chapter 2 there is reason to believe that *hasisat*, is a reference to hashish, and what is identified is a potent hashish oil. However, it should also be noted that saffron itself was a valued commodity, being one of the most expensive spices and it's use as a food, medicine, perfume, clothing dye and psychoactive properties have also been reported.

Cannabis was also confiscated at the arrest of the Templars. At the bequest of King Philip IV, and their properties were seized an inventory "of Templar property in Normandy (1307), included "hemp [*canabi*] estimated at approximately 100 *sous*," along with wine, bread, meat and other farm stuff. (Barber & Bate, 2002). The estimated worth of seized cannabis was placed at a value of about five pounds of silver.

Arrest of the Templars - "Chroniques de France ou de St Denis" - last quarter of XIV cent. [Royal 20 C VII f. 42v]

Arrests at Templar sites in France and elsewhere in October of 1307, were followed by simultaneous synchronized raids at Templar properties on the same day in the British Empire on January 8th, 1308, through top secret orders that had been delivered on Dec 15th of 1307. By royal decree, the following orders were given that after the "feast of the Epiphany (Jan. 10) early in the morning, the sheriff and his assistants are to take into custody all the Knights Templars.… All their lands and tenements, goods and chattels, are to be seized into the kings hands, together with all charters, writings, and muniments relating to the same, and an inventory made…"[28] Templar Lands in England, Wales, Ireland and Scotland were seized, and all knights and monks were arrested. A 1308 inventory of seized items from a Templar site in Britain included "3 stones of hemp [*canabi*]" on a list that included everything from tunics, to crossbows, to cups and plates, but no food items, or wines, (Lord, 2002). The stone or stone weight (abbreviation: st.) is an English and imperial unit of mass now equal to 14 pounds, so about 42 pounds of Hemp, [*canabi*] was taken.

Although neither of these raids identified the form of cannabis that was seized, one would think it was of the industrial sort, as in ropes, clothes or cloth, such would have been identified, as these sorts of items are included on the list. Could the cannabis have come from Templars in the Mid-East or Spain, where they had Saracens growing cannabis, saffron and other rare spices for them? This situation engenders a discussion of the nature of the charges labeled against the Knights, particularly regarding their alleged acts of heresy.

---

[1] Libro del Tresoro, on the Philosopher Stone by Alphonso X.

[2] "Juan i Tresserras (pers. comm. 1998) claims to have identified charred Cannabis remains … from an Arabian pipe recovered from the medieval Christian castle site of Cornellà de Llobregat, Barcelona and dated at ca. 900-700 BP [BP , i.e. before the present age, designated as 1950]. The methods used to identify the charred remains as Cannabis were not disclosed. These reports are controversial, as both these dates precede the exploration of the New World by Spain and the supposed first date of introduction (ca. 400 BP) of tobacco, pipes and smoking from the New World into Europe" (Clarke & Fleming, 1998).

[3] Such as Philip of Milly (1120 –1171), aka Philip of Nablus, a baron of Jerusalem and the seventh Grand Master of the Knights Templar.

[4] First published in French in 1813.

[5] As translated in (Twyman, 2017).

[6] http://www.templiers.org/assassins.php, 2016.

[7] As quoted in (von Hammer-Purgstall, 1835.

[8] McCarthy, 1889.

[9] Translation from (Gulchin, 1817)

[10] Translation in (Pourafzal & Montgomery, 2004)

[11] Seyyid a honorary term used to designate the descendants of Mohamed. As discussed in Chapter 3 and indicated in the Dabistan, there seems to have been some tradition of a belief regarding the use of cannabis by Muhamad's clan.

[12] Seese thou this little berry, this green pill?
It is made of dreams; yet, so sustaining it,
Thirty fat birds all cooking on a spit
Would not thy belly half so subtly fill.
It is this berry the Sufis eat
When they would fall into an ecstasy,
And tell their precious lies to you and me,
A little hasheesh is the whole big cheat.
Thirty birds, said I? Yea! In one small grain
A hundred times that number cook for thee;
Eat thou – it will harm thee not – and thine shall be
Houris outnumbered ere thou wakest again.

– Hafiz, Translation from (Smith, 2003).

[13] Translation from (Bicknell, 1875).

[14] Translation by (Shahriari, 1999)

[15] Di Cicco also made this claim in a 2008 article, "Medicine of the Templars."

[16] See also, (Breverton, 2013); (Lawless & Allan, 2014)

[17] Unfortunately the majority of Avicenna's Canon of Medicine has not been translated into English, and only parts of it into Latin. As well, most of Avicenna's Canon was composed in older, classical Arabic, and few are able to read or understand this in modern times.

[18] From a quote in (Legman, 1966).

[19] From a translation in Twyman, 2017).

[20] As translated in (Twyman, 2017).

[21] As translated in (Twyman, 2017).

[22] As translated in (Twyman, 2017).

[23] From the French (Levi, 1856)

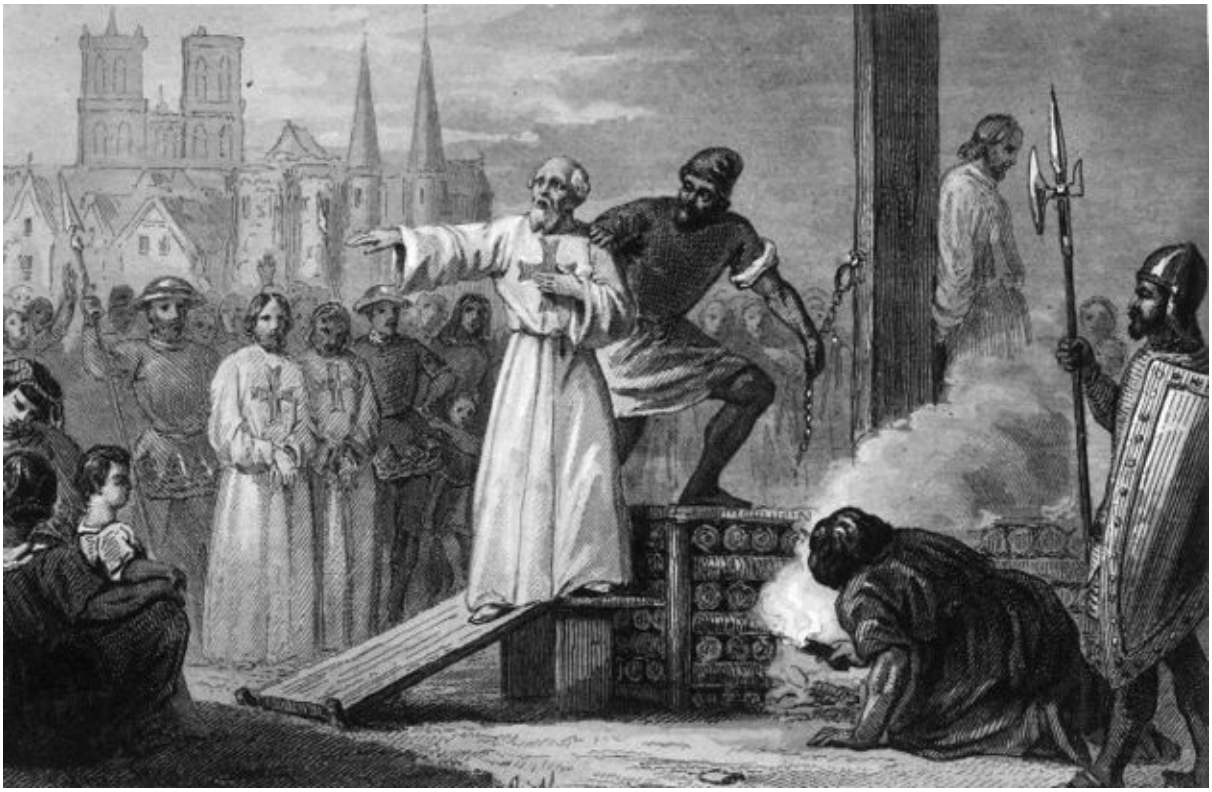
[24] The use of incense in medieval China seems to have had strong association with sorcery. In reference to taoist cults who had been influenced by the Manicheans, Samuel Lieu, refers to a medieval Chinese decree on the "Prohibition of Sorcery and Black Arts":"…Sorcerers who pretend to call down false divinities, write charms, cast spells over water, 'support the phoenix [i.e. perform planchette writings], invoke the Sages, calling themselves the 'Upright Master,' ' Grand Guardian' or 'Mistress,' or claim to be members of the Maitreya sect, or the White Lotus sect… etc., which indulge in heterodox practices … and in distorting the truth … together with those who conceal prints and images of their deities and congregate to burn incense to them and those who meet at night and disperse by dawn.… Their leaders shall be strangulated and their followers shall receive a hundred strokes of the heavy baton and be exiled…" (Lieu, 1985) I am unclear of what was in such incenses, but the use of cannabis in Taoist magical practices goes back to ancient times. Expert on Chinese history, Joseph Needham, also reports that Taoists mystics were alleged to add "hallucinogenic smokes to their incense burners.… The addition of hemp (ta-ma, huo-ma, Cannabis sativa = indica) to the contents of incense-burners is clearly stated in one Taoist collection, Wu Shang Pi Yao (Essentials of the Matchless Books), which must place it before +570..." (Needham, 1974). It has been suggested that Taoist alchemical sexual techniques may have been borrowed from Manichean sources as well.

[25] As quoted in (Moore, 2012).

[26] Wakefield & Evans, 1991.

[27] Translated from the Latin in (Bouquet & Delisle, 1874)

[28] Original documents relating to the Knights Templars: in *The Gentleman's Magazine*, Volume 204, (1858).



Chapter 6

The Crimes of the Templars

Much has been made of the accusations labeled against the Templars at their trial, and the “confessions” extracted by their prosecutors. Many books have been written in defense of the Templars, and in favor of their “Innocence,” dismissing these charges outright. However, not all authors have taken this view and among those Gershon Legman’s *The Guilt of the Templars* (1966) really stands out. Legman pours through the historical record and cites numerous books written by scholars who believed they were “guilty” of many of the charges made against them and his book is worthy of anyone trying to understand the potential evidence that the Templars had been infected with some form of Gnostic heresy. Other researchers have also noted this situation: “The French Templars agreed that they denied Christ and defiled the cross, they agreed they worshiped an idol, they agreed to the … perversion of the sacraments” (Lord, 2013). Certainly this last accusation could be seen as using a replacement for the “sacraments.”

Although the general view is that the many admissions to the curious accusations of heresy labeled against the Templars came through torture, as Legman, who studied the court records, confession, and history extensively notes: “Far from these confessions having been wrestled from the Templars only by the tortures that were certainly used, numerous confessions were made, especially as to spitting on the Cross and denying Christ, with obvious willingness and relief, the secret having evidently weighed heavy on the conscience of many. Jaques de Molay in particular, the Grand Master of the order, made the same damaging confessions as the others, and more often repeated”(Legman, 1966). (However others have suggested that fear of torture would have been enough to force a confession, and then once that was given, it directed all further line of questioning and extraction. Later de Molay was said to have been tortured so badly, the skin off his stomach, legs and back had been torn off.)

It is aso important to note that, in a system of graded initiation, at each succeeding grade the initiate was allotted an increasing amount of "sacred knowledge," and privy to more of the order's secrets. So Templars of lower grades, may not have fully understood what was taking place within the higher grades of the order, and there would have been a definite air of secrecy over all of it. This sort of graded initiation is still standard in Freemasonry and other

occult groups, and it is suggested that this is the way the Hashishins worked as well. Some of the more heretical ideas likely would have horrified a brand-new initiate who just arrived to the order with their typical Christian or Muslim world view. If devotees of Scientology, for instance, were presented with the tales of the alien leader Xenu and atomic bombs in volcanos, on their first day, we can imagine it would be a short lived commitment. Possibly through the grades of initiation used by both the Hashishin and Templars, potential initiates were slowly seduced away from their orthodox beliefs, and through a series of initiations these were replaced with expanding cosmological knowledge. By the seventh degree, as M. Bouthoul described in *Le Grand Maitre des Assassins* (1936) “one was already up to Plato, Aristotle, and Pythagoras, having rejected the laws of revealed religion” (Bouthoul, 1936). As Legman notes of this graded seduction into the rejection of the Islamic faith: “This sounds fantastically close … to the rejections of Christ and the Cross by the Templars, not to mention the adjuration to homosexuality, which is of course the special (and most venial) sin of the Islamic world” (Legman, 1966).

Among the accusations labeled against the Templars, are that they wore some sort of sacred cord which was consecrated by touching it to a sacred idol, identified as an image of “Baphomet.” Then the placement of the three obscene kisses on the lips, navel and the sacral bone, the latter being reminiscent of the alleged *Osculum infame* of the witches. As well they were accused of sodomy and other sexual acts with their brethren. They rejected the sacraments of the Church and the Eucharist. And most notably, of rejecting Christ, along with trampling and spitting on the cross.

After describing the ritual kisses, and denying the cross, a Templar Knight by the name of Huguet de Bure offered the courts the following details in a 1310 confession: “Immediately afterward, Brother P. took a head out of a closet and put it on the altar. He set to work binding it with a small cord, then gave me the cord and enjoined me to wear it underneath my belt.”[1] It has been suggested that “The Templars, on the day of their reception, received a string of linen, hemp or wool” (Tchouhadjian, 2005). If hemp were specifically specified, this may lead to some interesting connections, however the act itself may be a remnant of earlier practices.

The reference to sacred cords, referred to specifically in the accusations brought against the Templars, is reminiscent of the use of sacred cords which occurs with both the Zoroastrians and Vedic Indians, who in rituals related to Soma and Haoma, tied a hemp cord around their waists. After the Islamic

conquest, Zoroastrians actually continued to practice the ritual of the kusti cord, secretly wearing it beneath their clothes and outwardly pretending to be Muslims. “In the Sukla Yajurveda (IV.10), mekhala, the girdle, is described as ‘tying the knot of Soma.’ Is this an implication that the Soma plant had the same fibrous qualities as the hemp plant?” (Merlin, 1972). “In the Avesta it was Haoma for whom Ahuramazda first brought the ‘sacred girdle … woven by the two Spirits’” (Taraporewala, 1926). Also, the following verse has indications of rope in relation to Haoma: “May not Haoma bind you like he bound the villain” (Y.11.7). In *A History of Indian Literature*, the authors write that: “At the consecration of the Soma-sacrifice the sacrifice ties round his girdle a belt made of hemp and reed-grass with the words “You are the power of Angiras [ancient fire and magic priests] soft like wool; lend me power!” Then he binds a knot in his underclothing and says “you are the knot of Soma” (Winternitz & Srinivasa, 1996). The *Satapatha Bramana* specifically identifies hemp (sana) as the fiber to be used. As well as a reference to a “hemp girdle” prepared by the wife of Solomon, appears in the 13th century, *La Queste del Saint Graal*, but this is replaced by a more costly one of silk and the hair of the maiden who wove it.

Accusations of sex rites and sodomy, although interesting in the context of what is known about certain Gnostic Libertine sects, and well worth exploring, are less relevant to this study. Other charges however, could be linked to the initiatory role of cannabis. The most famous is that the Templars spat and trampled on the cross, an accusation that is particularly interesting in relation to the Grail, the Gnostics, the Assassins and the potential use of cannabis-infused wines.

Denial of the Cross

The accusations of the Templars rejection of the cross, ran into the extreme, and not just that they rejected it and spat upon it; it was alleged that “they sometimes piss’d and caus’d others to piss upon the Cross, and they sometimes did this on Good Friday” (Dugdale, 1718). The cross is the pillar of the Catholic religion; without the death and resurrection, there is no forgiveness of Sin in the faith of Jesus, and thus, no religion. This act is about as firm a rejection of the Faith, that could be demonstrated.

From - Les Mystères de la Franc-maçonnerie, by Léo Taxil (1886)

However, this is not the first time the cross was rejected by the followers of Jesus. Some ancient Gnostics rejected the concept of Jesus’ literal resurrection,

which they termed the “faith of the fools.” *The Second Treatise of the Great Seth*, (3rd century A.D.) describes this belief as “ludicrous … an imitation … a doctrine of a dead man.” The Gnostic differences on this are brought to light in *The Apocalypse of Peter* (2nd century A.D.):

> They will cleave to the name of a dead man, thinking that they will become pure. But they will become greatly defiled and they will fall into the name of error and into the hand of an evil, cunning man and a manifold dogma … there shall be others of those who are outside our number who name themselves bishop and also deacons, as if they have received their authority from God. They bend themselves under the judgment of the leaders. These people are dry canals.

The belief in the Resurrection of Jesus is also rejected in the Islamic world, which teaches that God transformed another man to look identical to Jesus, and he was crucified in his place. A surviving Gnostic sect in the Arabian Peninsula, the Sabians, reject Jesus’ divinity outright, and instead pay homage to John the Baptist. Other groups in the Mid-East claim Jesus survived the cross and lived in the area.

A Sufi\Christian group in Western Afghanistan, the followers of Isa, son of Maryam – Jesus the son of Mary, claim to have secret knowledge concerning the life of Christ after his crucifixion. In an account given in *Among the Dervishes*, by O.M. Burke (1973), the author states that at first he assumed this group, estimated to contain about one-thousand members, were converted to Christianity by early European missionaries, and then goes on to state; “But, from their own accounts and what I could observe, they seem to come from some much older source”:

> According to these People, Jesus escaped from the Cross, was hidden by friends, was helped to flee to India, where he had been before during his youth, and settled in Kashmir, where he is revered as an ancient teacher, Yuz Asaf. It is from this period of the supposed life of Jesus that these people claim to have got their message (Burke 1973).

Holger Kersten also referred to this curious and little known tradition of Jesus’ life after the cross and points out the title that the Afghani followers placed on the figure they claim is the post-crucifixion Jesus, Yuz Asaf, goes back some centuries. It is referred to “in the *Farang-i-Asafia*, an ancient work recounting the history of Persia, which relates that Jesus (Hazrat Issa) healed some lepers, who were thereafter called Asaf – ’the purified’ – having been cured of their complaint. Yuz means ‘leader,’ so Yuz Asaf can be taken to mean ‘leader of the healed,’ a common epithet for Jesus”(Kersten 1986).

These Islamic traditions of a wandering Jesus are likely a carryover from

Gnostic accounts, like the 2nd century A.D., *The Acts of Peter and the Twelve Apostles*, which describe a wandering and disguised Jesus with an “unguent box” and a “pouch full of medicine.”

Idries Shah refers to a dervish tale, *The Four Treasures*, which involves a magic mirror, magic cup, magic staff and magic cloak, and sacred medicines which some have seen as a “disguised reference to the claim that Jesus did not die on the cross” (Shah, 1967). Elsewhere Shah refers to “the dervish practice of ceremonially rejecting a cross with the words, ‘You may have the Cross, but we have the meaning of the Cross,’ which is still in use. This, incidentally, could be the origin of the Templar habit, alleged by witnesses, that the Knights ‘trod on the Cross’” (Shah, 1964).

The Cruci-Fiction?

Half a century ago Dr. Hugh Schonfield shocked the theological world with his sensational book *The Passover Plot*, which suggested that Jesus may have feigned death on the cross through a soporific potion – a hypothesis which if suggested only a few centuries earlier, would have seen the author burned at the stake, or worse. Suggesting that Jesus' cry from the cross, "I am thirsty," could have been a signal to receive a specially prepared potion, Schonfield speculated that the "plan may … have been suggested to Jesus by the prophetic words, 'They gave me also gall for my meat; and in my thirst they gave me vinegar to drink.'" With precision scholarship, Dr. Schonfield noted that if what Jesus "received had been the normal wine diluted with water the effect would have been stimulating. In this case it was exactly the opposite. Jesus lapsed quickly into complete unconsciousness. His body sagged. His head lolled on his breast, and to all intents and purposes he was a dead man.… Directly it was seen that the drug had worked…" (Schonfield 1965).

Deeply influenced by Schonfield's research, the authors of the sensational international best-seller, *The Holy Blood and the Holy Grail*, expanded more fully on this theme in the early 1980s.

> In the Fourth Gospel Jesus, hanging on the cross, declares that he thirsts. In reply to this complaint he is proffered a sponge allegedly soaked in vinegar – an incident that also occurs in the other Gospels. This sponge is generally interpreted as another act of sadistic derision. But was it really? Vinegar – or soured wine – is a temporary stimulant, with effects not unlike smelling salts.… And yet in Jesus' case the effect is just the contrary. No sooner does he inhale or taste the sponge then he pronounces his final words and "gives up the ghost." Such a reaction to vinegar is physiologically inexplicable. On the other hand such a reaction would be perfectly compatible with a sponge soaked … in some type of soporific drug – a compound of opium and or belladonna, for instance, commonly employed in the Middle East at the time. But why proffer a soporific drug? Unless the act of doing so, along with all the other components of the Crucifixion, were elements of a complex and ingenious stratagem – a stratagem designed to produce a semblance of death when the victim, in fact, was still alive (Baigent, Leigh & Lincoln, 1982).

That preparations that could have induced a death like state were known in the ancient world, seems likely. In later times the alchemist Paracelsus created opium-based "pills which he called laudanum and which had forms like mice excrements, but he used them only in cases of extreme emergency. He boasted that with these pills he could wake up the dead, and indeed he proved that

patients who seemed to be dead suddenly arose" (Ball, 2006). As Dr. Fielding Garrison noted in his classic work *An Introduction to the History of Medicine*:

> The use of a soporific potion as a substitute for anesthesia goes back to remote antiquity, as symbolized in the twenty-first verse of the second chapter of Genesis: "And the Lord God caused a deep sleep to fall upon Adam, and he slept: and he took one of his ribs, and closed up the flesh instead thereof." From the soothing Egyptian nepenthe of the Odyssey, which Helen casts into the wine for Ulysses, to the "samme de shinta" of the Talmud, the "bhang" of the Arabian Nights, or the "drowsy syrups" of Shakespeare's time, the soporific virtues of opium, Indian hemp (Cannabis indica), the mandrake (Atropa mandragora), henbane (Hyoscyamus), dewtry (Datura stramonium); hemlock (Conium), and lettuce (Lacttucarium), appear to have been well known to the Orientals and the Greeks; and, in the thirteenth and fourteenth centuries, a mixture of some of these ingredients ("oleum de lateribus") was formally recommended for surgical anesthesia by the medieval masters, Hugh of Lucca and his son Theodoric… (Garrison, 1917).

Preparations of mandrake were well known in the ancient world and could conceivably been used to induce a deathlike stupor.

> Theophrastus and Dioscorides were the first to mention the aphrodisiac and soporific properties of Atropa mandragora. It is not clear whether the mandrakes which Rachel sought of Leah (Genesis xxx, 14-16) were for the former purpose or to ease the pangs of childbirth. Dioscorides was the first to speak of the employment of mandragora wine for surgical anesthesia, and his recipe was tried out with success by Sir Benjamin Ward Richardson (Brit, and For. Med .-Chir. Rev., Lond., 1874, liii). The mandrake is also mentioned by Celsus, Pliny, Apuleius, Paul of AEgina, and Avicenna…
>
> …Through the Middle Ages, mandragora was the soporific par excellence, preferable to opium and hemlock… (Garrison, 1917).

Indicating that it could have suited as a candidate for such needs as we have suggested, Garrison also notes a line from Christopher Marlowe's *Jew of Malta*, "I drank of poppy and cold mandrake juice/and being asleep, belike they thought me dead" (Marlowe, 1590). Thomas Cisteriensis (d. 1190 A.D.) wrote of the mandrake "The mandragora is a plant which effects such a deep sleep that one can cut a person and he feels not the pain. For the mandragora symbolizes striving in contemplation. Its reverie allows a person to fall into a sleep of such delicious sweetness that he no longer feels any of the cutting which his earthly enemies inflict upon him, and he no longer cares about any earthly thing. For his soul has now closed off its senses from all that is external – it lies in the benevolent sleep of the eternal."[2]

According to Thomas Wright, the Templars revered mandrake for its association with all aspects of fertility,[3] and this followed the mythology of the root into European culture:

> The Templars were accused of worshiping the mandrake, or mandragora, which became an object of

> great celebrity in France during the reigns of the weak monarchs Charles VI and Charles VII. In 1429 one Friar Richard, of the order of the Cordeliers, preached a fierce sermon against the use of this amulet, the temporary effect of which was so great, that a certain number of his congregation delivered up their "mandragoires" to the preacher to be burnt (Wright, 1865).

Interestingly, these substances, as we have seen, often appeared in combinations, and we see cannabis and opium used with mandrake in this regard.

> A quotation from Avicenna reads: "A patient who wants to have an amputation of one of his organs must have a drink prepared from a mixture of mandagora and other sleeping drugs."… Other plants used for the same purpose were: Indian cannabis (Hashish), opium poppies … hemlock … and hyocyamus.
>
> The Moslem scientists can also be credited with the introduction of inhalation anaesthesia by using the "anaesthetic sponge" … (Atkinson & Boulton, 1989).

As noted, cannabis was considered a "sleeping drug" by Avicenna, and the "Arabs introduced hashish as a sedative … as early as 700 A.D." (Wechsler, 1963). Al Zahrawi (936-1013) "used opium and hashish as anesthetics" to surgically remove laryngeal tumours and perform tonsillectomies, (Chokroverty & Billard, 2015). Franz Rosenthal, in *The Herb: Hashish vs Medieval Society* mentions an Ismai'ilian cannabis-infused delicacy 'uqdah, that "consisted of hashish mixed with honey and a number of desiccating ingredients such as mandrake root … and the like. It had to be sold … clandestinely" (Rosenthal, 1971).

> …Drugging with Indian hemp or henbane ("tabannuj") was common among the ancient Hindus and the later Arabs, and Sir Richard Burton adds: "These have been used in surgery throughout the East for centuries before ether and chloroform became the fashion in the civilized West." (Arabian Nights. Denver edition, vol. iv, footnote to p. 71.) Hua, a Chinese physician, is said to have used hashish in surgery about 200 B.C. (Garrison, 1917).

In China over 2,000 years ago Hua T'o is reputed to have performed such complicated operations after giving the patient cannabis infused wine known as ma-yo, such as "organ grafts, resectioning of intestines, laparotomies (incisions into the loin), and thoracotomies (incisions into the chest)" (Abel 1980). An excerpt from his biography gives us a descriptive account of how this ancient medical sage utilized cannabis in these procedures;

> …he administered a preparation of hemp [ma-yo] and, in the course of several minutes, an insensibility developed as if one had been plunged into drunkenness or deprived of life. Then, according to the case, he performed the opening, the incision or amputation and relieved the cause of the malady; then he apposed the tissues by sutures and applied liniments. After a certain number of

> days the patient finds he has recovered without having experienced the slightest pain during the operation.

Such use of cannabis may go back even further. An article in the *Siberian Times* suggested that ancient anesthetics may have been in use in Russia, around 3,000 years ago. Cannabis-infused wines have been used as anaesthetic for almost 2 millennia, referring to a number of plants – "the 'most obvious,' however, was probably cannabis" (Liesowska, 2016). In relation to this, it is important to note that one of the effects attributed to bhanga/mang (cannabis) in the Zoroastrian accounts is that it "brought about a condition outwardly resembling sleep (stard) in which targeted visions of what is believed to be a spirit existence were seen" (Flattery & Schwartz, 1989). The literal meaning of the term "stard" is "spread out, sprawled." From the descriptions given this state could last for days.

Although it is little known in the modern day, in extremely high doses, and through powerful extracts cannabis has been reported to put its imbibers into a state similar to animal "hibernation." In some accounts, this state was combined with a rigormortis like physical condition known as catalepsy. "Catalepsy is a mysterious condition, characterized by immobility of the muscles which can sometimes be mistaken for death. The limbs have a 'waxy flexibility' and can be molded into bizarre positions where they remain indefinitely" (Wilkins 1992). This is similar to claims made about the potion used by the Old Man of the Mountain, when he drugged prospective Hashishins, who themselves were allegedly put into such a state of unconsciousness that themselves and others thought they had temporarily died and gone to heaven, and as noted earlier, this likely represented a method passed down from the earlier Zoroastrian tradition.

In the 19th century researcher Dr. James Braid wrote a monograph "Trance and Human Hibernations," which suggested that in India cannabis was used by Fakir's in order to induce just such a state. Some excerpts of Braid's research appeared in the 1855 classic *Plant Intoxicants*, by Baron Ernst von Bibra in a chapter on hashish. Braid discussed a number of eye-witness accounts of Indian Fakirs who had allowed themselves to be buried alive, and were later disinterred and found still alive. Amongst these accounts are recorded the words of Sir Claude Wade (1774-1861), who was present at the court of Runjeet Singh when one such Fakir was buried in a specially prepared room that was "completely sealed off from the access of atmospheric air" and then disinterred weeks later! Wade described the end of the allotted time period when he joined Runjeet Singh and the Fakir's servant and broke the seal of the specially prepared room:

Provided with light, we descended about three feet below the floor of the room, into a sort of cell. This cell too, was locked and sealed, and it contained a wooden box, about four feet long by three feet broad, with a sloping cover, placed upright.

Opening the box we saw a figure enclosed in a white bag. The Fakeer's servant took this figure out of the box and placed it upright against the door. When he took off the bag, the legs and arms of the body were shrivelled and stiff, and the head reclined, corpse-like, on the shoulders. No pulse in the heart, the temples, or the arms could be discovered.

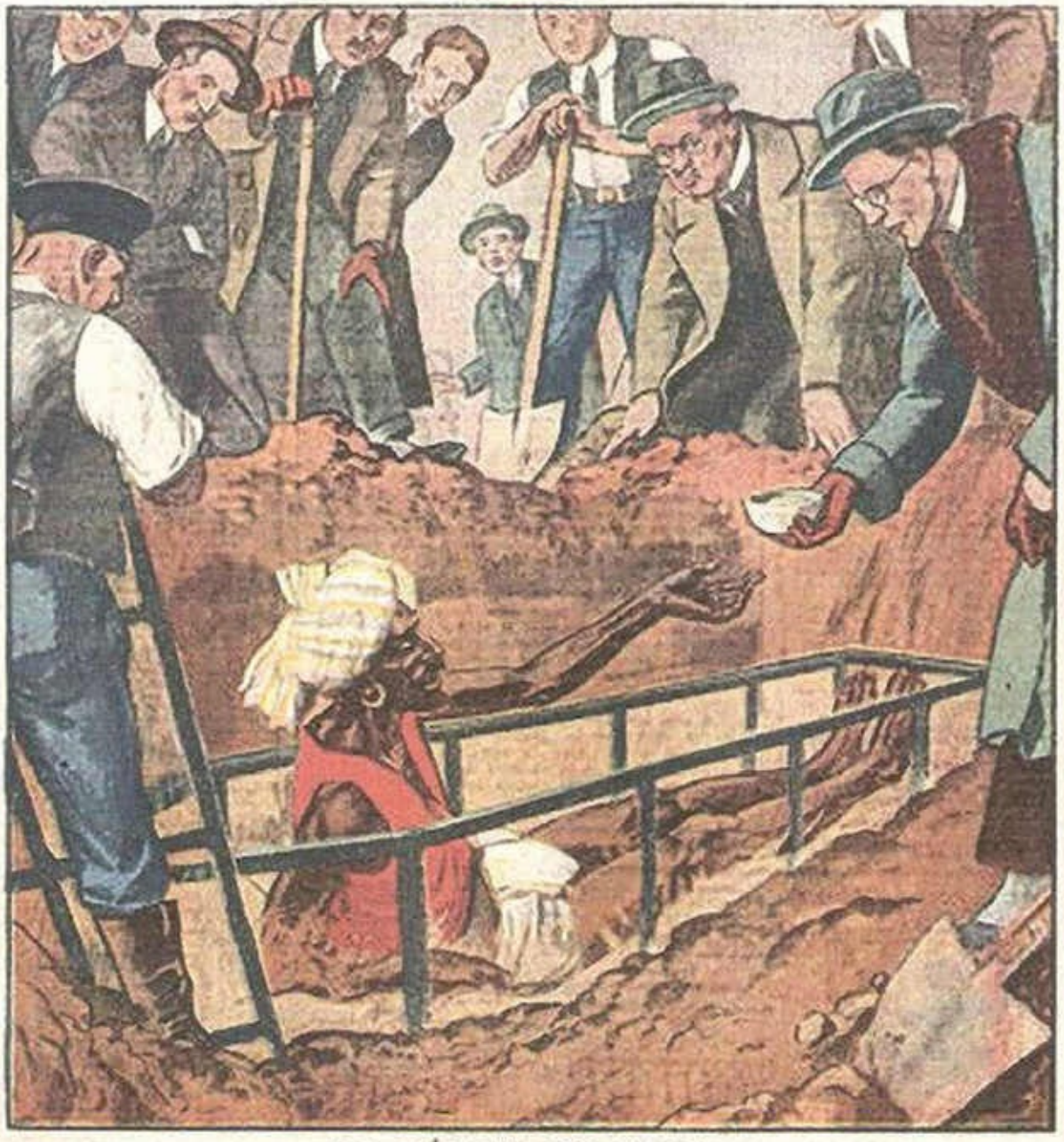
The servant then sprinkled warm water on the body, while we forcefully rubbed its arms and legs. During this time the servant placed a hot wheat cake on the head, a process which he twice or thrice renewed. He then pulled out of the nostrils and ears the cotton and wax contained in them; and after great exertion opened the Fakeer's mouth by inserting the point of a knife between his teeth and drew his tongue forward, which, however, flew back several times to its former position. He then rubbed the Fakeer's eyelid with ghee, or clarified butter, for some seconds, until he succeeded in opening them, when the eyes appeared quite motionless and glazed. After he applied the cake for a third time to the head, the body was violently convulsed, the nostrils became inflated, and the limbs became pliable and began to assume a natural fullness. The servant then put some of the ghee on the Fakeer's tongue and made him swallow it. A few minutes later, the pupils became dilated and the eyes recovered their natural appearance, and the Fakeer said, in a low, sepulchral tone, scarcely audible, "Do you believe me now?" From the opening of the box to the recovery of the Fakeer's voice, not more than half an hour could have elapsed, and in another half hour the Fakeer talked with us, although with a feeble voice (Sir Claude Wade).

LE PETIT JOURNAL

HEBDOMADAIRE - 29e Année
61, rue Lafayette, Paris

ILLUSTRÉ

1er Janvier 1929 - N° 1952
PRIX : 50 CENTIMES



LE RÉVEIL DU FAKIR

Enseveli dans un cercueil de verre, le fakir Tse Kiou, à Stuttgard, est sorti, bien vivant, de sa prison translucide, après avoir vingt heures passées sous terre

Other such cases were reported by reliable eyewitnesses and like Wade's description, when the Fakir's bodies were disinterred they "were found stiff and rigid like a corpse, but on application of the aforesaid treatment they were restored to life.... It is possible that some of the fakirs possess a hemp preparation that enables them to undergo the described experiments. This is especially supported by the catalepsy that sets in after hemp resin has been taken" (von Bibra 1855). In reference to "catalepsy," von Bibra is referring to the research on the effects of cannabis extracts that had been conducted in India during the first half of the 19th century by a Dr. W.B. O'Shaughnessy, who reported the following account of a patient that had been given "one grain of the resin of hemp … administered in a solution." Worried by the effects the drug was apparently having on the patient some hours after it had been administered, a nurse summoned Dr. O'Shaughnessy to the hospital, where he was alarmed to find the patient "lying on his cot quite insensible":

> …I chanced to lift up the patient's arm. The professional reader will judge of my astonishment, when I found that it remained in the posture in which I placed it. It required but a very brief examination of the limbs to find that the patient had, by the influence of this narcotic, been thrown into that strange and most extraordinary of all nervous conditions, into that state what so few have seen and the existence of which so many still discredit – the genuine catalepsy of the nosologist.… We raised [the patient] … to a sitting position, and placed his arms and limbs in every imaginable attitude. A waxen

> figure could not be more pliant, or more stationery in each position, no matter how contrary to the natural influence of gravity on the part (O'Shaughnessy 1839).

Due to such effects Braid wrote that: "Some imagine that it is through the influence of a large dose of hachisch that the Fakeers accomplish the above-recorded feats of suffering themselves to be reduced to a dormant state for various periods of duration…" (Braid, 1865). Braid felt that there was more involved in this, and he felt that "a state of self-induced trance, or human hybernation producible at will by artificial contrivance [yogic techniques, breathing etc.]… is a far more rational solution to the phenomena" (Braid, 1865). However, elsewhere he acknowledged: "The peculiar conditions… induced by Bangue, Hachisch, and Dawamesc,[4] in the East, all tend to illustrate certain conditions producible by artificial contrivances" (Braid, 1865). Thus a combination of techniques in the Fakir's magic can in no way be ruled out, and it seems plausible that plants were used in combination with yogic techniques in the case of the resurrected Fakirs.

Although extremely rare, there have been accounts of people being presumed dead, while in just such a state of extreme cannabis intoxication. The turn of the century occult author L.W. De Laurence reported the following tragic case of a cannabis overdose:

> A case of living internment which came under this author's notice in India was that of a young Hindu of low caste, about thirty years of age, who took an Indian drug called Cannabis Indica or Indian Cannabis (made from the plant Cannabis Sativa), with suicidal intent. He was to all appearances dead when found by relatives. An English physician was called and after making the usual examination and tests in such cases, pronounced the young man dead. His funeral services were held three days later; the coffin containing the supposed corpse being placed in a receiving cave. At the expiration of the ten days, the time set for burial, the coffin was opened by the attendant in order that the relatives might have a look at their dead. A horrible site met their gaze – a sight that filled their hearts with horror and unutterable grief. The young man had turned half over on his left side, while in his right hand, clenched in death's agony, was found fragments of hair which had been torn from his head. The cloth around his neck also showed evidence of his attempt to tear it during the struggle he had made against death (De Laurence, 1905).

In the 19th century, James Simpson and co-authors, likely referring to the work of Dr. Braid and other sources regarding the Fakirs apparent ability for extended periods of "hibernation," noted that the "wonderful power of endurance of the Hindu Suttee appears to have been sometimes procured by the influence of this powerful drug [i.e. cannabis]" (Simpson, et al., 1856). Even more interesting, in this regard, is the following suggestion from this same group:

> Some high Biblical commentaries maintain that the gall and vinegar or myrrhed wine offered to our Saviour immediately before his crucifixion was a preparation, in all probability, of hemp, which was in these, as well as in later times, occasionally given to criminals before punishment or execution – while 700 years previously it is possibly spoken of, according to the same authorities, by the prophet Amos as the "wine of the condemned" (Simpson, et al., 1856).

In Chapter 2 we identified the potential use of cannabis infused wine by Ezra, Jesus and later Gnostic figures, so the idea that such preparations may have been available seems likely. Shortly after the above account from Simpson was written, in an 1860 meeting between the Ohio State Medical Society and a group of Biblical Scholars, the group concurred that "the gall and vinegar or myrrhed wine" taken by Jesus on the cross "was a preparation of Indian Hemp."

Historically, we know that the Talmud refers to a similar practice: "The one on his way to execution was given a piece of incense in a cup of wine, to help him fall asleep" (Sanh. 43a). "…[A]n illustration is furnished by the soldiers giving Jesus 'wine mingled with myrrh,' or, which is the same, 'vinegar' = sour wine; 'mingled with gall' = a bitter drug, without specifying the kind (Mark. xv. 23; Matt. xxvii. 34)" (Lawrence, 1871).

In the discussion of Hebrew and Christian use of such substances, it was suggested that this practice was likely adopted from the Persians, who as we have noted, were put into a death-like trance known as "stard," in which state they saw their visions, after the consumption of a cannabis-infused wine.

Interestingly, the same wine that was given to those about to be executed was being taken by unruly priests, and "quaffed in the house of their gods"[5] – indicating a likely entheogenic effect, alongside the stated pain numbing properties! In relation to myrrh, when I interviewed Dr. David Hillman, an expert on the role of drugs in the ancient world, in 2012, he explicitly stated that cannabis resins were often doctored and added to myrrh, before the ancient spice went to market. The English editor of Salverte's *The Occult Sciences*, Dr. Anthony Thompson believed that such preparations had filtered into magic and certain sects of Islam, suggesting something similar had been used by the Old Man of the Mountain and his Hashishin.

> But is it likely that the Thaumaturgists would be unacquainted with a secret known to all antiquity, and especially in Palestine? The Rabbins inform us, that a drink of wine and strong liquors was given to the unhappy ones condemned to death and powders were mixed in the liquor, in order to render it stronger, and to deaden the senses.
>
> In the second century of our era, it is related by Apuleius, that a man fortified himself against the violence of blows by a potion containing myrrh. If, as we think, myrrh could only be drunk in the form of a tincture, the effect of the alcohol must have increased the efficacy of the stupifying drug.

> We observe everywhere, that this property attributed to the myrrh, is not among those for which it is employed in the present day as a medicine. The name of myrrh, however, might serve to disguise a preparation, the ingredients of which were intended to be kept secret. But in either case, the Old Man of the Mountain could not certainly have been ignorant of a secret which had for so long a time prevailed in Palestine, and which he might also have borrowed from Egypt (Thomson, 1847).

Independently, the German researcher Holger Kersten has also suggested that cannabis may have been among the ingredients in the drink which put Jesus into a deathlike stupor, here connecting it with the traditions of Soma and Haoma (Kersten 1986).

> How did Jesus come (apparently) to die immediately after he had taken the bitter drink? Was it really vinegar that he was given? … Perhaps the supposed drink of vinegar instead contained the active ingredients of the sacred drink of the Indians and Persians, Soma and Haoma (respectively)…
>
> Soma, the sacred drink of India, enabled an adept to enter a deathlike state for several days, and to awaken afterwards in an elated state that lasted a few days more. In this state of ecstasy, a "higher consciousness" spoke through the adept and he had visionary powers. In addition to Asclepias acida, the Soma might also have contained Indian hemp (Cannabis indica) – tradition has it that it featured in the drink of Zarathustra (Kersten 1986).

Dana Beal and Paul De Rienzo put forth a similar hypothesis about Haoma and cannabis, suggesting this deathlike stupor on the cross included the potent MAOI[6] drug plant Peganum harmala, or Syrian rue.[7] Syrian rue may also be a candidate for the mysterious wine additive dādhi (see Chapter 3). One of the nicknames for dādhi was "Judas tree" (Rosenthal, 1972). Rosenthal did not see this substance as cannabis and related that it did not cause intoxication by itself, "but only in connection with something else"(Rosenthal, 1972). In this respect it is interesting that among Nawal Nasrallah's various descriptions for dādhi, is one that claimed "the leaves looked like those of rue" with seeds that "looked like barley" and were called jau-ijadu "the magic barley" (Nasrallah, 2007). A description which does bring to mind Syrian rue seeds, which is a potent MAOI, and can be used to bring out the effects of DMT and other substances that might otherwise take little to no effect upon ingestion.

> …the key ingredient of the lost Soma of the Vedas was the very same "vinegar and gall" administered to Jesus on a sponge at the moment of his crucifixion, according to the Book of John. We know this because of the telltale action of harmaline at the antistroke (NMDA) receptor, and because the body's own version of harmaline is implicated in the mechanism of a kind of naturally occurring deathlike suspended animation, discovered at the coronary unit of Henry Ford Hospital in Detroit. This is big news for the Jesus Seminar. Not only does it go a long way in explaining the takeover of Mithras, the orthodox religions of late Roman times, by the Christ cult (whence comes the wine and wafer), it explains the actual relationship of cannabis to the Zaotar cup (Grail), since the preparation of an active Soma mixture involved cannabis in virtually every recipe, according to [German researcher]

Hans-Georg Behr (Beal & De Rienzo, 1997).

It is also worth noting that one of the first accounts in European literature, which is generally assumed to be a reference to "hashish," although it is not named directly, occurs in the classic work the *The Decameron* (1353), by Giovanni Boccaccio, identifies exactly the sort of use we have been discussing. This reference appears in a story of an Abbot who drugged a man named Ferondo, to the point of fooling both the victim and witnesses that he had died:

> …he [the Abbot] sought out a powder of marvellous virtue, which he had gotten in the parts of the Levant of a great prince who avouched it to be that which was wont to be used of the Old Man of the Mountain, whenas he would fain send any one, sleeping, into his paradise or bring him forth thereof, and that, according as more or less thereof was given, without doing any hurt, it made him who took it sleep more or less [time] on such wise that, whilst its virtue lasted, none would say he had life in him. Of this he took as much as might suffice to make a man sleep three days and putting it in a beaker of wine, that was not yet well cleared, gave it to Ferondo to drink in his cell, without the latter suspecting aught; after which he carried him into the cloister and there with some of his monks fell to making sport of him and his dunceries; nor was it long before, the powder working, Ferondo was taken with so sudden and overpowering a drowsiness, that he slumbered as yet he stood afoot and presently fell down fast asleep.
>
> The abbot made a show of being concerned at this accident and letting untruss him, caused fetch cold water and cast it in his face and essay many other remedies of his fashion, as if lie would recall the strayed life and senses from [the oppression of] some fumosity of the stomach or what not like affection that had usurped them. The monks, seeing that for all this he came not to himself and feeling his pulse, but finding no sign of life in him, all held it for certain that he was dead. Accordingly, they sent to tell his wife and his kinsfolk, who all came thither forthright, and the lady having bewept him awhile with her kinswomen, the abbot caused lay him, clad as he was, in a tomb; whilst the lady returned to her house and giving out that she meant never to part from a little son, whom she had had by her husband, abode at home and occupied herself with the governance of the child and of the wealth which had been Ferondo's. Meanwhile, the abbot arose stealthily in the night and with the aid of a Bolognese monk, in whom he much trusted and who was that day come thither from Bologna, took up Ferondo out of the tomb and carried him into a vault, in which there was no light to be seen and which had been made for prison of such of the monks as should make default in aught. There they pulled off his garments and clothing him monk-fashion, laid him on a truss of straw and there left him against he should recover his senses, whilst the Bolognese monk, having been instructed by the abbot of that which he had to do, without any else-knowing aught thereof, proceeded to await his coming to himself.[8]

As a footnote to the 19th-century translation of *The Decameron*, from which this quote came, notes of this preparation:

> The well-known chief of the Assassins (properly Heshashin, i.e. hashish or hemp eaters). The powder in question is apparently a preparation of hashish or hemp. Boccaccio seems to have taken his idea of the Old Man of the Mountain from Marco Polo, whose travels, published in the early part of the fourteenth century, give a most romantic account of that chieftain and his followers.[9]

Another well-known example of a drug-induced death-like state occurs in William Shakespeare's *Romeo and Juliet*. As we shall discuss later, Shakespeare had some awareness of cannabis, and two South African professors have suggested he used the herb. In *Romeo and Juliet*, a Christian monk, Father Laurence, gives Juliet a philtre that will put her into a death-like state for almost two days:

Take thou this vial, being then in bed,
And this distilled liquor drink thou off;
When presently through all thy veins shall run
A cold and drowsy humour, for no pulse
Shall keep his native progress, but surcease:
No warmth, no breath, shall testify thou livest;
The roses in thy lips and cheeks shall fade
To paly ashes, thy eyes' windows fall,
Like death, when he shuts up the day of life;
Each part, deprived of supple government,
Shall, stiff and stark and cold, appear like death:
And in this borrow'd likeness of shrunk death
Thou shalt continue two and forty hours,
And then awake as from a pleasant sleep.

Romeo and Juliet: Act 4 Scene 1

Closer to our own time, Robert Anton Wilson referred to tests sponsored by the U.S. Army in the 1950's, where "THC (tetrahydrocannabinol) … put dogs into 'hibernation' or deep sleep for eight days, after which they were awakened and showed no ill effects"(Wilson 1973). Unfortunately, as with a lot of his writings, Wilson failed to provide any source for this claim, and I have been unable to track down any reference to this test.

Clearly some of the above substances, considered magical sacraments in the ancient and medieval world, are so powerful that they can put the people who ingest them in requisite amounts into a deathlike coma that could conceivably have made other ancient onlookers think that they had actually died. Cannabis figures prominently and is certainly the safest among such preparations. Further, going back more than 150 years to the present, numbers of independent researcher have concluded that Jesus was given some sort of cannabis extract, along with potentially other potent ingredients, as he hung from the cross. As well, in later Persian Islamic times hashish preparations were used for similar effects by the Gnostic-influenced Hashishin for their own romanticized near-death experience initiations and knowledge of this penetrated Europe during the time of the Templars and the Grail mythology.

In relation to the other Biblical resurrection, that of Lazarus, it is important to note that Professor Morton Smith has suggested that Lazarus did not suffer death, but went through an intense initiation into the "mystery of the kingdom of God" (Mark 4:11) (Smith, 1978). It was after the demonstration of Lazarus' death and resurrection, which Jesus foretold in the Biblical narrative, that Jesus' popularity began to soar, and it has been suggested this apparent act of magic was a ruse. Indications of such shamanic initiations can be found throughout the ancient Gnostic texts, as well as in the Catholic Church's condemnations of the Gnostics (Bennett & McQueen, 2001). Thus, as we have also seen in Chapter 2 the idea that Jesus and his early followers may have had access to powerful cannabis extracts and other substances used in death and rebirth ceremonies, such as those used by the earlier Zoroastrians and later Hashishins, is not at all farfetched.

If Christ arranged to receive such a cannabis extract on the day of the Crucifixion, the resulting cataleptic state of hibernation induced by a cannabis extract, and likely other ingredients, could easily have been mistaken for death by the Romans who stood guard over him, along with the Jewish crowd who had come out to watch another claimant to the title of "Messiah" meet their typical fate. As the powerful preparation took effect, the limbs would begin stiffening, the heartbeat slowing down to an occasional thud, the breath dropping off to a faint whisper of a still body that more and more resembled a corpse…

John 19 tells of the night of the "cruci-fiction" in detail that fits in completely with this hypothesis:

> Later, knowing that all was now completed, and so that the Scriptures would be fulfilled, Jesus said "I am thirsty." A jar of wine vinegar was there, so they soaked a sponge in it, put the sponge on a stalk of the hyssop plant, and lifted it to Jesus' lips. When he had received the drink, Jesus said, "It is finished." With that, he bowed his head and gave up his spirit.
>
> Now … the next day was to be a special Sabbath. Because the Jews did not want the bodies left on the crosses during the Sabbath, they asked Pilate to have the legs broken and the bodies taken down. The soldiers therefore came and broke the legs of the first man that was crucified with Jesus, and then those of the other. But when they came to Jesus and found that he was already dead, they did not break his legs (John19:33).

Death, in the case of a crucifixion, came through suffocation; as the arms and legs gave out from exhaustion and stress, the lung cavity contracted, and in some cases this took days. By lessening these supports considerably, the breaking of the legs hastened this process. John has it that because Jesus is already dead, the soldiers do not break his legs, but instead pierce Christ's side with a spear. There is even a witness to this, one unnamed bystander: "The man who saw it has

given testimony, and his testimony is true. He knows that he tells the truth, and he testifies so that you also may believe" (John 19:35). (The man doth protest too much!) Schonfield suggested that the story of the spear thrust into Jesus' side "may have been introduced to historicise certain Old Testament testimonies" (Schonfield 1965).

This brings us to the pivotal point of the Biblical narrative, where, to all outsiders, including Jesus' own apostles, all seems to be over for the charismatic leader that they had believed was going to lead them into a new age of glory.

> It is the moment before sundown in Jerusalem. On the hill of Golgotha three bodies are suspended on crosses. Two – the thieves – are dead. The third appears so. This is the drugged body of Jesus of Nazareth, the man who planned his own crucifixion, who contrived to be given a soporific potion to put him into a deathlike trance. Now Joseph of Arimathea, bearing clean linen and spices, approaches and recovers the still form of Jesus. All seems to be proceeding according to plan (Schonfield 1965).

The aloes and spices brought by Nicodemus and Joseph of Arimathea to Jesus' tomb to supposedly embalm their now dead leader pose a particularly curious question, as embalming was not a practice of the Jews of the time. Perhaps these lotions served some other purpose? It has been suggested that "in reality there were efforts behind the scenes to 'bring Jesus back to life' in the privacy of the tomb cavern, under the direction of Joseph and Nicodemus" (Kersten 1986).

> Later, Joseph of Arimathea asked Pilate for the body of Jesus. Now Joseph was a disciple of Jesus, but secretly because he feared the Jews. With Pilate's permission, he came and took the body away. He was accompanied by Nicodemus, the man who had earlier visited Jesus at night. Nicodemus brought a mixture of myrrh and aloes, about seventy-five pounds. Taking Jesus' body, the two of them wrapped it, with the spices, in strips of linen.[10] This was in accordance with the Jewish burial customs. At the place where Jesus was crucified, there was a garden, and in the garden a new tomb in which no-one had ever been laid (John 19:38-41).

It does not take an overly active imagination to picture Jesus' "secret" servants Joseph and Nicodemus rubbing the stiffened joints of Jesus' body with large quantities of healing herbs and spices which they had brought in preparation, and slowly waking their master from his death-like cataleptic state which had been induced by the substance delivered to him on the cross. A scenario that is reminiscent of the role played by the fakir's helper in the account discussed earlier, along with the "Story of the Abbot and Monk," reviving poor Ferondo after his drug induced "death." Such a scenario, although sounding somewhat fanciful, is far more believable than that of the alternative, held to be

true by literally millions of Christians – that a man died, decomposed for three days and three nights, then arose from the dead!

The claim that Jesus' death on the cross was a hoax would have been the most loaded threat that the medieval Catholic Church could ever have faced. The whole concept of the religion itself, is based on the "Original Sin, and Redemption by Christ's Sacrifice on the Cross," and the only way to receive Christ's Redemption, was through the Church. This was the "doctrine of a dead man" ridiculed by the Gnostics as a "doctrine to fear and slavery" (*The Second Treatise of the Great Seth*, 3rd Century A.D.). As Elaine Pagels so eloquently noted, the doctrine of the crucifixion "legitimized a hierarchy of persons through whose authority all others must approach God. Gnostic teaching … was potentially subversive of this order: it claimed to offer to every initiate direct access to God of which the priests and bishops themselves might be ignorant"(Pagels 1979).

> [T]he doctrine of the resurrection … serves an essential political function: it legitimizes the authority of certain men who claim to exercise exclusive leadership over the churches as successors of the apostle Peter. From the second century, the doctrine has served to validate the apostolic succession of bishops, the basis of papal authority to this day. Gnostic Christians who interpret resurrection in other ways have a lesser claim to authority: when they claim priority over the orthodox, they are denounced as heretics (Pagels 1979).

The Gnostic sect the Mandeans, who have survived down to the present day, and were around at the time of the Templars, taught that Jesus revealing of the formerly hidden secret spiritual Gnosis to the unknowing masses angered many and may have led to his eventual betrayal by what had been one of his most trusted allies. It was for such a reason that the Mandeans felt their own Messiah, John the Baptist, had made a mistake in initiating Jesus, whom they saw as a false-messiah, responsible for perverting the Gnosis and desecrating the "Keys to Heaven" by teaching these religious secrets to the unworthy. Similar sentiments could be found amongst the Ophite sub-sect, the Cainites. The Cainites were known not only for their reversal of Old Testament villains into heroes, such as their namesake Cain, the Serpent and the Sodomites, but also for the reverence they paid the New Testament's supreme villain – Judas. "This is especially brought out in their ideas of New Testament history, which, in spite of their strangeness, may nevertheless contain a small trace of the true tradition of the cause of Jesus' death" (Mead 1900). The Cainites viewed Judas as one who had attained a very high degree of Gnosis, and attributed a revered work that they circulated, *The Gospel of Judas*, to his name.

The Cainite historical tradition was “that Jesus, after becoming the Christ and teaching the higher doctrine … fell away and endeavored to overset the law, and corrupt the holy doctrine, and therefore Judas had him handed over to the authorities … his too open preaching to the people was a divulging of the Mysteries, and so finally brought about his condemnation for blasphemy by the orthodox Jewish authorities” (Mead 1900). Irenaeus wrote that the Cainites “declare that Judas the traitor was thoroughly acquainted with … [their secrets] and that he alone, knowing the truth as no others did, accomplished the mystery of the betrayal.”

A more mystical tradition preserved by the Cainites recorded that both Jesus and Judas had acted in accordance with the divine plan: For if Christ had not been betrayed to the cross, the mystic “salvation of the cross” would not have been consummated – Jesus would never have been crucified and resurrected, thus fulfilling the Old Testament prophecies of the Messiah. That Judas could have worked so intimately and secretly in conjunction with Jesus is quite possible, as the oldest of the New Testament Gospels, Mark, records a Judas among Jesus’ own brothers (Mark 6:3).

Clearly, throughout the New Testament Gospels, Jesus himself is depicted as knowing of his eventual fate of crucifixion, even having foreknowledge of Judas’ betrayal, of which he makes reference to before his arrest, (Matthew 12:21-25; Mark 14:17; Luke 22:21; John 13:18-30). Despite the foreknowledge of Judas’ actions, neither Jesus, nor any of the disciples ever take actions against Judas to prevent him from accomplishing his heinous deed. Indeed, Jesus statement to Judas, “What you are about to do, do quickly”(John 13:27), could even be interpreted as encouragement. According to Jesus himself, his betrayal by Judas was done in order “to fulfill the scripture: ‘He who shares my bread has lifted his heel against me’”(John 13:18).

Numerous times the Gospels depict Jesus as paying attention to details in order to fulfill Old Testament prophecies related to the Messiah. Notable among such acts was Jesus’ triumphant entry into Jerusalem, a bold statement directed to his claim of divine kingship through the fulfillment of the prophecies of Zachariah: “Jesus found a young donkey and sat upon it, as is written, ‘Do not be afraid, O Daughter of Zion; see, your king is coming, seated on a donkey’s colt’”(John 12:14). Indeed, such was the way Solomon entered into Jerusalem on his own coronation day.

The fact that Jesus was paying such close attention to messianic prophecies during his short ministry brings into question whether Jesus was consciously,

and with great effort, bringing about certain events in order to fulfill them, and thereby meet the requirements of messianic expectations. A number of researchers have commented on this, and have taken it even further suggesting that Jesus staged his own death in order to fulfill such prophecies, acts that could conceivably have been directed at gaining the support of the Jewish populace. A concept that is rife with elements of religious and political intrigue…

Not surprisingly, I am not the first to mix Schonefield's theory with the account of the Templars. In *A to Z of the Knights Templar: A Guide to Their History and Legacy* we read, "When Jesus was crucified his closest disciples supposedly supplied him a drug so that he would appear to have died, intending afterwards to be revived by his followers" (Napier, 2011). *The Templar Revelation*: "Hugh Schonfield's *The Passover Plot* elegantly and persuasively explains how this happened…" (Picknett & Prince, 2004). A connection first made in the conspiracy classic *The Holy Blood and the Holy Grail* (1982) as noted. If the Templars had become aware of ancient Gnostic knowledge in the Holy Land, and the use of cannabis and possibly other substances to induce a deathlike coma, through the Hashishin or possibly other esoteric Islamic/Gnostic sources, it would certainly address their alleged rejection of the Cross as well as the desire of the Church and religious authorities to make sure this secret was never released; thus explaining the mass arrests and executions of the Templar Knights, and all the obscurity and rumors around their history.

I suspect Dr. Schonefield himself may have made a connection between his theory on the crucifixion and the Templars rejection of the cross. He certainly had an interest in the Templars. Schonfield felt that he had found corroboration for the claimed association between the Templars' Baphomet and the Gnostic Goddess Sophia through the "Atbash cipher," a method by which words were written out in Hebrew letters, and then repeated below in reverse order, and this was used to find hidden relations between words. "Setting down Baphomet in Hebrew characters … by Atbash converted immediately into (Sophia) the Greek word for Wisdom…" (Schonfield, 1984). Unfortunately, Schonfield fails to offer evidence of the Templar awareness of this alleged Essene cipher, or, more importantly, discuss the Templars rejection of the cross, as it relates to his own work on the matter. However he did state that it "would seem that the Templars … had access to Gnostic mythology which in turn had derived from extremely ancient cosmological interpretations" (Schonfield, 1984).

Joseph of Arimathea, Jesus' "secret disciple" (John 19:38), is an interesting figure, as in Christianized versions of the "Grail story … the treasure that must

be sought for is thought to be the vessel in which Joseph of Arimathea received the blood of Christ at the Descent from the Cross" (Jung & von Franz, 1960/1970). In other versions, Nicodemus, described as another "secret disciple," scrapes the dried blood of Jesus in a leaden vessel. In both accounts there is a clear connection to the Eucharists of the "Last Supper" with "wine" being the "blood" of their Lord. In this respect, it is worth remembering that in the account of the Gnostic Marcus discussed in Chapter 2, "blood" is clearly used as a euphemism for a drug-infused wine. Professor Morton Smith has commented that the scene of the Last Supper, and particularly the Eucharist, have strong elements of Mystery Cult practices in general. "The rite is a familiar type of magical ceremony in which the magician identifies himself with a deity, and identifies wine and/or food with the blood and/or body of this deity and of himself. The wine and/or food is then given to a recipient who by consuming it is united with him and filled with love for him. This rite is attributed to Jesus by the earliest and most reliable sources" (Smith 1978). The ritual itself seems to be an adoption of earlier Persian accounts of Haoma. Jean-Marc Vivenza suggested that "Haoma, is in close relationship with the Grail, [and] since it is considered to contain the blood of Christ that, in reality, is also a Beverage of Immortality" (Vivenza, 1998).

Interestingly, as will be discussed at length in Chapter 13, a little more than a century after the Templars received their Catholic roasting, a French monk and bachelor of medicine, with an interest in the esoteric, Francois Rabelais, would write a comedic parody of the Grail myth, in his wonderful book *The Life of Gargantua and of Pantagruel*, portraying cannabis, veiled as the herb *pantagruelion*, as "the symbol of social discipline and human industrial activity, a sort of active talisman of Holy Grail caliber, and one which he sets over against the myths contained in the old romances" (Moland, 1929).[11] As we shall see, this connection between cannabis and the Grail seems to be a reccurring theme of the Occult World.

---

[1] From an excerpt in (Legman, 1966).

[2] As quoted in (Rätsch 1997)

[3] This association goes back to Biblical references (Genesis 30:14-16; Songs 7:13). I am not clear as to what Wright based his assertion on.

[4] Aka "Medicine of Immortality" known to have been a hashish concoction that was popular with 19th century French occultists and the American Seer P.B. Randolph.

[5] (Lawrence, 1871)

[6] Monoamine Oxidase Inhibitor.

[7] Dana Beal and Paul De Rienzo also suggest Syrian rue was a Gnostic sacrament, referring to its continued use by the surviving Gnostic sect, the Mandeans, as well as joining the speculations of Flattery and Schwartz (Haoma & Harmaline, 1989), that Syrian rue was the main ingredient in the Persian Haoma.

[8] The Decameron of Giovanni Boccacci, Villon Society, (1886).

[9] Ibid.

[10] In earlier times “among the Hebrews is the religious requirement that the dead be buried in ‘kaneh’ shirts. Centuries later, linen was substituted for hemp” (Benet, 1975).

[11] As quoted in (Putnam, 1929).

Chapter 7

The *Portfolio of Villard de Honnecourt*

In *Histoire de France*, Henri Martin saw the Grail mythos as a connecting factor between the Templars and Freemasons:

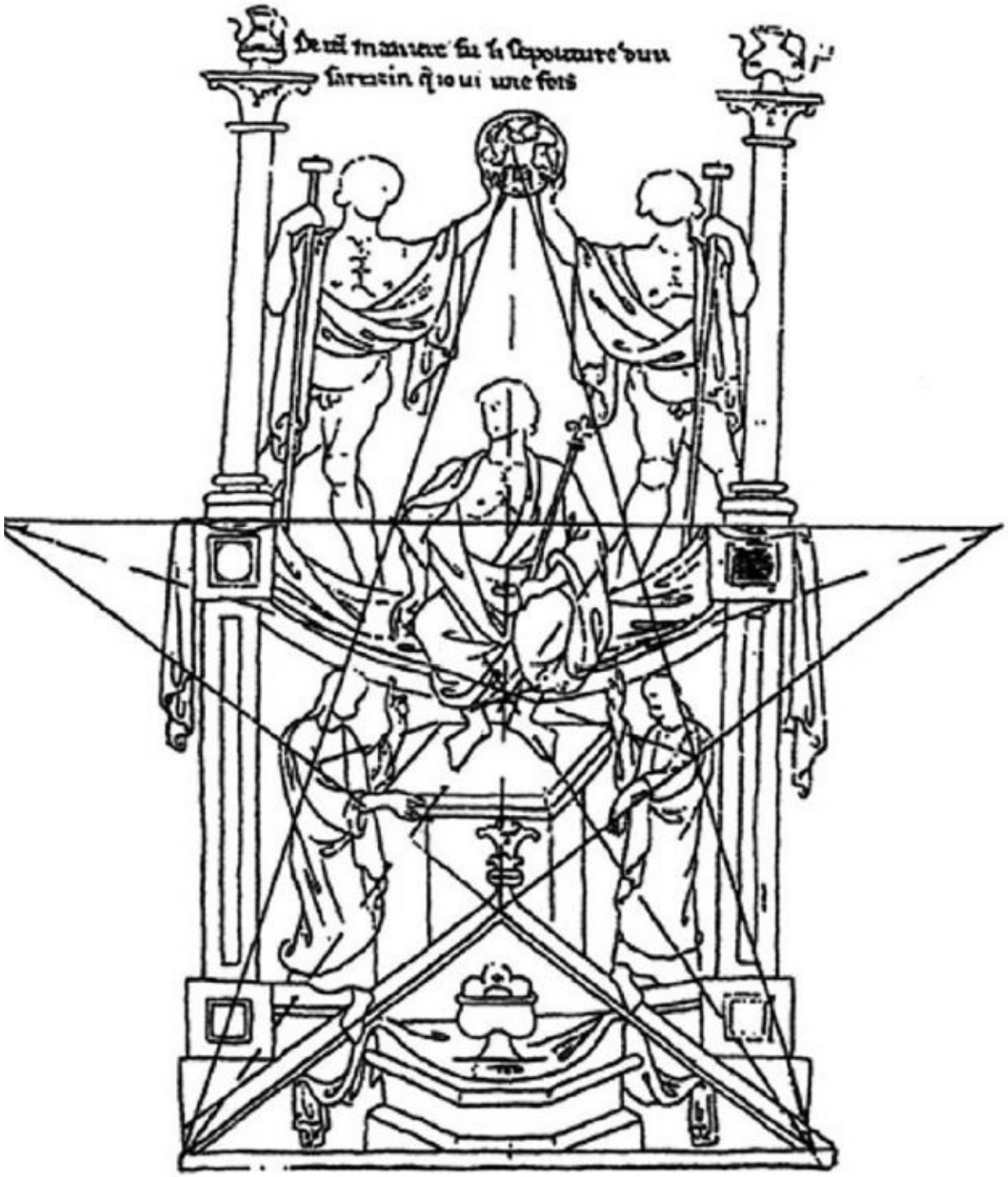
> The Knighthood of the Grail … becomes the Massenie, that is to say an ascetic Freemasonry, whose members called themes the Templists; and we can grasp here the intention of linking up to a common centre, represented by this ideal temple, the Order of the Templars and the numerous fraternities of builders which at that time were renewing the architecture of the Middle Ages. We catch here a glimpse of many openings on what could be called the subterranean history of those times, which are far more complex than is generally believed.… What is rather curious, and what can hardly be doubted, is that modern Freemasonry goes back step by step to the Massenie of the Holy Grail (Martin, 1856).[1]

Today, the connection to Templars and Masons is generally regarded as later speculation from 18th-19th century Masons' trying to decipher their own roots, and has not been fully established. Modern research indicates the first references to the term "Freemason" occur in 1375, and among working stonemason guilds. However, Villard de Honnecourt, a working Mason, appears a century prior to this, and he was a member, if not leader of a stonemason's lodge, and some have seen an early Masonic connection here. With its images of Knights, Saracen tombs, depiction of the crucifixion, and its curious inclusion of a recipe for a cannabis-infused wine, Honnecourt's famous portfolio does mark an interesting potential transference point of Templar knowledge into the Masonic.

Honnecourt's portfolio with its various designs for cathedrals, obviously the work of a practical mason, has been considered a "lodge book" and Honnecourt himself a "master of the lodge" (Frisch, 1987). Villard's *Legacy: Studies in Medieval Technology, Science*, points out numerous connections between Villard's portfolio and Freemason rituals and texts, "several aspects of [Villard's] folio … itself could also be found in the literature of Freemasonry" (Bechmann, 2017).

Villard's depiction of a Saracean Tomb has been described as representing a "masonic tracing board presented to a Freemason at his initiation. The enthroned 'Saracean' figure would be a master Mason" (Lillich, 2011). Described by Honnecourt as "the tomb of a heathen which I once saw," this particular reference also brings to mind the Tomb of Christian Rosenkreuz in the Rosicrucian mythos. Renaud Beffeyte has suggested that Honnecourt's drawings were deliberately simplistic and abstracted to serve as coded mnemonic devices

for architects who were initiated into the relevant oral tradition, at a time prior to Mason's keeping written records of their craft (Beffeyte, 2004). Thus, the idea that Freemasonry had its earlier incarnations, contradicting the general view as a 16th-century phenomenon are not completely without merit or unfounded.



Depiction of Honnecourt's Saracean Tomb, which has been discussed for its potential Masonic symbolism, and the sacred geometry used in its composition. Illustration by Roland Bechmann, note the Grail-like chalice at the bottom of the image.

In *Villard de Honnecourt and the Grail*, Lynette Muir describes one of the drawings from the *Portfolio of Villard de Honnecourt*, (1230) the work of a French artist and architect, depicting the relationship with Nicodemus, Joseph of Arimathea, the Crucifixion and the Grail.

> One of the sketches in the Album of the thirteenth-century architect, Villard de Honnecourt, depicts the Deposition from the Cross with a man kneeling at the foot of the Cross, holding a cup; this figure has been identified by Lassus as Joseph of Arimathea with "un calice, le Saint-Graal à la légende fabuleuse." Representations of the Grail are rare in medieval art, so that it seems worth considering this unusual scene in some detail. For the most part, the group is conventional: Our Lady, on the left, holds the right hand of the Crucified, whose weight is being taken by Nicodemus, a shroud in his hands. One man, on the left, is extracting the nail from the feet, while another, on the right, mounted on a ladder propped up against the cross, withdraws the nail from the left hand. A little apart, also on the right, stands St John in an attitude of grief. In the narrow angle formed by the ladder and the pincers of the man bending over Christ's feet, crouches Joseph, gazing up at the feet, under which he holds a simple, open, unadorned drinking-cup. Two points in the representation call for special comment: the position of Joseph and the form of the Grail. All the written texts agree in making Joseph collect the blood after the body of Christ has been taken down…
>
> …in his drawing he presents the widespread concept that the Grail was the cup of the Last Supper in which Joseph of Arimathea caught the blood of Christ on the Cross… (Muir, 1971).

Villard de Honnecourt's deposition from the Cross

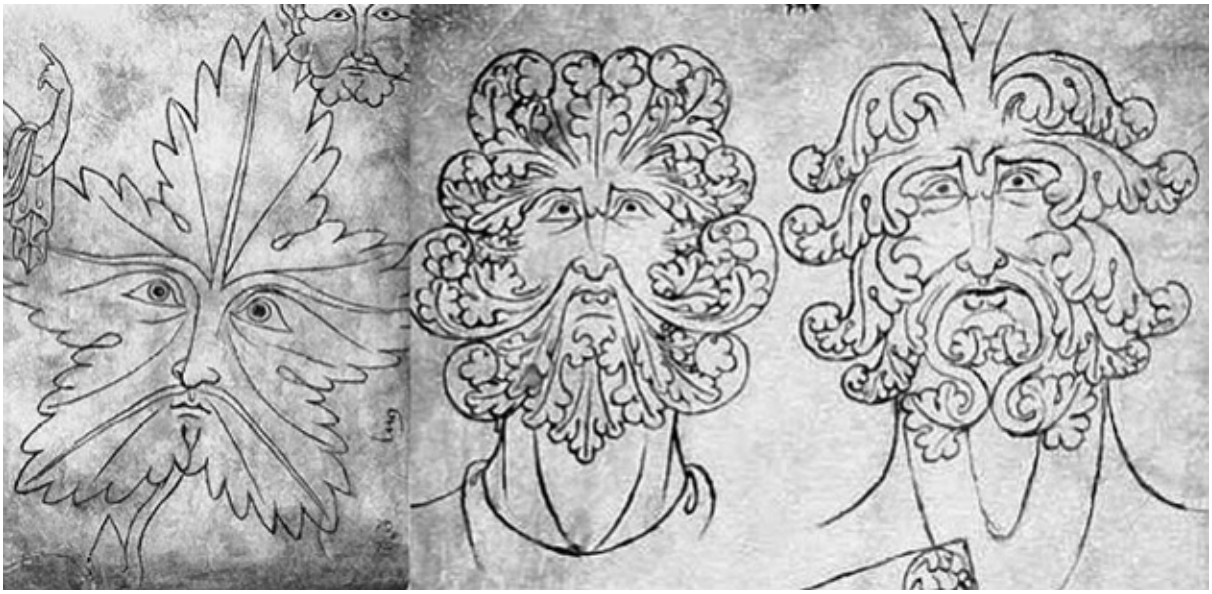
What is particularly interesting about this reference to the 13th century *Portfolio of Villard de Honnecourt* is that although this manuscript is mostly a compilation of drawings, it has some written text as well, and the only text-alone page, which appears at the end of the manuscript, contains a recipe for cannabis-infused wine!

> Take leaves of red cabbage, and of avens – this is an herb which one calls "bastard cannabis." Take a herb which one calls tansy and hemp – this is the seeds of cannabis. Crush these four herbs so that there is nothing more of the one than of the other. Afterwards you take madder two times more than any one of the four herbs, then you crush it, then you put these five herbs in a pot. And you put white wine to infuse it, the best that you are able to have, being somewhat with care that the potions not be too thick, and that one is able to drink them (de Honnecourt, 1230).

I am unclear as to the reference of "bastard cannabis" designating actual cannabis, as it may be a Latinized reference to "bastard hemp" another plant altogether, and the distinction between it and the "hemp" in this passage is

unclear as well. The possibility of a form of unpollinated cannabis might be suggested, but only cautiously. As we have seen elsewhere, references to seeds often included the female tops and psychoactive chaff which surrounded the seeds. This reference is contemporary to the time of Templar activity, however, little beyond the *Portfolio* is known of the French figure, de Honnecourt, so it is unclear as to where he acquired this recipe for cannabis-infused wine or in regard to his intentions in including it. Honnecourt's notebook indicates he had spent time among the Saraceans, so he could well have become aware of the cannabis-infused wines that were known to have been used there at that time, and brought back this recipe with him.

Image of a woman holding the Grail, from de Honnecourt



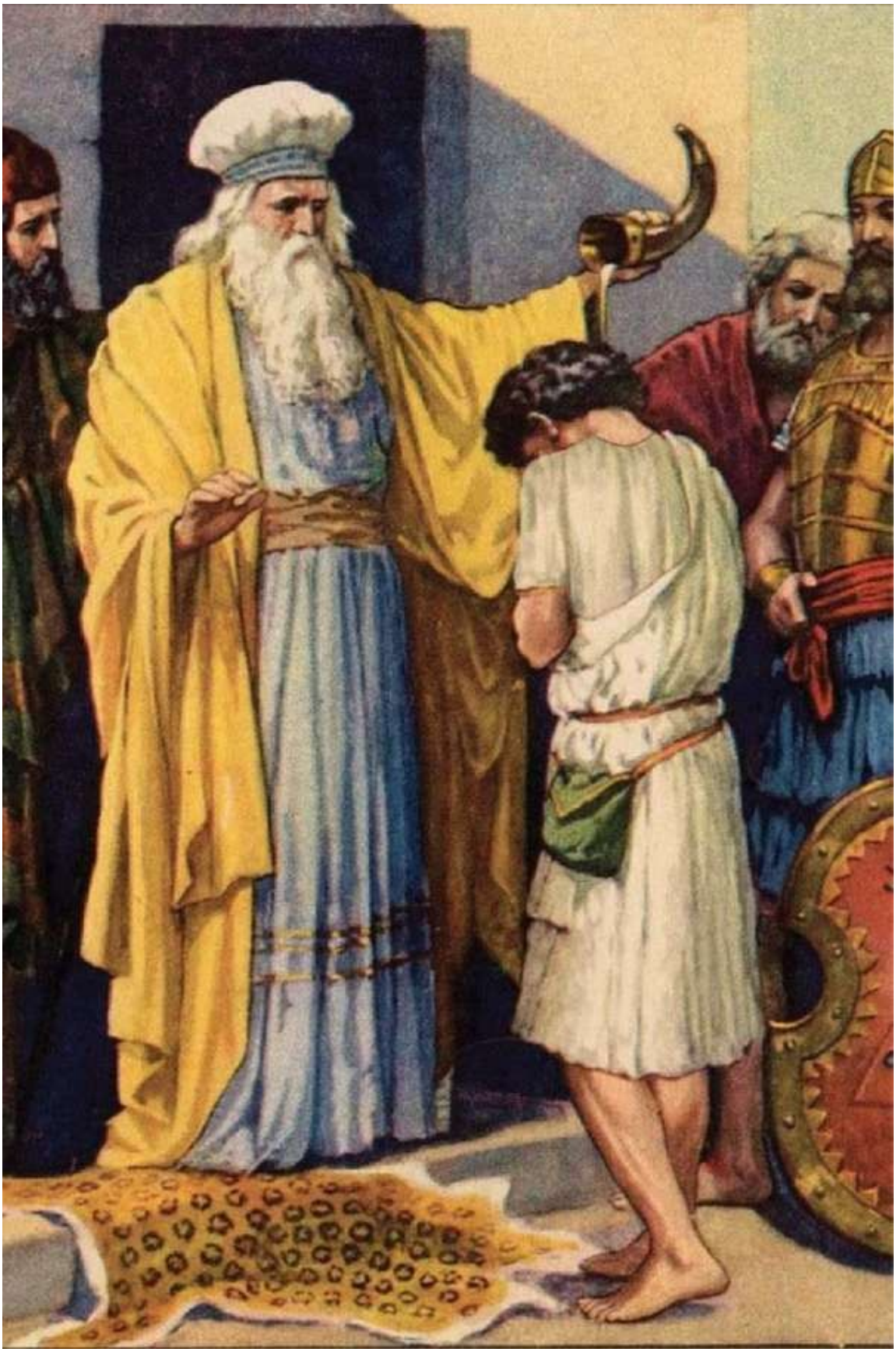
The *Portfolio of Villard de Honnecourt* also contains many images of the "Green Man" of Celtic mythology and a figure that has some connection to the "Green One" Khidr, the Islamic Patron Saint of Cannabis. Could these images indicate one who is under the effects of the cannabis-infused wine? As has been suggested elsewhere, "When the Templars left the Middle East it is conjectured that they brought their hashish cult of the Green Man with them into Europe" (Pinkham, 2004). This connection was also explored in one of my earlier works (Bennett, et. al., 1995).

One of dozens of Green Men in the alleged Templar church Rosslyn Chapel, in Scotland.

Through the curious inclusion of a hemp-infused wine by Honnecourt, cannabis could be seen as part of this speculative history of Masonic origins, as is the figure of Honnecourt himself. This connection is so great that the French Grand Lodge has dedicated their Masonic journal *Les Cahiers de la R.L. Villard de Honnecourt* to him.

---

[1] As translated in (Guénon, 1925/2005).



Chapter 8

The Cup of the Anointing

Another account that has been compared to the Grail involves Jesus secret disciple, Nicodemus, (who accompanied Joseph of Arimathea to Jesus' tomb) and can be found in *The Quest of Seth for the Oil of Life*. Seth also appears in the Gnostic texts, as noted earlier, in regard to the rejection of the crucifixion and resurrection. As well, Seth figures in some Christianized back-stories concerning the Grail. "The resemblance between Seth's journey for the oil of mercy and Galahad's search for the grail is scarcely to be attributed to coincidence" (Quinn, 1965).

> The first known instance of a Christian adoption of the Seth legend is the apocryphal Gospel of Nicodemus.… We read here that Seth told the patriarchs and prophets of his journey to Paradise; he then announced that Christ would bring the promised oil of mercy… (Quinn, 1962).

Esther Casier Quinn compares this oil to earlier ancient Sumerian accounts of oil used medicinally and to install a sense of well-being, and she also connects it with the traditional use of Holy Oil in the Bible and in later Gnostic texts. "References both to the use of oil in healing and to the anointing with holy oil as a sign of God's favour appear frequently in the Old Testament" (Quinn, 1962). This use of holy oil continued on into the Christian period, and flowed into Gnosticism, and as Quinn notes, particularly with Gnostic sects like the Ophites:

> [T]here was an ancient and familiar tradition of a tree of life, which produced oil – whether, cedar, olive, or any other.
>
> [T]his type of tree also played a particularly prominent role in the rituals of the Gnostics, the Ophitic sect in particular. In Origen's Against Celsus there s a reference to anointing "white ointment from the tree of life. The Gnostic Recognitions of Clement refers to God's anointing Christ with the oil from the tree of life (Quinn, 1962).

As I have noted elsewhere, the imagery of "the tree of life" can be seen to have associations with cannabis, as well as both Soma and Haoma, in both its origins and concept (Bennett & McQueen, 2001; Bennett, 2010). "The concept of the tree of life is found among many ancient people.… In the Zoroastrian religion of the Persians the sacred tree was called 'Haoma,' which grew in a garden from which all the waters of the earth flowed (cf. Gen. 2:10)" (Gray, 1969). This has been a longstanding view: "The records about the 'Tree of Life' are the sublimest proofs of the unity and continuity of tradition, and of its Eastern tradition. The earliest records of the most ancient Oriental tradition refer

to a ‘Tree of Life’, which was guarded by spirits. The juice of the sacred tree, like the tree itself, was called Soma in Sanskrit, and Haoma in Zend; it was revered as the life preserving essence” (Bunsen 1867). As also noted in *The Legends of the Old Testament* by Thomas Lumisden Strange:

> The tree of life is traceable to the Persian Paradise. “The Haoma is the first of the trees planted by Ahura Mazda in the fountain of life. He who drinks its juice never dies” (Muir, Sansk. Texts,II…) … The original is the Soma of the Hindus, early deified by them, the sap of which was the beverage of the gods, and when drank by mortals made them act like gods immortal.… The Hebrews have exactly adopted the idea: “And Jahveh Elohim said, ‘Behold the man has become one of us to know good and evil; and now, lest he put forth his hand, and take also of the tree of life, and eat, and live forever: therefore Javeh Elohim sent him forth from the garden of Eden … and he placed at the east of the garden of Eden cherubim, and a flaming sword which turned every way, to keep the way of the tree of life”… (Strange, 1874).

We can see elements of this fertility symbolism in the Grail, which was described as both “root and branch” by von Esenbach, and this symbolism continues with the sacred oil of Seth’s similar quest:

> …[A]ll these lines converged: oil used for anointing and healing, the figurative use of oil, oil which flows from the tree of life, the belief the leaves and fruit of the tree of life are for healing, and the concept of the dew of resurrection and its being compared to oil… (Quinn, 1962).

In *The Quest of Seth, Solomon’s Ship and the Grail*, (1965) Quinn refers to spindles made from sacred trees that were attached to a bed on Solomon’s ship, at the order of his wife. Weaving with the spindles is associated with the prophetic tradition, and Quinn has noted in reference to spindles “the spinning woman who knew the future because she spun the web of fate”(Quinn, 1962). We have already seen the reference to the weaving of hemp in the 4th century text, *The Testament of Solomon*. In Sir Thomas Malory’s *Tale of the Sankgreal*, (1470) “Perceval’s sister … gives an account of a crown and sword which Solomon’s wife … had placed on the bed” (Quinn, 1965). This brings to mind the “hemp girdle” prepared by the wife of Solomon, woven to carry a sacred sword, that appeared in the 13th century, *La Queste del Saint Graal.*

Quinn states that myths of Seth were widely known in the Middle Ages, and were popular in 12th-15th century England and Europe. Considering the connection to Nicodemus, it is also worth noting that some accounts record that at “the death of Christ the Holy Grail was Transported to Great Britain by Joseph d’Arimathea & Nicodemus, and it’s from this moment that the famous epic tale of the Knights of the Round Table starts” (Vivenza, 1998). When we consider the use of Holy Oil in this context, along with what has been suggested about the

kaneh-bosm-infused holy oils of the Jewish and later Christian Gnostic sects in Chapter 2, it is interesting to find there may have been some continued awareness and use of similar preparations into early medieval and later renaissance times, in England.

The 10th to 11th century collection of old English medical texts, known as *The Lacnunga*[1] (*Remedies*), contains a recipe for a "holy salve," which included among its various ingredients "Betony and bennet ("blessed herb"), and "hind health" and hemp [Haenap]." Interestingly, according to "Professors Graeme Whittington and Jack Jarvis of the University of Saint Andrews in Fife, Scotland, hemp was grown agriculturally in tenth century Scotland. Sediment from Kilconquhar Lock, near Fife, contained cannabis pollen. Cannabis from around the same time has been found in East Anglia, Wales.… The hemp was found to have been grown in areas occupied by religious groups of the time. Jarvis commented in an *Omni* interview, 'the decline of these ecclesiastical establishments may have coincided with a decline in the growing of hemp'" (Bennett, *et al*., 1995).

In reference to this "holy salve" it has been noted that "The stance of reverence bordering on worship implied in the early medieval treatment of plants sometimes gave reformers and clergy cause for concern" (Dendle & Touwaide, 2015). These issues became more prominent with the development of witches' ointments, and recipes for topical preparations found in various magical grimoires, where we will also find references to cannabis ointments. Although concerned with medical applications rather than what would be considered magical operations, (although there are charms and invocations) *The Lacnunga* does contain references to a number of plants used in sorcery and witchcraft, such as an infusion of henbane and hemlock, for a "sleeping drink, and a henbane ointment for "when a man cannot sleep."[2]

A blessing from *The Lacnunga* for this hemp containing "holy salve" states: "God, almighty father, and Jesus Christ, son of god, I ask you will stoop to send your blessing and heavenly medicine and godly protection over this ointment so that it may produce health and cure against all the bodies' disease…"[3] And this does bring to mind the traditions of healing with Holy Oil in the New Testament period. However, as cannabis appears at the beginning of a list of about fifty other herbs in the "holy salve" recipe, it is hard to argue a specific inclusion of one herb over the other, and a desire for its specific effects would be hard to argue in a recipe that called for such a plethora of herbs. Another topical application of cannabis can be found from the same period in an 11th century

Old English *Herbarium* … “haenep, or hemp is recommended for sore breasts. This was translated as follows … ‘Rub [the herb] with fat, lay it to the breast, it will disperse the swelling; it there is a gathering of diseased matter it will purge it’” (Russo, et. al. 2002).

The Old English Herbarium Manuscript V (12th century)

The 11th century manuscript, *The Herbarium*, is said to be a copy of a much older text, attributed to the 4th century Roman medical writer Pseudo-Apuleius, and also contained a topical recipe for frostbite that “cannabis fruit be ground up with nettle and mixed with sour wine. The entry in this particular manuscript ends with an interesting remark: miraberis effectum bonum ‘you will be surprised at its good effect’” (Sumler, 2018).

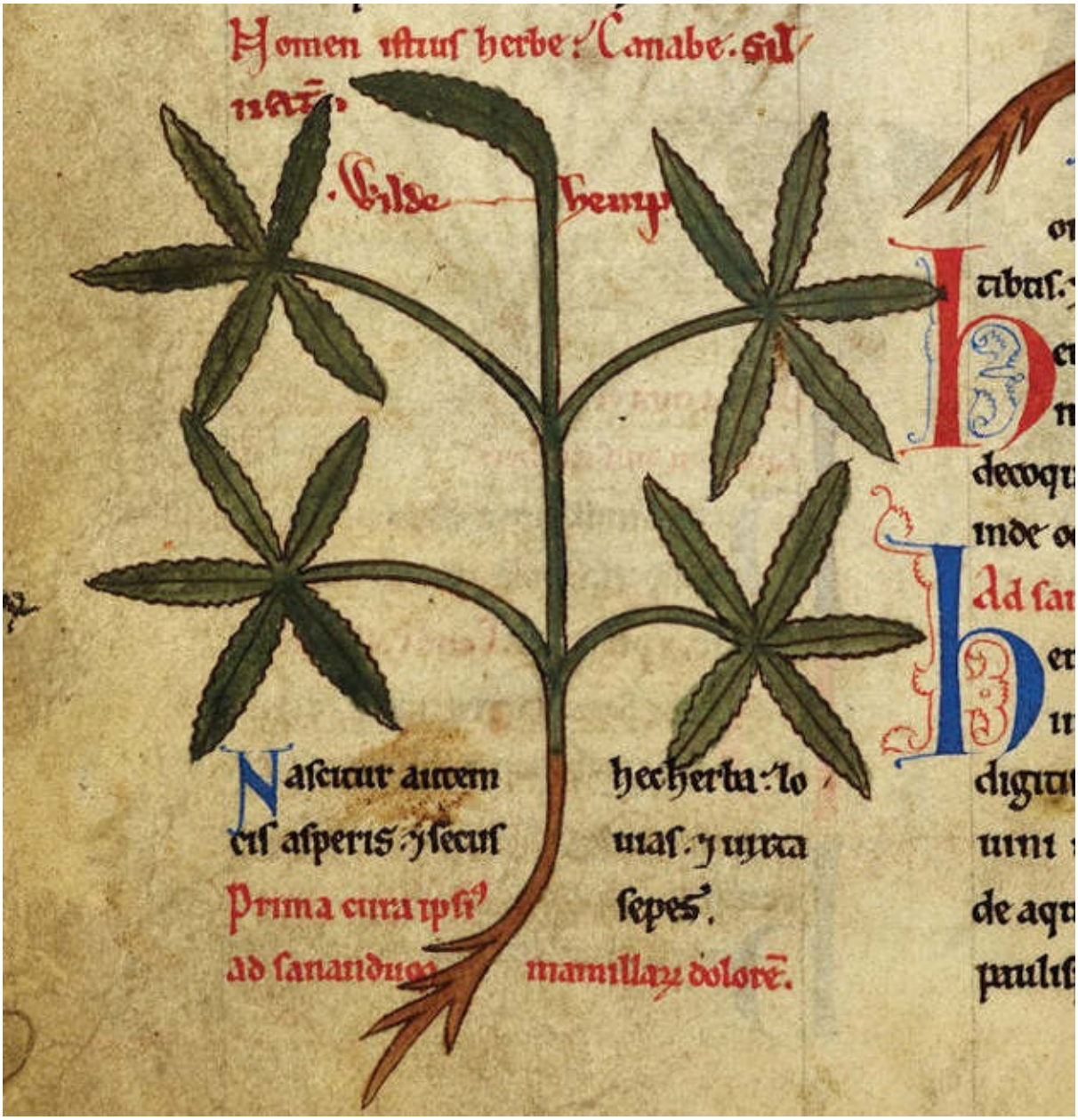


Illustration from the 11th century Latin manuscript, The Herbarium. (MS. Ashmole 1462).

Anointing rituals might also be indicated on the curious “Templar” relics from von Hammer-Purgstall. The image on the right identifying the worship of Baphomet, and the reverence of the generative powers, could conceivably have been adopted from Gnostic sources. Ophite Gnostics were known for the anointing rituals. “Celsus reports of the Ophite Gnostics that they possessed a ‘seal’ the recipient of which was made a ‘son’ of the ‘Father’; his response was: ‘I have been anointed with the ointment from the tree of life’…. In some [Gnostic] texts like the *Pistis Sophia* and the *Books of Jeu* [Ieou] the ‘spiritual ointment’ is a prerequisite for entry into the pleroma, by which the highest ‘mystery’ is meant” (Rudolph 1987). Likewise the Naasenes, another Gnostic sect that referred the serpent, “claimed to be the true Christians because they were anointed with the ‘ineffable chrism,’ poured out by the serpentine ‘horn of plenty’”(Mead 1900).

Much more interesting for this study, and thoroughly documentable in regard

to topical preparations of cannabis, are the references in the 16th century *Sepher Raziel: Liber Salmonis*, and other grimoires. *Sepher Raziel: Liber Salmonis* represents the continuation of the magical traditions around Solomon, and contains a recipe for a cannabis ointment used for the purpose of scrying, which shall be explored in Chapter 15.

The Grail mythos describes how the sacred cup was finally taken up into the sky, or in some accounts delivered into hiding, signifying its physical withdrawal from humanity, which seems to be part of its reccurring cycle. Perhaps it appears again now, when humanity needs it most, as global warming threatens to turn the whole earth into the wasteland that initiated its search in medieval legends, and the spiritual world of man cries out for renewal. When one considers the many gifts of the cannabis plant, how we can make fuel, plastic, paper, cloth and other goods with it in a more environmentally friendly way than what we have been doing, along with the miraculous medical benefits we are rediscovering in its leaves and flowers, and its unveiled history as a sacrament of ancient religions, healing the earth, body and spirit of man, its hard not to make the connection.

In regard to the the Holy Grail, cannabis can answer to many elements of the elixir of immortality that it contained: its ritual use in Celtic times, as well as evidence of prehistoric European use, and suggestion as a popular beverage via corded ware, can be fitted with the earliest suggested European influences; the ritual use of cannabis as Haoma by the Scythians can account for alleged connections with the Cups of the Narts; Its associations with the Graha of Soma and Haoma are obvious, and the Persian traditions of the Jam I Jam, and Cup of Khusraw are clear carry-overs from earlier Persian times when cannabis was consumed with wine. As well, the connections with the Knights Templar seems self evident, and as shown this may account, in part, for their collective persecution. That cannabis-infused wines became known in Europe at the time of the Templars via the Templar ally Pope John XXI, and the *Portfolio of Villard de Honnecourt*, nor that it was listed amongst seized items, and the Templars had Saracens growing it for them, cannot be denied.

Though the Grail mythos and the Templars as an avenue of cultural transference of cannabis use into Europe remains somewhat speculative, confirmation of the Templar use of cannabis-infused wines as the elixir of Jerusalem, would go a long way in shoring up the case. A more certain avenue of the transference of Middle Eastern esoteric knowledge of cannabis came through the 11th century Islamic magical grimoire, *The Ghayat AlHakim* which, when translated into Latin in the 13th century by Alfonso X, became known as *The*

Picatrix, one of the foundational documents of the Western magical tradition.

---

[1] This name does not appear in the manuscript itself, but was given to it by the 19th century editor Oswald Cockayne.

[2] As noted in (Hatsis, 2016).

[3] As quoted in (Hatsis, 2015).

Chapter 9

The *Ghayat AlHakim* and *The Picatrix*

Arabic Magic

Magic in the Islamic world, was a carry-over from antiquity and like alchemy and the myths of the Grail, as these traditions filtered into Europe through the Crusades, they came with a tinge of Oriental flavour. Cannabis and other psychoactive plants had a profound role in Islamic magic, and numbers of references to their use can be found up until the modern day in this context. As well, often those who used cannabis and other psychoactive substances suffered a similar fate to later witches who also used such substances, in Europe, and were thoroughly demonized.

The medieval Islamic scholar al-Badri (1443-1489), seems to have been particularly incensed against the use of cannabis and its by-products. Among the alleged quotations he collected demonizing the drug, we find the following apocryphal statement attributed to Muhammad's friend and ally, Hudhayfah b. al-Yaman:

> I went together with the Prophet into the countryside. He saw a tree and shook his head. I asked him why he was shaking his head, and he replied: "A time will come upon my nation when they will eat from the leaves of this tree and get intoxicated. They are the worst of the worst. They are the bira of my nation, as God has nothing to do with them."[1]

Ibn Wahshiya's 10th century work, the *Book of Poisons*, describes an interesting ritual where as part of the preparation of cannabis, (which was made potentially toxic with the addition of the narcissus flower) it was buried in a "casket" as a sort of symbolic death, and then dug up and resurrected and prepared with various aromatics.

> Hashish which grows on the borders of the country of Bajarma is taken. In Nabatean, it is called shartatha. Description: It grows in austere places where here is neither water nor moisture. Its leaf is like the leaf of the caper tree; its stem is round and has yellowness in it. The tallest of them is a cubit. Its characteristic is that it always seems to be in motion even if there is not a breeze in the air. If the wind blows, it is set into a continuous motion. If there be no wind, it is in a slight motion and swings, little by little. Its odor is like that of the caper and often lighter than it. Some of it is taken, pulverized, and then water drawn from a very deep well is sprinkled on it. Its liquid is then squeezed out and it is very well exhausted. Then a slice of the green bulb of the narcissus is well dried in the sun, pulverized, and moistened with the extract obtained from the hashish. Indeed, a curious thing arises when they are mixed.
>
> It is that they become a lethal poison whereas, as simples, they have no effect. The moistening is

> continued, then dried, so that three times its amount must be absorbed of the hashish extract. Then it is buried in a black lead vessel which is in the shape of a casket with its cover. It remains in its stink for fourteen days; the moon must be with Mars when it is buried. It is then taken out. It must be moist with the extract which you admixed when it was buried. After it is taken out, it is dried well in the sun in the lead vessel. When its drying is completed, it must be pulverized together with the bones of any dead animal in the lead vessel so that it becomes a dust. This is made possible by pulverizing little by little, continuously, and softening very well. Then this is mixed with musk, ambergris, camphor, any kind of odoriferous substance, or any aromatics; these are sprinkled on it because it soon sticks to everything, especially to that which has even a little moisture. It may also be mixed with any oil; it may be used with a mixture of these. If it reaches the nose, a violent tickle occurs in the nose of this man, then in his face. His face and eyes are affected by an extreme and intensive burning; he does not see anything and cannot say what he wishes. He swoons, then recovers, swoons [again], and recovers [again]. He goes on in this way until he dies. A violent anxiety and fainting goes on until he succumbs, after a day, a day and a half, or more. If it is protracted, it may take two days. For these aromatics, there is no remedy. But if God wills to save him, he may be spared from death by the continuance of vomiting or by another natural reaction.[2]

Like the taboos around witch drugs and their devilish associations, the Islamic detractors of cannabis portrayed the herb as a "devil's weed." In opposition to the praise of the drug by a segment of Sufis and Dervishes, in the mind of some medieval Islamic clergy, the seductive powers of hashish, garnered the name "the huntress" by "Satan and his cohorts," and to use it was keeping company with the devil. Moreover "it was food for the devil, as wine was the devil's drink" and that to prohibit hashish and wine was to deny "Iblis" (Satan), "of his water and his fodder" (Rosenthal, 1971). As the medieval Islamic theologian Ibn Taymiyah, (1263-1328) recorded in the *Siyassah*: "By God, Iblis [Satan] has never had any joy like the one he has from hashish because he made it appear nice to vile souls so that they considered it lawful and permissible."[3]

In the 19th century, Sir Richard Burton noted of the Mid-Eastern use of hashish, in relation to the medieval tales of *The Arabian Nights:* "This intoxicant was much used by magicians to produce ecstasy and thus to 'deify themselves and receive the homage of the genii and nature spirits'" (Burton, 1885). As Robert Lebling notes, in *Legends of the Fire Spirits: Jinn and Genies from Arabia to Zanzibar*, hashish was associated with Jinn magic well into the 19th century, if not likely in some areas to the present day. Lebling refers to accounts recorded by Abd al-Rahman Isma'il, a "sceptic and rationalist that … believed the Jinn manifestations he described were illusions caused by hashish" (Lebling, 2010). Isma'il referred to a drug known as Shabhaba, used by an Islamic witch, Sheikha Khadra al-Aswanija al-Sufiya, to aid women in controlling lustfully straying husbands. Black dresses, and black dye on the face and hands, accompanied by ritual incantations as well as "a type of incense was burned that

included hashish and a medicinal gum called anzarut (sarcocol)" (Lebling, 2010).

With the help of the incense and its effects, the atmosphere darkens and the Sheikha begins her invocation, as recorded by Isma'il:"Good evening to you, oh stars of the evening! Oh, yellow ones like apricots.… Oh, Glorious Venus with the wakeful eyes! … Good evening to you, oh Sindas! [Sindas is said to be the name of the god of lust and debauchery]…"[4] At this point the Sheikha refers to the women's vagina, and reveals it, beating it seven times with a dandle, causing Sinda to appear, and intones further "Oh, Sindas! You have helpers!Oh, Sindas! Where are your brethren!"[5] After some more prayers and invocations, "Oh, whirlwind! Oh, clever one! You have satins with you! Drag him and beat him, and carry him away to the home of this poor woman, and leave him there" a " number of 'Helpers' – that is, jinn – arrive in various shapes and sizes. They listen to the commands of the Sheikha and then respectfully hurry off to implement them" (Lebling, 2010).

Reminiscent of the view of emerging Renaissance scientists in regard to the medieval witches' drug-induced night flights to the Sabbath, on "reflection, Isma'il decided that the appearance of jinn and other mystical aspects in the ceremony he described must have been 'imaginings' caused by the hashish and other intoxicants" (Lebling, 2010). Isma'il said this act would "stupefy the 'remnant' of reason in the Woman" and this allowed for her disturbed vision to imagine the arrival of the various jinn and deities invoked. "Despite the good doctor's scepticism and the stern warnings of religious conservatives, jinn-summoning and jinn-propitating rituals have retained their popularity in Egypt, Sudan and other nearby countries" (Lebling, 2010).

Seeing the the use of hashish among the sufis and dervishes of his day as the product of both foreign contamination and demonic influences, al-Badria wrote that while worshiping an idol, an Indian shaykh, Bir Ratan, heard the voice of Satan speak from within it, introducing him to hashish and teaching him the the art of its preparation. al-Badri also decried a similar devilish recipe for hashish among the "Anatolians known as t-f-r-y:

> When at the end of autumn and in winter, one can find only dry leaves of uncultivated whose properties have weakened because of the evaporation of humidity, they add to each nine parts of cultivated hemp, which has been kept fermenting (?) … for a while, one part or more of cow dung to serve as ferment in place of the leaves of uncultivated hemp. They say 'If we put the cow dung in the mass of fermentation, it comes to light, hot, and very potent.… If it does not contain any dung, it comes out heavy, crude, and uneven. They then ferment it with urine and soak it in it until it starts to decompose and worms are generated in it. If the worms are slow in coming they squeeze out rags

> with menstrual blood, and if they do not find any, they take spilled blood … and leave it there for a week until it swarms with worms. They then pulverize it for a complete blending of the parts. Then they sift the mass. Others do not sift it but form it into pills and leave it in the shade until it dries." Al-Badri is happy to report that this was also the method recommended by Satan to the Indian Bir Ratan. As an additional Satanic trick, he ordered his son and his cohorts to put their urine on all intoxicating plants without people seeing them do it so that hashish was defiled by Satanic human urine openly and by Satanic Jinn urine secretly (Rosenthal, 1971).

Although this Satanic recipe seems like the medieval Islamic version of "reefer madness," when one reads some of the instructions for the preparation of drugs in the 10th century Islamic grimoire, *The Ghayat AlHakim,* known in the West as *The Picatrix*, it cannot be completely ruled out as a work of fantasy. As well, as we shall see later, Idries Shah and others have suggested an Islamic influence on later European witchcraft, and its own use of potions and ointments containing narcotics.

The Ghayat AlHakim and *The Picatrix*

…the Indian cannabis has so many functions and the Indians use it mostly in their incense mixture that is used in the temples and some people prefer it more then the dregs of the wine and Yanbushath said it is also called the Chinese seed.

– Ghayat AlHakim
[translation from (Hashem Atallah, 2002) edition]

A certain avenue of the occult use of cannabis from the Mid-East into Europe, came through *The Ghayat AlHakim*, (The Goal of the Wise), which was an Arabic grimoire thought to have been written sometime between the 10th and 11th century. When it was translated into Latin and Spanish in the 13th century, during the reign of King Alfonso "The Wise, and under his orders, "it became known by the name *The Picatrix*, and serves as one of the founding documents of the Western magical tradition. Too controversial to ever have made it to the printing press prior to the 20th century, *The Picatrix* was passed around secretly, in sought-after hand-written manuscripts. Considering this mode of transmission, it is not surprising that there are number of differences between the Arabic *Ghāyat Alhakīm* and surviving European versions of *The Picatrix*, and it seems likely in copying, some things were lost, and some added by each additional transcriber, but over all there is enough in common to identify their relationship.

Besides the Latin and Arabic versions of *The Picatrix*, there were medieval Hebrew translations as well, identifying interest in the grimoire among Jewish Kabbalists. "There are two Hebrew versions of the most important composition on magic, the *Ghayat al-Hakim* or *Picatrix*."(Idel, 1992). The most important of the two was translated from the Arabic , and is known as *Takhlit he-Hakham*; later versions were translated from the Latin or Spanish versions of the grimoire. "Three Hebrew translations of *Picatrix* have been preserved in Italian manuscripts written at the end of the fifteenth and the beginning of the sixteenth centuries" (Idel, 1992).

The Picatrix is comprised of four books with detailed instructions in the arts of astrology, talismanic magic, and contacting the astral realm. The author of *The Picatrix* claimed to have put it together from the works of over two hundred "ancient sages." Influences from the ancient texts of Egypt, India, Persia,

Assyria, Chaldea, Greece and others have been noted, and exotic ingredients from China, Africa, India and other locations can be found, indicating the metropolitan culture from which it was created. As David Pingree notes in his essay, “Some of the Sources of the Ghāyat al-hakīm,” it is an “Arabic texts on Hermeticism, Sabianism, Ismailism, astrology, alchemy and magic produced in the Near East in the ninth and tenth centuries A.D.” (Pingree, 1980). An obviously important text of Islamic magic, it provides modern readers with an idea about some of the occult beliefs and practices of esoteric Islamic groups such as the Ismailis, and Sufis, whom we have already been discussing for their use of hashish. As the text was translated in 13th century Spain it is also worth noting that, at the time, hashish “was also openly consumed in Southern Spain until that country’s reconquest by Isabella the Catholic and the re-establishment of the firm grip of the Roman Catholic Church” (Nahas, 1985).

The original authorship of *The Ghayat AlHakim* and thus *The Picatrix* has long been a matter debate. The Latin manuscript’s prologue refers to “the wise philosopher, the noble and honored Picatrix” and it is generally thought he named the book after himself. A number of medieval sources claimed that the name “Picatrix,” was a poor translation of Hippocrates, although this association has long since been dismissed, as Hippocrates appears on the pages of *The Picatrix* as “Ypocras.” Others have claimed that the Arabic grimoire was written by Maslama ibn Ahmad al-Majriti (an Andalusian mathematician), an association thought to have been first made by the 14th century alchemist al-Jildaki, however, this authorship as well has since been called into question.

Modern scholarship has since traced the work to the 10th century figure Abu l-Qāsim Maslama b. Qāsim al-Qurṭubī, (shortened to “Maslama”) who also compiled a text on alchemy, the *Rutbat al-Hakīm*, (*The Rank of the Sage*) and confirmation of this identity has recently come through the discovery of two medieval Arabic manuscripts that were missed by earlier researchers, which refer to Abu al-Qāsim Maslama born Qāsim al-Qurṭubī as the author. Maslama was described by Ibn al-Faradi as “a man of charms and talismans,” and other sources have described him as a “magician and charmer,” as well as a “Cordoban alchemist.” The identity of Maslama may also be the source of the name “Picatrix,” through “a kind of cross linguistic pun” (Atrell, 2016). The Arabic word “m-s-l” which relates to the name Maslama, means “to sting” and thus the Spanish translator rendered this as Picatrix, a variant of the Latin word picator, which means “one who stings or pricks” (Thomann, 1990).

Making no real distinction between white and black magic, the spells and

recipes of this medieval grimoire blurred the lines between what would later be divided into the high and low magical traditions. Alongside the use of such preparations as mandrake, hellebore, opium, cannabis, datura and other psychoactive substances, can be found the ritual use of human remains, the blood of man and animal, semen, excrement and other foul ingredients. In certain recipes, some extremely toxic substances are included, and it has been suggested that this may have been a means used by the author of *The Picatrix* to separate the wise from unworthy aspirants. "Such ploys would have certainly reinforced the notoriety concerning the use of magical grimoires like *The Picatrix*" (Attrell, 2016).

> Both the Arabic and Latin version are concerned with talismanic astro-magic induced by aromatic fumigants, some inhaled through a "hollow cross" with precise directions and varied ingredients … Translations of Arabic texts … offer a context of supernatural plants and shamanic practices that evidence a continued use of psychoactive incenses as a catalyst into trance or ecstatic states (Dannaway, 2009).

Due to not-unfounded views of its "diabolical" nature, to be caught with *The Picatrix* in the medieval period would have resulted in accusations of witchcraft and heresy and likely a trial by the Inquisition. *The Picatrix* was listed among the most abominable works of Nigromancia,[6] or divination by means of daemonic conjuration, by Johannes Hartlieb in his mid 15th century work, *Das puch aller verpoten kunst, ungelaubens und der zaubrey puch aller verpoten kunst, ungelaubens und der zaubrey*, (The Book of all Forbidden Arts, Superstition and Sorcery), which has also been noted for containing the oldest known description of witches' flying ointments). References to *The Picatrix* can also be found in the *Steganographia* (Secret Writings), a work on "angelic magic," (1500) and the later *Antipalus Maleficiorum*, (The Enemy of Witchcraft, 1508) both of which were authored by Johannes Trithemius (1462-1516) a German Benedictine Abbot and occultist, whose students included the famous occult figures Agrippa and Paracelsus. Despite this diabolical reputation, this book's influence on the European and occult traditions cannot be understated.

> One of the most significant contributions of recent Renaissance scholarship has been the recognition of the considerable impact of magic on Renaissance thought … the literary traces of Picatrix are discernible in the writings of several central thinkers such as Giordano Bruno and Tommaso Campanella…" (Idel, 1992).

Campanella's *Citta del Sole*, which influenced Thomas More's *Utopia*, has been noted as being influenced from and the "closest parallel to … the City of

Adocentyn[7] in *Picatrix*" (Yates, 1964). "'Adocentyn' is a corrupt transliteration of *Al-Ashmunain*, which is the Arabic name for Hermopolis in Egypt, the city dedicated to Thoth-Hermes" (Atrell, 2018). One wonders if there might also be an influence on Rabelais' concept of the Abbey of Thelema? As the French alchemist and monk, also reveals a familiarity with *The Picatrix*. *The Picatrix*'s description of its builder as one of the "masters of the art" who built his "temple to the Sun … and knew how to hide himself from all so that no one could see him, although he was within it", also brings to mind the "Invisible College" of the Rosicrucians.

Recipes for elixirs, ointments, pills and incenses abound in *The Picatrix*, some being used to treat illness, others to cause harm, and interestingly for this study, still others, for seeing visions and contacting the astral realm. Although cannabis, opium and other substances appear throughout the pages of *The Picatrix*, the identification of these substances in this medieval grimoire, has "hitherto received little attention from the scholars of medieval magic" (Attrell, 2016).

> The most highly active and dangerous substances used in the Picatrix come from the family of solanaceous plants, such as Mandragora officinarum and Hyoscyamus niger which are infamous for their uses in European witchcraft … Mandrake and Henbane, like Datura Stramonium (jimsonweed, devil's trumpet, or thorn-apple) or Atropa Belladonna (Deadly Nightshade), are known to provoke bizarre delirium, nightmarish hallucinations, out-of-body experiences and "flights" (Attrell, 2016).

Opium appears more readily than cannabis in *The Picatrix*, and includes medicinal references ("breast milk with opium brings sleep to the feverish and insomniacs") as well as magical. One rather gruesome magical recipe calls for a recently removed human head, placed in a large jug with eight ounces of opium, with equal parts human blood and sesame oil, to be sealed and slow cooked! The author of *The Picatrix* wrote "that there were many marvels in that oil, and the first is that it allows you to see whatever you want to see." Another recipe calls for the magician to: "Take a human penis, and chop it into pieces, and stir in powdered opium"![8] Others recipes call for opium to be mixed with other psychoactive substances henbane seeds, nutmeg, calamus, wormwood, along with more mildly psychoactive ingredients, some for aid in producing smoke, like frankincense, myrrh and saffron, which aided in producing a more pleasant smelling smoke, and that was likely needed considering the use of blood, and other items like "the head of a black cat."

Dan Attrell, one of the two translators for the most recent English edition of

The Picatrix, has written on the role of drugs in the medieval grimoire, and he notes that :

> Like the initiate of a pre-literate culture's shamanic rites, the sage who spent months planning his work, collecting animal, mineral, and botanical ingredients, and charting out the right astrological hours to perform his work, was doubtless assisted – in certain cases – with achieving what he desired through the help of psychoactive substances. The substances required for certain spells in the Picatrix are often demanded in such high quantities that a powerful mind-altering experience would have been inevitable for the practitioner suffumigating with it. In these dreamy (or delirious) states, the planetary spirits cascaded down into the mind of the adept who straddled the realm of common experience and the abstract realm of forms hidden within the subconscious (Attrell & Porreca, 2018).

The main method of using these substances was through "suffumigation," i.e., through burning incenses and other means of creating smoke. As the author of *The Picatrix* wrote of this method: "Great miracles and great effects, according to the Hindus, are in suffumigations, which they call calcitarat, and with them are worked the effects of the seven planets. These suffumigations ought to be used according to the nature of the planet to which the petition corresponds."[9] Quoting Hermes Trismegistus, the author notes elsewhere that "Rituals performed with suffumigations and prayers are more effective than those in which suffumigations are lacking or the will is divided" (Attrell & Porreca, 2018).

This ritual fumigation required the magician to often stand over the burning fumes of the preparation and inhale the smoke in an enclosed space, and from some of the ingredients and amounts used of these substances, we can be sure a ritual intoxications was received. "The purpose of most suffumigation magic in *The Picatrix* is for the sake of contacting the planetary spirits. When the adept wished to speak with a planet, he dressed himself in robes dyed with the colours of his chosen planet, he chose its hours, he prayed its prayers, and he suffumigated with its ingredients" (Attrell, 2016). The ingredients varied depending on the planetary aid which was invoked, and not all ingredients or recipes were composed of psychoactive substances.

In regard to celestial deities, opium was used in an invocation to the Sun, whereas the use of cannabis appears in two magical operations which appeased the Moon. Here, considering what we have seen about the influence of the Zoroastrian tradition in the Islamic world, along with evidence of the survival of the Haoma cult into 19th century Syria, one could speculate that this association between cannabis and the moon, may be a remnant of the celestial deity's association with Soma/Haoma. In *The Picatrix*'s Book 4 chapter 2, which deals

with moon magic, we find two recipes that involve cannabis:[10]

> How one can speak with the spirits of the Moon, and first, when she is in Aries. When you wish to attract the virtue and power of the Moon when she is in Aries, at the hour when she is completely risen, because that is better and more useful for your petition; in that very hour, put on a crown and go to a green and watery place near the banks of a running river or running water. Take with you a rooster with a divided crest, which you will behead with the bone of another rooster, as you must not in any way touch that rooster with iron. Turn your face to the Moon, for this is a very great secret among them [Chaldeans, and Egyptians]. Put in front of yourself two iron thuribles full of burning coals, in which you should cast successively grains of incense, so that smoke rises up toward the Moon. Then stand upright between the censers and say: "You O Moon, luminous, honoured, lovely, who with your light shatters the shadows, you ascend in your rising and fill every horizon with your light and beauty. I come to you humbly, seeking wealth, for which I humbly ask you." Here state your petition. Then take ten steps forward, always looking at the Moon, and repeating the aforesaid words. Carry one of the thuribles with you, into which you should cast four ounces of storax.
>
> Then burn your sacrifice, and draw the following figures on a leaf of cannabis with the ashes of the sacrifice and a small amount of crocus:
>
> Then burn the leaf. At once, as the smoke rises, you will see before you the figure of a handsome man dressed in the finest clothes, standing between the thuribles, to whom you should address your petition, and it will be fulfilled by him. At any time after this, when you wish to ask something of him, repeat the working just given, and the aforesaid form will appear to you and answer your questions."[11]

Although the above recipe gives no real indication of an amount of cannabis that could be inferred for psychoactive effects and "it must be admitted that this could be a sheet of hemp (like hemp paper), but it's ambiguous" (Attrell, 2016). However, elsewhere copious amounts of cannabis resin can be found. As Dan Attrell has noted: "The blood of a stag, an animal governed by the Moon since antiquity, is ground together in a marble mortar with over a pound of hashish. The user of this particular suffumigation is instructed to put the mixture into a censer, set it alight, then stand above it whilst making prayers and sacrifices to the Moon, and only then would the "servant of the Moon" (Lune servus) appear" (Attrell, 2016). As *The Picatrix* itself records:

> When the Moon is in Pisces and you wish to draw upon her strength and power, take 1-1/5 lbs. of cannabis resin and the same amount of plane tree resin and mix them together. Extract these resins while the Sun is in Virgo and Mercury is luminous and advancing directly. Grind them up in a marble mortar. When this is done, add 4 oz. of mastic gum, 2 oz. each of amber and camphor, 1 oz. of alkali and 10 oz. of sarcocolla. Blend everything very well, to which you should add ½ lb. of the blood of a stag decapitated with a bronze knife. When everything has been blended together, place it in a glass container. Go to a running spring, and position the glass vessel on its outer lip. Next, take a censer, and set it on a stone in the middle of the spring's waters such that the censer be entirely surrounded by water. Then, light a fire in it. Once it is lit, open the mouth of the glass container and empty out the container into the fire little by little until the whole thing has poured out into the fire. Next, make your sacrifice. The servant of the Moon will appear to you, to whom you should state your request. It will

be led to its effect.[12]

In regard to the use of blood and narcotics in this invocation recipe, and throughout *The Picatrix*, it is worth noting the comments of Franz Hartmann, the German occultist and a founding member of the *Ordo Templi Orientis*:

> Various means have been adopted to suspend the discriminating power of will and render the imagination abnormally passive, and all such practices are injurious, in proportion as they are eflicacious. The ancient Pythoness attempted to heighten her already abnormal receptivity by the inhalation of noxious vapours … others use opium, Indian hemp, and other narcotics, which not only suspend their will and render their mind a blank, but which also excite the brain, and induce morbid fancies and illusions.
>
> …The fumigations which were used at former times for the purpose of rendering reason inactive, and allowing the products of a passive imagination to appear in an objective state, were usually narcotic substances. Blood was only used for the purpose of furnishing substance to Elemental's and Elementaries, by the aid of which they might render their bodies more dense and visible (Hartmann, 1893).

The idea that sacrificial smoke was a sort of food for demons, goes considerably far back. "Zosimos holds the view that the daimons which inhabit the upper regions of the world are nourished by the smoke of sacrifice, and so are dependent upon the offerings of human worshipers. There is an implication that the airy bodies of these daimons are actually replenished by the sacrificial vapours, a question that seems to have been debated in theurgic circles" (Fraser, 2004). "…[I]n order to attract the spirits into communion, a material medium was necessary. Some magi used thick fumigations to form an artificial or temporary body" (Godwin, 1994).

It should be noted that the choice of a location where the incense "censer … [is] on a stone in the middle of the spring's waters such that the censer be entirely surrounded by water" would have offered some interesting light reflection opportunities that would have likely played well with the fire and thick smoke of the hashish and other ingredient infused incense. Putting all supernatural explanations aside, along with the effects of the firelight playing off the water and smoke, clearly, the chemical effects of the smoke alone from these substances would increase any potential for "pareidolia," which refers to a psychological phenomenon in which the mind responds to a stimulus by perceiving a familiar pattern where none exists, i.e., as in seeing images in smoke, the same smoke that provided the source of inspiration. This is an ancient, time-tested and proven technique of magic.

Smoke-filled Invocations

Besides noting the role of smoke in giving the ability of entities to take form in such invocations, Hartmann also identified the continued use of narcotic fumigations in Europe for these same purposes. As we shall see by the Renaissance period, this shamanic technique of magic was considerably widespread, and references similar to those of *The Picatrix* appeared in a number of grimoires, but some discussion of this here, helps to better understand the context of *The Picatrix* account.

> There is not much doubt the procedures of ritual magic are likely to cause hallucinations. The magician prepares himself by abstinence and lack of sleep, or by drink, drugs and sex. He breathes in fumes which may affect his brain and senses. He performs mysterious rites which tug at the deepest, most emotional and unreasoning levels of his mind.… Through all this he concentrates on a mental picture of the being he hopes to see. It does not seem at all unlikely that at the high point in the ceremony he may actually see it (Cavendish, 1967).

More directly, in *The Black Arts*, Cavendish goes further on this explaining: "The fumes attract spirits and the spirits can make visible forms for themselves out of the smoke.… It is significant that many of the substances recommended for burning in operations of sorcery give off fumes likely to cause stupor, hallucinations or delirium--hemlock, henbane, black hellebore, indian hemp, opium, all of which are powerful narcotics" (Cavendish, 1967/2017).

This view of magical incense was also shared by 19th Century researchers. As Joseph Ennemoser explained in *Geschichte der Magie*, (1844), (which came out in English as the *History of Magic*, in 1854):

> The … vapours by which the priests of old became ecstatic, or which were used upon the oracles, may be classed among the narcotics…
>
> …Other preparations – by incense – have been known and handed down from the most remote ages in Asia, Egypt, and Greece; and it appears that they were thence transferred, partly by early migrations, partly by the Crusades, to Europe…
>
> …the methods of producing the magical states at; will and artificially are here of ancient date and universal knowledge. Of narcotic substances, opium, hemp, and deadly nightshade, we find the most accurate accounts, and they are still in use among the modem Persians, Moslems, and Arabs. Theurgy even contained the art of communicating with Spirits and of subjecting them. Thus the nature of the vision often shows that they are produced by artificial means… (Ennemoser, 1844/1854).

In *Fiends, Ghosts and Sprites, including an account of the origins and nature*

of belief in the supernatural (1854), John N. Radcliffe echoed these views:

> …the subsequent intoxication induced by the inhalation of powerful narcotic vapours – an intoxication which, as … in the example of haschish, is peculiarly apt to the development of hallucinations – will sufficiently account for the illusion of the smoke of the chafing-dish presenting any figure which the mind desires to see.
>
> …The action of the narcotic vapour alone was sufficient to induce hallucinations….
>
> …The use of intoxicating and stupifying drugs doubtless contributed also to the development of those ideas of strange and wonderful transformations and anomalies of form with which the legends and romances of Oriental and European nations teem… (Radcliffe, 1864).

The Picatrix and the Western Magical Tradition

The Picatrix, as we have seen, was in circulation in Europe from the 13th century forward and passed through many hands. Interestingly, we may be able to detect its influence on some very important occult figures, and the use of the psychoactive plants involved seems to have been a part of this transmission. Notably in this regard are the the alchemist, Philippus Aureolus Theophrastus Bombastus von Hohenheim (1493-1541) (Paracelsus) and the theologian and occultist Heinrich Cornelius Agrippa (1486-1535) both of whom were students of Johannes Trithemius (1462-1516) who made reference to *The Picatrix*, in two works, indicating its potential availability in this period. We can be sure that Trithemius circulated hand-written copies of his manuscripts among his most talented students, and that the reference to *The Picatrix* in regards to invocation of angels in Book Two of his *Steganographia* (Secret Writings), a work on "angelic magic," (1499; published 1606) stirred the interest of his students, as much as the warnings in the later *Antipalus Maleficiorum*, (The Enemy of Witchcraft, 1508, but not published until 1605), made them wary of being caught with a copy of the manuscript.

Considered Trithemius most notorious work, the *Steganographia* was largely focussed on magic, particularly invoking and communicating with spirits, with apparently still other material encoded into the text via cryptography and steganography.

> It claims to contain a synthesis of the science of knowledge, the art of memory, magic, an accelerated language learning system, and a method of sending messages without symbols or messenger. In private circulation, the Steganographia brought such a reaction of fear that he decided it should never be published. He reportedly destroyed the more extreme portions (presumably instructions for prophecy/divination) but it continued to circulate in mss form and was eventually published posthumously in 1606 (Petersen, 1997).

Trithemius was attacked over the content of the manuscript, and moreover, he seemed concerned about it falling into the wrong hands, stating: "Let the *Stegnographia* stay hidden in the shadows, and let it not be made accessible to the society of cows, which is accustomed to make judgement concerning things of which it is ignorant…"[13] Not long after it was published it was placed on The *Index Librorum Prohibitorum* (List of Prohibited Books), a list of texts the

Catholic Church deemed heretical, and anti clerical, in 1609, and remained there for some centuries. Dr. John Dee (1527-1608) apparently had a copy, and this likely influenced his own brand of angelic magic.

Trithemius' apparent disdain for *The Picatrix* in his later *Antipalus Maleficiorum*, could conceivably be in reaction to the references to it in the *Stegnographia*. In *Antipalus Maleficiorum*, *The Picatrix* appears in a catalogue of necromantic books, and Trithemius describes its history and instructions in regard to the "spirits of the planets; rings with many different characters." But he was now concerned by its "frivolous superstitions and diabolical forms" and said "the mother of all the holy things, the Church, condemned… [it] as superstitious and unlawful."

Thus, from their teacher's warning about *The Picatrix*, and possibly due to his experience over it as well, both Paracelsus and Agrippa would have had good reason not to mention the influential Arabic grimoire by name, due to its association with black magic and conjuration, both of which would have led to unwanted interest and persecution from the religious authorities of the day. The French witch hunter, Nicolas Rémy, stated in 1595, that "Agrippa, Pierre d'Abano and Picatrix, three masters in damnable magic, have left more prescriptions than is necessary for the good of men." Despite the concerns about its contents, *The Picatrix* has often been named as one of the founding documents of Renaissance magic.

We can be sure Agrippa was familiar with the Arabic grimoire, as he refers to it by name. In a letter from Agrippa to his teacher Trithemius, we get a sense of the rising concern of the Church, over once accepted magical practices:

> When I was … with you … we conferred together of divers things concerning Chemistry, Magic, and Cabala, and of other things, which as yet lie hid in Secret Sciences and Arts; and then there was one great question amongst the rest – Why Magic, whereas it was accounted by all ancient philosophers to be the chiefest science, and by the ancient wise men and priests was always held in great veneration, came at last, after the beginning of the Catholic Church, to be always odious to and suspected by the holy Fathers, and then exploded by Divines, and condemned by sacred Canons, and … by all laws and ordinances forbidden? Now, the cause, as I conceive, is… this…: ….[B]y a certain fatal depravation of times and men, many false philosophers crept in, and these, under the name of Magicians, heaping together, through various sorts of errors and factions of false religions, many cursed superstitions and dangerous rites, and many wicked sacrileges, even to the perfection of Nature; and the same set forth in many wicked and unlawful books, to which they have by stealth prefixed the most honest name and title of Magic; hoping, by this sacred title, to gain credit to their cursed and detestable fooleries. Hence it is that this name of Magic, formerly so honorable, is now become most odious to good and honest men, and accounted a capital crime if any one dare profess himself to be a Magician, either in doctrine or works.
>
> …These things being so, I wondered much … that, as yet, there had been no man who had either vindicated this sublime and sacred discipline from the charge of impiety or had delivered it purely and

> sincerely to us. What I have seen of our modern writers – Roger Bacon, Robert of York, an Englishman, Peter Apponus, Albertus [Magnus] the Teutonich, Arnoldas de villa Nova, Anselme the Parmensian, Picatrix the Spaniard, Cicclus Asculus of Florence, and many other writers of an obscure name – when they promise to treat of Magic do nothing but relate irrational tales and superstitions unworthy of honest men. Hence my spirit was moved, and, by reason partly of admiration, and partly of indignation, I was willing to play the philosopher, supposing that I should do no discommendable work – seeing I have been always from my youth a curious and undaunted searcher for wonderful effects and operations full of mysteries … I have at last composed three compendious books of Magic, and titled them Of Occult Philosophy, being a title less offensive, which books I submit (you excelling in the knowledge of these things) to your correction and censure, that if I have wrote anything which may tend either to the contumely of Nature, offending God, or injury of religion, you may condemn the error; but if the scandal of impiety be dissolved and purged, you may defend the Tradition of Truth; and that you would do so with these books, and Magic itself, that nothing may be concealed which may be profitable, and nothing approved of which cannot but do hurt; by which means these three books, having passed your examination with approbation, may at length be thought worthy to come forth with good success in public, and may not be afraid to come under the censure of posterity.[14]

Trithemius whole-heartedly approved of his student's *Magnum Opus*, but with some sober advice on the need for secrecy: "This one thing only we warn you to abide by the counsel of, speak of things public to the public, but of things lofty and secret only to the loftiest and the most private of your friends. Hay to an ox and sugar to a parrot: rightly interpret this, lest you, as some others have been, be trampled down by oxen. Happy farewell, my friend."[15] This reference to the "Parrot" is interesting, as it may indicate a reference to "the language of the Birds" the esoteric language of symbolism and metaphor used to hide secrets from the profane,(i.e "oxen,) that was created by the Sufis, and adapted by later European Alchemists. Sufis, are particularly said to have used references to the "parrot" in this regard, and the poet Hafiz, referred to the "Parrot, who discoursest of mysteries, may thy beak never want sugar!" in reference "to the drug [hashish]" (Brown, 1893).

This exchange between Trithemius and Agrippa indicates that besides fears of persecution from the Church, Agrippa likely had concerns as well about what was written in *The Picatrix*. Likely, the copious use of body fluids, and body parts in *The Picatrix*, along with other detestable ingredients had led to justifiable concerns for Agrippa, and he lamented that magic "must be learned from very reprobate books of darkness." However, his reference to Picatrix here shows also that Agrippa was clearly familiar with its texts. Agrippa hoped to reform magic with his *De Occulta Philosophia libri III* (Three Books of Occult Philosophy). Unfortunately for Agrippa, his legacy has come to be placed by many with the same sort of magicians he had hoped to redeem magic from.

Despite criticizing it in his letter to Trithemius, the influence of Picatrix is clear in *De Occulta Philosophia*, as Agrippa repeats the design of a number of talismans that can be found in Arabic grimoire, without naming the source. Similar claims have been made about the 15th century Italian scholar, Catholic priest and astrological magician Marsilio Ficino, whose *Three Books on Life* also reproduces talismans from the pages of *The Picatrix*, attributing them to the "Arabians" to avoid any guilt of association with the abominable reputation of *The Picatrix*. It has also been suggested that "the literary traces of Picatrix are discernible in the writings of several central [Renaissance] thinkers such as Giordano Bruno and Tommaso Campanella" (Idel, 1992).

Agrippa's use of talisman taken from *The Picatrix*, and his keen awareness of the type of astrological magic it contained, also indicates he would have had knowledge of cannabis, opium and other narcotics mentioned in it. He also would have known how the grimoire connected certain plants and substances with certain planets, for the purposes of "astral magic"such as the Sun with Opium and the Moon with Cannabis, and indeed he referred to these types of correspondences.

> But as often as we direct any work to the sun , we must make suffumigations with solary things; if to the moon, with lunary things, and so of the rest. And we must know, that as there is a contrariety and enmity in stars, and spirits, so also in suffumigations unto the same.
>
> It is necessary, therefore, to know of what substances the fumes are appropriated to each planet (Book 1, De Occulta Philosophia, 1533).[16]

In Book III (part 4), of his *Occult Philosophy*, Agrippa refers to an ecstatic prophetic state known as "phrensie," and describes various means of achieving this, including, "invocations, & certain sacred arts, or certain secret confections, by which the spirits of their God did infuse vertue, make the soul rise above the mind, by joyning it with dieties [deities], and Demons." In Agrippa's mind some substances were naturally endowed with the ability to clean the mind, and even expel demonic forces.

> It is believed, and it is delivered by them that are skilful in sacred things, that the mind also may be expiated with certain institutions, and sacraments ministred outwardly, as by sacrifices, baptismes, and adjurations, benedictions, consecrations, sprinklings of holy water, by anoyntings [annointings], and fumes, not so much consecrated to this, as having a naturall power thus to do; upon this account sulphur hath a place in Religions, to expiate ill Demons with the fume thereof (Book 3, De Occulta Philosophia, 1533).

In relation, it has also been suggested, somewhat loosely and uncited, that in

“the course of his magnum opus, Agrippa … mentions experiments with drugs which may be opium, cocaine or cannabis derivatives”(Baigent & Leigh, 2013). Ernest Abel, has claimed that Agrippa’s *De Occulta Philosophia*, vol. 43, makes reference to cannabis in a witches’ unguent, but I was unable to find confirmation of this, (Abel, 1980). In earlier writings Agrippa shows familiarity with Pliny’s writings on hemp, but only refers to it in reference to its use for ship’s sails (Agrippa, 1526). However, Agrippa does list henbane, hellebore, poppy and other psychoactive substances in available versions of *De Occulta Philosophia* (1533), and these plants are identified in *The Picatrix* so it is clear that Agrippa had some awareness of the use of psychoactive substances in producing a visionary state, and their use for seeing spirits:

> There are also suffumigations under opportune influences of the Stars that make the images of spirits forthwith appear in the air or elsewhere. So, they say, that if of coriander, smallage, henbane, and hemlock, be made a fume, that spirits will presently come together; hence they are called spirit’s herbs. Also, it is said, that fume made of the root of the reedy herb sagapen, with the juice of hemlock and henbane, and the herb tapsus barbatus, red sanders, and black poppy, makes spirits and strange shapes appear… (Three Books, Book 1, Chapter 43).[17]

The “reedy herb sagapen” is interesting, as this is a herb that appears in medieval spells, potions, and recipes, however its botanical identity is unknown, and it’s considered a legendary or mythical herb.

Paracelsus, as well, had a deep knowledge of plant drugs, like cannabis, opium, henbane, mandrake etc. Generally, this has been assumed to have been garnered from Islamic medical texts, like those of Avicenna, who we know Paracelsus was familiar with (both have been seen as opium addicts as well). Unfortunately, like a lot of medieval Latin material, much of Paracelus’ work remains untranslated. However, it seems likely that Paracelsus would have been well versed in the use of psychoactive substances in magic, as he was familiar with their use in medicine. Dr. Manfred Frankhauser states that “Paracelsus described cannabis in a number of his many works” (Frankhauser, 2002). Dr Franjo Grotenhermen shared that view and stated further that cannabis was an ingredient in Paracelsus’ “Arcana compositum” (Grotenhermen, 2009), a preparation which will be discussed in Chapter 11. However, Paracelsus was more widely known for his use of opium, which also figured prominently in the pages of *The Picatrix*, and as we shall see his alleged magical use of opium fits with the sort of magic described in the Arabic book of magic.

In his famous work, *The Magus*, Francis Barrett wrote that Paracelsus was “well acquainted with the use and virtue of opium… Oporinus [(1507-1568)]

relates that he made up certain little pills of the colour, figure, and size of mouse-turds, which were nothing but opium. These he called by a barbarous sort of name, his laudanum; q.d. laudable medicine; he always carried them with him…" (Barrett, 1801).[18] There were accusations early on that Paracelsus also used opium for magical purposes, particularly the sort of invocations described in *The Picatrix*. These accusations first appeared in the 1625 century work, *Apolgie pour les grands personages faussement soupçonnés de magie*.[19] As we read in Davies' 1657 Old English translation of Gabriel Naudé's work, *The History of Magick By Way of Apology For all the Wise Men who have have unjustly been reputed Magicians from the Creation to the Present Age*:

> …Johanes Oporinus, who was his fervant a long time, and having made firft difcovery of what is now objected to him … who having ftayd twenty feven months with him, fayes … that, when he was drunk, he would threaten to bring millions of Devils, to fhew what power he had over them, not to take any notice of what many fay of the familiar Daemon which lock'd up within the pommel of his fword. For, not to bring upon the ftage the opinion of the Alchymifts who maintaine, it was the fecret of the Philofophers ftone, it were more rationall to believe, that, if there were anything within it, it was certainly two or three dofes of his Laudanum, which he never went without, because he did ftrange things with it and uf'd it as a univerfall medicine to cure all manner of difeafes" (Davies/Naudé, 1657).

This last comment indicates that opium was used for "strange things" as well as a medicine by Paracelsus. Naudé also gives us the likely origins for the often quoted claim that opium was the basis for Paracelsus' version of the "Philosopher's Stone." Paracelsus' servant, Johanes Oporinus, claimed that when Paracelsus "was drunk, he would threaten to bring millions of Devils, to fhew [show] what power he had over them, not to take any notice of what many fay of the familiar Daemon which lock'd up within the pommel of his fword [sword]" (Naudé, 1625/1657). This shows that Paracelsus did make reference to his knowledge and practice of magic. It has been a longstanding view that besides his interest in alchemy and medicine that Paracelsus was also a practicing magician. "He not only told fortunes and interpreted dreams, but even ventured upon summoning spirits from the cast deep" (Maxwell, 1865). The two arts really went hand in hand at this time.

In reference to the "familiar demon," it should be noted that the "wizard of the Middle Ages was also a doctor, and it is claimed that the familiar that inhabited the sword of Paracelsus, which sword he always had by him and could never be parted from, was none other than a certain amount of opium concealed in the hollow pommel" (Bland, 1920). Images of Paracelsus have him holding

his hand over the Sword, with the name “Azoth” written on it, said to be a title of the Philosopher’s Stone, and the suggestion has been that this was a reference to a solid form of his laudanum tincture. As Maxwell noted in *Dwellers on the Threshold: Or, Magic and Magicians* of the Azoth and opium:

> This preparation of opium constitutes the first arcanum, or the first magistery … it was perhaps, his Azoth – the spirit which he carried in the pommel of his sword – the demon which arouses a myriad other demons, some bright and beautiful, some horrent and diabolical, for the dreams of the opium-eater are not all lighted sunshine, but frequently plunge into the depths of darkness and despair!
>
> …Paraclesus pretended that its pommel was the hiding-place of Azoth his familiar, who lay there imprisoned in a jewel. He often embraced it, and held mad converse with it, and gave out that it had in its charge the famous elixir vitae by which he could prolong the lives of men to the protracted date of the antediluvian fathers. He boasted that his word controlled an entire legion of spirits. Another of his attendants, named Wetterus, relates that he frequently threatened to summon a vast host of demons, and show him how his lightest breath directed their movements (Maxwell, 1867).

Azoth is similar to one of the Arabic names of a cannabis preparation, az-zrzh, and it should be noted that various esoteric names for hashish and opium, such as theriac, were used interchangeably. Seeing substances such as hashish and opium as “spirits” has long been part of magical technique, and also fits with what will be seen in regard to the extraction of the “spirits” of plants into alchemical “quintessences. “By inhaling or digesting that physical matter, one is also performing an invocation of the spirit that resides within it … there is no eucharist more profoundly striking than the consumption of a consecrated psycotropic substance, especially if one understands it to be a living being, rather than a mere dead mix of chemicals” (Leitch, 2005). Thus it seems clear that Paracelsus would have been well versed in the use of psychoactive substances in magic, as much as he was familiar with their use in medicine, and *The Picatrix* seems the most likely source and inspiration for this knowledge.

In relation to Agrippa's reference to poppies in a fumigation recipe, and Paracelsus' alleged use of opium for this purpose, it is also worth noting that their contemporary, the alchemist monk Rabelais stated, "On burning coals we will put the seeds of Poppy," for the practice of capnomancy, divination by scrying in smoke, which he referred to as "the gallantest and most excellent of all Secrets!" Francois Rabelais (1483?-1553), who will be discussing at length for his esoteric references to cannabis in Chapter 13, showed his familiarity with the Arabic grimoire, in a reference to a character who had studied in Toledo, Spain, and and learned magical techniques for protecting himself from demons, from the works of "the reverend father in hell Picatrix."

The 19th century occultist, Dr. Franz Hartmann, in his *Life of Paracelsus*, noted that through the "the judicious use of plants beneficial astral activities may be attracted" (Hartmann, 1891). In a chart of plants and the corresponding planets by which they were governed, Hartmann lists "Jupiter" as presiding over "Cannabis Sativa," however he does not clarify if this association was his own, or something he garnered from Paracelsus. In reference to the production of "hallucinations" for seeing "astral forms," Hartmann notes that "fumigations of poisonous substances were used for such purposes. The receipts for the materials used for such fumigations were kept very secret, on account of the abuse that might have been made of such, a knowledge, and in consequence of which a person may be even made insane. One of the most effective fumigations for the purpose of causing apparitions was, according to Eckartshausen, made of the following substances: Hemlock, Henbane, Saffron, Aloe, Opium, Mandrake, Solanum, Poppy-seed, Asafoetida, and Parsley" (Hartmann, 1891). Elsewhere in reference to the German Occultist and Alchemist, Karl von Eckartshausen's,

(1752-1803) “fumigant for the purpose of causing apparitions,” Hartman makes it clear that it was used for similar purposes that are suggested here. Noting that after fumigating with this preparation and “undergoing a certain preparation, which he describes, he attempted the experiment, and saw the ghost of the person which he desired to see; but he came very near poisoning himself. Dr. Horst repeated the experiment with the same result, and for years afterwards whenever he looked upon a dark object, he saw the apparition again” (Hartmann, 1893). Eckartshausen’s fumigation experiments will be more fully examined in Chapter 20.

It should be noted that in Naudé’s account of Opirnus, he never witnessed Paracelsus’ alleged “Magick, or his invocations,” first-hand, so the manner used in this respect, or whether he just wrote about such things, remains unknown. Because of this Naudé pondered that since Paracelsus “pretended to the abfolute knowledge of all kinds of magick, why he never did anything by the affiftance of them. For Certainly it had been much more reputation to him to confirm this new doctrine by some of his experiences…” (Davies/Naudé, 1657). Referring to the “cryptic and queer” style of medieval writings on subjects such as this, and using Agrippa as an example, Albert G. Mackey, noted that “that there are several explanations for the need for secrecy … [such as] the need to keep laymen from endangering themselves with drugs they could not understand (Thomas Norton’s *Ordinal of Alchemy* [1477] mentions this)” (Mackey, 1878). In relation to this and Naudé’s pondering on the lack of first-hand evidence for Paracelsus’ practice of magic, it should be remembered that an important reason for secrecy was fear of the ever watchful eye of the church, and the potential for accusations of sorcery, along with the expected persecution that would likely follow.

An edition of *The Picatrix* in the British Library is known to have passed through the hands of noted figures in the history of Hermeticism such as astrologers and alchemists Simon Forman and Richard Napier. Freemason and Alchemist Elias Ashmole left a note in a copy that was given to William Lilly, identifying it as a gift from Napier. Lilly, who was an astrologer, placed cannabis with poppies, henbane, various nightshades and other narcotic plants under Saturn, in his compendium of *Herbal Astrology*. A copy in possession of Giacomo Casanova, who liked to be perceived of as a magician, has in part been seen as the cause of his arrest by the Venetian Inquisition. Knowing who was familiar with the manuscript, and more so, who owned it, may give us some idea of who was practicing the magic contained in *The Picatrix*. Figures like Ashmole, Lilly, Napier, Forman, and Casanova, did not acquire rare magical

grimoires for simply decorating the bookshelf. These influences lasted well into the 20th century. Noted 19th century Golden Dawn founder S. L. MacGregor Mathers (1854-1918), suggested in his introduction to *The Sacred Magic of Abremelin the Mage*, that both were likely authored by "Gio Peccatrix the Magician, the author of many manuscripts on magic"[20] (Mathers, 1900). However, Mathers wrongly associates it with Gio Peccatrix, (an obvious pseudonym) who edited an Italian version of *The Key of Solomon* (British Library, Sloane manuscript 1307). *The Key of Solomon* itself, however, does refer the reader to the pages of *The Picatrix*, "consecrationes amorem apud Picatricem" – "see the love spells at Picatrix."

Le Club des Haschisheen member Victor Hugo referred to *The Picatrix* in his classic, *The Hunchback of Notre-Dame*, having those out to persecute the Gypsy girl Esmerelda claim: "She has a fiend-possessed goat, with the devil's horns, which reads, writes, knows mathematics like Picatrix…" (Hugo, 1862).

CH-VOILLEMOT.

In the medieval world, magic took on a variety of flavors, and has generally been defined as Low Magic or High Magic. Low Magic generally being seen as the spells and charms of the common folk, herbology, and witchcraft, often directed at real world effects, and usually including the direct involvement of spirits. High magic is based more around the Hermetic arts, and things like astrology, alchemy, Kabbalah, Theurgy, and the works of figures like Cornelius Agrippa, or Johannes Trithemius. However, such distinctions are not shared by all. Dan Atrell suggests that "High magic and low magic is a false dichotomy that obscures more than it enlightens – I believe it is clearer to speak of literate magic and non-literate/pre-literate magic … many scholars dispute the dichotomy altogether, since everyone has their own definition of what constitutes high vs low magic" (Atrell, 2017). "In the old world, those things wouldn't have even had the label 'magick' at all, really. At least until folks like Agrippa came along and referred to it collectively as 'Magia'" (Lietch, 2016). "To throw Hermeticism, alchemy, astrology, Kabbalism, and Rosicrucianism into one pot, to stir them up into an *olla podrida*, and then to call the mixture by the one misleading name of 'hermetism' is not history but is obscurantism." (Haywood, 1878)[21] Indeed, it is confusing to try and separate these competing elements of the magical tradition.

The Picatrix, in many ways, holds elements of both high and low magic, and for this reason, along with other magical texts from the medieval and renaissance period, like *The Key of Solomon*, it has even been suggested that "the grimoires really aren't High Magick at all. They are witchcraft" (Leitch, 2016). At least in the mind of Aaron Lietch and expert on grimoire magic:

> Grimoires were largely preserved in the libraries of esoteric scholars, masons, etc. Many of them were translated by Sam Mathers, head of the GD [Golden Dawn] – and the GD certainly made use of the grimoires.… So they have come today to be mistaken for "high magick" when they are pretty much straight up witchcraft. In the medieval and renaissance era, Solomonic magick was like the European version of Voodoo or Palo-Mayombe.
>
> [T]he white/black and good/evil thing is VERY hard to pin down in the grimoires. Truly, they are based on an older shamanic cosmology where there is no "good and evil," chthonic spirits are not automatically bad, etc. In fact, they preserve a hell of a lot of Pagan tradition (hence the appearance of Pagan Gods among the lists of "demons.") All the rhetoric in the books about good and evil and angels versus demons (etc) is really a vernier pasted over that older shamanic cosmology.
>
> Folks like Agrippa would label all of that "Goetia" and insist we should never ever use any of it. (wink wink) And the grimiores are part of that goetic tradition. At that time, there really wasn't a huge gap between what we'd call a Solomonic mage and a witch. Sure the Solomonic mage could

> very well be a clergyman of some sort – but they worked hand in hand with the witches and often on the same material.
>
> And, it was actually Christians who owned grimoires that got burned at the stake first. The inquisitions were founded to ferret out heresy "from within" the Church. They only turned to common midwives and healers after they ran out of fellow priests to hang (Leitch, 2016).

Some of the figures who analyzed the witch phenomena were practicing forms of the occult arts themselves. Arts like astrology, alchemy, and even what we might define as "ceremonial magic," were not frowned on by the Church in the early medieval period, and were even practiced by members of the clergy. It is also believed that besides grimoires like *The Picatrix*, some figures from the world of "high magic," garnered some of their knowledge from the Witches, along with the grimoires which they relied upon and cherished. Modern magician and historian Aaron Leitch explains, "those priests and scholars who owned and used the grimoires – they were out with the witches learning everything they could. As an example, see Agrippa's *First Book of Occult Philosophy* – which is pure grade-A witchcraft" (Leitch, 2016). Likewise the recipes and lore of manuscripts like *The Picatrix*, would clearly have been of interest to Hermetic magicians and witches alike.

In his excellent overview of the subject, *Secrets of the Magical Grimoires*, (2005) Aaron Leitch identifies a number of potent fumigations, and recipes that contained a variety of psychoactive plants that may in part have been adopted from the witches. Leitch refers to the use of a potent elixir for invocation of a spirit by Georg Schröpfer (1730-1774), as well as the use of fumigations for the same purposes, repeating Agrippa's recipe that contained ingredients such as, hemlock, poppy and henbane. Leitch points to a list of magical requisites from the renaissance-era *Goetia,* which refers to "perfumes, and a chaffing-dish of charcoal kindled to put the fumes on, to smoke or perfume the place appointed for action; also anointing oil to anoint the temples and eyes with…" Although the ingredients are not included, "the application to the eyes and temples indicates its hallucinatory aim"(Leitch, 2005). Also noted are passages from *The Key of Solomon* that give instructions for a "Magic Carpet" that is "proper for interrogation." As *The Key of Solomon* (14th-15th century) describes: "Taking thy carpet, thou shalt cover they head and body therewith" and then hovering over a bowl of burning incense. Through this method "thou shalt hear distinctly the answer which though shalt have sought."

"This would seem to be a survival of the Scythian and biblical use of the 'tent of the meeting' which throws some question upon the nature of the 'incense'

mentioned in the instructions"(Leitch, 2005). As Leitch refers to my own earlier research into the use of cannabis in both these instances, his implications are obvious, and as we shall see in Chapter 15, there are references to cannabis and other psychoactive plants in Solomonic magic. Referring to the accounts from the "Goetia" of *The Key of Solomon* and *The Picatrix*, as well as references to psychoactive fumigations listed by Agrippa, and the importance of these texts in the magical tradition, Leitch rightly concludes that it "is telling … that all of these books indicate the use of psychotropics" (Leitch, 2005). As *The Encyclopedia of Magic and Alchemy*, by Rosemary Guiley, has also noted: "Some of the recipes provided in grimoires contain ingredients that have hallucinogenic properties and thus induce visions. Among such ingredients are henbane, poppy, hemlock, black hellebore, and hemp.… Some formulae were dangerous, potentially causing stupor, delirium, convulsions, temporary insanity, and even death" (Guiley, 2006).

Another area of *The Picatrix*'s influence was alchemy and the planetary designations of plants and metals in the grimoire was incorporated by the magician-scientists that were the spygiric Alchemists, who searched for the elixir of life. As *The Picatrix* records "You should know … the power of purification that is called the elixir … the elixir in alchemy works by … converting a body from one nature into a nobler one.… This is the secret of the elixir according to the sages of old."[22]

---

[1] As quoted in (Rosenthal, 1971).

[2] As translated in (Levy, 1966).

[3] As quoted in (Rosenthal, 1971).

[4] As quoted in (Lebling, 2010).

[5] Ibid.

[6] As Dan Attrell explains, "nigromancia … ought not to be confused with necromancy in the classical sense

of the word. Nigromancia is simply ‘secret ceremonial magic’ or as Greer and Warnock call it ‘Black Ops’” (Attrell, 2016). However, with the copious use of human body parts and blood on the pages of the Picatrix, there does seem to be some crossovers between the two, although the Picatrix has no instructions for raising or communicating with the dead.

[7] “On the Eastern gate he placed the form of an Eagle; on the Western gate, the form of a Bull; on the Southern gate the form of a Lion; and on the Northern gate he constructed the form of a Dog. Into these images he introduced spirits who spoke with voices, nor could anyone enter the gates of the City except by their permission.

There he planted trees in the midst of which was a great tree which bore the fruit of all generations. On the summit of the castle he caused to be raised a lighthouse (rotunda) the colour of which changed every day until the seventh day after which it returned to the first colour, and so the City was illuminated with these colours.”

Near the City there was abundance of waters in which dwelt many kinds of fish. Around the circumference of the “City he placed engraved images and ordered them in such manner that by their virtue the inhabitants were made virtuous and withdrawn from all wickedness and harm. The name of the City was Adocentyn.” –The Picatrix, in (Yates, 964).

[8] As translated in (Warnock & Greer, 2015).

[9] Ibid.

[10] Apparently these 2 recipes only appear in the Latin and Spanish versions of The Picatrix, and can not be found in the surviving Arabic version of the Ghayat AlHakim.

[11] As translated in (Warnock & Greer, 2015).

[12] As translated in (Attrell and Porreca, 2018).

[13] (Brann, 1999).

[14] To R. P. D. John Trithemius, an Abbot of Saint James, in the Suburbs of Herbipolis, Henry Cornelius Agrippa of Nettesheim Sendeth Greeting, The Philosophy of Natural Magic, by Henry Cornelius Agrippa, L. W. de Laurence ed. (1913).

[15] (Morley, 1856).

[16] Ibid.

[17] The Philosophy of Natural Magic, by Henry Cornelius Agrippa, L. W. de Laurence ed. (1913).

[18] (Grotenhermen, 2009).

[19] This celebrated book was originally composed in defence of what Naudé saw as, legitimate scientists, accused of being magicians or sorcerers. Included in this defence were, Gerolamo Cardano, (for his recipe for a cannabis infused liquor see Chapter 11), Geber, Ramon Llull, Arnaldus de Villanova, Paracelsus, Agrippa, Roger Bacon, Pythagoras, Socrates, Thomas Aquinas and other important figures of occult, philosophical and scientific history.

[20] As quoted in (Davies, 2010).

[21] As quoted in (Mackey, 1878).

[22] As translated in (Warnock & Greer, 2015).

Chapter 10

Alchemical Roots

Alchemy is a very broad term, which since ancient times has been used loosely to describe everything from gold making and other forms of metallurgy to practices for the purification of the soul and spiritual attainment. Although alchemy has often been considered as merely the pursuit of a method to manufacture earthly gold from less costly materials, for purely financial gain, this was not always the case. The term alchemy from before the medieval period onward was applied to a wide variety of different schools of thought, dealing with philosophy, physics, chemistry, unlocking the healing virtue in plants, and countless other subjects. In the medieval world, as with the present, the term alchemist meant many different things to many different people. Many of the medieval alchemists pursued the Philosopher's Stone as shaman mystics, herbalist, metallurgists and cabalists all-in-one, in an attempt to find the very essence of creation and as a technique of personal spiritual distillation. As we shall see, as with magic, there is irrefutable evidence of cannabis' role in this mysterious medieval and renaissance art.

Although the use of drugs in alchemy has been little discussed, it in no way has escaped the eyes of all researchers. Francis King has noted that in regard to "alchemical and magical literature … there are passages in such works as *The Magus* (1801) and *Theatrum Chemicum Brittanicum* (1652) which I think refer to processes designed to extract hallucinogens from plant and animal substances" (King, 1990). However very little has been written on this subject, and of that, even less that has cited source documentation on the matter.

Even the late psychonaut extraordinaire Terence McKenna seemed to only see a secondary role for drugs in alchemy: "When we look back through the alchemical literature there's very little evidence that it was pharmacologically driven. Only when you get to the very last ademptions of the alchemical impulse in someone like Paracelsus do you get the use of opium. But it is interesting that the great drugs of modern society were accidentally discovered by alchemists in their researches; distilled alcohol is a product of alchemical work and then, as I mentioned, opium was very heavily used by the Peracelsian school" (McKenna, 1998). McKenna also suggests that Giordano Bruno (1548-1600) was "presumably smoking some pretty descent goo they brought in from North Africa when he had his lightning flash of realization, sitting on a rooftop, that stars were distant suns, expanding the Universe of man forever, from its previous

encapsulated seven heavens, a realization, unfortunately this same idea resulted in his death at the hands of the church, who preferred things as they were…" However, its hard to see more than a jest here from the "Emperor of Mushrooms."

In an earlier coauthored work, (Bennett, et.al., 1995), I first looked at potential references for cannabis and alchemy, and we offered some speculation on the matter. It is interesting how many times in researching the subject over twenty years later, I found that material as the source for alchemical cannabis claims made elsewhere. However, at this time, when so many old texts have been scanned and made available to the wider public, and long-forgotten Latin and old-language European texts have begun to once again see the light of day, it is quite clear that cannabis, opium, and other psychoactive substances did indeed hold an important role in the history of alchemy, as we shall see.

The Quest for the Philosopher's Stone…

In what indicates an even older continuity of traditions, like the myths of immortality associated with Soma, Haoma and Chinese Taoist's hemp-based sacred elixir of immortality, European alchemists searched for the Philosopher's Stone, a substance that was reputed to endow the successful alchemist who prepared it with immortality. Interestingly, the alchemical tradition has been connected with the mythology of the Grail, since the early medieval period. Besides referring to the Grail as a thing both "root and branch," von Eschenbach's *Parsival* also contained the following description given by the hermit Trevrezent to Parsival, which undoubtedly influenced the later European alchemical tradition immensely:

> You say you yearn for the Grail. You foolish man, I am grieved to hear that. For no man can ever win the Grail unless he is known in heaven and called by name to the Grail. This I must tell you about the Grail, for I know it to be so and have seen it myself.
>
> A valiant host lives there [at Montsalvat] and I will tell you how they are sustained. They live upon a Stone of the purest kind. If you do not know it, it shall be named unto you. It is called Lapsit Exillis…
>
> By the power of that Stone the phoenix burns to ashes, but the ashes give him life again. The Stone is also called the Grail.

As Mircea Eliade noted, "A Hermetic [alchemical] influence on Parzival seems plausible, for Hermetecism begins to become known in twelfth-century Europe following massive translations of Arabic works" (Eliade, 1982). Interestingly, many of these Islamic sources came from figures associated with cannabis using Sufi and Isma'ili groups. As we have seen with the Grail, where there is much more than just the quest for a material gold goblet and with alchemy, in some traditions, the meaning of turning "lead into gold" meant much more than material gain, and was representative of a process of spiritual purification. There are clear indications that cannabis and other plants played a role in this process for some alchemists.

Some alchemical references to the purification of matter are in fact allegorical references to yogic-like processes associated with the perfection of spirit. This was particularly true of the Arab alchemists: "Several mystics and Sufi masters, among them al-Hallaj and especially Avicenna (Ibn Sina) and Ibn Arabi, have presented alchemy as a veritable spiritual technique" (Eliade, 1985). Thus, in

many accounts of European alchemy it “is neither the transmutation of base metals nor the life-prolonging elixir which are the ultimate and absolute objects of the alchemical search. Obviously the condition of perfection, or of Supreme Illumination, which the discovery of the Stone affords, is quite ineffable and transcends such mundane considerations as the supposed finality of death” (Johnson, 1980). Our interest here is how cannabis and other etheogenic plants may have played into that.

Medieval and Renaissance alchemy was in many ways a combinations of magic, religion and science. And like these various traditions, it had its roots to more ancient times. As with other heretics and magicians, their interest often took them into areas of study, that would likely not have been approved of by the Church and other authorities, for theological reasons. For this, and also likely with some personal motivation to keep their knowledge out of the hands of the unworthy, they used a form of veiled language, known as the “Green Language” or “Language of the Birds,” which we have already referred too. Thus, the meanings of the symbolism used in the language of many alchemical texts have remained undeciphered, and even those thought to be understood, or interpreted, subject to debate.

Without going too far back, for the sake of space and staying on topic, it is worth discussing some of the elements in the historical milieu out of which alchemy is believed to have sprung, before its transition from the Islamic Mid-East into Christian Europe.

Gnostic and Jewish Influences

It would not seem to me illogical if a psychological condition, previously suppressed, should reassert itself when the main ideas of the suppressive condition begin to lose their influence. In spite of the suppression of the Gnostic heresy, it continued to flourish throughout the Middle Ages under the disguise of alchemy.
It is a well-known fact that alchemy consisted of two parts which complement one another on the one hand chemical research proper and on the other the "theoria" or "philosophia."
As is clear from the writings of Pseudo-Democritus in the first century, (See Alchemy of the Greeks *by Berthelot), the two aspects already belonged together at the beginning of our era. The same holds true of the Leiden papyri and the writings of Zosimos in the third century. The religious or philosophical views of ancient alchemy were clearly Gnostic.*

– Carl Jung, (1937/1955)

Gnostic influences on later Alchemy have been long suggested. An important figure in this transmission, is "Zosimos, the Alchemist," who lived on either side of 300 A.D. Zosimos is particularly known for his use of Zoroastrian and Gnostic themes in his surviving texts, and for his early references to Hemerticism in the context of alchemy, such as the image of the krater or "mixing bowl," through which the initiate was "baptized" and purified in the course of a visionary ascent through the heavens and into the transcendent realms, in a similar manner to the cannabis-inspired voyages of the Zorastrian figures Ardu Viraf and Vistaspa.

It has been suggested that Zosimos, during the period when the Christian Churches were actively suppressing pagan and Gnostic groups, took the group initiations of Gnosticism and turned them into personal initiations of alchemy, which he saw as a symbolic technique of spiritual refinement, rather than a purely chemical process directed at things like making lead into copper, or silver into gold. The surviving works of Zosimos, and references to others, were considered among the most sublime and important founding documents by later medieval alchemists.

Important to this study, surviving translations of Zosimos' work have the ancient sage identify references to cannabis-infused wines and beers: "…wines can be made in a multitude of ways, [as shown] through many accounts that authors have left to us, and nature, and art such things, that is, grown wines from the vineyard and medicinal, or by adding various spices like palm, cannabis seed, etc …"; "Certainly brewers of Egyptian beer [zythi], which is more powerful [then our beers] are not lacking in the false and wicked arts, and might be better used for intoxication. This [concoction] includes: borage, cannabis

seeds and leaves, helenium, ivy leaves, strychnine, and darnel."[1] As Tom Hatsis has noted:

> Interestingly, he uses "lolium temulentum" for "darnel" (a known psychoactive), which specifically draws attention to the intoxicating powers of the plant (temelentum means "intoxication")! He is also comparing the addition of things like cannabis, darnel, and strychnine to the magical arts!!! I mean, he calls them "false and wicked arts,' but that is exactly how writers commented on magical works. He is openly recognizing the use of cannabis and darnel in potions by magicians! (Hatsis, 2016).

Darnel was still used in recipes for "beers as late as the nineteenth century" (Merkur, 2014). It was also another alleged ingredient used in witches' flying ointment. Merkur has noted the "Paracelsian preparation" in Shakespeare's *King Lear*, that contained hemlock, and other plants along with "Darnel, and all the idle weeds that grow/In our sustaining corn" (Merkur, 2014). Thomas Cooper wrote in *Thesaurus linguae Romanae & Brittannicae* (1565) "A vitious grain called ray or darnell, which commonly groweth among wheate. If it be eaten in hote breade it maketh the head giddie."[2]

Eusèbe Salverte, in his *Des Sciences Occultes* (1829), referred to "bearded darnel" mixed with wheat, stating it produces a bread that "occasions violent giddiness."[3] Darnel has also been noted as an ingredient in a werewolf salve![4] Again, as with other references, "seeds" likely refers to seeded buds of cannabis and seeds surrounded by resin rich calyxes. The use of darnel in conjunction with cannabis seems to have been common at one time. "One vernacular Arabic name for darnel means 'horse's hashish.' Darnel has been included in the recipes of Middle Eastern intoxicating compounds … usually with cannabis.… The description by Van Linschoten (a sixteenth century traveler in the Near East) of the preparation of bengue, berge, bers (cannabis based compounds of psychoactive plants containing ingredients such as opium, datura, darnel, nux vomica) … includes a mixture of darnel and hemp seeds in water called bosa" (Danaway, et. al., 2007).

Zosimos was deeply influenced by the work of a female alchemist who is thought to have lived in the 1st century A.D., who wrote under the pseudonym of Maria Prophetissa, and was also known as "Mary the Jewess" (Mary Hebraea). "The first nonfictious alchemists of the Western world, lived … in Hellensitic Egypt. And the earliest among them was Maria … the Jewess, for whom are chief source was Zosimos…" (Patai, 1994). Her works are often referred to by later alchemists. Carl Jung, who studied both alchemy and Gnosticism, believed her work "may go back to very early times and thus to

Gnostic societies" (Jung, 1970). Plants seem to have been involved in her alchemical processes as well. "Maria the Jewess was said to have identified the philosophers's stone with a mysterious 'white herb of the mountain'" (Patai, 1994). In *Better Living Through Alchemy Vol. I: Origins of Alchemy*, Lynn Osburn, who has been researching alchemical texts for decades, suggests that she may have also made a veiled reference to cannabis, (Osburn seems to have been unaware of the direct references to cannabis in the surviving writings attributed to Zosimos):

> Unfortunately the alchemical writings of Maria Prophetissa are incomplete, surviving only in fragments copied by later writers. In one treatise ascribed to her, – Practica Mariae Prophetissae in artem alchemicam … she discusses matrimonium alchymicum (alchemical wedding) with the philosopher Aros. From it comes the oft repeated alchemical dictum "Marry gum with gum in true marriage." … C. G. Jung, wrote concerning the nature of that alchemical gum, "Originally it was "gum arabic," and it is used here as a secret name for the transforming substance, on account of its adhesive quality. Thus Kunrath declares that the 'red' gum is the 'resin of the wise' – a synonym for the transforming substance." Had Jung been an initiate of alchemy he would have known that gum arabic was itself a pseudonym for the true transforming substance – the red resin of the wise – a gum gathered from the resinous flower clusters of female Cannabis sativa plants. That highly fragrant reddish resin has been produced in India since time immemorial and carried to the west by Arab traders (Osburn, 2008).

Engraving depicting Maria Prophetissima from Michael Maier's book Symbola Aurea Mensae Duodecim Nationum (1617). "She knew the hidden mysteries of the great stone. Sage that she is she taught us with her words, Smoke loves smoke, and is loved by it in return: But the white herb growing upon the high mountain captures both" (Maier, 1617).

Zosimos also testified that the "true teachings about the Great Art" were to be found … in "the writings and books of the Jews" (*Encylopedia Judaica*, 2008). "Azulai speaks of the philosopher's stone in his Midbar Kedemot (Lemberg, 1869, fol. 19), and calls it *esev* ('weed') as it was also called by the alchemists (and as it is called in other kabbalistic writings as well as in Hebrew manuscripts dealing with alchemy)" (*Encylopedia Judaica*, 2008). The Hebrew term *esev* has in modern times been used to designate cannabis and its products (Ben Israel, 2011), however it is not clear how far back this association can be dated. Although, as "hashish," meaning "herb" goes back to the early Islamic period, that such an association may have been used in medieval times with *esev* deserves at least some consideration. And as we have seen, in Chapter 2 there does seem to have been indications of cannabis use among the more esoterically minded members of Jewish culture.

As a result of this Jewish influence, many Old Testament figures, such as Moses, Ezra, and most notably Isaiah, were deemed medieval practitioneers of alchemy, by later medieval and renaissance alchemists. "Several of the biblical prophets were considered adepts in alchemy. The prophet Elijah was often referred to by Christian alchemists, several of whose work carry the name Elijah in their title. In some of these treatises Jewish influence is evident…" (Patai, 1994).[5]

Elijah, in this respect, is an interesting choice, for as we have seen in Chapter 3, in the Islamic world Elijah has been identified with the Green One, "*Khidr*," seen as the patron saint of cannabis. And in that respect, it is important to note of the Jewish and Gnostic influences, all of this came to European alchemists after it had been filtered through Islamic culture.

In this regard there may have been some cross-pollination between medieval Jews and Arabs. As Rabbi Aryeh Kaplan has noted, a number of medieval Kabbalists refer to a technique of philosophical meditation, that included drinking a cup of "strong wine of Avicenna," that induced a trance in order to aid the adept in pondering difficult philosophical questions (Kaplan, 1985). Unfortunately, no recipe for this remains, but the medieval Islamic alchemist and physician, Avicenna, as we shall discuss, refers in his works to the effects of hashish, opium and datura extracts, and he was familiar with the infusion of

these drugs into wine. Moreover, as noted, cannabis-infused wines were used by the Ismai'li of which Avicenna has been associated. Simeon Sethus, an 11th century Byzantine Jewish doctor wrote of "cannabis as follows: Arabs will squeeze [the oils?] into wine to intoxicate'" (Gruner, 1814). Charles Dickens' annual weekly journal, *All the Year Round*, noted such combinations, in use well into the 19th century by Jews and Moslems alike. "Pure wine, however, is not for the topers of Ispahan and Teheran, the Jewish and Armenian dealers ministering to that fondness for narcotics which tend so greatly to enervate the East, by mixing myrrh, incense, and the juice of the Indian hemp with the finest growths" (Dickens, 1862). However, the same claim could be made for infusions of opium, or other herbs, and Avicenna is remembered for his love of the juice of the poppy as well.

The Moslem influence

It is hashish that brings enlightenment to reason; but he who devours it like food will become a donkey. The elixir is moderation; eat of it just one grain, so that it can permeate your existence like gold.

– Amir Ahmad Mahsati-Roman, 12th century[6]

As European alchemy came about via Islamic influences, it is worth noting that many of the key individuals in this transmission were involved with hashish. The hashish-using Ismaili influence on alchemy is particularly well known, and Islamic figures important in European alchemy like Geber (Jabir ibn Hayyan); Attar (Abū Hamīd bin Abū Bakr Ibrāhīm), also known as "the chemist"; Ibn ʻArabi (Abū ʻAbd Allāh Muhammad ibn ʻAlī ibn Muhammad ibn ʻArabī al-Hātimī at-Tāī); and Avicenna (Abū ʻAlī al-Husayn ibn "Abd Allāh ibn Al-Hasan ibn Ali ibn Sīnā) are all thought to have held Ismaili ties, and also referred to cannabis products in their influential writings. Arab alchemists are widely credited with the development of techniques like distillation, sublimation, and crystallization. As Edward Burman has noted in *The Assassins*, "Works on science nowadays considered occult, such as alchemy formed an important part of … so many ideas germane to the creation of the Isma'ili doctrine. Studies in alchemy had been translated from Greek … as early as the eighth century … many Isma'ili poets such as Attar, were spoken of as 'conjurers' and 'alchemists'" (Burman, 1987).

The need for secrecy regarding such techniques of ecstasy in the dogmatic Islamic world can be seen in the variety of names and epithets used to esoterically refer to hashish in the Islamic world. The popular and widely used Arabic term "hashish" is itself thought to originally have been a nickname derived from a more general word meaning "herb," and was applied to hemp resin products in the same way the generic "grass" came to refer to cannabis in the 20th century. "Most likely, it may may be simply 'the herb' as distinguished from all other (medicinal) herbs" (Rosenthal, 1971). Translations of other Medieval Islamic names for cannabis products reveal a variety of secret names and pseudonyms, directed at concealing its from the uninitiated, and include "the one that cheers," "little morsel," "shrub of emotion," "shrub of understanding," "peace of mind," "girlfriend," "the one that facilitates digestion," "the pleasing one," "the one that connects the heart," "provisions," "branches of bliss," "the one that lightens the load," "medicine," "holy Jerusalem," "sugary," "pill," "the

pretty one," "medicinal powder," "theriac" (heal-all), "peacocks tail," "consolation," "the one that causes good appetite," "the one that softens the temperaments," "the one that brings the party together," "the little agent," "amber scented," "from Zion," "emerald mine," and "*esrar*," meaning "the secret," Islamic philosopher's referred to hashish as "thought morsels," and astrologers refferred to it as "fortune has arrived" (Rosenthal, 1971).

This technique of concealment was termed "The Green Language" or alternatively, "The Language of the Birds." Use of this symbolic language and how it was directly related to the use of cannabis and other drugs, can be seen in the works of various Sufi poets and mystics such as certain "verses by one of Persia's greatest mystic poets, Hafez, in praise of hashish: 'O Parrot, discoursing of mysteries, may thy beak never want for sugar'. These lines are reminiscent of the parrot symbolism in a Sufi author reputed to be near the Isma'ilis as many sufis were: Attar, in his *Conference of the Birds* has her arrive 'with sugar in her beak, dressed in a garment of green, and round her neck a collar of gold'. He then observes the hawk 'is but a gnat beside her brilliance; earth's green carpet is the reflection of her feathers, and her words are distilled sugar'" (Burman, 1987). Terms like "Theriac," "Medicinal Powder" and "The Secret" (*esrar*) for hashish bring to mind some of the preparations and secret names associated with alchemy. "As much was made of addicts of the ability of hashish to show them 'secret meanings,' or, as we might say, to open up for them new levels of mental perception, it is not surprising to find 'secrets' (esrar) as a commonly employed nickname for hashish among the Turks" (Rosenthal, 1971).

In his *Tadhkirah*, Davud al-Antaki, the blind physician, pharmacist and occultist, who was one of the most respected names in 14th-15th century Arabic medicine, mentions an Anatolian, "kind of hemp, called az-zrzh…"(Rosenthal, 1971). This is very similar to a name later used by Paracelsus, Azoth, used to describe the 'Philosopher's Stone', although in his case this has generally been assumed to have been a preparation of opium. As well, it is important to remember when using some of these esoteric names, in the Islamic world, the terms for Hashish, cannabis and opium were "most commonly lumped together without, it seems, any clear of the distinctions that might exist, or should be made, between them" (Rosenthal, 1971).

As we shall see, elements of this "Green Language" followed alchemy into Europe, and it was not necessarily only to conceal what they were doing from the Church. There seems to have also been concerns about the highest of secrets being profaned by the unworthy. As Albert G. Mackey noted in the

Encyclopedia of Freemasonry: “It is admitted that the texts and nomenclature of Medieval materials on those subjects … were cryptic and queer; but for that there are … explanations for the need for secrecy … [such as] the need to keep laymen from endangering themselves with drugs they could not understand” (Mackey, 1878). “The Arabian origin of alchymy is indicated by the fanciful terms under which the adepts concealed their drugs and processes; allegorical and symbolic expressions plainly revealing an Oriental character” (Maxwell, 1867).

Jabir Geber is considered by some as “the father of chemistry,” a science which of course originated with the occult art of alchemy, and his works particularly have been noted for their Ismaili persuasion, and it has long been suggested that the “Jabirean [Geber] corpus of texts belonged to the … Ismaili movement” (Daftary, 2012). “Jabir [Geber] … was an alchemist.… He was a member of the Hashashins, radical group that took part in political murders, reportedly under the influence of hashish” (Beli, 2008). Geber “has been acknowledged by both the Arab and European alchemists as the patron of the art since the eighth century”(Shah, 1964). Dr. M. Aldrich has commented that “skilled alchemists with pretty classy lab equipment experimented with all kinds of potions; if Geber and others could distill alcohol, they could have made hashish (or even hash oil), and, indeed, Geber included banj among his powerful prescriptions” (Aldrich, 1978).

Ibn Arabai, the Sufi mystic, philosopher and Saint “presented alchemy as a veritable spiritual technique”(Eliade, 1985). The Islamic theologist and polymath al-Taftazani suggested the mystical and alchemical writings of Ibn Arabi were “disorderly visions and ravings … instilled in him by his addiction to hashish” and “apart from being an infidel was also a hashish-eater”(Knysh, 1999). “By way of ad hominem criticism, al-Taftazani made capital of the theme of Ibn Arabi’s drug addiction … he cited the introduction to the *Fusus* [*Fusus al-Hakim* (The Seal of Wisdom)] in which … Ibn ‘Arabi claimed to have written this controversial book on the Prophet’s orders. For al-Taftazani, this story was a typical product of Ibn ‘Arabi’s drug addiction and concomitant inability to separate fantasy from reality” (Knysh, 1999).

Regarded as one of the greatest intellects of Islam’s Golden Age, the geographer, astronomer, poet, theologian, Avicenna, Ibn Sina, (980-1030) is probably best known for his contributions to medicine and his works, after being translated into Latin became deeply influential in Medieval and Renaissance Europe. “In his Canon on pharmacology he named over 760 drugs and

chemicals, many used by alchemists and physicians (e.g. narcotics such as opium, cannabis, mandragora, and hemlock) … Avicenna was among the first of several medieval skeptics who questioned the transmutations of metals and minerals into gold" (Krebs, 2004). A 1595 edition of *Avicennae Arabum Medicorum Principis Canon Medicinae ex Gerardi Cremonensis versione, etc.* (*Avicenna's Canon of Medicine*), by the Prince of Arab Physicians, according to Gerard of Cremona's *Version*, etc.', holds a number of entries under cannabis, including cannabis and other pulverized herbs infused in wine, as well as an elaborate sounding combination of herbs, including cannabis, poppy and harmaline containing Syrian rue seeds, under the elaborate sounding name Confectio Cognominata Imperialis (Confection Named Imperial).

Confectio Cognominata Imperialis

> …and 8 oz. of parsley root stem and iron dross, cleaned and abraded for three weeks, together with sugar for one week, with water and honey for a week, and for a week with vinegar. Then begin and infuse it in vinegar for a day. Then convert it to sugar in the morning and on the third day convert it into water of honey. Do that in this fashion for three weeks. Then dry it in the shade and (stir?) it until it becomes smooth, like alcohol, and rub the remaining medicines and pulverize them and the crumbs themselves.… Of red and white tuder and ammis and [text corrupt] and fennel seed and cinnamon and balsam and (?) and harmel seed and some grains of myrrh and mustard and cannabis and shelled sesame and fenugreek and baucis seed, all up to 5 grams. Of secacul and ginger, both up to 4 drams. The (tendrils?) of (?) and white pepper and gariofoil and of the flowers of all-cane and pyrethrum, all…

Avicenna utilized the whole cannabis plant as a medicine, and there are references to the use of seeds, roots and leaves for various treatments taken both topically and internally. "Juice of cannabis leaves" is specifically mentioned as well, roots, seeds, and the "woody [cortex] part of cannabis," which could refer to everything from stems, to the calyxes around the seed and other vegetable matter. Some examples from Avicenna include: "The dose is like that of chick pea with water of fennel bark and parsley and make the caput purgium in proportion to one grain of wheat with water of cannabis"; "…with oil and the must of quinces and althaea and dragonflower and (gum Arabic?) and chymolea, properly in its own juice (?). One hour afterwards it is poured over the head. And he (the patient) becomes placid due to damp willow leaves, since they are ripest and with tamarinds, and is sedated with a decoction of parsley and its juice and with the leaves of cannabis and sesame and the taste of both is perhaps enjoyed." The problem for which this is prescribed is not mentioned in the text provided, and this is true of the following as well, which seems to be more of a delicacy

for enjoyment: “In a vessel cleaned with sugar cane and its granules mix a dram of cannabis and licorice roots, up to a pound, and when these medicines are ground and crumbled, blend with bleached honey, and use after six months.” Avicenna’s connection with cannabis-based medicines was strong enough that *The Pharmacopoeia of Bauderon* written in 1681 refers to “Cannabis ex Avicenna,” in reference to the herb.

Like Ibn Arabi, Avicenna saw alchemy as more of a spiritual process, and both also shared a deep interest in cannabis. Avicenna wrote of the inebriating substance “hushish” [hashish], prepared from the plants bruised leaves, as well as the drink made from the plant, under the name “banghie,” (Ainslie, 1826). Avicenna’s father was initiated into the Islamic sect the Ismailis, who have long been associated with the esoteric use of hashish, and Avicenna was familiar with their teachings. This has led to the claim that Avicenna’s “father was … an intellectual who belonged to a hashish cult” (Simmons, 2002). As noted in Chapter 3 there has also been the long standing suggestion that some members of the Persian Ismai’ili mixed hashish with wine. “…Ibn Sina (Avicenna) introduced neo-Platonism into Islamic philosophy. Neo-Platonic theory of emanation of nature from God especially appealed to the Sufis … the distinction between the individual and the absolute vanished; the Sufi proclaimed himself thus: I am the Truth, I am the Reality. Sometimes this conclusion was reached by artificial means, by adequate dose of hashish” (Chatterji, 1973).

Idries Shah claims that Paracelsus and other medieval European alchemists like Roger Bacon, Raymund Llully and Henry Cornelius Agrippa, were transmitting Sufi knowledge in the West, acting as scouts for the Arab dervishes and their system of attainment.

> That the alchemists of the West knew they were pursuing an internal goal is clear from their admonitions and innumerable cryptic illustrations in their works. Alchemical allegory is by no means difficult to read if one bears in mind Sufi symbolism. In the seventeenth century, a thousand years after the time of their original inspirer, Geber (born circa 721), the European alchemists were keeping lists of successive masters, reminiscent of the Sufi “spiritual degrees.” One of the most interesting things about this fact is that these chains of succession refer to people linked in the Sufic and Saracean traditions, but otherwise have no common denominator. In the records, we find the name of Mohammed, Geber, Hermes, Dante and Roger Bacon. (Shah, 1964).

As noted in Chapter 3 Sufi and Isma’ili sources used the name of el-Khidr (Khizr), the Green One, as a hidden reference to hashish and bhang. As el-Khidr is also identified with the Biblical Elijah, it is interesting to note that we find this same figure playing a highly regarded role in medieval alchemy. Alchemists like

Paracelsus and Eirenaeus Philalethes mention the name Elias, which in the authorized version of the Bible is the same as Elijah, the powerful magician-prophet of Tishpeh. Comparable to the Sufi reference to hashish as a "visit of Khidr," Paracelsus, who recorded recipes for cannabis, opium and other substances, refers to "the advent of Elias Artista" in *The Book Concerning the Tincture of Philosophers*. Tinctures and other alcohol extracts and elixirs were of prime importance to Paracelsus and other alchemists, and as we shall see later, cannabis and opium were of particular interest to him in this regard. These Islamic-adopted alchemical techniques and their preparations are the root of modern medicine.

> Arabian medicine was, in fact, the parent of alchemy, the founder of which was Geber (702-765), the discoverer of nitric acid and aqua regia and the describer of distillation, filtration; sublimation, water-baths, and other essentials of chemical procedure. Alchemy was combined with astrology in this wise. The ancient Chaldaic Pantheism, the doctrine of an anima mundi, or "soul of the world," with indwelling spirits in all things, was applied to whatever could be extracted from substances by fire, as "spirit" of wine, "spirit" of nitre, or the various essences and quintessences; while to the seven planets (the sun, the moon, Mars, Mercury, Jupiter, Saturn, Venus) corresponded the seven days of the week and the seven known metals (gold, silver, iron, quicksilver, tin, lead and copper). As these metals were supposed to be "generated" in the bowels of the earth, the special aim of alchemy was to find the fecundating or germinal substance, under appropriate planetary influences.
>
> Thus Geber's parable of a medicine which could heal any of six lepers was regarded … as nothing more than allegory of the philosopher's stone for transmuting the six baser planetary metals into gold. Hand in hand with this idea of transmutation of metals went the notion of a polyvalent "elixir of life," which could cure all diseases and confer immortal youth and which was supposed to be of the nature of a "potable gold" (aurum potahile). The search for potable gold led to the discovery of aqua regia and the strong acids by Geber and Rhazes, and the quest of the elixir became the foundation of chemical pharmaceutics. Even as late as the sixteenth century, we find Paracelsus still upholding Geber's idea that everything is made of mercury, sulphur and salt, and that as "the sun rules the heart, the moon the brain, Jupiter the liver, Saturn the spleen. Mercury the lungs, Mars the bile, Venus the kidneys," so the seven planetary metals and their compounds were specifics for the diseases of these organs under the will of the stars.
>
> Arabian chemistry probably survived beyond the decadence of Arabian medicine, for Leo Africanus, a traveler of the fifteenth century, mentions a chemical society which existed at Fez at that time. From their constant contact with strange lands and peoples, the Arabian pharmacists or "sandalani" were the exploiters if not the introducers of a vast number of new drugs; in particular, senna, camphor, sandalwood, rhubarb, musk, myrrh, cassia, tamarind, nutmeg, cloves, cubebs, aconite, ambergris and mercury; besides being the originators of syrups, juleps, alcohol, aldehydes (all Arabic terms), and the inventors of flavoring extracts made of rose- water, orange and lemon peel, tragacanth, and other attractive ingredients. The use of hashish (Cannabis indica) and bhang (either Indian hemp or hyoscyamus) to produce drug-intoxication (tabannuj) or deep sleep were well known, and the unseemly behavior of addicts of those drugs is described in the Arabian Nights. King Omar casts the Princess Abrizah into a heavy slumber with "a piece of concentrated bhang," if an elephant smelt it he would sleep for a year In another tale, the thief Ahmad Kamakim drugs the guards "with hemp fumes." Thus the possibilities of anesthesia by inhalation were known to the Arabians, as well as to Dioscorides and the medieval surgeons, and presumably the original knowledge came from

> India, since the Egyptians did but little surgery. The Arabian apothecary shops were regularly inspected by a syndic (Muhtdsib) who threatened the merchants with humiliating corporal punishments if they adulterated drugs (Guigues). The effect of Arabian chemistry and pharmacy upon European medicine lasted long after the Mohammedan power itself had waned and, with the simples of Dioscorides and Pliny, their additions to the materia medica made up the better part of the European pharmacopeias for centuries (Garrison, 1917).

Garrison refers to “Leo Africanus” and a Chemical Society in Fez, which does bring to mind certain elements of the whole Rosicrucian mythos, an alchemical group whose connections to cannabis and other drugs will be explored in later chapters. It has been suggested that the “earliest account of cannabis intoxication to appear in Europe was that of a Moroccan Christian convert named Leo Africanus, who in 1510 described to the Pope the giggling of Tunisian Fakirs who were using hashish” (Boon, 2002). As Leo Africanus described of his time in Fez: “They have here a compound called Lhasis [hashish], whereof whosoever eateth but one ounce falleth a laughing, disporting, and dallying, as if he were halfe drunken; and is by said confection marvuellously provoked unto lust” (Africanus, 16th century; 1896).

Garrison noted the Indian influence on Islamic branches of Alchemy, and in this regard it is worth noting the comments of the Iranian alchemist al-Biruni (973-1048), who wrote that the Hindus “have a science similar to alchemy which is quite peculiar to them. They call it Rasayana. It means the art which is restricted to certain operations, drugs, compounds, and medicines, most of which are taken from plants. Its principles restored the health of those who were ill beyond hope and gave back youth to fading old age.”[7] We can be sure the use of cannabis was long common in both traditions.

Another Islamic chemist and doctor who “distinctly mentions the intoxicating properties of hemp, is Ibn Baitar, a native of Africa, who died in Damascus in 1248. He was known as Hashdishi or “the botanist,” from his accurate observations on medicinal plants. Ibn Baitar was an expert herbalist, and is said to have recorded the many additions to medicine made by Islamic physicians in the Middle Ages, which added between 300 and 400 types of remedies to the one thousand previously known since antiquity. He left detailed chemical information on Rosewater and Orangewater production, as well as instructions for the preparation of scented Shurub (Syrup) extracted from flowers and rare leaves, by means of using hot oils and fat. And in a precursor to European alchemical techniques, essential oil was produced by joining various retorts, the steam from these retorts condensed, combined and its scented droplets were used

as perfume and mixed to produce the most costly medicines. All these techniques were deemed alchemical.

The Alchemists, by Mehdi, 1893. Golestan Palace Library, Tehran, Iran.

As Edward Gibbon eloquently noted, for better or worse of the alchemical mix of science, magic, and medicine that is the legacy of medieval the medieval Islamic world:

> …in this science of medicine, the Arabians have been deservedly applauded. The names of … Geber … and Avicenna, are ranked with Grecian masters.… The science of chemistry owes its origins and improvement to the industry of the Saraceans. They first invented and named the alembic for the purpose of distillation, analysed the substances of the three kingdoms of nature, tried the distinction and affinities of alkalis and acids, and converted the poisonous minerals into soft and salutary medicines. But the most eager search of Arabian chemistry was the transmutation of metals, and the elixir of immortal health; the reason of the fortunes of thousands were evaporated in the crucibles of alchymy, and the consummation of the great work was promoted by the worthy aid of mystery, fable and superstition (Gibbon, 1776/1855).

After the Crusades, through various channels, this Islamic alchemical lore and knowledge filtered into Europe, and manifested in various ways, helping to invigorate the medical and scientific knowledge, that pulled Europe out of the Dark Ages and into the Renaissance period. As we shall see, the use of cannabis in alchemical elixirs and other preparations was part of that important cultural exchange.

---

[1] Translated by Tom Hatsis, from the Latin De Zythorum confectione fragmentum (Gruner, 1814).

[2] Ibid.

[3] (English translation (1846).

[4] “A French judge, Henri Boquet, who presided at a trial of werewolves, explicitly noted that their transformation was accomplished by the aid of a salve; and the French physician, Sieur Jean de Nynauld (in Transformation and Ecstasy of Sorcerers, 1615) listed the ingredients of such an unguent, which included wolfsbane, along with other psychoactive toxic plants, such as ergot-infested darnel, opium, hemlock, and sweet flag. Sometimes the werewolves or bear-men wore a girdle or pelt soaked in the same substance. ‘By using a so-called wolf strap, any person could transform himself into a werewolf. Whoever fastened such a strap around himself would turn into a wolf.’ These animals were considered the shaman’s spiritual helpers, with the shaman often metamorphosing into it as its empowered persona or assuming consubstantial identification with the ‘animate’ plant.” (Ruck, et al., 2007).

[5] For a fuller understanding of the Hebrew influence on alchemy, read Patai’s The Jewish Alchemists.

[6] As quoted in (Rätsch, 2001).

[7] As quoted in (Ray, 1903).

THEOPHRASTUS
PARACELSUS.
Ich hab gefunden, Waß viele
zu ihrem Unglück suchen.
Den Lapidem Philosophorum.
Inveni, quem plurimi suo
cum damno indagant.
Lapidem Philosophorum.
Gottfr. Bernh. Götz del.
Joh. Georg Hertel excud. Aug. Vind.

Chapter 11

Quintessences, Aracana and Tinctures in Alchemy

O, mickle is the powerful grace that lies
In herbs, plants, stones, and their true qualities:
For nought so vile that on the earth doth live
But to the earth some special good doth give,
Nor aught so good but strain'd from that fair use
Revolts from true birth, stumbling on abuse:
Virtue itself turns vice, being misapplied;
And vice sometimes by action dignified.

– William Shakespeare, *Romeo and Juliet* (1594-97)

The techniques of preparation of disease fighting life-preserving elixirs was the core of alchemy for many medieval and renaissance alchemists, and this again was an adaption from Islamic influences that came into Europe following the Crusades. In references to figures such as "Lully, Paracelsus, Jerome Cardan, etc." Albert G. Mackey in his *Encyclopedia of Freemasonry*, wrote that these figures were not "occultists.… They had been physicians and chemists; the 'alchemy' they studied was chemistry, and they studied it for medical uses … (along with botany, etc.)" (Mackey, 1873). Interestingly, all three of the figures mentioned by name have associations with cannabis elixirs; Cardano and Paracelsus both left recipes for cannabis preparations, and cannabis appears in a number of Llullian texts.

> These attempts to assuage human physical suffering were manifested in the utilization of the sacred narcotic herbs; the extraction of the sedative qualities of mandragora and Indian hemp; the concoctions of the alchemist; the magical powers of alleviating pain by a resignation transcending even the powers of potentates or priests (Gies, 1948).

These preparations came under various names such as arcana, tinctures, and quintessences (fifth essence), and all were equated with having the same sort of life-preserving effects and qualities as the Philosopher's Stone by their adherents. From the very beginning "quintessence became linked to the Arab elixir – a substance that could prolong life" (Ball, 2006):

> The elixir holds a similar position in the alchemical tradition to the philosopher's stone; indeed, the two are sometimes interchangeable. Zoismos … wrote a … encyclopedia of alchemy, the Cheirokmeta, in which he mentioned a potent alchemical preparation called the Xerion, a word derived from the Greek for "dry." It seems to allude to a dry powder, but in its Arabic form of al-iksir it became later identified as a miraculous potion (Ball, 2006).

It is in the branch of alchemy known as Spagyrics from Ancient Greek σπάω spao “I collect” and ἀγείρω ageiro “I extract,” a name thought to have been coined by the European alchemist Paracelsus, that we find plant-based alchemy. Spagyrics refers to extraction processes involving fermentation, distillation, tincturing, as well as extraction of essential oils with vapors and extraction of mineral elements from the ash of plants through calcination.

Tincturing was one of the major arts of alchemy since the time of Zosimos, and this included tinctures of plants, animals, stones and metals. One of Zosimos’ own surviving works, the *Final Quittance,* is devoted to this art. and he discusses the “differences between ‘opportune tinctures’, which are astrologic and daimonic in origin, and ‘natural tinctures’, which are grounded in a more empirical methodology and technique” (Fraser, 2004) – comments which reveal the combination of magic and science at work in alchemy.

The terms arcanum and quintessence are often used interchangeably, but when differences occur, it seems to be that quintessences are medical, and arcana could be spiritually transformative. However both, when the term is not used purely symbolically, can be seen as references to some form of tincture, whether that be through marinated wine, or in some more pure alcoholic preparation. Let us first look at the quintessence in this regard. “Quintessences could be extracted from anything he [Paracelsus] said in his treatise *On the Consideration of Quintessences*, and they had marvellous medical properties” (Ball, 1972).

In the 15th century text, *The Book of Quintessence,* which was a translation of earlier continental works, the quintessence appears as a medicine for a variety of human ailments. Judging from early texts on the subject, it was something 15th-century alchemists partook of often, and an experience they wished to share. *The Book of Quintessence or the Fifth Being: That is to Say Mortal Heaven* (1460) gives a process of creating the quintessence through the distillation of wine, a technique, the author claimed, that was handed down by “Hermes [Trismesgistus], father of philosophers”:

> Take the best wine that you may find, if you have some money. If you are poor, then take corrupt wine, that is, rotten, of a watery nature, but avoid any that is sour, for the quintessence is naturally incorruptible and will be drawn out by sublimation. The four elements, as it were, the rotten feces of wine, will be left in the bottom of the vessel. But first you must distill this wine seven times, and then you’ll have good burning water. In truth, this is the watery matter from which is drawn our quintessence … it will be an incorruptible medicine, almost as heaven above and be of the nature of heaven. Therefore, our quintessence is worthy of the title mortal heaven.[1]

The spiritual nature of this quintessence reminds us of the association of

alcoholic beverages as spirits. As the modern translator of this tract has noted; “The instructions that follow lead me to believe that this form of the “quinte essencia” is ethanol … the author refers to … repeated distillation … I would be pretty darn jolly if I regularly dosed myself with high-concentration ethanol” (Mahoney, 1995). In *Notes on the Chemistry of the Text*, a 19th-century commentator on the text, C.H. Gill, Esq., of University College, London, recorded that “The direction to distill the wine seven times is a good practical suggestion for the obtaining of strong alcohol which will burn well. Then follows a description of the distilling apparatus, which seems to have been arranged to ensure a very slow distillation, so as to obtain a product as colourless and scentless as possible” (Gill, 1866/1889).

The author of the medieval tractate further explains that leaves, flowers and other substances put into the quintessence, have their powers increased:

> Now, I have shown you an extreme secret, how you may draw out, with our heaven, every quintessence from all things aforementioned. Therefore, put any necessary ingredients for every syrup into our quintessence, and within three hours this water will be such a syrup, understand this well, better by a hundred times than it would be without our quintessence. So I say of comfortatives, digestives, laxatives, restrictives, and all other medicines. Because, if you put seeds, flowers, fruits, leaves, spices, cold, hot, sweet, sour, moist, whether they be good or evil, into our quintessence, since our quintessence is the instrument of transmuting the virtues of all things if they be put into it, the virtues of the thing are increased a hundredfold.[2]

As author Bryan Mahoney notes of this process, “This is simply a florid description of tincturing, or extraction by soaking in ethanol” (Mahoney, 1995). This method is in fact still used in the production of cannabis medicines and home remedies and has been so in the intermittent period as well. As we shall see, a number of alchemists used this technique, with cannabis, opium and a variety of other plants and drugs.

From descriptions of recipes and processes, the amounts condensed were considerable. The alchemist Paracelsus noted in his *De Origine Morborum Invisibilium, Lib. IV* “Nothing of true value is located in the body of a substance, but in the virtue thereof, and this is the principle of the Quintessence, which reduces, say 20 lbs. of a given substance into a single Ounce, and that ounce far exceeds the 20 lbs. in potency. Hence the less there is of body, the more in proportion is the virtue thereof” (Paracelsus, 1530).[3] Paracelsus “in his fourth Book *Archidox* [1601] of the Quintessence saith, ‘A Quintessence is a matter which is corporally extracted out … of all things that have life, being separated from all impurity and mortality, most purely subtiliated, and divided from all the

Elements thereof … it is a matter little and small, lodged and harboured in some Tree, Herb, Stone, or the like; the rest is a pure body, from which we learn the separation of the Elements."[4]

In the Middle Ages and Renaissance, a considerable body of work on esoteric subjects was misattributed to the Franciscan Philosopher, writer, poet, theologian, mystic, mathematician, logician, and in the end martyr, (dying from injuries inflicted by stone-throwing Moors) Ramon Llull (1232-1315). Regarded as one of the most wide ranging and original thinkers of his age by Spanish historians, and fondly known as Doctor Illuminatus, Llull's influence in some areas of study are still felt. It is well known that numbers of works have been falsely attributed to ancient prophets and philosophers, and this is due to aspiring writers, who would sometimes use the name of a Biblical figure, or noted Philosophers, and other figures of importance, in order to imbue their own work with more prestige. Likewise, later medieval authors would attribute their works to more famous figures of their own time, such as Llull, with the "desire to endow it with the prestige and respect commanded by Lull in the fourteenth century among the philosophers, theologians and physicians of Spain" (Patai, 1994). Llull himself, however, condemned many of these subjects, such as alchemy and magic. None the less, these works of pseudo-Llulls became deeply influential among Hermeticists, Alchemists, and other Esoterics, over 80 such works are known, and many are still in circulation as Llullian works. Among the most influential of these treatises was the *De secrets naturae sive quinta essentia* (On the Secrets of Nature or the Fifth Essense),[5] first published in 1514, and bearing Llull's name through countless reprints and translations, as with other similarly allegedly misattributed works.

> However, the conclusion that these alchemical treatises could not have been written by Lull seems never to have reached alchemical circles, whose admiration for Lull the alchemist continued to secure him an honored place in alchemical literature (Patai, 1994).

The general view is that *De secrets naturae sive quinta essentia*, was actually written by Raymond de Tarrega, thought to have been born around (1335? -1371), who was born a Jew, but converted to Christianity at an early age, only to be later persecuted as a heretic by the Church he had converted to, dying in custody, possibly through self poison, perhaps to avoid a fate worse than death. From historical accounts of this figure, "it appears he never pretended to be anybody but himself, Master Raymund, an alchemist. It was only after his death that his works came to be attributed to Raymond Lull" (Patai, 1994). Besides his

tractate on the quintessence, de Tarrega also had a book, *De invocation demonum*, which drew the ire of the Inquisitors, and as a result is no longer extant. A 1365 Church document recorded of this work, that under the orders of Pope Innocent VI there were "caused to be burned, a certain large and bulky book, *Demonium invocation*, in seven separate parts, which is titled, *The Book of Solomon*, in which is described sacrifices, discourses, offerings, and very many nefarious things with which demons can be consulted."[6] This is worth mentioning as it shows the cross over between alchemy and magic, and most alchemists of the time could be considered practising magicians, and many had grimoires and others books of spells readily on hand.

De secrets naturae sive quinta essentia had complex alchemical instructions for purifying the quintessence from wine, and then advice on various plants and other substances that could be extracted into the "Quintessence." This information, as with the grimoires, also seems to have been considered heretical and was prohibited literature in the 14th century, and the "Lullian alchemical treatises … were burned in 1372 at the orders of Pope Gregory XI" (Patai, 1994). Ten years prior, the alchemist Johannes de Rupescissa, author of *De consideration quint essentia rerun omnium* (On the consideration of the Fifth Essence of All Things) [and also thought to be the original author of the popular Llullian work, *De secrets naturae sive quinta essentia* by some sources] seems to have been burned at the stake after a lengthy imprisonment under Pope Innocent VI. Rupescissa's experiments in distillation led to the development of what he named *aqua vitæ*, aka the *quinta essentia*, and he claimed it as a panacea for all diseases. The persecution of Raymond de Tarrega, burning of the Llullian alchemical texts, along with the mortal body of Rupescissa, provide us with evidence for the motivation behind the obscuring language of alchemy, meant to be understood only by the initiated. This may also offer a reason for so few direct references to cannabis in surviving alchemical literature. However, these various 14th and 15th-century manuscripts gives clear instructions on the process of how the quintessence is distilled from wine, and show clearly this was a widespread alchemical preparation that was widely used by the adepts of the time which, as we shall see, clearly involved the tincturing of cannabis and other psychoactive plants.

It was in his excellent essay and accompanying translation, *An Unknown Hebrew Medical Alchemist: A Medeival Treatise on the Qunita Essentia* (1984) that the respected scholar of Jewish history, Raphael Patai first discussed a number of alchemical texts devoted to the quintessence, and particularly

identifies preparations containing cannabis, opium and other psychoactive plants. Patai returned to this topic in his pivotal work *The Jewish Alchemists* (Patai, 1994). He noted that "among the many Latin writings published by Ramon Lull there are several that deal with the fabulous *quinta essentia*. the purest of essences, which was supposed to rejuvenate the old and cure all kinds of diseases including mental aberrations" (Patai, 1994).

Of such texts, Patai's work was directed at a Hebrew alchemical text devoted to the quintessence, attributed to an anonymous author who claimed it was a copy of a text written by "a great sage whose name is Raimon," a name believed to have been used in hopes of of associating it with the works of Ramon Llull. This centuries-old text, written in Hebrew, appeared in a medieval manuscript alongside selections from the works of Avicenna. It was likely a copy of an even earlier lost Latin manuscript that did not survive, and may have been destroyed in the Church's 14th-century purge of such documents.

The 14th-15th century Hebrew manuscript opens with the words "And now I shall copy for you a great secret of the fifth essence, which is called in their language [Spanish] *qinta esensia*.… It was written by a great sage whose name Raimon…" Raphael Patai notes that as "for the identity of the author, all that can be said was that he was a Jewish physician whom lived in Spain in the fourteenth or fifteenth century, and knew, in addition to Hebrew, Latin, Spanish, Arabic, Persian, Turkish and Sanskrit" (Patai, 1984). Like the English version of *The Book of Quintessence*, with which it holds some strong comparisons, the author "influenced by the alchemical teachings of his time in which the *quinta essentia* occupied a prominent place. He repeats again and again that the admixture of the *quinta essentia* will increase the effectiveness of drugs" (Patai, 1984). As the Hebrew text records:

> …if you want to prepare a potion for a disease … place those drugs which are appropriate for that potion into our Fifth Essence, and it will become like the potion, and it will be more effective, one part of it to a hundred. And likewise … the fragrant drugs, and thus all things of this kind, and thus all the cordial drugs must be pounded to utter thinness, until one cannot feel it by palpitation…

The author of the 14th-century Hebrew text goes onto give a variety of medicinal plants to be infused into the Fifth Essence and prescribes them for various ailments and conditions. Preparations of poppy and belladonna were also noted, via an infusion of "popillion ointment," prepared opium, wolfsbane, henbane, monkshood, mandrake, and a variety of plants under foreign names which are not always clearly identifiable, as well as a preparation of "Pills …

from India," so it is clear exotic imported ingredients were also in use. As the author of the tractate states of such plants and preparations "apply these things to our heaven [quintessence]." Patai notes of this in *The Jewish Alchemists*, where he also discusses this Hebrew alchemical text, "It should be noted that his instructions throughout the lists of his medicaments is to add them to 'our heaven, that is, the fifth essence, whereby the original medicinal property and effectiveness of the substances in question will be maximized" (Patai, 1994/2014). It is clear that the term "heaven" was used in reference to this ethanol-like preparation, the quintessence, that could absorb the "essence" or "soul" of the plant, and leave the material body behind, as with the concept of the human soul leaving the mortal body and ascending to Heaven.

> Like Lull, he considers that the quinta essentia can cure almost anything, from melancholy, to pestilential fever, and from poisoning to demoniac possession … it can rejuvenate old men, renew the spirit of life, and endow women with beauty. Yet despite these clearly alchemical features, one gains the impression that the author relies more on the curative powers of the drugs themselves than on the quinta essentia added to them. Nowhere does he recommend the application of the quinta essentia by itself; he always suggests its use as an agent intensifying or augmenting the curative powers of drugs (Patai, 1984).

I think Patai has it incorrect in his understanding of what has taken place. The *quinta essentia* was not "added" to the plants, the alchemical view was that the essence of the plant itself was extracted into the elixir, and the potion became the quintessence of the plant or plants used. The anonymous author of the Hebrew treatise also refers to a mixture used both internally and topically that includes "chaff of hemp" for the treatment of "dropsy" and "Persian fire," which is thought to have been a form of venereal disease, and a variety of other ailments; noting that the mixture is "also utterly effective against the illness of cancer if it is imbibed with sabar [aloe]" (Patai, 1994/2014). According to the anonymous Hebrew author of this 14th century tractate on the quintessence: "This medicine was invented by a great sage, and many old diseases came upon him, and he saw this in a dream, and made it, and was cured, and he put it in writing so as to help many people . And it helps internal [diseases] by drinking and external [diseases] by way of a plaster chaff of qanavos (hemp). And we have tried this medicine many times, and all those who take the above mentioned mixture will be saved form leprosy and perselia [palsy?], and from bad diseases which have no [other] cure" – miraculous cures reminiscent of the tales of the Holy Grail.

In this respect, it should be remembered that even things like curing maladies was considered miraculous, and the maladies themselves, as in ancient times,

were often considered demonic in nature. As Raymond de Tarrega, recorded in *De secrets naturae sive quinta essentia*:

> …The demons are attached to human bodies because of bad dispositions and corrupt humour, or because of melancholic infection which generates evil, black, and horrible images in fantasy, and disturbs the intellect, for the demons habitually take on such forms, and generally dwell in obscure and solitary places. When by virtue of the fifth essence [quintessence] and other things this humor, which is the reason they enter such a body, is expelled from it, then at the same time also the demons vanish at once altogether with the humor.
>
> …And because of this there exists a revelation of how the sensate medicines have the effect of expelling demons from any body. Use, therefore that aforementioned medicine, and you will cure any demoniac…

This act of herbal healing is compared by de Tarrega to "Solomon's act of necromancy, with which demons were forced to perform good works; or with evil virtue of words, stones, and plants. It is therefore clear how the demons are subject to the action of senate things." Thus, to cure someone of disease was equal to control over demons, and even an exorcism, and herein may have laid the issues the Church had with the alchemists who were preparing the quintessence and writing about its various manifestations from different plant preparations.

The association of demons with tincturing goes back at least as far as Zosimos, and throws some light on the close association ceremonial magic held with alchemy. This may relate to Zosimos' reference discussed earlier, where he associates cannabis-infused wines and beers, with the "wicked arts." As Kyle Fraser explains of Zosimos' text, *The Final Quittance*:

> Zosimos claims that those tinctures which are called "opportune" (kairikai) in his day were, in the time of Hermes, regarded as natural tinctures (physikaibaphai). But this true alchemy, which Hermes knew, has been almost forgotten, due to the jealous stratagems of the daimons, who resent the independence of the alchemists and their natural methods. Eventually these natural secrets were appropriated by the daimons and became contingent upon their inluence and will. The daimons now jealously guard these secrets of tincturing, revealing them only to the priests who slavishly worship them…
>
> …In order to ensure the maintenance of their sacrifices, Zosimos says, the daimons plotted to keep the alchemists dependent upon them. They concealed the old Hermetic secrets of natural tincturing and replaced them with non-natural or "opportune" tinctures, which they now reveal only to those who make the proper sacrifices.
>
> Zosimos says that these alchemists, who serve the daimons in exchange for secrets of tincturing, are fixated on the material ends of the art. They are "wretched lovers of pleasure" … who cannot see, or do not care to see, the spiritual dangers of their enslavement. Instead of seeking liberation through alchemy from the pleasures and pains of the body, they surrender themselves, body and soul, to these predatory daimons, in exchange for the superficial trappings of the art. In other words they care only for profane gold but not for the "gold" of self-purification. It is clear that these misguided alchemists

> are in precisely the same situation as those blind followers of Fate, criticized by Zosimos in On the Letter Omega: those who ridicule the techniques of natural alchemy and trust only in astrologic and daimonic principles.
>
> …In the end, however, the problem of daimons remains largely unresolved. Given that the alchemist must take some account of these daimonic and astrologic influences – inasmuch as he works through the material world – how can he do so without compromising the spiritual integrity of the Art and risking daimonic seduction? Is there any way to reconcile the spiritual aims of the Art with its material necessities?
>
> There is one tantalizing suggestion. Zosimos advises Theosebeia to perform certain sacrifices after the example of Solomon: "Then, without being called to do it, offer sacrifices to the daimons, not the useful variety, not those which nourish and comfort them, but those which deter and destroy them, those which Mambres [Jambres?] gave to Solomon, king of Jerusalem, and of which he himself has written according to his wisdom"(Final Quittance…). Zosimos here shows his familiarity with the folk legends of Solomon as a magus and exorcist, who holds divine dominion over daimons. One wonders whether he has read the Testament of Solomon in which Solomon describes how he harnessed the powers of the daimons, with the aid of their angelic superiors, in order to complete the construction of the Temple. Solomon, through the divine power of his ring, commands each demon, in turn, to reveal its name, its distinctive activity, its planetary or zodiacal designation, and the angelic or divine power that thwarts it. So long as he maintains a pious relation to God, he is able to control the demons, through their divine superiors, and harness their powers for sacred ends. But when his piety is compromised, and he sacrifices to pagan gods, his control over the demons is lost, and he becomes enslaved to them: '"…my spirit was darkened and I became a laughingstock to the idols and demons."(Testament…).
>
> As K. von Stuckrad argues, one sees in the Testament a monotheistic response to the problem of the malevolent astral powers. Of special interest is the manner in which the Egyptian decan gods are demoted to daimons, now held under the dominion of the Jewish angels and, ultimately, the Jewish God (Testament…). If Zosimos does have this Solomonic tradition in mind, then he may be suggesting to Theosebeia that the daimons which are attempting to control and seduce her can, in turn, be controlled and made subject to the spiritual work of the alchemist – just as Solomon was able to harness the daimons toward the spiritual ends of the Temple (Fraser, 2004).

This brings up a number of, interesting points regarding alchemy's ties with magic. Like de Tarrega, Zosimos, indicates the Solomonic tradition of magic and its control of demons, as with Solomon's forcing a demon to spin hemp, in the afore-mentioned *Testament of Solomon*. In relation, we shall see later, cannabis played a role in late Solomonic magic, with a cannabis ointment used to see and bind demons into magic mirrors, referred to in the 16th-century grimoire *Sefer Raziel: Liber Salomonis* and references to a cannabis-empowered magic ring. Further, the sort of planetary and zodiacal magic referred to is a development of earlier Jewish and Gnostic magic, and can also be found in grimoires such as *The Picatrix*, *Sefer Raziel: Liber Salomonis* and countless others. As well, Solomon in a sense in the above description, where he loses his power to the demons, can be seen as a prototype for Faust, and serves as warning to later aspiring alchemists and magicians, not to let these sorts of demonic figures get the better of them!

As both de Tarrega, and the 14th-century Hebrew alchemical text regarding the quintessence, have been grouped with the Llullian alchemical texts, it is interesting to see that despite any perceived persecution of this tradition, cannabis appears with other plants on a list of “Arcanum Lulllianum” centuries later in a early 17th-century alchemical text the *Panaceae Hermeticae*, which was written as a defense and assertion of the “universal medicine.” The book was written by an alchemist known as Johann Conrad Gerhard, and described as a “Discussion and examination of his arduous search for medicine, whether in leaf or gold can be reduced to powder, or even infused into wine or distilled water or other liquid, extinguished inside the body assumed to have a medicinal effect and beneficial use?” (Gerhard, 1640). Cannabis appears twice in a section devoted to “The Arcanum Lullianum, or secret method of making and managing universal remedy, the true and genuine art technique spagyrica” (Gerhard, 1640).

It should also be noted that, although little recognized, there may have been a variety of exotic substances available for use in such alchemical preparations in Europe in this time frame as well. The noted French Historian Professor Robert Fossier (1927-2012), in *The Axe and the Oath: Ordinary Life in the Middle Ages*, said drug use in the Middle Ages was often no more frowned upon than excessive drinking, or other personal vices.

> Drug use, not denounced, was thus not described or much investigated. It is clear that it was present, however. In the Frankish states of the East or in the nearer lands of Islam, the mastication or smoking of Indian hemp was certainly practiced more widely than just among the Muslim sects of Lebanon or the Atlas Mountains. In Europe itself, powders made from poppies picked in Asia were known in Italy before 1200 or 1250, and were transported in bundles of “spices” or in medicinal phials (Fossier, 2010).

The name arcanum (plural “arcana”) comes from the Latin *arcanus*, “secret.” It came into use as the the Dark Ages transitioned into the Renaissance. As alchemists were commonly said to be pursuing the arcana or “secrets” of nature, which resulted in the discovery of elixirs for curing disease, extending lives, as well as a means of deeper knowledge, the word itself came to be used to describe these same preparations. The use of arcanum for elixirs is reminiscent of the Sufi use of the term *asrar*, meaning “mysteries” for hashish. This association was in no way limited to the Llullian corpus of texts, and we find a reciepe for an arcanum containing cannabis from Europe’s most famous alchemist.

Despite the apparent dangers on both sides of demons and the church, European alchemists continued on with their experiments with various forms of tinctures, arcana, and quintessences, albeit with increasingly cryptic language.

However, here too we find identifiable references to cannabis in such preparations, and in the works of some well-known alchemists and books of alchemy. This brings us to a particularly well-known figure, who is remembered for his knowledge of cannabis, opium, and other substances, as well as tinctures, quintessences, and arcanum, and is even said to have bragged about conjuring up demons!

The Arcanum Compofitum of Paracelsus

It is doubtful that one could read a book on alchemy and not come across the name Paracelsus, as this Swiss renaissance philosopher, physician, botanist, astrologer, and all-around general occultist is so intertwined with the history of this craft. As well, he is widely considered the Father of Toxicology, and an important figure in the history of medicine. Born Philippus Aureolus Theophrastus Bombastus von Hohenheim, and in his bombastic style he later changed his name to Paracelsus ("equal to Celsus") indicating himself as a rival to ancient medical authorities like Galen and Celsus. Paracelsus was extremely well traveled, and paid keen attention to not only the learned remedies of doctors in the countries he traveled in, but also to folk remedies. In his time Paracelsus represented a one-man revolution in medicine.

Paracelsus search for alchemical and occult secrets also led him to travel to Germany, France, Hungary, Netherlands, Denmark, Sweden, Russia, China, and to the Mysterious East. As J. Maxwell described of the travels of Paracelsus and the mythological dimensions they took:

> He … set out for the East to gather if he could from its treasury of precious things; in his researches omitting nothing which had bearing upon his favourite studies. In the dusky catacombs of dead Egypt he interrogated the dust of the immortal Hermes. he conversed – or said he did – with the mummies if the Pyramids. He pretended to collect the secret instructions of the Gymnosophists of Ethiopia and the priests of Zoroaster. At the same time he could sink at will to the ordinary level of humanity. He could talk with gipsies and strollers, players and musicians, merchants, beggars, wizards, witches, and quacks. But he not only learned; he taught, or, at least, rewarded. He cured the disease of his new friends, and instructed them how to cure maladies of others. Thus his fame as an erudite and generous physician preceded him at every stage of his journey… (Maxwell, 1867).

It was in Constantinople where it is claimed he met an Arabian alchemist who bestowed the supreme secret of the "alkahest" upon him. The alkahest was a hypothetical universal dissolvent and Paracelsus' recipe for it was said to have consisted of caustic lime, alcohol, and carbonate of potash. It is important to remember the discovery of alcohol itself is attributed to alchemists, and it played a paramount role in the preparation of the various alchemical elixirs that became known as the quintessence.

Tincturing was central to Paracelsus' alchemy. "Paracelsus's elixirs, like quintessence (indeed, rather like arcana too) are preservatives…" (Ball, 2006).

In these alcohol-based preparations, Paracelsus would capture the active ingredients of various plant drugs. “The role of the alchemist and preparer of drugs, in the view of Paracelsus, was to isolate the ‘quintessence’ or ‘arcanum’” (Wertheimer & Bush, 1977). “Paracelsus (1493-1591) developed the first, albeit alchemistic idea of active principles contained in a medicinal plant (the so-called arcanum, which he considered as an immaterial principle) and the concept of dose dependency of drug action and toxicity (sola dosis facit venenum)” (Petersen & Amstutz, 2007).

In *The Book Concerning the Tincture of Philosophers*, Paracelsus promises to reveal his secrets to the worthy, and indicates the similarity shared between the terms, tinctures, arcana, and the quintessence, as well as blasts all his critics in his typical bombastic style.

> THE BOOK CONCERNING THE TINCTURE OF THE PHILOSOPHERS, WRITTEN AGAINST THOSE SOPHISTS BORN SINCE THE DELUGE, IN THE AGE OF OUR LORD JESUS CHRIST, THE SON OF GOD; By PH. THEOPHRASTUS BOMBAST, of HOHENHEIM, Philosopher of the Monarchia, Prince of Spagyrists, Chief Astronomer, Surpassing Physician, and Trismegistus of Mechanical Arcana [excerpt]:
>
> SINCE you, O Sophist, everywhere abuse me with such fatuous and mendacious words, on the ground that being sprung from rude Helvetia I can understand and know nothing: and also because being a duly qualified physician I still wander from one district to another; therefore I have proposed by means of this treatise to disclose to the ignorant and inexperienced: what good arts existed in the first age; what my art avails against you and yours against me; what should be thought of each, and how my posterity in this age of grace will imitate me. Look at Hermes, Archelaus, and others in the first age: see what Spagyrists and what Philosophers then existed. By this they testify that their enemies, who are your patrons, O Sophist, at the present time are but mere empty forms and idols. Although this would not be attested by those who are falsely considered your authentic fathers and saints, yet the ancient Emerald Table shews more art and experience in Philosophy, Alchemy, Magic, and the like, than could ever be taught by you and your crowd of followers. If you do not yet understand, from the aforesaid facts, what and how great treasures these are, tell me why no prince or king was ever able to subdue the Egyptians. Then tell me why the Emperor Diocletian ordered all the Spagyric books to be burnt (so far as he could lay his hands upon them). Unless the contents of those books had been known, they would have been obliged to bear still his intolerable yoke, – a yoke, O Sophist, which shall one day be put upon the neck of yourself and your colleagues. From the middle of this age the Monarchy of all the Arts has been at length derived and conferred on me, Theophrastus Paracelsus, Prince of Philosophy and of Medicine…
>
> …So then, you wormy and lousy Sophist, since you deem the monarch of arcana a mere ignorant, fatuous, and prodigal quack, now, in this mid age, I determine in my present treatise to disclose the honourable course of procedure in these matters, the virtues and preparation of the celebrated Tincture of the Philosophers for the use and honour of all who love the truth, and in order that all who despise the true arts may be reduced to poverty. By this arcanum the last age shall be illuminated clearly and compensated for all its losses by the gift of grace and the reward of the spirit of truth, so that since the beginning of the world no similar germination of the intelligence and of wisdom shall ever have been heard of. In the meantime, vice will not be able to suppress the good, nor will the resources of those vicious persons, many though they be, cause any loss to the upright….

> I, PHILIPPUS Theophrastus Paracelsus Bombast, say that, by Divine grace, many ways have been sought to the Tincture of the Philosophers, which finally all came to the same scope and end. Hermes Trismegistus, the Egyptian, approached this task in his own method. Orus, the Greek, observed the same process. Hali, the Arabian, remained firm in his order. But Albertus Magnus, the German, followed also a lengthy process. Each one of these advanced in proportion to his own method; nevertheless, they all arrive at one and the same end, at a long life, so much desired by the philosophers, and also at an honourable sustenance and means of preserving that life in this Valley of Misery. Now at this time, I, Theophrastus Paracelsus Bombast, Monarch of the Arcana, am endowed by God with special gifts for this end, that every searcher after this supreme philosophic work may be forced to imitate and to follow me, be he Italian, Pole, Gaul, German, or whatsoever or whosoever he be. Come hither after me, all you philosophers, astronomers, and spagyrists,[7] of however lofty a name ye may be, I will show and open to you, Alchemists and Doctors, who are exalted by me with the most consummate labours, this corporeal regeneration. I will teach you the tincture, the arcanum, the quintessence, wherein lie hid the foundations of all mysteries and of all works.
>
> …the Tincture of the Philosophers is a Universal Medicine, and consumes all diseases, by whatsoever name they are called, just like an invisible fire. The dose is very small, but its effect is most powerful. By means thereof I have cured the leprosy, venereal disease, dropsy, the falling sickness, colic, scab, and similar afflictions; also lupus, cancer, noli-me-tangere, fistulas, and the whole race of internal diseases, more surely than one could believe. Of this fact Germany, France, Italy, Poland, Bohemia, etc., will afford the most ample evidence (Paracelsus).

Paracelsus refers to Albertus Magnus, and it is worth noting that de Laurence's 1919 edition of *Abertus Magnus: Egyptian Secrets*, contains a number of remedies that include hemp seed and hemp okum, (the latter may be a mistranslation, as it generally refers to ship caulking). And a 19th-century book of magic *Le livre rouge, résumé du magisme, des sciences occultes*, attributes a cannabis and opium infused wine to this figure (Flamel, 1842). The eagerness and enthusiasm of writers from the 19th century, leave the reliability of such historical information wanting.

Although stones, minerals, animals were used in quintessences, the role of plants in such "tinctures" was of prime concern to Paracelsus. "The liberation of virtues, says Paracelsus, is achieved by the alchemical process of separation: a parting of the detritus and waste of mundane reality from the vital, healing forces of nature "which are too wonderful to be ever thoroughly investigated. This separations yields rarefied, pure essences of nature such as the 'quintessence' – 'nature fortified beyond its grade' – of which there is but an ounce in every twenty pounds of ordinary matter" (Ball, 1972).

Dr. Manfred Frankhauser states: "Paracelsus described cannabis in a number of his many works" (Frankhauser, 2002). Sadly, however, not much about these preparations can be found in modern works about Paracelsus, although from what little has been written on it, it seems to have held some importance. "In his book *Das Neunte Buch in der Arznei* [*The ninth book of medicine,* 1526], he

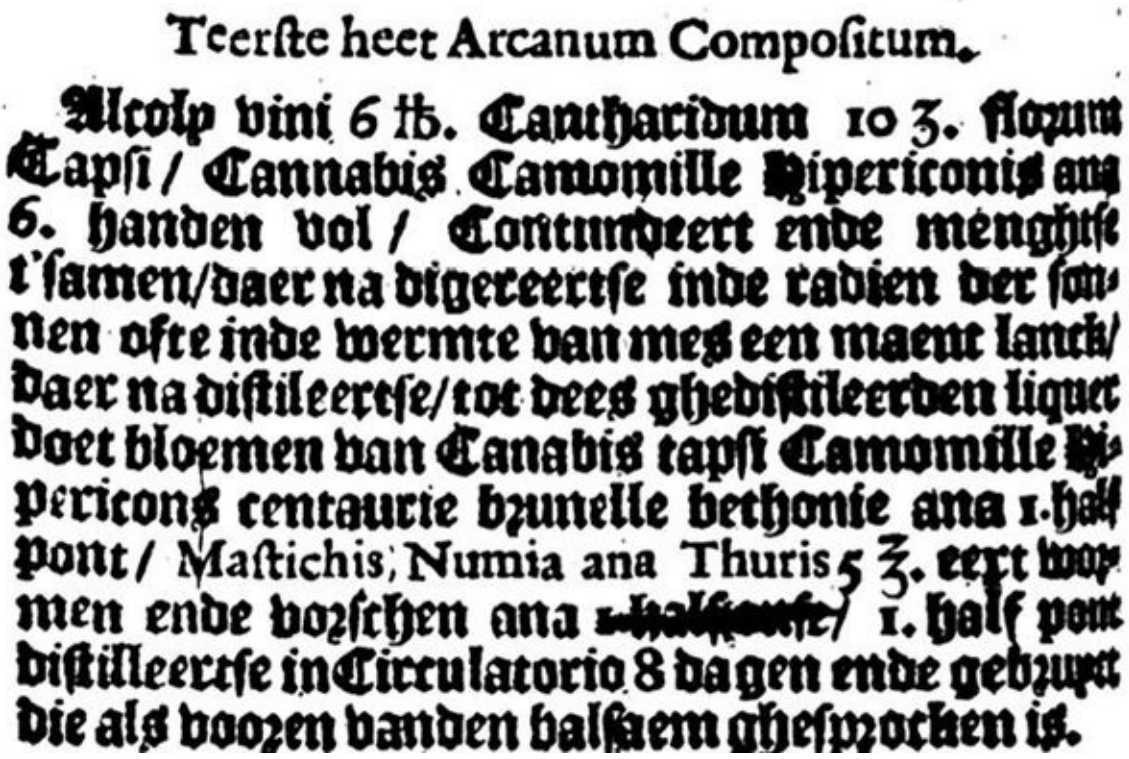
mentioned cannabis as a component of the ‘Arcana compositum,’ which he regarded to be the most important medicine” (Grotenhermen, 2009).

Alchimia, the goddess or spirit of alchemy. from a 16th century Woodcut by Leonhard Thurneysser, a

student of Paracelsus. Note the plants around her crown. Paracelsus gave lectures at Universities on alchemy, often wearing an alchemists leather apron, and the door was open for all to attend for free, even the wise women of the villages, those who were often deemed 'witches' and whom Paracelsus said he, in return, had garnered much herbal wisdom from. "I have not been ashamed," he wrote, "to learn from tramps, butchers and barbers" as well as "gipsies, sorcerers, wandering tribes, robbers, and felons."[8]

Although prepared similarly, "We might hope to distinguish elixirs from arcana according to the idea that the former preserves and the latter transform…" (Ball 1972). As Paracelsus himself noted "That is called arcanum then which is incorporeal, immortal, of perpetual life, intelligible above all nature and knowledge more than human… [Arcana] have the power of transmuting, altering, and restoring us, as the arcana of God, according to their own induction."[9]

I was unable to track down this volume cited by Grotenhermen, to retrieve more information on this arcanum; however, after considerable searching and effort I was able track down the following recipe, from an Old Dutch translation, for the *Arcanum Compofitum*, "secret composition," in the *Fasciculus. Oft Lust-Hof der Chimescher Medecijnen, uyt allen Boecken ende Schriften Doctoris Theophrasti Paracelsi van Hogenheym vergadert* (1614) which contained cannabis:



Teerſte heet Arcanum Compoſitum.

Alcolp vini 6 ℔. Cantharidum 10 ʒ. floxum Capſi / Cannabis Camomille Hipericonis ana 6. handen vol / Contundeert ende menghtſe t'ſamen/daer na digereertſe inde radien der ſonnen ofte inde wermte van mes een maent lanck/ daer na diſtileertſe/tot dees ghediſtileerden liquer doet bloemen van Canabis tapſi Camomille Hipericons centaurie brunelle bethonie ana 1. half pont / Maſtichis, Numia ana Thuris 5 ʒ. eert worpmen ende bozſchen ana ~~1. halfpont~~ 1. half pont diſtilleertſe in Circulatorio 8 dagen ende gebruyt die als boozen banden balſaem ghesmocken is.

The forward from the this Dutch work explains how the work was translated so many could benefit from Paracelsus' medicine, and celebrated it over the formerly used medicines of Galen.

> Having paid attention that there are so many unheard of dangerous and long diseases are cured and healed by the Medicines of Paracelsus, prepared based on the 'Chimische Ordonnantie', such as gout, falling disease, stroke, paralysis, leprosy, smallpox, cancien, fistulas and many other similar diseases, that are considered as incurable, this way there are some, by the grace, love and inspiration of God, he focussed on chemistry with which he made many, good, delicate and attractive secret means, magisteria tinctures and the fifth element, he found, that they, disgusted by the fluid viands of Galenus Apotecaryen, vomited those and accepted the medicines of Paracelsus, prepared with the art of chemistry, with which the stomach was not completely filled with fluid viands that burdened the nature of the diseases, and instead of curing, weakened further and made the sickness worse (1614).

Translated from the 17th century Dutch and Latin we get for the *Arcanum Compofitum*:

> About four secret means against contractions and paralyses.
>
> The first is called composed secret means.
>
> Wine alcohol 6 English pounds cantharidum [Spanish beatle] 10 [drams?] flowers of tapsi [barbati] [an herb – also called verbascum thapsus or mullein,[10] probably from Latin mollis, soft] Cannabis, Chamomile, St. John's wort ana [of each].
>
> 6. hands full / crush it and mix it together, allow it to draw in the rays of the sun or in the heat of manure for one month. Distillate it afterwards until this distillated liquor withers [Dutch: bloemen van = flowers of] cannabis tapsi, chamomile, St. John's wort, centaurea, prunella vulgaris, stachys officinalis ana [betony – common hedge-nettle, dried] 1.5 pond / Mastichis [resin, or gum] Numia [divine? resin] ana Thuris [Frankincense] 5 ounces. Earthworms and vorschen ana 1 half onse/1. Half pond.
>
> Distillate this in Circulatorio for 8 days and use the method discussed above under balm.
>
> centaurea – centaury a medicinal herb, prunella vulgaris – a herb known as common self-heal or heal-all .

This recipe seems to be for an epilepsy and seizure medicine. Epilepsy was considered a form of demonic possession well into this period. That it was used as an alcohol-based topical is interesting, as this would allow for much more absorption in a topical preparation and would ensure penetration through the skin into the bloodstream, than an ointment. As well, a balm applied as a covering would keep this preparatiion on the skin.

The reference to *Cantharidin*, "Spanish fly," once thought to be a potent aphrodisiac, is interesting, as this was also an ingredient in dawamesk "the medicine of immortality." Dawamesk was sought after in the 19th century by the mystics of *Le Club des Haschischin*, and the Rosicrucian P.B. Randolph. It was

“a greenish preserve, its ingredients a mixture of hashish, cinnamon, cloves, nutmeg, pistachio, sugar, orange juice, butter and cantharides” (Green, 2002).

Paracelsus’ interest in cannabis is notable, and there are other references waiting to be translated from his work, but this 16th-century alchemist is more known for his association with another plant, which likely entered medieval Europe via identical channels as cannabis products, the Poppy. “Paracelsus... called opium the philosopher’s stone of immortality” (Spiegel & Fatemi, 2003). The invention of the opium extract laudanum, which he saw as his *magistrale arcanum*,[11] is attributed to Paracelsus.

Paracelsus’ use of opium also filtered into his interest in alchemy and it has long been put forth that the “philosopher Paracelsus … always carried opium in the pommel of his saddle and called it ‘the stone of immortality” (Clendening, 1933). There are indications that such substances were used by Paracelsus for more than mere medicine. In his classic mock-heroic narrative poem, *Hudibras*, Samuel Butler (1613-1680), ridiculed Paracelsus’ alleged magic abilities, in a way that indicated his use of drugs for this purpose:

> Bumbastus[12] kept a devil’s bird – Shut in the pommel of his sword,
> That taught him all the cunning pranks
> Of past and future mountebanks (Butler, 1664).

Mountebanks were basically medieval con-men. This is likely in reference to comments made about Paracelsus by Gabriel Naudé (1600-1653) in his 1625 century work, *Apolgie pour les grands personages faussement soupçonnés de magie*. In Davies Old English translation, Naudé lamented that Paracelsus seemed to “follow the ordinary track of *Mountebanks*, who break out into a torrent of common and popular eloquence to celebrate the miraculous power of their Druggs, and call themfelves Professors and Operators, as if they had the certain cure of all difeafes” (Davies/Naudé, 1657). Commenting on Butler’s verse on Paracelsus, Zachary Grey in an annotated version of *Hudibras*, also referrered to Naudé in reference to this “devil’s bird-Shut in the pommel of his sword,” in order to identify it with opium. This association was quite clearly made by Naudé, who claimed the drug was also equated with the alchemical philosopher’s stone. Naudé refers to Paracelsus’ use of “extractions and diverfe effences … their properties and preparations … such as he made use of in the compofition of his Remedies”:

> …[T]ake any notice of what many fay of the familiar Daemon which lock’d up within the pommel of

> his fword. For, not to bring upon the ftage the opinion of the Alchymifts who maintaine, it was the fecret of the Philofophers ftone, it were more rationall to believe, that, if there were anything within it, it was certainly two or three dofes of his Laudanum… (Davies/Naudé, 1657).

Laudanum, being Latin for Laudable, is a reference directed at praising the many virtuous qualities that Paracelsus saw in his opium elixir. “The invention of laudanum is attributed to Paracelsus… He proclaimed it to be the true Elixir of Life and said it contained gold and pearls, among other things, but the main ingredient seems to have been opium, as in theriac” (Luck, 1985/2006). Theriac was an ancient remedy that included opium, frankincense, snake meat and a variety of other exotic ingredients, but its greatest effect likely came though opium. It should be noted that one of the names of hashish in the medieval Islamic world was “theriac” (Rosenthal, 1971). Moreover, other names were used interchangeably for both hashish and opium, and the two were often mixed together.

Likely from Arabic alchemical sources, Paracelsus had learned that the alkaloids of opium dissolved much better in alcohol than water. However, although later extracts developed under the name Laudanum were tinctures focused on the opium content, Paracelsus also included ingredients such as crushed pearls, musk, amber, and other substance. It also seems likely that he would render this preparation down to a pellet that could be taken in a pill the size of a “mouse turd.” This may also have explained a transition from ‘quintessence’ to ‘philosopher’s stone’. There seems to have been some continuation of that technique: “Laudanum, as listed in the *London Pharmacoepoeia* (1618), was a pill made from opium, saffron, castor, ambergris, musk and nutmeg” (Hodgson, 2001).

Numerous depictions of Paracelsus depict him guarding his opium stash, with his hands hidden in the pommel of his sword where he is alleged to have kept two or three "mouse turd" -sized pellets of the drug.

> Paracelsus's … "laudanum" … was … a kind of panacea; some regard this as his greatest secret, a veritable elixir in its universality, precious enough that his assistant Oporinus is alleged (probably falsely) to have risked stealing some when they parted company in Colmar in 1529. In an account of his tumultuous apprenticeship, Oporinus himself mentions laudanum with awe, although he was apparently never initiated into the secret of how it was made… (Ball, 2006).

As we saw in Chapter 9, Oporinus also made claims that Paracelsus drunkenly bragged about using this same substance in the invocation of demons! However, Paracelsus was in no way a Satanic magician. "Paracelsus saw himself as restoring a truly Godly and Christian medicine, the only kind of medicine that

a proper Christian should follow. It is a medicine by, of and for the Spiritual Christians" (Cunningham, 2016). Despite this, as with earlier devout proponents of the quintessence, Paracelsus' activity of healing with his various elixirs brought him afoul of the Church. As Maxwell described:

> Summoned to the bedside of moribund peasant, he observed that a priest was holding something to his lips. "Has the patient taken anything?" he inquired. "Nothing," replied the priest; "but I was about to give him the Corpus Christi." "Then," quoth the profane Paracelsus, "since he has called in another physician, he does not need me," and he strode out of the room. This irreverent speech provoked the fierce wrath of the priesthood, and fatal murmurs of "heresy" and "sorcery" warned Paracelsus of the danger he had incurred. He fled to Bavaria, taking with him his drugs and self-confidence. Oporinus [his servant] … abandoned him, stole what he could of his secrets, and swelled the outcry against him (Maxwell, 1867).

He is alleged to have died at 47, through poisoned wine, although others have suggested the results of a lifetime of drug addiction and withdrawal, along with ingestion of mercury and other toxic substances in various alchemical elixirs. The facts versus myth of his death, are as hard to sort out as the various romantic details of Paracelsus' fascinating life.

I suspect that one of the reasons Paracelsus is more remembered for his advocacy of opium-based products, and not cannabis ones, is the element of dependence that the former invokes in its users. There is little to no historical record of addiction issues until these more concentrated extracts of the poppy were produced, and the use of raw opium goes back thousands of years. One could speculate that the renaissance alchemist, not being aware of the basics of "addiction" in the way it is known in our own time period, may have imagined when not having it his powers were waining, and then upon ingesting one of his mouse-size turds of laudanum, or drinking it in a tincture, imagining his powers restored miraculously. Paracelsus is said to have called opium "the stone of immortality" and claimed of it, "I have an arcanum which is called Laudanum, which is superior to everything when death is to be cheated."[13] The cause of Paracelsus' death is unknown, so not clearly linked to his use of Laudanum, although both addiction and death by overdose by opiate-based medicines have been suggested of Avicenna, and certainly the use of opiates by later 19th-century occultists claimed its victims.

Two women and a man work at distilling the properties of plants and herbs. From Eucharius Rösslin, Kreuterbuch, von natürlichem Nutz… (1550).

For the development of his arcana and quintessences, Terrence McKenna saw Paracelsus as "essentially the inventor of drugs. Because he was the first person to extract herbs, and to get this notion of the essence. That if you have a medicinal plant, then there is something in there which you want to get out and concentrate … and he invented pills, of the ordinary sort, and he said 'I have made a great discovery, the centre of my alchemical opus rests with the magic of laudanum.' Which of course was gum opium. There was a craze in the late 15th century among alchemists for opium. The alchemist Van Helmont,[14] signed some of his alchemical tracts "Dr. Opiotaus"… (McKenna, 1998).

In reference to laudanum and other preparations adopted from Paracelsus, biographer H.S. Redgrove noted that Van Helmont (1580-1644) "made considerable use of these valuable medicines.… He … employed many other medicines of diverse character including herbal preparations … and like Paracelsus he roundly accused the apothecaries (altogether justly) of adulterating their drugs" (Redgrove, 1922). Van Helmont, like many alchemists, practiced the imperial method, and for him this included studying the effects of various drugs on himself. "Very interesting is an account of a remarkable experience he had as the result of swallowing a small quantity of monkshood,[15] in the course of an investigation of the effects of poisons. Soon after taking the drug he most clearly felt his powers of understanding and thought to be concentrated in his stomach" (Redgrove, 1922). "He also mentions the sweet spirit of vitriol, with the smell, vapor, and fury of opium, which is very hot and causes sleep and which was known to Paracelsus" (Rosenfeld, 1985). Vitriol, as we shall see later, is a name

that appears in conjunction with the Philosopher's Stone. Like many alchemists of the time Van Helmont's work got the ire and attention of the Spanish Inquisition, and as a result, ecclesiastical court proceedings of various kinds were placed against him for more than 20 years.

In relation to the invention of pills, it has also been noted that in medieval Europe, "poudre of hemp-seed"[16] became a key ingredient in the forerunner of the modern medicinal pill, the exotically titled "Pelotus of Antioch" (the pellet or pill of Antioch).

By the 16th century, it is clear the intoxicating elements of cannabis were widely known, as were various methods of ingestion. Jacques Dalechamps' *Historia generalis plantarum* (*General History of Plants*, 1587) gives us some idea of the widespread use, through various local names and knowledge of cannabis in 16th-century Europe, as well as the European knowledge of the various methods to obtain the plants psychoactive effects, and how it was employed for use in the Arabic world:

> p. 496: Cannabis is called asterion and schoinotrophon in Greek, Cannabis n Latin, Schehedenegi in Arabic, Canab in Italian and Çanape in German, Kemp in Belgian, Himp and Hemp in English, Cannamo in Spanish, and Chanure and Cheneue in French. According to Dioscorides, Cannabis is of two kinds. For there is Cannabis sativa [cultivated] and sylvestris [living in the forrest]. Likewise, sativa is double, male and female. Cannabis sativa…
>
> p. 499: related that burnt hemp seed brings the same kind of harm as Coriander; for if it is burnt immoderately, it will cause madness but the dry leaves, consumed in a draught as a kind of porridge, or preferably as the flour of the leaves dried out, causes a certain agreeable and harmless intoxication that is not felt from drinking. Among the Arabs it is pounded and kneaded and used as an intoxicant instead of wine… (Dalechamps, 1587).

Chanure femelle.

Chanure maſle.

References also came into Europe via the 16th century Portuguese physician Garcia de Orta (1501-1568), who traveled to India, according to some sources, to avoid the Inquisition, and from there managed to publish *Colóquios dos simples e drogas he cousas medicinais da Índia* (*Colloquies on the Simples and Drugs of India*, 1563), which gave a remarkable account of the spices and drugs of the region, and included the following description of cannabis' preparation and effects under the name "Bangue":

HISTORIAE GENERALIS PLANTARVM,

PARS ALTERA,

Continens reliquos nouem libros.

Eodem in hac parte ſtudio, quo in ſuperiore ample Plantarum deſcriptiones digeſtæ.

APVD GVLIELMVM ROVILLIVM,
SVB SCVTO VENETO.

M. D. LXXXVI.

> They make the pressed leaves, sometimes with the seeds, into a powder. Some inject Areca Verde, and those who drink it become beside themselves. For the same purpose they mix nutmeg and mace with it, and there is the same effect in drinking it. Others inject cloves, others camphor of Borneo, others amber and Almisque, others opium. These are the Moors, who are much addicted to it. The profit from its use is for the man to be beside himself, and to be raised above all cares and anxieties, and it makes some break into a foolish laugh. I hear that many women take it when they want to dally and flirt with men. It is also said, but it may not be true, that the great captains, in ancient times, used to drink it with wine or with opium, that they might rest from their work, be without care, and be able to sleep; for the long vigils of such became a torment to them. The great Sultan Bahadur said to Martin Affonso de Souza, to whom he wished every good thing and to whom he told his secretes, that when at night, he wanted to go to Portugal, Brazil, Turkey, Arabia, or Persia, he only had to take a little BANGUE. This was made up into an electuary with sugar and spices, and was called Maju.

Some of the added ingredients would have not only been for flavor, but also for added effect, and not just the obvious opium. “Nutmeg’s essential oils include safrole, which is similar to MDA, and myristicin, which is related to MMDA” (Eisner, 2013). “Mace, the exterior covering of the nutmeg seed, also contains the hallucinogenic compound myristicin” (Hanson, et. al., 2006). Interestingly, it has been suggested by various sources that Nostradamus would give his prophecies “after preparing himself with spiritual exercises and copious amounts of hallucination-enhancing nutmeg” (Reading, 2009). The *maju* mentioned is an early account of the hashish delectable majoon, de Orta also gave an account of its effects.

> …I myself saw a Portuguese jester, who was for a long time with me … eat a slice or two of the electuary, and at night he was pleasantly intoxicated, his utterance not intelligible. Then he became sad, began to shed tears, and was plunged in grief. In his case the effect was sadness and nausea. Those who saw or heard of it were provoked to laughter as if it was an ordinary drinking bout, those of my servants who took it, unknown to me, said that it made them so as not to feel work, to be very happy, and to have a craving for food. I believe that it is so generally used and by such a number of people that there is no mystery about it. But I have not tried it, nor do I wish to do so. Many Portuguese have told me that they have taken it, and that they experience the same symptoms, more especially the female partakers. However, this is not one of our medicines and we have better not waste any more time over it (de Orta, 1563).[17]

Garcia de Orta was posthumously condemned as a Jew, and his body exhumed and burnt with an effigy, along with whatever copies of his books the Inquistion could get their hands on at the time.

Descriptions of intoxicating varieties of cannabis could also be found in the *Treatise de Medicina Aegyptiorum* (1645) of the Italian doctor and botanist, Prospero Alpini (1553-1617):

> We are told by Prosper Alpinus, that the Egyptians were, in his time, acquainted with a great variety

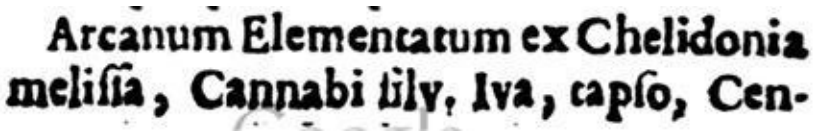
> of these inebriating compositions; which they had in such familiar use, that it was no uncommon thing to see persons intoxicated with them, and acting like madmen: and especially in the strange motions of their heads, and eyes: and that it was usual for them, when they wished to avoid any disagreeable engagement, to excuse themselves by alleging that it would interfere with their stated time of taking the herb; a term signifying the taking of any of these inebriating substances; the principals of which are known by the names of assion, assis, bosa, bernavi, and bers; of all which he gives some account. – See his Treatise de Medicina Aegyptiorum… (Arnold, 1786)

The names *assis*, *assion*, local variations of the term of "hashish," *bers*, and *bosa*, make reference to various preparations related to barsom that were known to contain cannabis, darnel, opium, datura and other substances, as has been noted elsewhere (see Chapter 10). This also shows that cannabis was still popular in the Islamic world more than 500 years after the time of Avicenna, and thus we can be sure that interest in such preparations carried over into Europe, and followed the same trail as the quintessences and arcana.

The Arcanum Elemntatum

In a 1676 work by Georg Hieronymus Welsch, *Curationum exoticarum chiliades ii et consiliorum medicinalium centuriae iv cum adnotationibus ejusdem* (Two Chiliads of Exoteric Cures people's and Four Centuries of Medical Advice, with Notes by the Same) we find cannabis in a elixir known as the *Arcanum Elemntatum*, as well as in a number of other wine infusions, among the many medical recipes written in alchemical fashion. Welsch lists a number of recipes in other works, such as *Sylloge curationum … medicinalium* (1668) and other texts. Welsch's work was derived from "Arabic, Persian, Turkish, and Hebrew sources in addition to Greek and Latin" (Keller, 2015). His knowledge of these dialects helped him access both rare knowledge and goods:

> Other scholars acknowledged Welsh as an expert on Arabic, Persian, Turkish and Hebrew … Welsch had proven familiarity with linguistically obscure sources in his … studies of Avicenna … [and] his knowledge of foreign languages allowed him privileged access to such questions as the true identity of cinnamon, the art of Egyptian glass superior to the Venetian, cannabis and other Turkish drugs, and the silk of Cleopatra (Keller, 2015).


Arcanum Elementatum ex Chelidonia
meliſſa, Cannabi lily, Iva, capſo, Cen-

Arcanum Elementatum ('Primal Secret') is prepared out of swallowswort, wild cannabis, ivy, rhubarb, centaury, chamomile flowers, and ground-pine with x.

A recipe for another wine infusion is also recorded "N. Distilled from cannabis [*S. Cannabis*] and wine]. This has narcotic strength and thus also a diaphoretic sense." Another recipe from Welsch indicates delicacies were also being prepared, with exotic ingredients "Hydrops is prepared from wine and the sap of green walnut bark, rue, hyssop, and cannabis purified with Indian sugar mixed with (extract of Chinese roses?)." Other recipes include less enticing ingredients "…urine distilled with unsalted unripe radishes and cannabis [*S. Cannabis*]."

Unfortunately, there is a lack of clarity as to the the abbreviations "*S. Cannabis*," possibly "*Sativa*" – "useful" or "*Semina*" – "seed," though the latter seems unlikely in a wine infusion, as we have seen elsewhere, cannabis seed,

often referred to seeded cannabis buds, or seeds surrounded in psychoactive chaff. In this regard, it should be noted that in the view of some medieval writers, the sexes of cannabis were oppositely labeled as to the modern botanical designation of the sexes. As noted in *A Dictionary of English Plant Names*, (1878) "Female Hemp, of the old herbalists, is the *male* plant of hemp, *Cannabis Sativa*, L… – 'The female hempe … beareth no sede.' – Fitzherbert, Book of Husbandry." However, this is not true of all authors. "Most pre-Linnaenan botanical authors, except Ray and Morrison, applied the term *mas* (male) and *foemina* (female) … without any concept of true sexuality in plants comparable to that of animals. Thus, of two kinds, usually distinct species, the more robust or more vigorous or more useful one, especially if having larger leaves or harder wood, was designated 'Male' and the inferior one 'female'"(Stearn, 1975).

A number of other medical preparations were listed in Welsch's works:[18]

> The surgeon of the Duke of Lotharingia used to praise D. Heubergerus for having found his secret for curing most people's burns. To these an extract of cannabis [Ol. exrepressum fem. Cannabis[19]] into which some wax has been dissolved is applied. It relieves the pain and draws away (the sensation of) burning. N. T
>
> ….To these an extract of cannabis [O. ex. fem. Cannabis] green cannabis ; the freshly extracted sap from this is used for earaches at Dioscorides, Book I, Chapter 165.

In *Nature's Alchemist: John Parkinson, Herbalist to Charles I*, Anna Parkinson refers to the growing of cannabis at Long Acre, by the botanist and apothecarist John Parkinson (1567-1650). Parkinson included a number of medical applications of cannabis in his *Theatrum Botanicum* (The Botanical Theatre or Theatre of Plants, 1640).

Opening page for Georg Hieronymus Welsch's Sylloge curationum et observationum medicinalium (1668), which like Welsch's other works contained a variety of cannabis medical recipes and wine infusions, as well

as arcana, that also included cannabis, mandrake, opium and other psychoactive substances.

Image of cannabis from Theatrum Botanicum (1640).

The 17th-century English poem, *The Praise of Hemp-Seed* by John Taylor, which celebrated all aspect of things that sprouted from the noble hemp seed, sails, cloth, rope, paper, etc, as well as medicine and magic elixirs, makes it clear that cannabis products were an important commodity for the apothecaries of that age.

Apothecaries were not worth a pin,
If Hempseed did not bring their commings in ;
Oyles, Vnguents, Sirrops, Minerals, and Baulmes,
(All Natures treasures, and th' Almighties almes,)
Emplasters, Simples, Compounds, sundry drugs
With Necromanticke names like fearefull Bugs,

Fumes, Vomits, purges, that both cures, and kils,
Extractions, conserues, preserues, potions, pils,
Ellixers, simples, compounds, distillations,
Gums in abundance, brought from foraigne nations.[20]

The Aquae Inebriates

In some alchemical writings, “water” is used as a euphemism for the solvent alcohol, as with the term *aqua vitae*. It is likely this use we see in the following 16th-century references from *A Homelie Herbe: Medicinal Cannabis in Early England*:

> “Water of hempe” was recommended in The Vertuous Boke of Distillacioun for headache and “for all hete wheresoe’er it be” (trans. Andrewes 1527). John Parkinson, in Theatrum Botanicum (1640), and Nicholas Culpeper (1652) subsequently confirmed this indication for the aromatic water.… William Turner (1551) offers his readers Latin, English, French and Dutch names for medicinal hemp, indicating widespread use in northern Europe (Crawford, 2002).

That this preparation could hold fragrances indicates it was an alcoholic based substance that essential oils could be dissolved in. The alchemist Gerolamo Cardano referred to a preparation of alcohol as *aqua ardens*, and describes an intoxicating alcoholic infusion, that contained cannabis, mixed with it.

Cardano’s Cannabis Infusion

A cannabis-infused elixir recorded by the the Renaissance figure, the genius Gerolamo Cardano (1501-1576) seems to have been another form of the quintessence. Cardano was an Italian polymath, being a mathematician, physician, biologist, physicist, alchemist, astrologer, astronomer and philosopher, among other endeavours, recorded the following alchemical sounding recipe in his encyclopedia of natural science, *De Subtilitate* (1550) which was composed, like other texts of the period, in an elliptical and often obscure Latin.[21] *De Subtilitate* covered a wide array of topics “from cosmology to the construction of machines; from the usefulness of natural sciences to the evil influence of demons; from the laws of mechanics to cryptology. It is a mine of facts, both real and imaginary; of notes on the state of the sciences; of superstition, technology, alchemy, and various branches of the occult”[22] (Gillispie,1981). Cardano’s *De Subtilitate* leaves us the following alchemical sounding recipe, regarding a infusion of cannabis into *aqua ardens* [ardent water]:

> The best extract is the one whose substance runs out without a cooking process. The most reliable is what is made by infusions. The most effective is what is made by cooking processes – I refer to a dry process, not one in water – that is to be reckoned in the next place…
>
> If fire is not applied with due moderation, it burns up things of an earthy nature – but if this is done with due moderation, it simply intensifies them. Therefore the Muscovites use water distilled from oats, since they have no wine – and it is as warming and inebriating as wine. Oats being of rather thick substance, they must be warmed for distillation, and are thinned out and intensified, [exacuatur] and approach the nature of alcohol [aqua ardens]. Cannabis leaves, turned into powder make a sweetly intoxicating drink, because their impact is on the head (Cardano, 1550).

Cardano’s description of the extraction process for his cannabis elixir, transferring the spirit of one plant into another spirit, certainly brings to mind what we have discussed in relation to the quintessence. Cardano continues: “On the same basis, its boiled leaves and seeds (as is said of the rather green husk of nuts), if the water is poured out on the earth, draws the worms up to the earth’s surface, whether it entices them by the odour or drives them forth. This is why fishermen commonly use it. If hens eat the same seed, it makes them fertile in the winter – it is heating, and thinning” (Cardano, 1550).

It has also been suggested that the following reference to “*asseral*” in *The De*

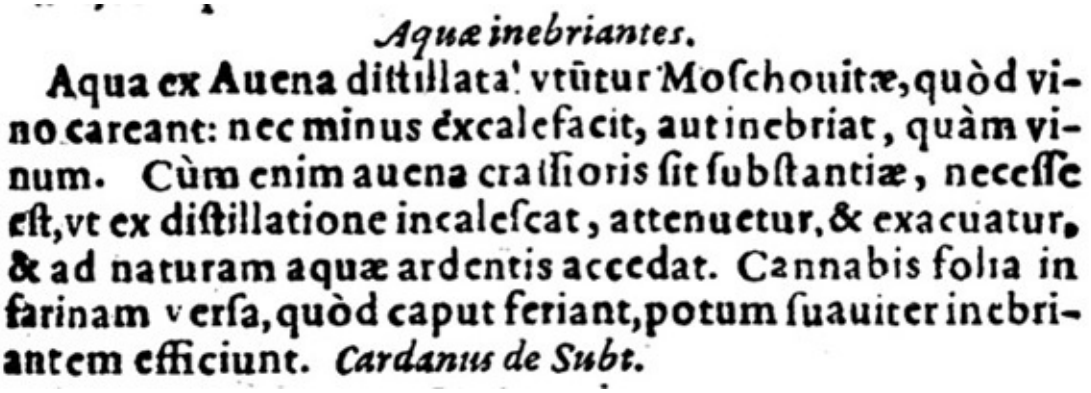
Subtilitate of Girolamo Cardano (Forrester, 2013) may indicate hashish. Cardano compapres "*asseral*" to "plants, such as the Cohobba[23] in the island Hispaniola in the West Indies, which inebriates by its odor alone, and makes men frantic [phanaticos] I think this herb is of the thorn-apple kind, which when drunk produces a brainstorm [*infuroremvertit*] – no different in its powers from the one that the Turks call *asseral*, of which they make great use, because it not only makes them cheerful and eager, but also drives away all anxiety and fear, making them also more prepared for military duties." The translator notes of *asseral*: "Possibly hashish, the leaves, shoots, or resin of hemp (cannabis)" (Forrester, 2013).

Beside these references to cannabis and hashish, "Cardano … also gave recipes to evoke the Spirits and unveil the future" (Bosc, 1907). Cardano described "various unguents, which (he says) not only induce sleep but cause dreams of certain kinds, glad or sorry. He mentions that he himself made trial of 'uulgatum ungentum quod Populeon a frondibus populi dicitur'" (Summers, 1933). In *De Subtilitate rerum* (1550), Cardano reveals a recipe for a witches' ointment that contained potent ingredients such as aconite, nightshade alongside non-psychoactive ingredients. It is within Cardano's work, that the "words witches and ointment appear side by side for the first time. it is also here that the

… effects these drugs can have on the psyche are first outlined" (Hatsis, 2015). He described visions obtained from such substances included "theatres, pleasure-gardens, banquets, beautiful ornaments and clothing, handsome young men, kings, magistrates, demons, ravens, prisons, desert wages, and torments."[24]

Like the earlier alchemists who wrote about the quintessence, Cardano suffered persecution and was the subject of serious threats from the religious authorities. Cardano was arrested by the Inquisition in 1570 for unknown reasons, and was forcibly confined in prison and had to abjure his professorship. Later, he moved to Rome, and received a lifetime annuity from Pope Gregory XIII, continuing with his writing and research until his death in 1576. The Swiss physician, philosopher and alchemist, Johannes Jacob Wecker, repeated Cardano's cannabis infusion recipe in his *De secretis libri septemdecim*, (1642) a book that is believed to have led to accusations of sorcery, and caused Wecker to flee to Basel.

Cardano's recipe was repeated by the alchemist and physician Johann Jakob Wecker, under the name, *aquae inebriates*, "inebriating water" in *De secretis libri XVII* (1613).



Aquæ inebriantes.

Aqua ex Auena diſtillata vtũtur Moſchouitæ, quòd vino careant: nec minus excalefacit, aut inebriat, quàm vinum. Cùm enim auena craſſioris ſit ſubſtantiæ, neceſſe eſt, vt ex diſtillatione incaleſcat, attenuetur, & exacuatur, & ad naturam aquæ ardentis accedat. Cannabis folia in farinam verſa, quòd caput feriant, potum ſuauiter inebriantem efficiunt. *Cardanus de Subt.*

The Muscovites use water distilled from other allied grasses (avena/oats) because they have no wine: and it does not warm any less nor is it less inebriating than wine. Since oats are indeed of a rather thick substance, it is necessary that they become warm during distillation, (are) thinned out and intensified and (then) come close to the nature of fiery water (alcohol). Cannabis leaves turned to powder produce a pleasantly intoxicating drink because they go to (literally: strike) the head.

18th century References to alchemical tinctures

Thomas and Rebecca Vaughan's *Aqua Vitae: Non Vitis* (Vaughan & Vaughan, 1741), also uses *Aqua* for alchemical elixirs, and contains a number of recipes with narcotic ingredients. A.E. Waite, explained that although Vaughan had done some work with metals, his writings indicate his higher goal was the union of the soul with God, so he classifies him as a spiritual alchemist (Waite, 1888). Vaughan himself is known to have been an advocate of the Rosicrucian teachings of the time, and I would add that his *Aqua Vitae: Non Vitis* further identifies him as a spagyric alchemist. Although largely written in the veiled language of the alchemists, Thomas and Rebecca Vaughan's *Aqua Vitae: Non Vitis,* does contain some overt references to opium, such as the following:

Certain Notes on the Spirit of Vitriol For Making Medicine

> Antimony can be set right with that if the antimony is first purged by resin.… And … all narcotics, and especially opium. The amended matter can in fact be dissolved in our burning spirits, etc. (Vaughan, 1741).[25]

As well under the title "Extraction of Tinctures from … Opium …" Vaughan advises "Mix together equal parts distilled water and vitriol. Then put in the matter and decoct, until the water is tinged. Pour spirit of wine into the tinged water, and it will draw the tincture to itself, et.… If they are heated with the required weight of nitre, then the tincture can be extracted with aqua vitae alone" (Vaugan, 1741).

Swift's Joke About a Cannabis Arcanum

Jonathan Swift, (1667-1745) a Freemason, who is famous for his often retold tale *Gulliver's Travels*, written as a social parody, and inspired by Rabelais' tale of the two giants, *Gargantua and Pantagruel*, also left us a curious reference to a cannabis-based arcanum. In a satirical letter "From the Facetious Dr. Andrew Tripe, at bath, To the Venerable Nestor Ironside," published in 1714, which bares "internal marks of Swift's corrections, though chiefly written by one of those subordinate party authors whom he calls 'his under spur-leathers' … The letter is a bitter satire upon Steele, who… wrote the Guardian, under the title Nestor Ironside…" Indicating that the role of cannabis in alchemical arcana was popular enough to be ridiculed in the satire of the day, we read in this faux letter:

> He extols to the very sky his new method of preparing Steele-pills, with which he proposes in time to open all the obstructed spleens of this nation. This is also a narcotic and a nostrum; but his arcanum magnum is, his emplastrum pro nucha, which, I am fully satisfied, is a specific catholicon for all distempers, if rightly applied, and tied on secundum artem under the left ear. This he has studied ex professo for the present ease and relief of such of his friends as are not very well in their minds; and I hope they will find the benefit of it. It is a noble preparation of hemp-seed, which he holds to be that true seed of the right female fern, so mightily cried up by modern philosophers (Swift & ?, 1714).

Here Swift, likely inspired by symbolism from Rabelais about pantagreulion's (hemp) use for rope nooses, makes a symbolic jest about execution by hanging with rope, "if rightly applied, and tied on *secundum artem* under the left ear" and he is more explicit with this later in the letter:

> But in case your distemper should prove so obstinate as not to yield to these most sovereign remedies, your last refuge must be a cataplasm of hemp, applied cravat-wise to your neck, which, though in its operation it be somewhat violent, yet it is an infallible one, if rightly used, according to that celebrated observation of one of our learned predecessors: This, with a jerk, will do your work, and cure you o'er and o'er; Read, judge, and try, and if you die, never believe me more (Swift & ?, 1714).

In this humorous reference to arcana, hemp seed and ropes, Swift may have, like his source of comedic inspiration Rabelais, hidden an alchemical clue in this work of literary mischievousness. Moreover, Swift's reference indicated that the association of cannabis with such alchemical names and infusions, must have a been recognizable association by many, in order for them to get the joke.

[1] Translated by Bryan J. Mahoney in 1995 from the 1866 Old English edition of the 1460 manuscript.

[2] Ibid.

[3] As quoted in (Cockren, 1941).

[4] From a quote in The Tomb of Semiramis (1674).

[5] Some do consider this particular text and actual work of Llull himself.

[6] From a quote in (Patai, 1994).

[7] Spagyrist (plural spagyrists) refers to an alchemist whose work was centred on the discovery of remedies for diseases.

[8] (Kuhn, 1982).

[9] As quoted in (Conway, 2016).

[10] As quoted in (Ball, 2006).

[11] Numia – likely from Latin numen, numina [divine] The identity of the Mastichis Numia that was added to the mixture is not given, but it was likely a reference to “mastic” popularly known as Arabic Gum, which was a prized compound for holding together various mixed ingredients.

[12] Maxwell, 1867.

[13] This was part of Paracelsus’ full name, Philippus Aureolus Theophrastus Bombastus von Hohenheim.

[14] As quoted in (Kapoor, 1995).

[15] J.B. van Helmont (1577-1644).

[16] “Its physiological effects are due to three alkaloids, aconine, aconitine, and benzaconine” (Redgrove, 1922).

[17] (Ficalho, 1913).

[18] Also cited here are Sylloge curationum et observationum medicinalium centurias vi complectens cum notis ejusdem et episagmatum centuria I (Summary of Cures and Medical Observations, Embracing 6 Centuries, with Notes by the Same and One Century of Illnesses, 1668).

[19] [In regards to “O. ex. fem. Cannabis,” Tom Hatsis suggests “oil extracted from the female plant” (Hatsis, 2017), however there is also a possibility that the “f” has been used as instead of “s” as happens in texts from this period, and this could mean “Oil extract of cannabis seed.”

[20] (Taylor, 1630).

[21] This has been an issue for me in seeking out translations of various medieval Latin texts.

[22] For more on Cardano's work in magic, alchemy, and the arts of divination, see Lynn Thorndike, A History of Magic and Experimental Science, V (New York, 1951).

[23] "Encyclopedia Britannica describes Cohoba as a hallucinogenic snuff made from the seeds of a tropical American tree (Piptadenia peregrina) and used by Indians in the Caribbean and elsewhere." (Forrester, 2013).

[24] As quoted in (Hatsis, 2015).

[25] As translated in (Dickson, 2001).

Chapter 12

Other Alchemical Elements

Tincturing was but one method of extraction employed by spagyric alchemists. There is evidence of other methods as well.

An interesting reference to cannabis oil can be found in one of the most well-known 17th-century Alchemical texts. *Theatrum Chemicum* (1602-1661), a six-volume compendium released in parts, is considered the most comprehensive work on alchemy of its time. It contains the following reference to oil derived from female cannabis. In a section "Concerning fire and salt" we read:

> And there are many oils so far from which we have made combustibles, and for this reason unpleasant smells, and smelly empyreans when they burn. Therefore, they should be committed to the air and left alone for several days to get rid of the empyreans.
>
> Therefore, on the other hand, we will speak now of the oils that are good and of pleasing odor, from which that which they call Ben first occurred, which is in use for perfumers, and which lacks color and sap, for which reason it easily takes on all the qualities that anyone may want to impart to them.
>
> If it is mixed with sand and distilled, it will last for a long time, nor will it exhale an unpleasant smell, but too much charè is taken on.
>
> Other oils to use are olive oils, turnip oil, female cannabis [should be genitive like the other oils, but it is ablative plural, from cannabum, instead of cannabis, ablative of use with uti?], sesame, which among us is rare, and other oils which are pressed in the wine press or the oil press, even though sometimes mixed with sand and aided by heat they are distilled, they do not lose their strong odour, which however in proportion to their degree of purification is lessened and the oils become longer lasting.

I sent this passage to Warren Ji, of *Evolved Alchemy*, who teaches spagyric techniques in Colorado. In his view this "sounds like distillation of different oils into their more subtle oils … reminds me of essence making. It seems they are specifically talking about oils that are fixed versus volatile oils, only the really volatile oils are used in perfumes and have a boiling point below 212 degrees F" (Ji, 2017).

> The heavier oils are usually the psychoactive ones. The more subtle pleasant smelling oils are terpenes. But to some degree they could also be purifying the heavier oils in a sand bath. In distillation the terpenes burn and smell foul. After one distillation and slight heating you can boil off the foul smelling terpenes and leave the strong cannabinoids behind (Ji, 2017).

However, alternatively, as cannabis appears alongside olive oil and sesame oil, in this reference, it is difficult to discern for certain if any psychoactive substance was indicated or derived. The reference to odor does beg inquiry, but

then cannabis itself would be more of a fragrance or scent, and odor may well refer to the nutty smell of the seed oil of cannabis, and female cannabis used in this reference as it holds the seeds, which have been used for a lighting oils, foods, paints and varnishes and other uses. Unfortunately, between translations, the passage of time, and the veiled way alchemists wrote, like a lot of alchemical literature, there may be no firm interpretation of this.

But could there be other reference to burnable or otherwise ingested preparation of cannabis in alchemy? In a modern work on chemistry, *The 100 Most Important Chemical Compounds: A Reference Guide*, Prof. Richard Meyers writes “Medieval alchemists used Cannabis vapours to clear the mind, and hemp oil was distilled from flowers for use in various formulation” (Meyers, 2007). Unfortunately, Meyers gives no hint as to how he came to this conclusion. However there may be more veiled indications of the use of cannabis and other drugs indicated in the surviving texts. Perhaps if we open ourselves to the language of the birds, the green language of the alchemists, we might get some intuition into such matters…

The Philosopher's Stone

It appears then that this Stone is Vegetable, as it were, the sweet Spirit that proceeds from the Bud of the Vine joined in the Work, first to a Body, fixed and whitening as is said in the Green Dream wherein after the Text of Alchemy is very notably described the practice of this Vegetable Stone to those who wisely discern the Truth…

– Count Bernard Trevisan, Verbum Dismissum, (15th century)[1]

The goal of many Alchemists was the production of what was known as the *Lapis Philosophorum* the "Philosopher's Stone." This mythical substance was alleged by its adherents and seekers to have been able to turn lead into gold, or make the successful initiate immortal. Like a lot of Alchemical terms, the core story of this alchemical object of desire has been lost as much in the ocean of the symbolism that has grown around it, as it has through the passage of time. Historically the concept of the Philosopher's Stone can be traced back to Zosimos' time, mythically it goes back to Adam, and accounts for the long lives of the patriarchs, and was the "keystone" rejected by the builders of Solomon's Temple. As Jung noted of the secrecy surrounding the production and identity of the Philosophers Stone:

> Hoghelande [(1560-1608)]… says: "No one can reveal the name of the stone, who does not want to risk the damnation of his soul, because he could not account for it before God."
>
> The ROSARIUM [(1550)] says: "One must transmit such a material in symbolic form."
>
> In the same book Hortulanus says:"Only he, who knows how to make the stone, understands the words which refer to it. The philosophers evidently tried to reveal this art to the worthy, and, on the other hand, to conceal it from the unworthy."
>
> We see here that they did want to speak of it, but only to make allusions for those who could understand.
>
> KHUNRATH, who wrote in the sixteenth century, says directly: "He who knows the stone, is silent about it" (Jung, 1941).

"An Anonymous Treatise on the Philosopher's Stone,"[2] warns that "Many who found it were so intoxicated by its fumes that they remained in their place and could no longer raise themselves." In *Religio Medici*, (1643) Sir Thomas Browne indicates entheogenic properties with his comment that "The smattering I have of the Philosopher's Stone (which is something more than the perfect exaltation of gold) has taught me a great deal of divinity."

Thomas Vaughan uses the symbolism of cloth and drugs to indicate the secrets of the *Lapis Philosophorum*, hidden within the pages of his *Aula Lucis*,

(1651). “It will be questioned perhaps by the envious to what purpose these sheets are prostituted, and especially that drug wrapped in them – the Philosopher’s Stone…” In *A Golden and Blessed Casket of Nature’s Marvels* (1608), Benedictus Figulus writes, that “It is this most famous medicine which philosophers have been wont to call their Stone, or Powder. This is its fount and fundament, and the Medicine whereby Aesculapius raised the dead. This is the herb by which Medea restored Jason to life.” Figulus indicates the plant origins of this alchemical prize, and one could speculate that Michael Sendivogius (1566-1636) hinted that even references to gold in relation to the stone, may have been veiled vegetable symbolism… “The Philosopher’s stone, or tincture is nothing else, but Gold digested to the highest degree: For vulgar Gold is like an herb without seed, when it is ripe it brings forth seed; so Gold when it is ripe yields seed, or tincture.”[3]

From the earliest periods, the production of the mythical stone, like the Quintessence, was associated with a plant, that served as the *prima materia* for its preparation. It seems clear that certain alchemists viewed the ‘philosopher’s stone’ as something that was rendered down from one or another plant, creating a variety of “vegetable stones.” We have encountered this already with Paracelsus, as from accounts close to the time of his death, it has long been suggested that his form of the “philosophers stone” was nothing more than a solid for his laudanum. These pellets, which could be consumed in the size of 2 or 3 “mouse turds” were likely a form of the quintessence of opium rendered down to a solid. “It seems likely that Paracelsus discovered how to prepare the anesthetic compound diethyl ether, the same either that doctors in the nineteenth century used to knock out their patients before surgery (a quintessence indeed!)” (Ball, 2006). If that is the case, then the sorts of extractions and evaporations that could have been prepared would have been very potent and condensed.

Ernest Bosc de Vèze, in his *Traité Théorique et Pratique du Haschich et autres Substances psychiques: cannabis, herbes magiques, opium, morphine, éther, cocaine* (Theoretical & Practical Treaty of Hashish of Psychics Substances and of Magical Plants: Cannabis, Magical Herbs, Opium, Morphine, Ether, Cocaine, 1895), gives us some idea of the processes involved. In reference to the role of plants in alchemy, Bosc notes:

> Turning more directly to our topic, we say that the living plant can be used exoterically in various ways: in juice, decoction, infusion, powder, Magisterium, in Tincture (alcohol), in essence; all Codex ancient or modern, all the pharmacopoeias provide lessons on manipulations and operations for the treatment of plants.

HERMETIC TREATMENT OF PLANTS.

> [O]nce harvested, it is a matter of treating them the best possible way to obtain from them the maximum useful effects; We can only achieve this result by hermetic treatment, in order to release plant that which Bœrhernave defines as follows: The balm is the essential oil of Plants; This is not vulgar oil nor salt, neither Earth nor water, but something very subtle (the vehicle of the astral body of the plant).… It is obtained by the fire and not by fermentation.
>
> The great Paracelsus calls this balm an Arcane i.e. a substance fixed, immortal and intangible so to speak, that changes, restores and keeps the body; This force is wrapped in a tincture obtained by reducing plant from its second to its raw material, his cagastrum at his illiastrum. [raw material to spiritual, as in the concept of the quintessences and arcana]
>
> St.-Thomas said in his De Lapide Philosophico [The Philosopher Stone]: “We’re burning plants in the calcinating furnace, then we convert the lime in water, we distil It and coagulate; It’s transformed into a stone with more or less Great Virtues, according to the Virtues of the Plants used and their diversity.”
>
> From the above preceeding, we can say that the power of Plants is their Spirit, Oil, Essence; However, in their Natural State, the activity of their spirit is paralyzed and their Light obscured by their material forms; It is therefore necessary to transmute them into a pure fixed essence, and this transmutation can be obtained only by firing; During this last operation, must be added to the liquids a substance capable to absorb, to annihilate or destroy all impurities from the Juices contained in Plants (Bosc, 1895).

Bosc connects the arcana, and quintessences with the Philospher’s Stone, and indicates that a variety of extraction process, calcinating plant matter for the collection of mineral salts, extracted oils, and essences, etc, were all recombined in the production of the *Philosopher’s Stone*. It is unclear if this was the standard procedure of all alchemists, however it does seem to fit with some texts and references. Thus different plants could be run through this process, with various “stones” that contained their spirit and elements obtained as a result. Unfortunately Bosc, who was inspired by his use of Hashish in putting together his treatise, was unaware of Paraclesus’ use of cannabis in his *Arcanum Compofitum*, and makes no direct connections between cannabis and alchemy in his otherwise interesting study and history of hashish.

As Patai has noted, works attributed to the Spanish Arab alchemist Khalid ibn Yazid (668-704), (who like Llully had his name used by other aspiring alchemists), viewed a preparation of mandrake as the Philosopher’s Stone. “In his description of ‘the stone that is not a stone’ it is unmistakable what Khalid had in mind was not so much a stone as a plant … the … plant Khalid had in mind was none other than the mandrake…” (Patai, 1994). Ibn al-Baytr, who lived in the 12th-13th century, described the “virtues of the mandrake: it is a remedy for all maladies caused by jinn, demons, and Satan, it cures lameness, cramp, epilepsy elephantiasis, insanity and loss of memory.… This belief in the

mandrake as the universal medicine may well have influenced Khalid in attributing mandrake like features to the mysterious philosophers' plant-stone to be sought in the mountains" (Patai, 1994).

The Russian aristocrat, General, Freemason and alchemist Pyotr Ivanovich Melissino (1726-1797), referred to a stone made from the acacia, used in Masonic rites:

> The cubical stone is the alkaline Universal-salt, which dissolves all metals and precious stones, because this salt is the mother, the origin, and the magnet of all of them. The Master Degree speaks to us of the acacia found upon Hiram's grave. This is the true matter, from which the philosophers create their treasures. It is the true light of the world, from which glorious Hiram shall rise again under the guise of the Redeemer. It is the burning coal of which Isaiah (in chap. 6:6-7) and Ezekiel (in chap. 10:2) speak, and which must be prepared in accordance with the secret system of the wise men of old and the philosophers…
>
> One of our most mysterious materials is therefore the burning coal, which the Egyptian Cabbala names clearly and without fuss (Melissino, 1762).[4]

This is a very interesting passage, as it connects the stone with the flaming coal that was lifted to the mouth of Isaiah, which has already been alluded to in reference to its obvious entheogneic overtones (Chapter 2). Interestingly, one of the most potent psychedelic compounds can be derived from the root of acacia, DMT. And modern Freemason, P.D. Newman has upset many of his brethren with his controversial suggestions in his book *Alchemically Stoned: The Psychedelic Secret of Freemasonry*, that for "some of the alchemically inclined Freemasons, this stone was none other than *Dimenthyltryptamine* (DMT) *salts* extracted from certain species of acacia" (Newman, 2017). In Newman's view candidates who partook of the acacia stone of Melissino, would "actually inhale the fumes of incinerating DMT crystals" (Newman, 2017).

Newman has also suggested that a reference from the Alchemist Michael Maier's *Atalanta fugiens* (1617) may give a description of the Philosopher's Stone that alludes to the psychedelic, *P. cubensis*, mushroom: "But every man ought to take care that he be very well acquainted with those Dragons that are to be joined to the Charriot of Triptolemus before he undertake any thing, for they are Winged and Volatile, and if you desire to know them you will find them in the Philosophickal Dung. For they are Dung and generated from Dung, and are that Vessel which Maria affirms not to be Necromantick but that Regiment of your Fire without which you will affect nothing."[5] Mushrooms of course grow on cow dung and here "Maier informs us emphatically that these 'Dragons,' without which the Alchemist is sadly impotent, are to be found only upon dung,

wherefrom they are generated. They are Winged and Volatile insofar as they, when unfixed from their dung heap, possess the potential to project the soul of the Alchemist into astral flight" (Newman, 2016).

The English alchemical manuscript *The Epitome of the Treasure of all Health* (1562) refers to an "angelic stone": "By this stone shall mans body be kept from corruption also he shall be endued with divine giftes & foreknowledge of things by dreams and revelations." Based on this description, Professor Dan Merkur suggests the "angelic stone was entheogenic" (Merkur, 2014). This substance was also called "food of Angell" a name used for manna. "Here, in an early Elizabethan alchemical text, the angelic stone was psychoactive and identified with manna" (Merkur, 2014).

> The motif of the angelic stone that was identical to manna may be traced in English alchemy over two centuries. It occurs in the writings of Simon Forman, a London astrologer, magician, and alchemist of the late sixteenth and early seventieth centuries … and in the Theatrum Chemicum Britannicum (1652) of Elias Ashmole … where, for purposes of mystification, it is additionally called the red stone (Ashmole 1652). Robert Boyle adopted Ashmole's trope, stating it was "possible or lawful … by the help of a red powder which is but corporeal and even an inanimate thing to acquire communion with incorporeal spirits." … Lastly, the essay on alchemy in Francis Barrett asserted that the true aqua vita, "the celestial manna," fills the alchemist with the grace of God and opens his spiritual and internal eye (Merkur, 2014).

If we consider that in some cases the Philosopher's Stone may have been a potent psychoactive preparation, then we might also see the claims of immortality in some cases may have been an experience, such as the "eternity in an hour" of William Blake – being taken out of time is an experience reported by many psychonauts. As well, there can also be seen an alchemical rendering down of the personality to the quintessence of the individual, the immortal core at the center of consciousness.

As we have already noted cannabis' established role in the quintessences and arcana of alchemy, we can speculate a role as the *prima materia* for a philosopher's stone. It has been suggested that "This resin, wrung from the reluctant females with so much care, is the pure quintessence of the Indian hemp" (Taylor, 1949). Collected in this manner, we certainly see a solid form, which in appearance and texture is close to some of the existing descriptions of the Philosopher's Stone. Unfortunately, as with some of the other alchemical recipes we have discussed, there are no direct references to cannabis in the preparation of the Philosopher's Stone that I was able to uncover for this study, but there are some areas of interesting speculation.

As we have seen, cannabis and opiate preparations were often clothed in the

sorts of names we find in alchemy, such as *Theriac* (medicine) or *esrar* (secret) or Paracelsus's *Azoth*, which, it should be noted, is similar to the Arabic term for a preparation of a "kind of hemp, called a*z-zrzh*…"(Rosenthal, 1971). Other Islamic origins of the term *Azoth* have also been noted. Paracelsus traveled in the East and came into contact with Sufis and other esoteric Islamic groups. "Paracelsus … introduced several Sufi terms into Western thought. His 'Azoth' is identical with the Sufi *el-dhat*" (Shah, 1964). As Shah notes, this term in Persian becomes *az-zaut*, and appears this way in much Sufi poetry. As Shah explains of this term:

> The stone, the hidden thing, so powerful, is also called the Azoth in the West. Azoth is traced by Orientalists to one of two words – al-dhat (or ez-zat), meaning essence or inner reality; or dhat, the essence, which is so powerful that it can transform whatever comes into contact with it. It is the essence of man, which partakes of what people call the divine. It is "sunshine," capable of uplifting humanity to the next stage… (Shah, 1964).

Although Shah sees this as something purely spiritual in nature, it is clear the *Azoth* of Paracelsus, was also something material. His reference to "essence" is reminiscent of the alchemical view of the "quintessence" which we know was prepared from a variety of plant candidates including cannabis, opium and other substances. As well, the term "*dhat*" "*al-dhat*" is not far removed from the term "*Dādhi* … a plant with intoxicating leaves"[6] that was infused in wines. *Dadhi*, has been suggested to be the same plant that provided the resinous hashish, that was revered by many of the same Sufi groups that Shah suggests influenced Paracelsus. As we have seen in Chapter 3 this herb was ingested by them to awaken their inner essence to the call of God.

The association of cannabis with precious stones, and emeralds also occurs in the Islamic world. "The reddening of the eyes was another boon for poets, as it enabled them to play around the concept of emerald (green) hashish turning into red carnelian … in the eyes. The same precious stones, incidentally, also served to picture the contrast between green hashish and red wine" (Rosenthal, 1971). So with this, and the "Language of the Birds" in mind, and a little bit of green inspiration, we might speculate on the elusive *Lapis Philosophorum* the "Philosopher's Stone" and ask, "were the Philosopher's getting stoned?" In this regard Freemason, modern mystic, and psychonaut P.D. Newman, has again raised some interesting speculation:

> In his text Septimana Philosophica, Rosicrucian apologist and practicing Alchemist Count Michael Maier informs his reader that:

“The green lion encloses the raw seeds [and] yellow hairs adorn his head.”[7]

Green Lion is a term often employed by Alchemists to denote the prima materia or first matter of alchemy, from which is prepared the lapis philosophorum (philosopher’s stone) and the elixir vitae (elixir of life). It is not unreasonable to suspect Maier’s description is nothing more than a veiled allusion to the pollinated bud of a female Cannabis sativa plant. Within said buds are to be found the “raw seeds” of the cannabis plant. And, without the buds can clearly be seen protruding from the golden tricomes or “hairs” which adorn it – not unlike Maier’s “green lion” with his golden mane. In this context then, the lapis philosophorum is conceivably the hashish concocted from the female Cannabis sativa plant – a veritable stone-like substance prepared from the pressed kief of the bud; the elixir vitae, the powerful cannabis tincture or oil prepared from the same (Newman, 2017).

The Green Lion

Alchemical references to the “Green Lion” in regard to a connection to cannabis, has been suggested by other researchers. Although like a lot of the symbolic language of alchemy, there seems to be a lot of room for interpretation and even conflicting references of the “green lion,” a selection of choice references to it in the literature of alchemy is intriguing. This was also something my coauthors and I referred to in *Green Gold the Tree of Life: Marijuana in Magic and Religion* (1995). Then we noted references from a variety of alchemists, like George Ripley (1415–1490) who stated that “the Philosophers call it the Green Lion. It is the medium or means of joining the tinctures between the sun and the moon”[8]; indicating its key role in the Alchemical Marriage. A reference from an alchemist known as “The Cosmopolite,” in the 16th century, also indicates it was used in these sort of seven-stage initiations that were described in Gnostic texts… “There is this one green lion, which closes and opens the seven indissoluble seals of the seven metallic spirits which torments the bodies, until it has perfected them, by means of the artist’s long and resolute patience.”[9] Other references indicate some sort of fragrant gum or resin, that produced “fumes.”

> Of this self-same body, which is the matter of the Stone, three things are chiefly said; that it is a green Lyon, a stinking Gum, and a white Fume.
>
> But this is spoken of Philosophers, purposely to deceive Folks, and to bring them into doubts, by the many different names.
>
> But understand thou shalt, one thing always is really signified, though accidentally and by names it is said to be three: for the Green Lyon, Stinking Gum, and White Fume, are spoken of one and the same subject, wherein they altogether lie hid, until by Art they are made manifest.
>
> – St. Dunstan (pseudo), *Philosophia Maturata*

In reference to “the making of our Gum or Green Lyon” in his *The Bosome-Book of Sir George Ripley of Bridlington, Containing His Philosophical Accurtations in the makeing of the Philosophers Mercury and Elixirs* (1683), Ripley warns that once the preparation has “coagulated into a green Gum called our green Lyon, which Gum dry well, yet beware thou not burn his Flowers nor destroy his greenness.” The *Turba Philosophorum* (*Assembly of the Philosophers*) one of the oldest European alchemical texts, which originated as

an Arabic 9th century manuscript, and like *The Picatrix* was translated into Latin, also makes reference to a similar gum, “O how many are the seekers after this gum, and how few there are who find it! Know ye that our gum is stronger than gold, and all those who know it do hold it more honorable than gold.… Our gum, therefore, is for Philosophers more precious and more sublime than pearls…” The 16th/17th century alchemists Conrad Poyselius’ *Another Corollary* indicates a fragrant oil: “The aforesaid Green Lion’s Blood is the true Philosopher’s Oil, above all aromas, always fixed and unalterable in the fire.”

Paracelsus also referred to the Green Lion: “You will see marvelous signs of this Green Lion, such as could be bought by no treasures of the Roman Leo. Happy he who has found it and learned to use it as a treasure!” Remarking in these veiled references in his 19th century essay on the work of Paracelsus and other alchemists on modern science and medicine, Alexander Wilder noted:

> …Paracelsus is a “Great Unknown.” As little is comprehended of his character as of his Green Lion, his Quintessence of the Sun and the grapes of Diana, or “the wine of which being purified, is the most secret secret of all the more secret chemistry,” and was declared by him to be “the peculiar refreshment of the adopted sons, but the heart-breaking and stumbling-block of the scornful and ignorant.” Not being emulous of deserving a place in this latter class, we refrain from criticism, and remark simply that this peculiar diction is not more obscure than that of ancient sages, and that the reasons which perhaps justified its employment in former periods, have probably, and we hope forever, ceased to exist (Wilder, 1878).

This of course is the “wine of the philosophers” we have seen indicated elsewhere, and refers to a concoction that is more than just sour grapes. In *Dwellers on the Threshold Or, Magic and Magicians*, William Henry Davenport Adams, makes it clear that he thought Paracelsus veiled language, indicates a “green lion” infused in wine, in a youth instilling elixir, described in Paracelsus’ *De Renovatione et Restauratione Hominis*. As Adams explained of Paraclesus work, this tincture of regeneration was obtained by pouring “a few spoonfuls [of a youth giving elixir] into a good white wine until the wine assumes the same colour as the essence, and then to drink it fasting every morning” (Adams, 1864). Sharing our own confusion at the veiled language of the alchemists, Adams writes:

> Here we must own a formidable difficulty presents itself. Of what wine does Paracelsus speak? Is it the ordinary juice of the vine, or the philosopher’s wine, which is only and infusion of the “green lion” into the “milk of the virgin” – which is nothing more than the “blood of the red lion dissolved in the vinegar of the philosophers” – which again is the “mercury of vitriol”? I feel the force of objection. But it is not insuperable. After mature reflection and an attentive examination of the text, we have convinced ourselves that Paracelesus only refers to good Rhenish wine, which is easier to

procure than a “green lion” diluted in the blood of the “red lion” (Adams, 1864).

Paracelsus’ confusing description, through Adams however, does give an indication that the potent quintessences and arcana were diluted in wine for consumption, and that the “green lion” could be used in such a manner for the preparation of “the philosophers wine.” This is an interesting connection to what we will later find of infused wines in relation to Rabelais and his *pantagruelion*.

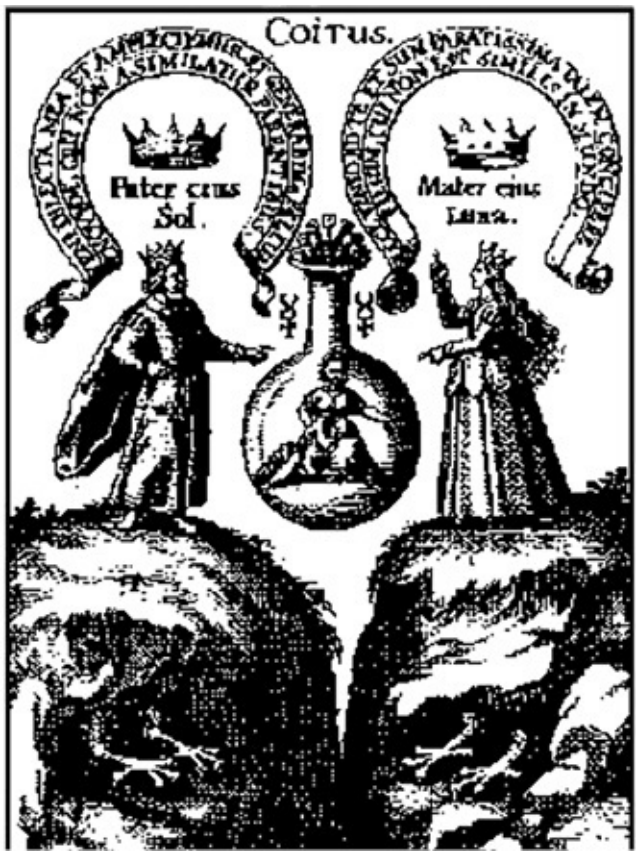


Image from The Pretiosissimum Donum Dei, depicting some sort of alchemical tincture as part of the marriage of the Sun and the Moon. “In the secret language of alchemy the vessels used for distillation and sublimation are known as ‘wedding chambers’” (Fraenger, 1994).

An association with the Green Lion, to the *Azoth* of Paracelsus is indicated in a number of alchemical works. The 15th century alchemical text, The *Pretiosissimum Donum Dei (The Most Precious Gift of God*), records: “First in our Green Lion is had the true matter and of what colour it is, and is called Adrop or Azocke, [clopum], Duenech. If thou will well understand this work, read it from part to part and thou shall see miracles wrought in our days, and

unless I had seen them and touched them I could not so particularly have written them and painted them. I have not shown all the appearances and things necessary in this work, for there be some that be not lawful to be spoken of man…"

A Verse on the Threefold Sophic Fire (1705), also makes the Azoth connection as well as indicating of an out-of -body experience:

Unvail'd, unbound, from Earthly Chains set free,
This third most sacred Fire the Sophi see,
Which Azot some, but others do it name
The Lyon Green, well known in Rolls of Fame.

Other coded references hint that though gold is referred to in reference to the Green Lion, a plant might also be indicated. The 17th-century German Alchemist, Martinus Rulandus, wrote "Leo Viridis [Green Lion]- is the Ore of Hermes … and Vitriol. The green is that which is perfect upon the stone, and can easily be made into gold. All growing things are green, as also our stone. It is called a plant. The stone cannot be prepared without green." The alchemical word vitriol is a reference to the motto "*Visita Interiora Terrae Rectificando Invenies Occultum Lapidem*," (Visit the interior of the earth and rectifying [purifying] you will find the hidden stone), which originated in the 15th century alchemists Basil Valentine's *L'Azoth des Philosophes*, which uses Paracelsus' term for the *Lapis Philosophorum* in the title.

The 15th-century alchemical manuscript *Le Tres Precieux don de Dieu* (The Most Precious Gift of God, 1415), depicts "a glass matrass, half filed with green liquid, and adds that the whole art is based on the acquisition of this single green lion and that its very name indicates its colour" (Fulcanelli, 1924). Fulcanelli, in his references to the "Green Lion" also termed it the *Herb of Saturn*, and this is made most interesting by more direct references in the alchemical literature to cannabis in association with this planet.

Figure I.
Dotte Medecine eſt ſeulement compoſée de la nature.

Le Roy dont la teſte eſt rouge, dont les yeux ſont noirs et les pieds blancs, eſt noſtre magneſie, et il naiſt ſur deux montagnes convexes d'enhaut.

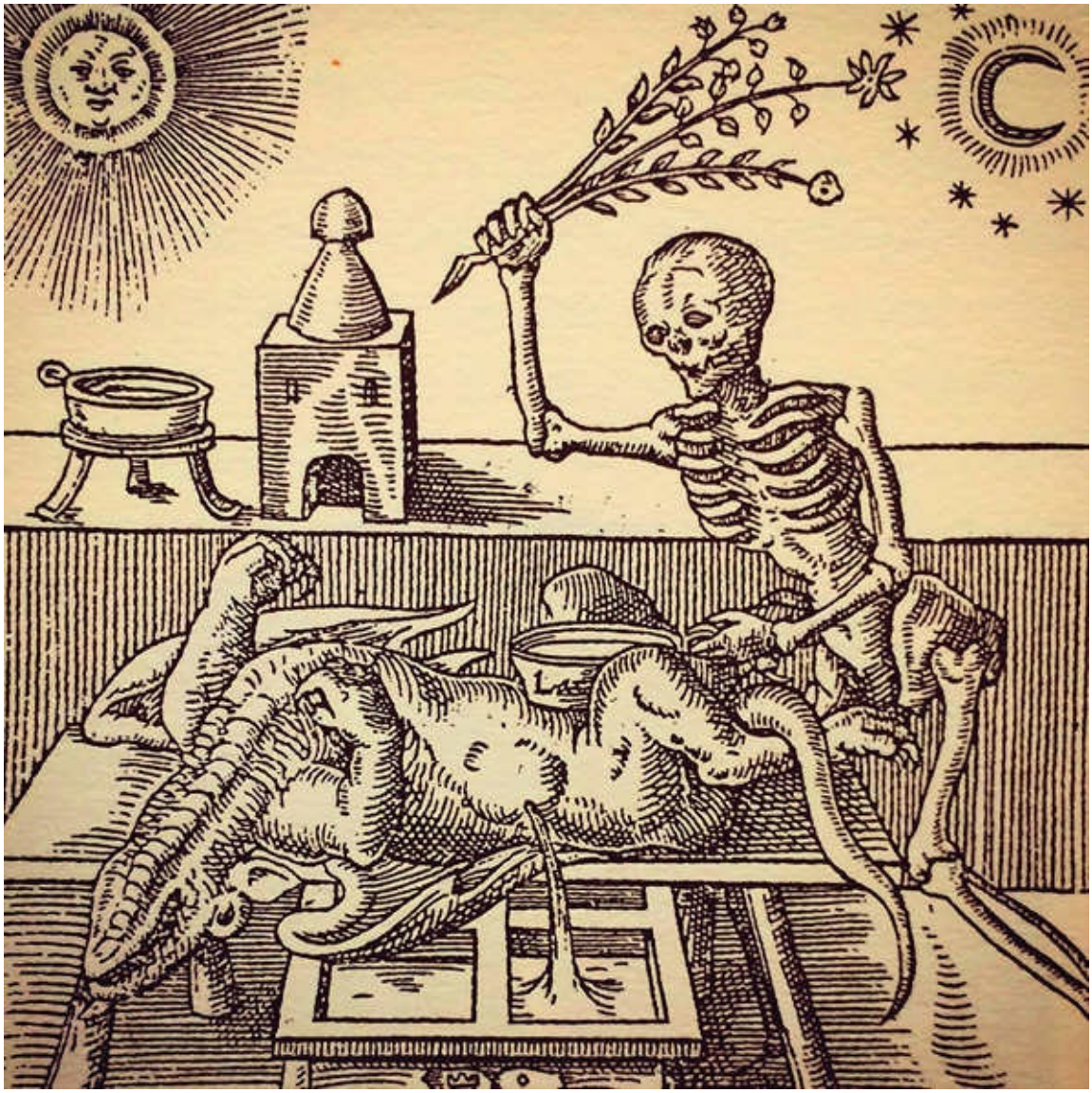


Illustration by the herbalist and alchemist, Leonhardt Thurneysser zum Thurn, 1574.

The Saturnian Herb

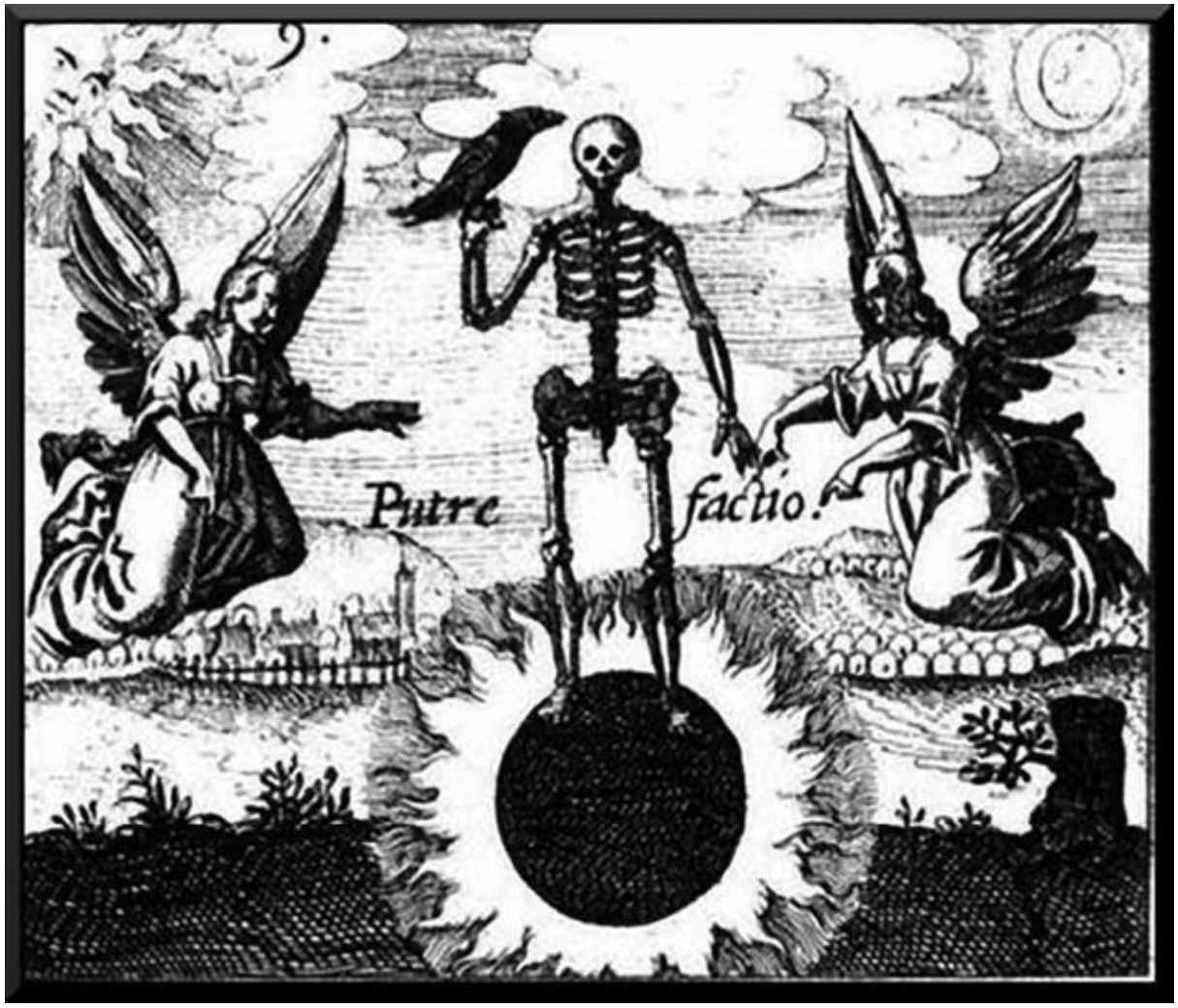
Alchemists like magicians, were deeply influenced by the Kabbalah and Hermetic arts, and this included astrology. Every conceivable plant, animal, metal and mineral, was given to the dominion of the planets above. Cannabis in this case appears with other psychoactive plants, in a number of alchemically influenced herbals, and magical texts, under the dominion of Saturn. As Dr. William Sharp lamented, in trying to distinguish the history of medicines from magical potions, in the 19th century.

> Every kind of virtue has been attributed superstitiously to the action of drugs. They have been given with incantations of every character. They have been worn as amulets and charms of every form, and of every material. And these things have been done in all ages, and in every country, to avert or to remedy disease. Alas! that such a method of discovering the action of drugs should have existed, should still exist in the world. It is checked only where, and so far as, the influence of pure Christianity is felt.
>
> We may dismiss the further consideration of it here; but we should not do so without a blush: for we may well blush for the ignorance, for the folly, and for the sin which all such practices reveal.
>
> They have been viewed astrologically.
>
> For many centuries a belief has been maintained that the action of drugs is under the government of the sun, moon, and stars.
>
> All the details of this misbelief are given with perfect good faith, and with entire confidence, so lately as the middle of the seventeenth century, in one of the most popular medical books of the time – by "popular" I here mean among medical men; this is the Pharmacopaeia of John Shroder. (1656). From the ninth chapter of this celebrated book "De influentiis Stellarum" – a book, let me again observe, received and used by the orthodox physicians of the time – we may learn the puerile story of the "star-gazers."
>
> A short extract will show the character of the statements :—
>
> > Saturn is a malignant planet; it is diurnal, masculine, extremely cold; a friend of Mars, and an enemy to all the rest (of the planets). It corresponds to the little world of the spleen.
> > Things medicaments) under the influence of Saturn are plumbum, antimonium, aconitum, cannabis, agnus castus, opium, sabina, &c.
> > Jupiter is a benevolent planet ; it is moderately warm, &e. It corresponds to the liver.
> > The things (medicaments) under the influence of Jupiter are stannum, argentum, berberis, mentha, quercus, symphitus, &c.
> > Mars is a planet extremely hot and dry, &c.
> > The things (medicaments) under the influence of Mars are cinnabar, arum, carduus, plantsgo, urtica, &c.
>
> And so through the planets, and also through the twelve signs of the zodiac.
>
> These fancies having been received and assented to by the profession until times so recent, it is not wonderful that they still survive in "Culpeper's Herbal."
>
> This starry method of discovering the action of drugs is wholly destitute of proofs; indeed, it rests

> upon the wildest conjectures. It may be dismissed without hesitation, notwithstanding its prevalence and popularity, as altogether erroneous and wrong (Sharp, 1876).

Now, whether we share Sharp's disdain for such astrological association is neither here nor there, that this was a popular view among the alchemically and magically minded, may lead to some interesting associations. In this regard, it is important to remember that "The alchemists … spoke a secret language and concealed their secrets in peculiar forms or symbols, and that they used a great number of pseudonymous words … the alchemists say again and again that one must not take their words literally, that the real meaning is quite different, it is only expressed as it is to deceive the stupid and so on…" (Jung, 1941).

The 16th and 17th-century Flemish alchemist Johann Isaac Hollandus, who was familiar with plant alchemy wrote of a "quintessence of saturn" in *A Work of Saturn*. "My child shall know, that the Stone called the Philosopher's Stone, comes out of Saturn. And therefore when it is perfected, it makes projection as well in mans' Body from all Diseases, which may assault them either within or without, be they what they will, or called by what name soever, as also in the imperfect Metals."



Mylius, Philosophia reformata (1622), The eclipse of the Sol niger in the negredo.

From an alchemical perspective, Saturn is of great importance as it is the border between personal, and transpersonal, or cosmic, powers. The Black Crow is the symbolic messenger of Saturn, symbolizing the Black Phase of alchemical transformation, sometimes referred to as The Dark Night of the Soul. In relation to psychoactive substances and what they can bring to the table in the spiritual process, in regards to shamanic like concepts of symbolic “Death and Rebirth” this seems like the perfect planetary host.

Nicholas Culpeper’s *Herbal*, first published in 1652, in reference to cannabis, states that “it is a plant of Saturn.” This Planetary dominion is also given in William Lilly’s *Christian Astrology* (1647) which includes known hallucinogens such as “ Woolf-bane … Hellebore the white and black, Henbane … Mandrake,

Poppy, Nightshade" and other plants. We see this planetary association still in use centuries later, in a list of "Planetary Correspondences used by Cagliostro and his Contemporaries" that included "hemlock … nightshade, [and] hemp"(Faulks & Cooper, 2016). Familiar with such references, the respected German anthropologist and ethnopharmacologist, Christian Rätsch, has noted:

> In the alchemical tradition hemp … was … numbered among the Saturnian plants, together with mandrake … henbane … the opium poppy … [etc.] all of which distinguish themselves because they are able to alter consciousness, that is transform the spirit. It must be assumed that the alchemists of medieval times, for example Agrippa … were aware of the psychoactive effects of hemp … so … as an "elixir" … hemp transcends time, the alchemist can have an experience of immortality (Rätsch, 1998).

Such a state of consciousness would be ideal for an aspiring seer to see visions. In reference to "what are the powers of the soul to which the Planets answer" in his *Second Book of Occult Philosophy*, Cornelius Agrippa placed the "Receptive on Saturn," and it would be the "receptive" that one would want for an oracular state. He refers to the divine "frenzy [Phrensie] which leads us to wisdom and revelation, especially when it is combined with a heavenly influence, above all with that of Saturn," and through this "some men have become divine beings, foretelling the future like Sybils" (Agrippa, 1510). According to Agrippa, one of the means of achieving "frenzy," included "secret confections, by which the spirits of their God did infuse vertue, make the soul rise above the mind, by joyning it with dieties [deities], and Demons" (Agrippa, 1533). Through such means Agrippa taught that one can "learn the secrets of divine matters … the laws of God, the angelic hierarchy, and that which pertains to the knowledge of eternal things and the souls's salvation."[10] To suggest some sort of entheogen is indicated, seems plausible.

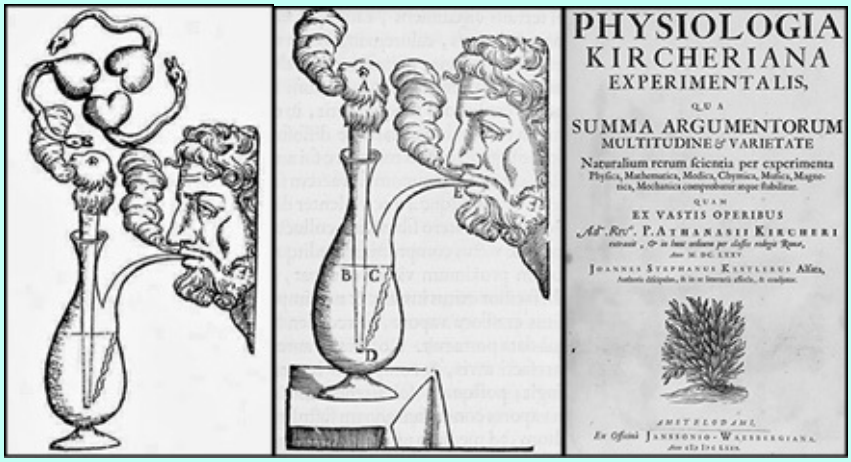
In relation to this, in *Marijuana Medicine*, Christian Rätsch cites Agrippa regarding Saturn, in a quote that is reminiscent of the classical black obsidian stone style of magic mirror, that would be used later by John Dee, and imagery of occult entities such as Baphomet, as well as the magnetized discs sometimes infused with cannabis and other drugs used by 19th century occultists, that shall be looked at in Chapter 15. "Of the operation of Saturn, when this planet would ascend, the ancients would depict on a so-called magnet stone an image of a man with the face of a stag and the feet of a camel, who sat on a a stool or dragon, and who held a sickle in the right hand and an arrow in the left…." (Agrippa).[11]

"Both *The Picatrix* and Agrippa cite three different saturnine spirits carrying a sickle or scythe…" (Decker, 2013). The Scythe takes its name from the

Scythians and was the traditional tool for harvesting cannabis. The name Saturn is said to come from the Latin, serere meaning to ‘sow’ or ‘plant’. I should note that, although Rätsch refers to Agrippa in relation to Saturn and cannabis, the listings of cannabis under Saturn, takes place in Astrological Herbals centuries after his time, and although Agrippa did ascribe various astrological powers to various herbs, I know of no direct reference to cannabis from him in that regard, but I can appreciate Rätsch’s speculation.

Saturn

Saturn seems to play a particularly interesting role in the symbolism in this beautiful alchemical woodcut reproduced in Christian Rätsch’s *Marijuana Medicine*, and described as an: “Alchemical illustration of a water pipe. The man shown drawing from the pipe sees a typical vision in the ascending smoke. But what is the smoke pouring from the ‘lion’s-mouth’? (woodcut, Bibliotheque de Geneve)” (Rätsch, 1998). One of the really interesting things about the image as it appears in Rätsch’s book is that the circle of Serpents, or geese heads, emerging from the hearts, referred to by Rätsch,as the “vision in the ascending smoke.” Rätsch does not mention, this same serpent/heart coming from the smoke, appears in an illustration from Basil Valentine’s *The Ninth Key*, as part of an image for Saturn. Unfortunately, Rätsch does not provide any other information on this image. It took me considerable effort to track it down, so I could understand it in its original context, which in the end was a rather unsatisfying quest…



What I am assuming is the original use of this illustration, is from Johannes Stephan Kestler’s *Physiologia Kircheriana Experimentalis*, (1680), where it is used to describe the flow of smoke through a water pipe, and the text explicitly refers to *tabaci folia*, ‘tobacco leaves’ as to what is being smoked. Although water-pipes are believed to have originated as cannabis pipes, they were soon used for tobacco as well, and this is the case with this illustration. Adding to the disappointment, the image of Saturn is not in the original, but was borrowed from the Illustration in Valentine’s work by whoever did the graphics for Rätsch’s book, and added too it, with no reference to the addition, and even a comment on the picture that describes the image in the smoke as if it was part of the original.

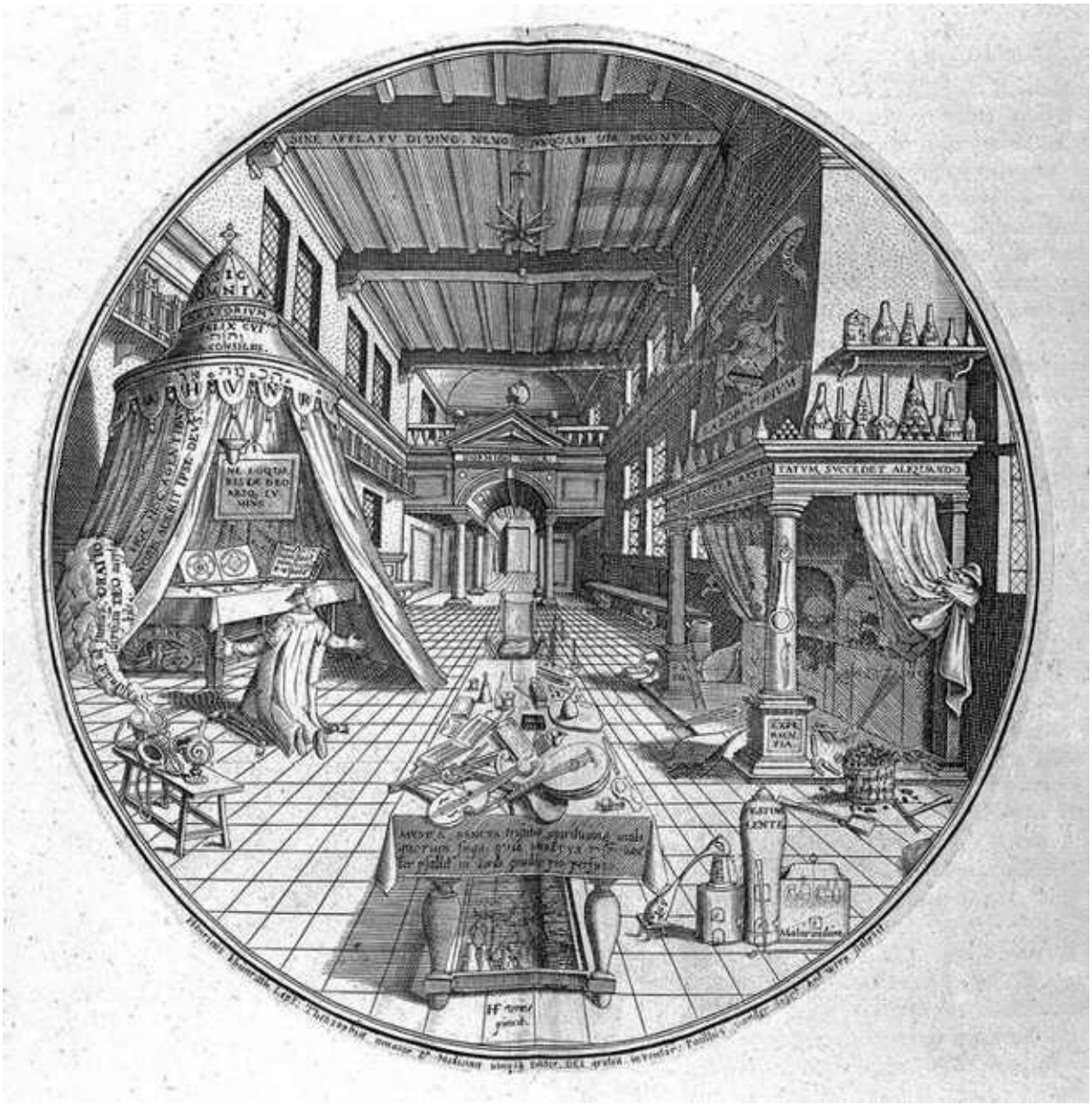
A 16th-century grimoire, referred to in C.J. Thompson's *Mysteries and Secrets and Magic*, (1927) offers instructions for the contraction of a magic ring dedicated to Saturn, and made of the planet's metal, lead, and to be used for receiving oracles. The instructions call for cannabis or other narcotic plants under the dominion of Saturn to be used in its construction, for further magnetizing it with the Saturn's prophetic power:

> Write or engrave thereon ye name of ye angell Cassiel, then fumigate it. Then being so prepared, put it on thy finger as thou art entering into thy bed sand speak no word to any person, but meditate thereon. If thou wilt complete the ring, truly, ye shall put a piece of ye roote of some special herb governed by Saturn and put it under ye stone of a signet, as for example a little root of dragon or dragon-wort, or of black hellebore or hemp, upon which puts some little onyx stone or sapphire, or lapis lazuli, but onyx is best, but let it first be made and engraved, and make ye mood to cast it, and all finished in due time with name of ye angel of Saturn.

Thomas and Rebecca Vaughan's *Aqua Vitae: NonVitis* has a recipe that advises: "Press out the juice of the Saturine herb, and evaporate it, so that you have its purest earth" (Vaughan, 1741). The editor of the republication of this work, Donald Dickson adds in reference to "Saturine herb": "According to Ruland Lexicon, 375, a 'Vegetable Matter from which the Hermetic Philosophers know how to extract their Mercury'" (Dickson, 2001). As well under the heading "Universal Oil" Vaughan has: "Take animating Saturine herb from the plain or from the hills. Distill with the heat of the ashes, and separate the water from the oil. Rectify the oil by itself, and it will extract doors and quintessences from the spices and any flower whatsoever, etc." (Vaughan, 1741).

Carl Jung notes the significance of the term Saturn, in the works of the 16th century alchemist Heinrich Khunrath, who was a student of Paraclesus:

> The old sixteenth century alchemist KHUNRATH wrote … about the necessity of the secret: "The age of Saturn is not yet, in which everything that is private shall become public property: for one does not yet take and use that which is well-meant and well done in the same spirit."
>
> Khunrath means that the age of Saturn has not yet dawned. The great question is: What is the age of Saturn?
>
> It is in the future for Khunrath, and he is evidently of the opinion that an age will dawn when it will be possible to reveal this secret openly. In his days the thing, which was so "well-meant," was not accepted or understood. But he believes this will improve in the age of Saturn. Obviously the question is: what does Khunrath mean by the age of Saturn? The old alchemists were of course also astrologers, and thought in an astrological way. Saturn is the ruler of the sign of Aquarius, and it is quite possible that Khunrath meant the coming age, the age of Aquarius, the water carrier, which is almost due now. It is conceivable that he thought mankind would be changed by that time, and would be able to understand the alchemists' mystery. We can only leave this as a question mark (Jung, 1941).



Khunrath's workshop as depicted in his Amphitheatre of Eternal Wisdom (1604).

Lynn Osburn identified some of the Latin inscriptions in this illustration, as well as noting other potential elements hidden in this alchemical mandala. Above the open doorway near the center of the image is written "While sleeping, watch!… In the left foreground before the tent is a large censor with smoke billowing forth from it. In the smoke is written in Latin, 'ascending smoke, sacrificial speech acceptable to God'" (Osburn, et. al., 1995)

> To the right of the centre is laboratory equipment and high above everything else alone near the ceiling beams is a curious seven-leafed chandelier that is out of perspective compared to the

converging lines in the beams. The chandelier looks more like a seven-fingered marijuana leaf with a flame at the tip of every finger. The only other flame in the engraving is in the tent itself. The plaque below the flame in the tent says “Happy is the one who follows the advice of God.” On the cross beam above the seven-fingered marijuana-leaf chandelier is written “Without the breath of inspiration from God, no one finds the great way.”

…Khunrath declared the entrance to eternal wisdom could be gained “Christiano-Kabalically, divino-magically and even physio-chemically.” He revealed the secret transforming substance was a red gum, the “resin of the wise .” Concerning the nature of the Stone Khunrath wrote: “[The] Cabalistic habitaculum Materiae Lapidis was originally made known from on high through Divine Inspiration and special Revelation, both with and without instrumental help, ‘awake as well as asleep or in dreams.’” Khunrath said that one could “perfectly prepare our Chaos Naturae in the highest simplicity and perfection” through a “special Secret Divine Vision and revelation, without further probing and pondering of the causes…” (Osburn, et. al., 1995).

That cannabis or other drugs could have been intended for the tent, is made completely plausible through Khunrath’s association with Paracelsus, and knowledge of the works of Agrippa. It is also likely that an alchemist of this calibre would have had access to *The Picatrix*, which explicitly describes such use, and other magical grimoires by this time also called for fumigation with psychoactive substances, and some of these were also known to have been in the hands of famous alchemists of the time (see Chapter 9). We also know that later alchemists were practicing fumigation with psychoactive substances through the works of Eckartshausen, who will be discussed in Chapter 20, and who seemed to have taken the plants he used, from those prescribed by Agrippa for raising the dead. This opens up some intriguing interpretations for other alchemical images as well. Khunrath was considered by Frances Yates to be a link between the philosophy of John Dee and Rosicrucianism, which was basically an alchemical guild, and which does in some points in history, as we shall see later, have a number of interesting connections with cannabis. Khunrath also claimed to have been in the possession of the “green lion”: “I have visited many lands, and had speech of many learned men. I have seen the Green Catholic Lion, and the Blood of the Lion, i.e., the Gold of the Sages, with my own eyes, have touched it with my hands, tasted it with my tongue, smelt it with my nose. By its means I have cured many whose life was despaired of” (*Amphitheatre of Eternal Wisdom*, 1605).

The anonymous 16th century alchemical engraving known as “the expulsion of demons” could be seen as a fumigation ritual with the initiates sub-conscious content being expelled in the rising smoke and fumes. With the collection of medicines on the back shelves, mortar and pestle and other items, we clearly see evidence of an alchemical laboratory.

We find this association still in use in the works of the German Dr. Heinrich Arnold Krumm-Heller (1876-1949) the occultist, Rosicrucian, *Ordo Templi Orientis* member, and founder of Fraternitas Rosicruciana Antiqua (FRA), a traditional Hermetic order in Brazil. In *Del Incienso a la Osmoterapia* (1934) ‘From Incense to Osmotherapy’, Krum-Heller lists under Saturn, “Aconite (Aconitum napellus l.), Pansy (Viola tricolor), Belladonna (Atropa belladonna l.), Menbrillo (Cydonia vulgaris l.), hemp (Cannabis saliva l.), Cress (in Chile), bag of Shepherd (in Spain), Capsella bursa pastoris Moench), hemlock (Conium maculatum)…” (Krumm-Heller, 1934). As well in Germany around this same time we see the rise of the *Fraternitas Saturni*, a German occult group that was particularly devoted to the use of cannabis, mescaline and others substances, even going so far as to provide them by mail-order to their members. In *Fraternitas Saturni* documents pertaining to the preparation of “Philters, Potions, Fumigants, Witches and Elixirs,” and proceeding instructions for a “*Extractum arabicum canabis*” the initiate is instructed that when the “plants are cut, and only the flowering tops. They are processed immediately … in the hour of Saturn” (Wolther, 1978).

Later Alchemical Influences

Interestingly, some later occultists who used hashish equated their own use with the secret elixirs and philosopher's stone of the alchemists. The 19th-century African-American Rosicrucian, magician and doctor Paschal Beverly Randolph (1825-1875) devoted much time to the study and effects of hashish and wrote that in this resin from the East he had rediscovered the Philosopher's stone of the alchemists and the elixir of life.

> There is no doubt that Confucius, Pythagoras, and his disciples, the Alchemists, Hermetists, Illuminati, and mystic brethren of all ages used it to exalt them while making their researches for the Philosopher's Stone, B. Secret of Perpetual Youth, C ; and the Elixir of Life, A. Terms laughed at by wise people, as idle dreams, and yet idle as they are deemed, I proclaim my entire belief in all three – as I understood them, and have defined them in the note below…
>
> A. An universal solvent, – a fluid that will vacate the body of all morbid humors, and thus let the vital forces have free action.
>
> B. Crystals, rings, and mirrors – means of clairvoyance.
>
> C. A fluid so fine, as when taken, to be instantly converted into vital magnetism. thus supplying all waste, repairing all effects of excess and exhaustion, reinvigorating the brain, nervous forces, and therefore restoring the vigor of youth (Randolph, 1867).

Randolph was particularly proud of a preparation that bore the alchemical-sounding Arabic name, *Dowan Meskh*, which means "medicine of immortality." "…Randolph appears to have gone to Egypt, where he succeeded in learning the secret of how to concoct this Dowan Meskh. Hashish was henceforth the crown jewel of his pharmacopoeia, being an ingredient of all the 'elixirs' that he peddled in person and by mail order. (Godwin, 1994). In *Eulis* Randolph describes a scene where in "Jerusalem or Bethelehem, I really forget which … I became affiliated with some dervishes and fakirs … I found the road to other knowledges; and of these devout practicers of a simple, but sublime and holy magic.… I became practically what I was naturally – a mystic, and in time chief of the lofty brethren; taking clues left by the masters, and pursuing them farther than they had been ever before; actually discovering the ELIXIR of LIFE; the universal Solvent, or celestial Alkahest; the water of beauty and perpetual youth, the philosopher's stone, all of which this book contains, but only findable by him or her who searches well" (Randolph, 1896).

The Jewish occultist and writer, Gustav Meyrink (1868-1932), best known for

his fictional work of Jewish magic, *The Golem* (1914) also cloaked references to psychoactive drugs, in the language of alchemy. Meyrink wrote on various occult topics, such as Rosicrucians, Kabbalah, magic, as well as drugs. In the mid-1890s, he came to experiment with and write about the use of drugs in magic and alchemy, including substances such as hashish, opium, mandrake, henbane, night-shade, thorn apple, prepared in various concoctions, and "rendered into soup" or "cast into the fire, providing smoke with a 'narcotic effect.'"[12]

Gustav Meyrink's *Der Engel vom westlichen Fenster* (The Angel of the West Window, 1927)[13] tells the story of a man who becomes convinced that he is the reincarnation of the Elizabethian magician, Dr. John Dee after he inherits some of Dee's diaries from a relative. Pursuing this thought, the character is eventually initiated by an adept, and is presented with a red ivory sphere containing the powder.

> …Meyrink referred to two alchemical drugs. They are kept in "two small ivory spheres, the one red and the other white" [Coagulum, Meyrink] … The colour coding referenced the red king and white queen, or sun and moon, of the alchemical wedding. The white sphere and its powder do not play a role in the novel. The "red ivory sphere" contains "the royal powder," the "Red lion," which consists of "flaky purple granules" …It can be used to transform base metals into gold … but when it is prepared as an incense … it has a psychoactive effect. "inhaling the red smoke" enables them to "step out" of their bodies and cross the threshold of death; there, through marriage with their female "other half," which in their earthly existence almost always remains hidden, they acquire unimaginable magical powers such as personal immortality as the wheel of birth comes to a standstill; in short they achieve a kind of divine status which is denied other mortals as long as they are ignorant of the secret of the blue and red spheres … (Merkur, 2014).

The two ivory spheres, red and white, are allusions to Dr. John Dee and his companion and assistant Edward Kelley (also spelled Kelly), who claimed to have found the vessels in the grave of a bishop. Kelley's assistant dropped the white sphere and the powder was lost, but he kept the red. As Meyrink describes of the protagonists's initiation in *The Angel of the West Window*:

> "If you insist on taking an oath on this, even if only as a joke, then you must take it after the manner of the Yang monks. Are you willing?" — — — When I agreed he made me put my left hand on the ground and say: "I demand, and I accept the consequences that thou mayest be released from all karmic revenge." — — I smiled; it seemed a rather silly piece of play-acting, even though at the same time I could not repress a feeling of revulsion.
>
> "That settles the matter!" said Lipotin in a satisfied tone. "You must forgive my being so finicky, but as a Russian I am part Asiatic myself and would not like to be disrespectful towards my Tibetan friends."
>
> Without further ado he handed me the red sphere. After a brief search I soon found where the two halves were screwed together. – Was this not one of the spheres of John Dee and his apothecary.

Kelley? – The sphere opened up: in the hollow was a greyish-red powder, about enough to fill a walnut shell.

Lipotin was standing next to me. He gave me a sideways look and spoke in an undertone. His voice reached my ear as if from a great distance, in a strange, lifeless monotone: “A stone bowl and a pure flame have to be prepared. Pour some spirit of alcohol into the bowl and light it. Empty the contents of the sphere over the flame. The powder must flare up. Wait until the spirit has burnt away and let the smoke from the powder rise. A Superior must be present so that the head of the neophyte…”

I stopped listening to his whispering, took the onyx bowl I use as an ashtray and cleaned it out as carefully as possible given my haste, poured some spirit from the scaling-lamp, that I have on my desk, into the bowl, lit it, took the half of the red sphere with the powder and poured it onto the flame. Lipotin stood to one side; I ignored him. Soon the alcohol had burnt off. Slowly the remains in the bowl began to glow and smoulder. A cloud of greenish-blue smoke formed and rose curling up from the onyx bowl.

“Thoughtless and foolish, indeed,” I heard Lipotin say, and it sounded like a mocking cackle in my ears, “the old overhasty foolishness, wasting precious material without being sure that all the conditions which guarantee success are fulfilled. How do you know that one of the required Superiors is present to carry out the initiation? You are fortunate – undeservedly so – that one just happens to be present, that I just happen to be an initiated Dugpa monk of the Yang sect…

I could still see Lipotin, as from a great distance, and mysteriously changed, a figure in a violet cloak with a strangely formed, upright red collar, on his head a cone shaped purple cap on which six pairs of glass eyes glittered; he approached me with a grin of satanic triumph distorting his mongoloid face. I wanted to call out “No!,” but I had lost the power over my own voice. Lipotin – or the red-capped monk behind me, or the devil in person or whoever it was – grasped me from behind by the hair with irresistible force and forced my face down into the onyx bowl and the incense rising from the red powder. A bitter-sweet aroma rose through my nostrils, and I was in the grip of an indescribable trepidation, I was racked by death throes of such long- lasting, excruciating violence that I felt the mortal terror of whole generations flow through my soul in an unceasing, icy stream. Then my consciousness was obliterated.

I have retained almost nothing of what I experienced “on the other side.” And I think I am justified in adding “Thank God!’, for the torn-off scraps of memory which swirl through my dreams like leaves in a storm are so steeped in horror that it seems a blessing not to be able to understand them in detail All I have as a vague, dark memory of having seen and passed through worlds such as those Frau Fromm described when she spoke of the depths of the sea steeped in a dull greenish glow where she claims she met Black Isais. I, too, met something awful there. I was fleeing, terrified, from — — I think it was from black cats with gleaming eyes and gaping mouths shining white; my God, how can one describe half-forgotten dreams!

And as I was fleeing, numb with nameless terrors one last saving thought surfaced: “If only you could reach tree! If only you could reach the Mother, the Mother the … of the red and blue circle – is that it? – you would be saved.” I believe I saw the Baphomet in the distance, high above glassy mountains, beyond impassable swamps and painful hazards. I saw Elizabeth, the Mother waving to me from the tree — — I cannot remember what the gesture signified, but at the sight of her my racing heart was gradually soothed and the numbness left me. I woke feeling I had spent hundreds of years in the green depths.

When I looked up, my head still whirling, Lipotin was sitting before me, his gaze fixed upon me, playing with empty halves of the ivory sphere. I was in my study everything around was as it had been before … before…

“Three minutes. That is sufficient,” said Lipotin in a tone, his features haggard, as he put his watch into his waistcoat pocket. I will never forget the puzzlingly disappointed expression on his face as he me: “So the Devil didn’t take you, after all. That indicates a sound constitution. – Congratulations,

> anyway. I think from now on you will be able to use this coal with a certain degree of success. It is charged, that I have been to able to establish."
>
> I bombarded him with questions about what had happened to me. It was clear I had been through one of hallucinatory experiences that have always played an important role in supposed magic practice. I had taken opium or hashish, I could tell by the mild headache and slight feeling of nausea the noxious fumes had left me with (Meyrink, 1927: 1991).

Meyrink may have intuitively identified a role for drugs in the magic of Dr. John Dee. In *Opium Traders and Their Worlds, Vol. 1* (2008), M. Kienholz, who worked in the Spokane Police department for 18 years, repeats the often made claim, that Dee was "was Queen Elizabeth's special agent" and further that Dee was a likely candidate for advising "the British to deal in opium." However, her following unsubstantiated claim calls into question her credibility, as it requires one to accept that H.P. Lovecraft's *Necronimicon*, was an actual grimoire, and had been in Dee's Possession! "While in Prague in 1586, Dee and Kelley searched out and plagiarized a copy of *Necronimicon* by Abdul Alhazred of Yemen, who developed a kind of incense containing 'olibanum, storax, dictamus, opium and hashish'" (Kienholz, 2008). However, in Chapter 15 more indications that Dee and his assistant Kelley, who was an apothecarist and alchemist, did likely have some familiarity with cannabis, opium and other drugs are put forth.

Interestingly, in the same year he wrote *The Angel of the West Window*, Meyrink also composed and essay on the potential psychic effects produced by cannabis, *Haschisch und Hellsehen* (Hashish and Clairvoyance, 1927). In *The Angel of the West Window,* Meyrink "narrated two experiences of the red powder. After the first, the protagonist concluded from 'the mild headaches and the slight feeling of nausea the noxious fumes had left' that he, 'had taken opium or hashish'"…. The wide variety of drugs in Meyrink's story was consistent with the experimentation of several occultists of his period: Stanislas de Guaita and Edourard Dubus … as well as Crowley…" (Merkur, 2014).

In his essay "The Psychology of Hashish," Aliester Crowley (1875-1947), wrote that in his extensive studies into the history of the occult he "found this one constant story. Stripped of its local chronological accidents, it usually came to this – the writer would tell of a young man, a seeker after hidden Wisdom, who, in one circumstance or another, meets an adept; who, after sundry ordeals, obtains from the said adept, for good or ill, a certain mysterious drug or potion, with the result (at least) of opening the gate of the other world. This potion was identified with the Elixir Vitae of the physical Alchemists, or one of their 'tinctures' most likely the 'white tincture,' which transforms the base metal

(normal perception of life) to silver (poetic conception)....” (Crowley, 1909). In 1908, Crowley wrote a short story “The Drug,” which has generally thought to have been a fictionalized account of his experiences with either hashish, or *anhalonium lewinii* (mescaline).

The alchemical laboratory and "…the drug that giveth strange vision"

Crowley's "The Drug" tells the tale of a man visiting a friend, who he had no idea was dabbling in the magical arts, till a door he had thought was a cupboard, was opened, revealing an alchemical laboratory, full of glass and silver vials and bottles, along with all sorts of lab equipment, and he is giving an alchemical preparation that leads to fantastical visions. Elsewhere, Crowley also left an interesting comment in regard to the whole-plant extracts of alchemy vs the modern chemical isolates of chemistry.

> One of the great differences between ancient and modern Chemistry is the idea of the Alchemists that substance in its natural state is, in some way or other, a living thing. The modern tendency is to insist on the measurable. One can go into a museum and see rows of glass globes and bottles which contain the chemical substances which go to make up the human body; but the collection is very far from being a man. Still less does it explain the difference between Lord Tomnoddy and Bill Sykes. Nineteenth century chemists were at great pains. to analyse opium and isolate its alkaloids, rather like a child pulling a watch to pieces to see what makes it go. They succeeded, but the results were not altogether wholesome. Morphine has much more direct hypnotic effect than opium; its action is speedier and more violent; but it is also a very dangerous drug, and its effects are often disastrous. The action of morphine is sensibly modified by the other twenty odd alkaloids which exist in opium. The intoxicating effect of alcohol differs according to whether one absorbs it in Richebourg '29 or in synthetic gin. An even more startling example comes from Venezuela, where running messengers chew coca leaves, cover their hundred miles a day, and sleep till they are rested. They have no bad reaction, and they do not acquire the habit. Cocaine is a different story. The adepts of the Tarot would say, quite simply, "We are alive and the plant is alive, so we can make friends. If you kill the plant first, you are asking for trouble (Crowley, 1944).

Crowley, may have picked up on this alchemical symbolism of the "Green Lion" in relation to hashish. In his "Psychology of Hashish," he refers to "harnessing to our triumphal car the white eagle and the Green Lion we voyage at our ease upon the Path of the Chameleon" (Crowley, 1909). Here he identifies hashish with both the symbolism of alchemy and its use in certain tantric-like practices of his brand of "sex magick." Crowley was deeply influenced by the works of the alchemist, monk and physician, Francois Rabelais, who as noted and will be discussed further in Chapter 13, devoted a number of coded chapters to cannabis, which was identified as a herb referred to as *Pantagruelion*, the last part of the name of which may indicate a connection to the term, "Green Lion." A keen interest in Rabelais was something that Crowley shared with a number of later occultists, including a mysterious figure known as the last of the great Alchemists, Fulcanelli. "*The Life of Gargantua and Pantagruel* by Francois Rabelais is an esoteric work… [he] reveals himself in it as a great initiate"

(Fulcanelli, 1924). Fulcanelli also makes some intriguing comments about the "Green Lion":

> The first magnetic agent which is used to prepare the solvent – designated, by some, Alkahest is called the Green Lion … the embryo of our stone, the stone of our Elixir. Certain Adepts, Basil Valentine among them, have called it green vitriol… Others have called it the Philosophers' Emerald, the Dew of May, the Herb of Saturn, the Vegetable Stone, etc. "Our water takes the name of the leaves of all the trees, of the trees themselves, and of everything green in colour, in order to mislead the foolish," says Master Arnold of Villanova (Fulcanelli, 1924).

Like the Philosopher's Stone, the identity of Fulcanelli is shrouded in mystery. As the story goes he passed off his manuscript to his student Cansaliet, before disappearing into anonymity to complete the final stages of the "Great Work." The student would later write about reconnecting with his master, who had perfected the production of the Philosopher's Stone, and appeared many years younger than when he had known him decades prior. Robert Ambelain (1907-1998), who was also deeply involved in the French occult scene of the day, and wrote about such matters, claimed that Fulcanelli in fact was the illustrator of Fulcanelli's *Le Mystère des Cathédrales*, Julien Champagne. Ambelain knew Champagne and in a sensational article entitled "Jean-Julien Champagne, alias Fulcanelli" (1962), he explains that Julien Champagne was called "my master" by Eugène Canseliet when the latter presented themselves to the publisher of "Fulcanelli's" work. Champagne was also deeply versed in the occult and the language of alchemy, and had a reputation of being something of a practical joker. This is worth noting in relation to this study, as Champagne was said to be in possession of a magical incense he referred to as the "Incense of the Rosy-Cross" and to have been capable of of astral projection and this is at a time in France, where many Rosicrucian and occult figures were experimenting with cannabis preparations for these exact reasons! Other accounts refer to Champagne's spagyric experiments, his works with various resins and how he "sniffed galbanum from a metal box he always kept at hand, and slowly sipped absinth," noting the former was "a bitter aromatic gum resin from an Asiatic plant (*Ferula galbaniflua*) or any of several related plants and used in incense and medicinally" (Rivière, 2006), a description that could encompass cannabis resin. In this respect, "The gum of hemp has been employed for many centuries… to produce visions and enable the spirit or noetic principle to leave the body unconscious and have communications itself with other minds and spirits elsewhere" (Percival, 1915).

There may also have been some continuation of the use of the alchemical

terms “aqua” and “waters” to veil magical drug elixirs, as with the *aquae inebriates*, ‘inebriating water’ noted earlier. Francis Barrett *The Magus* (1801) which does identify the use of witch’s drugs, has, as the goal of the adept, to attain “‘the true aqua vita” so that “he may be filled with the grace of God … his spiritual and internal eye is open … and … he is filled with the celestial manna” (Barrett, 1801). The *Gruppo di Ur* (Group of Ur), an occult group founded in 1927, and hosted a number of practicing alchemists and well known Masons, are said to have identified drugs with a similar name. “An important role has always been given the ‘corrosive waters’ (as they call drugs in alchemical language), as long as they are used in the right context” (Zagami, 2016). Through the ritualized use of certain drugs, and other methods, this organization was dedicated to taking the human species to the next level. Some of the founding members, such as the Occultist and Alchemist Julius Evola (1898-1974), were well familiar with hashish, opium, mescaline and other substances. Evola wrote an essay *Sulle droghe* (On Drugs), about their particular use in magic (Evola, 1971). Co-founder, the high ranking Mason, Arturo Reghini, stated that cannabis was a herb of divine transformation in myth and in reality that “… Hashish … can make wonderful changes in the state of consciousness” (Reghini, 1922).[14] Thus it seems likely that cannabis served, along with other magical plants, as the alchemical “corrosive waters” for the Group of Ur.

Quintessences have returned somewhat as the modern cannabis tinctures, often available in the modern counterpart of the medieval apothecary, the medical marijuana dispensaries. As one modern aspiring alchemist noted of such a preparation containing cannabis in the 1990s:

> When properly prepared the Cannabis elixir manifests what the adepts called the Qunita Esentia, the Quintessence, or fifth essence which is life force…. The Lavendar Gold Elixir of Cannabis is the most potent liquid magistracy in plant alchemy….
>
> The spirit of cannabis contains the spiritually psychoactive aromatic volatile oils of cannabis (volatile sulfur or volatile soul) which distill over the alcohol in an alchemical marriage made in “heaven”…
>
> Spirit of cannabis is the finest of all distilled spirits, possessing the delicious essential bouquet, flavour and taste of cannabis. It initiates the sensation of floating with heightened sense perceptions in very small doses and is a most effective pain reliever imparting no symptoms of alcohol intoxication or poisoning…. The liquid quintessence of cannabis, the elixir, is a perfected medicine from the plant world…. (Osburn, 1995).

The reintroduction of cannabis-based medicines has resulted in a modern-day interest in cannabis tinctures and preparation, and many craft business are marketing themselves as Apothecaries. With all the extraction possibilities, here

has also been a revival of cannabis alchemy, and elaborate looking extraction equipment that looks like something out of a renaissance alchemical manuscript, is available in all shapes and sizes for this purpose. With such equipment, and the same sort of competitiveness that was apparent between alchemists, resin extractions of cannabis have been taken to new levels, producing golden coloured gums, rich with cananbinoids. Claims about their medical qualities and effects of these extracts parallel those of the Philosopher’s Stone and quintessence before them. A Colorado-based company, Evolved Alchemy, operated by Warren Ji, has taken a deep interest in both cannabis and spagyric arts, and offers courses dealing with both.

Modern cannabis extraction equipment, used by 21st century alchemists seeking cannabis gold. Image courtesy of Warren Ji.

[1] Translated from the French by Sigismund Bacstrom, and transcribed by Robert Nelson, British Museum Sloane Ms.3630.

[2] Reprinted in The Teachings of the Rosicrucians of the 16th and 17th Centuries, (1935).

[3] From a quote in (Nicholl, 1980).

[4] Kloss Collection, MS 266 VII a 1, ff. 72–74.

[5] As quoted in (Newman, 2016).

[6] (Nasrallah, 2007).

[7] (Silber, p 64) Silberer, Herbert, Hidden Symbolism of Alchemy and the Occult Arts (1917).

[8] From a translation in (Fulcanelli, 1926).

[9] Ibid.

[10] From the translation in (Yates, 1999).

[11] As quoted in (Rätsch, 1998).

[12] As noted in (Merkur, 2014).

[13] The (1991) English edition is cited here.

[14] As noted in (Zagami, 2016).

M. FRANCOIS RABELAI
DOC. EN MEDECINE.
M. asne. fe.
Les Œuures de M.F. Rabelais D en Medesine
ou & est contenue lhistoire des faicts heroiques de
Gargantua et de son fils Pantagruel.

Chapter 13

Francois Rabelais, and the Herb *Pantagruelion*

Most noble and illustrious idiots, and you, thrice-precious table-rappers, never have you had the good sense to recognize, in the sacred person of the merry Priest of Meudon, one of our greatest masters in the hidden science of the Magi. There is no doubt that you have neither properly read, nor contemplated well at all, his Pantagruelian Prognostications, nay, even that enigma in guise of prophecy which begins the grimoire of Gargantua. Master François was no less than the most illustrious enchanter of France, and his life was a very tissue of wonders, so much so that he was to his own time the unique wonder of the world. Of good sense, and in good spirit, protestant, in a century of furious folly and fanatic upheavals; a magician of the Gay Science during a time of gloomy sadness, good and orthodox priest that he was, he reconciled and knew how to reunite the most contrary qualities in himself."

- Eliphas Levi, *Le Sorcier de Meudon* (1861)

Possibly the most intriguing medieval and renaissance figure involved with the history of cannabis was the 16th century Monk, Alchemist and Bachelor of Medicine, Francois Rabelais, (1494-1553). Rabelais is best known for his still-published hilarious epic adventure *Gargantua and Pantagruel*. A bold and bawdy satirical tale of two giants, Gargantua, and his son Pantagruel, the book is equal parts philosophy, sex and fart jokes, slapstick humor, along with outright heresy and a generous a dash of arcane knowledge. As one biographer noted, "His large book is a giant-jest uttered by a giant-intellect" (Cochrane, 1843). His mockeries of so much that the church deemed holy "led eminent critics to regard Rabelais as a Papefigue, one who gives the Pope the finger" (Marshall/Zegura 2004). The 19th century literary critic Alphonse de Lamartine was less kind and saw Rabelais as a "poisonous, fetid mushroom born in the dunghill of the medieval cloister, the defrocked monks pig who regaled himself in his dirty sty and loved to spatter his dregs on the face, manners and language of his age" (de Lamartine, 1856).

Gargantua and Pantagruel is of pertinent interest to this study, for the book's well-known cryptic references to cannabis under the name *Pantagruelion*, as well as for its philosophical influence has held on later occultists, and cannabis experimenters, particularly Aleister Crowley, The Hellfire Club, members of *Le*

Club des Haschischins, and last of the great alchemists (or plagiarizing fraud, depending on who you ask!) Fulcanelli. During Rabelais' own life, these books were condemned by the religious academics of the Sorbonne for their unorthodox philosophy and by the Roman Catholic church for their mockery of the faith.

Leo Merigot, in *Rabelais and Alchemy*, described this renaissance classic as "a very profound, cosmological and metaphysical work, containing a hidden meaning comparable to that of alchemy, and such as the esoteric meaning that can be derived from other books of neighbouring epochs, *Divine Comedy* of Dante or the *Orlando Furioso*.… Pantagruel would be a revelation of very high mysteries, and 'pantagruellism' would symbolize the thirst for superior truths" (Merigot, 1947/2007). In *Rabelais and the Secrets of Pantagruel*, Prof. J.H. Probst-Biraben, insists on the alchemical and hermetic symbolism inherent in *Gargantua and Pantagruel*, "which we cannot deny when Rabelais signals it Himself" and connected it with the works of "the Christians Hermetics… and likewise by the *Fidéli d'Amore* (Faithfull of Love), the Templars, the *Compagnons opératifs'*/(Operating Companions), the Rose-Cross, the Spiritual Alchemists" (Probst-Biraben, 1949).

In his humorous parody of the Grail myth contained in *Gargantua and Pantagruel*, Rabelais esoterically revealed his vast knowledge of cannabis in a number of chapters on "that famous herb Pantagruelion, cure for all public ills and private woes, which men call hemp" (Kingsley, 1888). In the tale, fear of one of the hero Pantagruel's dearest friends, Panurge, that if he marries he will be made a cuckhold, results in a ocean quest to to consult the oracle of the "Dive Bouteille" (Sacred Bottle), which is finally tracked down after a lengthy ocean voyage, in India. It is widely accepted as fact that this medieval quest and romp also contains "a mock eulogy in which hemp is praised for its myriad uses" (*Encyclopedia Britannica*, 2003).

As we have seen, in European accounts, in the story of the Grail legend, Parzival was sent on a quest for the Grail, the cup Christ drank from at the last supper, or in some accounts, used to collect his blood as he hung on the cross. The Grail was thought to contain the power to heal the ailing King, (who had also lost his mojo!). In medieval times the people believed the state of the land coincided with the health and virility of the king, and since the King was impotent and dying, the land in turn was becoming barren. In a 1929 edition of *Gargantua and Pantagruel*, Pantagruelion is described as “a sort of active talisman of Holy Grail calibre, and one which he sets over against the myths contained in the old romances.”

Early Life

As shall be discussed, there was more than just cannabis references that troubled the religious and secular authorities of Rabelais' day, and both the controversy surrounding Rabelais, "the Good Cure of Meudon," and his relationship with cannabis started sometime before the first of his books was ever printed. "Antoine Rabelais, the father of Francois Rabelais (c.1494-1553), grew much hemp on his property at Cinais, southwest of Chinon … and young Rabelais probably helped in its cultivation. Rabelais certainly knew everything known about the character and cultivation of hemp; three chapters of his *Le tiers des faictz et Dietz heroiques du noble Pantagruel* (1546) are devoted to *l'herebe nom me Pantagruelion*, which is simply hemp" (Stearn 1975). His Father also grew grapes for wine, and thus not so surprisingly both of these crops played an important role in his later tales.

Hinting that Rabelais may have grown up with some occult influences, in the November 1880 edition of *Harper's New Monthly Magazine* article "Rabelais at Home," the author takes a visit to the 16th-century childhood home of Rabelais, *Clos de la Deviniere* [Diviner] and the author asks: "Why was and is it called 'Clos de la Deviniere'? Had it been the residence of a fortune teller? or was the business of a chemist – which the father of Rabelais pursued – connected with the black-art?" (Couicay, 1880). There were also the remains of an oratory in the grotto of the property, causing Couicay to question, "Did Thomas Rabelais, the father, have this little chapel carved in the rock? were his drugs blessed there?" (Couicay, 1880).

The Rabelais family farm was situated near the Benedictine Abbey of Seuille, "and it was here that he commenced the education which was to qualify him for the profession of a monk. When old enough for his novitiate he entered the Franciscan convent of Fontenay-le-Courti, in Poitou, and he received the order of priesthood about the year 1511. Already he began to fall into bad odour with the monks. He studied Greek with excessive ardour, and whether … his companions did not like to see their own indolence shamed by his industry, or whether they honestly objected to a passion for heathen writers, it is on record that his studies were considered as little less than heretical" (Cochrane, 1843).

Rabelais must certainly have taken an interesting course in his studies, and his ability to read Spanish, Greek, Latin, Arabic, Hebrew and other languages

exposed him to all sorts of arcane and foreign literature. He was familiar with *The Picatrix*, as well as the works of Sufi-aligned alchemists like Geber and Avicenna, along with much more ancient material like the histories of Herodotus, and a clear familiarity with figures like Pythagoras and Zoroaster, along with other Chaldean and Babylonian lore. References to such as these are peppered throughout his magnificent and hilarious tome. Moreover, this is indicated by Gargantua's advice to his son Pantagruel, "…peruse the books of the Greek, Arabian and Latin physicians; not despising the talmudists and cabalists; and by frequent anatomies get the the perfect knowledge of the microcosm, which is man."

As the last of the "Great Alchemists," the mysterious figure Fulcanelli noted in the early part of the last century: "Rabelais' main book, entitled *Pantagruel*, is entirely devoted to the burlesque and cabalistic exposition of alchemical secrets, of which the *pantagruelism* embraces the totality and constitutes the scientific doctrine. Pantagruel is assembled from three Greek words: *panta*, used for *pante*, completely, in an absolute manner; *gue*, path, way; *ele*, solar light. Rabelais' gigantic hero therefore expresses the perfect knowledge of the solar path, that is to say the *universal way*." (Fulcanelli 1929/1999) "He further embodies his religious appeal through his name for cannabis itself: Rabelais combines 'Pantagruel' with 'lion.' In medieval Christian allegory, the lion has strong ties to Jesus Christ and to the stories surrounding him" (Pelto, 2009). One wonders if their is an allusion to the green-lion as well.

Through a life devoted to study, and the healing arts, Rabelais had mastered the medical, scientific, botanical and historical knowledge of his day. "He was an earnest, patient, severe student, a critical linguist, an adept in natural science. He seems to have acquired all that his age could teach, to have grasped branch after branch of learning with incredible strength, and having thus raised himself to the highest point – he jested" (Cochrane, 1843). Likely due to his pursuit of knowledge as a student, and contempt for his contemporaries even before his books were composed, the "hostility against Rabelais assumed a serious aspect" (Cochrane, 1843).

In 1523, nine years prior to the release of the first in his series of books that make up *Gargantua and Pantagruel*, we know that Rabelais ran into trouble for his course of study. The Greek books of both Rabelais and his colleague the Liberal Humanist Pierre Amy were confiscated by their superiors at the Franciscan covenant. At that time many works in the Greek language were considered potentially heretical. The Catholic Bible was composed in Latin, and

conflicting New Testament material written by patriarchs of the Byzantine Christian Church had been composed in Greek and this opened up the Roman Catholic Church to potential criticism. Also, a variety of Pagan and Gnostic texts were written in Greek and it is clear from references scattered throughout *Gargantua and Pantagruel*, that he had been exposed to some of these works. For instance he had translated a large amount of material from the works of Herodotus, and this indicates his likely awareness of passages in Herodotus referring to the practice of Scythians placing cannabis over hot stones in enclosed tents, in order to capture and inhale the fumes, causing them to "shout with joy" from the effects. We also know Rabelais was familiar with the works of Pliny and Galen, and their ancient passages on cannabis, made way of obvious influence in Rabelais' chapters about the herb *pantagruelion*.

It is not clear what the nature of the information was that Rabelais had been pursuing, but church leaders must have felt threatened by it. Pierre Amy, who as mentioned was singled out with Rabelais over what books he was reading and translating, was forced out of the order as a result of his studies. As for Rabelais, apparently there was more than his academic pursuits which his superiors at the Franciscan order found troubling. "An accusation was brought against him, the effect of which was a condemnation to perpetual imprisonment in the subterranean vaults of his monastery" (Cochrane, 1843). As John George Cochrane described in his excellent 19th-century biography, *The Life and Works of Rabelais*:

> The crime of which he was accused is uncertain, and all sorts of contradictory accounts exist on this subject. According to some he had distributed certain mischievous drugs among the monks, the effect of which was any thing but favourable to the maintenance of vows of celibacy; according to others he made the peasants drunk at a village, and openly preached debauchery; while another record attributes to him the working of a sham miracle, the tale being that he dressed himself up like St. Francis, and stationed himself where the statue of that saint was usually placed, on purpose to astonish the devotees whom he sprinkled with a most unholy substitute for holy water. We have no historical reason for preferring one of these legends from the others, but from what we generally know of the character of Rabelais, and from the tenor of his writings, we should be most inclined to give credence to the last. The condemnation was carried into effect, and he suddenly disappeared from the sight of his friends. Rabelais on bread and water in a subterraneous dungeon! (Cochrane, 1843).

References to "mischievous drugs" circulating among the monks, do sound intriguing considering what we now know about Rabelais' wide knowledge of botanical medicines and keen awareness of cannabis particularly. The rest of Cochrane's comments, especially the unholy act of baptism hinted at, (Cochrane here making an elusive reference to a scene in *Pantagruel*, where the giant

washes away his enemies, with his enormous stream of piss) whilst dressed as the saint of his religious order, shows Rabelais' sense of humour was in place and it all fits in with the bawdy and drunken jests found in the tales of *Gargantua and Pantagruel*. It's also reminiscent of the accusations that the Templars pissed on the cross, only here it is a mockery of the sacrament of Baptism intended. If Rabelais' "learning and his oddities had contributed to imprison him, the same causes set him again at liberty. His friends, who were delighted with his qualities, discovered his unhappy position, and not only succeeded in delivering him, but the more influential among them obtained an indulgence from Pope Clement VII" (Cochrane, 1843).

His genius as a student is demonstrated in an account around 1530, during the same period he divested himself of his monkish vestments and began the study of medicine, as well as likely beginning his work on the first installments of *Gargantua and Pantagruel*. At "Rabelais' first visit to [the University of] Montpellier. On the day of his arrival he joined the crowd who were on their way to the Faculty of Medicine, to hear a public thesis. As soon as the discussion turned upon the nature of plants, he showed his dissatisfaction by such extraordinary gestures, that he drew upon him the attention of the whole assembly. The dean invited him to enter the lists, and to take part in the discussion, which he did, displaying so much profundity and tact, that he gained general applause, and this thesis was reckoned a sufficient substitute for that which was usually required to obtain a bachelor's degree" (Cochrane, 1843).

As Stewart Pelto has noted in his essay "Rabelais, Pantagruelion & Utopia," it is likely that while attending Montpellier, Rabelais would have read *Le Grant herbier en francoys*, a collection of medical applications of herbs and minerals, as this area of botany was a popular field of study at Montpellier, which Rabelais attended. This medieval herbal also contained recipes for a cannabis topical preparation used to relieve pain (Pelto, 2009).

> …the remedies prescribed in the herbal demonstrate the intoxicating effects of cannabis as being absorbed not through the lungs, but through the skin itself. For breast pain, the doctor is first instructed to mix cannabis with "gresse," or fat. This is consistent with current knowledge on the subject; since the principal intoxicants in cannabis are not soluble in water, they must be extracted into fat. Once this has been achieved, the intoxicating fat can be substituted for normal fat in almost any recipe, as with the Greeks and their sweetmeats or the Tunisians and their hashish confections. However, this herbal demonstrates that this mixture of cannabis and fat can also be worked into a therapeutical balm, or "emplastre." … The analgesic benefits of cannabis detailed in this herbal are a direct result of a successful extraction of THC and other intoxicants into a fatty medium (Pelto, 2009).

It is important to know that Montpellier was not just a place of study in

medicine, but also a well-known spot for its practice, along with the purchase of rare medicinal goods. “In addition to doctors with formal training, the medicinally intoxicating applications of cannabis were practiced by the pepperers and apothecaries of medieval Montpellier…”(Pelto, 2009).

Pelto also notes that Montpeller was a popular destination of exotic imports and there is “strong evidence to suggest that the burgeoning city of Montpellier imported cannabis for its value as a medicinal intoxicant… Opium was also brought into the city specifically for its analgesic intoxication, and so the medicinal value of cannabis to do the same can be seen as an echo of this” (Pelto, 2009). “Montpellier merchants also brought to the fairs of Lyon various specialties, such as drugs and medicinal herbs … apothecaries of the city had gained some fame in the manufacture of various drugs trade secrets jealously guarded” (Jouanna, 1984). Pelto notes historical records from the time, which identify cannabis in import lists of both foodstuffs, and fibres, so it is clear it was being used for multiple purposes. Pelto cites Kathryn L. Reyerson in the respect of the importation of rare and exotic herbs and spices to the destination, who in her book *Society, Law, and Trade in Medieval Montpellier* (1995), noted:

> The attraction of would-be pepperers and apothecaries can also be explained by the longtime reputation of Montpellier in these fields. From the twelfth century and probably earlier, the town had been the site of medical instruction. Medieval medicine was closely related to the practices of apothecaries and pepperers; inspiration for the concoction of special elixirs and alcohols flowed freely here. Moreover, Montpellier was an important port of entry for Levantine goods and the access to spices and herbs of Eastern origin was greatly facilitated (Reyerson, 1995).

As Pelto rightly notes of the medieval concoctions made from some of these substances “The curious mixtures of intoxication and medicine found in foxglove, hemlock, belladonna, and opium sat on the shelves of pepperers and apothecaries … the folk remedies found in their wonder unguents were not mixtures of intoxication and medicine – the intoxication was the medicine” (Pelto, 2009).

In his book, *De la sorcellerie et de la justice criminelle à Valenciennes (XVIe et XVIIe siècles*) [Of Witchcraft and criminal justice at Valencian (16th & 17th)] (1861), the 19th century writer Théophile Louise, referring to the “famous Pantagruelion of Rabelais, or, to put it simply, hemp,” also noted the use of cannabis and other drugs, all of which he saw as agents of the Devil’s Sabbath, in the apothecaries of the time. “They were stramonium, solanum somniferum, whose root, taken in low doses in wine, fills the imagination of the most charming illusions, henbane and opium. Opium, administered alone in certain

proportions, mixed with the sleep that it determines, daydreaming so powerful and so sweet, that no reality can match the charm…. At that era where we are – 16th and 17th centuries – the greed of gain had led the apothecaries to prepare all these drugs. We learn it by [Pierre] Leloyer. This good man is terrified to see that it now sells the Devil in bottles: 'and no more to heaven, he said, that he was not so common in the trade!'…. From that time on, [many] resorted more and more to this brutality to take the illusion in beverages…" (Louise, 1861).

Thus it seems likely, that upon arriving at Montpellier in "the 1530s to study medicine, Rabelais gained exposure to a lengthy tradition of importing poisonous plants from around the Mediterranean and extracting their intoxication into various compounds, potions, and elixirs" (Pelto, 2009). A view that fits perfectly with that we have already seen in regards to the quintessences and arcana of alchemy. As Pelto has also shown, Rabelais worked evidence of this influence into his works. "…apothecaries of Montpellier were respected for their knowledge of plants, and this much is reflected in Rabelais's work. On days when the sky was overcast and showering down rain, Ponocrates would take Gargantua to these shops instead of out into the field to practice botany" (Pelto, 2009).

We can be sure Rabelais based his character's interests upon his own. Fulcanelli noted "while in Rome in 1536" Rabelais acquired "'medicinal plants and … objects of curiosity,' imported from Cyprus, Candia, and Constantinople" (Fulcanelli, 1929/1999). So, the idea that he would have had both familiarity and access to imported hashish delicacies and other islamic preparations of the herb, is not at all out of reach. As Mikhail Bakhtin commented, in his notable biography *Rabelais and his World*, in "the famous praise of 'pantagruelion' … Rabelais … has a popular tone similar to that of … the collector of medicinal plants and of the vendor of wonder unguents" (Bakhtin, 1965/84).

As his biographers have noted, the period of acceptance and respect at Montpellier while Rabelais studied medicine was short lived, and he again ran into problems. "The quiet life which he was now leading soon terminated, and an event happened which was most important in its influence on his fortunes. The fire of persecution broke out against all who were suspected of holding heretical opinions." Cochrane notes the persecution of Clement Marot, for the eating of bacon on Lent and "Louis Berquin, who was a Lutheran, [and] was burned alive… in April, 1530" (Cochrane, 1843).

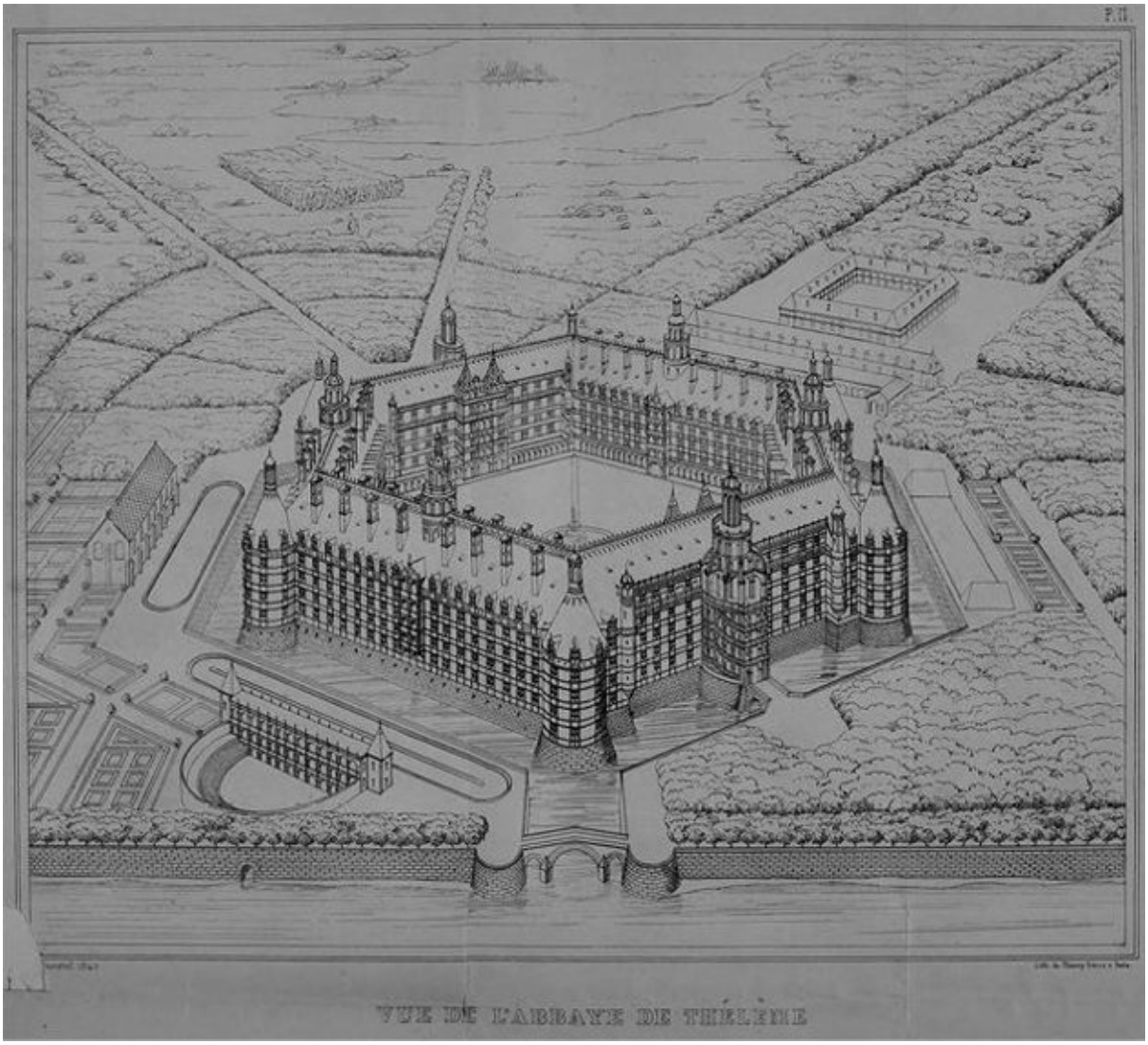
As Joseph Knight also noted of Rabelais in this period "Of the small circle of his intimate acquaintances during his residence at … Montpellier while

prosecuting his studies in medicine, one, Etienne Dolet, was tortured first, then hanged, and lastly burned … in Paris; a second, Bonasventure Desperers, the author of *Cymbalum Mundi*, committed suicide, through fear of a similar fate; Marat, a third, after related imprisonment, died in banishment at Turin..." (Knight, 1877). By this time, "Rabelais, who hated monks as monks hated him, had said quite enough against those of his vicinity to be in a perilous situation" (Cochrane, 1843). As Rabelais would later write of his fellow monks in *Gargantua and Pantagruel*: "They mumble out great store of legends and psalms, by them not not at all understood, they say many *patenotres*, [Lord's prayer] interlaced with *Ave Maries*, [Hail Mary] without thinking upon, or apprehending the meaning of what it is they say, which truly I call *mocking of God, and not prayers*." Rabelais felt they were more concerned with keeping up appearances, than serving the people, lest they "lose their victuals, their manchets, and good fat pottage."

Likely due to his brilliance and wit, "Though the boldest and most outspoken of the reformers of his age, Rabelais escaped the perils to which less ardent spirits succumbed, and sailed lightly over the seas of persecution in which his friends and associates were engulfed" (Knight, 1877). Preferring freedom to incarceration, it was with prudence that when he released the first installments of *Gargantua and Pantagruel*, he did so using a pseudonym and veiled deep secrets of knowledge with satirical tales to confound those who might persecute him.

Gargantua and Pantagruel

Probably the most recognized comment from Rabelais' *Gargantua and Pantagruel*, is "Do what Thou Wilt," thought to have been borrowed by Rabelais from St. Augustine's (354 A.D.-430 A.D.) "Love, and do what thou wilt." This slogan was said to have hung as a banner over a fictional Abbey of Thelema, which was begun by the bawdy figure of Friar John, a hard drinking and fighting monk, who was the friend of Gargantua and a later traveling companion of his son Pantagruel. In contrast to the dour Christian monastic Abbeys of that day, the Abbey of Thelema is depicted as a bastion of free-thinking and libertarianism, where men and women were treated equally, drank and loved freely, and pursued what-ever so interested them.



Following Rabelais' descriptions, Charles Lenormant had this depiction created in 1840, in Rabelais et l'architecture de la Renaissance (Restitution de l'Abbaye de Thélème).

> The Abbey of Theleme is the very reverse of a Catholic religious house, being an edifice consecrated to the highest state of worldly civilization.… Religious hypocrites, pettifogging attorneys and usurers are excluded; gallant ladies and gentlemen … are invited by the inscription over the gate. The motto of the establishment is.… Do what thou wilt … and the whole regulations of the convent are such as to secure a succession of elegant recreations according to the pleasure of the inhabitants, the costume of the "devotees" being the most fashionable of the age (Cochrane, 1843).

The slogan of Thelema, "Do What Thou Wilt," was picked up in the 18th and 19th century by The Hellfire's Club, and then again later, by the well known magician Aleister Crolwey, who adopted the name of "Thelema" as his magickal Word, and "Do What Thou Wilt" as its Law. As Rabelais explained of the

philosophy he placed behind this slogan:

> Do What Thou Wilt; because men that are free, well-born, well-bred, and conversant in honest companies, have naturally an instinct and spur that prompteth them unto virtuous actions, and withdraws them from vice, which is called honour. Those same men, when by base subjection and constraint they are brought under and kept down, turn aside from that noble disposition by which they formerly were inclined to virtue, to shake off and break that bond of servitude wherein they are so tyrannously enslaved; for it is agreeable with the nature of man to long after things forbidden and to desire what is denied us (Rabelais, 1535).

That last line, most played out in the story of the forbidden fruit of Eden, and in the history of prohibition behind the mysterious and magical herb, this tome is dedicated to!

Rabelais' own introduction to the books that make up *Gargantua and Pantagruel*, make it perfectly clear he was hiding all sorts of information in them. Being aware of the Church's persecution of heretics such as the Templars, whom he refers to favorably throughout his text comparing them to the tales heroes. Having knowledge of their fate, along with the slaughter of the Cathars in Southern France, the torture and execution of witches, as well as the fate of many of his own colleagues, and having been imprisoned by the Church for sometime himself for his own views and studies, it is clear Rabelais had motivation to be secretive. As Ben Price noted in "Where the Pantagruelion Grows":

> As a free thinker not willing to risk his cherished well-being in a society hostile to what went on in his head, Rabelais chose to keep his thoughts private, but not unshared. He shared them with rare individuals who, like himself, were undaunted by their own irreverence, and who were capable

> thereby of circumventing the rigid convention of literary and grammatical tradition. Through an early form of surrealism, he conveyed his message to those who were not too rigid in their perceptions to understand it (Price, 1989).

In reference to the hidden treasure to be found in his book, Rabelais refers to ancient stash boxes, known as Sileni. “Sileni of old,” says Rabelais, “were little boxes like those seen in apothecaries’ windows, painted outside with merry wanton figures as harpies, satyrs, bridled geese, horned hares, saddled ducks, flying goats, thiller, harts, and other such pictures, made at fancy to make people laugh – as Silenus master of the good Bacchus, was wont to do – but within were preserved fine drugs, balm, ambergris, musk, civet, precious stones, and other things of high value.”

> Whereunto (in your opinion) doth this little flourish of a preamble tend? For so much as you, my good disciples, and some other jolly fools of ease and leisure, reading the pleasant titles of some books of our invention, as Gargantua, Pantagruel … are too ready to judge that there is nothing in them but jests, mockeries, lascivious discourse, and recreative lies; because the outside (which is the title) is usually, without any farther inquiry, entertained with scoffing and derision. But truly it is very unbeseeming to make so slight account of the works of men … herefore is it, that you must open the book, and seriously consider of the matter treated in it. Then shall you find that it containeth things of far higher value than the box did promise; that is to say, that the subject thereof is not so foolish as by the title at the first sight it would appear to be (Rabelais).

Rabelais encouraged his readers to dig deep into his text, and ponder the statements made, asking “did you ever see a dog with a marrow bone in his mouth?”:

> Following the dog’s example, you will have to be wise in sniffing, smelling and estimating these fine and meaty books; swiftness in the chase and boldness in the attack are what is called for; after which, by careful reading and frequent meditation, you should break the bone and suck the substantific marrow in the course of it you will find things of quite a different taste and a doctrine more abstruse which shall reveal to you most high “sacraments” and horrific mysteries in what concerns our religion, as well as the state of our political and economic life” (Rabelais).

The first instalment of Rabelais’ famous, controversial book came out later in his life, at the age of 38, We can be sure by this age Rabelais’ knowledge and interest were well established. Initially released in a series beginning with his first book, *The Horrible and Terrifying Deeds and Words of the Very Renowned Pantagruel King of the Dipsodes, Son of the Great Giant Gargantua* in 1532, and ending with *The Fifth and Last Book of the Heroic Deeds and Sayings of Good Pantagruel* (1564), which came out more than a decade after his death. Due to its controversial nature the first installment of *Gargantua and Pantagruel*

was initially released under the pseudonym and anagram for his own name Alcofribas Nasier, although by the time of the later installments he revealed both his own identity, and that of the plant pantagruelion as cannabis. The first syllable in this pseudonym/anagram, “Al- suggests a derivation from Arabic and hence, a deep knowledge of science…” (Clark/Zegura, 2004). An Islamic influence may have also played a role in Rabelais’ knowledge of cannabis.

> Hashish may have been introduced by returning Crusaders, between the 11th and 13th centuries. Although the precise source and various uses of cannabis during this period are matters of historical conjecture, the Crusaders route may account for Rabelais familiarity with the various properties of cannabis, fictionalized as “the plant Pantagruelion.” …Rabelais the physician appears to have recognized the only recently reported analgesic and anti-bacterial qualities of cannabis (Rubin, 1975).

This Arabic influence may also account for the sort of veiled language that *Gargantua and Pantagurel* uses to hide its deeper knowledge, as well as serving as means of transmitting esoteric information that might otherwise get the composer the unwanted attention of the authorities. This sort of allegorical writing, known as “steganography” was used to bury hidden meaning under the deeper levels of the story’s text. “Since raising awareness about cannabis during the Renaissance implies a certain risk, he delivers his message in a clandestine fashion that requires the active participation of the reader. He has a penchant for speaking to the reader on a level that lies below the surface of the text…. At every step, Rabelais disguises his illegitimate discussion of intoxication behind the legitimate façade of the plant’s fibres” (Pelto, 2009).

Steganography was also known by the term “*cant*” as well as the “green language” (green being the color of initiation) or the “Language of the Birds.” “*Gargantua and Pantagruel* by Francois Rabelais is an esoteric work, a novel in cant. The good cure of Meudon [Rabelais] reveals himself in it as a great initiate, as well as a first class cabalist” (Fulcanelli, 1926). The early 20th century figure, Fulcanelli, considered the last of the great alchemists, also referred to this language of *cant*, as the Language of the Birds, echoing the Sufi author Attar’s *Conference of Birds*. Attar’s metaphorical use of language in his famous poem *Conference of the Birds* is said to have influenced the symbolism inherent in alchemical literature in both the East and the West. Interestingly, Attar’s *Conference of the Birds*, like *Gargantua and Pantagruel*, has also been suggested to have held coded references to hashish, here as the parrot, a symbolism also used by the Persian Sufi poet Hafez, as noted in Chapter 3.

Fulcanelli stated that all initiates, including later Freemasons and other esoteric groups, spoke in *cant* to hide their secrets from the uninitiated, as well

as potential detractors. “It remains the language of a minority of individuals, living outside accepted laws, conventions, customs and etiquette. The term *voyous* (street-arabs), that is to say *voyants* (seers), is applied to them….” (Fulcanelli, 1926). As Maxwell has also noted in *Magic and Magicians*, “The Arabian origin of alchymy is indicated by the fanciful terms under which the adepts concealed their drugs and processes; allegorical and symbolic expressions plainly revealing an Oriental character” (Maxwell, 1865). “Alchemical allegory is by no means difficult to read if one bears in mind Sufi symbolism” (Shah, 1964). This sort of coded language filtered into Europe alongside alchemy. “The alchemists were evidently conscious … that they spoke a secret language and concealed their secrets in peculiar forms or symbols, and that they used a great number of pseudonymous words” (Jung, 1941).

Rabelais’ use of this coded allegorical speech likely contributed to his survival in such perilous times for free thinkers. “There were ideas in mid-sixteenth-century France, ideas that were dangerous to hold, and Rabelais is a heretic ‘up to but not including the fire.’ So although the import of the symbols and, consequently, of the text would be readily comprehensible to the … ‘good people’ it was intended to be impenetrable to those outside the inner circle, … [*Gargantua & Pantagruel*] are deliberately evasive” (Marshal/Zegura 2004). As The French occultist and Freemason Renee Guénon wrote:

> Rabelais’ esoterism has often been discussed, though generally in rather vague terms, and we have to recognize that the subject is far from easy. Indeed, many passages in his works give the strong impression of a “secret language” more or less comparable to that of the Fedeli d’Amore, but different in kind, so that a “key” is necessary to translate it, although till now one has not been found. This question is closely related to that of the initiation Rabelais might have received. That he was connected to Hermeticism does not appear in doubt, for the esoteric knowledge of which he gives proof obviously belongs to the “cosmological”[1] order and … corresponds well to the specific domain of Hermeticism (Guénon, 1964/2004).

As John Eberly has noted in *Al-Kimia: The Mystical Islamic Essence of the Sacred Art of Alchemy*, “Sufi poets often use terms like ‘wine,’ …to describe a spiritual substance with unique qualities, and alchemists use elliptical and often poetic terms to describe their processes. Both make use of multi-layered symbolic language to conceal a unifying and underlying teaching or truth designed to initiate the receptive and confound the literal minded. This initiatory vocabulary … provides a non-linear point of departure into the mystic unknowing for the attentive recipient.… (Eberly, 2004). I would argue, as evidenced by this book, that cannabis may help and facilitate that bridge of

understanding – a quality that has been recognized in other cultures. “The students of the scriptures at Benares are given bhang before they sit to study” (Campbell, 1894).

As the last of the alchemists, Fulcanelli rightly noted, “one should analyze Pantagruel’s and Gargantua’s saying and ways of speech, if one wants to understand all that is inherent in the work of the powerful initiate that Rabelais was” (Fulcanelli 1929/1999). Clearly, these coded references to cannabis were among those which were meant to be revealed by Rabelais though this stenographic writing technique.

We can be sure Rabelais would have studied the works of the Islamic physician and alchemist Avicenna (ibn Sina), as he mentions the Arabic sage a number of times in *Gargantua and Pantagruel*. We have already noted Avicenna’s reference to various preparations and Ismaili ties in Chapter 10. His works on medicine were pivotal texts in Europe at the time of Rabelais. “Many well-known Arabic doctors described medicinal uses of cannabis, especially Avicenna.… He mentions the plant in his work, *Canon of Medicine* (ca. 1000 A.D.). This medicinal oeuvre is often considered as the leading and most comprehensive medicinal treatise well into the fifteenth century” (Russo, 2013). Besides Avicenna Rabelais also mentions the islamic alchemist and physician Geber, who refers to *banj* (*bhang*=cannabis) and other narcotics in his writings. As noted earlier, both Geber and Avicenna are widely associated with the medieval art of alchemy, and their texts served as the introductory documents of Alchemy into medieval Europe.

In *Gargantua and Pantagruel*, Rabelais also works in a reference to the rare Arabic book of magic, *The Picatrix*, referred to earlier, for its references to the resins of cannabis in a magical incense and other drugs. Rabelais’ reference occurs in Chapter 23 of the third book, with a conversation between the characters of Panurge and Friar John about the devil’s desire to claim his victims for Hell, and demons surrounding deathbeds. This exchange has Pantagruel’s companion Panurge respond to Friar John’s comments, where he speaks “like a Learned Doctor, subtile, and well skilled in the Art of Devilry.” Devilry in English being a replacement for the French original’s “l’art” in reference to the Black arts, or in some editions “lard” likely in a mock reference to magical ointments. Panurge continues “At the Time when I was a Student in the University of *Tolouse* [Toledo], that same Reverend Father in the Devil, *Picatrix*, Rector of the Diabolical Faculty, was wont to tell us, that the Devils did naturally fear the bright glancing of Swords, as much as the Splendour and Light of – the

Sun.” Panurge goes on to describe Hercules’ descent into hell, and other stories filled with visions of demons. A footnote in an early 19th century edition of *Gargantua and Pantagruel* notes: This Book of Magic … [is] extremely rare [its] doctrine has been solemnly forbidden/condemned by the church…” That Rabelais was aware of it, is further indications of his deep esoteric ties.

FRIAR JOHN AND PANURGE.

It has been suggested by a number of Rabelais scholars that Agrippa, a figure prominent in the literature on medieval alchemy, can be found in Rabelais’ clownish character of the astrologer “Her Trippa,” who Panurge consults as to whether he will be made a cuckhold. Although the character bears little in likeness to Agrippa, all of the means by which he predicts whether Panurge shall be made a cuckhold if he marries – (his greatest fear), can be found in Agrippa’s *De Occulta Philosophia* (1533). [2]

In the tales of Pantagruel, Rabelais ridiculed other alchemists of his day. In their journey to the Kingdom of Quintessence, Pantagruel and entourage encounter alchemists extracting “farts from a dead ass [donkey]” and his companion Panurge becomes ill through drinking an elixir prepared by

“putrefying a great pot full of human urine with horse’s dung” and taking it as a “sacred distillation.” As McFarland notes of such scenes in “Abstracting the Essence: Rabelais and Alchemy”: “Rabelais … is … saying.… The alchemist who would have us believe that his magical elixir will defeat time, miraculously redeem the dead, or somehow reveal the gold which lies hidden in matter, is a charlatan” (McFarland, 1991).

But behind this ridicule of sham alchemists, “Rabelais … offers alchemy as a metaphor for the production of his own text. On the title page of both *Gargantua and Pantagruel* and the end page of *Pantagruel*, Rabelais refers to his persona, M. Alcofribas, as the ‘abstractor of the fifth essence.’ This suggests the text is the end product of an alchemical distillation” (McFarland/Zegura, 2004). This is in reference to the alchemical goal of “producing a fifth essence, or quintessence, in the form of a precious metal or a life-giving elixir known as the philosopher’s stone (*pharmakon athanasias*)” (McFarland/Zegura, 2004). Rabelais ridiculed alchemists who were trying to make gold and “distinguishes Two Alchemies, as he distinguish Two Astrologies, One Quacksalver and the other one Serious” (Probst-Biraben, 1949).

> Not to say here Scientific, for it’s rather about Hermetic Philosophy. In Terms of Alchemy, what René Guénon… Esotericist and Scholar, calls Spiritual Alchemy, interpreting the allegory and the Symbols of the Gold Seekers as Transmutations [of self]…. This] Motif… [is] present within Gargantua and Pantagruel, the Mockeries are addressed to the … the Charlatans and … the Spagyrical Art are held by Him in Esteem, from which He borrows in very mysterious intentions, Images and Vocabulary (Probst-Biraben, 1949).

Although Rabelais disdained alchemist who sought to make gold from lead, he celebrated the spagyrical alchemists who worked with plants, and we can be sure his references to quintessence and the philosopher stone, were based on the latter. As Fulcanelli also noted:

> His works are signed by the pseudonym Alcofribas Nasier, the anagram of Francois Rabelais, followed by the title Abstractor of Quintessence, which in the Middle Ages used to designate in the popular language the alchemists of the time. The famous doctor and philosopher unquestionably declares himself to be an Adept and a Rosicrucian and put his writings under the aegis of the sacred Art. Moreover, in the Prologue to Gargantua, Rabelais indicates rather clearly that his work belongs to the category of hermetic and acroamatic closed books, the understanding of which requires an extensive knowledge of symbols (Fulcanelli 1929/1999).

Dore's illustration for Gargantua and Pantagruel, showing a figure wearing a Phrygian cap, which is associated with alchemy, guarding the Abbey of Thelema, while the unworthy, many dressed in the pomp of the church, mill about outside.

As Guénon noted of Rabelais, "it is incontestable that he was very well able to distinguish between the common alchemy of the 'transmuters gold' and true spiritual alchemy" (Guénon, 1964/2004). Throughout, *Gargantua and Pantagruel*, Rabelais alludes to this alchemical connection. "The narrator compares his work to a Silenus Box in which are contained 'fine drugs' which one might find in an apothecary's shop and which will cure digestion and provide bodily comfort.… In short, this text possesses the curative powers of the philosopher's stone" (McFarland/Zegura, 2004).

In his paper "Rabelais and Alchemy," Douglas McFarland continues on this theme, "Furthermore this claim is enveloped in allusions to the secrecy and occultism associated with alchemy … 'for here you will find individual savor and abstruse teaching which will initiate you into certain very high sacraments and dread mysteries.' The narrator's claim for the medicinal value of his distilled texts reflects similar claims for the philosopher's stone. Both are offered as the rare and precious drug which has been extracted or distilled from crude matter, but which also possesses its own power to transform the base and diseased into

the valuable and healthy" (McLarland, 1991). "An alchemical interpretation of the book … is clearly suggested … perhaps intended at its inception for a small number of initiates…" (Huchon/Zegua, 2004).

In relation to alchemy, it is also worth noting that the monumental, *Rabelais Encyclopedia*, refers to the herb *pantagruelion* as "mood-enhancing hashish (*cannabis sativa*), and the 'philosopher's stone.'" (Rigolot/Zegura, 2004). That an association between the two existed in the mind of Rabelais, does seem plausible, as comparatively, we have seen that the contemporary alchemical figure Paracelsus called opium the "philosopher's stone." As we have also seen, Paracelsus "mentioned cannabis as a component of the 'Arcana compositum,' which he regarded to be the most important medicine" (Grotenhermen, 2009). Similar alchemical-sounding names were applied to cannabis in the Arabic world, such as the confectionary *dawamesk* (medicine of immortality). "Medical euphemisms such as *ma'jun* (paste, electuary) or *tiryaq* (theriac) [medicine/antidote] were suitable cover names for all kinds of hallucinogenic drugs, including hashish" (Rosenthal, 1971). According to Botanist Christian Rätsch, In the Arabic literature: "texts discuss the manufacture, use, and effects of *theriac*, a universal antidote, panacea, and tonic … *theriac* often contained hemp" (Rätsch, 2001).

It is clear that Rabelais initially tried to veil the identity of cannabis. As Mikhail Bakhtin noted, who referred to the connection between *Panatgruelion* and cannabis all too briefly, in *Rabelais and his World*, throughout his works Rabelais identifies many plants by name, and then discusses their uses, however in "describing 'Pantagruelion,' he uses the opposite method, giving a detailed picture of the plant and inviting the reader to guess what it is (hemp)" (Bakhtin, 1965/84). As noted of this in *The Rabelais Encyclopedia*, [which likewise makes little comment on the connection to cannabis]:

> …Rabelais's hidden thought: had to be decoded as a veiled message of steadfast faith of persecution. For political reasons Rabelais resorted to the ingenious device of enigmatic speech, covertly appealing to his contemporaries for a tacit attitude toward evangelical freedom.… In hermeneutical terms, Pantagruel's eponymous plant could thus be an emblem of interpretive progress toward the full revelation of divine meaning, given the assured unfolding of salvation history (Rigolot/Zegura, 2004).

The Herb Pantagruelion

> Appearing at the end of the Tiers Livre, [is] the pantagruelion.… It represents the wisdom of the sage Pantagruel and symbolizes the quest for self-knowledge. The chapters dedicated to the description of pantagruelion give, in the tradition of Renaisance writers, an encyclopedic sketch of botany and herbal lore. Rabelais carefully develops the external characteristics of the herb through a detailed description of its various parts and its size. He tells how and when it should be prepared. He then enumerates the several methods known for naming plants in antiquity. For example some were named for their discoverer, as mercuriale for mercury. Others retain the names of their native regions, and still others designate the powers of effects they have. Then, turning again to the pantagruelion, Rabelais shows that these ancient methods of naming plants are precedents for giving it the name of Pantagruel…. The pantagruelion … is a is a symbolic manifestation of Pantagruel, certainly not in external appearance, but in its intrinsic virtue. It not only has great medicinal value, but as hemp from which rope is made, it also serves as a means to the navigational discovery of new lands and knowledge. An agent for milling bread, it equally provides a source of spiritual food… (Masters, 1969).

In reference to *pantagruelion's* identification with Hemp, Arthur Chappell noted that "since a store of hemp was necessary for a long voyage, the meaning is simple and clear. Nevertheless the close association with Pantagruel, the explanation that all civilized arts were derived from Pantagruelion's miraculous powers, and the striking allusions to burnings, seems to foreshadow quite another meaning, one *deliberately* abstruse and important" (Chappell, 1924).

The discussion of *pantagruelion* and its manifold uses comes about when, Friar John, Panurge and others, join the giant Pantagruel on a Ocean quest. The Quest itself was inspired, as noted earlier, by the fears of Pantagruel's cherished companion, the rogue and clown Panurge, who was gravely concerned that he might be made a cuckhold if he marries, and he wishes to seek out an answer from the Oracle of the Holy Bottle, which was located in far-off India. In the lists of provisions for the voyage is a store of both raw and confected *pantagruelion*, the favoured herb of the said giant. As *The Rabelais Encyclopedia* has noted of this event:

> As the companions prepare to the sea and visit the the Oracle of the Holy Bottle, Pantagruel takes on board a large supply of a mysterious product called Pantagreulion, which the narrator … describes a textile plant … with numerous manufactured applications (clothes, rope, sails, etc.). At the same time, Pantagruelion takes on many other forms, including fire-resistant asbestos, mood-enhancing hashish (cannabis sativa), and the "philosopher's stone." … More enigmatically, its many virtues are supposed to bring humans together and make them conquer the universe (Rigolot/Zegura, 2004).

As Stewart Pelto has noted this event also makes the philosophy of the Abbey Thelema, nomadic, creating a sort of traveling "Temporary Autonomous Zone," through which its message can spread:

> Rabelais weaves an illicit thread of intoxication through the fabric of his praise for its industrial applications. Even as he plainly raises his appreciation for canvas sails to a utopian level, Rabelais discreetly instructs his fellow citizens in the science of cannabis: its botanical identification, how to ignite the flowers, a likely side effect, and above all the wine-like nature of the intoxication. He surreptitiously spreads his message of cannabis intoxication through the art of steganography, extending the intoxicating utopia of Thélème to all those who will take a cannabis intoxication trip on the Thalamège (Pelto, 2009).

Stewart Pelto makes an important point in noting that the name of the lead ship of the fleet, "Thalamege," is a development of the term "Thelema." Through this "…Rabelais transforms his vision of human happiness from a wine-based abbey into a cannabis-based fleet of ships…" (Pelto, 2009). Further, the celebration of intoxication associated with the Abbey of Thelema, is indicated by each sail of the fleet of ships being emblazoned with the image of some sort of drinking vessel. "All the ships that set sail are decorated with symbols of drunkenness in the form of heraldic devices: a bottle, a goblet, a pitcher (amphora), a wooden jug, a glass, a cup, a vase, a wine basket, a wine barrel (Rabelais describes each ship's device in detail)" (Bakhtin, 1965/1884). As Stewart Pelto has noted, these "heraldic devices are placed onto sails of cannabis … These ships of cannabis are designed to expand the wine-inspired message of the abbey to a global scale" (Pelto, 2009). Thus with "the abbey of Thélème now rendered mobile, Rabelais is free to extend his model of peaceful intoxication…"(Pelto, 2009).

> The fleet's maiden ship is called the Thalamège, an orthographical extension of the utopian abbey of Thélème, and it stocks this enigmatic herb both raw and cooked into confections…
>
> Rabelais associates the herb with Thélème itself, and with a strong desire to travel. This is evident through the choice of words he uses to introduce the characters traveling to the Divine Bottle.… As he calls upon Frere Jan [Friar John], the narrator makes a direct reference to the abbey of Thélème, which can be seen as a reminder of said utopian finale.… Pantagruel's ships have their sterns, bows, kitchens, upper decks, and passageways covered in cannabis. This is in addition to the abundant supply of cannabis both raw and baked into confectionary sweets that the giant has placed aboard… (Pelto, 2009).

The hero of Rabelais' tale, Pantagruel, was described as being connected with his favored plant from the time of his birth "in the season of the great draught, when they were busiest gathering the said herb; to wit, at that time when Icarus's dog, with his fiery balling and barking at the sun, maketh the whole world

troglodytic and enforceth people everywhere to hide themselves in the dens and subterranean caves" (Rabelais).

> …It is likewise called Pantagruelion, because of the notable and singular qualities, virtues, and properties thereof; for as Pantagruel hath been the idea, pattern prototype and exemplar of all jovial perfection and accomplishment; so in this Pantagruelion have I found so much efficacy and energy, so much completeness and excellency, so much exquisiteness and rarity, and so many admirable effects and operations of a transcendent nature that if the worth and virtue therof had been known, when those trees, by the relation of the prophet, made election of a wooden king, to rule and govern over them, it without all doubt would have carried away from all the rest the plurality of votes and suffrages (Rabelais).

In reference to the "trees … election of a wooden king," Pelto rightly notes "…the scripture transformed here comes originally from Judges. Although in the Bible the trees are led to ruin by the election of a bush, Rabelais reframes the story in a positive way by crowning cannabis their king" (Pelto, 2009).

> With the trees, there is a fundamental problem of education; if only they had been aware of the numerous applications of cannabis, they would surely have elected it to power. This can be seen as an echo of Rabelais's wish for the people of France to become aware of the considerable advantages to be had with cannabis. Its insertion into the Bible joins with the plant's associations to the positive attributes of the medieval lion to form a spiritual dimension that makes it as worthy of a religious intoxicant as wine. As such, cannabis stands to be the ideal intoxicant for a global communion that is respectful and incorporative of multiple religions … the Pantagruélion episode takes the coexistence of religion and intoxication and expands it to a global scale (Pelto, 2009).

Pantagruelion = Cannabis

In his chapters on the herb *pantagreulion*, Rabelais gives a clear botanical description of the plant. “The leaves sprout out all round the stalk at equal distances, to the number of five or seven at each level; and it is by special favor of Nature that they are grouped in these two odd numbers, which are both divine and mysterious. The scent is strong, and unpleasant to delicate nostrils” (Rabelais).

After going over the appearance of the plant, with its distinct stalk and leaves, Rabelais gives indication that he will reveal some of the secrets of *pantagruelion*, but not all. Before digging into his description of *pantagruelion’s* uses, he writes: “By these means is this herb put into a way to display its inestimable virtues, whereof I will discover a part (for to relate all is a thing impossible to do).” Throughout the text his esteemed value of the plant is expressed over and over, using terms like “sacred herb,” “blest pantagruelion,” “sacred pantagruelion,” “benedict pantagruelion,” and “divine pantagruelion” in his descriptions and references to it.

To be sure the reader understands the identity of the plant, a lengthy description of its many industrial applications are given, sails for ships, ropes for hanging, clothes, stitches, paper and seed for birds:

> By its means, by the retention of gusty air are the great ships, ample river barges, the mighty galleons, the ships of thousands and ten thousand hands from their stations launched, and propelled at the discretion of their commanders. By means of it are the nations, which nature seemed to hold hidden, impermeable, and unknown, come to us, us to them. Something which birds couldn’t accomplish, however light of plumage that they are, and whatever liberty of swimming in the air is given them by Nature.
>
> Without it would not carry the millers grain to the mill, nor bring back flour. Without it, how would be carried the pleadings of advocats to hearing? How would without it be carried the plaster to the workshop? Without it, how would be drawn water from the well? Without it, what would do notaires, copyists, secretaries and writers? Would not perish the toll rates and rent rolls? Would not perish the noble art of printing? On what would paintings be made? How would one ring the bells? With it are the priestesses of Isis adorned, the Pastophores clad, all human nature covered in first position. All the wool bearing trees of the Seres, the cotton trees of Tylos in the Persian sea, the swans of the Arabes, the vines of Malta do not clothe so many people as does this herb alone. Covers armies against the cold and the rain more certainly commodiously than ever did skins…
>
> The seed issues towards the tip of the stalk and a little below. It is as numerous as that of any herb in existence, spherical, oblong, rhomboidal, clear black and tawny, hard, covered with a fragile husk, delicious to all song birds, like linnets, finches, larks, canaries … and others… (Rabelais).

It has long been suggested Rabelais was simply referring to the fibrous and other industrial qualities of hemp, but this use of fibre for cloth and seed for birds, does not fit the esteem to which Rabelais gives his magical plant. As A.F. Chappell noted of the chapters on the herb *pantagruelion*, in *The Enigma of Rabelais*:

> Now in such a passage the hidden meaning must be fervent study. It is difficult, short of adopting most improbable views on the author of the Tiers Livre, to come to any other conclusion. Fervent study applies to the above passage; and it will unravel the extremely difficult chapters that follow surprisingly well. It had produced all the conveniences of civilization enumerated. It could not be repressed by burnings. It might, the author hoped, enable humanity to attain truth to the consternation of the gods, although he confesses that he cannot expound all its possibilities (“car le tout est a moy vous exposer impossible” – T.L. 50). Undoubtedly, moreover, it was the guiding principle of the new Pantagruel, and surely in their quest of certainty it was more important than ropes. Hemp is a inadequate an explanation of Pantagruelion to which we owe milling, legal practice, building, printing, and geographical discovery, as it was certainly the subject of Rabelais’ original (Chappell, 1924).

However, as we shall see, Rabelais’ rehash of Pliny’s medicinal references to cannabis and other references to *pantagruelion* in the story also refers to uses beyond the industrial.

Plagiarizing Pliny?

Rabelais “relied considerably upon Pliny’s [23 A.D.-79 A.D.] account of hemp for the remarkably long passage on Pantagruelion” (Chappell, 1924). Rabelais makes a number of references to Pliny by name, and a comparison between Pliny’s and Rabelais’ works show that he copied almost directly from him in his chapters on *pantagruelion*. Pliny described at length the sowing and cultivation of hemp for fibre purposes in *Naturalis Historia* (The Natural History) a first century Encyclopedia, also describing the use of cannabis in human and veterinary medicine. The following passage from Pliny on the plants’ medical qualities, is simply expanded and translated by Rabelais in his description of *pantagruelion* (it is worth noting an early awareness of the now recognized antibacterial qualities of cannabis leaf).

> The juice of this seed will extract worms from the ears, or any insect which may have entered them, though at the cost of producing head-ache. The virtues of hemp, it is said, are so great, that an infusion of it in water will cause it to coagulate: hence it is, that if taken in water, it will arrest looseness in beasts of burden. A decoction of the root in water, relaxes contractions of the joints, and cures gout and similar maladies. It is applied raw to burns, but it must be frequently changed, so as not to let it dry (Pliny).

And Rabelais:

> I shall forbear to tell you how the juice or sap thereof, being poured and distilled within the ears, killeth every kind of vermin that by any manner of putrefaction cometh to be bred and engendered there, and destroyeth also any whatsoever other animal that shall have entered in thereat. If, likewise, you put a little of the said juice within a pail or bucket full of water, you shall see the water instantly turn and grow thick therewith as if it were milk-curds, whereof the virtue is so great that the water thus curded is a present remedy for horses subject to the colic, and such as strike at their own flanks. The root thereof well boiled mollifieth the joints, softeneth the hardness of shrunk-in sinews, is every way comfortable to the nerves, and good against all cramps and convulsions, as likewise all cold and knotty gouts. If you would speedily heal a burning, whether occasioned by water or fire, apply thereto a little raw Pantagruelion, that is to say, take it so as it cometh out of the ground, without bestowing any other preparation or composition upon it; but have a special care to change it for some fresher in lieu thereof as soon as you shall find it waxing dry upon the sore (Rabelais).

Pantagruelion Confections

Further indicating the use of *pantagruelion* above and beyond the industrial and even medicinal qualities of cannabis, Rabelais has Pantagruel, the giant hero of his tale, who shared his name with the said herb, load "confected" *pantagruelion*, along with dried green herbage for a voyage: "amongst other things, it was observed how he caused to be fraught and loaded with an herb of his called *Pantagruelion*, not only of the green and raw sort of it, but of the confected also, and of that which was notably well befitted for present use after the fashion of conserves." As one 19th-century author noted, this "*pantagruelion herb so-greenish and crude that when confected and prepared*, was to be none other than hashish" (Bedot, 1860).

Rabelais refers to 'confected' *pantagruelion*, that it is "befitted for present use after the fashion of conserves." 'Conserves' are made with dried fruits and nuts and are cooked. They have a very thick and chunky texture, and Conserves made with *pantagruelion* of course bring to mind the fore mentioned medieval Mid-Eastern delicacies, like *dawamesk*, the Islamic confection made with hashish, honey and pistachios, and the Moroccan *ma'jun*, made with honey, ginger, nuts, raisins and other spices, as well as Turkish delight, which was often prepared with hashish. Ingested cannabis in such preparations was more the normal means of using it, as the influence of the pipe smoking via tobacco, had not taken hold as a means of cannabis ingestion yet. Considering the influx of Islamic literature and products of the time, it seems likely there was an awareness of such preparations among the more occult minded, of Europe.

Stewart Pelto suggests Rabelais would have been familiar with confected forms of hashish through the popular medieval manuscript attributed to al-Hassan al-Wazzan, a Moslem figure who was captured by a Christian pirate and given as a gift to Pope Leo X, who renamed him Leo Africanus, and was referred to in Chapter 10. While in servitude al-Wazzan is said to have recorded his previous travels and these were after published and became a best seller. Pelto convincingly argues that, "Given both Rabelais's zeal for the global and al-Wazzan's popular and contemporary first-hand account of Africa, there can be no doubt that the former is aware of the latter" (Pelto, 2009). Citing an English translation of al-Wazzan's work, from 1600, Pelto explains.

> …In his fifth book, al-Wazzan devotes a healthy portion of space to “the mightie citie of Tunis.” Near the end of his description, al-Wazzan finds himself amongst the city’s prostitutes, who eat hashish confections to remain sexually aroused and in a carefree disposition for their clients: “They haue here a compound called Lhasis, whereof whosouer eateth but one ounce falleth a laughing, disporting, and dallying, as if he were halfe drunken; and is by the said confection maruellously prouoked unto lust.”
>
> The word “Lhasis” must be understood in the manner clarified by the notes of Dr. Robert Brown, editor of the 1896 publication: “‘Lhasis’ (ihasis in the original Italian) is ‘hashish’, or Indian hemp.” Davis confirms this in one of her own notes: “Right after describing the male and female prostitutes of Tunis, Yuhanna al-Asad talks of the use there of the drug hashish (‘el hasis’) and its aphrodisiac qualities.” Here, al-Wazzan is unmistakably describing the intense effects of cannabis ingested. So powerful are its abilities to intoxicate that even an ounce of this hashish confection is enough to provoke bouts of drunken hilarity, erotic playfulness, and an inability to concentrate. His popular description of Africa provides Rabelais with information concerning both the intoxicating effects of eating cannabis and its use in contemporary Muslim societies (Pelto, 2009).

This passage also brings to mind the role of cannabis in various love philtres, and the accusation brought against the younger Rabelais, that he had been distributing such amongst the monks, that was referred to earlier.

Prior to both Rabelais and the account of al-Wazzan, there were other Arabic-influenced references that have been widely recognized as identifying hashish in European literature, such as *The Decameron* (1353). Rabelais also briefly mentions Marco Polo (1254-1324), and thus indicates a familiarity with the tale of the “Old Man of the Mountain: and the obvious associations it brings up with hashish, and thus revealing more evidence of his knowledge of the Arabic world. As noted earlier, Rabelais refers to the original Arabic text, *The Picatrix*, which contains its own references to hashish incense.

Galen’s cannabis delicacies

Beside the reference to “confected” *pantagruelion* for the voyage, Rabelais refers to edible preparations elsewhere “of old amongst the Greeks there was certain kind of fritters, and pancakes, buns and tarts, made thereof, which commonly for a liquorish daintiness were presented on the table after supper, to delight the palate and make the wine relish the better.” Rabelais was here likely influenced by the works of Galen (130-200 A.D.), who received a number of mentions in *Gargantua and Pantagruel*. “it was customary to give hemp-seed to guests at banquets as a promoter of hilarity and enjoyment” (Galen).[3] “[S]ome people eat it toasted together with other teasers. What I call ‘teasers’ is what is eaten for pleasure of drinking during the meal.… If consumed in large amounts,” Galen wrote “affects the head by sending to it a warm and toxic vapour” (Galen/Arata, 2004). “It is possible Galen misinterpreted what he saw.… Like Herodotus, [in describing the Scythians throwing hemp seeds on heated rocks in a tent] he also may have described the parts of the plant used as ’seeds’ through ignorance, when resinous material from the whole plant may have been used [i.e. seeded buds]” (Wills, 1998). “Galen … largely informed Rabelais’s writing and medical practice” (Randall/Zegura 2004). Galen was not alone in referencing the use of cannabis-based confections in ancient Greece, Ephippus (4th century B.C.) a writer of comedies, also included cannabis on a list of delicacies (Brunner 1977).

It should also be noted that Rabelais copied Galen’s comments about the “toxic vapours’ and a 1934 Oxford University Press edition of Rabelais records in a footnote to this same passage that “hashish is made from a gummy secretion on the flowers of this plant, which may explain the following sentence (11. 12-13) where R says that it ‘strikes the brain and fills the head with grievous and dolorous vapours’” (Urquhart, 1934).

> It is certain that Rabelais studied Galen while acquiring his doctorate in 1537 in Montpellier, some nine years before the first publication of Le Tiers Livre … approximately thirty-eight different treatises by Galen were taught at the University of Montpellier during the sixteenth century. Furthermore, Rabelais was in possession of a Greek manuscript of Galen’s work that he used to distinguish himself at said university.… By commenting directly on it, rather than from a Latin translation, he was able to attract large crowds to the auditorium (Pelto, 2009).

The Transcendent Nature of Pantagruelion

In *Rabelaisian Dialectic and the Platonic-Hermetic Tradition*, George Mallary Masters noted that the herb *pantagruelion* represents the Christian ideal of "caritas," i.e. Christian love of humankind; charity, it is also worthy of noting. "Caritas is not only concord on the human scale, but also a dialogical link between man and God. The symbol of the *pantagruelion* and myth of Pantagruel illustrate that aspect of caritas" (Masters, 1969). Further, Rabelais' references to the "divine" "sacred"' and "blest" qualities of *pantagruelion* are not the only indications of that placement.

Rabelais may also indicate the psychoactive effects of the plant, which have been deemed spiritual by the more mystically-inclined partakers, through references to "*Pantagruelism*," which he says is rooted in "a certain gaiety of mind pickled in the scorn of fortuitous things," or as alternatively translated "a certain gaiety of spirit, an indifference to all the accidents of daily life." (Descriptions which do indeed indicate the sort of cynical humour and spiritual detachment which the effects of cannabis have been known to provide.) As the 11th century Sufi Sheik Haydar noted: "God has granted you the privilege of knowing the secret of these leaves. Thus when you eat it, your dense worries may disappear and your exalted minds may become polished" (Rosenthal, 1971).

Rabelais was so enamoured with hemp that in his estimation it stood at the very pinnacle of plant life: "in this *pantagruelion* have I found so much efficacy and energy, so much completeness and excellency, so much exquisiteness and rarity, and so many admirable effects and operations of a transcendent nature…" It is interesting that Rabelais speaks of hemp's transcendent nature as he ends one of the chapters devoted to the herb *Pantagruelion* with a Kabalistic-style celestial ascent through the planetary spheres:

> Who knows but by his sons may be found out an herb of such another virtue and prodigious energy, as that by the aid thereof, in using it aright, according to their father's skill, they may contrive a way for human kind to pierce into the high aërian clouds, get up into the spring head of the hail, take an inspection of the snowy sources …then it is like they will set forward to invade the territories of the moon, whence passing thro' both Mercury and Venus, the Sun will serve them for a torch, to show the way to Jupiter and Saturn. We shall not then be able to resist the impetuosity of their intrusion, nor put a stoppage to their entering whatever regions, domiciles, or mansions of the spangled firmament they shall have mind to see … all the celestial signs together with the constellations of the fixed stars, will jointly be at their devotion then… (Rabelais).

Here, Rabelais has repeated the same sort of planetary ascent that we saw described as far back as Gnostic times, and the basis for the later Kabbalistic Sephiroth and the corresponding planets and aspects of consciousness they represent. This is a common theme in magical practice in regards to personal initiation. The medieval French Monk has the gods lament that should mankind succeed in this climb then they will surely: "drink of our nectar and ambrosia, and take to their own beds at night, for wives and concubines, our fairest goddesses, the only means whereby they can be deified."

> Like other forms of mysticism, Kabbala's ultimate aim is union with the divine; this union is often described in terms of sexual union or drunkenness, two subjects explored throughout the five books … Rabelais … included its study as a necessary part of humanist education in Gargantua's letter to Pantagruel.… He also showed familiarity with specific Kabbalistic ideas. The mystical quest is often compared to a voyage in search of wisdom, and Panurge in the Fourth Book sets out on a voyage in search of wisdom (Rabin/Zegura 2004).

In alchemical terms this union with the Divine was often referred to as the "alchemical marriage" or "*coniunctio*." This sacred marriage symbolism in alchemy was likely carried over from Gnostic Christians, where Wisdom was personified with the Goddess Sophia. Numerous images in alchemical texts depict this sacred marriage or union of Masculine and Feminine: Sol (Sun) and Luna (Moon), fire and water, salt and sulphur, or the union of King and Queen. The Gnostic Goddess of Wisdom Sophia may also have been identified with the Kabbalistic Sephiroth "Chockmah" (Wisdom). Alternatively, the Sephiroth, Binah, (Understanding) could also be the intended symbolism. Rabelais' lament from the Gods, that through *pantagruelion*, mortal men might make "wives and concubines" of the "goddesses," may make an allegorical reference to this alchemical sacred marriage, "the only means whereby they can be deified."

As we have discussed briefly in Chapter 5 the suggestions that the Templars had taken up their worship of the Gnostic Goddess Sophia, as suggested by von Hammer-Purgstall and others, it is interesting to note that the poet Gilbert Ducher put to words in 1538, that the study of Rabelais revealed the secrets of the Goddess Sophia "*In primis sane Rabelaesum, principle eumdem Supremum in studiis Diva tais Sophia*?"[4] As Leo Merigot notes in *Rabelais et L'Alchimie* "this 'divine wisdom' of which … Rabelais shows adepts, is not unlike that of the … Gnostics" (Merigot, 1947).

Other Herbs?

The opening statement of Rabelais' planetary ascent does open up the possibility that some other herbs may have been in use as well. In one scene, the Gods' lament on Pantagruel's use of of *pantagruelion*, concerned that by this his sons may find another "herb of such another virtue" and with that basically storm heaven. In regard to other possible drugs, in Pantagruel, Rabelais does refer to an "opiate cordial" in comparison to his *pantagruelion* books, as well as burning poppy seeds for divination by smoke. "By Capnomancy? On burning coals we will put the seeds of Poppy and Sesame. O the gallant Affair!" (Rabelais). Curiously, "poppy" was left out of some editions in his reference to capnomancy (Duchat/Ozell, 1738). Although left out of some editions of Rabelais, we see an almost identical reference in the *Trinum Magicum* (1630): "There was another kind of Captromancy. For either grains of sesame or black poppy were thrown on hot coals, and from the smoke rising the omens were drawn."[5]

Rabelais also "mentions 'Absynthe' (Rabelais, *Œuvres complètes,*…), a drink whose principal intoxicant is found in Artemisia absinthium, or Wormwood; '*Hyoscyame, hanebanes,*' two names for the same delirium-inducing poisonous plant; and '*Aristolochia,*' commonly known as Birthwort, whose toxic acid was believed to aid women in childbirth" (Pelto, 2009). As well, there are passing references to hellebore, mandrake and probably a few others I missed.

Also of possible interest are a couple of references to agaric mushrooms in a curious chapter, titled "How a certain kind of Pantagruelion is not destroyed by fire." "Agaric" is a species of mushroom, that includes known psychoactive strains, such as Fly Agaric.

> Do not compare also, however miraculous it be, that kind of tree which is seen among the mountains of Briancon and Ambrun, which from its roots is produced for us the good agaric, from its body we render the resin so excellent which Galen dares compare to the turpentine; from its delicate leaves retains for us the fine honey of heaven, that is manna, and, no matter how gummy and oily it be, is incombustible by fire… (Rabelais).

This enigmatic passage caught the interest of Paracelsus' biographer Andrew Weeks, who noted similar comments from the German alchemist. Weeks noted other strikingly similar interests of the two contemporary geniuses, one in

Germany and one in France, who are thought to have never met or directly communicated.

> Both professed to admire the natural marvels of their native soil. Rabelais' myth-mongering allusion to "celestial manna" (as compared to, though less potent than, "the herb pantagreulion") would have been more than casual rhetoric to the German. For both could sing the praises of a fabled mountain tree. Rabelais, relating how its roots nourish "the good agaric," how its trunk yields a resin so excellent that Galen compared it to "turpentine" … and "On its delicate leaves it catches for us that sweet honey of heaven, which is called manna" … and Paracelsus, no less eager to cite his alchemical knowledge of "agaric" and "manna" and no less enthusiastic that the turpentine tree in the high mountains of his native German lands extracts influences from the heavens … and that his alchemical art, striving for the higher regions, distills the resin of this wondrous tree into healing balsam.… For either author, what is base or vile is inextricably, if ambiguously, linked to the sublime (Weeks, 2008).

Paracelsus "makes it a point of pride that the alchemist knows about precisely such matters, unlike the academic doctors who cannot tell *agaric* from *manna*" (Weeks, 2008). The Canadian author Robertson Davies fictionalized the discovery of a secret correspondence between Rabelais and Paracelsus in *The Rebel Angels*. Of course, letters between the likes of Rabelais and Paracelsus regarding alchemical or occult matters would have been a risky means of communication at a time when so many were being persecuted for heresy. "It wasn't a time, you know when one great scholar wrote another to ask how his garden was coming along. It was dangerous; the letters could fall into the hands of repressive Church authorities" (Davies, 1981).

It would seem Rabelais and Paracelsus were not the only alchemists that were interested in the study of mushrooms. "The famous Persian doctor and philosopher … Avicenna (930-1036), was particularly interested in poisonous mushrooms, as was Albertus Magnus, the thirteenth century Dominican philosopher, who first gave its name of fly agaric to *Amanita muscaria*. He fed some flies with milk in which he infused pieces of the fungus; not one of them survived. (Tussaint-Samat & Bell, 1994). (Besides being a Catholic Saint, Albertus Magnus also became known for his alleged interest in alchemy, and contributions to alchemical lore, and allegedly had medical recipes that included cannabis and opium, however these later works are thought to be forgeries written in his name, (see Chapter 9).

Fire Proof Pantagruelion?

As noted, Chapter 52 of Book III relates the amazing fable concerning: "how a certain kind of Pantagruelion is of that nature that the fire is not able to consume it." In *Rabelaisian Dialectic and the Platonic-Hermetic Tradition*, George Mallary Masters noted of the fire-proof *pantagruelion* references that although like "hemp in appearance, this herb is similar to asbestos. Neither it nor the truth that it represents can be destroyed by fire" (Masters, 1969). This last statement seems to hold a lot of meaning, at a period known to have suffered heretics to the flames, and the need to be secretive in order for certain ideas to survive the church's fire. Like certain heresies, "…[C]annabis is depicted with phoenix-like abilities to be born again from the flame" (Pelto, 2009). Pelto saw other meanings in the tale of fire-proof *pantagruelion* as well. Through the use of … "steganography" Rabelais weaves covert directions concerning the combustion and inhalation of cannabis directly into his overt discussion of its textile value, as well as indications of what cannabis intoxication feels like and what effects it has on the body. In this way, Rabelais increases awareness of the intoxicant…" (Pelto, 2009).

> …[T]here is no fire-proof strain of cannabis. If any specimen be forced to co-exist with fire, it will combust and produce intoxicating plumes of smoke. Yet in this final chapter, Rabelais is adamant that there is a fire-proof strain of cannabis, and it is to this outlandish declaration that he refers at the beginning of the chapter when.… He calls this extraordinary example of cannabis "Pantagruelion Carpasien Asbestin" … Nevertheless, he does not believe that cannabis actually shares any similarities to asbestos, least of all its resistance to flame. He demonstrates in Gargantua that he is perfectly aware of what asbestos actually is, naming it a rock during the Propos des bienyvres.… Rabelais is making this mistake on purpose…
>
> …Rabelais's purpose in this final chapter is to incite his readership into an incredulous state that can only be satisfied by personally lighting cannabis on fire and seeing what happens … under the surface he is providing detailed instructions for how to … smoke cannabis.… Through abundant imagery of wine and fire alongside cannabis, Rabelais hints at the nature of the wine-like intoxication that can be had by lighting it on fire (Pelto, 2009).

A similar view was expressed by Ben Price, in his essay "Where the Pantagruelion Grows." "First, it is noteworthy that Rabelais suggests different varieties of the plant. Second, the statement that the plant will not burn is extraordinary enough to tempt experimentation with the plant in the presence of fire. Readers smitten by curiosity on this point were equally likely to be smitten,

finally and pleasantly, by the singular virtues of the plant Rabelais called ‘Pantagruelion.’ A happy discovery that would also, upon re-reading the author’s words, unlock their secret references and make their meaning plain…” (Price, 1990).

As Rabelais showed some familiarity with *The Picatrix*, it seems likely that he would have known of the use of cannabis resins in a magical incense, and he did refer to poppies for use in *capnomancy*, so we can be sure he was aware of the release of certain elements from combustion and inhaled via *suffumigation*.

In his essay “Rabelais and Alchemy,” Leo Merigot suggested that there might be an alchemical meaning behind the story of the asbestos-like form of *pantagruelion*, and there was more to it than Rabelais being “simply wrongly” about a “variety of incombustible hemp” (Merigot, 1947). Merigot noted in the story’s description of how this fire-proof cloth was used to bind the body of the dead and then burned, coming out of the intense fire clean of bodily debris, and indicating that this may have been a hidden reference to the process of calcination of mineral salts extracted from plant ashes, and asks if this imagery does “not evoke the spagyric philosophy?” (Merigot, 1947).

The Pantagruelion Grail

As noted, Rabelais incorporated his account of the herb pantagruelion in a satire of the Grail myth. This connection is further hinted at by the placement of Pantagruel's father Gargantua in the time of King Arthur, and references to Merlin. In fact Merlin was said to have been the creator of both of the Giant Gargantua's parents, Grandgousier and Gargamelle. In *Merlin: Priest of Nature*, Jean Markale notes: "It must not be forgotten that the sixteenth century never disowned the oral traditions of its rural origins. Rabelais, who embellished his work with multiple anecdotes or reflections borrowed from everything he had heard recounted in his travels through France … is a striking example of this. And we know that Gargantua is a folkloric figure, the image of an ancient Celtic giant god.… The writer simply revived very old character themes to recast them according to the taste of the day and to express his own ideas about the world and life"(Markale, 1995):

> Specifically, what made Rabelais decide to write his Pantagruel was the publication in 1532 of an anonymous work about the giant Gargantua. This work offers the oldest literary version of the legend and, curiously, it is closely linked to the theme of Merlin. For just as Merlin participates in the quest for the Grail at least in some way in certain Arthurian romances of the twelfth and thirteenth centuries, in this minor epic he is at once involved with the adventures of Gargantua, whom he has, in fact, truly created and with those of King Arthur (Markale, 1995).

Markale refers to the tale "The Real Gargantua," which relates "In the time of King Arthur there was a great philosopher named Merlin, who was more learned in the art of necromancy than anyone else in the world, and who never ceased to help the nobility, from whom he earned for his feats the right to be called the prince of the necromancers.… Merlin was an important adviser of King Arthur…"[6] Merlin warns Arthur that due to his own forecast of deception and detainment by women, he may not always be there to serve the King, and sets out to make the giants for the King's protection. His recipe for this is most curious in relation to what we know about the causes of sorrow for the Fisher king.

> …Merlin, who 'knew all things, meaning that he knew the past through his arts and the future by the will of God,' takes leave of the king. He goes to the top of a high mountain. 'He carried a phial of Lancelot's blood that he collected from his wounds after he had jousted with a knight, and also the fingernail clippings of the beautiful Guinevere, King Arthur's wife.' Merlin causes an anvil of steel as

> big as a tower to be built with three enormous hammers. Then ‘he had the bones of a male whale brought to him, sprinkled them with the blood from the aforementioned phial, and placed them on the anvil. These bones were rapidly crushed and reduced to powder. And so, from the heat of the sun, the anvil and hammers, the father of Gargantua was begotten. Afterward merlin had the bones of a female whale brought and he mingled them with the queen’s nail clippings.’’Thus is Gargantua’s mother created….”
>
> Merlin wakes the two giants … Grandgousier and Gargamelle… but since they are naked, they are overcome with desire and copulate … Merlin says to them : “You have conceived a son who will perform great feats of arms and will aid king Arthur against his enemies.” He then… advises them to bring their son, when he has reached the age of seven, to the court of King Arthur, when he has reached the age of seven, to the court of King Arthur.… So Gargamelle gives birth to a son and Grandgousier names him Gargantua…[7]

That Gargantua’s parents were made from the figures of Lancelot and Queen Guinevere, Arthur’s wife, is of particular interest, as it was the affair of the two that was the cause of the deep depression of King Arthur, and the Kings magical connection to his kingdom caused the whole land to become barren as a result. The whole Grail mythology is based around this, and the restoring of the King’s “mojo.”

Similarly, in the story of Pantagruel, Panurge’s concerns over being made a cukhold, is the inspiration for the quest for the holy bottle. Panurge’s fears are the realized concerns of King Arthur, who was made a cuckhold via the victim of Lancelot’s wayward and Queen-piercing lance. “The position of Arthur in all this is abject; the posture of the cuckold, never gracious, is further degraded by the fact that the adulterer is the glory of his court, tap-root of his regal power” (Lacy, 2005).

We can be sure Rabelais was familiar with this mythology, as more than a dozen Arthurian romances were printed before 1553. Rabelais himself referred to at least five of them, and two of those were Grail romances. The quest in Pantagruel begins with the comedic goal of finding out whether Pantagruel’s cherished and clownish companion might be made a cuckold if he marries, and this is hoped to come about by obtaining the Holy Grail-like “Dive Bouteille,” and receiving an answer by drinking of its prophesy-inducing contents. Although a dozen oracles have already hinted to Panurge’s inevitable fate, “each time he has reasoned their verdict away; and the voyage itself provides a number of amusing incidents. Yet, like Don Quixote’s, it is a fundamentally serious quest directed toward a true goal, the discovery of the secret of life” (*Encyclopedia Britannica*, 2003). In this case the Secret of Life is contained in the “Dive Bouteille.” “It is highly unlikely that Rabelais, who knew his Lancelot and all the other knights of the grail, should not have intended a reference to the grail

when he mentioned the ‘divine bottle’” (Nerlich, 1987).

Rabelais does make one direct reference to the Grail in *Pantagruel*, as the “sangreal,” the old French for the holy Grail, and interestingly he does not equate it with a cup, but something that was contained in that cup, in this case “mustard”: “The Queen answered that Mustard was their Sangreal and celestial Balm; that on putting a small Quantity of it in the Wounds of the fallen Chitterlings, in a very short time the wounded were healed, and the dead restored to Life.” Although in the case of Rabelais’ mockery, mustard becomes shit, as it is well known that mustard was “a common Rabelaisian and contemporary symbol for fecal matter” (Weinberg/Zegura, 2004). References to it as a healing balm does bring to mind the role of the Holy Oil, as described in Chapter 2, which has been connected with cannabis, and one can only speculate at a potential hidden reference by Rabelais. It’s replacement with mustard i.e. “shit” may be a shot at the established church, and its placebo replacements.

Rabelais also made a curious reference to the Holy Grail in a letter to a friend, telling his companion who will be coming for a visit, that there is “good wine … which is being saved here for your coming, like the Holy Grail, and a second, true quintessence” (Rabelais, to Antoine Hullot, March 1, 1542). The reference to the “true quintessence,” a term used in *Pantagruel*, again brings to mind alchemical formulas and the various quintessences and arcana that were prepared with cannabis and other substances in this prime period, which has also been associated withe Grail mythology. In combination with reference to wine, it also brings to mind the quest for the Divine Bottle, as laid out in Pantagruel. In relation to “divine” it is worth noting that Rabelais refers to both “divine pantagruelion” as well as noting “divine property of this sacred pantagruelion.” The *Dive Bouteille*, or Divine Bottle, is finally located in India, after the lengthy Ocean Voyage, at the underground Indian Temple of Bacbuc, headed by the Priestess Bacbuc. (Bacbuc being the Hebrew word for “bottle”).

The entourage enters an underground temple filled with imagery depicting Bacchus’s conquest of India, and notably of Dionysus’ tutor, the ever-drunk Silenus riding his donkey, and who was discussed earlier in reference to the “Silenus Box” and its contents of rare drugs and such. Notably, Silenus was said to have held the power of prophecy when intoxicated.[8] As Jonathon Ott and others have noted, the wine of Dionysus was not simple fermented grapes. “Dionysus was … erroneously regarded to be the god only of alcoholic inebriation owing to a misunderstanding of the natures of Greek Wines, potent infusions of numerous psychoactive plants, in which the alcohol served as a

preservative, rather than as inebriating principle, and which often required dilution to be drunk safely" (Ott, 1995).

> Since the wine of Dionysus is a mediation between the god's wild herbal ancestors and the civilized phenomenon of his cultivated and manufactured manifestation in the product fermented from the juice of the grape, it is most probable that this was the way in which the Greeks incorporated hemp into their pharmacopoeia…. Dionysus … was also said to have returned triumphantly from travels to India, where he would inevitably have been assimilated with the god Shiva, with whom he shares many iconographic similarities, to the extent that they may have been originally the same deity, and both involved with the hemp sacrament (Ruck, et al., 2007).

Although it is unclear whether Rabelais would have been familiar with the possibility of this aspect of ancient Dionysian wine, the effects that Panurge receives at the Temple of Babuc, differ greatly from that which was received from the copious amounts of wine that were partaken of throughout the voyage. Rabelais could have learned about "drugged wine" from a variety of historical and contemporary sources. And this brings up the possibility of some sort of drug-infused wine, as such preparations were known throughout the ancient world and were used by a wide variety of cultures (Bennett, 2010). Rabelais would have been familiar with such preparations via the surviving references from Democritus, in the works of Pliny, both of whom he mentions, and, as noted, even copying parts of Pliny's description of cannabis, in his account of the herb *pantagrueilon*. "Pliny delights in vivid descriptions of these powerful mind-altering drugs and the many diverse reasons for which they were used" (Hillman, 2008). "The gelotophllis of Pliny … a plant drunk in wine among the Bactrians, which produced immoderate laughter, may very well be identical with hemp…" (Houtsma, et al., 1936/1993).

Pliny referred to other such wine infusions, believed by many sources to contain hemp, and can be found under the names "*thalassaegle*," "*potammaugis*" and "*gelotophyllis*," terms he had inherited from references in Democritus (c.a. 460 b.c.). "Democritus's famous recipe for a hemp wine is suitable for internal use: Macerate 1 teaspoon of myrrh … and a handful of hemp flowers in 1 litre of retsina or dry Greek white wine … strain before drinking"(Rätsch, 2005). Clearly, Pliny and Democritus identified wines infused with psychoactive plants, and Rabelais was familiar with these preparations. Thus, they may well have played a role in the development of his concept of the "*Dive Bouteille.*"

Besides these ancient references, Rabelais may as well have been aware of wines used in the Islamic world, that were infused with cannabis and other substances. as such preparations have been suggested, as we have seen, in the case of the Hashishins. Cannabis-infused wines are also recorded in medieval Sufi literature (Rosenthal, 1971) and the variety of wine and alcohol-based cannabis infusions discussed in Chapter 3 and contemporary European reference to cannabis-infused wines, such as that found in the 13th century French manuscript attributed to Villard de Honnecourt, and the recipe of Pope John XXI, referred to in Chapters 5 and 7.

Alchemical Elixirs

As we have seen, Rabelais rejected alchemical seekers of material gold, but embraced spagyric alchemy, and even identified his use of herbal infusions in alcoholic preparations, with his reference to a "good wine … a … true quintessence" referred to in his 1542 letter to Antoine Hullot, as well as his title as the "Abstractor of Quintessence" in Pantagruel. Clearly there was a lot of experimentation at this time, in regard to herbs for infusion into this medieval alchemical elixir. That Rabelais could have infused cannabis in such a preparation, due to his title, "extractor of the quintessence" seems quite likely.

Rabelais would clearly have been aware of other such preparations, such as Cardano's cannabis-infused *aqua ardens.* M.A. Screech makes a convincing case that Rabelais drew heavily upon Cardano's work in his composition of *The Third Book of Pantagruel*, in his essay "Girolamo Cardano's De Sapienta and the Tiers Livre de Pantagruel." After a convincing comparison of the parallels of the two texts, (mostly regarding Rabelais' ridicule of various divination techniques in the Herr Trippa episode mentioned earlier), Screech notes that "…Cardano was not an obscure author. Anyone who had read him would have recognized the general area of learning that Rabelais comedy was acting upon" (Screech, 1963). It has also been suggested that Cardano may have been the basis for the satirized alchemist-like figure Thaumaste (Fraser, 1971), who we shall look at later in this chapter.

References to the quintessence also appear in the works of Ramón Lull (1232–1315), who Rabelais was familiar with and whom, like Agrippa, he poked fun at in Gargantua's letter to his Son Pantagruel, referring to him under the name R. Lullius. As noted in Chapter 11 Lull's own writings on the subject, *Der secretis naturae sive quinta essential* (On the secrets of nature or the fifth essence) are thought to have been largely borrowed from the works of an unnamed Jewish alchemist, and possibly not ever penned at all by Lull, just falsely attributed to him.

Clearly, Rabelais was familiar with the alchemical art of tincturing, and making quintessences. It is the title of the "Extractor of the Quintessence," that best identifies Rabelais' potential use of a cannabis-infused elixir, and like a cannabis-infused *arcanum*, he infused his own work with cannabis by hiding it in there as the mythical herb *pantagruelion*. Interestingly, as will be discussed in

Chapter 21, the noted 19th-20th century occultist A.E. Waite referred specifically to a reference to a cannabis-infused wine, as “the drink of rare old Rabelais” (Waite, 1887), so this association has clearly been recognized by others.

Nectar of the Gods

Rabelais had the Gods lament that through the herb *pantagruelion*, humanity might "drink of our nectar and ambrosia" and deify themselves. In his excellent essay, "Drugs and the Occult," Professor Dan Merkur notes that a number of "Renaissance esotericians referred to ambrosia, and nectar… [and] discussed the consumption of ambrosia and nectar in language that implied pagan communion" (Merkur, 2014). He mentions Marsilio Ficino (1433-1499), who we know was familiar with *The Picatrix*, and would have known about the many drug references it contains. "The perfect food of man is … God, with whose nectar and ambrosia human hunger and thirst are continuously aroused" (Ficino, 1978).[9] Ficino's disciple Giovanni Pico della Mirandola (1463-1494), asked:

> Who does not seek to be initiated into such rites? … who … does not desire, while still continuing on earth, to become the drinking-companion of the gods; and, drunken with the nectar of eternity, to bestow the gift of immortality upon the mortal animal? Who does not wish to have breathed into him the Socratic frenzies sung by Plato … that by the oar like movements of wings and feet he may quickly escape from here, that is from the world he is lad down as in an evil place, and be carried in speediest light to the heavenly Jersualem (Pico, 1965).[10]

Giardono Bruno (1548-1600), who also demonstrated a familiarity with *The Picatrix*, as Merkur notes, "candidly discussed the psychoactivity of nectar" (Merkur, 2014): "Nectar … distorts and saddens our nature, and perturbs our imagination, making some gay and without purpose, others unrestrainedly happy, some superstitiously devout, others vainly heroic, other choleric, others builders of great castles in the air" (Bruno, 1964)[11] and again "He lives the life of the gods, he feeds upon ambrosia and is drunk with nectar" (Bruno, 1964).[12]

> The pagan context of ambrosia and nectar in … Ficino, Pico, and Bruno suggest that they associated the psychoactive substances with classical paganism and not with Christianity. Something similar may be found in Francesco Colonnna's Hypnerotomachia Poliphili, written in 1467.… Using the literary convention of a dream, Colona … presented fictionalized accounts of extraordinary visionary experiences. In the visionary world nymphs have magic ointments that transform people into birds and asses.… The protagonist, Poliphilo, discovers to his surprise that the transformative ointment aroused him sexually.… Much later … there is a sequence where a priestess plucks three fruits of a red rose bush … the fruits prove psychoactive.… 'No sooner had I tasted the miraculous and sweet fruit than I felt my crude intellect renewed … the devout and sacred communion of the prophetic fruits … Poliphilo is told that "to pluck the roses was forbidden at the time, but the priests trafficked

in them” (Merkur, 2014).

Rabelais briefly mentions *Hypnerotomachia Poliphili* (Polyphilus, in his *Dream of Love*, Book 1, Ch. 9.) so we can be certain he was familiar with it, and it shares many similar themes to Rabelais own work, and was equally controversial. In her essay, “On the botanical content of Hypnerotomachia Poliphili,” Sophia Rizopoulou identifies cannabis in references to “Odoriferous substances … from frankincense trees (Boswellia sp.), myrrh (Commiphora sp.) [u6′] , benzoin, amygdaloid-benzoin or almondbenzoin … derived from the resin of Styrax spp … and Indian unguent … (attributed to Cannabis sativa L…) [these] provide an insight into exotic plant resources and ‘cosmopolitism’ … scents, which enhance sensory perception, [and] might also be a cue for a certain kind of behaviour, in those days” (Rizopoulou, 2016).

A Phallic god holds a scythe and is surrounded by images and sacred floating wine bottles full of "ambrosia" as a Bull is sacrificed in imagery reminiscent of Mithras slaying the Bull to release the drink of the mysteries, from the Hypnerotomachia Poliphili.

We also see references to magical elixirs in *Orlando Furioso*, (Ariosto, 1516) where, reminiscent of Panurge's search for the Holy Bottle to see if he will be made a cuckhold if he marries, a character is told to drink an enchanted wine, that is compared to the forbidden fruit of Eden; "drink and mighty marvels shall

be seen … if faithful is thy wife, thou shall drink clean." There are also descriptions of a witch anointing her body and to belladonna, under the name "*Strignum*" a name that associates the plant with witches "*striga*."

There are clear indications that there was an esoteric interest in psychoactive substances shared by many of the artists and intelligentsia in this period of the Renaissance, as we shall discuss further in the next chapter. In *Gargantua and Pantagruel*, the "emphasis is on drinking, for whether wine, nectar, or water is drunk there is no difference in the symbolism. In equating the three images at the metaphysical level, Rabelais uses for his own ends the traditional imagery of the mysteries" (Masters, 1969).

> In the Bachic mysteries of death and resurrection wine symbolizes the fountain of life. Plato, adapting the mysteries to philosophical purpose, makes of wine a fountain of intuitive knowledge and expresses his connotation through the Dionysian furor. similar usage of wine naturally pervade Christian ritual and mysticism. For example, the wine of the Eucharist, because it embodies the blood of Christ, is the fountain of life and grace. In the long line of Christian mystical symbolism Santa Teresa equates the water God pours on the garden of her soul with the contemplative inebriation of wine. Rabelais, in giving wine its fullest meaning, draws on all these traditions and transforms them through his own myth of the voyage to the Dive Bouteille into a philosophical experience of dialect" (Masters, 1969).

The Holy Bottle

Whatever the preparation of the wine served in the Temple of Babuc was and from whence it was derived, is open to speculation. However, it is clear that its intent in the story was to induce a prophetic state in the partaker. Certainly, as the entourage has been partaking of wine throughout their voyage, this particular wine has effects of a different kind.

When they enter the temple, depictions of the Greek Myths of Dionysus decorate the chamber, befitting the home of a sacred wine. The columns of the underground temple, or vault, were painted with the figuration of the planets, the mosaic carpet and the walkway around the fountain (source of truth), held a heptagonal ridge with a circular basin inscribed in the heptagon;, at its seven corners were seven balusters that held precious stones, corresponding to the seven planets, and on each a statue corresponding to the seven metals: Saturn for lead, Jupiter tin, Phoebus gold, Mars brass, Venus copper,Mercury hydragyre (liquid mercury) and the Moon silver. All these correspondences are Alchemical and Kabbalistic.

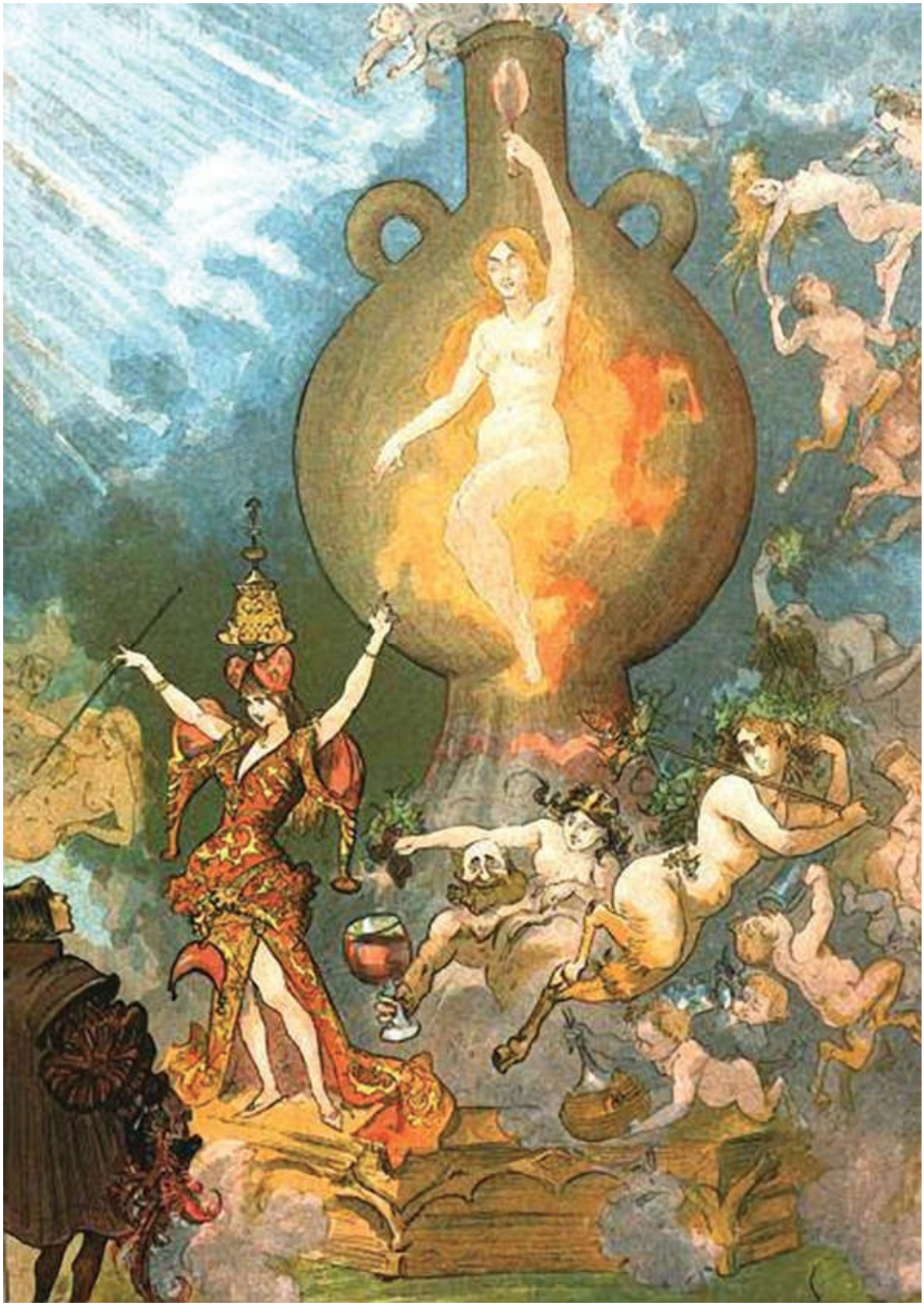
Rabelais' tale has it, that after a lengthy initiation in the underground Temple, Panurge is led to a bubbling fountain in the center of which sits the object of their quest, the Holy Bottle:

> There the noble priestess Bacbuc made Panurge stoop and kiss the brink of the fountain; then bade him rise and dance three ithymbi ("Dances in the honour of Bacchus." [Dionysus]—Motteux.). Which done, she ordered him to sit down between two stools placed there for that purpose, his arse upon the ground. Then she opened her ceremonial book and, whispering in his left ear, made him sing an epileny, inserted here in the figure of the bottle.

Bottle, whose Mysterious Deep
Do's ten thousand Secrets keep,
With attentive Ear I wait;
Ease my Mind, and speak my Fate.
Soul of Joy! Like Bacchus, we
More than India gain by thee.
Truths unborn thy Juice reveals,
Which Futurity conceals.
Antidote to Frauds and Lies,
Wine, that mounts us to the Skies,
May thy Father Noah's Brood
Like him drown, but in thy Flood.
Speak, so may the Liquid Mine
Of Rubies, or of Diamonds shine.
Bottle, whose Mysterious Deep
Do's ten thousand Secrets keep,
With attentive Ear I wait;
Ease my Mind, and speak my Fate

The references to India and a beverage that “mounts us to the skies” does in many ways bring to mind the Vedic hymns to the divine beverage Soma being used to “mount the sky” R.V.:7:7 (Wilson, et.al., 1888). The name “sky-flyer” for cannabis was used in India up until at least the late 19th century (Campbell, 1894). As noted in Chapter 4 the myths of this same *Soma* have been suggested as the root source of the Grail mythology.

That the Holy Bottle itself was found in India, is interesting in relation to the Grail mythology as well. “…[I]n the cycle of compositions posterior to Wolfram Von Eschenbach, the Grail is won in India by Lohengrin, Parzival’s son, accompanied by all the knights ” (Eliade, 1985). “L. von Schroeder, [in] ‘*Die Wurzeln des Sage vom heilgen Graal*,’ [(1910)] … locates the first home of the grail in India…” (Jung & von Franz, 1960/1970).



When Panurge is given the Holy Bottle to drink from he responds to its

effects in a fit of poetic and prophetic verse, “he is transported to an ecstatic union with the divine and succumbs to poetic frenzy. Intoxication literally reunites the group with their primal creative energy…” (Albala; Imhof/Zegura, 2004).

After drinking from the Holy Bottle, Panurge is given a flask shaped like a book which had been filled from the pond. Rabelais compared this to Ezekiel eating of a scroll, before the Old Testament’s prophet’s own fantastic vision (Ezekiel 3:3). This is interesting considering some of Rabelais symbolism elsewhere regarding his book, as a “Silenus Box”; as the product of an alchemical process; chewing it down to the bone to reveal “high sacraments” etc. This theme of a crossover between the written word and strange drugs, is emphasized the concluding chapter of the Voyage for the Holy Bottle, and the answer it gives to Panurge’s fear of being made a cuckhold:

> There she took out a hugeous silver book, in the shape of a half-tierce, or hogshead, of sentences, and, having filled it at the fountain, said to him, The philosophers, preachers, and doctors of your world feed you up with fine words and cant at the ears; now, here we really incorporate our precepts at the mouth. Therefore I’ll not say to you, read this chapter, see this gloss; no, I say to you, taste me this fine chapter, swallow me this rare gloss. Formerly an ancient prophet of the Jewish nation ate a book and became a clerk even to the very teeth! Now will I have you drink one, that you may be a clerk to your very liver. Here, open your mandibules.
>
> Panurge gaping as wide as his jaws would stretch, Bacbuc took the silver book – at least we took it for a real book, for it looked just for the world like a breviary – but in truth it was a breviary, a flask of right Falernian wine as it came from the grape, which she made him swallow every drop.
>
> It is impossible, said Pantagruel to Panurge, to speak more to the purpose than does this true priestess; you may remember I told you as much when you first spoke to me about it.
>
> Trinc then: what says your heart, elevated by Bacchic enthusiasm?
>
> With this quoth Panurge:
>
> *Trinc, trinc; by Bacchus, let us tope,*
> *[13]And tope again; for, now I hope*
> *To see some brawny, juicy rump*
> *Well tickled with my carnal stump.*
> *Ere long, my friends, I shall be wedded,*
> *Sure as my trap-stick has a red-head;*
> *And my sweet wife shall hold the combat*
> *Long as my baws can on her bum beat.*
> *O what a battle of a – fighting*
> *Will there be, which I much delight in!*
> *What pleasing pains then shall I take*
> *To keep myself and spouse awake!*
> *All heart and juice, I’ll up and ride,*
> *And make a duchess of my bride.*
> *Sing Io paean! loudly sing*
> *To Hymen, who all joys will bring.*

Well, Friar John, I'll take my oath,
This oracle is full of troth;
Intelligible truth it bears,
More certain than the sieve and shears.

ENOINO AAIIOEA
TRIN

Panurge receives the Word of the Bottle, engravings for Oeuvres de Maitre François Rabelais (1797)

This term “Trinc,” also written “Trink,” “Trinu,” and “Trinch,” is of obvious interest, for Trinc has been suggested as a panomphaean[14] word, in use and understood by all Nations, and signifies, ‘Drink’. But like the Rabelian catch phrase “Do what thou Wilt,” it likely holds much more significance than is noted at a first glance

In *Rabelais et les secrets du Pantagruel* (Rabelais and the Secrets of Pantagruel) Henri Probst-Biraben compares the language used by the priestess Babuc, “the Noble Pontiff of the Divine Bottle” to that of the “Adepts” and in the invitation “Trinc coming from the Divine Bottle. She invites indeed Panurge and His Companions to partake to the Path of Divine Knowledge, as did All the Philosophers and Wise Men of Antiquity.… The Outcome of the Symbolic Voyages and Trial Which They Accomplish in the Unground Temple isn’t of materialistic Wine Drinking but of the Spiritual Wine which the Sufis talk of” (Probst-Biraben, 1949). Probst-Biraben went on to suggest that the secret language used in Rabelais work indicated a lineage with “Christians Hermeticists … the Templars, the Operating Companions, the Rose-Cross, [and] the Spiritual Alchemists” (Probst-Biraben, 1949).

Rabelais a Freemason?

The Freemason, Roiscrucian, Martinist and secret society devotee, Joséphin Péladan, particularly emphasized ”Trinch” in his *Le secret des corporations: La clé de Rabelais* (The Secret of Corporations: The key of Rabelais) (1905) and “insisted on explaining Rabelais by Freemasonry…”(Webb, 1974).

> Then was this word: “Trinch!” “Trincker” (Drink), then, would it be the word of Initiation; it might be that of Masonic meals.… It would have been very dangerous to write this in the vulgar tongue. Panurge believes that if the Divine Bottle has let this word go, it’s because it is Lost. “It is, by God’s virtue, broken or cracked, thus speak the crystaline bottles of our countries, when they’re near the fire and crack forth” (Péladan, 1905).

Péladan saw a connection to the Troubadours, Dante, and other elements of Rabelais own time, and then a continuity into the later Freemasons and Rosicrucians. Péladan was a member of the the 19th-century Martinist order founded by Papus. As will be discussed later (see Chapter 22) many Martinists had a profound interest in hashish, Péladan included, and the Martinist journal, *L’Initiation*, even published a poem dedicated to Rabelais and hashish, along with many articles on directions how to properly use the herb and its effects.

In his *Confessions*, the Rabelais enthusiast, Aleister Crowley wrote: “the final secret is in the bottle inscribed TRINC”(Crowley, 1969). In his 1923 Diary notes, for an essay on Rabelais that was never published, Crowley recorded, “Pantagruelion=Elixir or stone: (y) TRINC=ecstasy conferring omnipotence” (Crowley, 1996). It is likely he saw this substance as something relating to hashish. Crowley also made the following interesting comments to Norman Mudd in 1925, “Pantagruelion. Necessity for Abbey [of Thelema] … Pantagruelion is the material basis of the magical energies, the substance into which you can put any magical energy you desire and will cause the desired result to appear in matter” (Crowley, 1925). It seems clear that Crowley connected this with cannabis. A 1939 poem dedicated to the artist Bob Chanler, published in *Temperance* makes this clear:

“TRINC”
Alcofribas Nasier

Oh let us bathe and crown our hair
And drink untempered wine!
Let ever greater cups ensnare
Our souls in traps divine.

Soon calms the season of love's rage,
And joy grows short of breath;
Birth shoots a shaft, weighed down by age,
That strikes the target, death.

Then come, thou golden goblet brimmed
With lust! Though all be vain,
There's hope for us, the lion-limbed,
In hashish and cocaine.

Though death should hale us by the scruff
Of neck to's mouldy portal,
To-night let us get drunk enough
To know we are immortal!

I would suggest that the term lion-limbed, is a reference to *pantagruelion*, as the body has five limbs (*penta*), and the "golden goblet," here an allusion to the Grail. The poem starts off with a reference to Alcofribas Nasier, which, as noted earlier is an anagram for Francois Rabelais. Crowley, who was at one time the head of the *Ordo Templi Orientis*, a quasi-Masonic esoteric order that claimed secret knowledge dating back to the Templars, uses this same anagram, Alcofribas Nasier, to open an esoteric essay on hashish, *De Herbo Sanctisimo Arabico*, (The Most Holy Grass of the Arabs," that he wrote in 1918, for *Liber Alpeh*, and which he would reprint in his classic book on the Tarot, *The Book of Thoth*, which Crowley composed in 1944. Crowley ends *Liber Aleph*, and proceeds *De Herbo Sanctisimo Arabico*, in *The Book of Thoth*, with the statement: "I cry aloud my Word, as it was given unto Man by thine Uncle Alcofribas Nasier, the oracle of the Bottle of BACBUC. And this Word is TRINC" (Crowley 1944). Crowley gives some indication of his esoteric knowledge of cannabis in the first paragraph of the piece:

> Recall, O my Son the Fable of the Hebrews, which they brought from the city Babylon, how Nebuchadenezzar the great king, being afflicted in Spirit, did depart from among men for seven years space, eating grass as doth an Ox." Now this Ox is the letter Aleph, and is that Atu of Thoth whose number is Zero, and whose Name is Maat, Truth or Maut, the Vulture, the All-Mother, being an image of our lady Nuit, but also it is called the Fool, who is Parsifal "der reine Thor," and so refereth to him that walketh in the way of the Tao … he is in unity with his own secret nature…

Here, in a few brief words, Crowley gives us a taste of his knowledge and

beliefs about his beloved hemp. Notably, Crowley refers to the Egyptian Goddess Maat, whose devotees were reputed to have partaken of a sacramental drink, “the liquor of Maat” that was “comparable to the Hindu’s Soma or its Persian counterpart Haoma” (Smith, 1952). Crowley begins the essay with a reference to Biblical indications of hemp use by the Babylonian king Nebuchadnezzar, and the eating of grass. As we now know cannabis was used in the Near Eastern “sacred rites,” in which all kings took part. The “Beast” further sees the Biblical analogy to the Ox in the story, as being a cabalistic reference to the first letter of the Hebrew alphabet Aleph, which in fact is symbolic of an Ox and whose number is zero, a number Crowley equated with the Fool card, and it is under this card’s designation that *De Herbo Sanctisimo Arabico*, appears in *The Book of Thoth*. In some Masonic Lodges, this card is given to the new initiate starting out on the path. Crowley further relates the cannabis initiate to Parsifal, the hero who restores the the Grail.[15]

Crowley ended *De Herbo Sanctisimo Arabico* with the comment that, “a man must first be an Initiate, and established in our Law, before he may use this method.” Crowley is likely here referring to codes of initiation in one of the occult organizations to which he belonged, and this again is also apparent by the veiled nature of his text. As well, this comment indicates Crowley’s belief stated earlier, that drugs alone will not enable the devotee to reach the mystical goal, but also vigorous psychological preparation and study are needed.

Crowley took his magical word “Thelema” from Rabelais, as well as the Law of Thelema “Do What thou Wilt” and even his first magical title “Perdurabo” (Latin: “I Will endure to the end”) from a “prophetic riddle” in Chapter 58 of Gargantua, that includes the stanza:

That when this work is done in such a state,
Each man may have his own predestined fate.
Such was the pact. O how we should revere
Whoever to the end can persevere!

Rabelais uses the term “Trinc” again, or rather the related french word “*trinque*,” which is used as a toast, in “The Discourse of the Drinkers” (Chapter 1.V,) and the passage really does seem to emphasize the lineage of certain esoteric groups, and again throws light on Rabelais’ own use of this term:

> I drink no more than a sponge. I drink like a Templar knight. And I, tanquam sponsus. [bridegroom] And I, sicut terra sine aqua. [like a land without water]
>
> …Pour out all in the name of Lucifer, fill here, you, fill and fill (peascods on you) till it be full. My tongue peels. Lans trinque; to thee, countryman, I drink to thee, good fellow, comrade to thee, lusty,

> lively! Ha, la, la, that was drunk to some purpose, and bravely gulped over. O lachryma Christi, it is of the best grape! I'faith, pure Greek, Greek! O the fine white wine! upon my conscience, it is a kind of taffetas wine – hin, hin, it is of one ear, well wrought, and of good wool. Courage, comrade, up thy heart, billy! We will not be beasted at this bout, for I have got one trick. Ex hoc in hoc. There is no enchantment nor charm there, every one of you hath seen it. My 'prenticeship is out, I am a free man at this trade. I am prester mast (Prestre mace, maistre passe.), Prish, Brum! I should say, master past. O the drinkers, those that are a-dry, O poor thirsty souls! Good page, my friend, fill me here some, and crown the wine, I pray thee. Like a cardinal! Natura abhorret vacuum. Would you say that a fly could drink in this? This is after the fashion of Switzerland. Clear off, neat, supernaculum! Come, therefore, blades, to this divine liquor and celestial juice, swill it over heartily, and spare not! It is a decoction of nectar and ambrosia.

References to the bridegroom bring to mind the sort of alchemical sacred marriage discussed earlier, and like a land without water, brings to mind the wasteland the Grail saves. As well, in this revealing passage, Rabelais makes a direct reference to the Templar Knights, and the idea that this order was somehow a group of drunkards does not seem to fit with what we know about them historically. However, it is intriguing in relation to what we have seen about infused wines, and claims that the Templars had an infused preparation known as the "elixir of Jerusalem." In correspondence with the Masonic brother P.D. Newman, I asked him about Rabelais statement "My 'prenticeship is out, I am a free man at this trade. I am prester mast (*Prestre mace, maistre passe*.), Prish, Brum! I should say, master past." Newman responded "As indicated in Samuel Pritchard's *Masonry Dissected* (1730), 'Enter'd 'Prentice' is the term which was once used by the fraternity to designate the first degree of Freemasonry, Entered Apprentice. 'Past Master,' on the other hand, describes one who has in the past acted in the capacity of Master of a Lodge or 'Worshipful Master'" (Newman, 2017). The reference to "free man" here as well, may refer to Rabelais as a non-working Mason, in a working Masonic Lodge, as up until the 17th century, when Masonry made the transition from Operative to Speculative, non-Masonary workers were not allowed into the order.

Paul Naudon, author of *Rabelais: Franc-Maçon* (1954), wrote that "The Masonic keys are found in all the work of Rabelais," adding that they "are mason without apron." Later in *The Secret History of Freemasonry: Its Origins and Connection to the Knights Templar*: "Everything leads us to believe that he [Rabelais] enjoyed the company of craftsmen quite often and that he was at the very least the chaplain for a confraternity of masons" (Naudon, 2005). Referring to Rabelais' statement "To me it is all honour and glory to be dubbed and esteemed as a good *gaultier,*" Naudon explains that the "word *gaultier* can be

related to the *gault*, meaning ‘cock’ that medieval and Reniassance-era masons took as a sobriquet [nickname]” (Naudon, 2005).

In her study, *Rabelais* (1972), the academic Catherine Claude wrote: “I think it quite probable that Rabelais did not ignore Masonry, and that one can often find a Masonic symbolism in his work … it seems to me that Rabelais at the end of the Middle Ages could very well have been a Mason when the Freemasons were a fraternity of mysticism certainly, but which preserved, subterraneanly, traditions which the church denied; therefore, I readily believe that Rabelais was able to enamel his work with Masonic signs” (Claude, 1972).

In this regard it is important to remember that everything to do with a secret society, would have needed to be veiled. The initiatory details, the languages, the gestures, the legends could not be divulged to the uninitiated and profane. In the Middle Ages there could not have been any books that recorded such rites openly, everything would have had to be transmitted orally and under oath. To reveal such secrets openly, would have been at the risk of death. It would be naive under such conditions to expect Rabelais, if initiated, to offer up complete and exact pieces of Masonic rituals. He would not do it without putting both himself and those he was involved with at great risk of being executed by the Church’s fanatics. This is why any form of esoteric Masonry would be so hard to document in this period. However, Rabelais does make the occasional overt references such as this, in his prologue to Book 3:

> Here drinking I deliberate, I discourse, I resolve and I conclude. After the Epilogue I laugh, I write, I compose I drink…
>
> It is good and fresh enough, as you would say at the Beginning of the second Degree. God, the good God of Sabaoth, that is to say, of Hosts, be eternally praised for it…
>
> Among the Diggers, Pioneers and Engineers … I will serve the Masons, I will put on the Pot for the Masons, and the Meal finished, to the Sound of my little Pipe I will measure the Muzzle of the musing Dotards (Rabelais).

In the “Third Book,” Rabelais evokes the legend of Renaud de Montauban, who had killed a nephew of Charlemagne, and took refuge on the site of the future Strasbourg cathedral. He would have been a good workman, but his own aloof nature and considerable abilities as a worker, made him a victim of his colleagues’ jealousy, and he was murdered. This theme will be repeated in 18th-century Masonry with the allusion to the murder of Hiram Abiff, the chief architect of Solomon’s Temple. Interestingly, Rabelais also works in a reference to the building of Solomon’s Temple in this context: “For the erection of Solomon’s temple not everyone might offer a gold shekel. Since it is not in our

faculty to advance as far as they have in architecture. I am determined to do what Renaud de Montauban did, to serve the masons" (Rabelais). The French Masonic historian Paul Naudon has highlighted the similarity between the murders of Hiram and the story of the murder of Renaud de Montauban in the late 12th Century in *The Secret History of Freemasonry* (2005). (Renaud also appears as a character in *Orlando Furioso,* where he drinks from a magic fountain.)

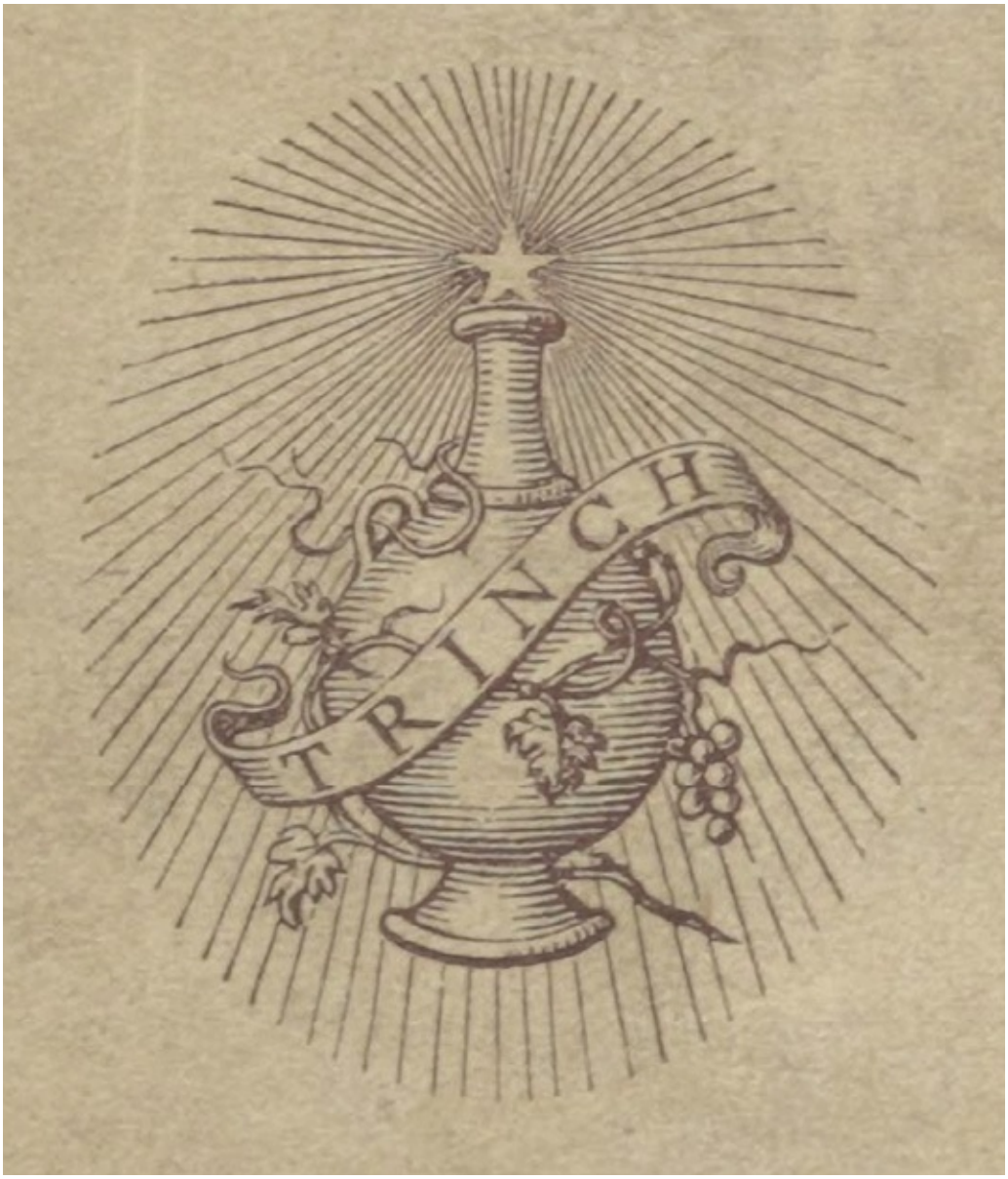
In the story, Pantagruel, Panurge and associates visit the Kingdom of Queen Quintessence in order to gain admission to the Temple of the Divine Bottle. There they witness many hilarious and miraculous cures, which brings to mind the claims of alchemists about the quintessences they made. Arriving at the Temple of Bacbuc, they enter the underground temple through a staircase with steps broken up with stops at two and then three and four degrees, and in this it has been suggested there is Masonic symbolism. As well, their guide, the "Noble Lantern," has been compared to the Masonic "Delta" or mystical triangle, generally surrounded by a circle of rays.[16]

Even the role of drinking wisdom from a bottle is loaded with Masonic symbolism. The French Masonic site ledifice.net, in their article 'François Rabelais fut-il un Initié ?' notes of this: "In our rituals do we not invite the apprentices to drink at the source of the truth, and do we not drink the cup of bitterness at the initiation?" "Trinch!" Rabelais explains "is the most joyful and divine word that can be heard … for drink is the property of Man … because in this wine there is hidden truth and thus has the power to fill the soul with all truth, knowledge and philosophy." In relation to this, the phrase "*In Vino Veritas*" (In Wine is Truth) hangs over the temple of the Holy Bottle's door. Clearly, this is no ordinary wine that is identified, this is the "wine of the philosophers."

Authors and researchers have been commenting on this connection between Rabelais and Masonry for well over a century. An excerpt from a 19th century edition of The Freemason and Masonic Illustrated, going as far as to suggest that "it is more than likely that Rabelais, who wrote his inimitable budget of fun and satire at a very solemn crisis of the world's history, was himself a Mason.… In a very cautious way he, in the directions given for the Abbey of Theleme, symbolizes many important truths of the order" (Lewis, 1869). In l*es Cahiers de la R.L. Villard de Honnecourt N°22*, (a French Masonic Journal, that bears the name of the operative Mason Villard de Honnecourt, who we discussed in Chapter 7 for his own 13th century recipe for a cannabis-infused wine in his

Masonic Lodge book) the Masonic scholar Jean Ursin writes that Rabelais' identification as a "*maçon accepté*" and other evidence, "affirms his status as an accepted mason, without any possible discussion, in the first half of the sixteenth century" (Ursin, 1980). As Renee Guénon, (another Freemason, who is known for his own esoteric use of hashish) explains:

> [A] particularly interesting question is that of the ties Rabelais had with "craftsmen" and their initiatic organizations. His works contain many more or less disguised allusions to certain rites and signs of recognition, which are nonetheless quite clear to any one who knows about these things, and which can hardly have any other provenance, for they have a very marked 'guild' character…. That he had been affiliated with some of these organizations in the role of chaplain is a very likely hypothesis, and it should not be forgotten moreover that there were always close links between the Hermetic and Craft initiations… (Guénon, 1964/2004).



Design by Emile Boilvin on the title pages of all five volumes of the Editions Jouaust edition of Les Cinq Livres de F. Rabelais (Paris, 1876-1877).

In *Trinc*, I hear the sound of two glasses tapping in the toast of fraternity, and an indication of connection through these sort of secret societies we have been discussing. Indeed, a a solemn vow and commemoration with a drink takes place in some Masonic degrees via the “Libation Cup” to this very day. As well, there is also an indication of continuity, as that same glass connects generations in tradition, particularly the sort of secret traditions we have been suggesting, the cup is passed down from generation to generation. However, just as with a secret passed from mouth to ear, a cup passed from hand to hand spills a bit of its

essence each time, perhaps arriving in the modern Masonic scene, a now empty chalice, whose once mystical contents, like that of the Grail, have been spilled and forgotten.

Pantagruelion Rituals?

This suggestion adds to the belief that there was a secret organization of Pantagruelists in France at the time of Rabelais, something that Rabelais himself hinted at in *Gargantua and Pantagruel*, referring to "Pantagruelists" a number of times, noting that he is is "welcome in all good companies of Pantagruelists." And this group too may have served him as a source of protection. "A kind of secret society, a jovial freemasonry, appears to have formed by the influence of his writings, which was joined by numbers of young nobles and gentlemen who had been gained by the libertinism and scepticism of the poets, and who became known by the name of Pantagruelists" (Wright, 1861). John George Cochrane noted that "there is a belief that Rabelais himself was founder of a secret sect called the 'Pantagruelists' …" (Cochrane, 1843).

In the story of the Holy Bottle, the 19th-century Rabelais biographer, Couicay, felt that Rabelais may have made a stenographic reference to an actual locale in France, the town of Chinon. "Rabelais speaks of the descent by an arch painted with dance of nymphs and satyrs around old Silenus laughing on his ass. Pantagruel says he knows well where this painted cave of 'the first town of the world' is, having often drunk good wine there." The first town of the world, playing on the Biblical story of Cain, being the first to build a town, and the town's name Chinon, anciently Caino, was founded by Cain! "this derivation was another hit at the pedants" (Couicay, 1880) "… arriving at the oracle … the narrator brings the reader back to the author's territory , comparing to those in a cellar in Chinon … Chinon is described as the 'first city in the world' through a false etymology linking the name with Cain's…" (Mackenzie/Zegura, 2004). This lineage also brings to mind Masonry, in relation to the key Masonic mythological figure, Hiram Abiff's hereditary descent from Tubal-Cain, a figure from the Bible, and he in turn a descendant of Cain, the builder of the first city. In the Bible Tubal-Cain, is described as the "forger of all instruments of bronze and iron" (Genesis 4:22). The name Tubal-Cain itself has been interpreted as "he who spices the craft of Cain," all of which flows with Masonic thought.

Couicay felt this same scene may have made reference to the actual site of an underground location on the Rabelais' family property, which he himself had visited. The former home of Rabelais, according to Couicay, was at that later date occupied by peasants. "Their inappreciation of antiquity or even lack of curiosity, appears from the fact that shortly before our visit they had discovered a subterranean stairway, and instead, of exploring it, had filled it up" (Couicay, 1880). Apparently, the author tells us, the air was unbreathable, as each time they tried to descend the medieval stairs, the candles would be blown out, leaving them to conclude the air was toxic. Thus it was filled over, and a wall put in by a Mason, leaving what lay below below a mystery to this day.

Secret Signs and Handshakes

The signs and sigils of secret societies, like later Freemasonry, along with their secret handshakes, may not have been missed by the wit of the prince of parody, Rabelais, as can be seen in a hilarious exchange between Pantagruel's traveling companion Panurge and a British philosopher named Thaumast,[17] who travels from Britain to meet the esteemed Pantagruel: "You have here in your presence an incomparable treasure, that is, my Lord *Pantagruel*, whose great renown hath brought me hither, out of the very heart of *England*, to conferre with him about the insoluble problemes, both in *Magick, Alchymie*, the *Caballe, Geomancie, Astrologie* and *Philosophie*, which I had in my minde." As Arthur Chappell notes of this encounter, "Thaumaste consults Pantagruel on magic, geomancy and the Caballa (though the passage implies ridicule, it is rather of Thaumaste than of the subjects)" (Chappell, 1924). The signs, tokens and secret handshakes, are seen by Freemasons themselves as a means "whereby Masons are universally known to, and can converse with, each other, though born and bred in different countries, and though they speak divers languages" (Oliver, 1867). This of course is similar to the Green Language, or Language of the Birds, of alchemy that was referred to earlier.

The affair begins with a hilarious exchange that goes on for some pages, with this exchange of gestures:

> Every body then taking heed, and hearkening with great silence, the Englishman lift up on high into the aire his two hands severally, clunching in all the tops of his fingers, together after the manner which (alachi/nonnese) they call the hens arse, and struck the one hand on the other by the nailes foure several times: then he opening them, struck the one with the flat of the other, till it yielded a clashing noise, and that only once: again in joyning them as before he struck twice, and afterwards foure times in opening them; then did he lay them joyned, and extended the one towards the other, as if he had been devoutly to send up his prayers unto God. Panarge suddenly lifted up in the aire his right hand, and put the thumb there of into the nostril of the same side, holding his foure fingers streight out, and closed orderly in a parallel line to the point of his nose, shutting the left eye wholly, and making the other wink with a profound depression of the eye-brows and eye-lids. Then lifted he up his left hand, with hard wringing and stretching forth his foure fingers, and elevating his thumb, which he held in a line directly correspondent to the situation of his right hand, with the distance of a cubit and a halfe between them. This done, in the same forme he abased towards the ground, both the one and the other hand; Lastly, he held them in the midst, as aiming right at the English mans nose.

After a lengthy exchange of strange gestures worthy of a Monty Python skit,

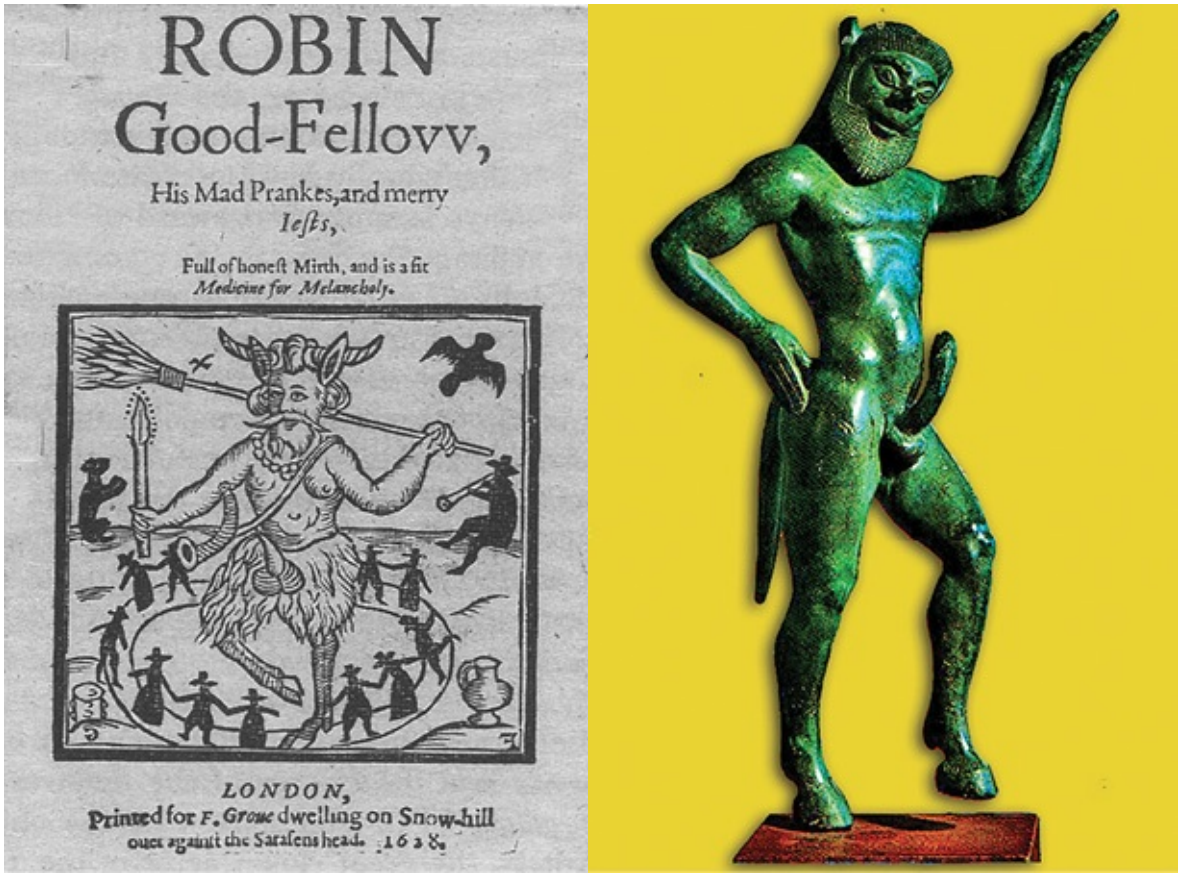
poor Thaumast, confounded and overcome with his opponent Panurge's signing dexterity, shits himself in front of all who gathered to watch the exchange!

> Panurge presently put the thumb of his right hand under his jawes, and the little finger thereof in the mouth of the left hand, and in this posture made his teeth to sound very melodiously, the upper against the lower. With this Thaumast with great toile and vexation of spirit rose up, but in rising let a great bakers fart, for the bran came after, and pissing withal very strong vineger, stunk like all the devils in hell: the company began to stop their noses; for he had conskited himself with meer anguish and perplexity.

In regard to Rabelais' ridicule of Agrippa, Thaumast, alchemists, secret societies and other occult groups and figures, Guénon speculated that "if one knew precisely to which schools the various individuals ridiculed by Rabelais belonged, we could perhaps to some extent ascertain, through contrast, that to which he himself could be linked, for it does seem that behind these criticisms there must be rivalries among esoteric schools" (Guénon, 1964/2004).

Giving the Devil His Due

In regard to his references to a society of “Pantagruelists,” Rabelais makes one particularly interesting reference that combines it with a figure that has long been associated with both the practice of witchcraft and hemp. “I truly hold it for an honour and praise to be called and reputed a Frolic Gualter [Leader] and a Robin Goodfellow; for under this name am I welcome in all choice companies of Pantagruelists” (Rabelais). As will be explored in Chapter 17, Robin Goodfellow began as a generic name for any kind of demon that aligned itself with witches, and “he is mentioned as early as 1324 in the trial of Alice Kyteler (as ‘Robin, Son of Art’ – but it is referring to the same character; the ‘art’ meaning the ‘magical art’), and may possibly be mentioned in even earlier records” (Hatsis, 2016). Moreover, this same Robin Goodfellow seems to have been a Pantagruelist of sorts, as can be seen in his catch phrase. “Robin Goodfellow’s refrain ‘hempen hampen’ uttered, according to Reginald Scot, as he laboured vigorously at night with hemp [(1584)]” (Lamb, 2006). Robin Goodfellow was also known for just the sort of sex-filled antics and practical jokes that fill the pages of *Gargantua and Pantagruel*.



Left: Robin Goodfellow, looking like a giant, surrounded by little people. Right: The Greek God Pan.

The appearance of horned, hoofed, and horny Robin Goodfellow, like Shakespeare's Puck, the same figure under another name, is clearly reminiscent of the Greek god Pan. Rabelais laments the death of Pan, utilizing the works of Plutarch in this context, but then combines the story with that of Christ's demise. As Max Gauna notes in *The Rabelaisian Mythologies*:

> In this perspective, Rabelais's myth, rather than Christianizing Plutarch, is paganizing Christ: having welcomed into his universe a set of intermediaries between God and man outlawed and diabolized by the Church but called by the greatest philosopher and myth maker of the ancient world our guardians and shepherds, he now instates the great god Christ-as-Pan as the greatest of them: the deus naturae and the shepherd God, the chief of the good demons (Gauna, 1996).

In relation to this, it has been noted that both Pantagruel's and his friend Panurge's names are "derived from the Greek root pan.… However, the resemblance does not end there, for both characters have associations with the Devil and with diabolic forces, Panurge more obviously so… but we should not

forget that Pantagruel's name in fact derives from that of a devilkin in a late medieval mystery play. Thus Pantagruel too, has demonic antecedents…" (Donaldson-Evans, 1971). Indeed, Pantagruel, prior to the works of Rabelais, appeared in local literature as a sort of trickster demon, whose antics were on par with those of Robin Goodfellow. The original Pantagruel was "no giant; he 'was a very small devil whose job it was to go round throwing salt into the mouths of sleeping drunkards…'" (Screech, 1979). Thus it has long been recognized that "…Pantagruel is a traditional devil of the medieval popular theatre. (Merkale, 1995):

However, this originally demonic nature of Pantagruel, became more sympathetic through the writings of Rabelais. "Rabelais transforms the Pantagruel of legend from the mischievous devil of medieval farces who went about instilling thirst by sprinkling salt in sleepers' throats into a philosopher-prince" (Masters, 1969). "Pantagruel, the popular devil of fifteenth-century mystery plays transformed by Rabelais into a messianic Christ figure…" (Stephens, 1989). As has been noted in *Mephistopheles: The Devil in the Modern World*:

> Rabelais's Gargantua et Pantagruel was the first major work to present demonic figures who are both sympathetic and even justified in their rebellion. The giant Gargantua and his son Pantagruel … are comic, secularized demons. The most interesting character is Panurge, whose name, "doer of all things," suggests the multifaceted personality of the Devil. Like the traditional Devil, Panurge shifts his appearance, costume and manner to fir the situation. He has been a student at Toledo, a city known as a centre of hermetic magic, and there he had worked with the "rector of the faculty of diabology, the Reverend father Picatris [Picatrix]." Panurge is the prototype of the worldly Mephistopheles in the Faust literature of the eighteenth and nineteenth centuries: tall, handsome, elegant, and of noble lineage, though the observant could discern his demonic origins in his pallor, his blemishes, and his great age of over three hundred years (Russell, 1990).

Obviously, such an association did not go completely unnoticed and without consequence. The medieval religious reformer, John Calvin, attacked the recently deceased Rabelais thusly: "'Here is a boor who mocks the Holy Scriptures: like this devil called Pantagruel and all this filth and scurviness.… They are mad dogs who disgorge their ribaldry against the majesty of God and wished to pervert all sacred things…" (Calvin, 1555).[18]

Hiding Heresy

Despite Rabelais, best efforts at concealing the esoteric references to cannabis and other occult secrets incorporated into his comedic work, some failed to see the humour. *Gargantua and Pantagruel* caught the ire of the Authorities of the Church and concerns about its esoteric content resulted in it being condemned as heresy and banned in 1547, causing Rabelais to go into hiding. Although the book returned to print, some later versions appeared missing what were still deemed offending chapters, due to their descriptions of *Pantagruelion* identifying it as cannabis, as well as references to poppies for *capnomancy*. "For long periods these chapters were banned by the church, and in many modern translations of *Pantagruel* they are omitted" (Price, 1989). Although little mention of cannabis was made by the medieval church, it does seem there was some association with the black arts, considering the ban on the chapters of Pantagruelion. In *De la sorcellerie et de la justice criminelle à Valenciennes* (*XVIe et XVIIe siècles*) [Of Witchcraft and criminal justice at Valencian (16th & 17th)] (1861), Théophile Louise (1822-1890) wrote "this famous Pantagruelion of Rabelais, or, to put it simply, hemp, was certainly a early a powerful agent of the Sabbath" (Louise, 1861) thus, this connection also seems to have lasted through the intervening centuries.

In my 1854 edition Rabelais, in his fifth and last book of the series, reveals to us quite plainly: "the good Pantagruelion which is hemp." Other editions reveal this secret elsewhere in the text, and it is unclear as to when this connection was first made apparent in print. Rabelais states that he felt it was time to reveal more plainly his cryptic message, and get rid of the cipher that hid it: "Now, my friends, that you may put in for a share of this new wisdom, and shake off the antiquated folly this very moment, scratch me out of your scrolls, and quite discard the symbol of the old philosopher with the golden thigh, by which he has forbidden you to eat beans, that is, Pantagruelion books." (Which of course contained replete references to the herb Pantagruelion, hemp). In relation to Rabelais' reference to "beans" it is worth noting that in medieval Arabic literature "bean" [*fulah*] is also clearly used for hashish pills…" (Rosenthal, 1971). There are also connections with the symbolism of the bean and hemp in European traditions.[19]

Rabelais tells the reader that he had not revealed the secrets concerning

cannabis earlier because he wanted to have the opportunity to enjoy it himself for a while, “for you may take it for a truth, granted among all professors in the science of good eating, that he enjoined you not to taste of them for the dunsical-dog leach was so selfish as to reserve them for his own dainty chops.” Author Ben Price commented that “through exaggeration” Rabelais, “made it clear that he was writing satire: *It endangereth bad and unwholesome blood, and with its exorbitant heat woundeth them with grievous, hurtful, smart and noisome vapours.*’ In other words, Rabelais was gaffing, smoking grass will give you gas and make you fart!” (Price, 1989). Hemp isn’t known for giving you gas, but beans most certainly do.

Rabelais had been dead for some years when the last book of *Pantagruel* was published, and when writing it,[20] he may have known it was time to reveal his secret to mankind more plainly, lest it be lost forever. He tells us that his great works (books) are finished: “Now though we have in our mother-tongue, several excellent works in verse and prose. I have made bold to choose to chirrup and warble my plain ditty, or as they say, to whistle like a goose among the swans, rather than be thought deaf among so many pretty poets and eloquent orators. And thus I am prouder of acting like a clown, or any other under part, among the many ingenious actors in this noble play, than of herding among the mutes, who, like so many shadows and cyphers, only serve to fill up the house and make up a number.”

Rabelais knew he would suffer the wrath of the Roman Catholic Church for what they would perceive as heresy: “To the heathen philosopher succeeded a pack of capusions monks, who forbid us the use of beans that none but their nasty selves might have the stomach to eat it, though their liquorice chops watered never so much after it.” Switching analogies between his books, and the secret of the plant *pantagruelion* hidden within its pages, Rabelais refers to both shelling the beans, i.e reading the book, but also being sure to ingest these *pantagruelion* beans, like a drug, and he is very clear on that last point in his analogy: “…be sure, I say, you take my advice, and stock yourselves with good store of such books, as soon as you meet them at the the bookseller; and do not only shell those beans, but even swallow them down like an opiate cordial, and let them be in you; I say, let them be within you: then you shall find, my beloved, what good they do to all clever shellers of beans.”

He also had an idea of what his fate might be for exposing these forbidden secrets, as he states in the following comment, “Oh! they’ll cost me an estate in hempen collars. For I hereby promise to furnish them with twice enough as

much as will do their business, on free cost, as often as they will take the pains to dance at ropes end, providently to save charges, to the small disappointment to the finisher of the law." (He had given them enough rope to hang him.) And so Francois Rabelais disappeared from history. The reference to hempen collars is another revealing of pantagruelion as he refers to the plant's use for the fibre of the hangman's noose a number of times in his works.[21]

"It was the pantagruelion manufactured and fashioned into a halter and serving in the place and office of a cravat."

Rabelais included a dark comedic reference to hemp as the fibre behind the hand man's noose, in his description of *pantagruelion*:

> Any clergy, whether secular or myth bound, will feel threatened by a perceptual tool which allows the common man to transcend conditioning and experience unmediated clarity. This is what Rabelais knew would happen to the Medieval priests if he openly discussed the remarkable qualities of the plant, Pantagruel. It is the same fear-ridden reaction we see gripping … conservatives and the beneficiaries of other perceptual pogroms when it comes to any frame of mind that they have not included in the "official" scenario of reality. Any transcendental short-cuts or non-prescription vehicles toward "feeling better" undermine the reality-mediating role of the authorities (Price, 1989).

To get back at his detractors, Rabelais at times would ridicule them in his texts, such as the monk Gabriel de Puy-Herbault, and the well-known French religious reformer John Calvin. Calivin had ranted about Rabelais, Agrippa and others in his *De Scandalis* (On Scandals, 1550), condemning them for "vomiting up their execrable blasphemies against Jesus Christ and his teachings" particularly pointing the finger at "the others like, Rabelais" who held "diabolical pride" in their blind rejection of the Church's teachings and interpretation of the Bible. Rabelais responded in his Fourth Book in 1552, by thinly veiling their names "Demoniacles Calvins imposteurs de Geneve" and "les en- graigez Putherbes" and depicting them on a list of "deformed and misshapen monsters against Nature." Calvin is said to have continued his attack on Rabelais, even after his death.

As Knight noted in the 19th century, it was something of a miracle that Rabelais did not die in prison or through execution. "…[To] what cause then, may be attributed the comparative impunity with which the boldest and most formidable adversary of the papacy launched his satires? it is necessary to use the qualifying word 'comparative,' since Rabelais, though he died in peace and honour, did not wholly escape the fangs of bigots" (Knight 1877). "Rabelais could easily have been burned at the stake for his writings. All four books were considered heretical – that is, damaging to the central teachings of the Catholic Church – and condemned by the religious authorities in France immediately after they appeared in print" (Beck, Zegura, 2004).

> Again and again he had to fly from one city to another, now hurrying to Rome, where strange as it may seem, views concerning heresy were more tolerant than elsewhere in Catholic Europe, now hiding himself and living by his profession at Metz; making friends at one time with the King, and at another with the Pope, and seeking always the patronage of the most liberal among the french prelates. That protection was always forth-coming was due to the fact that he had sheltered himself behind the robes of the jester, and that he never failed to move the laughter of those whom he appealed for shelter or patronage (Knight, 1877).

In the 19th century account, "*The Life of Rabelais*," the authors noted that as a member of an ambassadorial retinue on a visit to Pope III, when given the opportunity to request a favour from the Papacy, Rabelais is said to have begged the Pontiff for excommunication.

> So strange a request having caused much surprise, he was ordered to say why he made it. Then addressing himself to that pope, who was doubtless a great man, and had nothing of the moroseness of many others: "May it please your holiness," said he, "I am a Frenchman, of a little town called Chinon, whose inhabitants are thought somewhat too subject to be thrown into a sort of unpleasant bonfires; and indeed, a good number of honest men, and amongst the rest, some of my relations, have been fairly burned there already. Now would your holiness excommunicate me, I should be sure never to burn." My reason is, that passing through the Tarantese, where the cold was very great, in the way to this city, with my Lord Cardinal du Bellay, having reached a little hut, where an old woman lived, we prayed her to make a fire to warm us; but she burned all the straw of her bed to kindle a faggot, yet could not make it burn; so that at last after many imprecations she cried, "Without doubt, this faggot was excommunicated by the pope's own mouth, since it will not burn." In short, we were obliged to go on without warming ourselves. Now, if it pleased your holiness but to excommunicate me thus, I might go safely to my country (Urquhart; Motteux, 1849).

Rabelais' Last Word

To critics who would say he was a fool to reveal so much in his books, Rabelais answered:

> If you say to me, 'Master, it would seem that you were not very wise in writing to us these flimflam stories, and pleasant fooleries:' I answer you, that, that you are not much wiser, to spend your time in reading them. Nevertheless, if you read them to make yourselves merry, as in manner of pastime I wrote them, you and I both are far more worthy of pardon than a great rabble of squint-minded fellows, counterfeit saints, demure lookers, hypocrites, zealots, tough friars, buskin monks, and other such sects of men, who disguise themselves like maskers, to deceive the world; for whilst they give the common people to understand that they are busied about nothing but contemplation and devotion in castings, and maceration of their sensuality….

Clearly, Rabelais' *Gargantua and Pantagruel* is not only a medieval comic classic, but also a renaissance-era repository of occult knowledge and lore. In regard to the chapters concerning the herb pantagreulion, although often dismissed as boring or irrelevant enough to ignore, by the vast majority of Rabelais scholars,[22] it is clear that Rabelais himself put great care and effort into including them, and we can be sure he had his reasons for doing so under the veil of stenography and symbolism. Indeed, these chapters have still been deemed so controversial, that unlike the bawdy sex filled jokes of the tome, they are still excluded from some modern publications of *Gargantua and Pantagruel*.

Although little discussed in the modern day, we do know that the popularity of the work lasted some centuries, despite various attempts at its suppression, and that Rabelais himself put his own life at risk with its publication. "'Pantagruel' was prohibited by the council of Trent, and is inserted in the index of forbidden books published by the court of Rome" (Cochrane, 1843).

Rabelais' influence on the later occult scene of the 18th and 19th century is very clear., We have the Hellfire Club adopting the motto of "Do What Thou Wilt" and the 19th-century Magician Eliphas Levi , like the later Fulcanelli, noted of the stenographically hidden secrets of Rabelais works in his classic *Transcendental Magic*: "The sages must therefore speak occasionally. Yes, they must speak, not to disclose, but to lead others to discover. *Noli ire, fac venire*, was the device of Rabelais, who, being master of all the sciences of his time, could not be unacquainted with magic. We have, consequently, to reveal here the mysteries of initiation"(Levi, 1856). Levi was so taken by Rabelais, that he

wrote a trilogy of novels on him. [(*Rabelais à la Basmette* (1847), *Le Seigneur de la Devinière* (1850), *Le Sorcier de Meudon* (1861)]. Moreover Levi later noted "*Gargantua and Pantagruel* are books of perfect occultism, where, under symbols just as bizarre as, but less unhappy than the devilries of the middle ages, hide all the secrets of wholesome thinking and living, which constitute the true basis of high magic acknowledged by all the great masters" (Levi, 1861).

We also know that members of the Haschischins Club in Paris, were aware of Rabelais' esoteric reference to cannabis, for one of their most prominent members, Theophile Gautier (1811-1872), made cryptic references to it when describing his hashish visions: "What bizarrely contorted faces. What abdomens huge with Pantagruelion mockeries. All the Pantagruelion dreams passed through my fantasy." Not surprisingly other references to the magical properties of Pantagruelion occur in literature. The name "Pantagruelion," even appears in 19th century Pharmacological Lexicons, in relation to medicinal and intoxicating varieties of cannabis (Oliva, 1853).

Clearly, the idea that *pantagruelion* refers to hashish and other intoxicating preparations alongside the industrial applications of the plant is nothing new. The 19th-century French tale, "Pantagruelion ou Chanvre-Cauchemar" (Pantagruelion or Nightmarish Hemp) tells the story of a young man who falls in love with a beautiful hemp spinner. When he is given a book about The Old Man of the Mountains, the leader of the Islamic hashish cult, and then ponders its pages after partaking of some hashish, he takes off on an astral voyage to far of Syria. "Come on, Cannabis, do your job; I deliver myself to You body and soul; mounts to my brain, clip firmly under my skull your many strings, and do strongly make dancing during this night, at your leisure, the puppets of my intelligence. Force them to discover for me the secret of Martha the spinner" (Bedot, 1860). As well, an 1857 edition of *Atlantic Monthly* included the following references to pantagruelion in a tale of a Princeton University student's experiments with cannabis in "*Clarion's picture: a legend of Nassau Hall*":

> "Did you never, in reading Rabelais, feel that somehow there was a profound and reverential symbolism underlying the wild froth of words in which the histories of Gargantua and Pantagruel have come down to us? that in all that olla-podrida of filth, quip, jest, wicked folly, and mad wisdom, was yet hidden, like the pearl in the oyster, a deep and most mystic system of world-philosophy?"
>
> "Anan ?" said Mac, looking at the boy curiously.
>
> "For instance, in what the good Cure' of Meudon says about the 'herb Pantagruelion,' – did the symbolism and esoteric meaning of all that never strike you?"
>
> "Oh, yes," cried Mac, with a singularly significant smile, "I see how it is now. I understand. Hum, wonder what your mother would say, if she knew you were a friend of Panurge's, and did draw such

inferences from his wisdom! Yes, mon enfant, I have long felt the profundity of Pantagruelion, not less than the oracular efficacy of Bacbuc. And no one can deny that the thinnest strand of Manila, if not full of mysteries per se, can at least open the way for us to the very innermost crypts, and hence may be styled potentially a very gateway to Eleusinia."

"I do not mean that, Mac, – not the mere mechanical warp and woof of it, to hang beggars and sots with, – but the more potent essence, the inner cosmic power of it, to rouse the soul into grand expansive consciousness, and then to suspend it far above the carks and cares of this weary world, to sew it aloft to some leaf of the Tree of Life … the herb Pantagruelion was no other than Haschish, the expander of souls!" (Spencer, 1857).

Since it was first written about, we can be sure that there have always been those who are drawn to discover and explore the wonders of Rabelais' *Pantagruelion* for themselves. Indeed, it would seem that like the philosophy of Thelema, "Do What Thou Wilt," the draw to the identification of cannabis in the tale is one of the main messages Rabelais wished to covertly implant in the mind of the readers. Perhaps this has to do with Rabelais' promise to the reader that study of his work will "reveal to you most high sacraments and horrific mysteries, in what concerns our religion, as well as the state and economic life."

Controversial to the end, the "various profanities which are attributed to him on his deathbed, we shall not repeat here, but there is a tradition of his closing words, which is really impressive. Just before breathing his last, he is said to have collected all his strength for one hearty burst of laughter, and then to have cried out, 'Draw the curtain, the farce is over'" (Cochrane, 1843). Some have suggested that the following quatrain written by his contemporary Nostradamus[23] referred to Rabelais' death :

The present together with the past
Judges by the great Jovialist
The world tires of him at last
Judged disloyal by the clergy

Rabelais ends one of his chapters on *pantagruelion*, with the following poem:

Arabians, Indians, Sabaeans,
[24]*Sing not in Hymns and Io Paeans;*
Your Incense, Myrrh, or Ebony:
Come, here, a nobler Plant to see;
And carry home, at any rate,
Some Seed, that you may propagate,
If in your Soil it takes, to Heaven
A thousand thousand Thanks be given;
And say with France, it goodly goes
Where the Pantagruelion grows.

We can see here that Rabelais saw his cherished *Pantagruelion* as something that could serve to unify diverse nations and their people, and something that should be shared by all.

Francois Rabelais, I salute you my Brother, and dedicate this Book to your great and bold spirit. Rabelais had “more strength in his teeth and scent in his bum” (to borrow a saying he used), than any man in Europe at that time. “And if you desire to be good Pantagruelists, that is to say, to live in peace, joy, health, making yourselves always merry, never trust those men that always peep out through a little hole” (Rabelais).

---

[1] A group associated with Dante.

[2] see (Zegura 2004)

[3] Dublin Journal of Medical Science, Volume 2, 1845.

[4] (Merigot, 1947).

[5] Thank you to Tom Hatsis for bringing this to my attention.

[6] From a quote in (Markale, 1995).

[7] Ibid.

[8] The following is an Orphic Hymn, to Dionysus’ tutor Silenus (Taylor translation):

“Great nurse of Bacchus, to my pray’r incline, Silenus, honor’d by the pow’rs divine
And by mankind at the triennial feast illustrious dæmon, reverenc’d as the best:
Holy, august, the source of lawful rites, rejoicing pow’r, whom vigilance delights
With Sylvans dancing ever young and fair,
head of the Bacchic Nymphs, who ivy bear.
With all thy Satyrs on our incense shine, Dæmons wild form’d, and bless the rites divine;
Come, rouse to sacred Joy thy pupil kin, and Brumal Nymphs with rites Lenæan bring;
Our orgies shining thro’ the night inspire, and bless triumphant pow’r the sacred choir.”

[9] From a quote in (Merkur, 2014).

[10] Ibid.

[11] Ibid.

[12] Ibid.

[13] Tope - to drink alcohol to excess, especially on a regular basis.

[14] (Relating to Zeus, father of the Greek gods, in his role as sender of all oracular voices).

[15] Interestingly, Liber Aleph, was written for a specific individual, Charles Stansfeld Jones, also known as Frater Achad, and while writing this book, through a series of synchronistic events, I learned that he lived for 20 years, just a few doors down from the house I was raised in, 12 years before I was born, I actually met his widow as a child, and Crowley visited him there. The two also used hashish in a number, of rituals and recorded one of these the same year Liber Aleph was written, on April 20th, 1918!.

[16] As noted by the french Masonic Site ledfice.org: “During the descent into the temple of the Dive Bottle descending a staircase turning two and then three and four degrees, Panurge asks: ‘Is it here?’

‘How many degrees have you counted?’ says the Noble Lantern.

‘One, then two, then three and four!’ answers Pantagruel.

‘How much does it make.’

‘Ten.’

‘By the same pythagoretic tetrad multiply what the result’ says the lantern.

‘It’s Ten, Twenty, Thirty, Forty.’

‘How much does the whole thing’.

‘Hundred.

-‘Add the first cube, these are eight (23); at the end of this fatal number we shall find the door of the temple. And note that it is the true psychogony of Plato so celebrated by the academicians.’

Note that 100 plus the first cube, ie 8, gives the upper angle of the Delta of our Lodges. Nothing is trivial, I tell you!”

[17] (Likely a play on Thaumaturgy, formed from Greek words, thaûma, meaning “miracle” or “marvel” and érgon, meaning “work,” usually used in reference to a magician or miracle worker).

[18] Third Sermon on Deuteronomy, (1555), as quoted in (Plattard, 1968).

[19] There was are later medieval European references to a tradition aimed at foretelling the height of the forthcoming hemp crop, by randomly selecting a King and Queen of the Bean. On the date of the Epiphany two beans would be inserted into a cake, and slices were given out randomly. The man and woman who received the beans would be made king and queen. “If the King were taller than the queen, then the male plant would be taller than the female (and the fibre would therefore be better)” (Abel, 1980). One could also loosely speculate on symbolism in the tale of Jack and Beanstalk as well, considering the potential shamanic analogies inherent in the tale of using a magic plant to reach otherworldly adventures, and the Gargantuan sized giant of that tale, see (Bennett & Larsen, 2003).

[20] There are notable opinions that hold the last book, was written by a devotee of Rabelais earlier work.

[21] [“Others we have heard, on the instant that Atropos cut the thread of their lives, grieviously complain and lament that Pantagruel held them by the throat; but (alas) it was not at all Pantagruel, he was never an executioner; it was Pantagruelion, doing the duty of a halter and serving them as cravat.”]

[22] “In Rabelais scholarship, there have been numerous reactions to the Pantagruélion episode, and while each critic advances his or her own slight interpretive variation, they all tend nevertheless towards two general conclusions. The first is that these chapters are dull. Greene ‘confesses’ that the detailed description of cannabis is here ‘tiresomely catalogued’. In their article ‘Rabelais, la Botanique et la Matière Médicale – le Pantagruélion’ (1997), Claude Viel and Jack Vivier state that one… literally yawns with boredom… Rigolot is puzzled as to why Rabelais would even spend time on ‘ce propos terne et laborieux,’ given that Pliny has already accomplished more elegantly the same…” (Pelto, 2009).

[23] I have indicated elsewhere the possibility Nostradamus may have employed some sort of psychoactive substance for mirror scrying (see Chapter 11)

[24] Sabeans are a surviving Gnostic sect.

Chapter 14

Freemasons, Alchemical Guilds and Secret Societies

For we are brethren of the Rosie Crosse;
We have the Mason Word and second sight,
Things for to come we can foretell aright.

– Henry Adamson, *The Muses' Threnodie* (Perth, 1638).

The alleged connection of the Templar and Rabelais to secret societies and the various occult guilds that formed around alchemy, brings to mind the origins of groups like the Freemasons, Rosicrucians and other hidden sects, in relation to the occult use of drugs and other aspects we have been discussing.

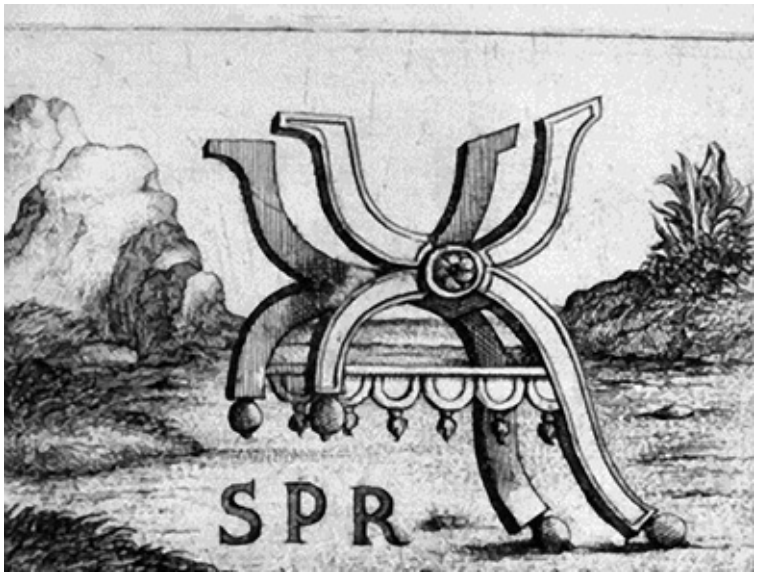
As von Hammer-Purgstall explained in *Mysterium Baphometis Revelatum*, a document that would flavour the topic of secret societies evermore after its publication.

> We believe that "temple of wisdom" … established in Cairo at the end of the eleventh century, to have been the very first Masonic Lodge to which histories attest.… There were various levels to it, through which the candidate was launched. Ultimately he was taught to believe nothing and that it is permissible to do anything. Apostles of this incredible sect were soon diffused through all of Asia. Everywhere they would seek and adopt followers. Thus this new, impious doctrine, under the name Ismailis, acquired very great fame, and with fame, power. From the number of these apostles, too, was the well-known Hassan Sabah, founder of the Assassins. He became the leader of this most famous order through sword and dagger. He resided in Persia in the citadel called Alamut, and ruled over two very large priories according to his own whim, one of them belonging to Chorassania, in the East, the other one, the western, in the mountains of Syria.… He was involved with the Templars in various interactions, both in peacetime and wartime, so that, at first defeated by the Assassins, they later became tributaries to him.
>
> The identity of the symbols of the Templars with those of the Freemasons having been demonstrated by evidence, and the rites of both… (von Hammer-Purgstal 1818).[1]

Although the overlaps and ties between the histories, rites and philosophies of Rosicrucianism and Freemasonry are too numerous to list, the general view of the Rosicrucian movement, alternatively, is that they formed as a sort of secret Alchemical guild in the 17th century.

> A number of Rosicrucian works were published in the early 17th century, such as the Fama Fraternitatis in 1614, and the Chemical Wedding of Christian Rosencreutz in 1616. Both works describe the Rosicrucian Brotherhood and create a mythical history of the order, with the Chemical Wedding suggesting that Rosencreutz was a Red Cross knight, and the Fama describing the spiritual centre of the Rosicrucians, called the House of the Holy Spirit, and the discovery of Rosencreutz's tomb (Harrison, 2009).

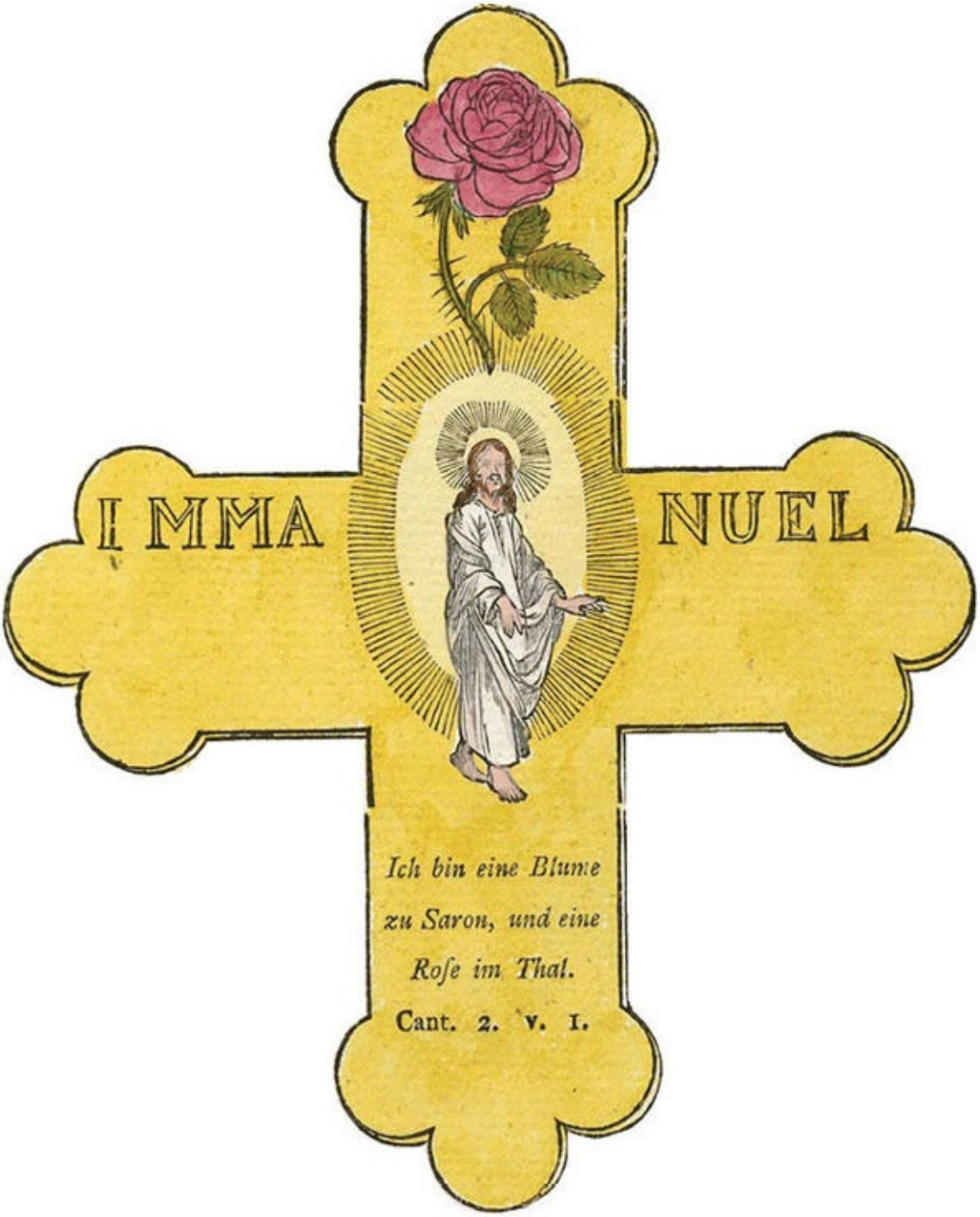
However, there is some indication that potential connections between the use of entheogens and alchemical guilds such as the Rosicrucians, is older than the 17th century date usually ascribed to its formation. Khunrath, the alchemist who was discussed in Chapter 12, was considered an influential Rosicrucian pioneer, and studied under Paracelsus; later he would deeply influence his English associate Dr. John Dee. It has been suggested that an image of a double cross, with a rose in the center of Paracelsus' small book of prophecies, *Prognosticatio Eximii Doctoris Paracelsi* (1530), is indicative of the activity of the Rosicrucians prior to the 17th century, via their well known symbolism of the combined rose and cross.



Pre "Rosicrucian" depiction of the Rose Cross in Prognosticatio Eximii Doctoris Paracelsi (1530).

In relation to the clear islamic influences on the Rosicrucians and figures like Paracelus, it is worth noting that the 11th-12th century Persian poet, Omar Khayyam, remembered for his friendship with the *Hashishin* leader Hassan I-Sabbah, used the symbolism of the rose for hashish, in a poem noted earlier: "I will therefore place this hashish in my cup of wine and thus I will strangle the serpent of my grief. / The drinker alone can understand the language of the rose and of the vine, and not the faint-hearted, and the cheap of wit. To those who have no knowledge of hidden things, ignorance is to be pardoned…"[2] Others have suggested the symbol of the rose was used around the same time in Portugal, at the Covenant the Order of Christ, which used to be home to the

Knights Templar, on a vault of an initiation room.



It has also been suggested of Agrippa, who as noted was an associate of Paracelus, that in “1508 he had joined a secret society that studied the ‘hidden’

nature from a Neoplatonist nature…" (Hatsis, 2015),[3] (The same sort of world view held in magical texts like *The Picatrix*, and pretty standard in Hermeticism.) The Father of Psychology, Carl Jung, also noted this connection. In his discussion of the term the "Mysterium" in alchemy, Jung saw evidence of some sort of secret alchemical guild. "Agrippa (*De incertitudine scientiarum*, ch. XC) mentions an alchemical initiation vow which may possibly refer to the existence of secret societies" (Jung, 1970):

> We are dealing with the term "Mysterium" in alchemy.
>
> The word, in its common use, usually refers to something like an organisation, a secret society, or cult, such as the Eleusinian Mysteries.
>
> Their secrets were jealously guarded, so well that, in the case of the Eleusinian Mysteries especially, we have no authentic information about them….
>
> In the course of my investigations, I came on an interesting passage in AGRIPPA VON NETTESHEIM's famous book: "De Incertitudine et Vanitate omnium Scientiarum et Artium" 1653. (On the uncertainty and vanity of all the sciences and arts.)
>
> …Agrippa was exceedingly well read in the old philosophers and the writings of the Fathers, and he devotes a section of his book to alchemy.
>
> He says: "I could therefore say a great deal about this art (which is not so very hateful to me) if no vow of silence existed (those who are initiated into the mysteries take this vow). Beyond this, this vow has been so constantly and religiously kept by the old philosophers and authors, that no philosopher of recognized authority and no reliable author has ever referred to it (the secret) with a single word."
>
> You see he speaks of a vow of silence and says that no alchemistic author ever mentions the secret … so his remark, that he could say a lot about alchemy and that he does not really hate it, means, in other words, that he was an admirer of the art.
>
> …One can therefore conclude he means what he says, and that he was really hindered by a vow of silence."
>
> …One of the reasons [for this vow of silence] can undoubtedly be found in the persecution of heretics.
>
> …If they were afraid, they had good reason for their fear, and that alone must have forced them to be secretive.
>
> …It is interesting, therefore, that the alchemists say themselves that they use a language intended to conceal; and (quite apart from the general fact that the mystery must be kept secret) they say the language which they use is mystical or symbolic (Jung, 1941).

Numbers of researchers and authors have suggested that the visionary art of the Dutch painter Hieronymus Bosch (1450s-1516) was due to influences from his association with certain secret heretical sects of the time, and the use of drugs. In *The Secret Heresy of Hieronymus Bosch* (1995), Lynda Harris suggests that Bosch was a member of a surviving branch of the Cathar Heresy, and took part in Manichean-style rituals that involved certain sacramental preparations. Alchemical connections to Bosch's work have been suggested by Laurinda S. Dixon, in *Bosch's St. Anthony Triptych: An Apothecary's Apotheosis* (1984) and

Madeleine Bergman, in *Hieronymus Bosch and Alchemy: A Study on the St.Anthony Triptych* (1979).

As Nils Büttner has noted in *Hieronymus Bosch: Visions and Nightmares*, for better or worse, "Biographies of the artist … have portrayed Bosch as … a painter of heresy closely associated with secret sects. He has been identified with the heretical 'Brotherhood of the Free Spirit', whose mystical teachings provided him with motifs for his pictures. He has been seen as an Adamite, a Cathar, an astrologer, an alchemist … and was said to have used 'magic potions' or psychedelic drugs" (Büttner, 2016).

The idea that Bosch can be associated with a secret society, such as The Brethren of the Free Spirit, and used drugs, can be traced back to the hypothesis of Wilhelm Fraenger (1890-1964), one of the world's foremost authorities on Bosch's work, who first made these claims in 1947, and continued to hold them until his death. Like the metaphorical "language of the birds" used to hide the secrets of alchemy, Fraenger suggested that secrets were coded into Bosch's paintings. "…Bosch's metaphorical images are a system of hieroglyphs – half generally accepted representation, half a riddling game of hide-and-seek – that we can now recognize as a secret revelation" (Fraenger, 1952).

The Free Spirits allegedly practiced erotic rites and some have suggested the use of herbal potions and witches salves as well. Fraenger thought Bosh's visions particularly indicated use of a member from the nightshade family, specifically mandrake. "To have portrayed the narcotic effects of these nightshade plants so expertly, faithfully, and suggestively, Bosch must have had personal experience with them. The Dutch painter appears to have been a predecessor of Thomas De Quincey, Charles Baudelaire, and Edgar A. Poe, who deliberately used drugs to create illusionistic art" (Fraenger, 1994). This has become a not uncommon view among Bosch historians. Robert L. Delevo*y's Bosch: Biographical and Critical Study* (1960), makes a similar suggestion:

> There is no denying that the world Bosch shows us is a world of dreams. Can these strange visions have been due to drug-taking? Dare we assume that the painter resorted to some phantasmogenic drug so as to give free rein to his subconscious self and attain one of those "abysses of the psyche" to which Henri Michaux had access under the influence of mescaline? As it so happens, a recent discovery lends support to this theory. Professor Peuckert of Gottingen University unearthed the recipe for a stimulant named "witches' pomatum" in a 16th century book, made some, and tested it on several persons. All, after a deep sleep of twenty hours, had the same tale to tell; all had dreamed of flying, of orgies in the company of satanic creatures, of visits to the netherworld. To suggest that Bosch may have used similar means to attain a region of the personality normally inaccessible, is in no way to belittle the value of his work. Far from impairing the creative faculties, drugs can stimulate them. Rimbaud, Huxley, Artaud and Michaux in our own time testify to this (Delevoy, 1960).

This view has in no way been limited to art historians. The noted Professor Robert Fossier (1927-2012), who specialized in the middle ages, in reference to the availability of cannabis, opium and various other substances, pointed to Bosch's visionary art as evidence of such use. "The strange visions, psychedelic impressions, and cerebral troubles brought on by the consumption of such substances were beyond the powers of description of a user, but when he could hold a brush, the result was the fantastic visions of Hieronymous Bosch" (Fossier, 2010). Similar claims appear in scientific works, as noted in *Biochemical Targets of Plant Bioactive Compounds* "ergot-induced hallucinations possibly inspired apocalyptic paintings of Hieronymus Bosch" (Polya, 2003).

Psychedelic guru Terrence McKenna gave a lecture (1993) on Bosch, suggesting again the connection to the Brethren of the Free Spirits, their sky clad form of worship, and referring to the potential use of Datura or some other substance. Unfortunately, McKenna was unaware of the suggestions of Bosch's use of mushrooms that have since been made. The right side of the center panel of Bosch's "The Haywain Triptych'"depicts the "mouth of Hell" on the right side, and there is a plump amanit-ish mushroom beside the cave, and the cave itself is topped with a Liberty cap-like structure. Although this may seem like a stretch, this association is made more clear in the work of Pieter Bruegel the Elder (1580-1653), who was inspired by Bosch, and has clear depictions of mushrooms over the Mouth of hell in his illustration of the "Last Judgement."

Others have suggested Bosch could have come into contact with drugs, even without any association with secret societies of the time, simply through the

medicines of the era, such as opium, or witch ointment recipes, which were often also used medically. Mandrake particularly seems to have been used in the treatment of Saint Anthony's Fire (ergotism). In this regard, it is important to remember that ergot, although it is quite toxic, and can cause the loss of fingers, toes, noses, and even death, also has potent hallucinogenic effects similar to those of LSD. Ergot grows on rye, and in medieval times, ergotism was sometimes a deadly byproduct of rye bread. Thus some have said, Bosch's visions could have also come through ergot-infected rye bread.

This figure from Bosch's St. Anthony's Fire, has been suggested as a anthropomorphic representation of a mandrake root.

One of the most common treatments for St. Anthony's fire was in fact mandrake, and it was used in rather potent preparations as a remedy. Mandrake "root heals Saint Anthony's fire" (Culpeper, 1653). "The roots boiled with ivy and oil heal St. Anthony's fire" (Westcott, 1834). Mandrake wine was often used to alleviate the symptoms of St. Anthony's fire, as well as an anaesthetic to prepare patients who required amputations due to the gangrene caused by ergotism. In this case, hallucinations could have come both from ergotism and mandrake as well as various other drugs that might be used in the treatment of the malady, such as other nightshades and opium. The mandrake root became so desired in the middle ages, it became "the source of a thriving trade. The mandrake could be worth 2 to 3 times its weight in pure gold…" (Feller & Landa, 2010).

This red berry has been seen as a coded depiction of the fruit of a mandrake.

It has also been suggested that images of the mandragora were incorporated by Bosch into his famous painting of Saint Anthony, in the form of a giant red berry in the lower left of the main panel, which certainly does appear to be the ripened fruit of the mandrake. Across from this on the lower right side of the panel, a strange looking man, who seems to be part plant and is scaled, is said to represent the root of the mandrake (which sometimes does resembles a person).

Unfortunately, scant biographical information remains on Bosch from his own period, and most of this speculation is based on his artwork, rather than any sort of written historical information or records.

In relation to psychoactive plants being incorporated in classic works of art, it is worth noting that Sandro Botticelli's (1445-1510), famous painting *Venus and Mars*, has been noted by Art historian David Bellingham and horticulturalists at Kew Gardens to contain a specimen of a nightshade species well known for its use in witchs' brews and ointments. As noted in the UK newspaper, *Telegraph*: "The lovers in one of the National Gallery's most famous paintings may be depicted experiencing the effects of a hallucinogenic drug, according to an art expert…. A plant being held by a mischievous-looking satyr in the bottom right corner of the painting has been recognized as a specimen of *Datura stramonium*, a plant which causes madness and the urge to take one's clothes off" (Collins, 2010). It should be noted that Botticelli was particularly devoted to the works of Dante, and illustrated and painted portions of his *Inferno*.

THORN APPLE.—*Datura Stramonium.*

Masonic writers, who were also involved with Rosicrucian circles, such as Albert Pike, Rene Guénon and Manly P. Hall have suggested that *The Divine Comedy* (1321) by Dante Alighieri (1265-1331), expounded Rosicrucian philosophy and ideals. Others have suggested a strong influence from esoteric Islamic secret societies, and even further back, to ancient Zoroastrian influences, can be found in Dante's conception of *Paradiso* and *Inferno*, as described in his famous otherworldly journey.

Going back decades, a number of scholars, particularly Islamic ones, have suggested that Dante derived "his conception of the moral structure of Heaven and Hell from Muhammadan eschatology" (Gowen, 1924). As Gowen explained in his article "Dante and the Orient," Islamic influences may have reached Dante in a number of ways. Dante's mentor Brunetto Latini is known to have visited the Spanish kingdom of Alfonso X, at a time when Islamic influences were at a peak, and gave us *The Picatrix* and likely the Grail legends as well. However, "the writer from whom Dante may have derived the most … is Ibn el'Arabi, a native of Spain who died in 1240…" (Gowen, 1924). As noted earlier, contemporary Islamic critics of Ibn el' Arabi criticized the "disorderly visions

and ravings" on which he based his works and claimed they were "instilled in him by his addiction to hashish" (Knysh, 1999). Ibn el' Arabi died a quarter of a century before Dante was born and he "wrote an account of his journey through the other world and is even said to have left behind him drawings and charts of Hell and Paradise" (Gowen, 1924). Dante's favourable opinion of Islamic figures like Averroes and Avicenna can be seen with his placement of them in the milder limbo, alongside Socrates and Plato.

> The hadith literate of Islam contains so many parallels with passages in the Divina Comedia that it would be strange indeed had no knowledge filtered through from the one system to the other, especially if we bear in mind the many ways in which the westward tide of Islam influenced other than religious literature in Spain, Provence and Italy (Gowen, 1924).

In this regard we are reminded of the alchemical influences we have already discussed. As Gowen notes in "Dante and the Orient" these *hadith* accounts that are being compared to Dante's tale, are all "based upon the one famous legend of the Night Ride of Muhammad to heaven … and if we are willing to allow … the influence of the Night Ride upon Dante, we must be prepared to go much farther and find our real Dantean sources in literature even more remote than that of Islam" (Gowen, 1924). This tale of the Night Ride is also retold in the *Dabistan*, which we discussed in Chapter 3 for its account of Muhammad's own preparation and use of cannabis as bhang. The shamanic event occurs for Muhammad, when he is "suspended between sleep and waking," which does indicate an altered state of consciousness. This state was induced by "three cups of water from the sacred well of Zemzem," which enabled him to ride the mythical "Seraph-beast Borak." This drinking of three cups is very reminiscent of what we have read in Zoroastrian accounts, where various figures drink a concoction infused with a potent cannabis extract, leaving their bodies comatose, but releasing their souls to travel. In Muhmmad's case, after a stop-over at a sacred temple, Muhammad rode Borak "up to the gates of Paradise and traversed the spheres, which correspond exactly to the Dantean heavens" (Gowen, 1924).

Noting the similarities to earlier Persian accounts, H.H. Gowen, suggested "borrowings from Zoroastrianism." As we have seen in Chapter 3, alongside such mythological borrowings from the earlier Persian mystics by later figures of esoteric Islam, was the use of cannabis for such purposes as those described. "Islam [also] became subsequently the channel through which were carried to the West many fruitful themes, possibly, even the story of Jamshid's cup to be the basis for the Holy Grail…" (Gowen, 1924). In regard to Dante's tale and

Zoroastrianism, this can be seen in the "idea of the Bridge of Judgement, known in Zoroastrian as the Chinvad Pul, and the the Muhammadan as Al-Sirat…" (Gowen, 1924). Gowen saw "plain evidence of borrowing" of this imagery in one Zoroastrian document particularly. "the Pahalwu document known as the *Book of Arda Viraf*" and he felt this similarity to Dante'a account was so profound that the author might "fittingly be entitled 'the Pahlawi Dante'." We have already discussed this particular book for its account of the hero Arda Viraf's consumption of a potent cannabis elixir before setting out on his influential astral voyage in Chapters 2 and 3. As Gowen describes:

> It is … sufficient here to state the the Book of Arda Viraf considerably antedates the earliest literature of Islam. It opens with the lament of the sages over the scepticism of the land since the religion of the pious Zardusht has been destroyed by the "accursed Alexander of Rome." Then in order to revive the faith of men, it is suggested that a man be chosen who, divesting himself of his body, shall traverse the unseen world and bring back to men a true report as to Heaven and Hell. Out of forty thousand virtuous men Arda Viraf was chosen for this momentous embassy, and on a certain day was given a cup of "hallowed wine," or hashish, according to the prescribed method. Then he lay down on the couch where on his body was to repose … while the freed spirit, under the guidance of the angel Srosh, journeyed the the Persian Paradiso and Inferno. On awakening, the sage related to the assembled Dasturs … the adventures.… He had crossed the Bridge of Judgment hand in hand with the angel… (Gowen, 1924).

Gowen goes on to explain further profound similarities between this account and Dante's, and concludes that those who look into it will find that the "general resemblance of the scheme of Arda Viraf to that of the *Divinia Commedia* will be at once apparent, and as there can be no count that it was borrowed by Islam and accommodated to the legend of the night Ride, so there need be no doubt on the connection between the Persian and the Florentine work" (Gowen, 1924).

Dante has also been connected with both secret esoteric Islamic circles and the use of cannabis. "Recent research has shown that Sufi materials were sources of Dante's work. His Sufic affiliations must have been known to the alchemists of the time" (Shah, 1964). "Others have gone further and suggested that that Dante had knowledge of esoteric doctrines – perhaps those of the Knights Templar – which went back outside the particular doctrines of esoteric religion to a Gnostic source" (Cocking, 2005). "Claims of Dante's connections with the Templars first surfaced in the seventeenth century. They were investigated and defended especially by Dante Gabriel Rossetti (1828-82) "… Certainly the *Commedia* contains considerable symbolism connected with the Templars and the Temple …[T]he Templars were exterminated in 1307-12 (about the time Dante was writing the *Inferno*) on grounds of heresy… secrecy and obscurity

were necessary afterwards, since any defence of the Templars or their ideas could be interpreted as heresy" (MacLennan, 2001). "Many of the most obscure allegorical passages [in *Commedia*] receive their most coherent explanation when related to the crisis of the Templar order" (Anderson, 1980). Rudolf Steiner, Julius Evola, Gabriel Rossetti, and others, have suggested that Beatrice, in Dante's *Divine Comedy*, was in reality the Gnostic Goddess, Sophia, whose worship had been picked up by the Knights Templar, in their sojourn in the East.[4]

More recently, rock star turned occult historian Gary Lachman has noted:

> There are clear links between the Templars and Dante. Dante uses the seal of the Templar Grandmaster, and eagle and a cross, as a symbol in The Divine Comedy. He also has especially vile places in hell set aside for [Templar enemies] Philip the Fair and Pope Clement V. Some like Rene Guénon have argued that Dante was a member of an auxiliary branch of the Templars, La Fede Santa ("The Sacred Faith"), an idea first presented by Gabriele Rossetti. Others have suggested that Brunetto Latini (1210-1294), Dante's teacher, was a Templar, or at least a member of La Fede Santa, and that he initiated Dante. The descriptions of hell in The Divine Comedy are supposed to be literal accounts of Dante's initiation experience in an underground cave. Perhaps most suggestive is the fact that Dante's last guide in Paradiso, who leads him to his mystical vision, is Bernard of Clairvaux, who gave the Templars his blessing and who wrote their rules. Dante is also said to have taken a mysterious journey to Paris while the immolation of Jacques de Molay (the Templar Grandmaster) took place (Lachman, 2015).

In relation to this study, and what has been suggested about the Templars esoteric use of hashish, and a continuation of such use through alchemy and other esoteric avenues, it is interesting to note that Dante can be included in such speculation as well. The respected Dante scholar, Barbara Reynolds, has suggested Dante may have been inspired by cannabis experimentation, beginning with a reference to a notorious Babylonian king who was known for eating "grass":

> As to his unworthiness … he cites the example of Nebuchadnezzar, who was granted knowledge of divine truths by means of dreams, which he later could not recall – a somewhat puzzling example, since Nebuchadnezzar had periods of insanity, eating grass and believing himself to be an animal. Beside this may be set another strange example in the first canto of Paradiso, in which he compares himself to Glaucus, who through eating a herb was transformed into a sea-god, as he, Dante, was "transhumanized" on ascending into heaven…
>
> *…like Glaucus, who a herb was said to taste*
> *And so an ocean an ocean deity became.*
> *Transhumanizing could not be expressed*
> *In words, so let the example serve, the same*
> *Who with the said experience was graced.*

> These two references to Nebuchadnezzar and to Glaucus, who both consumed herbs, may be oblique allusions to stimulants which produced effects comparable to what Dante claims to have experienced. He was familiar with the Latin version of the work of Dioscorides, the first-century Greek physician… ('the Good collector of simples'), as he calls him when he sees him in Limbo. Knowledge of herbs and medicinal potions was passed from country people and herb-gatherers to apothecaries, and herb gardens were a common feature of monasteries. From the early fourteenth-century manuscript Tractus de Herbis it is evident that the plant Canapa (Cannabis Sativa) was known and available. So to was Aloe vera, from which a substance called aloes was obtained and used medically. Another plant was called 'grains of Paradise'. If Dante partook of some such psychedelic substance, perhaps in the company of the Fedeli d'Amore, when they gathered to perform and discuss their poems, this might partly account for his (and their) experiences of heightened awareness, as described in La Vita Nouva… (Reynolds 2006).

As Reynolds explains, Dante stated he could not say more about the details of the invocation which led to the otherworldly flight, stating at the end of his oration, "Anxiety as to my domestic circumstances presses upon me so heavily that I am obliged to defer this and other tasks of public utility." Interestingly, the later high-ranking Freemason, Arturo Reghini, likely inspired by Dante's passages, also made reference to Glaucus magical herb in reference to cannabis. "…Hashish, the grass par excellence in Arabic… can make wonderful changes in the state of consciousness; it certainly has some affinity to the grass that made Glauco a God, the vivax gramen of which is Ovid" (Reghini, 1922). I say it's likely in this context, as Reghini wrote an essay on Dante and a group he was closely associated with "The Secret Language of the *Fedeli d'Amore*."[5] "The *Fedeli d'Amore* (The Faithful of Love) were a group of poets practicing an erotic spirituality, which can be seen as an application of chivalric ideas (including courtly love) to the regeneration of society" (MacLennan, 2001).

Reghini flowed with other researchers who held the view of Sufi, Templar and alchemical influences, on the *Fedeli d'Amore*, and pointed to their use of the sort of "green language" that was known to have been used by such groups. He also suggested that the lustful love poems of Dante and the *Fedeli d'Amore* were veiled hymns to the Goddess of Wisdom, using the names of various women to conceal her identity. It has been suggested that "the poetry of the *Fedeli* contains heresies, which were disguised to hide them from the Inquisition. Many terms can be interpreted in two or more ways, but it is not so clear whether this was deliberate secrecy or a symbolic language automatically understandable to initiates. Certainly secrecy is advocated in the works of Dante and his contemporaries…" (MacLennan, 2001).

> There are many similarities of style and content between Sufi poetry and the poetry of the Fedeli, especially in their idealization of the Beloved as Holy Wisdom or Intelligence. This has led some of

> Valli's followers to propose that the Fedeli were a … secret order of Sufi dervishes. However, there were many other sources for Islamic influence.… The Templars may have brought the Fedeli some of these ideas, as well as the tradition of Solomon's Temple as the dwelling place of Wisdom (Sapientia). Indeed, there may have been an alliance between the Fedeli and the Templars (MacLennan, 2001).

Again like the Templars, the *Fedeli d'Amore* are thought to have, in the occult view, embraced an erotic form of spirituality that ran counter to the asceticism preached by the church, this has also been claimed by some writers of both alchemy; and Rosicrucianism. As such, to avoid the inevitable suppression and persecution, all such groups were compelled to secrecy.

Jung noted that there was an "allusion to the flower which so often represented the mystery in the Middle Ages, in Dante's *Paradiso.*" The noted 19th century American Freemason, Albert Pike, suggested that the *Divina Commedia* contained elements such as "initiation into independence of spirit, a satire on all contemporary institutions, and the allegorical formula of the great Secrets of the Society of the Roses-Croix" (Pike, 1871). As Pike noted Dante's "Heaven is composed of a series of Kabalistic circles, divided by a cross, like the Pantacle of Ezekiel. In the centre of this cross blooms a rose, and we see the symbol of the Adepts of the Rose-Croix for the first time publicly expounded and almost categorically explained." Pike indicated that the ritual of the 18th degree of the Scottish Rite, the "Knight, or Sovereign Prince of Rose Croix, of Heredon" was colored with imagery from the *Inferno*: "The third chamber represents Hell. All the punishments and tortures described by Dante are seen there, in the midst of fire, painted on a transparency that covers all the walls; besides which there is no light. On each side of the door, on the inside, is a human skeleton, holding an arrow in its right hand" (Pike, 1857). The reference to the "transparency" and other props can be explained by the effects of the phantasmagoria that crept into Masonry under Schröpfer and other later Masonic magicians, as will be discussed in Chapters 20 and 21.

The high ranking Freemason, Rosicrucian and convert to Islam Dr. Jean-Henri Probst-Biraben (1875-1957), also felt that this same symbolism may have indicated a formative Rosicrucian influence. "The rather frequent presence of the Rose in the Poem makes it possible to think of proto-Rosicrucian allusions" (Probst-Biraben, 1935). Probst-Biraben also referred to what he saw as the Masonic symbolism present in Dante's work, in *Dante et le Symbolisme Maçonnique* (1929). As he explained in *Symbolisme Cohérent de Dante*:

> …[T]he poem is not a simple imaginary journey in the three regions, of Hell, Purgatory and Paradise, but a symbolic, graduated narrative of Initiation. It is not only that, The veiled teaching of the

> Metaphysics of the Old World is summarized in the Work, with allusions to applications: alchemical, astrological ones, for example. There are generally political interpretations, bitter criticisms direct or hidden under the mantle of allegory, of the historical events of medieval times in which Dante lived…
>
> …It was believed that the expressions found in the Masonic rituals and in the Divine Comedy proved an identity of sources, that is, a literary derivation on the one hand, and ceremonial derivations on the other, Teachings and symbolisms which are their traditional language, stemming from esoteric fraternities of which the great Tuscan was a part….
>
> …As there are 3 worlds hierarchized, 3 countries: Hell, Purgatory, Paradise, there are 3 groups of lodges: blue, red, black. Many details resemble those which characterize the successive stages of the Initiatory Societies, mark important points of instruction
>
> Let us not insist on Masonry, most of its rituals were composed in the eighteenth century by men fond of hermeticism, magical pythagorism, practical qabbalah. The books of alchemy, spagyric medicine, astrology, Hebrew angelicology, the commentaries of the clavicles, appeared in the libraries of the nobles and the rich bourgeois … Masonry contains many things, which are residues of all kinds, perhaps even incomplete discipleship lessons of authentic Rosicrucians…
>
> …If there is kinship, it is by the great identical doctrines, all of which, more or less, have possessed without interruption representatives, capable of playing leadership roles in all Societies and Fraternities, we shall not say Only initiatic, which would indicate a higher level, but initiations. Nothing important was done without formal transmission, in ritual and symbolic form. Each religion, or race, has given different shades, but the background is unique…
>
> …The rather frequent presence of the Rose in the Poem makes it possible to think of proto-Rosicrucian allusions. It is admitted that the doctrines of the Rose + Croix are the development, in the sixteenth and seventeenth centuries, of teachings spread in Christian hermetic circles after the destruction of the Order of the Temple [Templars], probably harmonies of Near Eastern and Western Science and religion, transmitted symbolically (Probst-Biraben, 1935).

Clearly, Probst-Biraben sees in Dante the same type of veiled symbolism of esoteric secrets, and political and theological criticism, that was incorporated into Francois Rabelais *Gargantua and Pantagruel*. As we have seen, we can also bring Rabelais into the subject of secret societies, with his indications of a hidden group of *Pantagruelists*, (see Chapter 13) along with references to the Templars and others indications. Probst-Biraben also wrote a book on Rabelais, *Rabelais et les secrets du Pantagruel*, revealing some of the book's esoteric truths, and certainly saw a kinship with Dante's style and work, noting that Rabelais "warns us that he employs a Secret Language, The One of Dante Alighieri and of the Bohemian Troubadours" (Probst-Biraben, 1949). This of course is the Language of the Birds, the "*cant*" of the Alchemists, where allegory and symbolism hide deep esoteric truths.

> We will insist on the Symbolism from Tales of Giants, on the Hermetic they enclosed, which we cannot denied when Rabelais signals it Himself, and on the moral sense, and social equity, fraternal, all evangelical, which he withhold in the annunciation of an Ideal Republic, where the Kings will be the Fathers of their Subjects, where the Judges will be incorruptible, the Warriors Folks of Courage and Honour, the Academic Folks' Real Scholars, the Physicians Doctors; competent and devoted, etc. … an Authentic City of God. Of All Times Dreamed by the Christians Hermeticists, whose

> realization was pursued by Them and likewise by the Fidéli d'Amore' (Faithfull of Love), the Templars, the Compagnons opératifs'/Operating Companions, the Rose-Cross, the Spiritual Alchemists (Probst-Biraben, 1949).

As we have seen, Rabelais' influence on later occultists in general has been long lasting and widespread, and a part of this has included the use of *Pantagruelion*, i.e., hashish for mystical purposes. That cannabis and other drugs could have been part of these same historical esoteric streams which have been suggested here, going back through various secret societies, alchemists, Templars, and back into the Islamic counterparts of this, is clearly plausible. In *The Esoterism of Dante*, Guénon explained that in regards to the "history of esoteric doctrines … several important manifestations of these doctrines coincided, within just a few years, with the destruction of the Order of the Temple [Templars]. There is an unquestionable connection between these events…" (Guénon, 1925/2005).

> In the early years of the fourteenth century, and doubtless already in the course of the preceding century, there was… in France as well as in Italy, a secret tradition … the very one that later was to bear the name of Rosicrucianism. The denomination Fraternitas Rosae-Crucis appears for the first time in 1374, or … 1413 … [but] was perhaps fully formed only in the sixteenth century; but we have … seen that the Rose-Cross Symbol is certainly much earlier (Guénon, 1925/2005).

The Rosicrucian movement, as noted earlier, was a secret society and alchemical guild, that was initiated in the 17th century. The publication and distribution of a number of mysterious anonymous pamphlets from the brotherhood, exclaimed the order's intent to transform European society, science and the arts. In their first manifesto, *Fama Fraternitatis Rosae Crucis* (1614) posted throughout Paris, they proclaimed that they were already established, albeit invisibly, and in their second they promised those who were worthy would find them, or be found. "The thoughts attached to the real desire of the seeker will lead us to him and him to us."

The *Fama Fraternitatis* reveals the story of the order's founder "Father C.R. (Christian Rosenkreuz) who, like the Templars before him, had traveled to Jerusalem and received the secret teachings of the alchemists and sages of the East, traveling through Arabia, Egypt, Fez and Spain, eventually bringing this knowledge to Germany. With its rich history, claims of esoteric knowledge and promise of instituting a new Golden Age, it became a magnetic attractor for some of the best and brightest minds of Europe of that day. Well-known Alchemical figures such as Michael Maier (1568-1622), Robert Fludd (1574-

1637), Elias Ashmole (1617-1692), Gabriel Naudé (1600-1653), Thomas Vaughan (1621-1666) and others were drawn to the works of the order, and wrote in their celebration and defense.

In *The Real History of the Rosicrucians*, A.E. Waite writes that Robert Fludd, the English Rosicrucian, classified various forms of magic under headings, and these included: “Natural Magic ... that most occult and secret department of physics by which the mystical properties of natural substances are extracted” and “Venefic Magic [which] is familiar with potions, philtres, and with various preparations of poisons” (Waite, 1887).

Rosicrucian writing depict a spiritual form of alchemical practice, and the writings of figures associated with them like Khunrath, Michael Maier, and others give no indication of the worldly pursuit of gold-making. Any purification of matter indicated is similar to the sorts of multi stage initiations that go back to the time of the Gnostics and Mithraism, and are typical of the Hermetic planetary Kabbalistic type of magical initiations.

A sacred alchemical tree depicted in the works of the Rosicrucian figure Michael Maier, from the Musaeum Hermeticum (1677). "Count Michael Maier […] was an outstanding figure in the Rosicrucian controversy.

There is little doubt that he was an initiated member of the Rosicrucian Fraternity, empowered by the Order to promulgate its secrets among the philosophic elect of Europe. [...] He was profuse in his use of emblems and the greater part of his philosophical lore is concealed in the engravings which illustrate his books" (Hall, 1928).

Maier, and other Rosicrucians, give clear indication of the use of certain plants. In his *Septimana Philosophica* (1620), Maier refers to the magical herb moly of Greek myth. As Greek and Roman authors wrote of this herb: "The most renowned of plants is, according to Homer, the one that he thinks is called by the gods moly, assigning to Mercury its discovery and teaching of its power over the most potent sorceries" (Pliny, 1st century A.D.): "Hermes gave Odysseus moly – the most effective of magic drugs – but his companions, in their stupidity, were transformed by Circe from men into irrational animals" (Theocritus, 3rd century A.D.). Maier identifies his version of *moly* as a fragrant and clearly chemically active herb. "Long have I had in my nostrils the scent of the herb moly which became so celebrated thanks to the poets of old … this herb is entirely chemical. It is said that Odysseus used it to protect himself against the poisons of Circe and the perilous singing of the Sirens. It is also related that Mercury himself found it and that it is an effective antidote to all poisons. It grows plentifully on Mount Cyllene in Arcadia…" (Maier, 1620). Other writers associate *moly* with alchemical tinctures and the Green Lion.

I call it the Flower of Honey,
The Flower known to the Wise…

Homer knew it well, and called it Moly…
The gods also have bestowed it upon man
As a singularly great gift,
Designed to assuage and comfort him.

It is called the Red and Green Lion…

- Certain Verses of an Unknown Writer,
Concerning the Great Work of the Tincture,
Benedictus Figulus, (1608).[6]

In an article in the 19th-century literary magazine *The Athenaeum*, in a discussion of the blissful state of "Keyf," they note that some of the early Rosicrucian documents indicate some sort of Eastern alchemical transformative medicine, under the name "Honey-dew pill":

> The one quest of every living creature is to arrive at a "profound state of perfect self-complacency," nothing more. But, as regards man at least, in order to do that without artificial means, the happiest

and rarest conjunction of circumstances is necessary. The mind must be properly balanced; there must be a proper amount of healthy self esteem, but without the faintest tinge of egomania, and the body above all, the nervous system – must be perfectly attuned to every wave of surrounding conditions. This is what makes the Easterns abuse matter as they do; this is what makes the Syrian Gnostics exclaim so piteously, “Matter is darkness – matter is evil – and of matter is this body, and to become incarnate is to inherit sorrow and grievous pain.” Then come all the countless conditions of life and society pressing upon the soul through this delicate net. The quest of self-complacency, therefore, is difficult, yet it is not an altogether hopeless one. There are two states in which the healthy man may find it – first, in action ; secondly, in “ Keyf.”

The “self-complacency” of action is Western. Every healthy Englishman knows it. “Keyf,” though far from being foreign to the Western temperament, is in its essence Eastern. The word is Turkish. It means that delicious, indolent enjoyment by the senses of the movements of the outer life which a healthy Turk feels when rolled up in a ball in his divan; and which, in England, a truant schoolboy knows when, having tired him self with “bird-nesting,” he lies on his back among the buttercups, and lazily tries to follow the lark among the summer clouds. The “complacency” of action is unknown to the Oriental; naturally, therefore, the summum bonum with him is “Keyf.” Now “Keyf” can be artificially obtained by opium, hashish, and other drugs. This is why he takes to them. This is why the benches outside the coffeehouses were full of “Theriakis, awaiting the blissful effects of the pills.”

Between action and “Keyf” “self-complacency” at the best is only partial. Yet, most of us are content to accept the best we can get. Genius, however, never does and never can accept the best it can get. Its yearning for perfection is shown here as in all things. Hence its enormous activity – hence its enjoyment of “Keyf,” – hence its despair at finding itself, as it so often does, in the Sahara that lies between these two Paradises; hence, alas! its sometimes mad and fatal quest of Les Paradis Artificiels. There is no rest for genius: it must work or perish.

It is more lamentable than wonderful, then, that in Europe sensitive natures especially fall victims to opium and hashish; it is more lamentable than wonderful that genius, having once tasted “respite and nepenthe,” should long for a return of vanished sights – one as “eagerly” as the lost princess-beggar girl, in the Rosicrucian story, longed for a return of the wonders that had defiled before her in her “starving sleep” on the “Old Bridge,” when – with the mystic “Honey-dew pill” in her mouth (given to her by Rozenkreuz’s friend, “the well-beloved from Fez” of the Fratres Roris Cocti) – she tasted such sweets and saw such sights that she must, if the dew-pill was opium, have been a more successful opium-eater than Coleridge or De Quincey, or if it was hashish, a more successful hashish-eater than Beaudelaire or Monte Cristo. For, though starving at the time, she was – if we are to believe the original, of which the following is a translation…

Eating fruits with angel-like feeder?,
In crimson caves, by the gorgeous sun;
Then eating wild honey by shadowing cedars
On holiest slopes of Lebanon;
And then with the sylphs, in azure spiceries
Perfumed from earth with the souls of the flower?;
Then eating with gnomes in dazzling iceries…
Halls ‘neath the hills, and gem-woven bowers;
Then eating in Eden, where never a troubling
Shakes the tender-petalled soul,
By rivers with milk and honey a-bubbling…
Eating still, as on she did stroll
Through shining meadows – Heaven’s savannahs…
Winds with music and amaranth spiced,
Drinking the Dews – eating the Mannas –

Eating the Brotherhood's Orient Mannas…
On pastures of Heaven whose Shepherd is Christ.[7]

She may be taken, indeed, as a symbol of genius lost in the arid wastes of life…
(*The Athenaeum*, 1877).

The references to "mannas" in this context is reminiscent of the earlier alchemical references to manna that we have discussed, as well as references to those from "Overseas fed with manna and divine visions" in the alleged Templar document the "Secret Rule" that turned up, or was forged, in the 19th century.

The Mirror of the Wisdom of the Rosy Cross (1618), by Theophilus

Schweighardt Constantiens, believed to be Daniel Mögling, has a similar fumigation tent to that depicted in Khunrath's work. This image is one of my own favorite alchemical depictions. We see the alchemist in the act of invocation in his fumigation tent, with an open grimoire and lamp to read it by, and the scientist-magician-alchemist in prostration and invocation, with a smouldering brazier of incense nearby. With some green speculation and lose interpretation, certain symbolism can be seen. The hillside with its two caves can be seen to be a human skull, split into left and right brain, the right side lifting a cup from the creative waters, and the left analyzing, separating, measuring – and in between the two, the child of the marriage of the sun and the moon, the awakened pineal gland. But perhaps this is just the incense I have burning…

The *Speculum Sophicum Rhodostauroticum* does make some sort of veiled reference to a "weed," and in a way that is reminiscent of the "Language of the Birds" of the Sufi Alchemists,

> Follow me, imitate the birds as in my figure, fly in the free air, go gently. There is no peril in delay, but in haste. Let the dove fly from thine ark and seek out the land. If she bring thee an olive branch be sure that God has helped thee, and thou shouldst in turn help the poor. But if the dove stays away without a sign then go into thy herb garden and feed thyself meanwhile upon the lovely herb "patientia" (in so far as it has been planted in thy garden), but beware, as thou lovest thy soul, of the weed "desperation," for although Iulianus says: "He who is not ready today shall be less so tomorrow" which is to be applied to presumptuous heads who would break into wisdom against the laws of God and nature – may the thrown dice fall!

Other intriguing Rosicrucian references have been noted. Newman points to the works of the German alchemist and Rosicrucian, Samuel Richter, also known as Sigmund, and *Sincerus Renatus*, who was born at the end of the 17th century and passed some time after 1722. Richter's 1710 book, *Die warhaffte und vollkommene Bereitung des philosophischen Steins der Brüderschafft aus dem Orden des Gülden-und Rosen-Creutzes*, (The prepared and perfect preparation of the philosophical stone of the Brotherhood from the order of the Golden and Rosen Cross):

> The only herb that Richter mentions by name is one Helenam Vesperam, a plant that is completely unknown to us … Helenam Vesperam is recommended medicinally … for the treatment of a number of symptoms, including but not limited to aches and pains, insomnia, nausea, and bronchitis. For all practical purposes, Helenam Vesperam could very well be an allusion to Cannabis sativa, the same of which is sued to treat all of those symptoms.… Regarding the name of the perhaps fictional herb, Helen, daughter of Zeus, is credited in Homer's Odyssey with adding to wine a mysterious drug called nepenthe, which would "quiet all pain and strife and bring forgetfulness to every ill" (Newman, 2017).

The suggestion that the Nepenthe of Homer, originally a preparation of cannabis, was first suggested by Freemason Dr. Thomas Arnold in 1786. Since then, numerous researchers have concurred.[8]

The distinction between intoxicating Eastern varieties of cannabis, and the inactive European industrial varieties was first noted by a well known 17th century scientist, who clearly identified with the Rosicrucian movement of that day.

> The Latin name indica has been associated with psychoactive Cannabis since 1747, although the British polymath Robert Hooke earlier proposed "Indian hemp." The locative term indica links the plant with India, which European scholars considered its "natural" habitat. The name persists because in 1783 a french naturalist chose "indica" to name a new species, which he considered "very distinct" from European hemp. The "principle virtue" of Cannabis Indica was "to derange the brain … and give a sort of gaiety." "Cannabis indica" became a pharmacological term in the nineteenth century and current taxonomy of the psychoactive subspecies and domesticated variety (Duvall, 2014).

Hooke noted that "Indian hemp" was different from European hemp, based on the accounts of its effects from a sailor who had experimented with it in Sri Lanka. Hooke lamented that seeds from this "Indian hemp grown in England, failed to produce any effect and "hath lost its virtue."[9] This led to the understanding of how climate affected resin production.

Hooke provides us with the first direct references to cannabis' psychoactive properties that I could find from a figure associated with the Rosicrucians. We know of Hooke's interest in the Rosicrucians through surviving letters between him and the folklorist, antiquarian, archaeologist and occultist, John Aubrey (1626-1697). "In 1676 Hooke and Aubrey apparently thought of founding an alchemical society: 'July 14. with Mr. Aubery to whom I spoke of Rosicrucian club'" ('Espinasse, 1956). Apparently Aubrey was thought to have some connections to this secret society. A Dr. George Garden wrote Aubrey noting indications of Rosicrucian knowledge in his book of "hermetick philosophie… let me know if there be anie person in England that goes under that name…"[10] Although a number of Aubrey's work were published posthumously, the only works that were printed during his own lifetime were occult related. His Miscellanies (1696; reprinted with additions in 1721), were a collection of chapters on "hermetick philosophy" that included tracts on "Prophesies," "Transportation in the Air," "Converse with Angels and Spirits," "Second-Sighted Persons," etc.

An interest in psychoactive substances and the magical documents of Dr. John Dee were also subjects the two friends shared. In a memorandum to a

reference to hemp used in English Folk magic (Chapter 17) Aubrey shows his awareness of its effects, comparing them to other drugs, and noting where such substances could be purchased. “Green Hemp-leaves will make one to be in the same condition with Dotroa [Datura?].So Opium; and Lachissa [Hashish] which is made of green Hempe. From Mr. Wylde Clarke, merchant and Factor at Sancto Crux in Barbarie.”[11]

Hooke was one of the most respected minds of his day, an architect, scientist and philosopher, he is credited with measuring London, and remembered for his pioneering work with microscopes and pendulum clocks. However, some historians have suggested that he may have been overlooked for some of his greatest achievements. His Rosicrucian co-conspirator John Aubrey, in a letter to the antiquarian Anthony Wood, may give some indication of the depth of this situation.

> …About nine or ten years ago, Mr. Hooke wrote to Mr. Isaac Newton of Trinity College, Cambridge, to make a demonstration of this theory (of gravity), not telling him, at first, the proportion of the gravity to the distance, nor what was the curved line that was thereby made. Mr. Newton, in his answer to this letter, did express that he had not known of it; and in his first attempt about it, he calculated the curve by supposing the attraction to be the same at all distances: upon which, Mr Hooke sent, in his next letter, the whole of his hypothesis, that is, that the gravitation was reciprocal to the square of the distance … which is the whole celestial theory, concerning which Mr. Newton has a demonstration, not at all owning he received the first intimation of it from Mr. Hooke. Likewise Mr. Newton has in the same book printed some other theories and experiments of Mr. Hooke’s, as that about the oval figure of the earth and sea: without acknowledging from whom he had them…
>
> Mr. Wood! This is the greatest discovery in nature that ever was since the world’s creation. It never was so much as hinted by any man before. I know you will do him right. I hope you may read his hand. I wish he had written plainer and afforded a little more paper.
>
> Yours,
>
> J. Aubrey[12]

Apparently this issue was cause for a bitter feud between Isaac Netwon and Hooke, and it has been suggested that when Newton became head of the Royal Society after Hooke’s death, he had the latter’s portrait removed. Hooke had been the curator of experiments of the Royal Society, a member of its council, and this removal of a portrait seems to be part of a pattern to take away the man’s legacy. The Royal Society itself is of interest, as it has long been noted that it started out as just a sort of Rosicrucian club. Hooke, Aubrey and others had been discussing an *Invisible College.* References to an invisible college began appearing in German Rosicrucian pamphlets in the early part of the 17th century. This historical influence is even recognized by the modern-day Royal

Society on their website “The origins of the Royal Society lie in an invisible college of natural philosophers who began meeting in the mid-1640s to discuss the new philosophy of promoting knowledge of the natural world through observation and experiment, which we now call science.”

Illustration from Speculum sophicum Rhodo-stauroticum, (1618) depicting a Rosicrucian College. Frances Yates refers to this image as the “Invisible College of the Rosy Cross.”

Many of the Royal Society’s founding members were practising alchemists, Freemasons, and also likely secret Rosicrucians. This was also a time where scientists might find themselves on the pyre of fire beside the heretics, so we can be sure there was a need for secrecy. We know from historical letters that one of the original founders, Robert Boyle, a noted Freemason, had written numbers of people about his interest in opening an Invisible College, a subject detailed by Frances Yates in *The Rosicrucian Enlightenment.* In one 1647 letter, Boyle

certainly deems the Royal Society as the Invisible College: “The best on’t is, that the cornerstone of the *invisible* or (as they term themselves) the Philosophical College, do now and then honour me with their company … men of so capacious and searching spirits, that school-philosophy is but the lowest region of their knowledge; and yet, though ambitious to lead the way.… [T]hey take the whole body of mankind to their care.”[13] As John Aubrey noted, “In 1662 Mr Robert Boyle recommended Mr. Robert Hooke to be Curator of the experiments of the Royal Society, wherein he did an admirable good work to the commonwealth of learning in recommending the fittest person in the world to them.”[14]

Indicating the organization’s interest in cannabis, Hooke gave two lectures on the effects of the herb to the fellows of the Royal Society, at the end of 1689 and in the beginning of 1670.

An Account of the plant called Bangue

> It is a certain plant which grows very common in India, and the Vertues or Quality thereof, are there very well known; and the Use thereof (tho’ the Effects are very strange, and, at first hearing, frightful enough) is very general and frequent; and the Person, from whom I receiv’d it, hath made very many Trials of it, on himself, with very good Effect. ‘Tis call’d, by the Moors, Gange; by the Chingalese Comsa; and by the Portugals, Bangue. The Dose of it is about as much as may fill a common Tobacco-Pipe, the Leaves and Seeds being dried first, and pretty finely powdered. This Powder being chewed and swallowed, or washed down, by a small Cup of Water, doth, in a short Time, quite take away the Memory and Understanding; so that the Patient understands not, nor remembereth any Thing that he seeth, heareth, or doth, in that Extasie, but becomes, as it were, a mere Natural, being unable to speak a Word of Sense; yet is he very merry, and laughs, and sings, and speaks Words without Coherence, not knowing what he saith or doth; yet is he not giddy, or drunk, but walks and dances and sheweth many odd Tricks; after a little Time he falls asleep, and sleepeth very soundly and quietly; and when he wakes he finds himself mightily refresh’d, and exceeding hungry. And that which troubled his Stomach, or Head, before he took it, is perfectly carried off without leaving any ill Symptom, as Giddiness, Pain in the Head or Stomach, or Defect of Memory of any Thing (besides of what happened) during the Time of its Operation. And he assures me, that he hath often taken it, when he has found himself out of Order, either by drinking bad Water, or eating some Things which had not agreed with him. He saith, moreover, that ’tis commonly made Use of, by the Heathen Priests, or rambling Mendicant Heathen Friars, who will many of the meet together, and every of them dose themselves with this Medicine, and then ramble several Ways, talking they know not what, pretending after that , they were inspired. The Plant is so like Hemp, in all its Parts, both Seed, Leaves, Stalk, and Flower that it may be said to be only Indian Hemp. Here are divers of the Seeds, which I intent to try this Spring, to see if the Plant can be here produced, and to examine, if it can be raised, whether it will have the same Vertues. Several Trials have been lately made with some of this, which I here produce, but it hath lost its Vertue, producing none of the Effects before-mentioned…
>
> …this I have here produced, is so well known and experimented by Thousands; and the Person that brought it has so often experimented it himself that there is no Cause of Fear, tho’ possibly there may be Laughter. It may therefore, if it can be produced, possibly prove as considerable a Medicine in Drugs, as any that is brought from the Indies; and may possibly be of considerable use for Lunaticks, or for other Distempers of the Head and Stomach, for that it seemeth to put a Man into a Dream,

> whilst yet he seems to be awake, but at last ends in profound Sleep, which rectifies all; whereas Lunaticks are much in the same Estate, but cannot obtain that, which should, and in all Probablity would, cure them, and that is a profound and quiet Sleep (Hooke, 1689).

From Hooke's description, there are unnamed others who were experimenting with the substance at the time, in the "thousands." This is no small number and, considering who Hooke's friends and colleagues were, and indication of who was using it in this time and place. As he was a close friend of Elias Ashmole, a Freemason, Rosicrucian and fellow member of the Royal Society, who will be noted in Chapter 15, was known to have been familiar with the drug-infused magic of Grimoires like *The Picatrix,* and *Sepher Raziel: Liber Salmomonis,* it only seems to likely that Hooke would have known of this occult use as well. Hooke also wrote about opium in relation to "Narcotic Steams," noting that it can cause sleep and in too large a dose death. Hooke is said to have "kept himself going with liberal doses of cannabis and poppy water (laudanum)" lamenting in a diary note in the midst of a bout of insomnia, "took Dr. Goddard's syrupe of poppy, slept not" (Jardine, 2003). Besides the use of drugs, Hooke may have held some sort of occult concept of sex, and kept track of his orgasms, using the symbol of Pisces in his diaries to identify when he had sex with one of his servants.

Hooke, who like many of the fellows of the Royal Society, actively pursued an interest in alchemy, also had a soft spot for the earlier magician and scientist Dr. John Dee, and had "tried to rescue his reputation by arguing that the Spiritual Diaries [records of his scrying] were a 'concealed history of art and nature' relating to contemporary events" (Yates, 1972). Hooke gave a lecture at the Royal Society on mirror scrying, that mentioned Dee, Trithemius and others. This was an interest that other members of the Royal Society apparently shared:

> …It is evident from Hooke's references to the "many Discourses" he overheard among friends at the Royal Society that the angel conversations were a popular topic there. In a lecture given to the Royal society on the subject, Hooke referred scathingly to the angel conversations as "Dr. Dee's Delusion," though he considered Dee to have been "an extraordinary Man, both for Learning, Ingenuity and Industry."… he agreed the documents were a valuable weapon against atheists, "Enthusiasts, who altogether depend upon new Revelations," and those unfortunate enough to seek witches, conjurers, and astrologers. Nevertheless, Hook like Dee … found something of interest in the diaries. he believed the conversations should not be accepted at face value, but were a form of cryptography – one of Hooke's own passions – which hid valuable information the Dee had gathered for Queen Elizabeth (Harkness, 1999).

In Hooke's view the bulk of Dee's magical writings were cryptographic, as he explained in his lecture to the Royal Society on Dee's *Book of Spirits*:

> To come to the Book itself. Upon turning it over and comparing several Particulars, it one with another, and with the writings of the said Dr. Dee, and considering also the History of the Life, Actions and Estate of the said Author, so far as I can be informed, I do conceive that the greatest part of the said Book, especially the Names, Speeches, Shews (Shows or Signs), Noises, Clothing, Actions and the Prayers and Doxologies et cetera are all CRYPTOGRAPHY, and that some parts of that which seems to be a Journal of his VOYAGE and Travels into several parts of Germany are also Cryptographical. That is, that under those feigned stories, which he there seems to relate as matters of fact, he hath concealed Relations of quite a different thing.

In this regard, it is also important to remember the political intrigue that followed many of these magicians and the secret societies they associated with. However, Dee was also clearly a practicing magician, and his tool of choice was the magic Mirror, and this particular art had a clear association with cannabis and other herbs in this period, and is referred to in a number of magical grimoires, as we shall see in the next chapter.

---

[1] As Translated in Tyman, 2017).

[2] (McCarthy, 1889).

[3] Citing (Nauert, 1965).

[4] Albert Pike, Morals and Dogma of the Ancient and Accepted Scottish Rite of Freemasonry, (1872); René Guénon, El Esoterismo de Dante, (1925); Manly Palmer Hall, The Secret Teachings of All Ages: The Fraternity of The Rose Cross, (1928).

[5] Reghini's essay on the Dante and the Fedeli d'Amore originally appeared in Julius Evola's Introduzione alla magia (1927-1929: English translation, 1971). Evola, as we noted, wrote on the mystical use of drugs, and belonged to the Ur Group, which used such substances in alchemical styled initiations.

[6] Translated by (Waite, 1893).

[7] Unfortunately I was unable to identify which of the early Rosicrucian texts was referred to here, for further examination.

[8] See (Bennett, 2010). As the Nepenthe was infused in wine, it is important to note that ancient Amphorae, clay wine vessels from an Egyptian site, from the time period in question, revealed evidence of cannabis. In the 2004 paper, Pollen analysis of the contents of excavated vessels – direct archaeobotanical evidence of beverages, Manfred Rosch refers to vessels collected from a site in Saruma/Al-Kom Al-Ahmar in Middle Egypt on the Nile: "At this place the Institute of Egyptology of the University of Tubingen is excavating a graveyard which was used from the 6th Dynasty until the Roman period.… Here some wine amphorae were excavated, from the bottom of which we obtained samples of organic material for pollen analytical investigations…. The useful plants, Cerealia and Humulus/Cannabis were present" (Rosch, 2004). However these may just be evidence of pollen fragments that made their way through the wine making process, rather

than a direct infusion.

[9] As quoted in (Duvall, 2014). The British Naturalist and Physician Sir Hans Sloane (1660-1753) also noted a distinction between Bangue and European Hemp, recommending a emulsion of it for gonorrhoea as well as noting its “narcotic virtue” (Garidel, 1715).

[10] From a quote in (Hunter, 2001).

[11] Reprinted in (Buchana-Brown, 1972).

[12] “Robert Hooke as a Precursor of Netwon,” (Jourdain, 1913).

[13] From a quote in (Yates, 1972).

[14] Aubrey’s Brief Lives, (1983).

Chapter 15

The *Sepher Raziel*, Cannabis, Mirror Magic and Crystal Gazing

Mirrors, and other objects with reflective surfaces, have been important magical tools since ancient times. As we also saw with the Goblet of Jam, that provided both an intoxicating beverage and a reflective pool in which to see visions, we can be sure that drugs in this form of divination have been paired together from early times as well. Interestingly, this combination also appeared in at least two popular renaissance era grimoires, and this traditional pairing can be followed in literature, well into the early 20th century.

In reference to what we have already stated about ancient and medieval use of topical preparations of cannabis and other drugs for magical and religious purposes, one of the most interesting references occurs in the 16th-century grimoire, *Sepher Raziel: Liber Salomonis*, where it is used for seeing spirits and devils in a magic mirror. Often "referred to as "Sepher Raziel," and also known as "Liber Salomonis," this grimoire has seven known surviving versions in manuscript form. It should be noted that *Sepher Raziel: Liber Salomonis* is also referred to under its library catalog names Sloane MS 3846 and Sloane MS 3826 were particularly looked at for this study, and these catalog names are used to distinguish it from a variety of similarly named grimoires. *Sepher Raziel: Liber Salomonis* was transcribed in 1564, by a William Parry of London at the bequest of one John Gwyne. It is seen as a "Christian product, though one which borrowed from Jewish, Arabic, and Græco-Roman scholastic and folk sources" (Karr, 2007).

This magical text was written in the Solomonic tradition, which also brought us the still-popular *The Keys of Solomon*, and both texts, which come from the same period, have been attributed to the ancient Hebrew king, in an attempt to give them more authority. Even in the ancient world, Solomon was highly regarded for his knowledge of magic, as we have seen in the 1-3rd century, *The Testament of Solomon*, and its account of the king forcing a demon to spin hemp. As well, Solomon's "legend figures into late traditions of Freemasons. Rumours which suggest the wise king left secret books of magic seem never to have died – nor have slumbered – since ancient times" (Karr, 2013). And indeed, we shall find a number of well-known Freemasons were in possession of this grimoire. As the *Sepher Raziel: Liber Salomonis* records, "I Salomon put such a knowledge & such a distinction, & explanation in this booke to evry man that

readeth or studieth it, that he know whereof he was and from whence he came" (Sepher Raziel, 1564).

> Most sixteenth-century manuscripts of magic remain unedited and unpublished, perhaps because the majority of them … are dominated by liturgical conjuration. This is a style of magic that has attracted less academic attention than Solomonic magic and Renaissance theurgy, perhaps because it is perceived as a hangover of the medieval period. However, liturgical demon conjuring is every bit as typical of early modern magic. Copiers of Solomonic magical texts like the Sepher Raziel sought to return to purified form of conjuration drawn from Kabbalistic Jewish traditions supposedly passed down from Solomon himself, at a time when Renaissance humanists were interested in recovering the Kabbalistic tradition (Foreman, 2015).

In regard to Solomonic magic, and the role of the Kabbalah, there may have been some survival of the ancient cannabis use that was suggested in Chapter 2, among later Jewish Kabbalists and Alchemists. The Kabbalah is a system of mysticism considered by many to be the secret teachings of the Jews, and holds a number of parallels with the Jewish and Christian Gnostic sects of the 1st-4th century A.D., as well as with the sort of astral magic contained in the *Ghayat AlHakim* and *The Picatrix*, which also survives in Hebrew translations, some taken directly from the original Arabic.

Rabbi Aryeh Kaplan has noted of early Kabbalistic schools who used magic and other means of communion for mystic exploration, that "some practices include the use of 'grasses,' which were possibly psychedelic drugs" (Kaplan, 1982). As mentioned earlier, Kaplan's *The Living Torah* includes cannabis as a possible candidate for the Hebrew *kaneh bosem*, "due to cognate pronunciation" (Kaplan, 1981). The Kabbalistic text the Zohar records:

> "There is no grass or herb that grows in which G-d's wisdom is not greatly manifested and which cannot exert great influence in heaven" and "If men but knew the wisdom of all the Holy One, blessed be He, has planted in the earth, and the power of all that is to be found in the world, they would proclaim the power of their L-rd in His great wisdom" (Zohar.2,80B).

Prof. Benny Shannon, who has speculated about ancient Jewish use of psychoactive substances, felt somewhat vindicated when he was directed to the works of the medieval Kabbalist and scholar Rabbi Jacob Ben Asher (*Rabbeinu Be'cha'yei ben Asher*),(1255-1340). "Rabbeinu Be'cha'yei writes that the purest of foods were created at the very beginning of Creation in order to allow for the attainment of higher knowledge. He explicitly relates this to the biblical tree of knowledge, and comments further that such higher knowledge can also be gained through the use of drugs and medicines available at his time. In addition he notes that the Manna had such qualities as well" (Shannon, 2008). Clearly

cannabis and its various preparations, along with opium and other psychoactives, were well-known for mystical properties at Ben Asher's time.

In his *De Occulta Philosophi*a (1651) Agrippa refers to how "Rabbi Israel made certain cakes, writ upon with certain divine and angelicall names, and so consecrated, which they that did eat with faith, hope, and charitie [charity], did presently break forth with a spirit of prophecie [prophecy]. We read in the same place that Rabbi Johena the son of Jochahad, did after that manner enlighten a certain rude countryman, called Eleazar, being altogether illiterate, that being compassed about with a sudden brightness, did unexpectedly preach such high mysteries of the Law to an assembly of wise men, that he did even astonish all that were neer him" (Agrippa, 1651); a description that indicates more than sigils on cakes were in use, although the ingredients of said cakes are not included.

Like the Zoroastrian royalty and priesthood, as well as the Levites, there are indications that early Kabbalists enjoyed the use of the herb, but prevented its consumption by the common people. In the *P'sachim*, "Rav Yehudah says it is good to eat... the essence of hemp seed in Babylonian broth; but it is not lawful to mention this in the presence of an illiterate man, because he might derive a benefit from the knowledge not meant for him. – *Nedarim*, fol. 49, col. 1" (Harris, et al., 2004). Other sources have noted a Kabbalistic comparison to the effects of cannabis with divine perception, noting an "intriguing reference to cannabis in the context of a fleeting knowledge of God: *Zohar Hadash*, *Bereshit*, 16a (*Midrash ha-Ne'elam*)" (Matt, 1983).

As we saw in Chapters 1-3, use of cannabis-infused wines goes back to ancient times in the Mid-East. References from Zosimos to cannabis infused wines, who was heavily influenced by Jewish sources in his writing on alchemy, (see Chapter 10) in the 3-4th century, as well as the saffron and cannabis resin combination used in wine referred to by Rabbi Immanuel Löw in the 2nd century [(Sabb. 14. 3 ed. Urbach; Löw, 1924)], indicate Jewish use in this context. This use continued into the medieval period and such infusions of cannabis and other substances were in use in Quintessences and other forms by Jewish alchemists and mystics, as we have seen in Chapter 11 and elsewhere. As we shall see, it seems likely there was also an awareness of unguents and incenses prepared from cannabis thoughout this same period.

This brings us into the era of Merkavah Mysticism, (100-1000 A.D.), which is centered on the sort of visionary experience had by the Old Testament prophet Ezekiel who, as we saw earlier, came to his experience through eating a "scroll." Aaron Leitch believes Merkavah Mysticism held a strong influence over the

later western magical tradition. “The Merkavah’s use of ritual drugs, its focus upon talismans and seals, the summoning forth of Angelic gatekeepers, and the gaining of mystical visions are elements that run throughout the grimoiric spells” (Leitch, 2005).

That cannabis might have played a role in such forms of Jewish mysticism, is indicated by references to it well into the late medieval period. in Another interesting reference can be found with Rabbi Berel Wein, who has written and lectured extensively on Jewish history, and has connected the use of hashish with the Kabbalistic-inspired Jewish messianic movement of the 17th century. Wein refers to the Morrocan Jew, Joseph ben Zur, who was popularly identified with the prophesied messianic figure Messiah ben Joseph, a claim that was propped up by Rabbi Elisha Ashkenazi and thousands of Jews in Morocco, Algeria and Tunisia believed this and followed Joseph ben Zur as a result. According to Wein:

> Joseph ben Zur was probably mentally unstable. At the very least, though, he was guilty of a very prevalent habit in the Middle East: smoking hashish. Now, smoking hashish in the 17th century was not seen in the same negative light as the modern world views it. Nevertheless, Joseph ben Zur was both slightly touched and usually high, which together is a lethal combination. He claimed he saw a vision when an angel came to him and said that he was the Messiah ben Joseph… (Wein, 2013).

This scenario of scrying under the influence of cannabis fits with both the suggestion of cannabis in the Kabbalistic writing referred to, as well as the confirmed use of cannabis for scrying in the Kabbalistic-inspired *Sepher Raziel: Liber Salomonis*, which was composed in this same time period,.

As the occult writer A.E Waite explained of *Sepher Raziel: Liber Salomonis*: “It is an English translation of a Latin original… and purports to have been sent to Solomon by a prince of Babylon, who was greater and more worshipful than all men of his time.… The Latin title of the the treatise is said to be *Angelus Magnus Secreti Creatoris*; it was the first book after Adam, was written in the language of Chaldea and afterwards translated into Hebrew” (Waite, 1911). (There are no known surviving copies of the Latin original referred to.) Stephen Skinner, in a recently published translation of *Sepher Raziel: Liber Salomonis*, suggests the roots “were probably a Hebrew original, filtered though a Latin intermediary, to the present Middle English version” (Karr & Skinner, 2013).

Julia Cresswell, who has written extensively on British myth and magic, suggests “that although the manuscript may be sixteenth century, some of the language is rather old-fashioned for that date, except perhaps for an old person writing in the early sixteenth century. I would guess that the text is a reworking

of an earlier one, pushing the origin of the material back into the Middle Ages" (Cresswell, 2006). Occult writer Damon Lycourinos agrees with this, suggesting *Sepher Raziel: Liber Salomonis* is "derived from thirteenth century Latin sources" (Lycourinos, 2012).

This brings us closer to the date of the first Latin translations of the influential Jewish Kabbalistic magical book, *Sepher Raziel ha-Melakh*, with which *Sepher Raziel: Liber Salomonis* is often confused because of the similar names (the shortened "*Sepher Raziel*" is used for both). The history of the two are hard to separate, sharing a number of thematic commonalities besides names, and it seems obvious the later English grimoire was somewhat based on the earlier Jewish versions and its Latin translations. The *Sepher Raziel ha-Melakh* was translated under the orders of the 13th-century Spanish King Alfonso, who had a keen interest in magical and alchemical documents, and he was also responsible for translating the Arabic book of black magic, *The Ghayat AlHakim,* into Spanish and Latin, becoming *The Picatrix*. Because of these similarities *Sepher Raziel: Liber Salomonis* is often placed with similar documents that represent "abridged vernacular copies of the Alfonsine Liber Razielis" (Page, 2012). However, despite having in "common … the name source of angelic inspiration, and a few short passages [1]… [they] represent two different 'Raziel' traditions" (Kar & Skinner, 2013).

The text itself tells us that prior to this, it had been passed down through the hands of figures like Adam and Solomon, and it reveals the ultimate author as the Angel Raziel. A number of other medieval magical texts claim this authorship as well, and this seems to have been a way of describing a document that was in part scryed or channelled. "The most explicit transmission of Jewish magical material into the Christian Latin tradition of magic was the translation of works associated with the name – Raziel an angel present in Jewish angelology and Arabic astrological texts who was said to have revealed a book of secrets to Adam" (Page, 2012). The name Raziel itself means "secrets of God," and this is a fitting title for the Promethean transmitter of secrets that the figure represents in the magical tradition.

The Judeo-Christian mystic origins are obvious, as *Sepher Raziel: Liber Salomonis* is clearly reminiscent of the planetary accession-based magic of Gnosticism, Merkavah and the Kabbalah. "The text is divided into seven sections, covering different topics including the use of astrology, incense, timings, purity, and the seven heavens and their angels. As can be seen from the sevenfold emphasis, this is another essentially planetary grimoire" (Lycourinos,

2012).

The area of interest in relation to this study lies in the second book, which details the virtues of stones, herbs and beasts. Plants play an important role in the magic of *Sepher Raziel: Liber Salomonis.* For as the grimoire explains, it was by Adam and Eve's sin of eating the forbidden fruit that they were expelled from Eden and the company of God. The Angel Raziel, feeling empathy for lost humanity, in a sense played the role of Prometheus, and shares the secret knowledge of plants so that the descendants of the first couple might be restored to their former place of Glory. As the Grimoire records of this:

> "Know thou that in herbs is vertue of the most that may be.… Know thou that among herbs there be some with which thou may do good & euill. As to heale & make sicke. And so understand thou in these that shall be said furthermore. And Adam said by a tree came wretchednes into the world that is by the tree I sinned in it. And Raziel said, An herbe shall be thy life. And Salomon said, A tree shall be & shall wexe of which the leaues shall not fall. And it shall be medicyne of men" (Sepher Raziel, 1564).

Apparently cannabis was held in high regard in the search for knowledge. In the *Sepher Raziel*, cannabis is combined with artemisia, also known as wormwood, a key ingredient in the famous 19th-century liqueur of the poets, absinthe. Wormwood contains thujone, a psychoactive chemical, that attaches itself to the same receptor sites in the brain that THC, the active chemical of cannabis, does. As the *Sepher Raziel* instructs of the use of these combined plants for magical invocation:

> The third herbe is Canabus [cannabis] & it is long in shafte & clothes be made of it. The vertue of the Juse [juice] of it is to anoynt thee with it & with the juse of arthemesy & ordyne thee before a mirrour of stele [steel] & clepe thou spiritts & thou shallt see them & thou shalt haue might of binding & of loosing deuills [devils] & other things" (Sepher Raziel, 1564).

There are two acts of magic being combined here, *katapharmakeuo* which means "to dose (or anoint) with drugs" and *katoptromanteria*, "divination by means of mirrors."[2]

In regards to *katoptromanteria*, also referred to as *captromany,* it has long been known that trance states "could be induced by gazing at polished or shiny surfaces illuminated by lamps, through a kind of self-hypnosis" (Luck, 2006). "Mirrors … [have] long been part of shamanic paraphernalia. As a receptacle of for souls, the mirror often served as a means for entering the trance state" (Flaherty, 1992). This of course is the magic "mirror, mirror on the wall" that survives in fairy tales. "All ancient civilizations had such things (crystals, pools

of water or ink, silver or glass mirrors) and the magical literature abounds in directions for their manufacture and use" (Deveney, 1997). Rabelais shows his familiarity with the practice by magicians of his time, and alludes to its use dating back to the Roman period, "Captromancy is held in such account by the emperor Didius Julianus" (Book 3). "The art of using mirrors in divination and prediction of individual destiny (named catoptromantia) is found in the Dionysian testimonies.… A very large number of Greek and Roman vases show Bacchantes[3] or Satyrs dancing in trance while gazing into a portable mirror" (Caputo, 2013).

In regard to the Renaissance situation, and noting descriptions of magic mirrors in the works of Shakespeare and elsewhere, Whitby notes that there "is no shortage in literature of references to scrying with mirrors … but first-hand accounts of the practice are rare, since it could and did lead to trouble with the ecclesiastical authorities" (Whitby, 2012). Whitby describes a number of legal cases against crystal and mirrors scryers, making it clear why this was mostly a secret practice. The Bard referred to magic mirrors in *Macbeth*, as well as *Measure for Measure*; "Takes note of what is done, and like a Prophet Lookes in a glasse that shewes what future euile Either now, or by remissenesse."

In *Archetypal-Imaging and Mirror-Gazing*, Giovanni B. Caputo gives us some insights into the long-standing use of magical mirrors:

> Mirrors have been studied by cognitive psychology in order to understand self-recognition, self-identity, and self-consciousness. Moreover, the relevance of mirrors in spirituality, magic and arts may also suggest that mirrors can be symbols of unconscious contents. Carl G. Jung investigated mirrors in relation to the unconscious, particularly in Psychology and Alchemy.… Recently, empirical research found that gazing at one's own face in the mirror for a few minutes, at a low illumination level, produces the perception of bodily dysmorphic illusions of strange-faces. Healthy observers usually describe huge distortions of their own faces, monstrous beings, prototypical faces, faces of relatives and deceased, and faces of animals. In the psychiatric population, some schizophrenics show a dramatic increase of strange-face illusions. They can also describe the perception of multiple-others that fill the mirror surface surrounding their strange-face. Schizophrenics are usually convinced that strange-face illusions are truly real and identify themselves with strange-face illusions.… Strange-face illusions may be the psychodynamic projection of the subject's unconscious archetypal contents into the mirror image. Therefore, strange-face illusions might provide both an ecological setting and an experimental technique for "imaging of the unconscious."
>
> …. the mirror in itself may create altered states of consciousness and trance when the mirror is displayed at a low illumination or when the subject has assumed drugs or alcohol (Caputo, 2013).

Burning Incense before a magic mirror, 19th-century engraving by Caroline Augustus Feilding.

Although Caputo unfortunately does not expand on the use of drugs with mirrors, the subject in itself is a fascinating area of study. When *katapharmakeuo* collides with *katoptromanteria*, sparks definitely fly. I myself can attest to the intensity of what Caputo refers to as “strange-face illusions” from the combination of a variety of psychoactive substances and mirrors, and I have talked to many other psychonauts who have commented on this same effect. Historically, the use of cannabis in conjunction with magic mirrors seems to

have been particularly pervasive. Prof. Georg Luck noted that it was also sometimes burnt for these same purposes. “Hallucinogenic mixtures known in Byzantine times included frankincense with ground hemp leaves (hashish). Smoke from this mixture apparently helped a medium to see images in a mirror. This is a form of captromancy” (Luck, 2006). Skinner has suggested that *Sepher Raziel: Liber Salomonis*, “may owe some of its contents to Byzantine Greek” (Karr & Skinner, 2013), so perhaps there is a connection here in regard to magic mirrors and cannabis.

The *Sepher Raziel* seems to indicate that Adam himself may have used this method of invocation and divination: “he [i.e. Adam] spake with deuills & with dead men & of them counsail he enquired & they sufficiently to him answerd” (*Sepher Raziel: Liber Salomonis,* 1564). This is particularly interesting in relation to a surviving reference on an ancient Assyrian tablet from the Louvre collection that records a topical preparation of “hellebore, cannabis and lupine,” that was rubbed on “So that god of man and man should be in good rapport,” (Russo 2005) and more especially so, in relation to what has been suggested about the Hebrew use of *Kaneh Bosm*, in the Holy Anointing Oil, and its similar use for scrying in smoke. Although the surfaces of smoke and mirrors are different, the method itself is identical; in the case of a darkened mirror, the vague outlines and movements reflected, sufficed as a similar means to the billowing movement of smoke, in which shapes and movement were given meaning by the stimulated imagination of the diviner.

Tolka Scrolls notes of the importance of the combination of mirrors and cannabis in the magical tradition in his *Visible & Physical Manifestation of Spirits*:

> …[T]he Sepher Raziel … states that you can ordain yourself with the juice of Cannabis and Arthemesy, before a steel mirror, and that it will give you the power to see spirits and other abilities, but the point is that the mirror is legitimate in the grimoire tradition as it is mentioned in one of the source texts of later works. Now the use of drugs here which should never be followed without checking local laws and indeed health risks (some highly poisonous things are suggested) are common in that grimoire. A grimoire that is amusingly one of the oldest with reference of non-physical appearance of spirits” (Scrolls, 2012).

The popularity of magic mirrors in the 16th and 17th centuries caused the debunker Andreas Libavius (1555-1616) to lament there was no lack of those who pretended to “construct from the motion of the stars and from the constellation magic mirrors, gems, globes and many similar devices for exploring the future.” As we shall see, the combination of drugs and scrying

mirrors was also a popular method, and it has persisted into the modern era.

However, it should be noted that Don Karr and the prolific occult writer Dr. Steven Skinner, who is also a practising magician, barely comment on the actual chemistry or effects of the herbs listed in *Sepher Raziel: Liber Salomonis*, and no comment is made in regards to the sCrying ointment. Indeed, in his commentary Karr is actually critical of Aaron Leitch's suggestion of drugs in Jewish *merkavah* magic, without mentioning the references in the very book of Jewish-based magic he was writing in. This lack of acknowledgement is made even more curious by the fact that in *Techniques of High Magic* (1976) Skinner and co-author Francis King list the following Astral projection ointment popularized in the 1890's (some occultists decided to step through the looking glass!): Lanolin – 5 ounces; Hashish – 1 ounce; Hemp flowers – 1 handful; Poppy flowers – 1 handful; Hallebore – 1/2 handful, (Skinner & King, 1976). So it is not likely he was unaware of their use in later magic.

Skinner seems to disregard the role of psychoactive substances in magic altogether, even in regards to fumigation, which he suggests was really based on good and bad smells. Spirits, "are sensitive to certain things, and one of those is smell, so every magical ritual has the burning of incense. MacGregor Mathers thought it was so that you could manifest the spirit in the incense, other people so it could cloud the mind of the operator. In fact it manifests an atmosphere the spirit can manifest into, if the smells are nice. At the end of the ritual you reverse it and you burn something that is very unpleasant, and this helps send the spirit back from whence it came" (Skinner, 2017). Skinner goes on to say that even mild body odor can dissuade a spirit from appearing! This is interesting, and shows how the role of drugs in magic and history, has given way to what is indeed much more "magical thinking." We see this same sort of disregard for the established historical role drugs played in witchcraft, in both books on witches and with modern practitioners of neo-witchcraft. As with *The Picatrix*, most commentators of *Sepher Raziel: Liber Salomonis* are usually more concerned with the topics of astrology and spell castings, and little attention is payed to what substances are used, and what effects they might have.

We know that this method of divination was particularly popular at the time, as a very similar recipe, along with large portions of *Sepher Raziel: Liber Salomins*, was repeated in another important grimoire that was composed more than a decade later, the *Book of magic, with instructions for invoking spirits, etc.* (ca. 1577-1583), renamed *The Book of Oberon*, which will be discussed in Chapter 17 for its relationship to Fairy magic. We will refer to it as "*The Book of*

Magic (*BoO*)" – *The Book of Oberon*, from here forward.

The *Book of Magic* (*BoO*) represents a catalogue of spells, invocations, summonings, and herbal recipes that was gradually collected by unknown compilers and represents the type of manuscript that was owned by working magicians of the period. Besides excerpts from *Sepher Raziel: Liber Salomonis*, excerpts from other magical texts such as *Heptameron, Enchiridion, The Offices of Spirits*, and *The Key of Solomon*, can also be found in this beautifully illustrated manuscript. References to a Friar Bacon in the text have also led to suggestions that this is a reference to 13th-century Friar Roger Bacon, know as Doctor Mirabilis, and remembered for his interests in science, alchemy and magic, with detractors accusing him of using "nigromantic charms" and "the enchanting forces of the devil." *The Famous History of Fryer Bacon* (1627), describes a glass of "excellent nature, that any man might behold any thing that he desired to see within the compass of fifty miles round about him" (Browne, 1627). "*Francis Picus* [(1469-1533)] says, that he read 'in a book wrote by Bacon, that a man might fortel things to come by means of the mirror *Almuchesi*, composed according to the rules of perspectives; provided he made use of it under a good constellation and first brought his body into an even and temperate state by chymistry'" (Barrett, 1801).

Cannabis appears in a list of "Notable good herbes," in the *Book of Magic* (*BoO*), which was obviously repeated by a copyist from *Sepher Raziel: Liber Salomonis*, although with a notable variation of the recipe. "Anoint thee with the Joice of Canabus & the Joice of Archangell & before a mirrour of steele call spirits, & thoue shalt see them & have power to binde & to loose them." The "arthemesy" of *Sepher Raziel*, is replaced with "Archangell" in *The Book of Magic* (*BoB*). Suggestions for the identity of the herb referred to as "archangel" include "white nettle" and "mugwort," however, I am more inclined myself to suggest Angel's Trumpet, i.e. *brugmansia*, also known as *Devil's Breath*, or possibly *datura*, which was also referred to by this name. Both of these candidates are extremely psychoactive, even when applied topically, and this recipe would give us something closer to the classical "witches ointment" than the less powerful, but still psychoactive "arthemesy" i.e. wormwood, of the earlier *Sepher Raziel*. We can be sure this difference in ingredients is intentional as "Athemesia" i.e. "artemesia" appears elsewhere in *The Book of Magic*. Other potent psychoactive plants have been identified in the recipes of *The Book of Magic* (*BoO*), such as henbane, mandrake and the black poppy.

As Whitby has commented, we "may therefore presume that there was an

established method of scrying and an established ritual of invocation. Such instructions were probably circulated in manuscript along with other magical works" (Whitby, 2012). As cannabis and other psychoactive substances are identified in popular grimoires from the period, particularly for use with mirror scrying and invocations, this leads us to a new understanding of the actual secret practices of magicians from the era, and we can be sure this often included the use of psychoactive substances.

The archetypical magician of the medieval age, Dr. Faust, (whom some say was a real historical figure), for instance, is shown both drinking magic elixirs and also using the magic mirror. As well, in Marlowe's *Dr. Faustus*, fumigation is indicated in the "Bad Angel's" command: "now draw up Faustus, like a foggy mist, Into the entrails of yon lab'ring clouds, That, when you vomit forth into the air, My limbs may issue from your smoky mouths, So that my soul may but ascend to heaven" (Marlowe, 1592).

Woodcut of Faust within a magic circle invoking a demon. The story of his pact with the Devil, and the Magician's eventual collection to hell, has served as a dire warning for all who pursued magic from the late medieval period, down to the modern era.

Faust drinks the Magic Potion

Faust and the Magic Mirror

Frederick Dannaway suggested that this reference from *Dr. Faustus*, along with medieval, renaissance and later recipes that included drugs, “suggest a psychoactive agent in the various arts of libanomancy and skrying” (Dannaway, 2009). Indeed, as we shall see, other medieval and renaissance figures who may have used this method can reasonably be put forth. With Dannaway, we can speculate that perhaps “the secret flames of the *philosophi per igne* of the medieval ages were sprinkled with psychoactive powders that produced magic visions. The examples of possible psychoactive incenses in witchcraft, alchemy and European paganism are legion” (Dannaway, 2009).

It has long been suggested that Nostradamus predicted the future with a Magic Mirror, or alternatively by gazing into a bowl of water (*hydromancy*). Nostradamus begins his series of 942 Quatrains with verses that could well indicate some sort of fumigant, as well as magical rites, being used to induce a

prophetic state:

Sitting alone at night in secret study;
it is placed on the brass tripod.
A slight flame comes out of the emptiness and makes
successful that which should not be believed in vain.

The wand in the hand is placed in the middle of the tripod's legs.
With water he sprinkles both the hem of his garment and his foot.
A voice, fear: he trembles in his robes.
Divine splendor; the God sits nearby.[4]

Nostradamus also referred to the "secrets that are revealed by the subtle spirit of fire"which could indicate something being burnt. We know from his surviving writings that, besides being a seer, Nostradamus also held an advanced knowledge of herbalism. In reference to psychoactive plants, and medieval use, it has been suggested that the "prophetic apothecary Nostradamus exemplifies the alternative tradition that is the heir to traditions marginalized by the Christian Church. His visions may [have] been induced by some of these herbal incenses" (Dannaway, 2009). As noted elsewhere, "Nostradamus used various forms of meditation to induce his ecstatic trances and visions. These methods included the mildly hallucinatory powers of nutmeg…" (Gossop, 2016).[5]

In relation to the planetary-based magic of the *Sepher Raziel: Liber Salomonis*, it is worth noting that "Paracelsus … describes the construction of magic mirrors through the fusion of seven metals [representing the 7 planets] in order to establish a connection between macrocosm and microcosm" (Caputo, 2013). Paracelsus left instructions for their construction and use, but did not advise on the use of narcotics for this purpose, such as the opium he was known to have prized (at least, that I am aware of). But in his description of their manufacture, he made it clear that not all was being said, lest the secrets may fall into the hands of the unworthy and ignorant. In reference to how they might be used Paracelsus stated "you may see the events of the past and the present, absent friends or enemies and see what they are doing.… You may see in it anything that has ever been written down, said or spoken … you may see in it anything, however secret it may have been kept" (Hartmann 1891). Paracelsus' use of narcotics for both magical and medical purposes, however, is well indicated as we have seen, along with his likely familiarity with *The Picatrix*.

Marie de Medici studying a magic mirror showing a glimpse of her future. Nostradamus in magic circle at right. (Engraving, 1900) .

The Sloane MS 3846 version of *Sepher Raziel: Liber Salomonis* came "bound up with a number of other extracts from writers like Cornelius Agrippa…"(Karr & Skinner, 2013). Agrippa, who like Paracelsus, shows a familiarity with psychoactive plants and their preparations, included instructions for magic mirrors in *De Occulta Philosophia*. As with the invocation of ghosts into the mirror of *Sepher Raziel: Liber Salomonis*, "Agrippa was rumoured to possess a magic mirror in which he could divine future events, and he also dabbled in necromancy, believing he could conjure up the spirits of the dead" (Drury, 2012). "Agrippa consulted a magic mirror in which 'the dead seemed alive,' as one witness asserted" (Pendergrast, 2009). Prof. Georg Luck suggested that the "effects of frankincense" which is now thought to be mildly psychoactive, "were… known to Agrippa… [H]is *De Occulta Philosophia* (1510; repr., 1533) describes a system of mirrors that allows the practitioner to project images of daemons or spirits into a column of smoke from incense. As the smoke changes

shape, the spirits appear to move" (Luck, 2006) – techniques that would later be mastered by Phantasmagorists like Schröpfer and Eckartshausen, as discussed in Chapter 20.

In Book 3 of his *De Occulta Philosophia*, in a chapter about the use of potions and other means to induce "phrensie" as in a prophetic trance, he refers to the use of fumigations with a form of a magic mirror that was reflected on an angle off of the water of a sacred fountain:

> There was also a propheticall fountain of Father Achaia, constituted before the temple of Ceres, where they that did enquire of the event of the sick did let down a glass by degrees tied to a small cord, to the top of the water, and certain supplications and fumes being made, the event of the thing did appear in the glass (Agrippa, 1533).

Another variation of the cannabis magic mirror recipe appears in C.J. Thompson's *Mysteries and Secrets and Magic*, (1927). Formulas that he claimed were taken from a renaissance grimoire that contained ancient magic.

> Take canabis viz. hemp, artemesia and stand thee before a steele glass and through God's help to see and bind loose spirits, but if ye anoint ye glass with juice of artemesia it is better.
>
> A steele glass well polished and must be anonynted with the juice.
>
> To cause apparitions to be visible to ye sight you must take, artemesia, hemp, flax, cardamoms, anise, camphire, coriander, hyperico,. aloes wood, apia mortegon [chicory] (Thompson, 1927).

The author of this grimoire adds that this last preparation is "A marvellous effacious fumigation to cause a man to see visions on the air and elsewhere."[6] Some interesting differences in this grimoire's references in regards to mirror scrying and those of *Sepher Raziel*, and *The Book of Magic* (*BoO*), are that the cannabis is "taken" in an unspecified manner, and the only anointing is done on the actual mirrors. The anointing of the mirror here is interesting in relation to the Mirror Narcotique, of Cahagnet and other 19th-century figures who were experimenting with mirrors and drugs, along with discs, rings and other items that were infused and magnetized with cannabis and other substances.

Like *Sepher Raziel:Liber Salmonis*, the grimoire Thompson held refers to the construction of a magical ring. Whereas Sepher Razaiel gave instructions for a "Gold Ring" dedicated to the Sun, Thompson's grimoire offers instructions in the same style for a lead ring, dedicated to Saturn, to be used for receiving oracles, and mentions cannabis in its construction, as noted in Chapter 12. Elsewhere Thompson does have a recipe for a topical preparation of cannabis:

> "Of perfumes," says a writer of the sixteenth century: "A perfume made of hempseede and of the

> seeds of fleawort, violett roots, and parsley … maketh to see things to come and is available for prophesie" (Thompson, 1927).

Likely, as in other ancient references, "hempseede" included the chaff around the seed, which contain the psychoactive resins of cannabis, otherwise it would have no psychoactive effect and signifies a source of "contagious magic," i.e. the powers of cannabis experienced in more powerful formulas, was seen as a spiritual force in the plant, that could be summoned and used in other ways, including magnetizing objects, as in the rings, discs, and mirrors discussed above.

Grimoires like *The Picatrix* and *Sepher Raziel* could often be found together which, considering their similar styles of planetary magic and conjurations, is not really that surprising. Skinner refers to the magus Richard Napier (1607-1676) who was the owner of a manuscript copy of *Sepher Raziel: Liber Salmonis*, and also had a copy of *The Picatrix*, which he in turn had inherited from the Astrologer and alchemist Simon Forman (Karr & Skinner, 2013). We can be sure Napier, and others who got to view them, saw these texts as instruction manuals, and did not collect them as mere novelties. "Richard Napier, a former pupil of Simon Forman, was a practitioner of crystallomancy…" (Whitby, 2012).

Napier's Copy of *Sepher Raziel: Liber Salmonis*, is likely the one that ended up in the hands of the 17th-century alchemist and Freemason, Elias Ashmole. The version, Sloane MS 3846, contains a hand written note from Ashmole, with a comment accompanying a red wax seal from a magic ring, listing the magical names engraved on the ring. It is also worth noting that there was a handwritten note from Ashmole left in a copy of *The Picatrix*, (Sloane 3679), identifying it as a gift from Napier to the astrologer William Lilly, whose placement of cannabis under the planet Saturn was noted. Lilly refers favorably to mirror scrying in his autobiography[7] and associates its powers with the Queen of Fairies, who appears in *The Book of Magic* (*BoO*). Knowing whose hands *Sepher Raziel: Liber Salmonis* is known to have passed through, gives us an idea of "who was familiar with, read, and may have practiced, the magical methods outlined in *Sepher Raziel*" (Karr & Skinner, 2013). Interestingly, Ashmole is also remembered for preserving the works of Dr. John Dee, another magician known for his use of magic mirrors.

Did Dee and Kelley use drugs for scrying?

The Elizabethian mathematician, scientist, astrologer, astute businessman and magician Dr. John Dee (1527-1609), “had a famous ‘mirror’ by which he claimed to contact all manner of angels and dead spirits” (Dyer, 2010). Dee had a variety of magic mirrors and crystals a particular favorite was a flat obsidian stone that is on display at the British Museum, and his scribe John Kelly “did all his feats upon The Devil’s Looking-glass, a stone…” (Butler, 1663). Zachary Grey commented on this verse, “This Kelly was chief seer … to Dr. Dee … and bred an apothecary, and was a good proficient in chemistry, and pretended to have the grand elixir (or philosopher’s stone).… He pretended to see apparitions in a chrystal or beryl looking-glass (or a round stone like a chrystal)” (Grey, 1806). The Sloane MS 3846 copy of *Sepher Raziel*, has been noted for its composition in handwriting similar to that of Dr. Dee’s scryer Edward Kelly, (Karr & Skinner, 2013).

In Dee’s own accounts of his invocations, or “Actions” as he referred to them, there are numbers of references to smoke, indicating the possibility of some sort of fumigation, as well as references to the use of potions and ointments. “These Actions are the records of visions and angels and other spirits and the message delivered by them as seen and heard by the scryers [often Edward Kelley] with the aid of a crystal ball, and then immediately related to Dee, who though present saw and heard nothing” (Whitby, 2012). In Dee’s record of these Actions, we read how “smoke filled the place” and an invoked entity states, “I smell the smoke: procede Syr, in your purpose”and these could indicate sufumigation. Other references indicate some sort of elixir in use that clearly put a person into a drowsy state: “taste of this potion yay the savour onely of the vessel worketh most extremely agaynst the maymed drowsines of ignorance. Yf the hand be heavy, how weight and ponderous shall the whole world be? What will Ye?” (Dee/Peterson, 2003).

In one account from *John Dee’s Actions With Spirits*, (1581-1583) there is a lament about the lack of drugs for an operation, and the use of ointments in their place: “I haue forgotten all my drvggs [drugs] behind me. But since I know that some of you are well stored with sufficient oyntments, I do entend to viset you onely with theyr help. you see, all my boxes are empty? – EK [Edward Kelley] he sheweth a great bundell of empty poticharie [apothecary] boxes.” This brings

a response from the figure invoked “How cometh it, that you pretend to come for a favorable diuine powre and all your boxes ar empty” (Whitby, 2012). The exchange over the lack of drugs also indicates that drugs were not an unusual part of these scrying sessions, as Kelley says he “forgot” them, as if he usually had them. As Kelley had a reputation as a bit of a con-man and swindler, one wonders whether the concern about lack of drugs was the spirit’s or Kelley’s! In this regard, it should also be noted that the angel’s scryed by Kelley, also commanded that he and Dee share not only possessions in common, but also their wives! And these orders were apparently followed for at least one tryst.

This is not to suggest that all of Dee’s workings with Kelley were based purely on acts of fraud perpetuated by the latter on the former. It seems likely “that Kelley both genuinely went into a trance like state and consciously fabricated visions and revelations to maintain his credibility in the eyes of Dee” (Whitby, 2012). Even if we are to discount the actual invocation of angelic entities, along with the assumption of actual trickery, it is “arguable that many of the visions may have arisen from Kelley’s subconscious, perhaps after concentration in the crystal (he frequently saw nothing for the first fifteen minutes) had induced in him some mild state of trance” (Whitby, 2012). The actions and effectiveness of drugs in this respect cannot be downplayed, nor the delay of time before the visions, or rather drugs, kicked in. A manuscript from Ashmole, (MS. 204, art. 18) is a “List of drugs probably written by Dee”(French, 2013). Unfortunately, this manuscript does not seems to have been reprinted anywhere, and although a photographed reproduction of the actual ms. is available online I was unable to make sense of Dee’s handwriting, so I could not consult its contents.[8]

In the classic play *The Alchemist*, by Ben Jonson (1572-1637), a satire based in part on the personalities of John Dee and his scribe Edward Kelley, there are allusions to the use of drugs, and they do seem to be tied with the compounds and extracts of alchemists and apothecaries. As we saw in Chapter 11 such preparations were in use by alchemists at this time, and available in apothecaries.

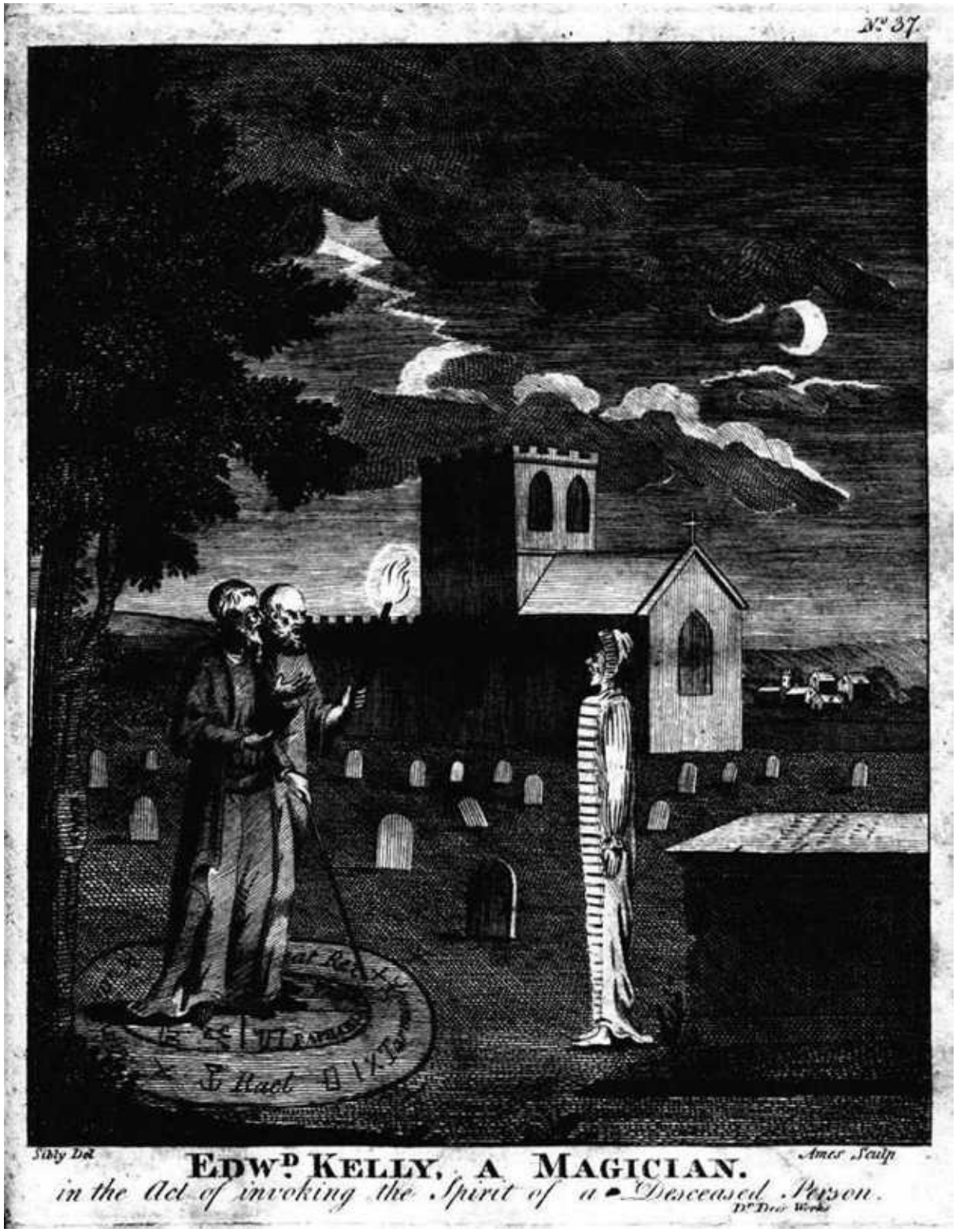
Right: Dr. John Dee's Magic Mirror, on display with a crystal ball used for the same purposes at the British Museum. Left: Illustration of Dee sits before a crystal ball while the alchemist and scryer Kelley prepares some sort of potion. The crocodile hanging above Dee, is an indication that he had access to rare items from distant lands.

Jonson's play describes a main character, "Abel Drugger," shortened to "Drug," as "One whose name is Dee, in a rug gown, there's D and rug, that's drug." "This is evidently levelled at the celebrated Dr. John Dee … a great pretender to astrology, alchemy and magic" (Gifford, 1875). This character is also described in the play as being "busy with his spirits," and his shop's "alchemical magic will draw clients… who will pay for drugs and potions that, like the elixir of life, hold the promise of restorative effects, for consumption by the ounce or the jarful" (Julian & Ostovich, 2013). Other references in *The Alchemist* indicate the actual use of such drugs: "drug money us'd to make your compound"; "Indian drug"; A ship from Ormus (a place in Persia) containing a "commodity of drugs," and lines like "This is true physic, this your sacred medicine: No talk of opiates to this great elixir … this will work some strange effect, if he but feel it" and other references to "elixirs." In regard to the references to elixirs in the play, there is also a clear alchemical association made: "your elixir, your lapis minerals, and your lunary"; "Your elixir, your lac virginis, your stone, your medicine and your chryosperm." Ashmole, and Lilly,[9] who had access to Dee's works, agreed "he certainly had the elixir" (Gifford, 1875). As truth often comes through jest, we may take these references as indications that the idea, at least, that Dee and Kelley, along with other Alchemists and magicians, were using psychoactive substances in their magic, was not uncommonly held, and allusions towards that were recognizable to a 17th century audience of a popular comedy.

Although Jonson's work is a mockery of Dee and Kelley, it is a fact that

Kelley was well known for his knowledge of alchemy, and treatises he wrote on the subject have survived; as well, he had worked as an apothecary's apprentice prior to joining forces with Dr. Dee.

Detail from Henry Gillard Glindoni's painting of Dee, performing a magical act in front of a royal audience. Notice the crystal ball on the table behind Dee.



17th-century engraving of Edward Kelley and Dr John Dee practicing necromancy within the safe confines of a magic circle.

Richard Deacon, in *John Dee: Scientist, Geographer, Astrologer and Secret Agent to Elizabeth I* (1968), suggested Kelley was using cannabis and other substances in Necromantic practices, but this was based on later 19th century authors writings after the fact.

> Eliphas Levi, the nineteenth century historian of magic, Professor E. M. Butler, the author of Ritual Magic and A. E. Waite all took an interest in Kelley and their revelations on the techniques used at this time in "questioning the dead" hardly improve Kelley's reputation. The actual questioning had to be preceded by a blood sacrifice and a fast of fifteen days, with a "single unsalted repast after sundown." The latter should consist of black bread and blood, or black beans and milky and narcotic herbs. In addition the questioner must "get drunk every five days after sundown on wine in which five heads of poppies and five ounces of pounded hempseed had been strained for five hours, the infusion being strained through a cloth woven by a prostitute" (Deacon, 1968).

As no earlier source than Levi can be found for this recipe and ritual, it is hard to suggest it as a basis for the work of Dee and Kelley. These claims can unfortunately be placed alongside the unsubstantiated suggestions of hashish and opium use along with the acquisition of the fabled *Necronimicon*, put forth by the retired police department employee, M. Kienholz. Kienhol, seems to have taken the stories of the *Necronimicon* quite literally. In her book *Opium Traders and Their Worlds*, she ties the controversial grimoire with Dee, and his notorious scryer Edward Kelley. In reference to the *Necronimicon*, she wrote that, "While in Prague in 1586, Dee and Kelly searched out and plagiarized a copy of *Necronimicon* by Abdul Alhazred of Yemen, who developed a kind of incense containing 'olibanum, storax, dictamus, opium and hashish'" (Kienholz, 2008). Kienholz also claimed Dee "was Queen Elizabeth's special agent" and suggested he was a likely candidate for advising "the British to deal in opium." Unfortunately, Kienholz's claims don't seem to be particularly credible, as the vast majority of researchers consider both the Necronimicon and Abdul Alhazred to be the creations of Lovecraftian lore.

A clear reason that Dr. Dee and Kelley would not have written openly about their use of drugs in invocation, is that both suffered persecution throughout their lives for their activities. Because of this they had to be very secretive. For example, the accounts from their crystal scrying cited earlier in reference to fumigation, ointments and potions, were in fact carefully hidden and were not discovered till decades after Dee had passed away, by a couple who had a acquired an old chest that had at one time been owned by Dee. Apparently a secret panel popped opened one day and revealed accounts that were hidden inside. "After Dee's death, his papers were passed to Freemason Elias Ashmole,

and Ashmole spent a good deal of time and effort researching the difficult text. He was fascinated by Dee and Kelley's work, and tried to commune with the angels during a succession of séances from 1671 to 1676" (Harrison, 2017). Ashmole, as noted, was familiar with both *The Picatrix* and *Sepher Raziel: Liber Salomonis* as well. We can also be sure that Ashmole would have had access to cannabis, opium and other rare drugs prescribed in such works, through his close association and friendship with Dr. Robert Hooke, who lectured on the subject, and who shared Ashmoles keen interest in the works of Dr. Dee.

Although at times a celebrated Magician at Queen Elizabeth's[10] court, at others, Dee felt a very real threat, due to rumors and accusations of witchcraft. In 1583, a mob, believing Dee's familiar was the Devil, ransacked his home and library, and some rare manuscripts were lost as a result. One wonders if copies of *The Picatrix*, or the *Sepher Raziel*, with its cannabis recipe for seeing devils and spirits in mirrors, or similar such manuscripts, like *The Book of Magic* (*BoO*), that we now know were in circulation in that place and time, were destroyed in this house invasion. As Teresa Burns has noted of this same period, in regard to the secrecy needed in owning or copying *The Book of Magic*(*BoO*):

> The year 1583 is a sort of cut-off point for much tolerance of non-state supported magical activity in England. Works like Reginald Scot's Discovery of Witchcraft – published in 1584, the year John Dee and Edward Kelly left for Poland England and the year an arch-Puritan, John Whitgift, became Archbishop of Canterbury and chief censor of printed texts – managed to attack highbrow Hermeticism like Dee's and the charismatic religions more popular among the poor at exactly the same time…
>
> Perhaps the most famous early 16th century grimoire, Cornelius Agrippa's De Occulta Philosophia, was not really considered objectionable reading early in Elizabeth's reign, and thus one can find a record of it in places like John Dee's library as well as several contemporaneous libraries at Oxford and Cambridge. But by the 1580s, while one might already own old compilations like that of Agrippa's, one might not want to write anything new or at least not write it and have anyone else know about it. Had someone compiled and tried to print the same material after 1584, at the very least the work would have not received ecclesiastic approval (unless it is worded, like Scot's Discovery of Witchcraft, as an attack, particularly an attack on Catholics). Because of this political climate, it's no wonder that we don't know what happened to the Book of Magic from 1583 until someone copied part of it in the 17th century. It was not a very safe manuscript to have… (Burns, 2014).

In 1587, due to rumors of necromancy, Dee and Kelley had to defend themselves in front of the Catholic Church. "The Papal Nuncio and the Jesuits at Prague wanted Dee and Kelley to confess that they were dealing with evil spirits" (Whitby, 2012). Dee defended himself adequately, while Kelley angered them with chiding remarks about the behavior of many priests of the day, causing one of his accusers to say later he considered tossing him out the

window to his death, which was apparently not that uncommon in Prague in those days. Dee lamented how people saw him as a “companion of the hell-hounds, and a caller and conjurer of wicked damned spirits” (Dee, 1590).[11] These sorts of accusations have followed both Dee and Kelley into the modern day, and on the flip side, the Enochian Language, developed by Kelly through the angels he saw within the crystal ball, still figures with practitioners of ceremonial magic.

Considering texts like *Sepher Raziel: Liber Salomonis*, and *The Book of Magic* etc. [aka *The Book of Oberon*], explicitly refer to the use of cannabis and magic mirrors, for the purpose of seeing “devils” and “spirits,” the following references seem to indicate there was some awareness of these combinations amongst the authorities. Michael Dalton certainly seems to be referring to the ceremonial magician rather than the country witch in his following condemnation against “Conjurers” who “believe by certain terrible words, that they can raise the Devil, and make him to tremble; and by impaling themselves in a circle (which, as one saith, cannot keep out a mouse) they believe that they are therein insconsed, & safe from the Devil whom they are about to raise; and having raised the Devil, they seem by prayers, and invocation of Gods powerful Names, to compel the Devil to say, or do what the Conjurer commandeth him” (Dalton 1618). Possibly influenced from accounts of Dee and Kelley, Dalton, in *The Country Justice*, (1618), which became a sort of text book for identifying witches and magicians, condemned the “Sorcerer” who “work and perform things (seemingly at the least) by certain superstitious and ceremonial forms of words (called Charms) by them pronounced: or by Medicines, Herbs, or other things applied, above the course of nature, and by the Devils help, and Covenants made with him” as well as the “Soothsayers, or Wisards, which divine and foretell things to come … and … do answer by the Devil (or by his help) fc. they do either answer by voice, or else do set before their eyes in glasses, Chrystal stones” (Dalton, 1618). So Dee and Kelley would have had plenty of reasons to keep secret about the means, methods and sources of instruction in regards to their scrying, as would other magicians.

Image of a cannabis-like plant from the Voynich Manuscript.

Both Dee and Kelley have been connected with the mysterious *Voynich Manuscript*, which has an image which is strikingly similar to earlier depictions of cannabis. The vellum on which *Voynich Manuscript* is composed has been carbon dated to the early 15th century (1404-1438); however the text itself may have come sometime later. Its origins are unknown. In *The Complete Remastered Voynich Manuscript*, Dr. Jay Winter notes Roger Bacon has been suggested as a possible author, but also that “Dee himself may have written it and spread the rumour that it was originally a work of Bacon’s in the hopes of later selling it” (Winter, 2016). Adding to this “Several people have suggested that, just as Kelley invented Enochian to dupe Dee, he could have fabricated the Voynich manuscript to swindle the Emperor [Rudolph] (who was already paying Kelley for his supposed alchemical expertise)” (Winter, 2016).

Cannabis
Sativa

ΚΑΝΝΑΒΙΣ ΗΜΕΡΟΣ ΚΑΝΝΑΒΙΣ ΑΓΡΙΑ

Cannabis femina

Image of male and female cannabis from De Materia Medica (77AD).

Interest in magic mirrors may have infiltrated into the famous Renaissance school of the occult, the "Invisible College" more popularly known as the Rosicrucians. "The association of 'magical mirrors' with Rosicrucianism goes at least as far back as the publication of the first Rosicrucian manifesto *Fama Fraternitatis* in the early 17th century, wherein is described a 'Vault' having seven sides or walls, and each wall being a door that opens to a chest in which contained among other things 'looking glasses of divers virtues'" (Newman, 2011).

In his comments on *Sepher Raziel: Liber Salominis*, Skinner, notes that "the influential alchemist Andreas Libavius (1555-1616) … speculated that one of the *Sepher Raziels* was the founding document for the Rosicrucian cosmology of angelic spheres. It is therefore likely that a copy … of one of the *Sepher Raziels* passed through his hands. Over a century later, the mystic Emanuel Swedenborg (1688-1772) was also reported to have been influenced by *Sepher Raziel* in his opinion about angels" (Karr & Skinner, 2013). Interestingly, the later 19th-century spiritualist, L. A. Cahagnet, who traveled in Rosicrucian circles, and who used topical and ingested cannabis preparations with magic mirrors, dedicated an influential book on hashish-based spiritualism to Swedenborg. Moreover, Cahagnet claimed that when contacted in a 1840's seance, Swedenborg had endorsed the use of hashish to induce trance for contacting the dead.

In relation, Samuel Butler's (1613-1618) famous comedic poem *Hudibras*, does seem to insinuate that the use of fumigants and psychoactive substances, along with crystal balls, planetary magic and invocations, were a part of Rosicrucian magic:

…The Rosicrucian way's more sure
To bring the devil to the lure
Each of 'em has a several gin,
To catch intelligences in:
Some by the nose with fumes trepan 'em
As Dunstan[12] did the the devil's grannum ;
Others with characters and words
Catch'em as men in nets do birds;
And some with symbols, signs and tricks,
Engrav'd in planetary nicks,
With their own influences will fetch'em
Down from their orbs, arrest, and catch'em;

Make'em depose and answer to
All questions ere they let them go…

–(Butler, 1678)

A reference from Butler to the sorts of quintessences and arcana discussed in Chapter 11 should also be noted: "Each of 'em has a several gin,/To catch intelligences in'." The next verses in Butler's parodic poem refer to the "devil bird" in the pommel of Paracelsus' sword, that Naudé and other's identified as opium, and Kelley's "Devil's looking glass." It would seem the "orbs" referred to were likely the classic crystal balls, used in the same way as "magic mirrors" to entrap spirits for questioning. "…[T]hese lines … attributes to the Rosicrucians several means of calling down the spirit world, and immediately following he associates with the brotherhood a representative group of magicians who, by this time, had come to be associated with occultism in a general sense. These include Paracelsus, who was not a Rosicrucian, Kelley, and Agrippa, each of whom, according to Hudibras, has his own means of demonic conjuration"(Linden, 2015). As well, we see a reference to fumigation for invocation, in Butler's reference to the Rosicrucian use of "fumes" for "trepan'em"…

Interestingly, the use of cannabis for magical purposes, particularly mirror divination, as referred to in the *Sepher Raziel*, was still very popular among occultists of the 19th century.

> A long book might be written about nineteenth-century crystallomancy.… Crystal workings clearly played a great part in their researches, providing them with a gateway to another world (in whatever sense), whether directly or through the use of a medium … in France, hashish was often used. When used with rituals and with intention of commuting with angels, scrying formed a branch of ceremonial magic in the Judeo-Christian tradition. It stimulated the scientific imagination, at a time when some 'natural philosophers' were not quite ready to exclude incomprehensible phenomena from consideration. Lastly, to some experimenters it seemed to offer a channel of communication with the dead, hence a promise of their own survival (Godwin, 1994).

As P.D. Newman, who has written extensively about potential references to psychoactive substances in the occult, as well as magic mirrors, has noted:

> Amidst the second half of the nineteenth century, during a time that has come to be known as the Occult Revival, the curious practice of spirit communication was spreading like ectoplasm. From seances and psychic changelings to magic mirrors and table toppings, spiritualism and communication with the dead became all the rage on both sides of the pond, greatly influencing the minds of those who would contribute largely to the esoteric literature of the era. One of the primary modes of spirit communication that was widely practiced at the time was crystal or mirror gazing,

> known also as catoptromancy or skrying. This was accomplished with the use of prayers, invocations, and the burning of psychotropic incenses and consumption of a number of narcotic, hypnagogic, and entheogenic plants and substances. These include but are not limited to cannabis, opium, nitrous oxide, and even psychedelic fungi. It is believed by practitioners of the art that the spirits of all manner of deceased and discarnate figures may be called into the crystal mirror, and thereafter petitioned for the knowledge, favours, etc., that the querent requires or desires. Some of the key players during this period include visionary Rosicrucian Paschal Beverly Randolph, psychic Spiritualist Emma Hardinge Britten, Helena Petrova Blavatsky of the Theopsophical Society, and especially Freemasons Frederick Hockley and his students F.G. and Herbert Irwin – the last of whom having actually died of a laudanum overdose following a session with the crystal ball (Newman, 2011).

Blavatsky's use of hashish will be discussed later, and well aware of the use of magic mirrors from her days as a spiritualist, she referred to them as a "most interesting field of 'conscious clairvoyance'" (Blavatsky, 1883). "Frederick Hockley (1809-1885) was a highly influential British occultist who divided his time between transcribing magical manuscripts and practicing 'crystallomancy,' as he called it, which is described by him as the art of 'invocating by magic crystals or mirrors" (Newman, 2011).

Hockley, who was a Freemason Grand Steward, and member of the Royal Arch, in his youth had been a pupil of Francis Barrett, author of the celebrated grimoire *The Magus*, and himself the author of *Invocating by Magic Crystals and Mirrors* (1869/2010). Hockley had been using magic mirrors since he was a teenager and likely learned about them, as well as the occult use of drugs, from Barrett, who warned against their use, while at the same time showing his experience and awareness of them.

> There are some perfumes or suffumigations and unctions which make men speak in their sleep, walk. and do those things that are done by men that are awake, and often what, when awake, they cannot do or dare do. Others again make men hear horrid or delightful sounds, noises and the like.
>
> And, in some measure, this is the cause why mad and melancholy men believe they hear and see things equally false and improbable, falling into the most gross and pitiful delusions, fearing where no fear is, and angry where there is none to contend. Such passions as these we can induce by magical vapours, confections, perfumes, collyries, unguents, potions, poisons, lamps, light, &c; likewise by mirrors, images, enchantments, charms, sounds, and music; also by divers rites, observations, ceremonies, religion, etc. (Barrett, 1801).

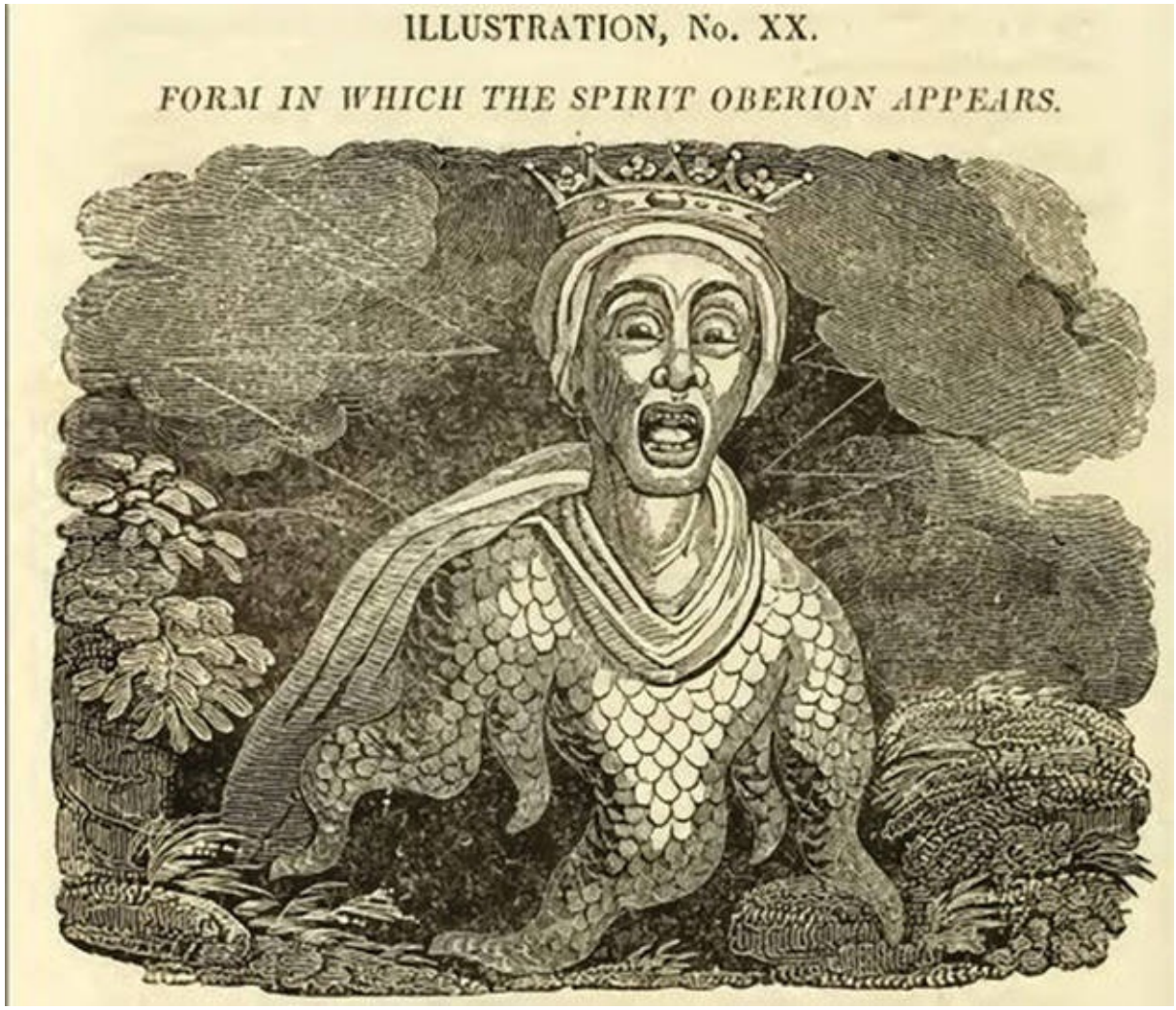
Hockley prepared a "Crystal with a spirit attached" for the famous Sir Richard Burton, as well as a black mirror … which he used … in the same manner as you would a crystal" and he claimed to have communicated with Burton through it (Hockley, 1871).[13] (Burton had considerable knowledge of drugs like hashish,[14] peyote, opium and *amanita muscaria* mushrooms, as well

as the tantric-like methods of “magical eroticism”). As Joscelyn Godwin clarifies of Hockley’s statement, the “‘attaching’ of a spirit to a crystal … was the … ritual referred to by Barrett as ‘consecrating’. Crystals were dedicated to different types of spirits, usually classified after the seven planetary angels…” (Godwin, 1994). Besides contacting angels and living people through his mirrors, “Hockley had no doubt that some of the spirits were real, departed human beings” (Godwin, 1994). In his introduction to the recent publication, *EXPERIMENTUM, Potens Magna in Occult Philosophy. Compiled and Scribed by Frederick Hockley*, Dan Harms “wonders if the references to the ritual use of cannabis and opium in Experimentum signal tools that Hockley used” (Harms, 2012).

We know that Hockley had access from an early date and later owned large parts of a manuscript copy of the 16th-century The Book of Magic (BoO), which he referred to as “a Folio Manuscript on Magic & Necromancy Written by John Porter, 1583.” From a young age, Hockley knew and worked for John Denley (1764-1842), at Denley’s famous occult bookstore, that was frequented by the likes of Barrett, Samuel Taylor Coleridge, and Lord Bulwer Lytton, as well as “members of the Mercurii, a secret magical society whose members included several apparent owners of parts of V.b.26. [The Book of Magic]: Robert Cross Smith (‘Raphael’), John Palmer (‘Zadkiel’ until the death of Smith, when he became ‘Raphael’), and George Graham. Celebrated miniaturist painter Richard Cosway (1742-1821), the earliest known owner of V.b.26 [The Book of Magic (BoO)], was also likely a member of the Mercurii” (Burns, 2014). An 1841 edition of The Familiar Astrologer, by Mercurii member Raphael, included a full account of Eckartshausen’s 18th century experiments with psychoactive fumigants, (Chapter 20) and also “*A Legendary Charm Used by Witches for Magical Purposes*.” “*Taken from an old blacit letter missal, in the possession of the* ‘Mercurii,’ which also states that ‘the muttering of this charm, while concocting drugs or simples, balsams or elixirs, contributes marvellously to their efficacy’” (Raphael, 1841).

Hail to thee, holy herb,
Growing on the ground,
All on mount Calvary
First wast thou found.
Thou art good for many sores
And healeth many (wound;
In the name of Saint Jesu!
I take thee from the ground.

Among Hockley's duties at Denley's bookstore, was hand copying and illustrating from old magical manuscripts. Harm's recent publication of *EXPERIMENTUM*, likely represents such a work, and Hockley did a masterful job of illustrating and transcribing such works. Amongst experts from other renaissance sources, *EXPERIMENTUM* specifically repeats the cannabis-scrying formula from *The Book of Magic* (which itself was borrowed from *Sepher Raziel*). "Anoint thyself with juice of canabus and archangel, and before a mirror of steel, call Spirits, and thou shall see them, and have power to bind and to loose them" (Hockley/Harms, 2012). As a devotee of the magic mirror, we can be sure the technique described stood out in Hockley's mind, as it did to the various patrons of Denley's occult shop where it was circulated, and the original manuscript was treasured. It should also be noted that in regard to his own practice of scrying, "Hockley was immersed in the work of John Dee and Edward Kelley, collected Enochian material, and had spent hours and hours conjuring spirits…"(Burns, 2014). This influence may have left its mark on later 19th-century magic and into the present day, as the "original Golden Dawn's Enochian materials most likely came from Frederick Hockley" (Burns, 2014).



Hockley also included the Invocation of Oberon in some of his transcripts, and we can see clearly through similarities that his version of the King of Fairies was inspired by that in the original, The Book of Magic.

In 1886, Hockley released *The Offices and Order of Spirits: The Occult Virtues of Plants & Some rare Magical Charms & Spells*, which is basically his transliteration of the first half of *The Book of Magic* (*BoO*). *The Offices and Order of Spirits* included the cannabis mirror-scrying recipe, as well as directions for fumigating opium. "Apium [Opium][15] hath great power upon winds and devils and phantasies" (Hockley, 1886/2011). In this respect it should be noted that Herbert Irwin, who was one of the teenaged scryers Hockley was known to have used, as they thought virginity was an important factor in psychic powers, is known to have come to his demise from an opium overdose taken during a scrying session. This may have led to more caution from Hockley in discussing this aspect of his techniques, and thus the reason so little has been

written about this in reference to him. Irwin's own book, published posthumously, also titled *The Book of Magic* (2014), has large sections on magic mirrors and as the publisher notes, it "also discusses the magical uses of opium itself, about which he is ambiguous, considering it potentially demonic. Never-the-less, he took opium to assist his skrying and died of an opium overdose."

Emma Hardinge Britten, also referred to by Newman, who was well known for mirror scrying, wrote that "…in order to profit by my mirror, I would advise the ceremony to be performed with a certain dignity, and to have recourse only to what may act on the imagination or nerves, as much by a normal or spiritual magnetism as by the assistance of perfumes. All those that bear or shed a sweet, pleasant smell, are suitable for the good spirits ; such as incense, musk, gum-lac, etc.; and for evil spirits, the seeds of henbane, hemp, belladonna, anise, or coriander, etc. Each seeks his own atmosphere, or one akin to it" (Britten, 1876). Elsewhere she referred to a variety of other substances to induce the trance state: "The Soma juice, hasheesh, opium, the napellus, and distillations procured from two or three species of acrid fungi,[16] are considered the most effective narcotics appropriate for inducing the trance condition" (Britten, 1876).

> It is … well known that the Asiatics and orientals of the present day, together with a larger number of europeans than is generally supposed resort to the use of hasheesh, opium, Soma drink, and other pernicious narcotics, as temporary stimulants, or to induce ecstasy and the trance condition. The medieval mystics, and even the poor ignorant beings accused of witchcraft, resorted still more frequently to unguents and fumigations. The latter were invariably used in all magical rites, they being deemed efficacious in gratifying the spirits summoned, also in preparing the atmosphere for their demonstrations no less than in exerting an influence upon the invocants, by stupefying or stimulating the senses (Britten, 1876).

Britten also describes a scene in Alexandria where a magician puts a boy into a trance by "burning much incense and uttering many unintelligible formulas" so the child could see a vision in a pool of ink, which was commonly used in replacement of mirrors or crystals, although no indication as to what was in the incense is given directly. Although Britten seems to downplay the combination of psychoactive substances and magic mirrors, her comments make it clear that such use was taking place in Europe and America at the time. One particularly interesting advocate of this method was the noted French occultist Louis Alphonse Cahagnet. "Cahagnet's methods of inducing trance in his subjects included… both magic mirrors and the use of drugs, especially hashish, as aids to clairvoyance" (Deveney, 1997). "Cahagnet recommended the use of hashish and opium to intensify the visions in the mirrors" (Decker & Dummett, 2002).

Moreover, Cahagnet not only used cannabis and other substances to induce trance for mirror scrying, he would also infuse the mirrors themselves with cannabis and a variety of narcotic compounds.

In relation to the topical cannabis preparation referred to in the *Sepher Raziel*, Cahagnet, wrote of a "pomade" or unguent for provoking ecstatic trance, which he described in detail:

> Take flowers of hemp, flowers of red poppy or the wild poppy, then five grammes of hashish in a heclo of lard; to be well covered for two hours over a fire in a vessel of boiling water, use the said flowers, in equal parts, as much as the vessel will hold; keep the whole properly, and use as needed. See how this pomade is employed: the evening, before going to bed, rub it behind the ears, descend along the neck to the carotid arteries, then use it under the armpits, and in the region of the grand sympathethic [sic], which passes under the left breast. Then rub in the same manner the loins, the solos of the feet, the thick part of the arms, and the chest. I do not recommend that it should be rubbed over the solar plexus or the pit of the stomach. After this unction, sleep, well penetrated with the subject which you desire to understand, according to the nervous impressionability will be the order of the sleep…. This pomade is very calming for the gout and rheumatism. After the hands have been used in this friction, they should be washed in the acidulated water of good vinegar and camphorated alchohol [sic] (Cahagnet, 1858/1898).

The addition of poppy to the topical preparation would likely have increased the effects, in comparison with the ointment described in *Sepher Raziel*. Cahagnet not only used topical preparations, but also referred to a "somnambulic liquor," which he felt he had proven to have similar if not even more powerful trance-inducing properties.

> At the end of July, when the hemp is in flower, which is easily known if the powder is scattered by a light stroke on the stalk, which powder is the pollen of the plant; lop the top in such manner as to collect the most possible of these flowers and the powder, without any mixture of the leaves of the plant; let it dry some days in the shade, well spread out upon a sheet of white paper; then place a moiety of it in a jug, filled with good brandy, and expose it for forty-five hours to the action of the sun, the jug being well covered at the mouth. Draw out. and press the liquid free of the grounds, and keep it to serve thy needs. One to three spoonsful [sic] of coffee with half-a-glass of good wine are sufficient to aid the intuition, and free the spiritual sight of the Magnetic Somnambule [sic] from the material clouds which hinder him. If thou puts the same quantity in an infusion of the lime-tree, in tea or coffee, take this mixture very warm and sugared, before going to bed, and the visions will be very lucid. Thou canst use this mixture as it pleases thee, in coffee, in stimulants, or in soothing drinks. If thy temperament is warm and excitable, use it very moderately; on the contrary, this beverage being a dissolvent of the glaire [sic], thou wilt find it good. Do not expect marked phenomena by its use, but hope for success, with an increase of intuition, just combinations, sound judgement, in fine, a comprehension otherwise extended of that which is presented to thee (Cahagnet, 1858/1898).

Mirrors infused with cannabis and other substances were dubbed *Mirror Narcotique*, "Narcotic mirrors," by Cahagnet. He described them as "globes in

crystal, but full of a water distilled from Narcotic plants." In preparing the infusion to be placed in these globes, Cahagnet relayed that he would take a strong pinch of the following substances:

> Belladonna, Henbane, Mandragora, and flowers of hemp, then a head of bruised poppy, and three grammes of opium, macerated for forty-eight hours in a glass retort, of the capacity of two litres circumference, a full moiety of good red wine, after which put all to heat upon a sand-bath to distill; a very clear water is thus obtained, with which fill the globes, to serve for these experiments. Care should be taken that this water is not swallowed, for without being mortal it would give much trouble. Operate in the same manner with these as the other mirrors (Cahagnet, 1858/1898).

He also gives us some idea as to what effect might be gained from some of these substances. "The poppy invites to meditation; the henbane to disputes; the hemp to the sciences; opium to acts of venery; the belladonna to estimation" (Cahagnet, 1858/1898). Cahagnet cited the Baron du Potet (1796-1881), the eminent Mesmerier, who also referred to the use of hashish to induce trance states, for his belief that spirits of the dead could be called into magic mirrors or crystals, in similar fashion to that described in *Sepher Raziel*. "We can sometimes enchain the spirit, that we have evoked, in the Crystal, and hold it there; it is that which excites the vision, and which, as a messenger, goes to seek those beings, dead or alive, that you demand and constrain to appear" (du Potet).[17] Du Potet, in his turn referred to Cahagnet's use of hashish to contact the dead, in his *Journal of Magnetism*, as well as the use of ointments and hashish for divinatory and out of body experiences.[18] In regard to magnetism and occult matters, "Dupotet's most important discoveries … concerned the operations of the magic mirror"(Deveney, 1997). The famous 19th-century French magician, Eliphas Levi explained of du Potet's work with mirrors:

> Baron du Potet is of an exceptional and highly intuitive nature.… He establishes triumphantly the existence of that universal light wherein "lucides" perceive all images and all reflections of thought. He assists the vital projection of this light by means of an absorbent apparatus which he calls the Magic Mirror – a circle or square covered with powdered charcoal, finely sifted. In this negative space the combined light projected by the magnetic subject and operator soon tinges and realizes the forms corresponding to their nervous impressions. The somnambulist sees manifested therein all the dreams of opium and hashish, and, if he were not distracted from the spectacle, convulsions would follow.
>
> The phenomena are analogous to those of hydromancy as practised by Cagliostro; the process of staring at water dazzles and troubles the sight; the fatigue of the eye, in its turn, favours hallucinations of the brain. Cagliostro sought to secure for his experiments virgin subjects in a state of perfect innocence, so as to set aside interference due to nervous divagations occasioned by erotic reminiscences. Du Potet's Magic Mirror is perhaps more fatiguing for the nervous system as a whole, but the dazzlements of hydromancy would have a more dangerous effect upon the brain… (Levi,

1927).[19]

Effets du miroir magique de Du Potet : la danse infernale des nains et la tête monstrueuse.
(Page 244.)

An illustration of du Potet working mirror magic, late 19th-century, from Taxil's notorious anti-Masonic work Le Diable au XIXe siècle: ou, Les mystères du spiritisme, la Franc-Maçonnerie luciférienne (1894).

Baron du Potet, from La magie dévoilée et la science occulte (1852).

Cahagnet, who was clearly one of the foremost proponents of this technique, felt certain that through these methods, “Necromancy will be no longer a science mystic and hidden, but a study preparatory and necessary to the religious instruction and morality of all men” (Cahagnet, 1858/1898). Cahagnet introduced many people to this technique of cannabis and drug-infused mirror scrying among those influenced by him was the African American Rosicrucian, Paschal Beverly Randloph (1825-1875).

> Randolph … had a reputation by the early 1850’s as a typical “trance speaker” who would act as the unconscious medium for various reform-minded spirits… [I]n 1855 … he traveled to Europe and mixed in the mesmerist circles in France around Baron Jules Du Potet and Louis Alphonse Cahagnet. Unlike most American spiritualists, the French Mesmerists were well versed in the Western magical and occult traditions. Also, and most especially, they used in their evocations magic mirrors or crystals, and drugs, especially hashish. All this was a revelation to Randolph (Godwin, Chanel & Deveney, 1995).

It was here that the American spiritualist picked up so many occult techniques, which he would later bring back to America, and the most notable of these was the use of hashish and magic mirrors. Randolph went on to write an influential treatise of the use of hashish as an aid to trance possession, which he released as a pamphlet and included in one of his early and elaborately titled books *Clairvoyance; How to Produce it, and perfect it, with an essay on Hashish, it's benefits and Its dangers* (1860), as well as an important book on clairvoyant scrying with magic mirrors, *How to make the magic glass, gold mirror of the dead, by the means of which Oriental magi are said to have smart held commerce with spirits*, (1860). Copies of these failed to survive into modern times. However, copies of Randolph's *The Unveiling: Or, What I Think of Spiritualism* (1860) from this same period, did survive, and this was appended with his "world-famous medicinal formulas." These preparations were often made with "the very best Oriental Hemp, upon whose genuineness my correspondents may place implicit reliance" and touted the efficacy of the herb for both a variety of ailments which he offered for sale, and also noted that a preparation of hashish containing *Dowam Meskh* (medicine of immortality) as providing the "serenest and most beatific vision" Randolph had ever experienced (Randolph, 1860).

A later version of Randolph's 1860 paper on hashish, as well as a lot of mirror lore, made it into *The Guide to Clairvoyance: A Practical Manual for Those Who Aim at Perfect Clear Seeing and Psychometry*,(1867), as well as more on the magic mirror in *Seership*! *The Magnetic Mirror* (1875). His *Dealing with the Dead, The Human Soul, its migrations and Transmigrations* (1861), also makes reference to hashish and mirrors, and was very influential in American spiritualist circles of the 19th century.

Robert North gives Randolph's potent recipe for a stimulant powder that was used expressly for mirror scrying in *Sexual Magic* (1988), as well as instructions for building the mirrors:

> "…this powder is dangerous for many men ; it must be used with prudence and as infrequently as possible. When the stimulant powder has made its effect, it is necessary to continue the work without it."

The Stimulant Powder[20]

> The stimulant powder that we use for our magical experiences is not new. One finds it in many recipes of the middle ages The sorcerers of that era used it for traveling to the festivals of the Sabbat, among other things. Accordingly, we have made some modifications, for the following reasons:
>
> The stimulant powder was prepared in the middle ages by the maceration of plants in human fat.

This bizarre procedure was motivated by the knowledge that various substances will more effectively penetrate the pores of the operator if the conductor that is on his skin is identical with that which is found under his skin.

Good results can be obtained, however, with the fat extracted from the sweat of the experimenter.

But in the face of the numerous difficulties of this preparation, we have replaced human fat with animal fat. First of all, we leave it in heavy cooking salt and then we wash it in cold, running water. We repeat this pieces ; and bath five time; and then we plunge the fat into a hot bath. This bath must last for six hours. following.

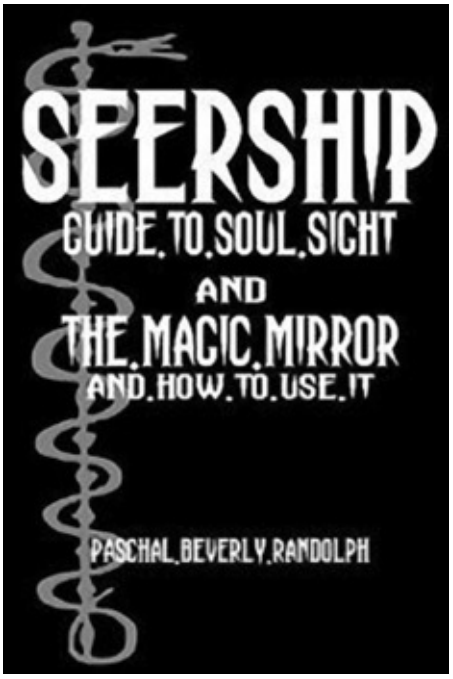
To the fat thus previously treated, we add the following:

For 100 grams of fat:
40 g. of Hashish
50 g. of Henbane
80 g. of Pommes d' epis[21]
20 g. of Belladonna
260 g. of Hemp
50 g. of Garlic
30 g. of Sunflower Seeds
60 g. of Kalmus
250 g. of Poppy Flowers
100 g. of Flakes of Wheat

When this mixture is completely dry, we filter it in a manner to obtain a very fine powder, which we conserve in a well sealed vase. We use this stimulant powder, thus prepared, one or two minutes before the experience. We rub some of this powder on the solar plexus, the hollow of the throat, the arm pits and behind the knees, the soles of the feet, and the palms of the hands. When the magical operation is terminated we wash ourselves immediately with hot water and rub ourselves with some essence of alum or vaseline.

The Wheat Flakes would service by turning the ointment into a powder, giving us Randolph's "stimulant powder" and allowing for a more even distribution of the potent ingredients.

After an exhaustive study, Prof. Jocelyn Godwin concluded that Randolph's references to an "elixir of life" identified a hashish preparation, while "The 'philosopher's stone' was the magic mirror" (Godwin, 1994). In *Seership! The Magnetic Mirror*, Randolph, explained in his 19th-century dramatic fashion: "The plane of the mirror is before us, within so few feet or inches; but its lanes lead down the ages, and its roads up the starry steeps of the Infinite. Its field is the Vastness below, above, and around and elsewhere; but the elsewhere contains all life next off life – is an immortal fastness" (Randolph, 1875). Like Cahagnet's *Narcotic Mirrors*, Randolph had recipes that included potent narcotics for a varnish on a magic mirror, and for "liquid condensers," which were also applied between layers of glass.



A modern reprint of Randolph's work

Besides the use of drugs for mirror scrying, Randolph advised a six month course of preparatory mental/visual exercises for the practice, that involved reverse imaging, i.e. staring at a simple black dot for a minute, and then looking at a blank surface, there is the optical illusion of a reversed image of the black dot. As Randolph instructed:

> One hangs a white disc on the wall, which is black at the center. One stares at the black center of the disc for 60 seconds, remaining perfectly motionless. This fortifies the capacity for concentration in the student and also his attention. When the prescribed minute elapses, one turns the face – without changing the position of the eyes towards a white surface, on which the optical illusion we see is the same disc, but the colors are reversed, the background is black with the center being white (Randolph, 1988).

After practice and managing to mentally hold the reversed image for an extended amount of time, the student was instructed to then proceed in this manner, using instead of black and white, each of the primary colours of the rainbow. After a half year or so of this practice "The willed effect is thus obtained more easily and quickly: a figure appears suddenly on the polished surface of the mirror and you may question this figure that you see" (Randolph, 1988). Randolph placed extreme importance on this method of divination, believing that the "spiritualism of our ancestors was thoroughly acquainted with the secrets of the magic mirror":[22]

> The Urim and Thumim,[23] and all sorts of polished surfaces, were used for religious visions, for the warnings and recommendations demanded by the Gods. Zoroaster skryed before the magic mirror. After him, Socrates, Plotinus, Porphyry, Iambilicus … Cardan[24] praised their virtues. And later still, Robert Fludd and the great mage and clairvoyant Paracelsus…"(Randolph, 1988).[25]

Randolph saw himself and his own use of magic mirrors as part of this lasting tradition. After traveling in Europe he came to identify himself as part of the mystic brotherhood of Rosicrucians, and this association likely came through contacts he had made there. "From the early 1860s on he was 'The Rosicrucian,' associated in the popular mind with crystal gazing, drugs (especially hashish), [and] secret Oriental brotherhoods" (Deveney, 1997). Randolph's influence in this area seems to have been considerable. The Hermetic Brotherhood of Luxor, another secret order, which drew heavily on the works of Randoph, utilized cannabis in their initiations, providing it mail order for members, as well as providing tractates like, *Instructions for Neophytes in Use of Mirrors*, and *Laws of Magic Mirrors*, (Godwin, Chanel & Deveney, 1995).

Other important 19th-century Rosicrucian figures have been tied to the use of cannabis, and P.D. Newman refers to a number of 19th and early 20th century Rosicrucians that practiced mirror gazing. Newman cites a paper on the order and the stages of occult progress, delivered to the *Societas Rosicruciana* by Freemason John Yarker (1833-1913) that included references on "the use of the 'Crystal Stone' or magic mirror." Yarker likely gleaned much from the works of P. B. Randolph, as he recorded that he had paid his widow four pounds for a collection of Randolph's writings. "The ties of Frederick Hockley," referred to earlier in reference to his writings on magic mirrors and cannabis, to the Rosicrucians, "went unquestioned to such an extent that he was admitted to the Grade of *Adeptus Exemptus* in the SRIA [Societas Rosicruciana in Anglia] … without Hockley's ever even having attended a meeting" (Newman, 2011). This later Rosicrucian interest in mirrors was likely carried on from the Renaissance use of such apparatus by Rosicrucians suggested earlier, as was the utilization of drugs to increase their effectiveness.

The German Dr. Franz Hartmann, wrote a number of books on the Rosicrucians, as well as claiming to have studied under the secret order, and if not an actual member, he was well affiliated with those that were. Besides working and traveling with H.P. Blavatsky, he was considered instrumental in the founding of the *Ordo Templi Orientis*, which also drew deeply on Randolph's writings, and was given the title of "Honorary Grand Master of the Sovereign

Sanctuary." Hartmann referred to the use of cannabis and other substances to induce trance as well as magic mirrors for this purpose:

> Various means have been adopted to suspend the discriminating powers of reason and render the imagination abnormally passive, and all such practice are injurious in proportion as they are efficacious. The ancient Pythoness attempted to heighten her already abnormal receptivity by the inhalation of noxious vapours … others use opium, Indian hemp, and other narcotics which render their mind blank, and induce morbid fancies and illusions … others stare at mirrors or crystals, water or ink (Hartmann, 1893).

Charles Lancin's 1907 Book, *L'au-Dela et ses Problemes* (The Hereafter and its Problems), describes a recipe for infused narcotic mirrors that contained cannabis, similar to Cahagnet's and also reminiscent of the Jam i-Jam, the cup of Jamshid, which contained the sacred elixir, but was also gazed into for scrying:

> Some countryside Sorcerers use a bucket of water, or better a copper Cauldron in which we pour water after having well clean polish the inside to make it shiny.
>
> The Narcotic Mirrors are of similar kind but with this difference that the pure Water is replace by the product from the distillation of a litre of Red Wine in which we steep, macerate for forty-eight hours a pinch of Belladonna, of Henbane, of Mandragora and Hemp Flower, a crushed Poppy Head and three gram. of Opium.
>
> …For the Lunar Mirrors,[26] consisting of crystal – not of glass – neither massive nor filled with liquid, the source of light that gives the best results for this [mirror] is that of ordinary alcohol, burnt, in which we have previously macerated a sharp pinch of hemp flowers per litre for twenty-four hours. The light obtained by this method, vacillates, spreading narcotic fumes very softly which helps with the success of the operation (Lancin, 1907).

"Miroir Des Sorciers" - in (Lancin, 1907).

Ernest Bosc, another early 20th century hashish initiate, was obviously influenced by Cahagnet's work, as he also gives his recipe containing cannabis and other psychoactive plant for the construction of "narcotic mirrors." Bosc recorded the following in his book, *Les Miroirs Magiques*. "These mirrors were, at one time, in great vogue; they are based on this observation, that the atoms of a narcotic plant sometimes greatly facilitate visions causing it to smell of the fragrance of the plant and even its flower" (Bosc, 1912). As noted in Chapter 2

Bosc also recommended burning from cannabis or hashish, for the similar practice of scrying by smoke (Bosc, 1907).

Eugen Grosche (Gregor A. Gregorius) (1888-1964), the German founder of an O.T.O. offshoot, (or possibly a "disguised O.T.O. lodge"[27]), the somewhat sinister *Fraternitas Saturni*, was also an enthusiast of drug-infused mirror scrying, and in 1920's-30's Berlin, before being chased out by the Nazis in 1936, he "taught mirror magic.… He also prescribed cocaine, peyote extracts, and advocated the use of hashish" (Gordon, 2008). Grosche's form of magic was definitely on the darker side, and no subject seems to have been taboo for his lectures or pamphlets. Even prior to the 1930's he was openly tackling subjects like "Homosexuality and Esotericism," and "Vampirism and Blood-Magic." "Grosche's 'Magical Newsletters' were clear enough about drugs – 'Lodge-School Discourse 7' [(1930)] informed its readers that extract of Peyote-cactus was available through the publishers, also enthusiastically advocating the use of hashish" (Koenig, 1994). He also advertised his own version of the magic mirror.

A 1920's advertisement for one of Grosche's magic mirrors.

After WWII, when prohibition of cannabis had completely fallen over the Western World, talk of these practices and recommendation of this age-old technique, virtually disappeared, and if they were still being used by individuals or occult organization, we can be sure they had good reason not to advertise that fact. However, personal correspondence with the Masonic brother P.D. Newman, indicates that at least some modern occultists, and groups, have kept up this practice into the 20th century.

Illustration from, The Misplaced Dream, a 1913 tale by pulp writer Victor Rousseau Emanuel. The main character sits stupefied by the effects of hashish-infused coffee and smoke from the hookah, while Indian mystics work the magic of a crystal ball.

Clearly, the combined use of cannabis and other substances with magic mirrors, and other scrying techniques, was a popular and effective method that was utilized by the mystically inclined, for some centuries. If not a doorway to an actual astral realm, even a skeptic would have to admit, it was an effective way of projecting out aspects of the subconscious mind into the seemingly visible world. The use of cannabis seems to have been particularly effective to this end, as we have seen from references in the *Sephar Raziel* from the 16th century down to the late 19th and early 20 century world through occultists like Du Potet, Cahagnet, Randolph, Lancin and Bosc. Perhaps only the mirror itself

might reveal how much more widely this technique was used than that.

---

[1] Adding to this confusion, is the existence of 2 other medieval texts bearing the same title and holding similar themes. For a through discussion of these different texts see, (Kar & Skinner, 2013)

[2] Definition from Vocabula Magica, (Luck, 2006).

[3] The use of intoxicants in the rites of Bacchantes is well established and goes without saying, and cannabis has been suggested by Prof Ruck and others, as an additive to Dionysian wine (Ruck et. al., 2007). See also, “Cannabis in Ancient Greece: Smoke of the Oracles” (2015), available on youtube.

[4] 1 and 2, from Quatrains – Century I (1555).

[5] Besides his prophetic writings, Nostradamus also wrote on herbal recipes, cosmetics, food and perfumes. “A ‘Renaissance man’ par excellence, Nostradamus graduated in the humanities at Avignon, and in medicine at Montpellier – as did his fellow doctor, Rabelais. In concocting his own medicines, he aroused the wrath of the apothecaries, and likewise of the Inquisition when he befriended a member of the Reformation. Nostradamus’s interest in the virtues of plants led to his first published work, Traité des Fardemens et des Confitures (1555), a recipe book of jams and cosmetics which would today qualify him as a wellness doctor.” (Vallois, 2015).

[6] As quoted in The Twentieth Century, Volume 155 (1954) which refers to this same grimoire.

[7] See (Whitby, 2012).

[8] (Dee/Peterson, 2003).

[9] William Lilly, his Christian Astrology, (1647), listed cannabis under the power of Saturn.

[10] Sir Théodore Turquet de Mayerne (28 September 1573-22 March 1654 or 1655) the Swiss-born physician who treated kings of France and England and advanced the theories of Paracelsus recorded that Queen Elizabeth used an emulsion of cannabis with batting to treat the pox, (Garidel, 1715).

[11] From a quote in (Bailey, 1886).

[12] Saint Dunstan the 10th century Archbishop of Canterbury, referred to as a “conjurer” (Grey, 1801).

[13] From a quote in (Godwin, 1994).

[14] Burton seems to have been more than a casual user, “I have smoked it and eaten it for months without other effect than a greatly increased appetite and a little drowsiness” (Burton, 1894).

[15] Brackets are Hockley’s. Apium could also be a reference to wild celery or another replant from the same genus. However it is clear Hockley saw this as opium.

[16] This reference is interesting in that the general view is that at this time, only the psychoactive effects of the Fly Agaric were known among mushrooms, and psilocybin varieties remained unknown in the West.

[17] As quoted in (Cahagnet, 1858/1898).

[18] Journal du Magnetism (1858).

[19] from a quote in Magnetism and Magic, (1927) a later english translation of du Potet's work, which was edited and annotated by A. H. E. Lee, Lee cites A. E. Waite's translation of Levi's History of Magic (1913).

[20] Also referred to as "The Instigating Sand" (Traxler, 2012).

[21] Probably a misspelling of Pommes d'epine, which would be Apple of thorns, i.e. thorn apple, datura.

[22] Robert North's reprint of Sexual Magic (1988).

[23] The divination stones worn in the breastplate of ancient Jewish high priests.

[24] i.e. Cardano, who we discussed for his cannabis infused elixir in Chapter 11.

[25] Robert North's reprint of Sexual Magic (1988).

[26] In reference to "lunar mirrors," it is worth noting that there are some long-standing associations between the moon and magic mirrors. "Jung … quotes and discusses an intriguing text created by Paracelsus … in which the moon and the mirror are considered equals in their magic powers. According to Paracelsus, the mirror produces inter-relations between different human beings who have gazed or are gazing into it. Moreover, the moon is a mirror. Hence, the moon-mirror creates an explosive effect in the increase of the number of influences and contagions between human beings and astrological effects of the planets" (Caputo, 2013). [I can attest first hand to seeing realistic moving images in the moon under the influence of psilocybin mushrooms.]

[27] Koenig, 2000).

Chapter 16

Witches and Weed?

Although the areas of High Magic are more of an interest to this study, a discussion of Low magic is also in order, as the grimoires, which we have been discussing, fall between the two, and the history of witches shares some common elements in regard to the use of magickal plants. Unlike Hermetic magic, Witchcraft was well established in Europe, long before the crusades. This is not surprising, as witchcraft holds much in common with traditional shamanism, the inherent form of magic, that seems to emerge independently and cross-culturally, all over the globe.

The Witches

The history of the Witches is another area of study where it is hard to distinguish fact from fiction. The truth is perhaps lost somewhere between the descriptions of the Church, who recorded their reasons for persecuting witches, and the fanciful enthusiasm of later researchers in trying to put forth what they thought the witches believed and were doing, based on the little bits of historical material detailing the witches own side, that they can find. “That the evidence has come down to us largely through the hands of those who were victorious antagonists of witchcraft does not make it any easier for us to discover the truth about it” (Barnett, 1965). Although there were some contemporary writers that took a slightly more scientific and humanistic approach to the topic, such as Johannes Nider, John of Capistrano, Johann Weyer, and Giambattista della Porta, even these are colored by the cultural bias of the time, and come from the perspective of an “outsider.”

As the anthropologist Michael J. Harner noted in his essay “The Role of Hallucinogenic Plants in European Witchcraft”: “Academicians as well as present-day coven participants have generally failed to comprehend the great importance of hallucinogenic plants in the European witchcraft of former times. Yet once the use of effects of these natural hallucinogens are understood, the major features of past beliefs and practices suddenly seem quite logical and consistent” (Harner, 1973).

In relations to this study, there have been many claims about the relationship between cannabis and witches in various histories devoted to either subject, and unfortunately, much of this seems to have been based on misinformation. Moreover, even the idea that witches used hallucinogenic ointments is still challenged by many scholars. Professor of History at Iowa State University, Michael Bailey, who has written extensively on the subject, stated in correspondence to me “In general, the idea that such ‘fantastic’ elements of witchcraft (flight, nighttime gatherings, etc) was caused by chemical effects from various ‘witches’ potions’ has been questioned and increasingly debunked…. To the best of my knowledge, cannabis in particular was not associated with witchcraft” (Bailey, 2016). In contrast to this view, stands Tom Hatsis, and his groundbreaking book, *The Witches’ Ointment: The Secret History of Psychedelics* (2015), and its well documented and convincing study of

“historical origins of the ‘witches’ ointment’ and medieval hallucinogenic drug practices based on the earliest sources.” Hatsis brings new clarity to this area of study in a number of ways. Although Hatsis himself has doubts about a role for cannabis in witches ointments, as we shall see.

The witches’ ointments were seen as particularly pernicious as they were the vehicle which enabled the witch to travel to their unholy gathering, the Sabbath!

The Sabbath

The word Sabbath come from the Jewish Shabbath, “day of rest,” however the witches version, was said to have been more along the lines of the most debauched party one could imagine, than the day of relaxation intended by the Hebrews, or day of worship of the Christians that also uses this name. The mere accusation of taking part in this forbidden event could easily have resulted in death in this superstitious and fearful time. References to Witches’ Sabbaths go back to at least the 11th century, and continued well into the 18th century. What the actual nature of this Sabbath was, or even if it actually took place outside of the imaginings of Church officials and superstitious townsfolk, is for the most part left to speculation.

The Catholic view of the Sabbath, as laid out in books like Francesco Maria Guazzo’s *Compendium Maleficarum* (1608), describe rites that are clearly focused on breaking every Christian taboo and ridiculing the sacraments of the church. One is reminded of the Left Hand Path of some of the more extreme schools of Tantrism, where the breaking of long-held cultural taboos is seen as a path to Liberation. Tantric acts have included things like partaking of prohibited wine, taking potent herbs, sex rites, as well as extremes like eating human flesh and feces, and living in funeral grounds. The copulation with demons so often referred to in descriptions of the Sabbath, for instance, was seen as a Satanic reversal of the holy act of marriage, and the parodies of Baptism, the Eucharist, anointing of the sick, religious hierarchy, were also all duly noted, in horrified tones, in a variety of medieval documents condemning witchcraft.

Depiction of the Sabbath, Walpurgis Night, (1668).

Note in the woodcut above the Demon defecating in a pot, and the kissing of the goat's anus. Foul smells were often associated with demons and the devil, and Hell was said to smell like farts, thus the association with sulphur. In Canto

XXI of *Dante's Inferno*, a demon leader pays tribute with a fart to a group of passing demonic emissaries hosting Dante and Virgil, and "as a salute, and he of his ass had made a trumpet." The bad smell was also a means of chasing away the devil, who was also tormented with the the fart-like smell of sulphur in Hell. The Christian theologian and reformer Martin Luther (1483-1543) wrote "I resist the devil, and often it is with a fart that I chase him away." This scenario explains some of the more foul-smelling ingredients in some preparations. Fumigations to drive away evil spirits often included foul-smelling ingredients used in magical practices, like Sulphur, Asafcetida, Castoreum, and more especially of Hypericuzn and Vinegar.

The Origins of the Witches

In the 10th century Benedictine Abbot Regino of Prum claimed that the witches marked the continued underground worship of the Pagan Goddess cult of Diana from pre-Christian Europe. Regino lamented those women "seduced by the fantastic illusions of demons, [they] insist that they ride at night on certain beasts alongside the pagan goddess, Diana, and many other women."[1] Inquisitor Tomás de Torquemada's statement "Diana is the devil" in 1487, shows that this view had prevailed for some centuries. Variations of these beliefs are thought to have survived throughout Europe into the early medieval period. Hatsis holds that this view is based on the New Testament's, Book of Acts, and Christian conflicts with the worship of this Goddess, and that beyond that, elements of this "belief was persistent; tenth century common folk still worshiped her or believed they roamed the night with her…" (Hatsis, 2015). "Due to widespread and ancient nature of her worship, the goddess had many other names beside Diana … [but] whatever her name, she was usually regarded as a powerful deity, ruling over the weather, animals, sexuality, spinning, weaving, plant life and the abode of the dead" (Evans, 1978). (Weaving and spinning certainly bring to mind hemp, and as we shall see in Chapter 17 this does come up in connection with later witchcraft.)

Certainly, condemnations of the worship of the Queen of Heaven occur throughout the Bible right down to the last of the books written in the New Testament, and sorcery, the Greek "*pharmakeia*," from where we get the term "pharmacy," has long been seen as referring to the magical use of drugs. Dr. David Hillman has discussed the use of cannabis, mandrake, henbane and other more potent hallucinogens, such as those used in medieval witches' ointments, in ancient Greek worship of the Goddess, in topical lotions, which certainly fits in with the later "witches ointments" (Hillman, 2014).

In *Ecstasies: Deciphering the Witches' Sabbath*, (2004), Carlo Ginzburg, also favored the idea that witchcraft arose from the worship of Diana, and as he explained, a likely avenue of the tradition may come through the nomadic Scythians, who as has been seen in Chapter 1, were active in ancient Europe, and traded with the Celts.

> In the nocturnal goddess, semi-bestial or surrounded by animals, at the centre of an ecstatic cult of the

> shamanistic variety, identified with Diana by canonists and inquisitors, we recognize a very remote heir of the Eurasian divinities … we discern the possibility of … a historical sequence: nomads of the steppes – Scythians – Thracians – Celts. We have seen that the shamanistic themes, such as ecstasy, the magic flight, animal metamorphosis, were present in the Scythian as well as in the Celtic context (Ginzburg, 2004).

In *Bizarre Plants: Magical, Monstrous, Mythical*, botanist William Emboden noted that "in England, hemp as the traditional role of providing the broomstick upon witches ride. The devilish tradition may harken back to the Scythians who used the branches and leaves in their funeral customs" (Emboden, 1974).

As Hatsis explains, Regino's 10th-century condemnation demoted "Diana (or her folk equivalent) to the ever-expanding catalog of demons in Satan's service. Once this had been established theologians could ascribe any belief in the goddess to diabolism" (Hatsis, 2015). Thus, this led to the more common concepts of witchcraft as Satanic, that has come down to the modern day. In the patriarchal mind, all power must fall to man, and as a result, Diana, fell way to Satan, as the figure worshiped at the Sabbath, at least in the minds of the persecutors.

Other Greek and Roman traditions have also been offered as a potential avenue for the narcotic ointments of later witchcraft. "…[P]erfumes of a powerful odour and penetrative effect seem… to have been employed in some of the Mysteries. In the Orphic Mysteries, for example, a separate perfume was assigned to accompany the invocation of each deity. Indeed the physical and moral actions of odours was a very special study of the ancient Thaumaturgists. Ointments and liniments too, were certainly employed… before consulting the oracle of Trophonius the body was rubbed with oil" (Spence, 1929). In *De la sorcellerie et de la justice criminelle à Valenciennes aux XVIe et XVIIe siècles* (Of Witchcraft and criminal justice at Valencian, 16th & 17th century, 1861) Théophile Louise (1822-1890) wrote:

> … Greek and Roman Historians Porta, Cardan [Cardano] and some other doctors and naturalist philosophers of the middle ages and the renaissance, made known the properties to certain drugs, by facts which demonstrate that ancient magicians knew how to use them. However, when we examine the substances composing them, one understands all the extravagances of the Sabbath. They were stramonium, solanum somniferum, whose root, taken in low doses in wine, fills the imagination of the most charming illusions, also henbane and opium. Opium, administered alone in certain proportions, puts one into a sleep, with daydreaming so powerful and so sweet, that no reality can match the charm (Louise, 1861).

Gnostic Influences

The use of ointments, and the sort of reversal of typical Catholic beliefs, as was said to occur at the Sabbath, also brings to mind certain elements of some Gnostic sects of the first few centuries A.D., where as we have noted earlier, Yahweh was considered a demon, and the serpent, usually associated with Lucifer, was revered as the messenger of wisdom. The similarities are most profound in relation to allegations of orgiastic rites, and the use of psychoactive substances, both with the witches and the earlier Gnostic heretics, as well as in the reversing of existing Christian symbolism and ritual. Besides the use of ointments, infused wines, incense, etc. discussed in Chapter 2, certain Gnostic sects celebrated an orgiastic rite that involved things like the ingestion of seminal and menstrual fluids as Eucharistic sacraments, akin to the Last Supper and other elements that could be compared to the sort of orgiastic activity of the Witches' Sabbaths and its mockery of existing Christian rituals.

Accusations of Gnostic heresy were leveled at both the Cathars and Witches, going back to at least the 11th century, and this view lasted for some centuries after that. As Bradford Smith explains, well into the renaissance period, the Witch hunter Frederich Förner saw the witches as an extension of the teachings of the Biblical and Gnostic figure, "Simon Magus who initiated all Christian heresies, the 'magic cults' of the Gnostics and their successors, the Manicheans. … Just as Simon Peter founded the Church of Rome, so the other Simon established an anti-church based on demon worship" (Smith, 2005). Jacques LaCarriere, in *The Gnostics*, suggested that witchcraft may have been a later devolved form of Gnostic practices, that, after being passed down secretly in a prohibitive environment, had lost much of their meaning and philosophical origins.

> …[I]t is conceivable that once the mythological context of these [Gnostic] practices was lost [through Catholic prohibition of such cults] and the soteriological system that produced them totally forgotten, they simply degenerated into black magic rituals and Luciferian practices. The Black Mass is not far removed from the Barbelognostic ritual… and it is no mere chance that certain aspects of these rites are found, right down to the present day, among Luciferian sects, where they are spiced with cabalistic demonology. The ambivalence of the whole Gnostic attitude, the perpetual temptation that oscillates between rigorous asceticism and rigorous debauch (since both have the same soteriolagical value) is to be found there and, in the historical evolution of Gnosticism, was translated into… magic Luciferism… (LaCarriere, 1977).

Gnosticism, as a potential influence and avenue for the development of witches, seems to be a topic that has been little explored in the academic world. If there is anything to it, it would seem to either represent; A) a debased form of Gnosticism, which had wandered far from its more philosophical roots, and lost much of its meaning as it passed from mouth to mouth among the common folk, as suggested by LaCarriere; or B) An interpretation projected onto them, based on accounts of early Christian Era Gnostic heretics, that were developed from a concerned and superstitious clergy trying to identify rituals they did not understand, and using the Church's own previous condemnations of heretics, in this case Gnostics, they projected this imagery onto the "witches."

Islamic Influences and the Brujas of Spain

Typically witch drugs of the early medieval period contained substances like Datura, henbane and mandrake. Substances so potent that the safest way to take them was topically, as they could easily prove fatal if ingested in too strong a dose. “Datura … likely came into Europe proper centuries before the Age of Exploration by way of Arabic learners living in Al Andalus (i.e., modern Spain)” (Hatsis, 2015). This Arabic connection to datura use, was also noted by Idries Shah, and he felt the same path was followed by mandrake as well. Noting the use of both plants by certain dervish groups connected with the Brujas of medieval Spain, he referred to how mandrake and datura “were reputed to have been used by witches, to induce visions, sensations of flying and in rituals” (Shah, 1964).

In *The Sufis*, Idries Shah tells us there is an Arab origin for the European witches: “Who brought the witches to the West? In the medieval form, from which most of our information derives, undoubtedly the Aniza tribe” (Shah, 1964). Pointing to evidence like the similarities between the witches circle and the circular dance of the medieval dervishes, Arab words used in witches’ spells, and the use of hallucinogenic plants and ointments in both systems, Shah puts forth a reasonable argument that modern witches can find at least a part of their origin in a group founded by Abu el-Atahiyya (748–828):

> His circle of disciples, the Wise Ones, commemorated him in a number of ways after his death. To signify his tribe, they adopted the goat, cognate with his tribal name (Anz, Aniza). A torch between goat horns (“the devil” in Spain as it later became) symbolized for them the light of illumination from the intellect (head) of the “goat,” the Aniza teacher. His wasm (tribal brand) was very much like a broad arrow, also called an eagle’s foot. This sign, known to the witches as the goosefoot, became the mark for their places of meeting. After Atahiyya’s death before the middle of the ninth century, tradition has it that a group from his school migrated to Spain, which had been under Arab rule for over a century at that time (Shah, 1964).

In regard to a Spanish Islamic connections to drugs and witchcraft and their transition into Europe, *The Picatrix* must also be considered as a potential axis for this. This Spanish and Islamic connection need not negate the earlier suggestion that there was a Scythian connection to witchcraft, and European witches marked the continuation of that tradition. As noted in relation to the Grail, if witchcraft had descended from Scythians, the lack of cannabis in

medieval recipes may have been caused by the same shift in the trade routes which carried the more psychoactive preparations of it, and were cut off. As a result other more accessible, and in many cases, more potent plants may have come into more prominent play. Due to the spread of Indo-European culture by groups like the Scythians and Persians, aspects of this same culture existed in both Europe and the Mid-East, although they had been cut off from each other for some centuries. Thus in this case, the Brujas of Spain could mark a meeting point, and a trade route between the existing, and in origins at least related, cults of witchcraft.

That descendants of the Scythians came to use substitutions for the sacred plant of their ancestors, has been known to take place. Ginzburg notes the example of the Ossetians of the Northern Caucasus, “remote descendants from the Scythians of antiquity, the Alans … of the Middle Ages … having an Iranian religion” (Ginzburg, 2004). A 19th-century account of this group describes the religion of the Ossettes as a “bizarre mixture of Christianity and ancient superstition.” They pay particular homage to the prophet Elijah, who as we have seen becomes the patron saint of cannabis, al Khidr, in the Islamic world, a figure connected to the Green man mythology.

> Goats are sacrificed to him [Elijah] in caves, and they eat their meat: then they spread the skins under a large tree and worship them, particularly during the prophet’s feast day, that he may deign to ward off hail and grant a rich harvest. The Ossetians often visit these caves and intoxicate themselves with the smoke from the rhododendrum caucasicum which plunges them into a deep sleep: the dreams that ensue are considered as omens … they also have professional soothsayers who live on the sacred cliffs and predict the future in exchange for gifts… (Ginzburg, 2004).

Here we see elements of the goat-worship of the witches, and the use of a potent fumigant in replacement of the cannabis used in the more ancient Scythian rituals. Thus we can see how such cultural elements may have also survived in Western Europe, albeit with their own particular cultural flavor. Then, as with the Grail, there is a reconnection with the tradition via the Crusades and Mid-Eastern traditions that sprung from the same earlier roots.

The Salve of the Sabbath

Despite lack of clarity as to their origins, the the use of potions, fumigants and ointments in witchcraft seems quite clear. In the 15th century, reports of witches' flying ointments began to appear in the historical record in the writings of figures like Johannes Hartlieb (1410-1468) and Alfonso Tostado (1410-1455) and then continued to occur for some centuries after. It is in the works of the alchemist Girolamo Cardano, who we discussed for his cannabis infusion and references to hashish in Chapter 11, that "the words *witches* and *ointment* appear side by side for the first time" (Hatsis, 2015). Such use continued and came to be considerably widespread. A 1670 account from Swedish witches, who worshiped a figure named "Antecessor," claimed that he, "gives us a horn with a salve in it, wherewith we anoint ourselves … whereupon we call upon the Devil and away we go." "In … France in 1652 a witch confessed that 'when she wished to go to the dances, she anointed herself with an ointment given to her by a man-witch, who was sent by the Devil'" (Murray, 1933).

The witch hunter Pierre de Lancre (1553-1631) stated that "there are two sorts of witches, the first sort are composed of witches who, having abandoned God, give themselves to drugs and poisons. The second are those who have made an express renunciation of Jesus Christ and of the Faith and have given themselves to Satan. These perform wonders."[2] Centuries later, in his essay "Drugs of the Devil," Bernard Barnett would counter, "Medieval witchcraft was not… an empty invention of superstitious minds, but involved the practical use of potent hallucinogenic drugs" (Barnett, 1965).

> The hallucinogenic hypothesis – Running throughout the medieval period, as earlier, is the story of drugs. The Biblical term for witch is the same as for her cauldron and, in Latin, veneficium means drug, poison or magic. It seems that many of the witches were drug addicts.… In this connection it is pertinent that the witch-cult and the persecution seems to have gained prominence after the Crusades (Barnett, 1965).

Although in the earliest accounts, descriptions of the witches Sabbath were assumed to be evidence of the Devil's diabolical powers, "sixteenth century scientists like Cardano or Della Porta formulated a different opinion: "…flights, apparitions of the devil were the effect of … the use of hallucinogenic

substances contained in vegetalle concoctions or ointments. The suggestion offered by these explanations survives" (Ginzburg, 2004). Reginald Scot's *The Discoverie of Witchcraft* (1584) repeats an account, allegedly from Della Porta (1535-1615), (who was himself quite versed in the occult), where Della Porta beat a witch in order to learn the secrets of her ointment!:

> Now (saith he) when I considered throughlie hereof, remaining doubtfull of the matter, there fell into my hands a witch, who of hir owne accord did promise me to fetch me an errand out of hand from farre countries, and willed all them, whome I had brought to witnesse the matter, to depart out of the chamber. And when she had undressed hir selfe, and froted hir bodie with certeine ointments (which action we beheld through a chinke or little hole of the doore) she fell downe thorough the force of those soporiferous or sleepie ointments into a most sound and heavie sleepe: so as we did breake open the doore, and did beate hir exceedinglie; but the force of hir sleepe was such, as it tooke awaie from hir the sense of feeling: and we departed for a time. Now when hir strength and powers were wearie and decaied, shee awooke of hir owne accord, and began to speake manie vaine and doting words, affirming that she had passed over both seas and mountaines; delivering to us manie untrue and false reports: we earnestlie denied them, she impudentlie affirmed them. This (saith he) will not so come to passe with everie one, but onlie with old women that are melancholike, whose nature is extreame cold, and their evaporation small; and they both perceive and remember what they see in that case and taking of theirs.

As Francis Bacon (1561- 1626) recorded in *Sylva Sylvarum*, (1627):

> And therefore, as diverse wise judges have prescribed, and cautioned, men may not too rashly believe, the confessions of witches, nor yet the evidence against them. For the witches themselves are imaginative, and believe oft-times, they do that, which they do not: And people are credulous in that point and ready to impute accidents, and natural operations, to witchcraft. It is worthy of observing that, both in ancient, and late times; (as in Thessalian witches, and the Meetings of Witches that have been recorded by so many late confessions;) the great Wonders which they tell, of carrying in the Aire; transforming themselves into other Bodies; & etc. are still reported to be wrought, not by Incantations, or Ceremonies; But by ointments, and Anointing themselves all over. This may justly move a Man to think that these Fables are the Effects of Imagination: for it is certain, that Ointments do all (if they be laid on any thing thicke,) by Stopping of the Pores, … and send them to the Head extremely. And for the particular Ingredients of those Magical Ointments, it is like they are Opiate and Soporiferous. For Anointing of the Fore-head, Neck, Feet, Back-Bone, we know is used for Procuring the Dead Sleeps: and if any man say, that this effect would be better done by Inward Potions; answer may be made, that the medicines which go into the Ointments are so strong, that if they were used inwards they would kill those that use them: and therefore they work protently, though outwards.[3]

Cultural beliefs, set and setting, along with the substances used, influenced the nature of these visions, and the "trip" taken. "…[N]o substance, no ecstatic technique, can by itself, cause the recurrence of such complex experiences. Against all biological determines one must emphasize that the key to this codified repetition can only be cultural. Nevertheless, the deliberate use of

psychotropic or hallucinogenic substances, while not explaining the ecstasies of the followers of the nocturnal goddess … and so on, would place them in a not exclusively mythical dimension" (Ginzburg, 2004). However, some of the plants used in witchcraft, are generally known for producing nightmarish, rather than dreamlike visions. "The flying ointments contained goodies like belladonna, henbane, nightshade, etc. The really dangerous neurotoxins – which may account for the 'terrifying appearance' of a lot of the Goetic spirits too" (Leitch, 2016).

A witch casting spells over a steaming cauldron. Engraving by H.S. Thomassin (1687-1741) after Demaretz. Note the open grimoires, plant bundles, human remains, and other items of magical invocation included in this engraving.

This seems to be the line of thinking expressed by Doctor of Theology of the Paris Clergy, M. L'Abbé Lecanu, in his elaborately titled, *Histoire de Satan: sa chute, son culte, ses manifestations, ses œuvres, la guerre qu'il fait à Dieu et aux*

hommes: magie, posessions, illuminisme, magnétisme, esprits frappeurs, spirites, etc., etc. : démonologie artistique et littéraire, association démoniaque, imprégnation satanique ou le sacrement du diable (History of Satan: his fall, his worship, his manifestations, his works, his war with God and men: magic, possessions, illuminism, magnetism, spirits, spiritists, etc.: Artistic and literary demonology, demonic association, satanic impregnation or the devil's sacrament) (1861):

> We know … of the composition of the ointment by the means by which the sorcerers procured themselves the ecstasy that represented the pleasure of the Sabbath to them. Predisposed to the habit of these kind of visions, could they dream of any other thing? And moreover, we know that the kind of hallucinations caused by a similar substance is often the same. So it seemed to assist them to their favourites gathering; to be carried through the sky by the Idol that they had by custom Adored, and the next day, awakening, they found themselves exhausted, with lassitude and fatigue, from a nightmare that seemed to them a reality; so that most, all maybe, believe it in good faith. The base of this ointment, named Terrible Unguent, was always the inactive carrier; but Ache, henbane, hemlock, poppy added their dangerous properties. Belladonna, furious nightshade, Aconite, berle, cinquefoil, acorum, poplar buttons came to be joined with the soot, to make it even more terrible.
>
> And if after the external use, and even sometime internal use of similar substances, death did not commonly follow, it's that their combinations in exact proportions were the fruits of long experiences and of scholarly research. The Chinese's that poison themselves with Opium or with Hashish, also knows the quantity that suits for not dying.
>
> These are, the transports by the Devil for which of a great number of sorcerers have perished in the flames, the judges not knowing better themselves in discerning fantasy from reality: but finally, after observation, it is possible to note, by a great number of examples, that the no "transportation" took place, and as always we had to come back to the church decisions: the transport of magicians by the Demon to the Sabbath is imaginary. Paolo Minucci, Lawyer law-consultant of Florence, living in XVIIe (17) century; André Laguna, Medicine Doctor to Pope Jules III; Bodin, Jean Baptiste à Porta, Alciat, the Cardino Cajetan, Pierre Rémy, have engaged to these kind of research's. The famous Gassendi himself did not remain a stranger, and all have noted the same fact of a furious sleep occasioned by some liniments soporific (Lecanu, 1861).

One of the myths of the witches' salve is that the fat of a baby was used in its composition. In this regard, it should be noted that similar Christian accusations were hurled against the Gnostics before this, and by early detractors of Christianity against Christians, and later Christians against Jews, so it seems doubtful that there is much validity to this claim. The Sufi Master Idries Shah has suggested that mandrake may account for the accusation that witches used babies in the preparations of their potions ointments.

> It will be remembered that the witches made a brew from the bodies or severed members of unbaptized babies. The mandrake root, it will be remembered, is "human" in shape. It is traditionally thought of as a tiny simulacrum of a human being. A tiny human being is a child. As a plant we could hardly expect it to be duly baptized. And ingredients of the ointment seem to be this form of an "unbaptized one" (Shah, 1964).

Shah claimed to have had an experience with mandrake himself. Using the pseudonym of Akron Daraul, in his book *History of Secret Societies* (1961), Shah relates the story of an interview over a meal with a Tibetan Lama, who projected Shah's soul out of his body. He claimed to have saved a sample of the meal shared and to have had it analyzed in a chemical laboratory, and found that it contained evidence of mandrake and henbane.

Scopolamine is the primary active constituent of *Mandragora officinarum*, and due to the potential overdose, as with the chemical ingredients of some of the other plants used in witches ointments, it was often applied topically for safety reasons or when ingested, prepared with those by skill in working with it. As we saw earlier, mandrake's use for magical purposes goes back to ancient times, and at times it has appeared in recipes with cannabis. "Moses Maimonides, most learned of the medieval Jewish theologians regarded mandrake as useful in virtually all forms of sorcery" (Wilson, 1973). "Hildred of Bingen (twelfth century) observed that 'In mandragora the influence of the devil is more present than in other herbs; consequently man is stimulated by it according to his desires, whether they be good or bad'" (Pope, 1977).

However, others took accounts about witches making flying ointments from babies much more seriously. Lord Veralum is quoted as describing in Francis Bacon's *Sylva Sylvarum* (1627): "the ointment that witches use is reported to be made of the fat of children digged out of their graves; of the juices of smallage, wolfbane, and cinquefoil, mingled with the meal of fine wheat; but I suppose the soporiferous medicines are likest to do it, which are henbane, hemlock, mandrake, moonshade, or rather nightshade, tobacco, opium, saffron, poplar-leaves, &c." All this is generally considered a fantasy of the church however, from what we have seen of the use of human remains in *The Picatrix*, and elsewhere, it is not completely without the realm of possibilities in some cases. Such interpretations were taken quite literally for centuries, and even in the modern imagination, babies as an ingredient of the witches' ointment is still part of the myth and lore.

In *Mysteries of Magic*, C.J.S. Thompson claims a 16-17th century formula of a witches' ointment consisted of "*Verspertillionis sanguinem* and *Solanun somniferum* boiled together in oil. To this Indian hemp and stramonium were sometimes added, and the whole made into an ointment with the blood and fat of nightbirds" (Thompson, 1927/2005).

Unfortunately, Thompson lists no source for this, and his recipe seems to

have been in part derived from one given by Della Porta (1535-1615), with the suggestion of possible additions from the 19th century magus, Eliphas Levi (born Alphonse Louis Constant; 1810-1875), the famed defrocked monk turned magician, who is often credited with the magical revival of the 19th century. Levi listed the first part of Della Porta's recipe and added "We imagine that opiates like the pith of green hemp, datura stramonium, and the laurel-almond, would enter with no less success into similar compounds. The fat or blood of night-birds joined to such narcotics, with the ceremonies of black magic, would impress the imagination and determine the direction of dreams" (Levi/Waite, 1897). Levi's comments on witches potions and ointments have influenced the imaginations of generations since.

> In the middle ages, the necromancers profaned tombs and compounded philtres and ointments with the grease and blood of corpses; they mixed aconite, belladonna, and poisonous fungi therewith; then they boiled and skimmed these frightful mixtures over fires composed of human remains and crucifixes stolen from churches; they added the dust of dried toads and the ashes of consecrated hosts; then they rubbed their foreheads, hands and stomachs with the infernal ointment, drew the Satanic pentacle, and evoked the dead beneath gibbets or in desecrated cemeteries. Their howlings were heard at great distances, and the belated traveller fancied that legions of phantoms were issuing from the earth; the very trees assumed in his eyes affrighting shapes, flaming orbs seemed glaring in the thickets, while the frogs of the marshes appeared to repeat hoarsely the words of the Sabbath. It was the mesmerism of hallucination and the contagion of madness (Levi/Waite, 1886).[4]

The reference to fungi is interesting, and one wonders if fly agaric or some other psychoactive species is what is specifically referred to. Levi mentions mushrooms elsewhere in reference to nefarious "philtres" that "extracted the poisonous and narcotic humour from fungi" (Waite/Levi, 1886). As Hatsis has noted, the renaissance French physician Jean de Nynauld made reference to an "ointment of sorcerers" that included the addition of "sleepy" and maddening" mushrooms. These were used along side "henbane, opium, deadly nightshade, and other drugs '… by the devil to disturb the enslaved mind … [cause] various figures and representations on the senses … [and] show the shadows of the underworld'" (Hatsis, 2015). Although I am unclear as to the effect of mushrooms in a topical application, and I am doubtful of such, this may indicate some folk or magical awareness of mushrooms that Nynauld picked up on and worked into his account; or a case of 'contagious' or sympathetic' magic," i.e., whereby things known in magic, in this case its effects, and assuming that somehow any association with the substance brings some of that spirit in.

Other 19th-century authors also included cannabis in variations of the "flying ointments" of the medieval period. Paschal Beverly Randolph, (1825-1875), in

reference to a “stimulant powder” containing henbane, hashish, cannabis, belladonna, datura and garlic, that he used for mirror scrying, also seemed to have taken references to human fat in the ointment quite literally:

> The stimulant powder was prepared in the middle ages by the maceration of plants in human fat. This bizarre procedure was motivated by the knowledge that various substances will more effectively penetrate the pores of the operator if the conductor that is on his skin is identical with that which is found under the skin.
>
> Good results can be obtained, however with the fat extracted from the sweat of the experimenter.
>
> But in the face of numerous difficulties of this preparation, we have replaced human fat with animal fat…[5]

This was not an uncommon practice among occultists, well into the 20th century. “Variations of flying ointment were also used by occultists and high magicians as a way to open astral doorways, using ingredients such as hashish, hemp flowers, poppy seeds, hellebore, cinquefoil and belladonna” (Bramshaw, 2009). However, none of these recipes can be traced beyond the 19th century.

In his extensive study of source material, Thomas Hatsis felt he was unable to find any evidence that identified the use of cannabis in “witches’ ointments.” in this respect, it should be noted that, if European cannabis was used topically, any effect beyond a mild medical CBD is doubtful. Moreover, considering some of the other ingredients used in such preparations, even if quality cannabis was used, it is unlikely that it would be felt much compared to henbane, datura, and mandrake, etc. Topical preparations of cannabis are by no means the best delivery system for its psychoactive properties. However, cannabis could conceivably have played a medicinal role of sorts in such preparations, perhaps acting against the neurotoxicity and toxicity of some of the other plants involved.

Hatsis notes only a single reference in an “anonymous fifteenth-century leechbook … [that] differs from others [recipes] in its lack of magical prepwork … [and is on] the border between folk medicine and learned medicine…” (Hatsis, 2015). The recipe for the “Emplastrum bonus strutorium” referred to, “contained known psychoactives including cannabis … nightshade, and henbane” (Dawson, 1934).[6] Hatsis suggests that this recipe “is one of only a few mentions of that plant anywhere in the medieval record; its sporadic inclusion in recipes makes it unlikely that it was used regularly, and so therefore not to be discussed in this chapter [Roots of Bewitchment]” (Hatsis, 2015).

However, Hatisis does not include the pivotal magical document *The Picatrix* in his study, and this foundational grimoire likely influenced both low and high

magic, and contains a number of recipes involving cannabis, opium and other drugs. As well, later renaissance period references to magical ointments that contained cannabis were also discluded. Further, after discounting cannabis, Hatsis goes onto directly mention *The Lacnunga*, another Leechbook (old English medical text) in the very next paragraph, in reference to the holy salve, which as we have seen in Chapter 8 contained cannabis, and which he fails to identify. Although a Christian-themed text, *The Lacnunga* does contain spells and charms, as well as recipes that included typical witch drugs such as henbane and hemlock, but these seem to be more directed at medical effects; although in many ways medicine and magic are inseparable in this period.

In this regard it is also important to remember that plants like mandrake, monkshood, cannabis, opium, belladonna, henbane, etc., besides having an association with witchcraft, also held recognized roles in medieval medicine, which itself often included spells and prayers along with medicinal recipes; thus we find such plants in Old English "Leechbooks." However, in later medieval times, the cultural and church's distinction between medical applications of such substances and their use for witchcraft became increasingly blurred:

> Up to the Renaissance period, the "wise women" or "cunning folk" – the "white witches" – were seen as helpful, if not valuable members of the community. Their knowledge of the healing properties of various plants and herbs was often passed down through the generations, and their role was seen as providing help for people in need. They were clearly distinguished from the "black" witches, who were described as those who practiced the secret arts in order to do physical or practical harm to others. This distinction between "white" and "black" witches, however, was lost during the hysteria of the era of witch hunts.
>
> The fear associated with witches and witchcraft rapidly increased in Europe and the Catholic Church included in its definition of witchcraft "anyone with knowledge of herbs, as those who use herbs for cures did so only through a pact with the Devil, either explicit or implicit." The penalty of death by burning was meted out to anyone in possession of such herbs, many of which had hallucinogenic effects (Brown, 2014).

The association between witches' ointments and cannabis became widely held throughout most of the 20th century. A 1965 article in the *New Scientist*, which took up the scientific explanations of Cardano, and other medieval authors of witchcraft, explained in an article "Drugs of the Devil":

> Of more immediate interest in the study of witchcraft are … drug[s] which have been known for much longer in Europe and the East.… The Solanacease … group of plants … comprise 85 genera and 1800 species, a few of which are of importance to us. One is Atropa belladonna which should, on its name alone, have merited more attention. The Cannabinacea are a second important group and include the common hop and the rather more potent hemp (Barnett, 1965).

Similar claims have been notably made in Ernest Abel's *Marihuana: The First Twelve Thousand Years*, (1980) and Jack Herer's *The Emperor Wears No Clothes: The Hemp and Marijuana Conspiracy*.

> Invariably, whenever medieval artists turned to the subject of the Witches' Sabbath, they depicted a group of women, who were usually naked, compounding a mysterious drug in a large cauldron. As early as the fifteenth century, demonologists declared that one of the main constituents that the witches compounded for their heinous ceremony was hemp.
>
> …In 1615, an Italian physician and demonologist, Giovanni De Ninault, listed hemp as the main ingredient in the ointments and unguents used by the devil's followers. Hemp, along with opium, belladonna, henbane, and hemlock, the demonologists believed, were commonly resorted to during the Witches' Sabbath to produce the hunger, ecstasy, intoxication, and aphrodisia responsible for the glutinous banquets, the frenzied dancing, and the orgies that characterized the celebration of the Black Mass. Hemp seed oil was also an ingredient in the ointments witches allegedly used to enable them to fly.
>
> Jean Wier, [Johann Weyer] the celebrated demonologist of the sixteenth century, was quite familiar with the exhilarating effects of hemp for sinister purposes. Hemp, he wrote, caused a loss of speech, uncontrollable laughter, and marvelous visions. Quoting Galen, he explained that it was capable of producing these effects by "virtue of affecting the brain since if one takes a large enough amount the vapors destroy the reason" (Abel, 1980).

Unfortunately Abel identifies no source for his 15th century account, and I could find no other reference for his claims about De Ninault, (who was actually French and not Italian, as listed by Abel) and any other citations I saw of this, which were numerous, seemed to all reference Abel, or be derived from him. I was also unable to obtain confirmation of Abel's reference to hemp being used in "unguents used by the devil's followers" – he cites, A. De Pasquale, (1967).[7] He also refers to Agrippa[8] but here, after extensive research, and although I did not see this particular edition of the work cited by Abel, I did see other translations, I am almost certain he is incorrect. Although Agrippa does identify other traditional witch ointment plants, there is no reference to cannabis in this context in his work that I could find. In reference to hemp seed oil being used in ointments, he cites Kemp (1935),[9] whose own estimation is likely colored by other 19th and 20th century writers, rather than sources from the time period. And as we shall see shortly with a closer look at the works of "Jean Wier" aka Johann Weyer, is not a particularly accurate account of what he wrote.

However, it should be noted that many of these works are in Latin and other tongues, and this includes grimoires as well. Moreover, the Latin used is often almost a phonetic sort in parts of some medieval works, as they are not easily translatable. So it is important to remember that, though I did not find other references to these particular sources, or was unable to obtain access to the

works referenced in English, or in the original, this does not totally discount their possible existence and Abel's citation. I am certain that as more access to such material becomes available through the Internet, new translations will appear, and much new material on cannabis' history in this realm will come to light.

Jack Herer, a pivotal and foundational figure in the reinvigorated interest in industrial hemp and medical marijuana, wrote: "Saint Joan of Arc … was accused in 1430-31 of using a variety of herbal 'witch' drugs, including cannabis, to hear voices" (Herer 1990-95). Due to the popularity of Herer's work this has become part of modern cannabis historical lore. However, although it is suggested Joan of Arc may have spun hemp, I could find no references to support the suggestion she used it for prophetic purposes beyond Herer, although she was accused of using mandrake in her court proceedings. The Prosecutor asked, "What have you done with your mandragora?" eliciting the neater Sainted Joan's response, "I have no Mandragora and never had any. I have heard it said that near to my town there is one, but I have never seen any."[10] So, although a "witch drug" is suggested, there is no evidence for cannabis use, beyond her association with weaving hemp and wool. Although, weaving of hemp has been associated with an impish figure who was celebrated by some witches, as we shall see in Chapter 17.

Another confounding factor in understanding the actual relationship of cannabis with medieval and renaissance witchcraft, is the neo-witchcraft that has come through the *Book of Shadows* by Gerald Gardner (1884-1964), which is thought to have been put together by him in the late 40-50s. Gardner's book is still in print, and is known popularly now as *The Gardnerian Book of Shadows*, and Gardner is considered the "Father of Wicca." Gardner made numbers of references to the use of cannabis in "Wiccan magic," and gave the tantalizing warning that "Hemp is especially dangerous, because it unlocks the inner eye swiftly and easily" (Gardner, 2013). Although he claimed his book was derived from medieval sources, it is generally recognized that the majority of the text was created using the works of Aleister Crowley, from *Arcadia*, or the *Gospel of the Witches* (Leland, 1899), the 14th to 15th century grimoire, *The Key of Solomon* and also from the rituals of Freemasonry. Much of modern "Wiccan" practice has more to do with Gardner than actual medieval or renaissance era witchcraft.

Although between the accounts in the *Lacnunga*, in the 11th century, and the single reference found by Hatsis in a 15th century "Leech Book," there seems to

be no reference to cannabis that connects it with witches' ointments, after this period, as we have seen, in at least two, 16th century grimoires, *Sepher Raziel: Liber Salomonis* (1564) and the *Book of magic, with instructions for invoking spirits, etc.* (ca. 1577-1583) we do find references to topical preparations of cannabis. Moreover, in both cases it is described for magical purposes, in one case, for seeing "deuills [devils] & other things" and in the other to "call spirits, & thoue shalt see them & have power to binde & to loose them." However, it should be noted, as we saw in Chapter 15, the later Ggrimoire recipes for cannabis seem to be void of many of the potent narcotic nightshades used in earlier preparations. Thus, although a later role for cannabis in magical ointments is certain, it is hard to argue with Hatsis' thorough research in regard to the lack of evidence for cannabis in the traditional witches' flying ointment recipes.

Hatsis' collection of contemporary recipes and trial accounts is convincing, and he has done a great service, sorting myth from reality in this area of history, particularly in regard to the witches' use of drugs. Unfortunately, other eager researchers (yours truly included) have repeated some of the earlier claims, not realizing them to be incorrect until access to older documents became more readily available. And I for one am thankful for the diligent research of people like Tom Hatsis, who has made it his quest to remedy this quagmire of misinformation by going back to original Latin sources and other period documents. For the most part, Hatsis' thorough assessment of the subject and his translations of time period documents is extremely convincing.

Paul Devereux has suggested that "Medieval 'witches' sometimes rubbed themselves with goose grease, perhaps enriched with hallucinogenic herbs, as a symbolic gesture of supernatural flight: and that "the night flights were known as 'grease flights' and the night travelers themselves called 'grease birds' or 'lard wings'. All this was the vestige of archaic spirit-flight symbolism invested in the goose, as expressed in the iconography of Siberian shamans, the literature of Vedic India, and in archaeological finds of geese effigies in the graves of Inuit (Eskimo) shamans who migrated into North America from Siberia" (Devereux, 1997/2008). Christian Rätsch and Claudia Müller-Ebeling have suggested that there is a connection here to "Mother Goose" of fairy tale lore, who is often portrayed as a witch in this as well (Rätsch & Müller-Ebeling, 2006).

The Smoke of the Black Cauldron

Although the focus seems to be on ointments when it comes to witches, it has also been suggested there may have been a role for fumigation as well. *In Strange Fire*, Frederick Dannaway suggests the preparations of the Witches' ointments was likely a fumigation ritual in and of itself.

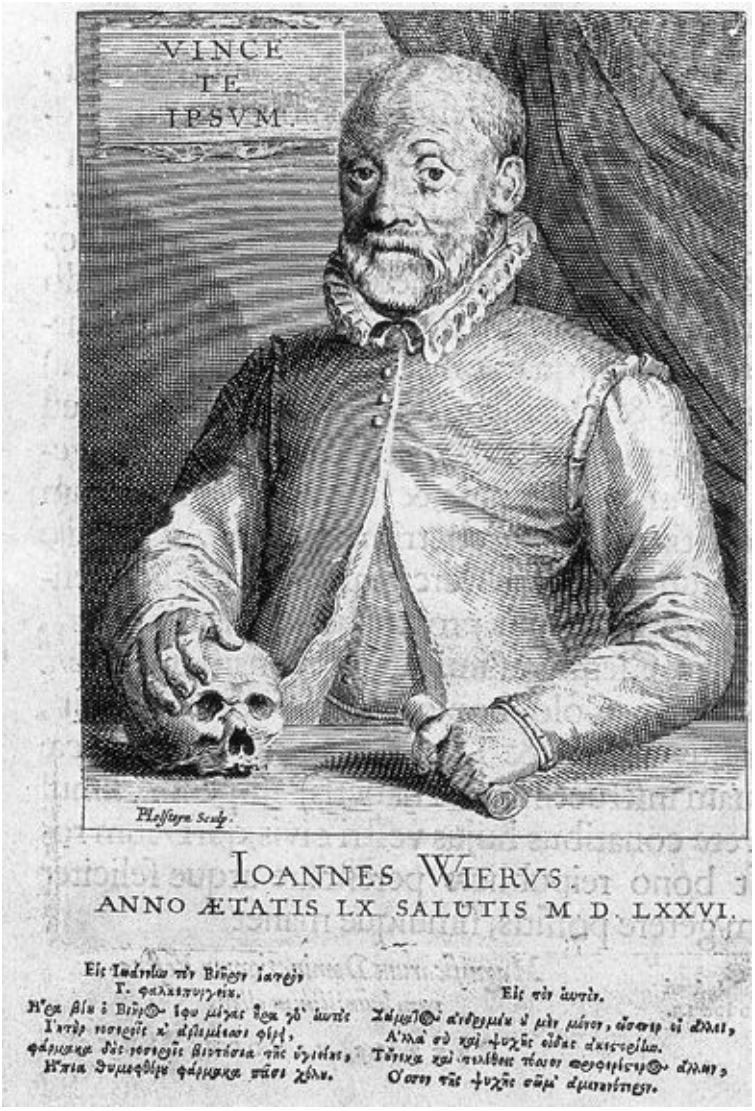
> There is little discussion in the vast witchcraft literature of psychoactive incenses or fumigations as a … mode of ingestion … the primary attention is … given to the role of the flying ointments. The artistic representations of witches, from the quaint German woodblocks… are repositories of actual witchcraft practices or contemporary folklore beliefs. The images are often gruesome and contain many famous witching implements such as the ever bubbling cauldron that fills the room with great clouds of smoke. Given the prominence of smoke in these images, often carrying a witch out of a chimney or erupting in fumes that fly the witch on the back of a goat, one wonders if inhalation was not really the primary mode of ingestion. The thick smoke in the pictures is not really consistent with the making of an ointment or salve, as that amount of smoke would indicate scorching and thus the alkaloids would be lessened in the residue having been released into the air.
>
> …I speculate that the unguents and ointments found by demonologists and other persecutors consisted mainly of burnt residue from the toxic and semi-toxic substances that were incinerated and inhaled. A smoke filled room or cave, full of leering demonic faces, is a most common feature in these artistic representations and perhaps the witches spread the remains upon themselves (note: as there was already a connection with the incense in the Old Testament with the anointing oil, there may have remained magical associations for dual uses). This would be a more rapid and perhaps more powerful means of administering the alkaloids that inhibited the neurotransmitter acetylcholine and thus stimulating, en masse, the sensations of flight and similar hallucinations (Dannaway, 2010).

The Witches, Hans Baldung (1510)

In *Drugs of the Devil*, Bernard Barnett suggests black candles used in witches' circles acted as carriers of potent drugs for fumigation:

> "To hold a candle to the Devil" is an old expression and arises from the use of candles at the Sabbat. An important incidental feature confirms the presence of drugs. The candles are described as black and as burning a blue flame. This colour is most readily produced by the presence of potassium, presumably in the form of plants in the actual candle… (Barnett, 1965).

Dr. Johann Weyer: *On the Illusions of the Demons and on Spells and Poisons* (1563)



Dr. Johann Weyer (1515-1588), a Dutch physician, occultist and demonologist, also seemed to discount the use of cannabis in early medieval witchcraft. Weyer was a disciple and follower of Heinrich Cornelius Agrippa, who as we have seen was familiar with *The Picatrix*, and is also known to have recorded fumigation recipes that contained poppy, henbane and other psychoactive ingredients. Weyer is also among the first to publish works that were against the persecution of witches. It was in his *De Praestigiis Daemonum*,

Et Incantationibus ac veneficiis (On the Illusions of the Demons and on Spells and Poisons, 1563) that Weyer first put forth the view that witchcraft could be explained with medical knowledge and required no supernatural explanation. *De praestigiis demonum* is widely seen as a rebuttal of the *Malleus Maleficarum* (1487) by Heinrich Kramer and Jacob Sprenger. Known as the "Hammer of the Witches," *Malleus Maleficarum* was notoriously used in their persecution. Centuries later Sigmund Freud would write that Weyer's work on witchcraft was one of the ten most important works of psychiatry, for its scientific explanations of the subject of witchcraft and its humanistic approach.

Part of Weyers' explanation of witchcraft lay in his understanding of the substances contained in the ointments and potions used by witches. "Based on studies of the hallucinogenic effects of of such drugs as belladonna, cannabis indica, Thebaic opium and hysoscyamus, he came to the conclusion that so-called witches were in fact under the influence of these and other drugs contained in the salve which they rubbed on their bodies" (Srigley, 2000). However, he did not completely deny the interference of demonic forces at play.

> Weyer discusses mind-altering herbs such as opium, mandrake, cannabis and nightshade. "If I have established that a profound sleep is produced by the power of the ointment, and that such dream-images are meanwhile imprinted by the Devil, how can anyone claim the imagination is unimpaired in these cases?" … Toxic effects cannot be attributed to the herb alone, but reacquire demonic intercession (Classen, 2014).

In regard to the plants used, Weyer certainly downplayed the use of cannabis, and also showed his lack of knowledge on both its history and effects. Referring to the Turks "use of a powder called Heiran luc" Weyer explained:

> Whoever takes about a spoonful says nothing but bursts into laughter, thinking that he is seeing marvellous sights; his gestures are such that he provokes great mirth among all the spectators. When he returns to his senses, he insists that he has been in these places or those places, and that he has seen wondrous sights. If questioned, most of these people say that the powder is derived from cannabis or hemp. But although cannabis taken in slightly larger doses, strikes the brain (according to the teachings of Galen), sending up vapours because of great heat, I would suspect rather that the powder is prepared from gelotophylis, this plant is known to the Turks. It comes from Bactria around Borysthenes, and if it is drunk with wine and myrrh, allegedly various images float before the eyes, and one cannot stop laughing unless he drinks of palm wine with the addition of pine-nut kernels and pepper and honey. Or else one might conjecture, not without reason, that the powder is made from "manic" nightshade, or nightshade furiousus. Dioscorides informs us that one dram of the root of this plant, taken in wine, elicits empty forms and images of not unpleasant kind, but he adds that a double dosage brings mental disorientation for three whole days. But since the Turks have compared the efficacy of the powder Heiran luc to cannabis, then perhaps it is made from the plant which in India is called Bangue, a plant not dissimilar to cannabis (as Garcia de Orta, the physician of the Viceroy of India attests), except that the seed of this herb is smaller than that of cannabis and not so white. Also

> the woody shoots, unlike cannabis, have virtually no hull. from the crushed leaves, and sometime from the seed, juice is expressed, and it is taken mixed with nutmeg or gariophillis, or with ambergris and musk, and those who have drunk of it are carried into a sort of ecstasy and freed from all care, laughing much of the time. Therefore, the great Sultan Badur used to claim that when he wished to attack Portugal, Brazil, Asia Minor, Arabia and Persia in his dreams, he simply too a little Bangue… [talks about the use of datura, by Indian robbers, to stupefy victims for robbery, and tobacco] Also I must not omit what people say about theangelis (which grows in Lebanon in Syria)-namely, that after swallowing it men predict the future. In my opinion, however, those who ate thereof were possibly driven insane, so that the Devil insinuated himself into these now-ready 'instruments,' and ambiguously or lying predicted the future, in his usual manner. Similarly, it is said that after drinking potamantis (which is found by the river Indus) men are driven mad by the wondrous sights hovering before their eyes (Weyer, 1563).[11]

From Weyer's description we learn that he both disavowed first-hand accounts and relied on much more ancient material in putting together his assessment. Despite local claims that "Heiran luc" was a preparation of cannabis, he completely disregards this indigenous knowledge, and then goes on to suggest a variety of plant names that came down to us through the works of Pliny (23-79 a.d.) and Democritus (c.a. 460 b.c.), terms that were highly unlikely to have even been in common use for centuries by that time.

Pliny (23-79 a.d.) quoted the following description from Democritus[12] (c.a. 460 b.c.):

> The thalassægle he speaks of as being found on the banks of the river Indus, from which circumstance it is also known as the potamaugis. Taken in drink it produces delirium, which presents to the fancy visions of a most extraordinary nature. The theangelis, he says, grows upon Mount Libanus in Syria, upon the chain of mountains called Dicte in Crete, and at Babylon and Susa in Persia. An infusion of it imparts powers of divination to the Magi. The geolotophyllis, is a plant found in Bactriana , and on the banks of the Borysthenes. Taken internally with myrhh and wine all sorts of visionary forms present themselves, excite the most immoderate laughter, which can only be put an end to by taking kernels of the pine-nut, with pepper[13] and honey, in palm wine.

Numbers of authors and translators have identified gelotophyllis as cannabis. As Dr. Ethan Russo has noted, the "gelotophyllis grows in Bactria and along the Borysthenes":

> The Borysthenes River of Pliny's narrative is identified as the Dnieper, probably in the present day Ukraine, which was part of the empire and territory of the cannabis-using Scythian tribes.… The reference to Bactria is key, as actual physical remnants of cannabis flowers and seeds, along with opium poppies and ephedra, dating to the late third or early second millennium B.C. have been excavated in Margiana (in present-day Turkmenistan).… Excavation has yielded artifacts supporting usage of these plants ritually as Haoma-Soma hallucinogens (Russo, 2007).

The Unholy Wine of the Sabbath

In regard to the sorts of cannabis-infused wines discussed in relation to Weyer, it is worth noting that Eliphas Levi also recorded a rather gruesome account of what he saw as the medieval black magic version of the Sabbath, which included a cannabis and opium-infused wine (although as with much of his writings, and his claim for the addition of cannabis in the witches' salve, he offered little as to how he came to this information):

> …the diabolic Sabbath of the necromancers … was a spurious imitation of that held by the magi.
>
> Horrible rites were practised at it and abominable' potions composed. Here sorcerers and sorceresses made their plans and instructed one another how to sustain mutually their repute for prophecy and divination, for diviners were generally consulted at that epoch, and exercised a lucrative calling while possessing a veritable power…
>
> The evokers of the devil must before all things belong to a religion which believes in a devil who is the rival of God. To have recourse to a power we must believe in it. A firm faith being therefore granted in the religion of Satan, here is the method of communicating with this pseudo-God :
>
> ### Magical Axiom.
>
> Within the circle of its action, every Logos creates what it affirms. ~
>
> ### Direct Consequence.
>
> He who affirms the devil creates the devil.
>
> ### Conditions of Success in Infernal Evocations.
>
> I. Invincible obstinacy. 2. A conscience at once hardened by crime and most subject to remorse and terror. 3. Affected or natural ignorance. 4. Blind faith in everything incredible. 5. A completely false notion of God.
>
> It is requisite afterwards: – Firstly, to profane the ceremonies of the religion one belongs to and trample its holiest symbols under foot; secondly, to make a bloody sacrifice; thirdly, to procure the magic fork. This is a branch of a single beam of hazel or almond, which must be cut at a single stroke with the new knife used in the sacrifice; the rod must terminate in a fork which must be bound with iron or with steel made from the same knife that it has been cut with. A fifteen days fast must be observed, taking only one meal without salt after sundown; this repast must be made of black bread and blood seasoned with unsalted spices, or of black beans, and milky, narcotic herbs; every five days, after sunset, one must get drunk on wine in which five heads of black poppies and five ounces of bruised hemp have been steeped, the whole being contained in a cloth woven by a prostitute, or, strictly, the first cloth at hand may be used, if woven by a woman. The evocation may be performed either during the night between Monday and Tuesday or that between Friday and Saturday. A solitary and prohibited place must be chosen, such as a cemetery haunted by evil spirits, an avoided ruin in the country, the vault of an abandoned convent, the spot where an assassination has been perpetrated, a

druidic altar, or a former temple of idols. A black robe without seams or sleeves must be provided, a leaden cap blazoned with the signs of the Moon, Venus, and Saturn, two candles of human fat set in crescent shaped candlesticks of black wood, a magic sword with a black handle, the magic fork, a copper vase holding the blood of the victim, a censer containing incense, camphor, aloes, ambergris, and storax, mixed and moistened with the blood of a goat, a mole, and a bat; four nails torn from the coffin of an executed criminal, the head of a black cat which has been fed on human flesh for five days, a bat drowned in blood, the horns of a goat cum quo puella concubuerit, and the skull of a parricide, are also indispensable. All these horrible and with difficulty collected objects being obtained, they must be arranged as follows:-

A perfect circle must be traced with the sword, an opening or way out being, however, left; in the circle a triangle must be inscribed, and the pantacle thus traced by the sword must be dyed with blood; then, at one of the angles of the triangle the three-footed chafing-dish must be placed, which should also have been mentioned among the indispensable objects; at the opposite base of the triangle three small circles must be made for the operator and his assistants, and behind the circle of the former, not with the blood of the victim but with the operator's own blood, there must be traced the sign of the labarum or the monogram of Constantine. The operator or his acolytes should have naked feet and covered heads. The skin of the immolated victim must have also been brought, and, cut up into strips, must be placed – within the circle forming an inner circle fastened at four corners with the four nails already spoken of. Near these nails, but without the circle, must be placed the cat's head, the human, or rather the inhuman skull, the goat's horns, and the bat; they must be aspersed with a branch of birch dipped in the victim's blood, then a fire of cypress and alder wood must be lighted, and the two magic candles placed on the right and left of the operator circled with vervain wreaths.

The formula of evocation found in the magical elements of Peter d'Apono or in the Grimoires, whether printed or in manuscript, may then be recited. Those in the Great Grimoire, repeated in the common Red Dragon, have been wilfully altered in printing, and should read as follows:-

"Per Adonai Eloim, Adonai Jehova, Adonai Sabaoth, Metraton On Agla Adonai Mathon, verbum pythonicum, mysterium salamandrae, conventus sylvorum, antra gnomorum, daemonia Coeli Gad, Almousin, Gibor, Jehosua, Evam, Zariatnatmik, veni, veni, veni."

The great invocation of Agrippa consists only in these words: "DIES MIES JESCHET BOENEDOESEF DOUVEMA ENITEMAUS." We do not pretend to understand what they mean, they have possibly no meaning, and can certainly have none which is rational, since they are of efficacy in conjuring up the devil, who is supreme senselessness. Doubtless in the same opinion, Mirandola affirms that the most barbarous and absolutely unintelligible words are the best and most powerful in black magic. Ridiculous practices and imbecile evocations induce hallucination better than rites which are calculated to keep the understanding vigilant. Dupotet affirms that he has tried the power of certain signs over ecstatics, and those in his "Magic Unveiled" are analogous if not absolutely identical with the diabolical signatures found in old editions of the "Great Grimoire." The same causes will always produce the same effects, and there is nothing new under the moon of the sorcerers any more than beneath the sun of the sages. The conjurations should be repeated in a raised tone, accompanied by imprecations and menaces till the spirit responds. The spirit is usually preceded by a violent wind which seems to howl through the whole country. Domestic animals tremble at it, and seek a hiding place; the assistants feel a breath upon their faces, and their hair, damp with cold sweat, stands up on their heads…

Evocations were frequently followed by pacts, which were written on parchment of goat skin with an iron pen and blood drawn from the left arm of the victim. The memorandum was double, the demon took away one and the voluntary reprobate swallowed the other. The mutual engagement was that the devil should serve the sorcerer for a certain number of years, and that the sorcerer should belong to the devil after a definite time. The Church by her exorcisms has consecrated the belief in all these things, and it may be said that black magic with its prince of darkness is a realistic, living, and terrible creation of Roman Catholicism; that it is even its special and characteristic work, for the

priests do not invent God… (Levi/Waite, 1886).[14]

Having a drink with the Devil at the Sabbath. Note the demon on the lower left, grinding herbs into the wine, and the witch above brewing a potion. From an illustration of the Sabbath by the Protestant clergyman Johann Jakob Wick (1522-1588).

Curiously, in reference to this same infusion of cannabis and opium into wine, A. E. Waite, who translated the Levi quote above from the French, in a later work referred to the preparation as “the drink of rare old Rabelais” (Waite, 1887). A similar recipe can also be found in *Le livre rouge, résumé du magisme, des sciences occultes*, by Hortensius Flamel, who, it has been suggested, is “probably a pseudonym of Eliphas Levi” (Faivre, 1994) (a 1911 edition of *L’Initiaiton*, also makes this connection): “Happy dreams may be given to divert his mind by images, by signs, by words or incantations, and also by preparations such as opium and seeds of cannabis, mixed in a certain proportion, or four ounces of cannabis with half an ounce of solid opium, to which mixture you will add a grain of musk and pour it all in half a pint of old wine” (Flamel, 1842). In this reference, Levi/Flamel, attributed the recipe to “Albert-le-Grand” i.e.

Albertus Magnus (1200-1280), and a grimoire *Secrets tires des livers et traits d'Albert-le-Grand* attributed to him, and a title under that name is in print by 1706. This is often referred to alongside *Secrets merveilleux de la magie naturelle et cabalistique du Petit Albert*, and both these treatises deal with magic recipes and teachings about the virtues of plants, gems, or animals. I am unclear as to their true origins, as well as the alleged authorship by Albertus Magnus, which seems doubtful. Magnus was a Catholic Bishop, and was particularly regarded for his contributions as a theologian. However, after his death a number of alchemical and magical books were attributed to him. "Much of the modern confusion results from the fact that later works, particularly the alchemical work known as the *Secreta Alberti* or the *Experimenta Alberti*, were falsely attributed to Albertus by their authors to increase the prestige of the text through association" (Katz, 1978). Although I did locate a number of opium references in a mid-18th century copy of *Secrets tires des livers et traits d'Albert-le-Grand*, as well as a recipe for henbane-infused wine, along with references to "mandragora" and "Theriac," I was unable to verify the cannabis and opium-infused wine which Levi/Flamel refers too. However, besides the challenges of the language barrier between French and English, the spelling in these old books can be different from modern spelling, so that is not to say that the recipe is not buried in there, along with other drug recipes, and there appears to be a variety of editions under this title, and upon inspection, there are variations and differences between editions, and no indication of which one Flamel/Levi was using.

Le livre rouge also includes references to a similar preparation in a love philtre, said to come from a grimoire attributed to the ancient Egyptian Queen Cleopatra, *Secrets tires du liver de Cleopatre, reine d'Egypte*:

To be desired by Women

> It is necessary to take the heart of a virgin pigeon and have it swallowed by a viper: the viper will die because of the emblem of virtue and innocence that is the pigeon, while it is emblem of vice and calumny; therefore the viper will die in a more or less long time; then take her head, make it dry until it has no more smell, then crush it in a mortar with the double of hemp seed and drink the powder that will come from it in a glass of wine of four years, to which you will have mixed a few drops of the opium extract, known under the name of "laudanum"; then your complexion will become radiant, your lips rosy, and all women will desire you, whatever your age (Flamel, 1842).

It should be remembered that hempseed may mean the seeded tops of cannabis, or calyx-covered seeds, which are psychoactive, in this and other

references. Interestingly, there have been claims of an earlier version of this cannabis and opium-infused wine.

> Hempseed assumes a more sinister aspect when it appears in a narcotic mixture of herbs to be steeped in wine, strained through a cloth woven by a whore, and taken as part of a 17th century ritual for questioning the dead (Deacon 1968). Further work needs to be done on herbal formulae for magical purposes, in order to determine whether the chemical components of the various plants created a desirable synergistic effect. It may be, for example, cannabis in some way modifies the effect of Hyoscyamus niger (Crawford, 2002).

However, it appears Deacon's alleged 17th-century reference, which is cited by Crawford, and who wrote about it in relation to the Elizabethan magician and alchemist Edward Kelley, is purely based on Levi as well, as Deacon quotes part of Levi verbatim, so Crawford is mistaken on this date. I also wonder if Levi's original recipe may have in part been inspired by the following recipe from an 1828 edition of *A Supplement to the Pharmacopœia and Treatise on Pharmacology in General…*? "*Common pariah arrack*. From any kind of toddy, or jaggery, rendered more intoxicating by adding hemp leaves, the juice of stramonium [datura], and poppy heads" (Gray, 1828).

Levi's account and its imagery, along with his description of the witches ointment, if not based on actual medieval past accounts of witches, certainly colored the views of the future. Unfortunately, Levi's references to cannabis in witches' ointments and the infused wines of the Black Sabbath, have to be taken with a grain of salt, and although interesting in reference to understanding the 19th-century magical scene that he was a big part of, without citations from the the medieval or renaissance periods, these references offer little in the way of documenting the activities of medieval and renaissance witches and magicians.

The Phallic Broom?

Another challenging idea proposed by Hatsis, is the now common belief that the witches applied their ointments vaginally with brooms. “Charming as this idea sounds, the true story of the broom riders involves more complex forms of folk superstition, none of which include smearing a drug paste on a broomstick and masturbating with it” (Hatsis, 2016). Hatsis suggests the whole idea is a morbid fantasy of the witch’s persecutors, rather than an actual practice, although of course he is quite clear on topical preparations being used by the witches.

When I questioned Hatsis about the alleged 13th-century account of Dame Alice Outlaw Kyteler, an Anglo-Irish woman who was prosecuted for witchcraft in 1324, where the following often-quoted description from her trial is alleged to occur regarding “‘her ‘pipe of ointment,’ wherewith she greased a staff, upon which she ambled and galloped through thick and thin,’” he responded that he went back to the original 14th century Latin documents and the trial was indeed there, as described in later accounts. But this line was not, and seems to have been included by a later 16th century translator or copier of the court document and has passed around since. However, the image of the witch riding a broom through the air, is itself, seems to go back at least until the 13th century, but interestingly, brooms, were not always used – sometimes the stalks of plants, including hemp, were ridden:

> The riding on a broom seems to be merely a variant of riding on some kind of stick. It appears to have been performed only by the members of a coven, and only for going to a Sabbath or for use in the processional dance. The sticks were stalks of the broom-plant, of ragwort, hemp, bean, or any hollow stalk; occasionally ash-branches were used, and in the Near East witches rode on palm-branches. It seems clear, then, that the act of riding, not the stick used, was the important part of the ceremony. In Europe, though the witches rode on the stems of various plants, there is little first-hand evidence of their flying through the air; the recorder has only “heard tell” of such a feat (Murray, 1933).

Depictions like that of Albrecht Dürer's 'shrieking siren' of a witch riding backwards on a goat, c1500, and seemingly pleasuring herself with a broom, have likely contributed to the suggestion that witches used this method for vaginal application of their ointments.

[1] From a quote in (Hatsis, 2015).

[2] As quoted in (Murray, 1933).

[3] The Works of Francis Bacon, Vol 1, (1826).

[4] From the French (Levi, 1856).

[5] As translated by (North, 1988).

[6] From a quote in (Hatsis, 2016).

[7] A. De Pasquale, Farmocognosia della “Canape Indiana”(1967).

[8] Cornelius Agrippa, De Oculta Philosphia (n.d.), vol 43; and Pierre d’Alban, Heptameron seu Elementa Magica (1567), p. 142.

[9] Kemp, P. The Healing Ritual (1935).

[10] As quoted in (Pernoud, 1994).

[11] From – Witches, devils, and doctors in the Renaissance: Johann Weyer, De praestigiis daemonum (1991).

[12] It has long been said that the philosopher Democritus was a partaker of such potions. “There is a tradition … that the philosopher Democritus (ca. 460 B.C.E.) drank a wine doctored with myrrh and an Indian plant called potamantis or ‘mantic-drink’ to induce delirium and visionary states, characterized by fits of immoderate laughter, for which reason he was known as the ‘laughing philosopher.’” (Ruck, et al., 2007).

[13] Interestingly, pepper is still a recommended remedy for countering cannabis intoxication.

[14] From Dogme et Rituel de la Haute Magie (1856).

Chapter 17

Hempen Folk Magick and Robin Goodfellow

There is an element of symbolic or associative magic associated with hemp in many cases in the medieval period, where its use appears to be purely symbolic, and not for its psychoactive effects. However this itself, seems likely to have developed out of some awareness of cannabis' reputation for more entheogenic or magical purposes, and was a form of "contagious magic."

As an important fiber and seed crop, cannabis was a staple of many farms. As this relationship goes back to a time when all aspects of life were thought to be affected by spirits and magic, it is not surprising that a tradition of folk magic grew around hemp. There are numerous Eastern European folk-spells involving hemp in various forms, for everything from fertility in marriage, to divorce, detailed in *Cannabis: Evolution and Ethnobotany* (2013), by Robert Clarke and Professor Mark Merlin.

> In Eastern Europe love divination and magic were … associated with ritual hemp use.… [I]n Serbia, young women predicted their future husbands by sowing hemp seeds with nine different young men to determine who her next harvest would be.… In Hungary, love divination surrounded work in the communal hemp spinnery, during which girls were alone, spending time telling fortunes and making love charms.… One of these charms was called cucorka, a hemp lint ball would rise in the air if set on fire. If it did not fly up, it indicated an unfavourable future.
>
> …Yugoslavian girls applied some fascinating strategies to procure a lover. During the evening before Saint George's Day a girl would roll naked in someone else's hemp field and be overcome by the love of her desired man.… When a girl wanted to marry in the near future, she stole the hemp belt of a man who was married three times with virgins and carried it wrapped around her naked skin; It was believed that this would result in her being married the following autumn…(Clarke & Merlin, 2013).

And if hemp could help human fertility then humans in turn could affect that of hemp. "…hemp will grow tall if couples jump high while dancing on Shrove tuesday, or if they jump high over the midsummer's fire. In Swabia, the dancers cry out, 'Three ell-long hemp! There ell-long Hemp! Let the hemp grow three ells long!'" (Arrosmith, 2009). Even the locations of such activities were in some cases influenced by cannabis: "In Switzerland, the hemp fields... were once the site for various pagan and erotic rituals that the authorities interpreted as 'witches' dances' or the 'witches' sabbath'" (Rätsch, 2005). As anthropologist Sula Benet noted of Hempen Folk Magical traditions:

> Since the plant was associated with religious ritual and the power of healing, magical practices were connected with its cultivation. In Europe, peasants generally believed that planting hemp should take

place on the days of saints who were known to be tall in order to encourage the plant's growth. In Germany, long steps are taken while sowing the seed which is thrown high into the air. In Baden the planting is done during the "high" hours, between 11:00 a.m. and noon. Cakes baked to stimulate hemp growth are known as "hanfeier."

Following the planting, magical means are applied to make the hemp grow tall and straight. The custom of dancing or jumping to promote the growth of the plant is known throughout Europe. In Poland, married women dance "the hemp dance" on Shrove Tuesday, leaping high into the air. The hemp dance ("for hemp's sake") is also danced at weddings by the young bride with the "raiko," the master of ceremonies.… In the wedding rituals of the Southern Slavs, hemp is a symbol of wealth and a talisman for happiness. When the bride enters her new home after the wedding ceremony, she strokes the four walls of her new home with a bunch of hemp. She is herself sprinkled with hemp seeds to bring good luck. In Estonia, the young bride visits her neighbours in the company of older women asking for gifts of hemp. She is thus "showered" with hemp. The odor of European hemp is stimulating enough to produce euphoria and a desire for sociability and gaiety and harvesting of hemp has always been accompanied by social festivities, dancing, and sometimes even erotic playfulness.

Women play a leading role in the festivities. In Poland, initiation ceremonies are held during the harvest. Young brides are admitted into the circle of older married women on payment of a token fee. Since the Catholic Church never deemed it necessary to interfere with these festivals, it must have regarded them as harmless and perhaps even socially benevolent. In Eastern Europe hemp is evidently not considered addictive and no case of solitary use among the peasants has been reported: it is always used in a context of group participation. In many countries, hemp gathering is an occasion for socializing. The Swiss call it "stelg" (Hager 1919). Young men come to the gathering wearing carnival masks and offer gifts to the girls.

Hemp gathering rituals also reveal the sacred character of the plant. In certain areas of Poland, at midnight, a chalk ring is drawn around the plant which is then sprinkled with holy water. The person collecting the plant hopes that part of the flower will fall into his boots and bring him good fortune. The flower of a hemp plant gathered on St. John's Eve in the Ukraine is thought to counteract witchcraft and protect farm animals from the evil eye.

Although it is believed that witches can use the plant to inflict harm, they are not likely to do so in fact, and hemp is often used against persons suspected of witchcraft. In Poland, it is used for divination, especially in connection with marriage. The eve of St. Andrews (November 30th) is considered a most propitious time for divination about future husbands. Certain magical spells, using hemp, are believed to advance the date of marriage, perhaps even signal the very day it will occur. Girls in the Ukraine carry hemp seeds in their belts, they jump on a heap and call out:

Andrei, Andrei,
I plant the hemp seed on you.
Will god let me know
With whom I will sleep?

The girls then remove their shirts and fill their mouths with water to sprinkle on the seed to keep the birds from eating them. Then they run around the house naked three times (Benet, 1975).

Indicating the widespread nature of such folk customs in Europe, we read in an 18th-century English edition of *Mother Bunch's Closet Newly Broke Open, containing rare secrets of art and nature*, of an almost identical spell.

Take Hemp seed, and go into what place you will by yourself, carry the feed in your apron, and with your right hand throw it over your shoulder, saying:

Hemp seed I sow, hemp seed I sow,
And he that must be my true love,
Come after me and mow.

And at the ninth time expect to see the figure of him, you are to wed, or else hear a bell [which means you will never marry]…

Yet tho you hear the dismal bell,
'Tis your fault if you lead Apes in Hell.

–(Mother Bunch, 1760)

Clarke and Merlin note another English variation of this spell which involved running around a church three times, and then looking back and seeing the seeds had miraculously sprouted to maturity in an instant, and then she would see the image of her husband, "who would appear and run after her pulling or mowing the mature hemp plants. If the maiden could not run quickly she believed that this premonition of her future husband might catch her and cut her legs of with his scythe" (Clarke & Merlin, 2013). That these English practices are so similar to the Eastern European, indicates a likely much older common origin that had followed hemp cultivation around Europe. As the 19th-century author Richard Folkard noted in *Plant Lore, Legends, and Lyrics: Embracing the Myths, Traditions, Superstitions, and Folk-lore of the Plant Kingdom* in regards to similar practices in Sicily and elsewhere: "Perhaps the origins of this custom of Hemp-sowing is the fact that from hemp is made cord, which is used to bind, attach, or secure an object" (Folkard, 1884). That such customs could have come to be considered witchcraft, is plausible:

> Probably the most frequent visitors to the Witch's cottage were vain and silly maidens, desirous either of procuring some potion which would enhance their rustic charms, or of learning from the lips of the Witch the mysteries of the future.… For those who were anxious to consult her as to their love affairs, or desired to test her powers of divination, the Witch had an abundant stock of charms and amulets, and was prepared with mystic and unerring spells.… She could instruct a lass in the mystic rite of hemp-sowing in the churchyard at midnight on St. Valentine's Eve…" (Folkard, 1884).

A Variation of hemp love magic was still in vogue in 19th-century Sicily, where "the peasant women still believe in hemp as an infallible means of attaching their sweethearts" (Dymock, 1892):

> On Good Friday they take a thread of hemp and twenty-five needlefuls of coloured silk, and at midnight weave them together, repeating the following lines:
>
> Chistu e cannavu di Christu Servi pi attaecari a chistu.

“This is the hemp of Christ, which keeps him to his tryst.” They then enter the Church with the thread in their hands, and at the moment of the consecration of the host, they make three knots in it, adding at the same time some hairs of the man they are in love with, and invoke all the demons to attract him to his sweetheart (Dymock, 1892).

As Sir George Frazier noted in his classic *The Golden Bough*, “In some parts of Germany young men and girls leap over midsummer bonfires for the express purpose of making the hemp or flax grow tall” (Frazier, 1922). In the 17th century, the folklorist, antiquarian, archaeologist and occultist, John Aubrey (1626-1697) wrote about a variation of this rite, which seems to have been combined with the one referred to in the works of Mother Bunch. Aubrey referred to a sport of the “young Girls” called, “Dancing the candle rush” or “*Leap candle* for which they set a candle in the middle room … and then draw up their coat in the form of breeches and dance over the candle back and forth with these words… ‘Hemp-seed I sow/ And Hemp-seed I mowe/And he that is my Sweetheart could follow me, I trowe’.”[1] Aubrey also noted the psychoactive effects of cannabis, comparing it with opium and datura.

Sula Benet indicates just how far back some of these customs may go:

> …Another custom connected with the dead in parts of Eastern Europe is the throwing of a handful of seeds into the fire as an offering to the dead during the harvesting of hemp – similar to the custom of the Scythians and of the Pazaryk tribes, two-and-a-half thousand years ago. There is no doubt that some of the practices, such as funeral customs, were introduced by the Scythians during their victorious advance into southeast Russia, including the Caucasus, where they remained for centuries
>
> Hemp never lost its connection with the cult of the dead. Even today in Poland and Lithuania, and

in former times also in Russia, on Christmas Eve when it is believed that the dead visit their families, a soup made of hemp seeds, called “semieniatka,” is served for the dead souls to savor. In Latvia and the Ukraine, a dish made of hemp was prepared for Three Kings Day (Benet, 1975).

The Devil Spins Hemp

Earlier, we referred to the ritual use of hemp cords as belts by the Templars and other groups. Interestingly, Margaret Murray has written that Coven leaders, similarly wore a garter made of hemp, and in some cases this article was used for drastic measures:

> …[W]itches in each canton, of whom the chief wears the garter in token of his (or her) high position; the right of becoming chief is said to go by seniority. In Haute Bretagne a man who makes a pact with the Devil has a red garter. The red garter figures also in one of Croker's stories of Irish fairies…
>
> … in the sixteenth and seventeenth centuries the garter played a … sinister part.… Fear certainly prevented further enquiry in the case of the man−witch John Stewart in 1618. He was in prison on the charge of being a witch, and was so fettered that in his own words he could not raise his hand "to take off my bonnet nor to get bread to my mouth." Half an hour before the trial began he was visited by two ministers of religion. They had hardly left when the officers of the court were sent to bring him before the justices, they found him already dead, strangled "with a tait of hemp (or string made of hemp, supposed to have been his garter or string of his bonnet)." He was carried out into the air and all means were used to bring him round, "but he revived not, but so ended his life miserable by the help of the devil his master" (Murray, 1933).

One of the most intriguing connections between cannabis and witches, comes with a demonic Pan-like trickster they are claimed to have worshiped named Robin Goodfellow, who spun hemp and had the catch-phrase "hempen hampen"! In *God of the Witches*, Margaret Murray states that "The most interesting of all the names for the god is Robin, which when given to Puck is Robin Goodfellow. It is so common a term for the 'Devil' as to be almost a generic name for him 'Some Robin the Divell, or I wot not what spirit of the Ayre' [(Day, 1625)]" (Murray, 1933). As Robert Graves describes this figure:

> …[I]n the illustration to a pamphlet published in London in 1639: Robin Goodfellow, his pranks and merry gests, Robin is depicted as an ithyphallic god of the witches with young ram's horns sprouting form his forehead, ram's legs, a witches' besom [broom] over his left shoulder, a lighted candle in his right hand. Behind him in a ring dance a coven of men and women witches in Puritan costume, a black dog adores him, a musician plays a trumpet, an owl flies overhead … the Somersetshire witches called their god Robin, and 'Robin son of Art' was the Devil of Dame Alice Kyteler, the famous early fourteenth-century witch of Kilkenny, and used sometimes to take the form of a black dog. For the Devil as ram the classical instance is the one whom in 1303 the Bishop of Coventry honoured with, a Black Mass and saluted with a posterior kiss. In Cornwall "Robin" means phallus… (Graves, 1948).

ROBIN
Good-Fellovv,

His Mad Prankes, and merry
Ieſts,

Full of honeſt Mirth, and is a fit
Medicine for Melancholy.

LONDON,
Printed for *F. Grove* dwelling on Snow-hill
ouer against the Saracens head. 1628.

“They, for joy that he was come, did circle him in, and in a ring did dance round about him. Robin Good-fellow, seeing their love to him, danced in the midst of them” (The Mad Merry Pranks of Robin Goodfellow, 1628/1841).

As Thomas Wright noted of this image: “Robin Goodfellow is represented as Priapus, goat-shaped, with his attributes still more strongly pronounced, and surrounded by a circle of his worshipers dancing about him. He appears here in the character assumed by the demon at the sabbath of the witches” (Wright, 1866). It is important to note that there are indications, as we shall see, that the name “Robin Godfellow,” may have been a title that was bestowed upon coven leaders. “It was not only women who were involved. The head of the covens are particularly described as men, representing the Devil” (Barnett, 1965). It has also been noted in relationship to the number of participants, that this image may depict a Witch’s Coven. “The number of performers in the Robin Goodfellow picture is thirteen, including the god and the musician” (Murray, 1933).

The name “Robin son of art” refers particularly to the “magical arts.” Robin Goodfellow’s relationship with witches can be traced in written records at least as far back as the 1324 trial of Alice Kyteler, but likely preceded that. Reginald Scot’s, *The Discoverie of Witchcraft* (1584) records of this figure:

> And know you this by the way, that heretofore Robin Goodfellow, and Hobgoblin, were as terrible, and also as credible to the people, as Hags and Witches be now; and in time to come, a Witch will be as much derided and condemned, and as plainly perceived, as the illusion and knavery of Robin Goodfellow. And in truth, they that maintain walking spirits, with their transformation, &c. have no reason to deny Robin Goodfellow, upon whom there have gone as many and as credible tales, as upon Witches; saving that it hath not pleased the translators of the Bible, to call Spirits, by the name of Robin Goodfellow, as they have termed Diviners, Soothsayers, Prisoners, and Coseners by the name of Witches (Scot, 1584).

Although Scot describes Robin Goodfellow’s literal belief fading in his own time, records from a century later indicate he was still playing a role in witchcraft. The 17th-century “Somerset witches cried out ‘Robin’ when summoning their Grandmaster to a meeting, or even when about to make a private incantation” (Murray, 1933). Joseph Glanvill’s *Saducifmus triumphatus* (1681), describes an account of such an invocation “That when she hath a desire to do harm, she call there Spirit by the name of Robin, to whom when he appears, she utters these words, O Satan, give me my purpose.” However, these may be Christianized accounts, as the history of Robin Goodfellow seems to be rooted more in folk traditions and paganism, rather than originating as a form of the Christian devil.

It was customary to leave Robin Goodfellow food and drink to win his favor, and avoid the consequence of not doing so. According to *Brewer's Dictionary of Phrase and Fable* (1898):

Robin Goodfellow.

A "drudging fiend," and merry domestic fairy, famous for mischievous pranks and practical jokes. At night-time he will sometimes do little services for the family over which he presides. The Scotch call this domestic spirit a brownie; the Germans, kobold or Knecht Ruprecht. The Scandinavians called it Nissë God-dreng. Puck, the jester of Fairy-court, is the same.

Either I mistake your shape and making quite,
Or else you are that shrewd and knavish sprite
Called Robin Goodfellow…
Those that Hob-goblin call you, and sweet Puck,
You do their work, and they shall have good luck.

–Shakespeare, *A Midsummer Night's Dream*, ii. 1.

William Cartwright (1611-1643) poet, dramatist and churchman, included Robin Goodfellow in a poem of a child's prayer for protection from Evil,

indicating by this date he had been relegated to a minor tormentor of childrens' imagination:

Saint Francis and Saint Benedict,
Bless this house from wicked wight,
From the nightmare and the goblin
That is hight Goodfellow Robin;
Keep it from all evil spirits,
Fairies, weasels, rats, and ferrets;
From curfew time
To the next prime.

Robin Goodfellow comes from a line of tricksters, known as hobgoblins, and rather than being the denizen of Hell portrayed by the Church, he was seen as a figure from the fairy realm by his devotees. Folk accounts, describe him at times being helpful and helping sleeping maids with their chores, and at others pinching them black and blue for not keeping a clean home. "…One of the tasks Robin performed was the onerous one of spinning the rough hemp fibres, and one of his catch phrases was 'What have we here? Hempton Hampten, here will I never more tread nor stamped'" (White, 2008). As *The Mad Pranks and Merry Jests of Robin Goodfellow described*:

HOW ROBIN GOOD-FELLOW HELPED A MAYDE TO WORKE.

ROBIN GOOD-FELLOW oftentimes would in the night visite farmers houses, and helpe the maydes to breake hempe, to bowlt, to dresse flaxe, and to spin and do other workes, for hee was excellent in every thing. One night hee comes to a farmers house, where there was a goode handsome mayde: this mayde having much worke to do, Robin one night did helpe her, and in sixe houres did bowlt more than she could have done in twelve houres. The mayde wondred the next day how her worke came, and to know the doer, shee watched the next night that did follow. About twelve of the clocke in came Robin, and fell to breaking of hempe, and for to delight himselfe he sung this mad song.

And can the physitian make sicke men well?
And can the magician a fortune devine ?
Without lilly, germander and sops in wine ?
With sweet-bryer
And bon-fire,
And straw-berry wyer,
And collumbine.

Within and out, in and out, round as a ball,
With hither and thither, as straight as a line,
With lily, germander and sops in wine.
With sweet-bryer,
And bon-fire,
And straw-berry wyer,

And collumbine.

When Saturne did live, there lived no poore,
The king and the beggar with rootes did dine,
With lilly, germander, and sops in wine.
With sweet-bryer,
And bon-fire,
And straw-berry wyer,
And collumbine.

The mayde, seeing him bare in clothes, pittied him, and against the next night provided him a wast-coate. Robin comming the next night to worke, as he did before, espied the wast-coate, whereat he started and said:

Because thou lay'st me himpen, hampen,
I will neither bolt nor stampen :
'Tis not your garments new or old
That Robin loves: I feele no cold.
Had you left me milke or creame,
You should have had a pleasing dreame :
Because you left no drop or crum,
Robin never more will come.

So went hee away laughing ho, ho, hoh! The mayde was much grieved and discontented at his anger: for ever after she was faine to do her worke herselfe without the helpe of Robin Good-fellow (1628/1841).[2]

Robin certainly refers to putting herbs in wine in the above verse, and asks how physicians might heal or magicians divine without it. Goodfellow's association with fairy wine, followed him into the Victorian era where in children's tales we read how "Robin Goodfellow welcomed the company for Fairyfoot's sake, and gave every one a drink of the fairies' wine" (Browne, 1857). However, the hemp references in the above verse, are clearly tied with breaking the fibres from the hemp stalks, which elsewhere he mastered by enthusiastically and energetically pleasuring a maiden over a pile of raw hemp stalks, and later weaving together the fibres he had broken by his raucous sex act.

Although it should be noted that drug-infused wine in association with Fairy magick, goes back to at least the 16th century, according to Thomas Wright's *Narratives of Sorcery and Magic, from the Most Authentic Sources*:

A remarkable case is recorded in the memorable year 1588.… The heroine was Alison Peirsoun, of Byrehill, whose connection with "faerie" originated with her kinsman, William Sympsoune, a "great scholar and doctor of medicine." He was born at Stirling, his father being the king's smith, but he "was taken away from his father by a man of Egypt, a giant, while but a child, who led him away to Egypt with him, where he remained by the space of twelve years before he came home again." During

this time his father, who also appears to have had a hankering after unlawful knowledge, died “for opening a priest’s book and looking upon it.” On his return home, Alison Peirsoun became intimate with her kinsman, who cured her of certain diseases, until, as it would appear, he died also. One day, as she stated, being in Grange Muir, with the people that passed to the muir (moor), she lay down sick and alone, when she was suddenly accosted by a man clad in green clothes, who told her if she would be faithful, he would do her good. She was at first terrified, and cried for help, but no one hearing her, she addressed him in God’s name, upon which he immediately disappeared. But he soon afterward appeared to her again, accompanied with “many men and women,” and she was obliged to go with them, and they had with them “piping and merriment, and good cheer;” and she was thus carried to Lothian, where they found puncheons of wine with drinking-cups. From this time she constantly haunted the company of the “good neighbors” (fairies), and the queen of Elfen, at whose court she was a frequent visiter, and she boasted that she had many friends there, among whom was the aforesaid William Sympsoune, who was most familiar with her, and from whom chiefly she derived her skill in curing diseases. She declared that her familiarity with the fairies was so great, that she was allowed to see them “make their salves with pans and fires, and that they gathered their herbs before sun-rising, as she did.” The archbishop of St. Andrews, a scholar and profound divine, had condescended to seek the assistance of this woman in a dangerous illness, for which he was made an object of severe satire by his political enemies; she caused him to eat a sodden fowl, and take a quart of claret wine mixed with her drugs, which the worthy prelate drank off at two draughts! Alison, in the course of her examination, gave many curious anecdotes of the fairy people, with whom she was sometimes on better terms than at others; among them she saw several of her acquaintance, who had been carried to England, when their friends imagined they were dead and gone to heaven; and she learned from her kinsman, Sympsoune, that a tithe of them was yearly given up to hell, and had been warned by him from time to time not to go with them at certain periods, lest she should be made one of the number. This woman also was convicted and burnt (convicta et combusta) (Wright, 1852).

In another medieval poem, Robin requests the wealthy give “Bacon, hempe, or flaxe” to the poor. Advocacy that brings to mind this figure’s association with Robin Hood, which we shall discuss shortly.

Good people of this mansion,
Unto the poore be pleased
To doe some good, and give some food,
That hunger may be eased.
My limbes with fire are burned,
My goods and lands defaced ;
Of wife and child I am beguild,
So much am I debased.
Oh, give the poore some bread, cheese, or butter,
Bacon, hempe, or flaxe ;
Some pudding bring, or other thing :
My need doth make me aske.

I am no common begger,
Nor am I skild in canting:
You nere shall see a wench with me,
Such trickes in me are wanting.
I curse not if you give not,
But still I pray and blesse you,

Still wishing joy, and that annoy
May never more possesse you.
Oh, give the poore some bread, cheese or butter,
Bacon, hempe or flaxe ;
Some pudding bring, or other thing,
My neede doth make me aske.

The surname “Goodfellow, itself is thought to make reference to Robin’s fairy origins. “The fairies were called *Good Folk* or *Good People*, even the Devil was called the *Good Man*; and *Good Fellow*, as a name for the mischievous but placable sprite of the house and stable, only reflects the real feeling and determined superstition of the people” (Scot, 1894). In this respect, the reverence paid to this playful Pan-like figure, represents an extension of Diana worship, and she herself was seen as the Queen of the fairies, Titania. “Shakespeare appears to have taken the name Titania from Ovid, who uses it as an epithet of Diana … Scot, in his *Discovery of Witchcraft*, gives Diana as one of the names of the ‘lady of the fairies’; and James I, in his *Demonology* (1597) refers to a ‘fourth kind of sprites, which by the Gentiles was called Diana and her wandering court, and amongst us called the Phairie’” (Sidgwick, 1907). These beliefs were considerably ancient and apparently wide spread.

> We cannot begin to investigate the origins of the fairy superstition in the cradle of the world; we must be content to realize that there was a creed concerning supernatural beings common to all the European branches of the Aryan peoples, Greek, Roman, Celt or Teuton. When Thomas Nashe wrote in 1594 of “the Robbin-good-fellowes, Elfes, Fairies, Hobgoblins of our latter age, which idolatrous former daies and the fantasticall world of Greece ycleaped Fawnes, Satyres, Dryades, and Hamadryades,” he spoke more truly than he knew (Sidgwick, 1907).

This brings us to the area of Greek mythology, where Diana was worshiped as Artemis, daughter of Zeus, and sister of Dionysus. Depictions of Robin Goodfellow are reminiscent of Satyres and Fawnes and these bring to mind the ecstatic rites of Dionysus, known as Bachus in Rome. As noted earlier, there are those who have suggested that the Witches’ Sabbath finds its roots here. In *Histoire de Satan*, etc.(1861) Dr. of Theology M. L’Abbé Lecanu, explained:

> The Sabbaths of the Neo-Gnostics have nothing in common with the Jewish Sabbath, and is not derived from it. As to the etymology. In the Holy language, the root of the word Sabbath, “schab,” means, “Rest”; in the demonic language, it comes from the Greek word Sabazios, Bacchus, [ie. of where have been formulated the words sabazôs, give way to the most indecent Folly of drunkenness, sabakai, of Bacchantes; sabasmos, the cry in furry of the bacchantes’. The Sabbath of the Gnostics are thus the continuation of the most detestable mysteries of paganism (Lecanu, 1861).

This also brings up the association between the Greek god Pan and Robin Goodfellow, with whom he shares numbers of attributes, such as goats feet and horns, overt sexuality, i.e., priapic, connection with animals, trickster nature, plays pipes, etc. An identification between the two seems obvious and has often been suggested. This idea is in fact the basis of Murray's *God of the Witches*:

> Of the horned gods of the mainland of Greece Pan is the best known to the modern world, yet he is but one among many, horned deities of the eastern Mediterranean. His universality is shown by his name, which points to a time when he was the only deity in his own locality. All representations of him are necessarily late, after the fifth century B.C.; but even in the earliest forms his characteristics are the same, the long narrow face, the pointed beard, the small horns, and the goat's legs. Scenes of his worship show him followed by a dancing procession of satyrs and nymphs, while he plays on the pipes which bear his name. His appearance should be compared with … the figure of Robin Goodfellow.… Though our knowledge of him dates only to the late Iron-age, his worship is obviously of high antiquity, and he appears to be indigenous in Greece (Murray, 1933).

As again expressed in slightly bolder language than I would be comfortable using:

> With the collapse of the Roman Empire, most European peasantry continued to acknowledge Pan, or his … regional equivalents … for example … as the Green man, as … Robin Goodfellow.… Nor was it Pan alone who received such homage. Along the borders of modern France and Belgium, the Roman Goddess of the hunt, Diana was known.… Such deities retained their currency despite the advent of Christendom. European peasants might attend church on Sunday, hear Mass and assimilate on one level the rites and teachings of Rome. At the same time, however, they would still leave milk in saucers and make numerous other kinds of offering to placate the older forces lurking in the forrest around them. And they would sneak out at the appropriate dates of the year for Walpurgisnacht or "Witches' Sabbath," for the pagan observance of solstices and equinoxes, for fertility rites, for festivals and carnivals in which the gods of the old religion figured prominently, albeit in disguised and Christianised form (Baigent & Leigh, 2000).

This of course is far from the general view, and Grimoire expert and practicing magician Aaron Leitch explains that in "regards to the Sabbath – most of that was pure fantasy. That's not to say no one ever gathered out in the woods to party or even to cast spells (because they did), but Margret Murray's pan-European Old Religion didn't exist … it's very unlikely that anything organized was going on " (Leitch, 2017).

Regardless of which side of the coin you take on that interpretation, clearly, in regard to the Christian world view, Pan has a longstanding association with the "Devil." "Equating Pan with Satan is nothing new. The Greek shepherd god, being half man and half goat is often considered the origins of the goat like features of the Devil in Christian iconography" (Bogdan & Djurdjevic, 2014).

> A view of Pan as a demon can be found already in the writing of Eusebius (d. 340 ce), and in Jean Bodin's famous De le demonomanie des sorciers (On the Demon-Mania of Witches, 1580) he is named prince of the so-called incubi, male sexual demons. Henry More, in his Praeexistency of the Soul (c. 1647), connected Pan to the goat-like Devil, presiding over the witches' sabbabth.… Pan is identified with Satan also in Jules Mitchelet's La Sorcerie (The Witch, 1862) and in Stanley Pryzbyszewski's Die Synagoge des Satan (The Synagogue of Satan, 1897, 1900). Eliphas Levi in turn claimed that the goat god … was in fact the mysterious Baphomet supposedly adored by the Knight's Templar… (Bogdan & Djurdjevic, 2014).

Frank Sidgwick explains that Shakespeare's Puck and Robin Goodfellow are one and the same, in *The Sources and Analogues of 'A Midsummer-Night's Dream':The Fairy Plot* (1907):

> Puck is strictly not a proper name; and in the quartos and folios of A Midsummer-Night's Dream, Puck, Robin, and Robin Goodfellow are used indiscriminately. In no place in the text is he addressed as "Puck"; it is always "Robin" (once "Goodfellow" is added). In the last lines of the play he twice refers to himself as "an honest Puck" and "the Puck," showing that the word is originally a substantive…
>
> …The literary sources on which Shakespeare, in writing of fairies, probably drew – or those, at least, on which he could have drawn – can be shortly stated. We have already mentioned Scot's Discovery of Witchcraft (1584); this was no doubt the chief source of information regarding Puck or Robin Goodfellow, as well as of the fairies themselves. Shakespeare was doubtless also familiar with the treatment accorded to the fairy-world by Chaucer and Spenser and with the many tales of supernatural beings in romances like Huon of Bordeaux and others of the Arthurian cycle (Sidgwick, 1907).

In relation to the "Arthurian cycle" it should be noted that Robin's stories connect him with that tradition as well:

> *From hag-bred Merlin's time have I*
> *thus nightly reveld to and fro:*
> *And, for my pranks, men call me by*
> *the name of Robin Good-fellow.*
>
> (1628/1841)

In *A Midsummer Night's Dream*, Puck mockingly asks, "What hempen home-spuns have we swaggering here/So near the cradle of the fairy queen?" In *Shakespeare's Puck: And His Folkslore, Illustrated from the Superstitions of All Nations, But More Especially from the Earliest Religion and Rites of Northern Europe and the Wends*, Volume 1, (1852), William Bell touched on Puck/Robin Goodfellow's relationship with hemp, and also touched on aspects of European folk magic regarding the plant.

> The great figure that the fibrous plants, particularly hemp, cut in all popular mythologies, is well

known; if sown on Midsummer's night eve (Brand, Pop. Antiq. by Halliwell, vol. i. p. 332), it gives each longing virgin the envied pleasure of a sight of her future husband.

"Lo, shuddering at the solemn deed,
She scatters round the magic seed,
And thrice repeats: 'The seed I sow
My true love's scythe the crop shall mow.'
Straight, as her frame fresh horrors freeze,
Her true love with his scythe she sees."

—Cottage Girl.

The same is allowable on All Hallow's eve, Ibid. pp. 382, 386, 396; and there is little doubt the superstition passed from the seed to the plant, particularly as the heckling it, and the heckle, an instrument by which it and flax are broken, cuts so great a figure in the superstitions of the north. It is necessary that this hempseed be harrowed, Ibid.p. 382, note.

"Steal out unperceived, and sow a handful of hempseed, harrowing with any thing you can conveniently draw after you. Repeat now and then: 'Hempseed, I saw thee; hempseed, I saw[3] thee; and him (or her) that is to be my true love come and pou thee.'"

The importance of the harrow for all charms, &c., must be deferred at present. Now the refuse of hemp and flax, the entangled fibres, in English called tow, is, in Germany, werg, or perhaps as otherwise, and more correctly, spelled werch; for Adelung derives the word from werrich, raffled. If we suppose a prefixed article, like the Low German and Dutch het, as a contraction 'twerg, we have the word without going out of the language; and many considerations concerning the plant give us an insight into the nature of these supposed tiny beings. The plant, male and female, on separate upright stems, may be compared, in a field, to the thickly-planted bodies, such as their ideal assemblies are represented, and of the fancied dwarfish size as compared with man. The Latin name of cannabis, perhaps rectius cannevas, as the Italian name is cannevacchio (our English canvass was made from it) would connect it with the Eleusinian Mysteries, where the cannephoroi, as bearer of baskets[4] made from the bark of canes, or cannabis, were important personages in the processions, and lead us on to the Mystica Vannus Iacchi. But the northern names are fully as rife with mysteries. Our tow is the Dutch touw, or tov; and taveraar is a conjurer; loverkonst, sorcery; the German zauberer, and zauberkunst. From hemp, the Germans have a spirit which they call Hernpelmann. Grimm's D. M., p. 470, says: "lachen wie ein Hempelman." Farther, the name of the feminine hemp in German, is fiinmel or femmel, which may be derived from its gender as female, but more likely from the fe or feen noticed before, because the German word would, if distinction of sex were intended, have been taken from weib (wife). The provincial English name for the male stem is Carle-Hemp.

And that our own ancestry were imbued to the full with the magical properties connected with this useful vegetable, we may learn from its frequent recurrence in their fairy verses and incantations, either as the subjective idea of heckling, or as the thing heckled; of which we shall immediately perceive the value, for it could not be banished from their fears, as a means of avoidance, or from their wishes, as a mode of attainment: thus, in the Shepherd's Dream (Halliwell's Introd.p. 173), a kobold is introduced, saying:

"How clatter'd I amongst their pots
And pans, as dreamed they,
My hempen hampen sentence where
Some tender foole would lay."

And in Robin Goodfellow's Life:—

"Because thou lay'st me Hempen Hampen,
I will neither bolt nor stampen;"

with the note: "These words, or two very similar lines, are given in Reginald Scot's Discoverie of Witchcraft, as what Robin Goodfellow said if any one gave him clothes instead of milk and cream. Reginald Scot says he would, in that case, "chafe exceedingly." Also, from the same large storehouse of fairy lore, p. 139:

"And whilst that they did nimbly spin
The Hempe he needs must tow,
He grown'd, he thumpt, he grew
So cunning in his arte;
He learnt the trade of beating hempe
By bussing his sweet-heart."

In Pranks of Puck [ibid. p. 167) :—

"Yet now and then the maids to please,
I card at midnight up their wool;
And whilst they sleep and take their ease,
With wheel to thread their flax I pull;
I grind at mill
Their malt up still,
I dress their hemp,
I spin their tow:
If any wake,
And would me take,
I wend me laughing ho! ho! ho!"

Though this peculiarity of laughing be frequently repeated, as a distinguishing mark of Puck (Halliwell, pp. 145, 147, 148), yet I cannot agree with Grimm (J). M., p. 469), as if it were the principal agreement with our English Puck and his German Hempelman. Hemp, the vegetable, as one of the most valuable productions from the earth to a rude people, is much more likely to have pervaded their thoughts, and been a mutual bond of ideal and devotional imagery, amongst all their cognate tribes (Bell, 1852).

Bell explains that "heckling," the act of beating the hemp to break apart its fibres, (which Robin Goodfellow accomplished by raucous sex with his sweetheart in one of the above passages), came to have the "metaphorical meaning of *Heckle*, 'to tease with questions'" (Bell, 1852). Bell also places significance on the ploughman's "harrow" which as noted above was "necessary for the perfecting the charm of hemp-seed… [indicating] the significance of this agricultural instrument for the purpose of magic, or its counter charm. Thus… the power of seeing spirits is given by *an harrow*" (Bell, 1852). Heckling does bring to mind the sort of demonic ridicule that the Church associates with the Witches' Sabbath.

Ginzburg refers to a Christmas tradition, on the Island of Chios recorded by the 17th-century scholar Leone Allacci, that involves a demon, whose trade mark catchphrase “hemp or lead” is reminiscent of Robin Goodfellow’s “Hempen Hampen”:

> Children born on Christmas Day … are predestined to become kallikantzaroi: bestial beings, subject to periodical furies that precisely coincide with the last week in December, during which they run around dishevelled and unable to find peace. They pounce on anyone they see, overwhelm them and with their nails (which are claw like and very long because they never cut them) scratch their face and chest, asking ‘Hemp or Lead’? If the victim answers ‘hemp’, he or she is released; if the answer is ‘lead’, the victim is savaged and left on the ground half-dead. To prevent a child becoming a kallikantzaroi … he must be held over a fire by the heels, so as to scorch the souls of his feet. The child howls and cries because of the burns (immediately after they will be soothed with a bit of oil): but the people believe that in this way the nails are shortened, thus rendering the future kallikantzaroi inoffensive (Ginzburg, 2004).

One is reminded in this tale of Christmas demons of the Dutch figure of Krampus. In relation to Christmas and old Saint Nick, who travels down a chimney, it is also interesting to note that “Robin Goodfellow would many times walke in the night with a broome on his shoulder, and cry chimney sweepe, but when any one did call him, then would he runne away laughing ho, ho, hoh !”[5] “Even after Christianity took over an area, the older Pagan traditions persisted one way or the other. For the most part, Christ was just accepted as another God in the list and the old festivals went right on. Christmas has quite the colourful history in that regard” (Leitch, 2017).

Robin Goodfellow’s spinning of hemp also brings to mind the story of the goblin-like fairytale figure of *Rumpelstiltskin*, who spun gold from hay. As hay is never spun, it leaves one to wonder if perhaps another plant was once intended? In the strikingly similar Slavic folk tale, *Kinkach Martinko*, obviously derived from the same older origins, the girl is made to “spin hemp into gold thread” (Chodsko, 1896). “In *And Seven* (an Italian version of *Rumpelstiltskin*)… “*And Seven*” …seven spindles of hemp [are] spun in one morning by the woman’s daughter” (Tatar, 1992). Modern research traces variations of the Rumpelstiltskin story back to prehistoric times, so its not surprising regional variations exist.

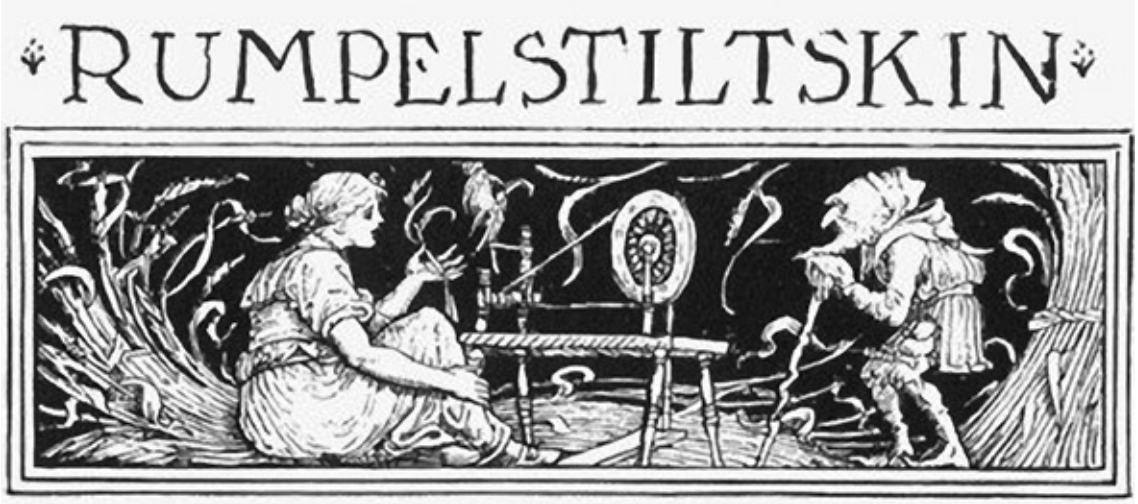


Illustration by Walter Crane in a 1886 edition of Household Tales by the Brothers Grimm.

As Twyman and Rivera have noted, “Robin Goodfellow … [has] been connected to the Green Man, a.k.a. ‘Jack in the Green,’ whose foliage-sprouting face can be seen in gardens and greenery throughout Europe and the British Isles … these fertility totems were omnipresent at one time. They show the face of a man grimacing … as plants sprout from his face… He is frequently shown horned.… These Green Man masks are purported to ensure favourable circumstances for the crops nearby.… The oldest known version has been found in France and dated 400 A.D.… Fascinatingly there is a figure from Islamic legend that ties with the Green Man mythos. His name, ‘Al-Khadir,’ … and he is known for wearing green clothing…” (Rivera & Twyman, 2015). Pinkham has suggested that the worship of Green Khadir was adopted by the Templars, and that when “the Templars left the Middle East it is conjectured that they brought their hashish cult of the Green Man with them into Europe” (Pinkham, 2004). Green Man images also appear in the 13th century’s *Portfolio of Villard de Honnecourt*, which also contains a cannabis-infused wine recipe.

Horned Green Man in the Templar Church of St. Michael, Garway, Herefordshire, England (photo Simon Brighton) .

It should come as no surprise to find that the same Robin Goodfellow is none other than the Green Man or the spirit of the spring found in many old morris dances. The Green Man, whose effigy was carved by masons on a boss in the cloisters of Norwich Cathedral, in the transept of Llantilio Crossenny church in Monmouthshire, among the decorations of Rosslyn Chapel near Edinburgh and in many other sacred edifices. The Green Man, whose smiling face appears among the carvings on the front of one of the oldest inns in Sussex, at Alfriston. The same Robin whom the General Assembly of the Church of Scotland petitioned King James VI in 1577 and again in 1578 to ban, in connection with the performing of plays featuring Robin Hood, King of the Man, on the Sabbath day, mainly because of the unseemly ribaldry of the vulgar people on these occasions (Valiente & Jones, 1990).

Medieval Woodcut of Robin Goodfellow as the Greenman.

The connection with Robin Hood, the famed hero of counter-culture justice from Sherwood Forest, brings to mind the view that the name "Robin Goodfellow" was in fact a title, and it has long been suggested that this title was in reference to the leader of a Witch's Coven. "Robin Goodfellow, or Robin Hood, with Maid Marian, and eleven others making the full coven of thirteen. Also it is symbolic of the Horned Consort-child of the Goddess in the form of Diana of the Greenwoods…" (Valiente & Jones, 1990).

> A fact, noted by many writers and still unexplained, is the connection between Robin Goodfellow and Robin Hood. Grimm remarks on it but gives no reason for his opinion, though the evidence shows that the connection is there. The cult of Robin Hood was widespread both geographically and in time, which suggests that he was more than a local hero in the places where his legend occurs, In Scotland as well as England Robin Hood was well known, and he belonged essentially to the people, not to the nobles. He was always accompanied by a band of twelve companions, very suggestive of a Grandmaster and his coven. One of those companions was Little John, a name which may be compared with the Basque Janicot. [A Basque God associated with the Witches of that area]. Robin

> Hood and his band were a constituent part of the May-day ceremonies, they had special dances and always wore the fairies' colour, green. He was so intimately connected with the May-day rites that even as early as 1580 Edmund Assheton wrote to William Farington about suppressing "Robyn Hoode and the May games as being Lewde sportes, tending to no other end but to stir up our frail natures to wantonness." In all the stories and traditions of Robin Hood his animosity to the Church is invariably emphasized, an abbot or prior was regarded as his legitimate prey (Murray, 1933).

There certainly seems to have been some association with the spirit of righteous rebellion and this Pan-like medieval figure. In *The Devil and his Imps* (1894), Charles P.G. Scott referred to a proclamation made by a group of rebels in a 1489 insurrection, "in the name of Master Hobbe Hyrste, Robin Goodfellow's brother he is, as I trow." You can see elements of the sort of antics associated with Robin Hood, who "took from the rich and gave to the poor" in another folk story, of a barkeeper, who was overcharging the townsfolk:

> Robin shaped himselfe like to the tapsters brewer, and came and demaunded twenty pounds which was due to him from the tapster. The tapster, thinking it had beene his brewer, payd him the money, which money Robin gave to the poore of that parish before the tapster's face.The tapster praysed his charity very much, and sayd that God would blesse him the better for such good deedes: so, after they had drank one with the other, they parted.
>
> Some foure dayes after the brewer himselfe came for his money: the tapster told him that it was payd, and that he had a quittance from him to shew. Hereat the brewer did wonder, and desired to see the quittance. The tapster fetched him a writing, which Robin Good-fellow had given him in stead of a quittance, wherein was written as followeth, which the brewer read to him.
>
> "I, Robin Good-fellow, true man and honest man, doe acknowledge to have received of Nicke and Froth, the cheating tapster, the summe of twenty pound, which money I have bestowed (to the tapsters content) amongst the poore of the parish, out of whose pockets this aforesayd tapster had picked the aforesaid summe, not after the manner of foisting, but after his excellent skill of bombasting, or a pint for a peny."
>
> *If now thou wilt goe hang thy selfe,*
> *Then take thy apron-strings.*
> *It doth me good when such Foule birds*
> *Upon the gallows sings."*
>
> -Per me Robin Good-fellow
>
> *At this the tapster swore Walsingham:*
> *but for all his swearing,*
> *the brewer made him pay him twenty pound.*[6]

The reputation of hemp and a sort of renegade social justice, seems to have been a theme that followed cannabis around Europe. “In the Ukraine there is a legend of a dragon who lived in Kiev, oppressing the people and demanding tribute. The dragon was killed and the city liberated by a man wearing a hemp shirt” (Benet, 1975). One is reminded of the story of St. George and the dragon, and interestingly, this figure is another embodiment of the “green man” and has been connected with the patron saint of cannabis in the Islamic world, al Khidr. “Moslems … identified St. George with the mysterious prophet Khidr, known as the Verdant One and whose footsteps leave a green imprint. Khidr shares his day, 23 April, with the Saint” (Anderson, 1990). “Folklore named the pagan savior, Green George, a spirit of spring. His image was common in old church carvings, a human head surrounded by leaves” (Walker, 1983). Idries Shah has suggested that there is a Sufi connection to England’s Order of the Garter, which is associated with St. George.

> The early records of the Order of the Garter are lost. Its patron saint was St. George, who is equated in Syria, where his cult originates, with the mysterious Khidr -figure of the Sufis. It was in fact called the Order of St. George, which would translate direct into Sufi phraseology as Tarika-i-Hadrat-i-Khidr (the Order of St. Khidr). It became known as the Order of the Garter. The word “garter” in Arabic is the same as the word for the Sufi mystical tie or bond (Shah, 1964).

The reference to the garter is interesting in light of what we have discussed in relation to the witches' garter, and mystical cord of the Templars, as well as earlier Persian traditions. The Order of the Garter was founded in the 14th century by Edward III, and was intended as a revival of the chivalry of Knights of the Round Table and dedicated to Saint George.

As noted earlier, the name Robin Goodfellow was also used by one of the most important figures of medieval and renaissance cannabis lore, the French monk and alchemist, Francois Rabelais (1494-1553). It has long been suggested that Rabelais was part of some sort of secret society or alchemical guild. He made this curious reference to himself as a Robin Goodfellow: "I truly hold it for an honour and praise to be called and reputed a Frolic Gualter [Leader] and a Robin Goodfellow; for under this name am I welcome in all choice companies of Pantagruelists" (Rabelais). Rabelais's connections with heresy, cannabis and other occult matters, led Jules Mitchelet, to associate Rabelais with both the use of drugs and the witches in *Histoire de France jusqu'au XVIe siècle* (Volume 11):

> If faith in the Devil was weak, if the imagination run dry, it was supplemented by other means. The pharmacy came to the rescue. At all times the witches had used the drinks of trouble and madness, the juices of belladonna, and perhaps of the datura, brought back from Asia Minor. The king of vertigo, the terrible grass of which the Old of the Mountain drew the hashish of his Hassassins, that famous Pantagruelion of Rabelais, or, to put it simply, hemp, was certainly a powerful agent of the Sabbath early.
>
> At the time we were, the lure of gain had led the apothecaries to prepare all these drugs. We learn it from Leloyer. This fellow is terrified to see that the Devil is now sold in bottles: "And it pleased Heaven," said he, "that it was not so common in commerce!" (Mitchelet, 1857).

As we noted, Rabelais' use of cannabis likely came through an infused wine or stiffer alcoholic preparation. We have already noted Robin's association with herb infused fairy wines, and Shakespeare depicts Puck/Robin Goodfellow as collecting herbs and administering a potion in *A Midsummer Night's Dream*, on behalf of Oberon, King of the fairies, who he also acted as emissary for:

Fetch me that flower – the herb I showed thee once.
The juice of it on sleeping eyelids laid
Will make or man or woman madly dote
Upon the next live creature that it sees.
Fetch me this herb, and be thou here again…

Oberon administering magic herbs, from a 19th-century engraving.

This of course leads to the tale of misplaced love at the centre of a *Midsummer Night's Dream*, when the intended victim is mixed up with another by careless Puck. Puck furthers the comic problems by refusing responsibility for the mix-up, and instead lays blame on the lovers. However on the orders of Oberon to fix his mistake, Puck remedies the situation, with another application of a magical ointment to the eyes of the mistaken victim. The lovers in the tale are then made to believe the whole escapade was but a "midsummer night's dream." This is also how Puck tells the audience they should interpret the tale, in the final scene:

If we shadows have offended,
Think but this, and all is mended,
That you have but slumber'd here
While these visions did appear.

Thus the idea that potions could cause one to see visions and dreams was common enough in Shakespeare's time, to be worked into a comic play as a plot device.

Margaret Murray related Robin Goodfellow's servitude to Oberon as a creation of Shakespeare. "…the most alarming of all the fairies was Robin Goodfellow until Shakespeare made him subordinate to Oberon. The evidence shows that Robin was not a fairy but the god of the Little People … his names are Puck, Robin Goodfellow, Robin Hood, Hobgoblin. The charm given above proves that he was classed with wicked wights and evil spirits…" (Murray, 1933). However, Robin Goodfellow's subordinate relationship to Oberon seems to have remained part of his lore after Shakespeare.

From Oberon, in fairy land,
The king of ghosts and shadows there,
Mad Robin I, at his command,
Am sent to view the night-sports here…

–The Mad Merry Pranks of Robin Goodfellow,
Ben Jonson, (1628)

In *A Midsummer Night's Dream* two trios of dotards wearing "Hempen Homespuns" rehearsing in the woods come close to the sleeping Queen of the fairies, causing Puck (Robin Goodfellow) to exclaim: "What hempen homespuns have we swaggering here, So near the cradle of the fairy queen?." In

correspondence with Prof Carl Ruck about the references to hemp and Robin Goodfellow, he suggested that more might be indicated in this passage, "The comic troop of actors in Shakespeare's fairy drama of *A Midsummer Night's Dream* are weavers from Athens called hempen homespuns. No one seems to suspect that their looniness is because they are high" (Ruck, 2017). As Ruck explains, because of the hemp-related stories around Robin Goodfellow, and references to cannabis from contemporary grimoires, "The audience would have noted this." The lines from the six hemp-clothed mortals, immediately following their entrance and Puck's reference to their "hempen" attire does add to this suggestion: "flowers of odious savors sweet.… Odors, Odors." In a similar vein, "hemp stalks" were identified as a way of flying high at night with the King and Queen of the Fairies, an association which goes back to even earlier times:

In the hinder end of harvest, on All Hallow Fen,
When the Good Neighbours do ride, if I rede right,
Some buckled on a bune-wand, and some on a bean,
Aye trottand in troops from the twilight;
Some saddled on a she-ape, all graithed into green,
Some hobland on a hemp-stalk, hovand to the height,
The King of Pharie and his court, with the Elf-queen,
With many elfish incubus was ridand that night.

– Montgomerie (1515)[7]

Chinese Cannabis Fairies

Interestingly China has its own tradition of cannabis fairy magic, as told in a tale reminiscent of the story of Rip Van Winkel. "In the Chinese *Liao chai chin ye* (A.D. 60-70), it is recorded that two friends wandering among the mountains culling simples, find at a fairy bridge two lovely maidens guarding it; at their invitation, the two friends cross this "azure bridge' and are regaled with Huma (Hemp – the Chinese *Hashish*); forthwith they fall deeply in love with their hostesses, and spend with them in the Jasper City what appears to them a few blissfull days: at length, becoming homesick, they return, to find that seven generations have passed, and that they have become centenarians" (Folkard, 1884).

This brings us to an interesting grimoire that contains "fairy magic" that was circulating in 16th-century England under the title *Book of Magic, with instructions for invoking spirits, etc.* (ca. 1577-1583), and which has recently been republished under the title of, *The Book of Oberon* (2015).[8] This grimoire differs from other medieval and renaissance magical texts that we have discussed, like *The Picatrix* and *Sepher Raziel*, however, as along with the usual

Hermetic material, it involves fairy magic, and specifically has an invocation for the King of Fairies Oberon, who Shakespeare refers to in *A Midsummer Night's Dream*, and it is for that reason the authors of its most recent publication have chosen the name *The Book of Oberon*.

Above: Oberon, King of the fairies from The Book of Magic (1577-1583), looking surprisingly like a Mid-Eastern Jinn. Below: Demon from The Book of Oberon aka The Book of Magic, etc. (1577-1583).

Cannabis appears in a list of “Notable good herbes,” in the Book of Oberon. Interestingly, this beautifully illustrated magical text, that was being circulated at the time of magicians in England like Dr. John Dee and Edward Kelly, known for their use of magic mirrors, contained a recipe containing cannabis and a herb known by the name “archangel” to be used in an ointment for mirror scrying: “Anoint thee with the Joice of Canabus & the Joice of Archangell & before a mirrour of steele call spirits, & thoue shalt see them & have power to binde & to loose them” (*Book of Oberon*, 1577-1583). As noted earlier, this recipe is very similar to one found in another English grimoire, *Sepher Raziel: Liber Salomonis*, (1564), which was composed earlier. Grimoires in these days, were working magicians hand-written manuscripts, so they often borrowed from a variety of sources, and to find variations like this from the same source is not at all unusual.

One of the differences between recipes in the *Book of Oberon*, is its inclusion

of a herb called “archangel.” Among the herbs suggested for use of the name “archangel” in this period, are “white nettle,” “dead nettle” and “mugwort,” however I am more inclined myself to suggest Angel’s Trumpet, i.e. *brugmansia* also known as Devil’s Breath, or possibly *datura*, Devil’s Trumpet which was also referred to by this name. Both of these candidates are extremely psychoactive, even when applied topically, and this recipe would give us something closer to the classical “witches’ ointment.” Moreover this would not be out of line with other plants that appear in the text. That magicians and alchemists paid heed to the herbal knowledge of the witches, is well known. For instance “Paracelsus affirmed that He learn[t] more in fact of medicine, among the Witches, than in the University” (Cristiani, 1954). The magical writings of Albertus Magnus (1200-1280), also indicated the use of witch drugs in conjuration, referring specifically to henbane for this purpose.

In their excellent translation of *The Book of Oberon*, the authors identified many of the out of date and Latin names of plants. Instructions for a fumigation “to see devil or spirits” included the black poppy, along with other hallucinogenic plants, henbane, and hemlock, (Harms, Clark and Peterson, 2015). Agrippa also refers to fumigation recipes with poppy, and similar plants: “…[I]t is said that fume made of the reedy herb saga pen, with juice of hemlock, and henbane, and the herb tapus barbatus, red sanders, and black poppy, makes spirits and strange shapes appear…” (*Three Books*, Book 1, Chapter 43).[9] Thus, it is certain that the use of poppies in this respect was known among the magicians and alchemists of this period, and poppies, of course, contain opium.

The use of opium for such purposes in medieval ritual magic can be traced as far back as, *The Picatrix*, and interestingly there may be references to opium in *The Book of Oberon*. The text for Instructions for a fumigation “to see devil or spirits,” adds this suffumigation would be even more effective “if *apium* were joined therewith.” As with the cannabis/mirror recipe, however, this recipe is also borrowed from the *Sepher Raziel: Liber Salomonis*: “the … herb is *Ap~ni* … is of great power upon winds & deuills, and fantasies … it gathereth together deuills when suffumigation is made with it nisqrmo [henbane] and arthemesia *Apiu~* suffumed … & thou shalt see fantasies & deuills of diuerse maners” (Petersen 1999/2006). In the Karr and Skinner translation, *Ap~ni* is replaced with “Apium” and this is identified with “celeriac, parsley,” as the name ‘apium’ is in fact used for a genus that includes celery and marshworts. However, this may not be a clear identification in this case. In reference to opium, *Revue du Lyonnais* recorded the “various names apini, afim, ufyun, abim, ufim, apium, hapium” are

names of Opium, that came out of Islamic countries, (Boitel, 1843). Similar lists of names for can be found elsewhere (Ainslie, 1826).

The idea that opium may have retained some of these names as it came into port from foreign lands, can not easily be ruled out. More recently, in reference to a medical recipe from 1450, in regard to the ingredient “apium” the *Dictionary of Medical Vocabulary in English*, 1375–1550, has in brackets “read: opium,” but elsewhere uses it in reference to celery (Norri, 2016). Thus in some cases the name *apium* may be seen as a reference to opium, and not the ‘wild celery’ it is often identified with. The context of the term in *Sepher Raziel: Liber Salmonis* and the *Book of Magic*, however, as in seeing devils etc., leans towards opium, but this is in no way certain, and the use of *nisqrmo* [henbane] would have ensured a hallucinogenic potential in the fumigation recipe regardless. Moreover, the interpretation of ‘apium’ as ‘opium’ is made by the occultist and mirror scryer, Frederick Hockley (1809-1885), in his transcription of *The Book of Magic*, which he named *A Book of the Office of Spirits*, (Hockley, 2011). “In England, opium was chiefly used as a narcotic and a hypnotic. The drug’s soporific and narcotic qualities were described in Chaucer’s *Canterbury Tales* and Skakespeare’s *Othello*” (Rassool, 1998).

Clearly, the myths of both the Fairy King Oberon and his sometimes emissary, Robin Goodfellow, intertwined with the stories of the witches, magical herbs and cannabis and this connection was celebrated in poems, grimoires, and notably in Shakespeare’s *A Midsummer Night’s Dream*. This brings us to the subject of England’s Great Bard, and the increasingly popular suggestion that he was another Renaissance initiate of the secrets of cannabis, opium and other substances.

[1] Reprinted in (Buchanan-Brown, 1972).

[2] Although this is taken from a reprint of the 1628 edition, it is generally believed that Robin Good- fellow, his Mad Prankes and Merry Jests, was first printed before 1588.

[3] Saw here for sow is remarkable; and shows how much mere verbal approaches of sound were allowable to the vulgar mind.

[4] In Austria the name of the hemp plant is Basiling.

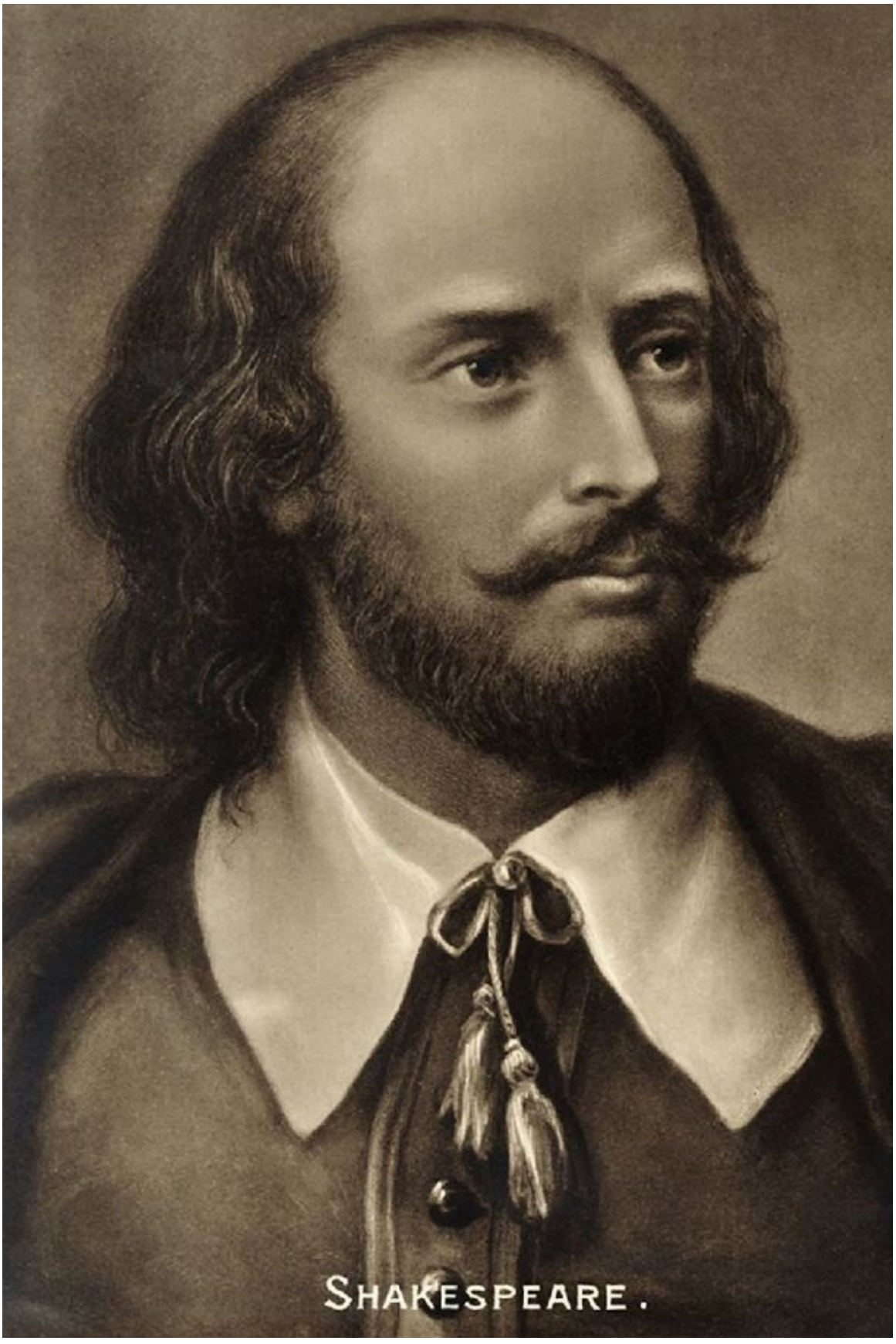
[5] As quoted in (Ritson, 1875).

[6] Reprinted in (Collier, 1841).

[7] (Murray, 1933)“Hobland,” may well be a reference to Robin Goodfellow, who was often classified as a “hobgoblin.”

[8] (Harms, Clark & Peterson, 2015).

[9] From a quote in (Leitch, 2005).


SHAKESPEARE.

Chapter 18

Shakespeare on Pot

William Shakespeare (1564-1616) is probably the most well-known playwright of all history. The speculation of two South African scientists, that he may have used cannabis, has been grabbing headlines in the news for close to two decades. Besides the evidence for that hypothesis, which shall be discussed, Shakespeare's own writings make it very clear that he had a deep knowledge of such substances, as well as their medical effects, and their use in magic.

As noted in the last chapter, Oberon and Robin Goodfellow, besides both having connections with cannabis, also appear in Shakespeare's *A Midsummer Night's Dream*, a tale itself inspired, as explained in its own conclusion, by a drug trip through the use of magical ointments. The general view is that Shakespeare had read Scot's *The Discoverie of Witchcraft* (1584), and that the book is a likely source for his awareness of magical ointments and elixirs, for the witches in *Macbeth*, the mock trial of *King Lear*, the character of Robin Goodfellow (Puck), and Bottom's transformation into an Ass in *A Midsummer Night's Dream*. Interestingly, like Oberon who applies an ointment containing a magical herb to the eyes of a sleeping character, *The Book of Oberon* referred to an ointment from the "Prince of Pavoye," and the author states how he "annointed mine eyes therwith & I sawe a heavenly sight, & I gave him a greate thancks."[1]

In Chapter 6 we discussed the references to the "powder of marvellous virtue" from the "Old Man of the Mountain" in Giovanni Boccaccio's *The Decameron* (1353), and how it had been used as a plot device by a crafty Abbott to put another character into a deathlike coma. As also noted, it seems likely this story and that brought back by Marco Polo of the Hashishins, may have played an influence on the philtre Father Laurence gives Juliet in order to put her into a death-like state for almost two days (*Romeo and Juliet*: Act 4 Scene 1), and at the very least, the scene shows the Bard's awareness of such potions. His description of such drugs in *Cymbeline, King of Britain* (1611) set in Ancient Britain and based on legends concerning the early Celtic British King Cunobeline, shows that he traced the use of such substances back to ancient times.

Queen: *I wonder, doctor,*
Thou ask'st me such a question. Have I not been

Thy pupil long? Hast thou not learn'd me how
To make perfumes? distil? preserve? yea, so
That our great king himself doth woo me oft
For my confections? Having thus far proceeded,—
Unless thou think'st me devilish—is't not meet
That I did amplify my judgment in
Other conclusions? I will try the forces
Of these thy compounds on such creatures as
We count not worth the hanging, but none human,
To try the vigour of them and apply
Allayments to their act, and by them gather
Their several virtues and effects.

Cornelius:*Your highness*
Shall from this practise but make hard your heart:
Besides, the seeing these effects will be
Both noisome and infectious…

Cornelius: *[Aside] I do not like her. She doth think she has*
Strange lingering poisons: I do know her spirit,
And will not trust one of her malice with
A drug of such damn'd nature. Those she has
Will stupefy and dull the sense awhile;
Which first, perchance, she'll prove onbcats and dogs,
Then afterward up higher: but there is
No danger in what show of death it makes,
More than the locking-up the spirits a time,
To be more fresh, reviving. She is fool'd
With a most false effect; and I the truer,
So to be false with her.

– *Cymbeline, King of Britain,* Act I, Scene 5 (1611)

As well, it has been widely suggested by such authorities as Francis Yates, that Prospero, the magician from Shakespeare's *The Tempest*, was based on the Elizabethian magician Dr. John Dee, who was discussed in regards to references to fumigants, ointments and elixirs, in relation to mirror scrying, and who was a practicing magician at a time when *The Book of Oberon* and *Sepher Raziel: Liber Salomoni*s, both of which expound techniques involving mirrors and cannabis, were in circulation. As *The Globe Guide to Shakespeare* explains:

> …[I]n the sixteenth century, the English mage John Dee (1527-1608) expounded what sounds strikingly like Prospero's "secret studies," describing the contemplative mind should "deal speculatively in his own Art, and by good means mount above the clouds and stars." Dee first gained reputation for sorcery at Cambridge, where his ultra-realistic stage effects for a performance … scandalized audiences, and later became astrologer to Queen Elizabeth. As well as being credited with the victory over Armada in 1588 (he is supposed to have cursed the Spanish fleet), the most famous occultist of his age has also been interpreted as Shakespeare's original for Prospero (Dickson, 2016).

That Shakespeare worked in a line about “hempen homespuns” for Robin Goodfellow, *aka* Puck, shows he was familiar with the hempen lore around this figure, and Oberon’s use of herbs for enchantment, indicates the Bard may have had some awareness of Oberon’s association with such substances, via magical grimoires. When we look through Shakespeare’s writings and some of the historical information about him that has survived, there is increasing indications that Shakespeare may have had deeper knowledge of certain psychoactive plants, than has been previously recognized.

Other references to hemp in Shakespeare include:

> *Let gallows gape for dog; let man go free,*
> *And let not Hemp his windpipe suffocate.*
>
> – *Henry V*, act 3

> *Upon the Hempen tackle ship-boys climbing.*
>
> – *Henry V*, act 3

> *Ye shall have a Hempen Caudle then, and the pap of a hatchet.*
>
> – *2nd Henry VI*, act 4

> *Thou wo’t, wo’t ta? do, do, thou rogue! do, thou hemp-seed!*
>
> – *2nd Henry VI*, act 2

As Henry Nicholson Ellacombe noted of this in *The Plant-lore & Garden-craft of Shakespeare*, “In all these passages except the last, the reference is to rope made from Hemp, and not the Hemp plant…” (Ellacombe, 1884). In reference to the last reference, Prof. Carl Ruck has noted, “The mention of the seed cannot refer to hemp as rope or cloth, but as a term of reproach equivalent to rogue must mean something like: ‘you drunk!’” (Ruck, 2017). Of course in his reference to this, Ruck reveals he is aware of the longstanding theory of two South African Professors, that Shakespeare was a user of cannabis.

Frances Thackeray of the Transvaal Museum in Pretoria and Professor of archeology Nick van der Merwe, of Harvard University and the University of Cape Town, created quite a stir in 2000 when they announced in a paper for the South African Shakespearian society, their theory that the Bard was a secret user of cannabis, and that he had acknowledged the creative force of the herb

esoterically in *Sonnet* 76, with a reference to "invention in a noted weed." As Thackeray noted at that time: "I have suggested that Shakespeare was being careful not to make explicit reference to hallucinogenic properties of hemp," explained Thackeray, "on account of possible associations with witchcraft ? leading possibly to the burning of books."

Why is my verse so barren of new pride,
So far from variation or quick change?
Why with the time do I not glance aside
To new-found methods, and to compounds strange?
Why write I still all one, ever the same,
And keep invention in a noted weed…

– (*Sonnet 76*)

As Thackeray has explained of this passage "Shakespeare's creativity and word-play relates well to the word 'invention,' a term which Shakespeare himself uses in several senses. It has been defined in terms of inventiveness, imagination, creative faculty, mind, thought, novelty and innovation.… It can certainly refer to creative writing. A question … is whether Shakespeare's writing, including extensive word-play, was related in any way to the use of a stimulant such as Cannabis, and whether Shakespeare and other authors made hidden reference to this plant after the church had associated it with witchcraft" (Thackeray, 2016).

Thackeray also believes that Shakespeare may have alluded to cannabis' creative powers in references to the "Dark Lady" of *Sonnets* 127-154, who has been seen as Shakespeare's muse.

> Conrad (1997) states explicitly that the use of substances such as Cannabis can lead to perceptions of "inner dialogue," whereby a person may "converse" with people perceived in altered states of consciousness. Perhaps the identify of the "Dark Lady" lies hidden within the texts of at least some of the sonnets, dedicated to "the only begetter of these ensuing sonnets," wishing the reader an "adventure" reminiscent perhaps of "voyages" which a poet may have had in his mind. In sonnet 27, Shakespeare writes "Then begins a journey in my head (cf a trip?), to work my mind…" and in the same sonnet he refers to images perceived in darkness, including jewel-like imagery which is potentially identifiable with geometric imagery of the kind described as "entoptics," perceived by subjects in drug-induced altered states of consciousness (Siegel, 1977) (Thackeray, 2001).

As we also saw with Rabelais and Dante, the "'creative 'genius' of Shakespeare … in the context of … his extensive use of word-play … could be interpreted in ways which permitted an appreciation of hidden meanings" (Thackeray, 2016).

> Although the Oxford English Dictionary (2015) suggests that "weed" was used to refer to Cannabis only after 1929, it is suggested here that even in the early 17th century "weed" could have referred to a kind of tobacco that included Cannabis, recognizing that "tobacco" and "weed" may have been terms for a diversity of plants that were smoked in pipes. Here it is hypothesized that in Sonnet 76, "invention in a noted weed" referred cryptically to Cannabis (the "noted weed") in relation to creative writing ("invention"). It may not be coincidental that the use of resinous Cannabis, in moderation, is known to stimulate creativity and lateral thinking (Thackeray, 2016).

With this sort of symbolic writing in mind, Thackeray has come up with some interesting interpretations of some of Shakespeare's work.

> In Sonnet 76, "invention in a noted weed" relates metaphorically to a style of writing, likened to a style of clothing (Duncan-Jones, 1997). "Weeds" in Shakespeare's time referred to garments, and "invention" referred to creative writing, including poetry, but of special interest is the fact that clothing in Shakespeare's time was made from the fibre of Cannabis. With a clear illustration, Gerard (1597) specifically refers to Cannabis as the fibrous plant that was otherwise known as hemp, yielding material of the kind that Joseph Hall indicates in a poem about a poet "clad in English weed." Apart from its use for clothing, Cannabis fibre served importantly for canvas (notably for ship's sails), rope and paper. The fact that Cannabis was accessible in England in Shakespeare's time is unquestionable, as indicated by Shakespeare's "what hempen homespuns have we swaggering here?" (Midsummer Night's Dream).
>
> Thus the term "weed" in Shakespeare's time certainly related to Cannabis, at least in the context of clothing. Did "weed" refer also to Cannabis as a kind of "tobacco"? The Oxford English Dictionary gives several examples in which "weed" referred to tobacco in the time of Shakespeare. Notably, Warner (1606) refers to "An Indian weede, that feum'd away more wealth than would many a thousands feed," and it may not be coincidental that Cannabis was known from India (as reported for example by Garcia da Orta). Alexander Craig refers to a "pype of lome" in the context of "far-fett Indian smoke." In Guls Horne-Book, Dekker (1609) refers to India in the context of tobacco smoke in nostrils, and writes "If you cannot reade, exercise your smoake, and enquire who has writ against this divine weede." The Church had certainly "writ against" Cannabis, and writers needed to be careful about the content of their texts especially at a time when Cannabis was associated with witchcraft. Indeed, one such example was Garcia da Orta, who described the stimulating properties of Cannabis and other substances known as "simples and compounds" from India in the 16th century. On his return to Europe from India, Garcia's books were burnt, after Pope Innocent VIII had associated Cannabis with witchcraft.[2] In France, Francois Rabelias subsequently satirised the church in his book Gargantua and Pantagruel, which refers to Cannabis under the cryptic name pantagruelion. Rabelais created this name deliberately as a cover when referring to Cannabis, in order to protect his satirical book from being burnt. Shakespeare evidently knew of Rabelais' work since there is reference to Gargantua in As You Like It.
>
> …Word-play in Sonnet 76 may be associated not only with metaphor in which a style of writing is related to clothing, but also (more cryptically) to Cannabis and other substances. In Sonnet 76, reference is made to "compounds strange" which can be related to literary compounds (word combinations) and a style of writing (analogous to style of clothing), but which may be related, at least potentially, to "compounds" in the sense of drugs (Thackeray, 2016).

To further their theory, in 2000, Thackeray and van der Merwe announced their intention to test pipes recovered from Shakespeare's former property, with

the latest in drug testing technology. In 2001, the two researchers were able to commission drug experts from police laboratories in Pretoria, who were familiar with the technique of gas chromatography to analyze the contents of fragments from several clay pipes which had been found in digs at New Place, Shakespeare's residence in Stratford-upon-Avon, in central England, and see what had been smoked in them. The results were published in *South African Journal of Science*, and reports of the findings immediately spread around the world in sensationalized stories in the media, causing a stir of controversy and various rebuttals from Shakespearian experts. More than a decade and a half later, the controversy and news stories have continued.

At the time of the original stories on this I wrote an article in 2001, *Shakespeare on Pot*, and went on to interview and corresponded extensively with both Prof. Thackeray and Prof. van der Merwe, and can attest that they are sincere, well known and respected researchers. I also arranged for Prof. Thackeray to come to Vancouver and present on this for a conference in 2005, so we have met in person, and we still correspond on this issue.

On March 1, 2001, the Transvaal Museum in South Africa released the findings of these tests, which showed the presence of not only tobacco residues on the pipes, but also cocaine, and evidence of cannabis. Although the police analyst complained that "organic substances such as cannabis degrade after a short period of time and are affected by heating," eight of the pipe fragments "showed suggestive evidence" of cannabis use.[3] As van der Merwe told me based on comments from the police department analyzers "enough evidence for an investigation, not enough for a conviction."

Two of the pipe samples showed evidence of coca, the plant from which cocaine is derived. One of the pipe samples with coca residue came from Harvard House in Stratford-upon-Avon, home of the mother of John Harvard after whom Harvard University is named. It was a pipe stem, still completely filled with the soil from her garden, which had sealed it against modern contamination. Material from the inside of the stem contained cocaine residue. Coca would have been a rarity in Shakespeare's time, but would have been available to some. It was first introduced to Europe in the 16th century after the Spanish conquest of Peru. Sir Francis Drake, a contemporary of Shakespeare, was one of many English captains who raided Spanish fleets, and then brought to England goods which had been taken originally from native peoples in Peru and elsewhere. Other substances found in the pipes included traces of camphor, and myristic acid. As Thackeray explained to *National Geographic Magazine* of this:

“Myristic acid, which is found in nutmeg, has hallucinogenic properties, and camphor, perhaps, was used to hide the smell of tobacco or other substances” (Thackeray, 2001).

Thackeray was careful to point out that “We do not claim that any of the pipes belonged to Shakespeare himself. However, we do know that some of the pipes come from the area in which he lived, and they date to the seventeenth century.”[4]

> Chemical analysis of 17th century clay pipes from Stratford-upon-Avon indicates that Cannabis was smoked, and may have been associated with creative writing (Thackeray et al, 2001; Thackeray 2015, in press). Shakespeare as a sonneteer appears to be expressing a preference for “the noted weed” (Sonnet 76), turning away from “compounds strange.” Among “strange drugs” identified in two out of 24 pipes analysed from the area of Stratford-upon-Avon was cocaine, a compound (drug) which almost certainly corresponds to “henbane of Peru” mentioned under the category of “tobacco” in Gerard’s (1597) Herbal. Thackeray (2015, in press) suggests that Shakespeare was aware of the deleterious effects of cocaine (a “compound strange”), and that he preferred Cannabis as a stimulant which had mind-stimulating properties.
>
> The chemical analysis of early 17th century clay “tobacco” pipes from the environs of Stratford-upon-Avon demonstrates that a diversity of plants was smoked, including North American tobacco (Nicotiana), as well as Cannabis (Thackeray eta l, 2001). The term “tobacco” or “weed” need not necessarily have been restricted to one kind of “tobacco.” It is recognized that “Indian tobacco” could refer to Nicotiana from Amerindian territories, or to Cannabis as a kind of “tobacco” (cf “weed”) from India (Thackeray, 2016).

As could be expected, this information was not easily accepted in Shakespearian academic circles. Georgianna Ziegler, head of reference for the Folger Shakespeare Library in Washington, said scholars had no proof Shakespeare actually enjoyed toking up. “I’m not saying that Shakespeare would never have drunk, or eaten, or smoked marijuana, because it was used as a medical remedy at the time. But we have no evidence that he ever used it for pleasure.” Professor Stanley Wells of the Shakespeare Birthplace Trust, the foundation which loaned the pipe fragments for the study, said the conclusions were “regrettable.” He complained that “it’s trying to suggest that Shakespeare was not a great genius, but somebody who produced his writings under an artificial influence.… There are about eight million cannabis takers in this country at the present time. Are they producing anything?” … well, actually, yes!

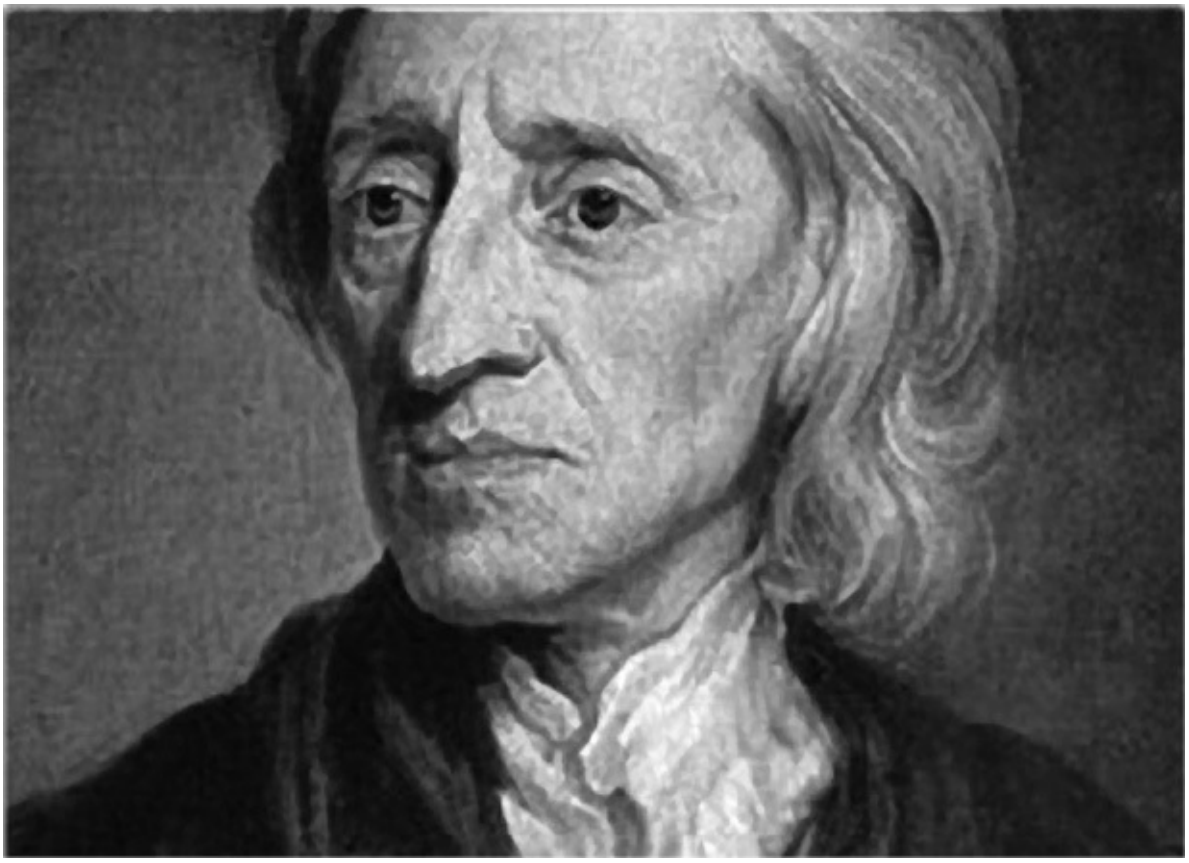
Obviously, Professor Wells has little appreciation of modern arts and culture, and has been spending just a little too much time in the Shakespearian library. As well a look at literary history shows that cannabis and other intoxicants have served as a source of inspiration for many of Europe’s most celebrated authors,

particularly in the 19th century.

Despite criticisms at the time of publication, Thackeray has continued in his quest to fully establish his theory on Shakespeare's use of cannabis, and in 2011, the controversy amongst the Shakespearian scholars was taken to near panic levels, when Prof. Thackeray requested to drug test the entombed body of the Bard himself! A 2011 article, at *Live Science*, "Could Shakespeare's Bones Tell Us if He Smoked Pot?" reported:

> A South African anthropologist has asked permission to open the graves of William Shakespeare and his family to determine, among other things, what killed the Bard and whether his poems and plays may have been composed under the influence of marijuana.
>
> But while Shakespeare's skeleton could reveal clues about his health and death, the question of the man's drug use depends on the presence of hair, fingernails or toenails in the grave, said Francis Thackeray, the director of the Institute for Human Evolution at the University of Witwatersrand in Johannesburg, who floated the proposal to the Church of England…. "If there is any hair, if there is any keratin from the fingernails or toenails, then we will be in a position to undertake chemical analysis on extremely small samples for marijuana," Thackeray told LiveScience (Pappas, 2011).

Enthusiasm for this proposal was predictably bleak. Shakespeare's grave itself is engraved with the poetic warning "Blessed be the man that spares these stones, And cursed be he who moves my bones." Thackeray tried to express that there would be no disturbing of bones, stating at the time to get around this, "He does not refer to teeth." Unfortunately the church of England was not biting on it. However, since then new connections have been made, which have helped further it along. Such as the now identified connections alluded to in *A Midsummer Night's Dream*, to the hemp and herbal magic of Oberon and Robin Goodfellow, that we now know was part of the contemporary common knowledge in that day.



John Lyly (1554-1606).

Thackeray suggests the English poet and playwright John Lyly (1554-1606), known to have been an influence on Shakespeare's work, "must have been referring to Cannabis when he referred to 'bee-witching tobacco', noting that the 'head-strong fury' of other plants (including henbane and hemlock) had a 'bewitching' effect" (Thackeray, 2016). In his *Euphues and His England,* Lyly cryptically remarked "There is an Hearbe in India, of pleasaunt smell, but who so commeth to it, feeleth pleasant smart, for there breede in it, a number of small Serpents" (Lyly, 1578).

When Thackeray and I first began corresponding in 2001, he was intrigued by what I related to him about Rabelais' use of the name *pantagruelion* to write esoterically about cannabis and all its uses in his bawdy tale of two giants, *Gargantua and Pantagruel,* and Shakespeare was familiar with this classic of medieval French literature. When I later learned about the work of the English poet John Taylor, and his work of prose, *The Praise of the Hempseed,* (1620) and shared this information with Thackeray, he was very enthusiastic.

Although the title specifies the seed of the plant, it is actually an homage to

all the uses of the plant which sprouts from it, covering its use in clothes, sails cloth, caulking, paper, rope, magic and a variety of other uses. The poem also contains the first know reference to the death of Shakespeare, whose work is praised along with other authors. and the survival of their world is attributed to the use of hemp paper.

In Paper, many a Poet now suruiues
Or else their lines had perish'd with their liues.
Old Chaucer, Gower, and Sir Thomas More,
Sir Philip Sidney who the Lawrell wore,
Spencer, and Shakespeare did in Art excell,
Sir Edward Dyer, Greene, Nash, Daniel,
Siluester Beaumont, Sir Iohn Harington,
Forgetfulnesse their workes would ouer run,
But that in Paper they immortally
Doe liue in spight of Death, and cannot dye.

The suggestion has at times even been made that Taylor knew Shakespeare personally, although this is far from clear.

> The person behind the poem is a "John Taylor." British engraver George Vertue spoke of a person named John Taylor, whom he described as an actor and painter – and perhaps the very artist responsible for the famed "Chandos portrait" of Shakespeare. This was painted some time between 1600 and 1610 and is now on display at London's National Portrait Gallery. Vertue called Taylor an "intimate friend" of Shakespeare. Then there's the poem, published in 1620 and entitled "The Praise of hemp-seed." It was penned under the name John Taylor, although he was perhaps not the same individual as the artist described above. "The Praise of hemp-seed" refers to Shakespeare in the context of the use of hemp (cannabis) for paper on which famous writers' plays and poems were printed. On deeper reading, it may suggest that hemp was more than just a material for paper – it was a "muse" for Shakespeare and his peers (Thackeray, 2016).

The forward to the poem makes it clear as to some of the subjects and associations with cannabis that will be discussed, and among the various uses of the plant are included Pleasure, Divinity, Poetry, and Mirth.

> The Profits arising by Hemp-seed are; Cloathing, Food, Fishing, Shipping, Pleasure, Profit, Justice, Whipping.
>
> …Here is Labour, Profit, Cloathing, Pleasure, Food, Nauigation: Diuinitie, Poetry, the liberall Arts, Armes, Vertues defence, Vices offence, a true mans protection, a Thiefes execution, Here is mirth and matter all beaten out of this small Seed.

Thackeray felt there was even more hidden in Taylor's verses on the many wonders of the hemp plant.

But hollow Muse what mounted to the sky,

I'le clip your soaring plumes for you and I
Must talke of Paper, Hemp, and such as this,
And what a rich commodity it is.

My interpretation of this verse is: "I must talk of cannabis (hemp) only in the context of its use as paper. I can't talk about cannabis as a source of inspiration since the wings of the Muse are clipped."This view could well relate to prohibition and censure associated with cannabis. It had been condemned by the church long before Shakespeare was active (Thackeray, 2016).

One of the more interesting passages refers to the plant's use in bringing to the market drugs for the apothecaries and for necromantic purposes, such as elixirs, ointments and fumigants, as well!

Apothecaries were not worth a pin,
If Hempseed did not bring their commings in ;
Oyles, Vnguents, Sirrops, Minerals, and Baulmes,
(All Natures treasures, and th' Almighties almes,)
Emplasters, Simples, Compounds, sundry drugs
With Necromanticke names like fearefull Bugs,
Fumes, Vomits, purges, that both cures, and kils,
Extractions, conserues, preserues, potions, pils,
Ellixers, simples, compounds, distillations,
Gums in abundance, brought from foraigne nations.

Taylor does refer to tobacco, and there are other verses that seem to indicate the use of other smoke:

A number haue contagiously rehearsed
And on Tobacco vapouriz'd and vearsed,
Maintaining that it was a drug deuine
Fit to be seru'd by all the Sisters nine.
Yet this much of it, J shall euer thinke,
The more men stirre in it, the more 'twill stinke.
A learned Knight, of much esteeme and worth,
A pamphlet of a Priuie did set forth,
Which strong breath'd Ajax was well lik'd, because
Twas writ with wit and did deserue applause….

…By follies daily dancing to their pipe
Their states from rotten stinking weeds grow ripe ;
By which meanes they haue into Lordships run
The Clients being beggered and, vndone :
Who hauing smoak'd their Land, to fire and ayre
They whiffe and puffe themselues into dispaire
Ouid 'mongst all his Metamorphosis
*Ne're knew a * transformation like to this,*
Nor yet could Oedipus e're vnderstand,
How to turne Land to smoake, and smoake to Land.
For by the meanes of this bewitching smother,

One Element is turn'd into another,
As Land to fire, fire into Ayrie matter,
From ayre (too late repenting) turnes to water.

A strange change, and yet not stranger then for the women
of these times to be turn'd to the shapes of men.

Taylor referred to tobacco as "Fit to be seru'd by all the Sisters nine," in reference to the Nine muses. Among Thackeray's various suggestions on Shakespeare's use of cannabis, was that it was a "Tenth Muse":

The "Tenth Muse," Herbs, Pallas Athene and Shakespeare

In Shakespeare's Sonnet 38 we find reference to "The Tenth Muse" which has been linked to Cannabis as a cryptic reference to a source of inspiration for writing, as an addition to the nine Classical Muses (Thackeray, 1999).

In a play called "Country Controversy," attributed by Mark Griffiths to Shakespeare (Country Life, May 27, 2015), there is reference to nine flowers associated with the nine Muses, in a garden in which there is a maze (Shakespeare plays on the words maze and amaze). One of the herbs in this garden is not one such as thyme, but is instead one that makes "time wither in wonder." It may not be coincidental that Cannabis is known to have the effect of making the sense of time "go slow" (cf. "wither in wonder") as noted in Time magazine (June 2015). Perhaps the herb in the "Country Controversy" garden is itself Cannabis (as the hypothesized "Tenth Muse" identified by Thackeray in 1999), in addition to nine other plants in the garden, associated with the nine classical muses or sources of inspiration.

After his death, Francis Bacon was anonymously linked to "The Tenth Muse" (Manes Verulamiani, Eulogy #20). Beckett (1977, 79) associates Bacon's "Tenth Muse" with Pallas Athene (Greek goddess of poetry and drama), recognising that a poem by a French poet, Jean de la Jesse, apparently sent to Francis Bacon in 1595 or 1596, refers to vostre Pallas in the context of "your [Muse] Pallas" and a "good name" (beau Nom). Pallas is associated with the word "shake," and in terms of a Greek lexicon, Pallas Athene was described as "the brandisher of the spear," identical in concept to "shake-spear" (Beckett, 1977, 80).

It may be suggested that Pallas Athene, "Shake-spear," and a Muse for poetry were conceptually associated, cryptically. This possibility is of interest in the context of the "Tenth Muse" and Shakespeare's "invention in a noted weed, that every word almost doth tell [fel] my name" (Sonnet 76). In the 1609 Quarto edition of Shakespeare's Sonnets, the line which relates to "invention" (creative writing) is given as "that every word almost doth fel my name." Duncan-Jones (1997) regards "fel" as a printer's error, and offers "tell" as the intended sense. Bate (1997) suggests also "spell." However, it would seem possible that "fel" was intended as a verb, associated with the English word (also rendered fell) defined in the Oxford English Dictionary as a hide (cf "vel," referring to skin). Shakespeare uses the word "fell" as a noun in the context of a sheepskin hide (fleece) in As You Like It (III, iii, 50). Transformed as a verb, it could be given the sense "to hide, conceal, cloak," in which case, the line in Sonnet 76 might be interpreted in terms of "That every word almost doth hide my name."

In Sonnet 6 Shakespeare refers to a distillation and a vial associated with "sweetness" and a "willing loan," the latter being comparable to "rent for compound sweet, forgoing simple favours" in the context of "dwellers of form" (cf. style) (Sonnet 125). Such expressions deserve to be explored in terms…whereby complex hidden meanings may be exposed, recognising that "simples" and

"compounds" related to drugs, and recognising also that the word "compounds" related to writing and literary style.

Attention deserves to be given to the possibility that Shakespeare's "noted weed," as well as Bacon's "despised weed," were related to Cannabis in the context of creative and cryptic writing. "Weed" was certainly used to refer to "tobacco" in the early 17th century in England, but chemical analyses of clay "tobacco" pipes indicate that more than one kind of plant was smoked. These include (as expected) Nicotiana (tobacco introduced by Sir Walter Raleigh and others from North America; cocaine (probably smoked in the form of coca leaves from Peru which had been visited by Sir Francis Drake); and Cannabis which is hypothesised to have been a kind of tobacco also known by the term "weed," applying to substances smoked in pipes that are generally described as "tobacco pipes" (Thackeray, 2016).

Adherents of the Baconian theory, i.e. the idea that Sir Francis Bacon authored Shakespeare's works, might be interested to know that he too included a curious reference to Hemp, here in his essay "Of Prophecies": "When hempe is spun, England's done." This both ominous and curious passage is believed to mark a reference to the Tudor line from Henry VIII – Elizabeth I, Henry, Edward, Mary and Philip (Mary's husband, the Spanish King) – Elizabeth. And this is believe to have foretold the reign of James VI of Scotland who became King of England, after Elizabeth, and who called himself King of Britain, unifying England and Scotland. Bacon, as noted, was an earlier writer on the effects and ingredients of witches' ointments as well.

In summarizing his almost two decades of research regarding his theory about Shakespeare's use of cannabis Thackeray wrote:

Shakespeare's writing includes many examples of word-play, selected examples of which are examined in the context of word combinations (literary compounds) and drugs (including medicinal

compounds). Sonnet 76 is of considerable interest in that it refers to “compounds strange,” relating to the use of words combined to form one. In the same sonnet, reference is made to “invention in a noted weed.” The word-play relates to clothing and literary style, but a deeper (cryptic) meaning may relate to creative writing (“invention”) in the context of a “noted weed,” previously associated with Cannabis and a “Tenth Muse” (Sonnet 38) as a source of inspiration for creative writing. The use of resinous Cannabis, in moderation, is known to stimulate creativity and lateral thinking. Shakespeare refers to “hempen homespuns” in A Midsummer Night’s Dream, a clear reflection of the fact that in 17th century England clothing was made from hemp, but clothes were referred to as “weeds,” identifiable with “hemp” which Gerard (1597) specifically recognized as Cannabis. There is thus a definite association between “weed” and Cannabis. The church condemned Cannabis on account of perceived associations with witchcraft, and on account of the psychoactive properties of its resinous component. Writers such as Francois Rabelais were deliberately cryptic about Cannabis to avoid action from the church. Shakespeare’s Sonnet 76 expresses a preference for a “noted weed,” turning away from “compounds strange,” interpreted to mean not only literary compounds, but also (more cryptically) “strange drugs,” of the kind that have been identified from chemical analysis of 17th century clay pipes from Stratford-upon-Avon and environs … coca … Nicotiana … and Cannabis… (Thackeray, 2016).

Thackeray refers to “associations with witchcraft” and one wonders if Taylor’s tribute to the hempseed not only made reference to the powers of inspiration that the plant provided, but also its use for interpretation of deeper meanings and the potential heresies that could arise from such views.

No holy brother surely will consent
To such Idolatry, his spirit and zeale
Will rather trouble Church, and common-weale.
He hates the Fathers workes, and had much rather
To be a bastard, then to haue a Father.

His owne interpretation he’ll affoord
According to the letter of the word,
Tropes, Allegories, Types, similitudes,
Or Figures, that some mysticke sense includes.

His humour can the meaning so vnfold,
In other fashions then the Fathers could:
For he (dogmatically) doth know more
Then all the learned Doctors knew before.

All reuerend Ceremonies he’l oppose,
He can make an Organ of his nose,
And spin his speech with such sincerity,
As if his bridge were falne in verity.

The Cope and Surplessse he cannot abide,
Against the corner-Cap he out hath cride,
And calls them weeds of Superstition,
And liueries of the whore of Babylon.

The Crosses blessing he esteemes a curse,

The Ring in marriage, out vpon't 'tis worse.
And for his kneeling at the Sacrament,
In sooth he'le rather suffer banishment,
And goe to Amsterdamd, and liue and dye
E're he'l commit so much Idolatry.

He takes it for an outwarde Seale or Signe,
A little consecrated bread and wine,
And though it from his blessed Sauior come
His manners takes it sitting on his bum.

Although it is purely my own interpretation, the reference to "some mysticke sense includes/His humour can the meaning so vnfold/In other fashions then the Fathers could" may make reference to the different way of looking at things that substances like cannabis can offer, and the rest of the excerpt is about the heretical places such ideas might take one, and then goes on to warn about potential fates that follow such thoughts.

In regard to the earlier speculation about the use of cannabis and other drugs by various alchemical guilds and secret societies, it is worth noting that Shakespeare has long been suggested as being a secret Rosicrucian, and perhaps here we could have another reason as to why he would have veiled his use of cannabis. The theories of the 19th and 20th century put forth in books like William Francis C. Wigston's *Bacon, Shakespeare and the Rosicrucians* (1888), and *Secret Shakespearean Seals. Revelations of Rosicrucian arcana. Discoveries in the Shakespeare plays, sonnets, and works, printed circa 1586-1740*, (Woodward & Woodward, 1916), are still to be found in many modern works such as *Shakespeare's Secret Booke: Deciphering Magical and Rosicrucian Codes*, (Ovason, 2010). This Rosicrucian influence is said to be most notable in Shakespeare's character of Prospero, from *The Tempest*, thought by many to be based on Dr. John Dee. As an 1803 edition of *The Plays of William Shakespeare*, notes: "Shakespeare's Prospero, was a chemical necromancer, who had bound a spirit … to obey his call.… Taken at large, the magical part of the Tempest is founded on that fort of philosophy which was practised by John Dee and his associates, and has been called the Rosicrucian." In this regard, one is also reminded about the various claims of a connection between Shakespeare and Francis Bacon, and Bacon's own alleged connections to Freemasons and Rosicrucians, that have long been suggested as well.

However, Thackeray's reasoning for Shakespeare's secrecy on cannabis was, as noted in a recent CNN story, "Was William Shakespeare a stoner?": "Cannabis had been condemned by the church before Shakespeare's time.

‘Writers who were explicit about Cannabis could have their books burnt,’ Thackeray added” (Mackay, CNN, 2015).

This brings us to the topic of the Church’s relationship with magical plants such as cannabis…

---

[1] Aka the Book of magic, with instructions for invoking spirits, etc. (ca. 1577-1583).

[2] Unfortunately, although it appears in numerous sources, there is no contemporary evidence from that time period for this widely made claim, see Chapter 19.

[3] As quoted in (Bennett, 2001).

[4] Ibid.

Chapter 19

The Church vs the Devil's Weeds

When I set out to write this book, I was under the general and popular impression, that the use of cannabis and other psychoactive plants clearly fell under the banner of witchcraft and those who utilized them were burned at the stake as witches. However, having now spent some time going over this period of history, the Church's relationship with cannabis, is not so black and white, and different stances were taken in different periods to cannabis and other psychoactive plants. As well, there may be other reasoning for the secrecy that was often cloaked around their use. With shamans and magicians alike, "magic revealed, is magic lost."

> The effects of the narcotic drugs employed by the magicians in their fumigations, to impress the imagination, no doubt sometimes produced hallucinations that appeared to be real. It is probable that they had a knowledge of certain powers, such as hypnotism, which they kept secret ' for the 'wise man' from the earliest times was generally one who was cunning enough to be able to acquire and hold influence over his less intelligent fellows by mysteries and secrets (Thompson, 1924).

In regard to the Church, one of the most common references used to establish the Church's enmity to cannabis is an alleged 1484 Papal Bull, from Pope Innocent VIII, that supposedly condemned cannabis use as a form of "Satanic Mass."

Herer writes in his popular history of hemp, *The Emperor Wears No Clothes*, that "While embracing wine as a sacrament, and tolerating beer and hard liquor, the Inquisition outlawed cannabis ingestion in Spain in the 12th Century, and France in the 13th. Many other natural remedies were simultaneously banned. Anyone using hemp to communicate, heal, etc. was labeled 'witch'" (Herer, 1990). I can find no reference for this claim anywhere preceding Herer. Herer also claimed that "In 1484, Pope Innocent VIII singled out cannabis healers and other herbalists, proclaiming hemp an unholy sacrament of the second and third types of Satanic mass. This persecution lasted for more than 150 years" (Herer, 1990). A similar reference appeared earlier in Abel's work, *Marihuana, The First Twelve Thousand Years* and this is the source for Herer: "In 1484, Pope Innocent VIII issued a papal fiat condemning witchcraft and the use of hemp in the Satanic mass" (Abel, 1980) citing (De Pasquale, 1967).[1] And Abel's reference to De Pasquale is as far as I can trace the claim. This document is generally thought to have been the *Summis Desiderantes*, and existing English translations give no indications of cannabis or any other plant for that matter.

Hatsis followed up on this claim, and after reading the original Latin, also confirmed there is no reference to cannabis in this document. As Prof. Michael Bailey has also noted: “I can say definitively that there is no reference to any sort of drugs, let alone cannabis specifically, in the bull. Somehow a falsehood entered the literature of the history of cannabis and has been repeated. No scholarship on the history of witchcraft associates drugs with that bull.… Simple possession of herbal substances would never have been enough to lead to charges of witchcraft” (Bailey, 2016). However, due to the popularity of both Herer’s and Abel’s works on the history of cannabis, this mistake has been repeated and quoted in numerous books about cannabis and witchcraft, (and again these include some of my own works).

Moreover, I could find no direct reference to a specific cannabis prohibition on behalf of the Catholic Church after extensive searching for such documentation. And, as noted in Chapter 5, there are early medical references alleged to have been composed by, or on behalf of a Pope, in *A Treasury of Health by Pope John XXI*. John XXI was friendly with the Templar’s and encouraged advancement of medical science, which he held a deep personal interest in.

Cannabis art from the Tower of the Escape, Bologna, the construction of which began in 1220. Under this

noble tower, the vault of the Canton de 'Fiori , you can read a particular Latin inscription which reads: "panis life, canabis protectio, gvinum Laetita" – "bread is life, cannabis is protection, the wine is joy," This demonstrates the acceptance and great commercial importance that cultivation of hemp held in Catholic-dominated Italy, in the medieval period.

Another important Catholic figure, the German Saint Hildegard von Bingen (1098-1179), also left us medieval medical cannabis references. Bingen was one of the most accomplished women of her day, known as the "Sibyl of the Rhine" for her visions, she was also a German Benedictine abbess, writer, composer, philosopher, Christian mystic, and polymath. In Germany, she is considered to be the founder of scientific natural history for her text, *The Physica*, which included references to Hemp:

> Hemp is warm and grows where the air is neither very hot nor very cold, just as its nature is. Its seed is sound, and it is healthy for healthy people to eat it. It is openly gentle and useful in their stomach since it somewhat takes away the mucus. It is able to be digested easily; it diminishes the bad humors and makes the good humors strong. But nevertheless, whoever is weak in the head and has a vacant mind, if that person will have eaten hemp, it easily makes the person suffer pain somewhat in his or her head. However, whoever is sound in the head and has a full mind, it does not harm. Whoever is seriously ill, it also makes that person suffer pain somewhat in the stomach. However, whoever is only moderately ill, it does not cause pain when eaten.
>
> However, let whoever has a cold stomach cook hemp in water, squeeze out the water, wrap it in a cloth, and then place the hot cloth often over the stomach. This comforts the person and restores that place. Also, whoever has a vacant mind, if the person will have eaten hemp, it causes pain somewhat in the head; but it does not cause pain in a sound head and full brain. Also, the cloth made from the hemp heals ulcers and weeping wounds because the heat in the hemp has been tempered (von Bingen, 12th century).[2]

Some have seen this reference as indicating a role for cannabis in good health, which in Hildegard's view was instrumental at keeping devils, who contributed to illness, at bay. "She argued that it was important to strengthen the sick body physically so that it could withstand more easily the attacks of the devil and his assistants" (Ackerknecht, 1955).

Although it should be noted, whereas Hildegard, like Joan of Arc, was sainted after death, Pope John XXI, whose medical cannabis references were also noted above, was posthumously accused of heresy and necromancy, although there is no indication that this was related to his references to cannabis. Interestingly he was not the only Pope accused of such heretical crimes. Pope Boniface VIII was one of the last popes to reign before the Templars were arrested and disbanded. Interestingly, he had many of the same enemies as the Templars, and was accused of some of the same crimes, including "sodomy," and here by King Philip of France, who was instrumental in the destruction of the Templar Order.

Guillaume de Nogaret (1260-1313), who was prominent in the Templar trial, accused Boniface VIII "of black magic, sodomy, heresy, and blasphemy … dealings with a demon, denied the immortality of the soul, sanctioned fortification…" along with "scoffing at the sacraments of the church, of keeping a familiar demon, of engaging in black magic" (Campbell, 1937).[3] Alleged witnesses claimed they had seen the Pope sacrificing a cock and making a magic circle with its blood, denying Mary's virginity, and scoffing at the common folk for believing in an afterlife! In 1303 Boniface VIII was kidnapped, arrested and beaten, and although released, later died from the injuries that he had sustained. Dante later placed him in Hell for "Simony" in his *Divine Comedy.* Thus anyone was subject to accusations of heresy and witchcraft at this time, even popes!

Other popes have been associated with the occult tradition as well. Pope Honorius III (1150-1227), was allegedly the author of Le Grimoire du Pape Honorius. It stands out among other grimoires, as it was designed for use by a priest, and it includes traditional components such as saying a Mass. Along with putting forth the value of occult knowledge to the Church, Le Grimoire du Pape Honorius also has instructions for summoning and raising demons, so that they could take control of them, and daily invocations for demons that are attributed to the days of the week. There are also elements of the Solomonic tradition and its style and content have been compared to other grimoires like The Key of Solomon. However, there are no medieval references to this grimoire, and it was likely a posthumous accreditation to Pope Honorius III, given by an anonymous author hoping to give his work more legitimacy, and it seems likely to have been composed in the 18th to 19th centuries.

Prof. Bailey commented that plants alone were not enough to secure charges of witchcraft, and indeed, this seems to have been the case at witch trials, where the accusations of ointments always go hand in hand with travels to the Sabbath or some other act of witchcraft, never plants alone. However, the question of St. Joan of Arc, about mandrakes, indicates their use for such purposes as "hearing voices" was considered "witchcraft" and the possession of magical plants by people suspected of witchcraft would likely have been enough to secure a guilty verdict.

The French magistrate and witch hunter Nicholas Rémy (1530-1616) wrote of the Witches "Cunning, Drugged Powders, Wands, Ointments and Various Venoms of the sort." These, he told, were used for more than to "anoint their entire Bodies with their Magic Ointments" to fly to the Sabbath, but also for causing the worst sorts of harms to others. Everything from the death of new-

borns and failure of crops was blamed on the “witch,” and should such accusations coincide with the actual use of herbs, their fate was sealed. Rémy explained the survival and health of himself and other judiciary and clergy who put the accused to trial, as a sort of divine protection! Rémy viewed the Devil as a very real threat with supernatural powers. Thus he thought the effects of the preparations he referred to were purely magical and put no weight into what the effects of the herbs in such preparations had. In references to such ointments and powders, he stated that all such preparations were coded by their colors, black for the darkest magic, white for healing etc., and that the “drugs owe their potency to the Demon, not to any inherent properties of their own.”[4]

Thus it seems that it was not the specific plants used but how they were used, that was the cause for concerns one could follow the Pope’s cannabis-cure for scabies from a *A Treasury of Health by Pope John XXI*, or rub an ointment of it on swollen breasts, as prescribed in 11th century *Old English Herbarium*, with little fear of retribution. Use it for more magical purposes, however, and then one could expect fallout. According to Nicholas Eymerich (c. 1316-4 January 1399), a Roman Catholic theologian and a Spanish Inquisitor, the most offensive form of sorcerous heresy was committed by the one who offered items of *latria*, meant for the worship due to God alone, to demons. Such activities included making sacrifices, praying, and lighting candles or incense to devils, demonic baptisms, etc. Michael Dalton’s 17th-century work, *The Country Justice*, (1618), which was used as a guide by the Salem witch judges, condemns witches for “Ceremonial Forms of words (called Charms) by them pronounced; or by Medicines, Herbs, or other things applied, above the course of Nature, and by the Devils help, and Covenants made with him” (Dalton, 1618), indicating this was still the basis of much of the concerns, centuries later. Dalton also commanded that “…upon the apprehension of any suspected, to search also their houses diligently, for Pictures of clay, or wax, &c. hair cut, bones, Powders, Books of Witchcrafts, Charms, and for pots or places where their Spirits may be kept, the smell of which place will stink detestably” (Dalton, 1618). So we can be sure the combinations of magic books and preparations would have been enough to alarm the authorities and sentence the persecuted.

Access to doctors and medicines in the Medieval and Renaissance periods was minimal. Women were generally expected to produce cures for family and household ailments as part of their house keeping. ‘Wise women’ began to share knowledge of the herbs they used for this purpose, and actual herbalism took root. These services often came through the use of philtres and other potent

preparations. Another source of concern for the Church, as it still is now, were the topics of birth control and abortion. This area of medicine was left to the wise women of the villages, and they made easy targets. As early as the 8th century Egbert of Wessex was condemning women who used birth control for "destroying others by her art of maleficium, that is by potion or some art." Condemning their "works witchcraft [of] and enchantment and magical filtres." "The penitentialists interpreted magic specifically as abortifacients or love potions" (Bitel, 1996). Also of "note, for the present argument, is the fact that midwives were particularly anathema to the witch-hunters" (Barnett, 1965). Through such demonization 'wise women' started to be blamed for everything from the death of newborns, to the failure of crops. These women also, made much easier targets than the practitioners of the more book-educated and societally respected Hermetic tradition.

In respect to the more learned Hermetic type magician, who relied on grimoires for their knowledge, they were less prone to persecution, but by no means impervious to it. Like the tendency of the modern drug war to focus on the poor, and other easy prey, and ignore what the upper classes do in the privacy of their homes and clubs, so too we can be sure that the "wise women" of the villages made easier victims than the respected scholar living on an Estate. Prof. Bailey has noted that that "simple possession of any text," as with the simple possession of the plants associated with magic, would also not have been enough to ensure a conviction on charges of witchcraft. But clearly, by no means "was it only the poorest and most defenceless sections of the community who were open to charge, although obviously it was easier to move against them" (Barnett, 1965). Such charges seem to have involved a combination of things, and these could include herbs and texts. But it is also important to remember that we are dealing with some centuries here, and there was flux in how these sorts of laws were recognized and enacted.

However, I think we can be sure that in a society where eating bacon on Lent might result in death by fire, one needed to be particularly careful and secretive if they wanted to practice anything that might raise the ire of the Church and other authorities. Aaron Leitch has suggested that "it was actually Christians who owned grimoires that got burned at the stake first. The inquisitions were founded to ferret out heresy 'from within' the Church. They only turned to common midwives and healers after they ran out of fellow priests to hang" (Leitch, 2016). "So many priests also attended the Sabbat that at one time this was a difficult problem for the authorities" (Barnett, 1965).

> The witch-cult must be seen as a social phenomenon, one manifestation of the failure of this responsible for the social order to cope with the problems of the day. To this was added the attraction of drugs, which cut across the boundaries of persecutors and persecuted. The religious authorities added the crimes of heresy to that of magic, thus unleashing the full force of the established religion against the cult.
>
> …From the sharpness of the recorded descriptions it would seem that it was not only the witches who took drugs: some of the judges speak with conviction that might have arisen from participation. All "superstitious objects" were removed from witches: from the descriptions, although gruesome ingredients are mentioned, there is little doubt drugs were implicated.… Since the judges often found themselves in possession of "superstitious objects" taken from the witches it is not an unreasonable surmise that some of them became the victim of the drugs also (Barnett, 1965).

As we have seen, there seems to have been some interest by members of the church in some of the substances used in witchcraft. Accusations against the monk Rabelais for drugging some of his brethren comes to mind. Johann Weyer referred to such an account from the early 16th century:

> At Berne in the year 1509, four monks of the Order of Preachers so maddened the mind of a lay brother and dulled his senses, as it were, by means of some such poisonous potion, that he was able to endure caustic or burning water [acid] without feeling pain. By means of this acid, the "Virgin Mary," impersonated by a monk made up and costumed for the part, had pretended to impress upon his feet and hands and body the four wounds of christ. The disguised monk had previously pierced the one hand of the lay brother with a nail, and as the "Blessed Virgin," had convinced him of all sorts of things… (Weyer, 16th century).

Thus, it seems clear that the Church had its own motivations, for its medieval and renaissance counterpart of the modern "war on drugs," and their are parallels between the two and their fight against the "devil's weed" in all its various forms. However, when we look back at this period now, as I am sure later generations will do when they look back on the era of drug prohibition, we can see that the real crimes are committed on behalf of the persecutors and enforcers, and from the descriptions of Inquisitions trials and judgements, it is clear "… some of the judges were obviously extreme sadists and found acceptable expression in the name of piety and orthodoxy for their own depraved behaviour" (Barnett, 1965). I would say that is putting it lightly. As recorded in the Law guide, *The Country Justice*, the justice of those convicted of witchcraft was the most severe of the times:

> 1. The offender shall lose his life, and be hanged between Heaven and Earth, as unworthy of both.
>
> 2. He shall lose his blood, as well in regard of his ancestry, as of his posterity; for his blood is corrupted, so as he hath neither ancestor, heir, nor posterity…
>
> 3. He shall forfeit his fee simple lands (from the time of the offence, &c.) wherein the King shall have Annum, diem, & vastum, to the intent that the offenders wife and children shall be cast out thereof,

his houses rased, his trees rooted up, his medows plowed up, and all his land wasted and destroyed. And after the year, day, & wast, the lands shall go by escheat to the chief Lord of the fee: (But yet the lord may fine with the King for all fc. for the year, day, and the wast, and so have the land presently) quaere if the Lord may enter, it seemeth he cannot…

4. The offender shall forfeit and lose all his goods and chattels from the time of his attainder only (Dalton, 1618).

That use of cannabis and association was a part of this pogrom is indicated in the tract “Eight ways the Sinner is like cannabis,” from the German priest, bishop, and witch hunter Friedrich Förner (1570-1630), whom scholars have called the “spiritus rector” of witch hunts, a “ferocious witch-dammer,” and the “mortal enemy of heretics and sorcerers.” We present this work here translated from the Latin[5] for the first time:

Cannabis is harvested from the countryside and tied together by hand into bundles for drying in the sun. Thus sinners, like the darnel[6] in the Lord’s country, will be torn from the enjoyment of this life at the time of Harvest by the body’s death and gathered together into bundles that like be delivered with like unto eternal punishment. When cannabis has dried out, it is shaken out and the seeds in which it abounds spread out and stripped: So shall happen to foolish sinners what happened to Euclio [the ‘rich fool’ in the NT] in the New Testament who, since he had raked together a very great deal through good and evil means, when he was boasting, “My soul, you have many goods stored away for very many years. Relax, eat and drink, feast.” But God said to him, “Fool, tonight they demand your soul back from you and whose shall be what you have furnished?” For such is he who builds up treasures for himself and is not wealthy in God. What more? “All the men of wealth slept their sleep and found nothing in their hands.” Cannabis is softened in water that is as stagnant and murky as possible, not in falling, running, or clear water: Do not also the sinners of this world, for the most part always, grow soft with the mud of carnal pleasures? When cannabis has rotted and it is exposed to the air in order that it may be dried, it gives off a very foul odor: Is it not an abomination to God, impious, and utter impiety? Is not their throat an open grave, did they not writhe their tongues in pain? When cannabis has again been dried of its rot, it is broken up on the threshing floor or with tweezers and after the stalks and sticks are shaken off is duly prepared: Do not also the sinners of this world, broken by troubles, return to the love of God and are they not corrected from the desires of the present life? Finally, cannabis is plucked and carded and the denser tow separated from the threads. From these lights are made which, when steeped in natron, serve as implements for igniting engines of war and bronze (wicks?). From these ropes are fashioned by the ropemaker and chains, filaments serving various human purposes, are put together. Thus hell’s fire is kindled and fanned by the intricate and inextricable tow of our vices but whatever we do that is pious, just, and right serves to be compensated in perpetuity by eternal rewards in heaven. O pious, O salutary custom of the cannabis-like weaving together of our human actions after which pious and holy men strive and press not slothfully.

Forsooth, what is to be bewailed with hot tears is that he is a fraudulent and deceitful ropemaker, the Devil, who night and day contrives ropes and snares and traps with which he drags us down into the abyss, having captured and ensnared us with his tricks—that master deceiver a thousandfold, I say, places obstinate and impenitent sinners against the wheel and impels them thereafter to twist the rope around their own neck. What kind of wheel is that which the Devil himself turns and at the highest speed wants to be around at every moment? His shrewdness and most untiring vigilance about

which the Apostle warns: “Brothers, be sober and keep watch because your enemy the Devil is circling around like a roaring Lion seeking someone to devour. Resist him, strong in faith.” Is there anyone who does not hear him boasting: “Have I not made the round of every land and visited it?” This is the wheel. Who is the rope-seller? The sinner, whom he entices with temptations so that, serving the world and the flesh, he will transgress the laws of God; thus does the rope of eternal damnation commence. Just so further, when the rope is being made, cannabis is added to cannabis and is joined together convolutedly and so doubled; so sin is added to sin until finally the dim-witted transgressor is cast headlong into the depth of hell. For a sin which is followed by penance is not on that account blotted out; presently, by its own weight, it sinks in another direction. With averted face, while the ropemaker twists the noose out of cannabis that binds his loins and armpits, always walks with a backward step, nor looks out for rocks, ditches, or other dangers that hang in back of him; so the unwary and imprudent man, as long as he so impudently offends God, recedes from God in proportion as he sins the more; he barely reaches the mouth of the infernal abyss soon to suck him in. Burglars and Thieves are bound with ropes and chains and are choked while hung from a gibbet, which Persius earnestly desired for a certain one of them, saying:

Supper will be made for you on the crossbeams.
With cannabis twisted for support.
So by the nooses of his own sins is each obstinate sinner enticed that he may forever be tortured on the gibbet of eternal death… (Förner, 1628).

Frederich Förner

Thus, those who took the path with magical plants, did so at great peril, not

only to themselves, but to all around them. This has probably contributed to the image of the magician as a hermit or loner, and certainly accounts for the aura of secrecy which pervades the magical and occult traditions. We certainly saw alchemists who were preparing the quintessence suffer terrible fates, and the persecution of figures like Rabelais already in this study.

As the magical drugs of the witches began to be explored from a scientific level, increased interest in them grew in the upper classes. Figures such as Giambattista della Porta, (1535-1615), wrote about ways "To Make a Man Out of His Senses for a Day" in his *Natural Magic* (1558) that described the marvels, visions, delusions and different effects of wines infused with potent nightshades: "to make a man believe he has changed into a bird or beast is done by infusing mandrake, stramonium or Solanum manieum, belladonna, and henbane, into a cup of wine" (della Porta 1589/1658).

As della Porta's descriptions were clothed as science he thought he was able to write quite openly about experiments with these substances on himself and others, without fear from the authorities, and invited the reader to experiment with them, promising: "That these, and many other pleasant things, the curious Enquirer may find out; It is enough for me only to have hinted at the manner of doing them" (della Porta 1558).[7] However, he learned like alchemists and magician before him, that was not the case.

> A certain Frenchman in his Book called "Daemonomania," Tearms me a Magician, a Conjurer, and thinks this Book of mine, long since Printed, worthy to be burnt, because I have written the Fairies Oyntment, which I set forth onely in detestation of the frauds of Divels and Witches; That which comes by Nature is abused by their superstition, which I borrowed from the Books of the most commendable Divines … I pass over other men of the same temper, who affirm that I a Witch and a Conjurer, whereas I never write here nor elsewhere, what is not contained within the bounds of Nature (della Porta 1589/1658).[8]

Despite these issues, della Porta's work became increasingly popular and influenced the members of the upper class who had an interest in alchemy and grimoire magic to experiment with such substances. In the view of later detractors, this was more gas on the fire:

> The tricks of science with which Baptista Porta and others repeated the illusions of the priestly conjurors of the ancient temple, were regarded with awe by the vulgar as phenomenal and supernatural. The magicians themselves began to take delight in their enchantments, and prepared to impose still further upon the credulity of the vulgar. They studied the delusions suggested by optical science; made use of ventriloquism, of narcotic drugs, and stupefying fumes. All that could impose upon the imagination and subdue the will and was called into requisition by the sorcerer to terrify or beguile his dupes (Maxwell, 1867).

As we shall see in the next chapter, the use of witch drugs and visual trickery became the hallmark of a certain Masonic Necromancer…

---

[1] A. De Pasquale, “Farmocognosia della ‘Canape Indiana,’” Estratto dai Lavori dell’Instituto di Farmpcognosia dell’Universita di Messina 5 (1967): 24.

[2] Translated by (Throop, 1998).

[3] from a quote in (Legman, 1966).

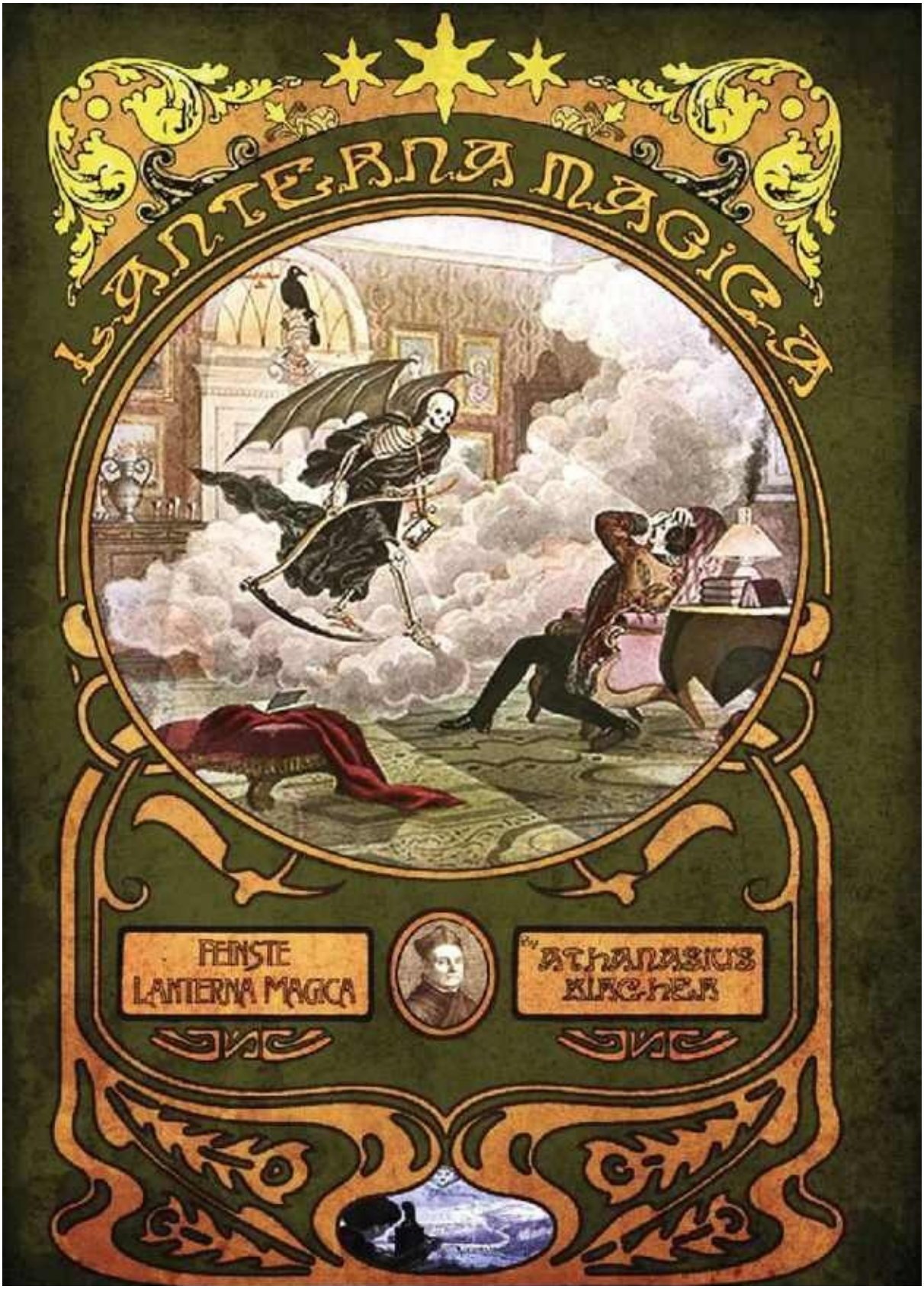
[4] (Summers, 1929).

[5] Paradisus Malorum Punicorum Cum Pomorum Fructibus Dominicae Passionis, Mortis, Resurrectionis (A Paradise of Pomegranates, with the Fruits of the Lord’s Suffering, Death, and Resurrection, etc., 1628, Vol. 2, p. 658-660).

[6] Darnel, as noted elsewhere, is a psychoactive plant that at times has been used in conjunction with cannabis.

[7] As translated in (Rudgley, 1999).

[8] As quoted in (Harner, 1973).


LANTERNA MAGICA
FEINSTE
LANTERNA MAGICA
by
ATHANASIUS
KIRCHER

Chapter 20

The Cabaret of the Phantasmagoria

Interest in necromancy, and magic in general, went slightly more mainstream in the 18th century. Magicians were often entrepreneurs, and it did not take long for some to realize, magic is the stuff of entertainment! Figures like Johann Georg Schröpfer (1730-1774), Karl von Eckartshausen (1752-1803), and others began to utilize drugs, in combination with mirrors, smoke, sound effects, and other techniques, in 18th century staged seances, that left the audiences convinced they had seen the dead rise, and witnessed other occult miracles. Shaman's and magicians have always used such trickery to set the stage for magical ceremonies, for just as 'by thy own faith thou art healed," so too with magic, by thy own imagination do you gain entry into the hidden realm. In indigenous shamanic ceremonies, whistles that make the sounds of local birds, beats on drums that sound like charging hooves, fans to make the sounds of flapping wings, are used by attendants, sometimes unseen, as special effects to induce a space where reality begins to break down and the world of magic begins to seep through the cracks.

Techniques like this have long been used in Necromancy. In the fascinating book *The Mystery of the Oracles*, Phillip Vandenberg refers to the archaeologist Sotirios Dakaris's finds in the excavation of the 3rd-4th-century *Nekyomanteion* (a place for consulting the dead) on the River Acheron (one of the most famous entrances to the netherworld). "The black lumps of hashish that Dakaris discovered by the sackful leave no doubt that clients of the oracle were drugged into an incubatio, a kind of temple sleep, so they could experience the dreams and revelations that they should while close to the dead and the divine forces. Temple sleep was customary among the Babylonians, Egyptians and Greeks…" (Vandenberg, 1982). Other accounts report that "Dakaris found a large amount of broad beans at the site when he excavated it in the 1950s and '60s. These beans are known for their hallucinogenic properties when eaten in their green state" (MacIsaac, 2015). As well, mechanisms used for what we would call 'special-effects' were found at the site. As noted in *Necromanteion – The Ancient Temple of the Dead*: "Historical accounts make references to the necromancers seeing 'ghosts' or 'shades.' Skeptics argue that these were simply hallucinations caused by ritual food or drink with psychotropic properties. Archaeology also provides a clue as to the way the 'spirits' appeared. Mechanical contrivances found by archaeologists inside the underground chambers suggest that these were used to

make the “ghosts” look like they were flying around in the chamber.”[1] Allegedly, Dakaris found a “device for raising and lowering figures, serving to stage an appearance of the dead returning. The petitioner then had to leave the Nekromanteion by a different route, so as not to see anything of the tricks.”[2] It has also been suggested that some ancient temples may have used concave mirrors to project images of Gods onto smoke.

The magical use of mirrors, fumigations and candles likely led to an awareness of how reflection and projection played with these elements. Trying to repeat techniques that were effectual, led to their study, as well as interest in the optical sciences. Friar Bacon was experimenting with mirrors and other methods of optical illusion in the 13th century. A 1420 llustration by Giovanni Fontanna depicted a demon projecting *Laterna magica*, “magic lantern,” and for some reason images of death, demons and spectres seem to have gone hand in hand with these primitive projectors.

A 1420 illustration of a demon being projected from a Magic lantern by

Giovanni Fontanna.

One wonders if other medieval and renaissance magicians were using such techniques? Agrippa's *De Occulta Philosophia* (1510/1533) describes a system of mirrors that allows the practitioner to project images of daemons or spirits into a column of smoke from incense. As the smoke changes shape, the spirits appear to move" (Luck, 2006). Dr. John Dee, as well, "first gained reputation for sorcery at Cambridge, where his ultra-realistic stage effects for a performance … scandalized audiences…" (Dickson, 2016). As *Aubrey's Brief Lives* also noted, "the clever stage effects he introduced into a performance of Aristophanes' *Peace* procured him his lifelong reputation of being a magician" (Aubrey, 1697). One could speculate that this may have played a role in some of the witnessed accounts of Dee's magic.

As Tom Ruffles, explains in *Ghost Images: Cinema of the Afterlife*:

> The Magic lantern, more flexible than the mirror and camera obscura, had been developed by the mid-seventeenth century. Unfortunately its origins are obscure … and … with classical accounts, it is not always clear how a described effect was achieved. For example, Benvenutor Cellini's autobiography in 1558, gives an account of a necromantic ceremony performed at the Coliseum in Rome; T.C. Hepworth describes the event. There was a fire, perfumes and "drugs of fetid odour." Spectators were confined within a circle, each with a job to do. The figures appeared only after an hour and a half, which would leave lowered the audiences' attention threshold (Ruffles, 2004).

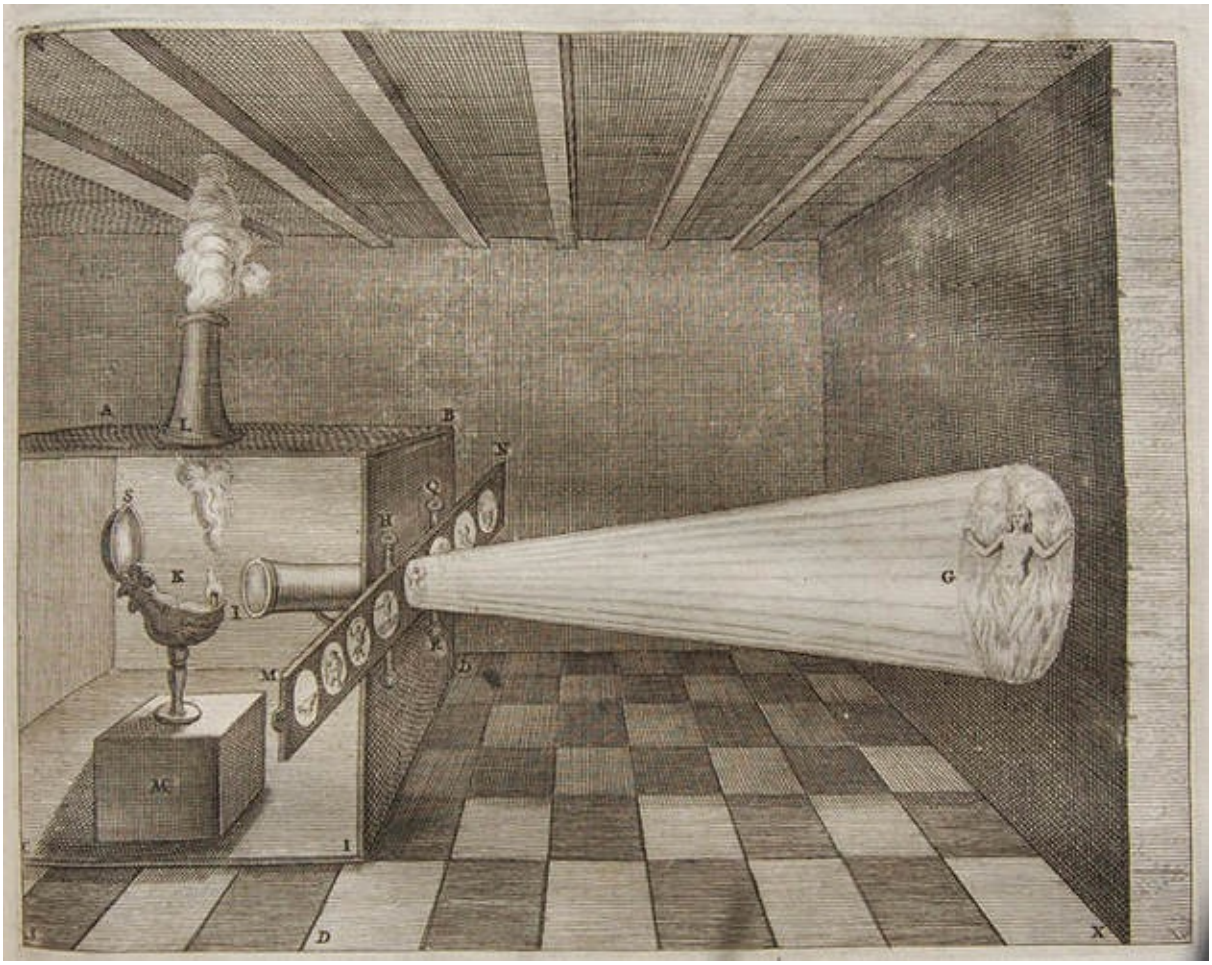
Another effect of this passage of time, not noted by Ruffles, is that it would have given enough time for the drugs to really "kick in"! As Ruffle's further notes of critics of earlier skeptics in regards to this ceremony:

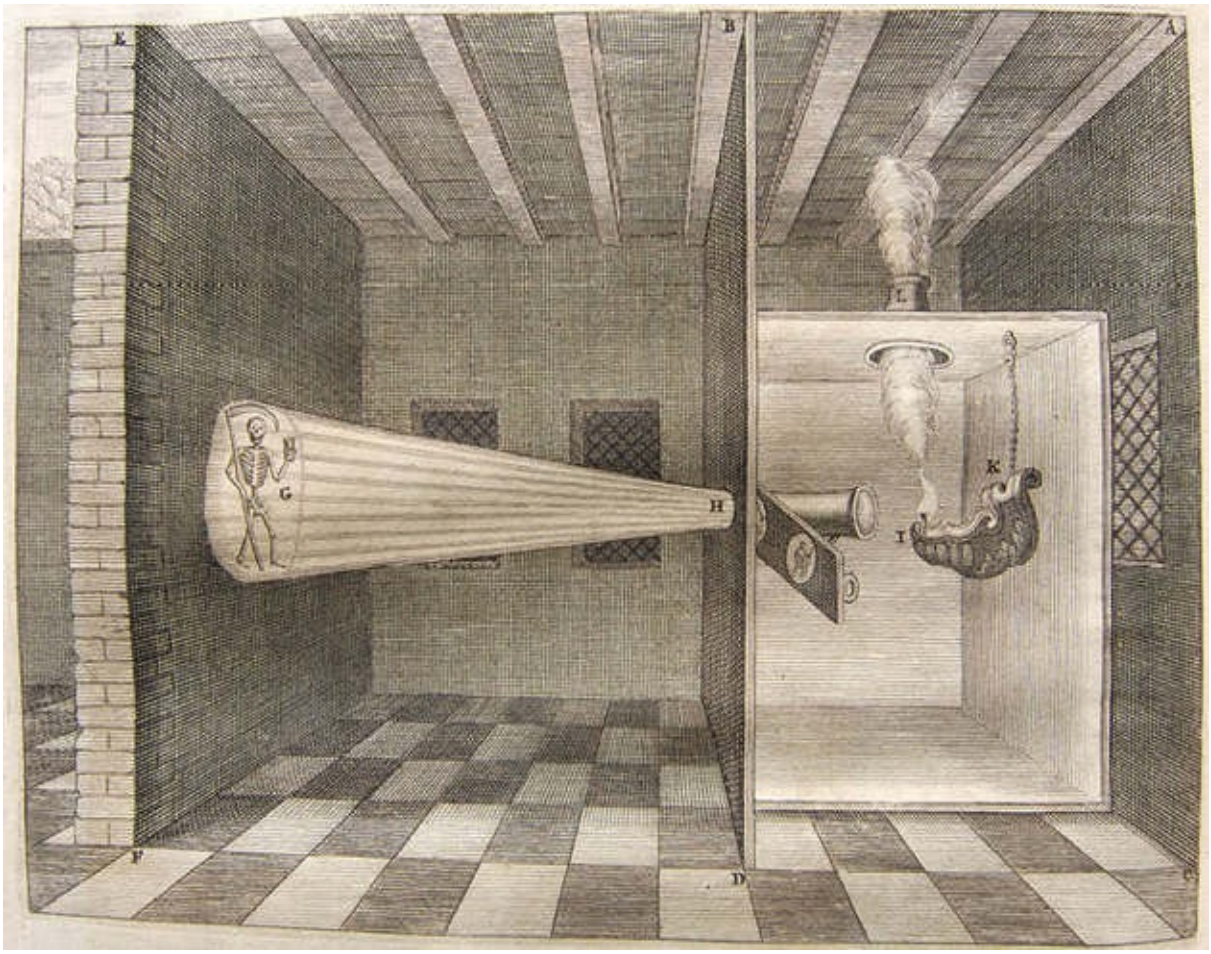
> Hepworth discounts the theory that a lantern was used to project images onto smoke, assuming the use of confederates, while Sir David Brewster prefers the "optical apparatus" theory. However accomplished, the technique prefigures Schröpfer's operation two hundred years later.
>
> What is clear is that supernatural elements were bound up in lantern shows from their earliest days just as they had been with the camera obscura (Ruffles, 2004).

The Belgian Jesuit mathematician, physicist and architect François d'Aguilon, described self-proclaimed necromancers deceiving people by raising spectres and devils in darkened rooms with the aid of magic lantern-like apparatus in his 1613 book *Opticorum Libri Sex*. A 1646 edition of *Ars Magna Lucis et Umbrae* by Athanasius Kircher, gave details on the construction of his stenographic mirror projection system, but warned that impious individuals might use these as a means of frightening and manipulating more gullible people. Kircher suggested hiding the projector for better effect, and is alleged to

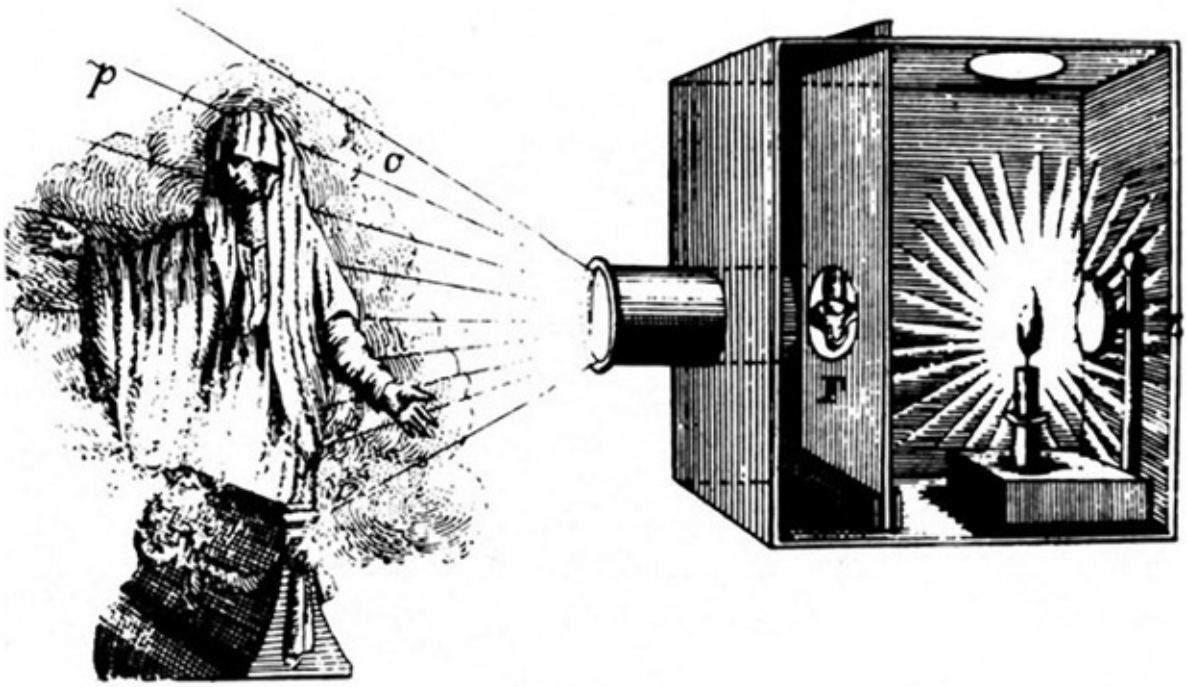
have projected the image of death onto the windows of those who had become apostates, in order to reinvigorate their faith and scare them back to church.

Books like *Physiologia Kircheriana Experimentalis* (1680), by Johannes Stephan Kestler, offered detailed instructions with illustrations, on projectors like “magic lanterns” and the *camera obscura* demonstrated how they could be used to make spectre-like images on walls and on smoke. This same “magic lantern” can be seen as the birth of what would later become cinema.





Techniques in involving magic lanterns and the camera obscura depicted in Physiologia Kircheriana Experimentalis (1680), and Ars Magna Lucis et Umbrae (1671).



The Lanterna magica in Oekonomisch-technologische Encyklopädie (1773)

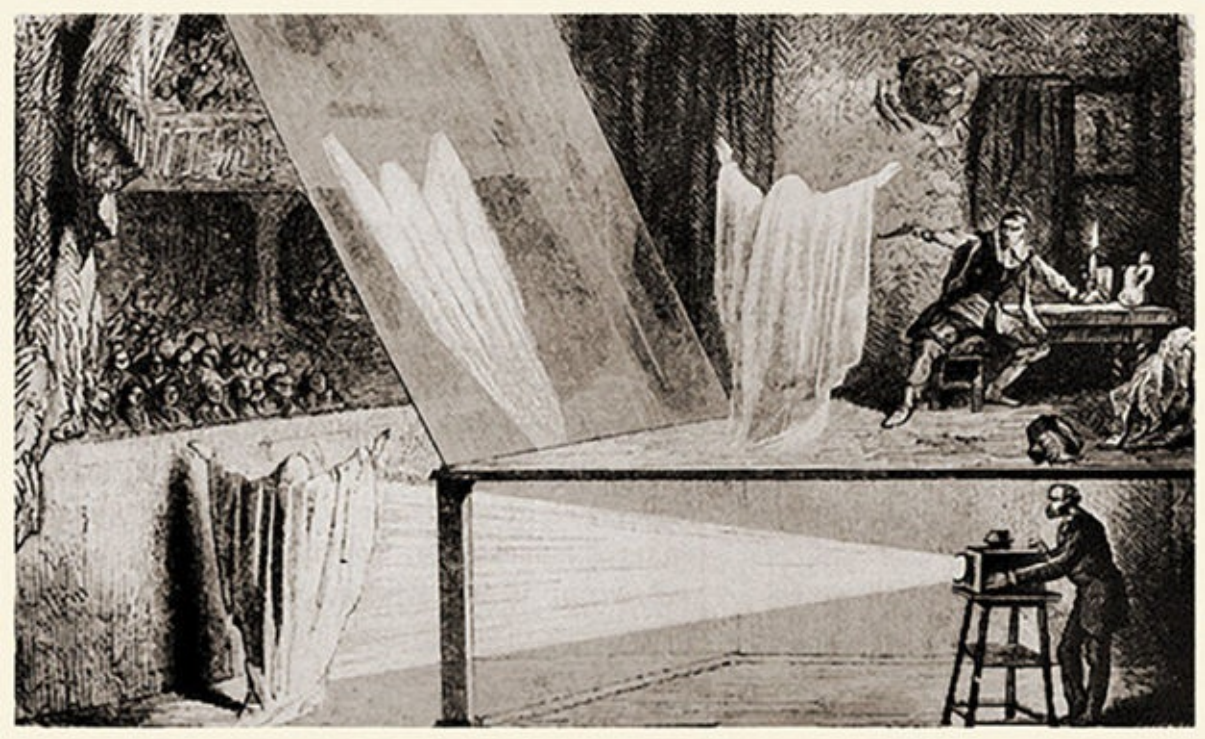
The pioneer of combining such optical illusions with magical invocation, necromancy and the use of drugs, at least in a more public sense, is considered to be the Freemason and magician Georg Schröpfer (1730-1774), also spelled Schrepfer or Schroper in some accounts). Schröpfer was at one time a celebrated Mason; history however has recorded him as a charlatan, who came to a bad end, as his trail of tricks ran out, leading to an early suicide. “Johann Georg Schröpfer’s seance shows of the 1760s … incorporated special effects, magic tricks, music, projections onto smoke and the use of hallucinogenic drugs to create seances for the purpose of theatrical spectacle” (Jenzen, 2016). Such techniques were also apparently used by Schröpfer in Masonic-styled initiations.

Schröpfer began his career as a Leipzig coffee shop owner. However, as Robert Masello has noted in *Raising Hell: A Concise History of the Black Arts and Those Who Dared to Practice Them*, “Schropfer’s café offered something not seen on the menu in most such establishments – initiation into the mysteries of magic and the occult. Schröpfer, who joined Cagliostro as one of the most renowned sorcerers of his day, served up magic punch made from his own secret recipe, along with lessons in summoning the dead, for anyone brave enough to

take them" (Masello, 2014). Una Birch's 1911 Book, *Secret Societies and the French Revolution*, claimed that Schröpfer began his career through mirror scrying. "Crowds in the market-place of Leipzig awaited the ghost of wonder-working Schroepfer, who had shown Louis XV in magic mirror his successor decapitated" and that in the same period that "Cagliostro was dazzling the people by magical experiments, [and] Cassanova was mystifying audiences, Schroepfer [was] professing, by means of his famous mirror, to evoke spirits" (Birch, 1911).

Johann Georg Schrepfer
Schattenriß nach Beschreibungen
(20. Jh.)

Schröpfer's talents in this regard earned him the handle, *Gespenstermacher*, meaning "ghost-maker" and the "Illuminatus of Leipzig." Professor Fabio Camilletti noted in his article, "Phantasmagoria: creating the 'ghosts' of the Enlightenment": "While Schröpfer claimed his experiments to be true, all the effects he produced can be found, described in detail, in treatises on illusionism of that time. The technology that made them possible was that of the 'magic lantern', a rudimental projector which had been known to scientists.… Schröpfer may also have employed mirrors, in order to create the effect later known as 'Pepper's Ghost', which allows a shadowy figure to 'materialise' in a room (fans of the BBC's *Sherlock* series may remember it from episode 'The Abominable Bride'). It must also be added that the show was really challenging for audiences: people were forced to stay in the room for a whole day, and possibly narcotized through meals and drinks. Séances took place in the middle of the night, when fatigue and drugs might contribute to the effect" (Camilletti, 2017).



“Pepper’s Ghost”

Although Schröpfer may have popularized these methods, it is in no way clear he invented them. Many of these techniques may have already been in use, in more private ceremonies for some time. We can be sure that Johann Georg Schröpfer was familiar with these methods, as he had a well established friendship with the pharmacist and Freemason Johann Heinrich Linck the Younger (1734-1807) and is known to have held Masonic lodge meetings at Linck’s garden house. In regard to the drug-infused seances that Schröpfer is alleged to have held, we can be sure Linck had some influence, as he seems a likely avenue of both access to drugs and knowledge of them and owned an apothecary. Interestingly, Link also knew about the workings of optical and acoustic devices, and even owned a magic lantern which was decorated with a crucifix and a skull with wings. This was a family interest as Linck’s “grandfather had created a series of naturalistic and curiosity collections, including physical instruments such as a large concave mirror and a laterna magica. The grandson took them further and completed them. The remarkable and extensive collection has been exhibited since 1840 in the Museum Waldenburg” (Förster, 2011).

Johann Georg Schrepfer… needed basic materials and materials which only a privileged pharmacist

could procure… And Linck also knew how the optical and acoustic apparatus worked, which could also be used very well for theatre magic, and where they were obtained. However, this was a very expensive hobby (Förster, 2011).

Left: *Johann Heinrich Linck the Younger.* Right: *Linck the Younger's projection box, with the Masonic skull and bones.*

The Linck Family Apothecary; this was no small village shop, but a major importer and distributor of rare drugs and herbs.

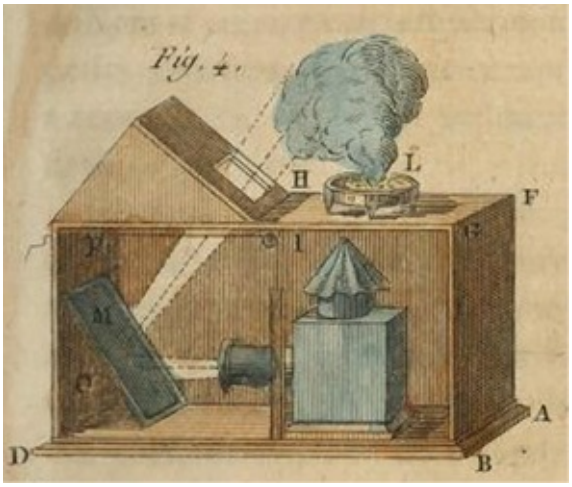
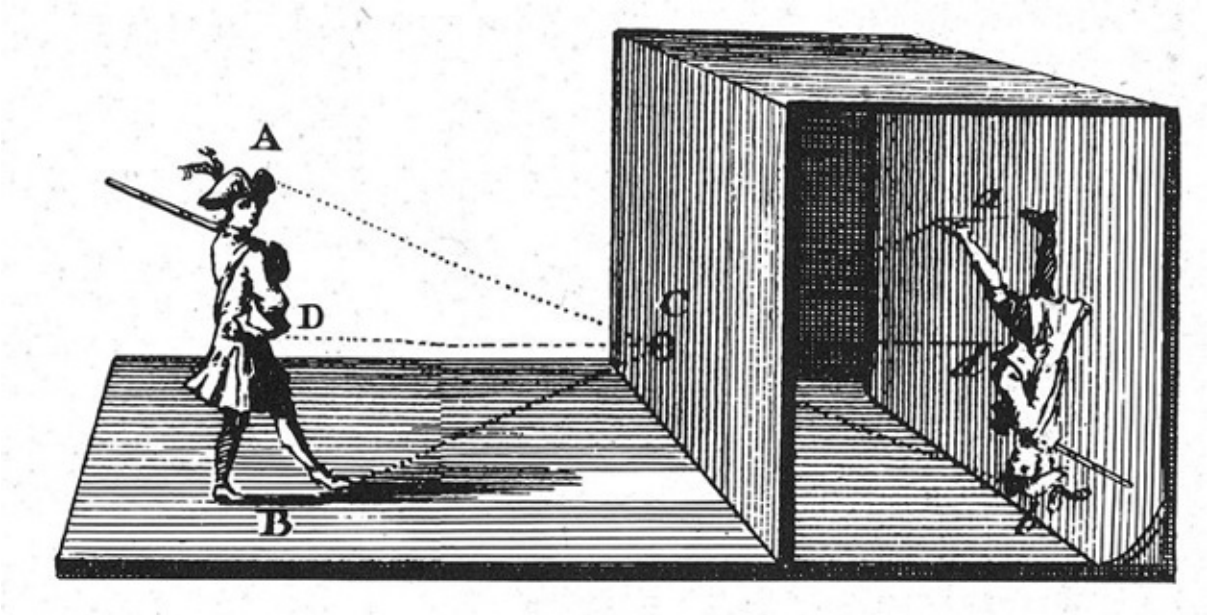


Illustration for the construction of a hidden magic lantern that could be projected onto smoke from Nouvelles récréations physiques et mathématiques (1770).

Various 18th century versions of the Magic Lantern. Much more than a simple projector, multi layered slides, and multiple lamps were used in combination. Many of the painted slide images had moving parts, so eyes could roll in their sockets, and mouths could open and close, along with other various effects. (Image from Phantasmagoria : The Dark Side of the Light, 2015).



The camera obscura

The general view is that Schröpfer had himself never actually been initiated into an existing branch of Freemasonry, when he started his own lodge of what he claimed was the “true Masonry.” According to some accounts Schröpfer had helped himself to some magical documents and Freemason scriptures belonging to the Duke Von Holstein-Gottorp during the Seven Years War. Regardless of his past and accusations that followed him in life and death, Schröpfer himself claimed to hold the keystone of Masonic secrets, along with the ability to contact the dead – his lasting influence on later forms of Masonry, and its pageantry, along with ceremonial magic, and even theatre is indisputable. Schröpfer held public seances where the images of deceased famous people, well-known to all, would appear projected onto columns of smoke. These effect were enhanced by sounds of thunder along with discarnate eerie voices provided by Schröpfer’s hidden assistants. Moreover, participants were stupefied with the ingestion of drugged salads, infused punches, and the burning of narcotic incenses, taken after first making them fast for 24 hours. “The undeniable fact that the majority of Schrepfer’s [*sic*] audience nevertheless believed what they witnessed was, in this skeptical perspective, seen as the result of a combination of being enclosed in darkness and intoxication” (Geffarth, 2007).

As Renk Geffarth describes in *The Masonic Necromancer: Shifting Identities In The Lives Of Johann Georg Schrepfer*:

> Johann Georg Schrepfer had a remarkable ability to stage necromantic performances that captivated his spectators throughout all-night sessions, repeated over the course of weeks and months. He raised the spirits of deceased celebrities of old and recent times and impressed his public by talking to the spirits and giving them orders. The apparitions were said to be clearly visible, clothed according to the habits of their lifetime, hanging in the air, and screaming awfully. His spectators described the faces of the spirits they witnessed as human, but the material looked more like smoke or vapor than flesh and skin. By means of enthusiastic speeches, prayers, aromatic smoke, and punch drinking, Schrepfer caught the attention of his audience or, as his critics wrote, dazed them. During his sessions, beginning at midnight, the spectators had to remain seated, having been told that they would face immense danger if they disobeyed this rule. To complete the rituals of his ceremonies, Schrepfer performed blessings and used crucifixes and holy water (Geffarth, 2007).

As Geffarth explains, "'enlightened' interpretations and explanations of Schrepfer's necromancy varied from adducing psychological causes, such as suspecting the magician of trickery by deceiving the senses, to attributing the effects to mere optical illusions caused by using pseudomagic apparatuses like the laterna magica, concave mirrors, or opaque smoke" (Geffarth, 2007). The staged drug-infused magic shows of Schröpfer have been suggested as the origins of the classic Halloween Haunted House, as noted in *Halloween Nation: Behind the Scenes of America's Fright Night*:

> There are reports of seances that employed magical tricks as early as the 1700's such as those of Leipzig coffee shop proprietor Johann Schröpfer, who used projections on smoke, sound effects, electric shocks, sensory deprivation, disorientation techniques, and drugs to conjure supposed spirits. Schröpfer developed a cult following in Europe until his suicide in 1774 (Bannatyne, 2011).

Similar views are expressed in *Theatre and Ghosts: Materiality, Performance and Modernity*, "The first internationally known of such shows was created by Johann Schröpfer of Leipzig who, in the 1760s, converted his billiard parlour into a séance chamber with eerie music, sound effects, incense, hallucinatory drugs and ghostly sights projected onto billowing clouds of smoke.… His effects lived on … in what came to be called the Phantasmagoria show, a major attraction in Paris during the revolutionary years" (Lockhurst & Morin, 2014).

In *The 19th Century German Origins of the Phantasmagoria Show*, Deac Rossell explains of Schröpfer's gift for set and setting to invoke a powerful drug experience:

> For a typical night's "work," Schröpfer's small band of acolytes prepared by fasting for 24 hours. They were then greeted at the doorway of the upper room at the coffee house with a drugged punch or salad. Entering the darkened work room, decorated with death's heads, a chalk circle drawn on the floor, and a black-draped altar holding a pair of candles and a crucifix, they were greeted by a robed Schröpfer, who fell to his knees, opened the Gospel of Matthew, made a long prayer, and asked for a protective ghost to come and secure the place against the fury of the wicked (Rossell, 2001).

An 1803 account from *The Anti-Jacobin Review and Magazine*, makes it clear, that taking the mysterious punch was meant to enhance the show!

> He found a great number of guests there before him, who were incessantly plied with punch. M. refused to drink any thing, but Schröpfer pressed him very much to drink at least a glass, which M. as firmly refused. At length they were all conducted into a large hall, hung with black cloth, the window-shutters of which were closed. Schröpfer placed the spectators together, and drew a circle around them, beyond which he strictly enjoined them not to stir. At the distance of a sew paces a small altar was erected, on which burned spirits; this cast; the only light that illumined the room. Schröpfer, uncovering his breast, threw himself on his knees before the altar. He held in his hand a large glistening sword, and prayed with a loud voice, and with such earnestness and warmth, that M. who had come with the intention of unmasking the impostor and the imposture, felt in his heart a pious awe, and sentiments of devotion. Fire flashed from the eyes of the supplicant, and his breast was powerfully agitated. He was to call the shadow of a well-known character lately deceased. After having finished the prayer, he called the ghost with the following words: “Oh! thou departed spirit, who livest in an immaterial world, and invisible to the eyes of mortals, hear the voice of the friends thou hast left behind, and who desire to see thee; leave, for a short time, thy new abode, and present thyself to their eyes!” Hereupon the spectators felt in every nerve a sensation, similar to an electric shock – heard a noise like the rolling of thunder, and saw above the altar a light vapour, which grew thicker by degrees, till it allumed the figure of a man. However, M. observed, that it was not a striking likeness of the deceased. The figure hovered over the altar, and Schröpfer, pale as death, flourished the sword above his head. M. resolved to step out of the circle and to go to, Schröpfer; but the latter perceiving his intention, rushed towards him, holding the sword to his breast, and crying with a terrible voice, “You are a, dead man, if you stir another step!” M. was so terrified at the dreadful tone in which Schrofper uttered these words, and at the glistening sword, that his knees shook under him. The shadow at length disappeared, and Schröpfer was so fatigued that he lay extended on the floor (Karamfin, 1803).

This account indicates a number of things, namely: much of the showmanship of the invocation would, as noted earlier, have given enough time to for the punch to take effect, and it’s clear drinking punch was an important part of the process, in the way Schröpfer encouraged guests to imbibe. This was standard for Schröpfer’s workings. “All the spectators first received a large dose of punch. This not only increased his profits, but also his guests willingness to see miracles. After the punch had fogged their brains enough, Schröpfer … began the performance” (Zglinicki, 1956).[3] Also, Schröpfer cleverly stopped the debunker “M” from exposing him, with a threat of mortal danger, and this event also indicates, the show itself was so effective that it even dazzled non-drugged attendees who had come out of skepticism, so either something supernatural occurred, or their were special effects involved.

A fascinating and more detailed retelling of Schröpfer’s invocation of Charles of Saxony’s dead uncle was given in an 1876 edition of *Vanity Fair*. According to Aaron Leitch, Schröpfer gave attendees of this event for Prince Charles, a

potent elixir, in the form of a “punch” to “fortify” them for the ordeal of the invocation of the spirits, a connection also noted by Elizabeth Butler in *Ritual Magic* (1949), with some disdain, but also, awareness of this age-old cross-cultural magical technique. “It is nearly positive that Schröpfer utilized toxic chemicals in his brew, and Butler even admits that shamans of Africa and Siberia experience similar states” (Leitch, 2005). In regard to the *Vanity Fair* account, “A Mystery of the Last Century,” this came through a Rev. G.C. Jones, who claimed the story was acquired by him in “part of a collection of papers which came to my uncle from a Roman Catholic clergyman, who seems to have picked up the story in Germany, where it appears to have been known to some few as a State secret. James Lloyd says one incident is alluded to in the notes to an immoral poem by the late Lord Byron, which I am glad to say I never read” (Jones, 1876). Some sources say Schröpfer had adapted Johannes Faust’s *The Black Raven* for the occasion, but others dispute that.

Illustration of Count of O, the main character from Der Geisterseher – Aus den Papieren des Grafen von O, (The Ghost-Seer – From the papers of the Count of O), by Friedrich Schiller, a close friend of Johann Wolfgang von Goethe. The "Count of O" in this tale of necromancy and the supernatural is believed to be based on Johann Georg Schröpfer. the story first appeared in several instalments from 1787 to 1789 in the journal Thalia, and was later released as as its own three-volume set.

MSS. FOUND AMONG THE PAPERS OF THE LATE REV. D. GRIFFITH, VICAR OF LLATHYLLYN, IN THE BROWN LEATHER DESPATCH BOX WITH SPRING LOCK.

This narrative was sent me by the Rev. E. M—, a Roman Catholic clergyman whose acquaintance I made many years ago, on the eve of a most extraordinary passage in my life. Subsequently we had some correspondence on controverted theological points, which, I am happy to say, was carried on with perfect good temper by both of us for a time, until, finding that neither produced any effect on the other, we gradually abandoned it. We still kept up, however, communication on other subjects, and notably on some especial ones which it is the fashion of the present age to ridicule. What follows is in Mr. M—'s handwriting. He wrote it out, he told me, from his recollection of what he heard at Leipzig when a very young man, from a very old one, who had been in his youth a page at the Court of Saxony, and professed to have been present at the scene herein described. The dates make this possible. Mr. M- says he was twenty when he heard it, and he is now seventy-three. His informant was eighty-four when he related the story. Assuming that he was but sixteen when the extraordinary incident took place, this would make the date of its occurrence to be in 1755, or even earlier. Now we

know that the personage whose spirit is described as appearing when invoked died in 1750.

Thus the narrative is thrown back into that quarter of a century which preceded the first French Revolution. At that time infidelity was all but universal, and men who had given themselves up to godless unbelief in matters of religion had unbounded credulity as to magic and necromancy.

I fear there is the same spirit abroad at the present day. I myself know men who are avowed sceptics in matters of faith, yet place full belief in table-turning and spirit-rapping. But who am I that I should judge either their belief or their unbelief? It is their inconsistency which shocks me. Few, indeed, have been taught and set apart as I have been, but all can abstain from scoffing or sneering.

God grant that the state of mind which was the forerunner of the awful years of 1789 and subsequently may not be the precursor of similar events among ourselves !

The narrative might be open to the comment that all the effects described in the first scene were the result of phantasmagoria produced by a clever charlatan, but in my opinion this theory is distinctly set aside by the ultimate end of the exorcist. This it was literally impossible he could have contrived for the purpose of delusion. Besides, in the first one, all precautions were taken against imposture.

Schrepfer seems to have held at the Court of Electoral Saxony much the same position as the Count of St. Germain did at Versailles, and Joseph Balsamo or Cagliostro at other Courts in Europe. Tradition reports of him that he originally kept a coffeehouse at Leipzig, but that he abandoned his employment for the study of magic, and acquired many mysterious secrets.

He himself asserted, though not publicly nor openly, that he held habitual intercourse with the invisible world, and could even summon the spirits of the dead by the power of his invocations.

It is reported that on one occasion he had given some offence to Prince Charles of Saxony, who ordered an officer of his household publicly to inflict chastisement on him. Schrepfer did not attempt to defend himself by physical force, but he so frightened his assailant by invoking invisible assistance that the officer turned and fled, and was afterwards attacked by a serious illness.

This is, of course, reconcilable with the terror a clever impostor might contrive to produce in the mind of a superstitious man.

Soon after this Schrepfer made his ‘appearance at Dresden. What steps he or Prince Charles took, in the first instance, towards effecting a reconciliation are not recorded, but it is averred that the magician soon acquired the fullest favour of the Prince.

Charles of Saxony is, however, said to have gone in person to Schrepfer’s lodgings, and there to have tendered his apologies, and, when they were accepted, to have asked for some proofs of the asserted supernatural powers. Tradition relates some of the wonders performed, but the Prince was not fully satisfied, and demanded that which in all ages and in all countries has been considered the most difficult of magical operations – namely, the raising a spirit from the tomb. Schrepfer asserted his power to perform even this, but declared that it was accompanied by the most terrible dangers. At last he most reluctantly agreed to incur the risk, on certain conditions, which are said to have been very stringent and very mysterious.

Then Prince Charles desired that the ghost of his uncle, Marshal Saxe, who had been dead some few years, should be raised, as the Witch of Endor raised Samuel. Prince Charles was his uncle’s heir. The Marshal, who left no issue, was supposed to have accumulated vast wealth, but this had never been found, and a rumour was current that the treasure was concealed somewhere in the palace.

Schrepfer again warned the Prince of the danger of the experiment, but he did not deny that he believed himself to possess the power of evoking the ghost, and of extorting from it the secret of the hidden hoards.

The Prince entered into one of those compacts with him of which it is not lawful for me to speak. The preliminary ceremonies of exoteric initiation which are necessary in all such cases were gone through. That ghastly rite was performed by which it is ascertained whether or not a departed spirit is at rest. The necromancer solemnly declared that it was troubled by the concealment of the treasure. The place, therefore, chosen for the evocation was Prince Charles’s palace in Dresden, and the strictest secrecy was observed.

On the appointed night the company all assembled. They were nineteen in number. There were Catholics and Protestants among them; there were military officers, ecclesiastics, two judges, some high officers, and one or two holding subordinate positions in the Prince's household.

They assembled in that large state-room known as the Electoral Chamber, in the east wing of the building. It is a long room, with a raised dais at the further end, and a gallery going round the upper part of the walls, under the windows. The first object of all present was to fasten and secure the doors. Sentries, selected from tried and trusted soldiers, had been posted outside the doors, and a scrupulous investigation was made throughout that wing of the palace, making it apparently impossible that Schrepfer could have any confederates within or without. Furthermore, Prince Charles had sealed up all the doors of that wing of the building some days previously, placing a chosen sentinel over each door, and the seals were found unbroken when the party entered the room. So it was impossible that any apparatus of any kind could have been introduced. Two of the party even ascended to the ceiling and to the roof to make an examination there. In a word, to all appearance, the magician had himself, and only himself, to depend on, besides what mysterious agencies he could command from another world.

When the party entered the room Schrepfer was sent for. He had been for four days under the strictest surveillance at his lodgings, from whence he was conducted by three of the Prince's officers. He came in a plain suit of black clothes; he asked to be allowed to bring with him a box, which, as he showed his conductors, contained nothing but certain drugs – it was only a small casket – and this was permitted him. He explained that within it was a species of incense, of materials known only to himself, for the purpose of suffumigation, a process made known to practisers of magical arts.

He asked, also, that a chafing-dish of live coals might be brought from the Prince's laboratory, which was done. He then, in front of the dais and below it, inscribed with some chalk which was in the casket an immense circle, with interlacing triangles within it; in the centre of this he stationed the party. Then he addressed them in low and faltering tones.

His appearance and demeanour in itself were such as to raise a feeling of dismay in the party assembled. In those days it is well known that the infliction of torture was not absolutely unknown in judicial proceedings in some parts of Germany. One of the officers present had seen criminals subjected to this, and he afterwards said that Schrepfer looked exactly like a man undergoing the torture. The State physician, who, as a materialist, looked on the whole matter as one of legerdemain, and believed that these symptoms were affected, asked permission to feel his pulse, and admitted that it beat like that of a man in a high fever. The substance of what Schrepfer said to the assemblage is much as follows.

ACCORDING to the Baron Von R——, the old courtier and cidevant page, there are, besides oral tradition, four distinct manuscript narratives, or, as he called them, protocols, in existence, describing what passed during the evocation. Two of them have disappeared, though it is possible that they have not been destroyed. Davoust is said to have carried them away with other plunder in 1813. If this be true, they may still be recovered. Others, however, contend that they were burnt during the insurrection in 1849, in the fire which destroyed the opera-house and part of the Zwinger. One is unquestionably preserved at the Augusteum in the Neustadt, and to that is appended the signatures of the witnesses. This no one is allowed to see, save the reigning King and the Heir-apparent. The most remarkable paper of all is in the possession of the Order of —. The Superior of that Order was present, and believing that he had committed mortal sin thereby was remarkable during the rest of his life for the austerity of his penances. This document is still kept in the archives of the monks, and Mr. E. M-- saw it, but was only allowed to glance at it.

It is also believed that the ex-librarian-or cancellarius—Herr P-, who now resides at Schwazdorf, in Franconia, has in his possession a remarkable précis of the whole matter, interspersed with the most singular commentaries, by some unknown person, referring to forms of evocation. This précis seems to have been written before the Revolution of 1789, and it is most likely that Baron Von R-- corrected his recollections of the State Protocol by this manuscript.

These observations are introduced to explain how the exact words used have come down to the present period nearly as they were uttered.

Schrepfer said: “Most august Prince, and you, gentlemen, who are present at this tremendous undertaking, let me entreat you to bear in mind that the safety of all of us depends on every one of you maintaining the most undaunted resolution. Many of those whom I am about to call on to be present here to-night have the deadliest hatred to the human race, and will do us all the evil they can. But the inflexible soul of man has a power greater than theirs, provided it asserts its strength. But if once the soul of one among you is overawed, then the majority of these beings will seize the opportunity, and if fear become infectious, even I, with all the might I possess, may not be able to preserve you from a dreadful doom.”

> “Do not, then, I beseech you, let any false shame of owning yourselves faint-hearted prevent you from retiring, if you have any doubt of yourselves. Recollect, his Highness’s safety is at stake as well as your own. Neither despise the means of raising your courage which his Highness has provided. It is in no way unbecoming that you should fortify yourselves with a draught of generous wine.”

One only, and he a very distinguished and unmistakably brave officer, had moral courage enough to withdraw. The others followed the magician’s advice, and drank a glass or two of wine, all but Professor K——, who said, “I am come here to be present at raising an apparition. Either I will see all or nothing. My resolution is taken, and nothing will induce me to put anything between my lips.”

Three others then stationed themselves near the principal door, and about twelve feet on one side of it, and two others before each of the two side doors, to watch if anyone attempted to open or force them. Round these gentlemen a circle was traced similar to that within which the Prince and the main party stood. These preparatory steps being taken, the great work began with the utmost solemnity.

Schrepfer withdrew into the south-east angle of the long room, where he traced another circle, and knelt down within it, with his face to the north. Then he threw incense on the chafing-dish, and with many mysterious ceremonies invoked the spirits to his aid.

It is not lawful to write down the words he used. They were such as have power over beings of another world. Nor is it permitted to describe the rites. They were the same as those by which the Arcadian evocators raised the shade of Cleonice; by which the Erictho of Lucan gained power over the manes. They are darkly hinted at by Iamblichus and others of his school. They were to be found in the books of “Curious Arts” burnt by the converted soothsayers at Ephesus. Even now they are known to some, but such knowledge is not for Christian men. Theurgic magic, though the practice of it requires the utmost sanctity of life, is barely tolerated as unprofitable. But goëtic necromancy is utterly idolatrous, heretical, and damnable, and an evil end is sure to befall such as practise it.

Nothing was heard for half-an-hour but the mutterings of the magician; then his voice became louder and louder, approaching at last to a long, continuous scream. Then a low peal of thunder was heard from time to time, seeming to come from underground. Clouds obscured the moon, which was at the full; a hailstorm dashed with violence against the old stained-glass windows; the clocks in the distant city struck the midnight hour. The palace tower shook, and the bells in it clashed together discordantly. The leopards, bears, and hyaenas which the Elector kept in cages in the small outer courtyard howled dismally; the floor and the walls vibrated and shook as if with the tremor of an earthquake; but a long, long time elapsed before anything answered the summons.

Schrepfer appeared to labour under the greatest agitation of body and mind; he seemed to be almost convulsed. At last a heavy blow was heard outside the great door. This nearly made the persons stationed there leave their circle, but Schrepfer, in the most piteous accents, adjured them to remain. This was followed by another noise, more resembling the effect of a number of wet fingers drawn over the edge of glasses than anything else. This new sound encouraged him, and he said it announced the arrival of his protecting spirits. But then a most hideous and frightful yelling was heard

without, which he said came from the infernal and malignant spirits whose presence was necessary to complete the catastrophe. All present were petrified with horror, while the magician continued his unholy invocations. Suddenly the great door, which had been locked and bolted, burst open with the utmost violence, and something that resembled a black ball or globe rolled into the middle of the room. It was invested with smoke or cloud, in the midst of which appeared to be a human face, like the countenance of Marshal Saxe. From this form issued a loud and angry voice, which exclaimed, “Charles! Charles! what wouldest thou with me? Why dost thou disturb me?”

Language cannot describe the consternation of all. The Prince, whose impious curiosity had summoned his uncle’s ghost, and to whom the spectre principally addressed itself, threw himself on his knees and called to Heaven for mercy, while others implored the sorcerer to dismiss the ghastly presence he had raised, which now rolled itself round and round the circles, seeming to try and penetrate within their verge.

But more than an hour elapsed before, by the force of his invocations, he could compel it to disappear. Even when at length it had vanished, and those assembled had in some degree regained their composure, again the door burst open, and again the shadowy lobe with the angry spectral head rolled in. It was only by main force that the Prince was held within his circle. Some invisible power seemed to drag him from it.

Three times did this occur, and at the last disappearance Schrepfer lay like one insensible; but this was, happily, near dawn of day, and no new appearance took place. He recovered as the earliest ray of the rising sun shone into the room. Then, in faltering accents, he said, “Your Highness may leave your citadel now, but who shall say what remains for me!”

Professor K , who was a man of iron nerve, and even now was incredulous as to his having beheld a supernatural appearance, now unlocked and unbolted the great door which all those present declared had been opened and shut not less than four times during the night. Strange to say, the sentinel outside declared it had never been opened at all, nor did he nor the sentinel at the foot of the stairs admit that they had heard anything of the thunder, the hail, or the yells, but they and the others in the courtyard said that they had felt a singular shaking motion in the earth, that they had heard the bells clash as the tower rocked, and the howls of wild beasts, which was unusual, as the animals were generally amply fed at sundown to prevent them making a noise during the night. There were afterwards grounds for suspecting that the soldier who was stationed outside the great door had been frightened, and had temporarily deserted his post. He had been posted at ten and not relieved till the Prince came out.

All this confirmed K—— in his suspicions that some phantasmagoria or some charlatanry had been had recourse to. As the party, all keeping close together, passed silently down the great staircase, and towards the Prince’s laboratory in the west wing, where at the commencement of the adventure it was agreed they should assemble afterwards, he tried to whisper his suspicions to one or two, but he met with no response.

Afterwards, when the “Protocol” was drawn up in the little writing chamber adjoining the laboratory, he spoke more fully of his belief that the whole matter was only a clever dramatic effect, produced probably by some optical illusion assisted by confederates who had introduced an apparatus for the purpose.

His remarks appeared to be very offensive to those present. The Prince, who had now recovered his composure, and regained the mastery over himself, addressed him thus :

> “Sir Professor, it is permitted you to be incredulous—gentle men of your school, it is well known, neither admit the evidence of their senses, nor have within themselves that hidden sense which enables them to discriminate between a mere vulgar delusion and the presence of a being from another world. We allow you, then, to consider your Prince, and seventeen other gentlemen in no ways inferior to yourself in learning and ability, to be fools and dupes. But beware how you touch their honour! As you value my favour beware how you accuse any among them of being confederates in an imposture!”

This rebuke had the effect of silencing the Professor, but certainly not of convincing him. Then a considerable time was passed in drawing up the "Acta" in due form. There were some discrepancies in the accounts given by the different persons who were present, all of which are noted in the manuscript at the Augusteum, but there is a remarkable agreement in all the main points, as here set down.

When this was finished the Prince dismissed his companions, charging them on their honour as gentlemen to maintain the strictest secrecy. The Professor withdrew with the rest, and the others rather avoided him, but, to his extreme surprise, on leaving the outer court of the Palace and passing down the Neustadt, he was accosted by Schrepfer, who had not spoken a word since the party left the Great Chamber, but who now entreated him to grant the favour of a few minutes conversation at the lodgings where the Prince had visited him, and which he still continued to occupy.

This was acceded to, and they passed together in silence down the Neustadt, where the morning sunshine made the greatest contrast to the scene they had witnessed that terrible night. Schrepfer was in the last stage of exhaustion, and Herr K—himself was very much fatigued, as well by conflicting emotions as by want of sleep. When they reached the lodgings the exorcist offered some refreshments to his visitor, but he would not partake of them himself. He waited till his guest had finished, and then addressed him.

"HERR Professor," said Schrepfer, "I do not blame you for your incredulity, though it may cost me dear. So far from it, I esteem you and admire your courage, and not the less that you are willing to visit as an agent one whom you consider to be a mere vulgar charlatan. I recognise in you latent powers which, if you applied them, would give you the most extraordinary control over essences of another order, and I would willingly gain you to be my associate. Tell me, therefore, I adjure you, what proof you require, further than what you witnessed last night, to convince you that the spectre you saw with your eyes was no mere delusion, but a being summoned from 'the dark regions beyond this earth.'"

"Herr Magus," said the Professor, laughing, "I am very "much flattered by your expressions of esteem, and by your desire to enlist me in the respectable army of conjurors, but let me answer your question categorically. I should have been much more disposed to believe in the reality of the appearance of M. le Maréchal if that very distinguished phantom had disclosed to his illustrious relative the spot where the family treasures are concealed."

"You do but speak after the manner of men," said Schrepier sadly. "It is only some wretched personal advantage to themselves that they will recognise as a sign of something beyond their own limited experience. But I will not attempt to enter on an explanation why my injunctions were not obeyed by him whom I summoned. Be it sufficient for me to say that in these matters the bold only can command success. You amongst that party were the only one who remained unappalled. I shudder even now when I think of the awful danger to which the poltroonery of the rest exposed us all. "

> "But it is not of this I had to speak. I have asked you here to implore you to save me from the penalty to which your incredulity has exposed me. The powers of whom I am at once the master and the slave are jealous ones. Men who tremble before them are lost, but they also resent disbelief and punish it fearfully. Your scepticism may cost me my life, and more; but a respite and a chance of escape is granted me. I adjure you, therefore, to witness another experiment, and in doing so to dismiss from your mind all your preconceived prejudices against me, and against the possibility of supernatural appearances. Judge what you may witness without bias, and thus you may come to another conclusion."

"Be it so," said K; "I place myself unreservedly at your disposal. You shall dazzle my eyes, stun my ears, and stimulate my nostrils as much as you like—only I will swallow no drugs. If, after I have had a fair opportunity of examining all the phantasms you present to me, there is anything which I cannot

explain by natural and physical causes, I promise, on the word of a philosopher and seeker after truth, I will make you every amende."

The Professor then proposed that Schrepfer should join a party of four or five gentlemen who had been invited to dine with him the following afternoon at a restaurant on the other side of the Elbe, and afterwards he should exhibit to them whatever phenomenon he chose. This the magician flatly refused. "He would," he said, "join the party, but what remained to be witnessed was for the Professor and himself alone."

The party met at the time and place appointed, and those who were present said afterwards that the afternoon passed in the utmost conviviality and harmony. Schrepfer, who was usually a water-drinker, was observed to take his glass on this occasion very freely, but K—— reserved himself in order to be completely on his guard against any manoeuvre to deceive him, or, as he himself said, "in order that whatever should be presented to his sight should be examined through the medium of his reason."

The company dispersed at an early hour, and Schrepfer and K—— went forth together. The former walked on at such a hurried pace that the Professor had some difficulty in keeping up with him. When they reached the toll-house, he turned into the footpath on the right which leads through the thick pine-wood to the ruined mill which is on the Elbe, about two miles below the ferry "We "have come to the place," said Schrepfer. "Now, I beseech you, do not harden your heart, nor offend further the Powers with whom I am in league." Then he traced a large circle on the ground, into which he requested K— to enter. "I know your firmness," he added, "but nevertheless I charge you, whatsoever you may witness, stir not from this spot till you see me again; if you step beyond this circle it will be your immediate destruction."

He then left the Professor to his own meditations, and K—could not help smiling at what he thought was the assumed solemnity of his companion and at the ridiculous position in which he himself was placed; nevertheless, a sensation of doubt and awe crept over him as he meditated on the scene of the former night. This night was clear and frosty, the stars shone with peculiar brilliancy, and he looked round on all sides to observe from whence he might expect his ghostly visitant.

Presently he perceived a spark of fire moving at a considerable distance amid the gloomy shade of the pine trees. It advanced nearer, then he concluded it was a torch or lantern borne by some confederate of Schrepfer's who was to personate a ghost. The light came nearer and nearer and approached the edge of the circle, becoming more lurid and larger at every moment. "Then," to use his own expression, "I seemed surrounded with a fiery atmosphere, the heavens, the earth, and every object were excluded from my sight, yet the cold was piercing and froze the very marrow in my bones. Then a figure of the most undefinable description absorbed my whole attention. It sounds absurd to talk of a formless form, but I can find no other words to describe what I saw. The strangest thing was, it appeared to regard me with an awful benignity, for at times it looked as if it had human features; at others it was an indistinct pillar of fire; I could not say if itself were fire or if the fire clothed some ghostly presence."

"Fear began insensibly to arrest my faculties. Moved, perhaps, by old associations and recollections of childhood, I sank on my knees and implored the protection of Heaven in a prayer I had learnt from my old nurse in my infancy, and I noticed that at every repetition of the names which human superstition holds to be sacred, it assumed a more benignant expression of countenance, and while a terrific brilliancy gleamed from what seemed to be its eyes, the rest of the lineaments were more human."

> "I fell prostrate on the ground, and lost consciousness for a few moments. After a while I raised my head and beheld the mysterious light fading away into the distance amid the trees."

As K— told Baron von R afterwards, it soon entirely disappeared, and Schrepfer joined him almost at the same moment, saying, in a hollow voice

"I adjure you to tell me if you are convinced now that what you beheld was supernatural."

K——, who had regained his composure, and had reverted to his usual habit of mind, being somewhat ashamed of his recent practical denial of his own sceptical principles, replied—

"I cannot give a determinate answer to that question. It certainly was not like anything earthly, but I must beg to be excused from saying anything more on a subject I cannot comprehend."

Schrepfer answered, in a tone of the deepest melancholy, "Alas! that you have not been convinced ! Alas! that I ever attempted to convince you!"

The two companions returned together to the restaurant, where they proposed to pass the night. Supper was ordered, and, immediately after it, Schrepfer, who, it appears, was well known to the master of the establishment, desired that the household should go to bed. It drew towards midnight, but he remained absorbed in thought. K—— kept him company, and was silently smoking his pipe, when a heavy step resounded in the passage, then a loud knock at the door was heard. Schrepfer raised his head, and looked mournfully at K——. The knock was repeated, with more violence; a third knock was heard, it sounded to K—— exactly like that which had been heard previously to the apparition of Marshal Saxe. He was awe-stricken, but he summoned up resolution to ask his companion why he did not let the person in. Before the other could reply the door burst open, and there was seen in the doorway the same dreadful apparition which K had witnessed before, but its awful benignity of appearance was now changed into the most ghastly and terrific frown.

For a moment the figure remained stationary, then it motioned to Schrepfer to follow it. He rushed to the door, and K— determined to accompany him. They passed into the courtyard out into the fields; the figure receded as they advanced. K kept about twenty paces behind the magician. At length they reached the spot where the circle was traced ; the figure stood still, when, on a sudden, a bright column of flame shot up, a loud shriek was heard, a heavy body seemed to fall from a great height, and all was silent and darkness. K— dared not advance, but alarmed for Schrepfer's safety he called loudly on him. Receiving no answer he hurried back to the house for assistance. With four of the servants they proceeded to the spot and found Schrepfer lying apparently lifeless on the ground. His heart still beat faintly, and they conveyed him to the house; he revived a little, but continued speechless, and in three days he died in great agony. A most strange event is said to have happened at the moment of his death, but I omit this because it does not seem to be supported by as good evidence as the other particulars.

Down one side of his body, from head to foot, his flesh was livid and black, as if from a fall or severe bruise.

The affair was hushed up at the special desire of Prince Charles, and his sudden death was attributed to apoplexy.

Professor K—— fell into disgrace with the Prince, and is said to have undergone a number of petty persecutions. However that may be, nothing seemed to prosper with him afterwards. From having been a remarkably genial and social man he became moody and discontented. Ultimately, at the commencement of the Revolution of 1789, he entered France, having identified himself with the cause of Liberty, Fraternity, Equality, and the rights of man. He was the friend of Anacharsis Clootz, but was ultimately imprisoned in the Abbaye, having been suspected and accused as an emissary of the German Princes, and he was murdered during the massacres of September, 1793. A recital of his strange adventure was found among his papers, but I think it was never published, as the party then in power in France was desirous of destroying all that they called superstitious.

A copy of it, however, was taken by M. Dumaille, who afterwards communicated it to me on my return from Leipzig by way of Paris.

Other accounts of this event place more focus on the “punch” and other avenues of potential ingestion of psychoactive substances, and the political intrigue around it, as well, as a different account of Schröpfer’s unfortunate end. In an 1863 edition of Charles Dickens journal, *All the Year Round*, there is an account of “Schrepfer the Old medium”; “There was a mystery about the business. The Elector, in fact, wished the scandal to die out.”

> They all met at an appointed hour of the night; the prince, his friends, and the performer. All the doors and windows were carefully tried, and as carefully secured; and all being satisfied that no person or thing could see his entrance or exit, Schrepfer stood out in the middle and began to speak. He made a solemn introductory harangue, informed them that the spectacle they were about to witness would require all their firmness; and concluded by advising such as felt timorous or faint-hearted to withdraw while there was yet opportunity. No, not exactly that; to adopt the more suspicious alternative of deriving strength and comfort from a “bowl of punch” which was then disclosed to view. This preparation for witnessing a feat which would require all the critical powers in their nicest balance undisturbed by any foreign cloudy influence, was, strange to say, acceded to by nearly all the party; the temptation, we presume, proving too seductive for the German organization then present. The gentleman who afterwards related the adventure, alone refused to have his judgment contaminated by the mixture, and declared boldly that “he would either see all or see nothing.” Another gentleman, who, says Sir Nathaniel, ambiguously, “preserved his presence of mind,” placed himself at the door to see that there was no unfair play. It is not mentioned whether this gentleman had passed through the spirituous probation. All things being ready, the feelings of the company were wrought up by expectation (and punch) to the very highest pitch. (AYR, 1863)

In a footnote regarding the punch the anonymous author of the article compares this to a (19th century) “modern Medium, on a certain occasion within our knowledge, very strongly importuned all his company to smell a certain rose he had brought with him.” Indicating that even aromatic methods of drug inducement were known. From descriptions of the non-drugged attendees who abstained from the Punch, we get some idea of the alleged manifestations, or alleged theatrical effects, or both, depending on your view:

> The ceremonies commenced by the magician’s retiring into a corner and kneeling down to pray. His invocations were understood to be addressed to the spirits generally. During the process he was seen to labour under very great agitation, and to work violently with jerks and cataleptic gestures. Much impressed, the company waited patiently, and at length were rewarded by hearing all the windows clattering violently. Then came a sound, which the witness unaffected by punch, described to be like “a number of wet fingers drawn over the edge of wine-glasses.” Wet fingers drawn over the edge of wine-glasses are quite as legitimate spiritual manifestations as cracks and other sounds proceeding from the table on which those glasses may be standing. But, on this occasion, this remarkable music was said to announce the arrival of the good or protecting spirits. This was so far satisfactory. After another cataleptic display on the part of the Medium, the gentleman unaffected by punch was startled by sounds of quite a different description, “a yelling of a frightful and unusual nature,” and which was interpreted as proceeding from a company of “malignant spirits,” newly arrived.
>
> The show having proceeded thus far, although no very wonderful feat had yet been performed, we

learn that the company were “electrified with amazement or petrified with horror” – a result so disproportioned to the disposing cause, that we are strongly disposed to suspect something in the punch.

The invocations went on with redoubled vigour; affairs approached a crisis. The gentleman on guard at the door, and whose relations to the punch are indistinct, as also the gentleman who was wholly unaffected by that beverage, narrowly watched for what was to follow. The other gentlemen, having become “electrified with amazement or petrified with horror,” could not offer reliable testimony.

Suddenly the door was burst open. Whether the gentleman unaffected by punch was leaning against it, or was behind it, or was near it, are particulars left in uncertainty. But, if there were amazed electricity and petrified horror before, how must these curious sensations have been intensified when something that resembled a huge black ball came bounding or tossing along the floor into the room! Those whose faculties were sufficiently collected to observe it closely, described it as a sort of cloud of smoke rolling along, in the centre of which could be made out the alarming appearance of a human face, resembling that of the defunct Chevalier de Saxe. The situation was fearful, and the combination of horror, electricity, petrifaction, confusion, and hocussed punch, was enough to strike terror into the boldest heart. As the spectators were standing aghast and watching the smoke’s manoeuvres, a voice was heard to issue from it, and exclaim, “Charles, what wouldst thou with me? Why dost thou disturb me?”

The narrator of the scene is surprised that no one had courage to draw near the globe or ball; and, by handling, satisfy himself of its claims to spirituality. But, in respect of people electrified with amazement, petrified with horror, and also drugged, this does seem rather an unreasonable expectation. The prince was the most seriously affected of all. He flung himself on his knees, in a paroxysm of abject terror, and called on Heaven to forgive his profanity: while the rest of the party, gathering round the magician, distractedly conjured him to exert one more stretch of his wonderful power, and dismiss the horrible spherical intruder. The cunning operator pretended that this was an office of yet greater labour and difficulty, and went through herculean spasms in his efforts. Nearly an hour was consumed in this struggle. Finally, by an enormous series of spasms, it was at last prevailed on to retire. The spectators, much relieved, were congratulating themselves on its disappearance, when the door once more burst open, and the odious sphere came bounding in again, all smoke and light, with the illuminated Saxe face in the centre. After another scries of persuasions, it was at last finally got rid of, and those who assisted at the curious performance departed in as much peace as they could recover.

This scene is worthy’ of all serious reflection, but is scarcely so remarkable as some feats which have distinguished modern seances. It is perhaps a more unusual circumstance to see a human figure floating in air, than to see a fiery ball bursting into a room. The solution of the traveling baronet—with whom it is to the last a mystery why no one “endeavoured to lay hands on the spectre”—is: “We must be content to resolve it into German credulity or superstition, and congratulate ourselves on our superiority to such puerile terrors.”

The affair itself soon got abroad through the city, and was promptly conveyed to the Elector’s ears as a choice morsel of royal gossip. He took it up with much displeasure, as it cast a sort of haunted-house flavour around the palace, and peremptorily forbade the repetition of such follies.

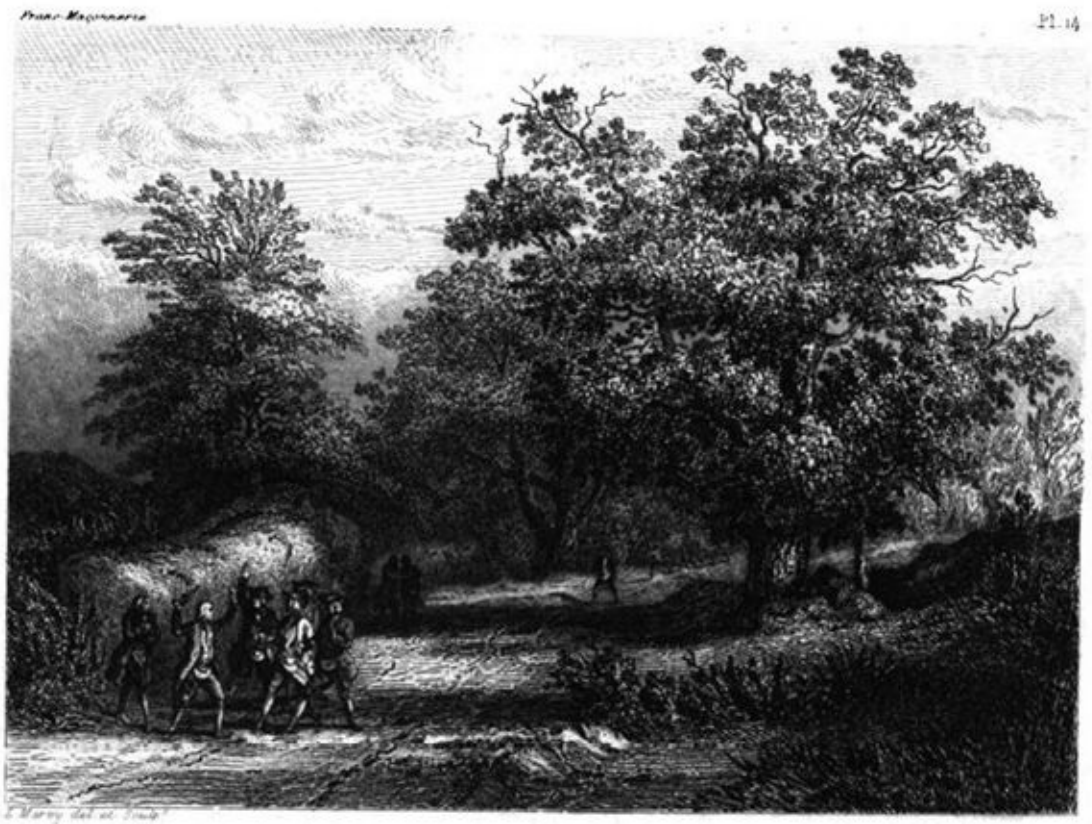
His successful stroke of his art, by a cruel perversion of ends, became the poor magician’s ruin; for, from a too great celebrity, he had to retire back to his own native Leipzig, where it is said he founded a regular school of magic, took pupils, and instructed them in his mysteries. In that city he performed many more extraordinary feats, much of the same description, and was held in high repute. Yet, strange to relate, this happy career terminated not quite gloriously.

He had three promising scholars, whose appetite, whetted by what they had learnt, was eager for more recondite mysteries. These their master promised to show. A day was selected for the purpose; and, between three and four in the morning, they attended him out to a lonely wood called Roxendaal,

> some way beyond the gates. At this appropriate spot, they were to learn all that they were to learn. He then retired into a secret part of the grove to perform his private incantations, desiring them to wait for him. In a few moments they were startled by the report of a pistol, and, running to the spot, found the wretched conjuror stretched out in the agonies of death. It was said that he had had struggles with evil spirits, and that his life was made miserable by their persecution. Possibly he was more or less insane, and that, being brought to the last verge of exposure, he avoided it by his last resource. This was the end of the miserable burlesque (AYR, 1863).

We have two different accounts of Schröpfer's death, between this and the one retold in *Vanity Fair*. The suicide by gunshot account seems to have survived in his modern biographies. It has been said that Schröpfer always carried loaded pistols, which he claimed was for shooting himself in case he fell too deeply under the power of evil spirits and could not go on, as in this account. However, there are other stories that it was to escape certain debtors and exposure as a fraud. Still other accounts record that Schröpfer was so deluded about his own necromantic abilities that he had convinced himself he could self-resurrect. There are also several indications that he may actually have been murdered, possibly by disgruntled Masons, based on claims his mouth was closed when he was shot through it. Generally suicide by gunshot is done with an open mouth, and the claim is, this is a symbolic assassination of someone who was "talking too much."

> Shortly after the necromancer's death, in 1775, a debate unfolded in journals and publications, triggered by an anonymously published article that was penned by Christian August Crusius, a theologian in Leipzig who had been asked by an interested nobleman to give his opinion on Schrepfer's performances. Crusius relied on a single anonymous eyewitness, complaining about the inconsistence of the manifold accounts he knew. His main argument was that Schrepfer had mingled Catholic Christian rituals and pagan magic in the name of Jesus Christ – the necromantic sessions had been an expression of Crypto-Catholicism. Crusius' conclusion was that Schrepfer should be regarded as a sign of the coming of the Antichrist (Geffarth, 2007).



The scene of Schröpfer's death, as depicted in Histoire Pittoresque de la Franc-Maconnerie (1844).

Rather than being the herald of the apocalypse, the more general view is that Schröpfer's magical lanterns, the camera obscura, along with actors and hidden assistants, accounted for the success of his seances. This goes back to the earliest accounts, and accusations during his lifetime. Almost immediately after his death, critics wrote accounts of Schröpfer's seances with accusations of trickery. In 1775, Moses Mendelssohn wrote, "He who easily hopes is easily deceived. Fear makes the illusion even easier… As for me, I think the whole thing is an artificial fraud…. I have the suspicion that a magic lantern was used chiefly… The spirits seemed to move without a foot to rain, only as a hovering. Through the advancement of the image in the magic-lantern, one can let the phenomenon fly, but not give any particular motion to the feet.… The faces of the spirits looked like formed haze, which can be accomplished by means of the smoke."[4] As a 19th-century edition of *The Leisure Hour* similarly lamented of "Herr Schrepfer's operations" "Take away the 'punch,' and the darkened room, the silly curiosity and the superstitious terror, there is nothing in the story suggestive

of anything beyond the most ordinary skill of the ‘professors’ of magical art” (Stevens, 1871).

A PHANTASMAGORIA :— Scene — Conjuring up an Armed-Skeleton.

A PHANTASMAGORIA; Conjuring up an Armed Skeleton, H.Humphrey, (1803).

Numbers of the attendees, apparently, were unconcerned about this fakery. “Many of the more sensible people went to Schröpfer’s house as to theatre; they knew that his boasted art was nothing but imposture, yet they were delighted with the serious comedy which he performed” (Karamfin, 1803). Certain witnesses to the seances he held in his coffee shop and other locations, reported recognizing a servant’s shoes on a ghost seen later, and doors to the room barred shut by a skeptical attendee, resulted in a spirit fiddling with a lock, and kept from entering. However, Eliphas Levi rejected this idea, although he did maintain an interest in the punch. Levi refers to Karl von Eckarthausen’s *Aufschlüsse zur Magie* (Explanations of Magic) (1788-1792), which had gone into great detail regarding potential explanations on how mirrors, smoke, lanterns etc., could explain how Schöpfer’s magical effects were achieved. “Eckarthausen was a Bavarian scholar, mystic and lanternist who had mounted his own phantasmagoric displays and had actually known Schröpfer…” (Jones, 2014). We will discuss Eckarhautsen’s form of these drug induced rituals shortly. As Eliphas Levi noted of Eckarthausen’s exposure of Schröpfer magic:

> In his German work upon Magic, Eckartshausen describes the whole of the fantastic apparatus, being a system of machines and operations by which imagination was helped to create the phantoms desired, those who consulted the oracle being in a kind of waking somnambulism, comparable to the nervous excitement produced by opium or hasheesh. Those who are contented with the explanations given by the author just mentioned will regard the apparitions as magic lantern effects, but there is more in it assuredly than this, while the magic lantern was only an accessory instrument in the business and one in no sense necessary for the production of the phenomenon. The images of persons once known on earth and now called up by thought do not appear as reflections of coloured glass; the pictures painted by a lantern do not speak, nor do they give answers to question on matters of conscience. The king of Prussia, to whom the house belonged, was well acquainted with all the apparatus and was not therefore duped by jugglery, as the author of the secret correspondence pretends. The natural means paved the way for the prodigy but did not perform the latter; and the things which occurred were of a kind to surprise and disturb the most inveterate sceptic. Schroepfer, moreover made use of no magic lantern and no veil, but those who came to him drank a kind of punch which he prepared; the forms which then appeared by his mediation were like those of the American Home, that is to say, partially materialized, and they caused a curious sensation in persons who sought to touch them. The experience was analogous to an electric disturbance, making the flesh creep, and there would have been no such sensation if people had moistened their hands before touching the apparition. Schroepfer acted in good faith, as does also the American Home; he believed in the reality of the spirits evoked by him, and he killed himself when he began to doubt it. (Levi 1856/2013).

Levi refers to the punch as a “magical elixir,” that had been prepared by an adept, indicating his acceptance of some sort of drug that allowed one to enter a

state where the supernatural could be perceived, although he disagreed with Eckartshausen's explanation of magic lanterns and optical illusions in a smoke and mirrors show. Unfortunately, we have no records of what substances were used in Schröpfer's various incense, salad and punch preparations. However, as Friederich Kittler notes in *Optical Media*: Schröpfer owned a coffee-house, and this is where his original seances were staged, and coffee-houses, "did not arise until after 1683 (after the relief of the Turkish coffee supplies, which to … unexpected delight were incidentally mixed with hashish)." Kittler felt the Schröpfer "story makes clear how various drugs from coffee to punch to the *lanterna magica* (not to mention hashish), all acted in combination to bathe such nights in a spiritualistic twilight" (Kittler, 2010). Schröpfer was known to have frequently received by post large parcels, addressed to Baron Schröpfer, so he was clearly an importer.

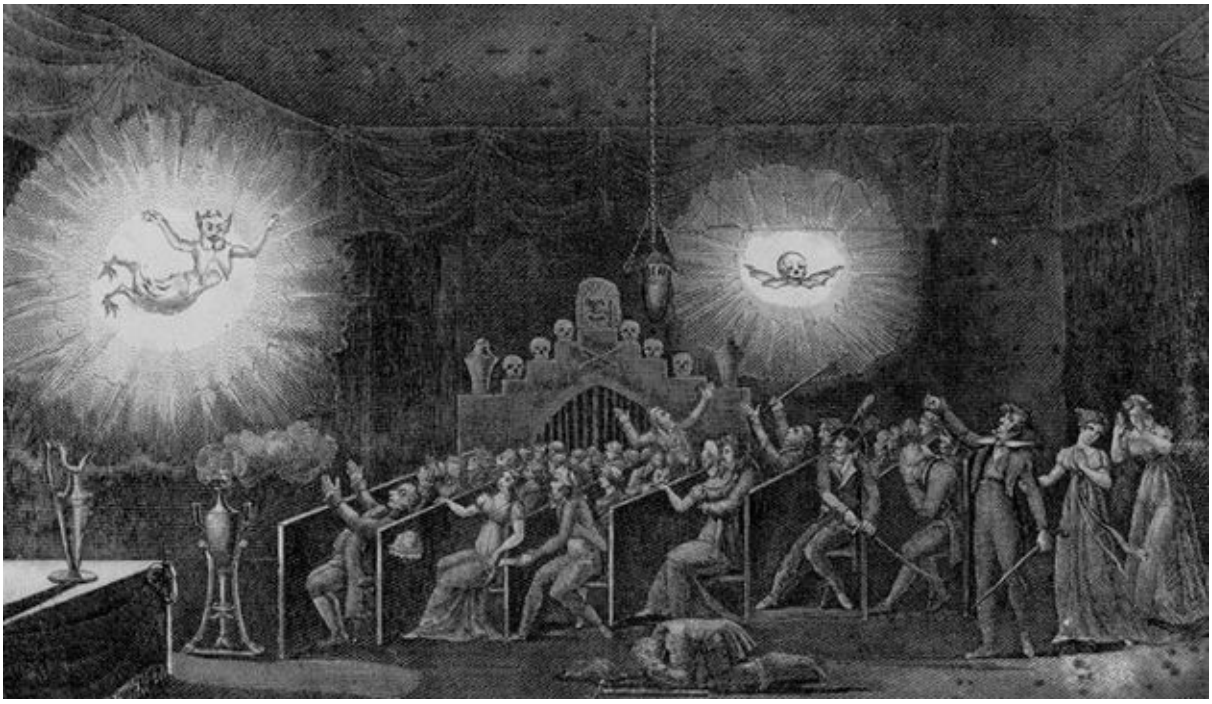
An interesting reference that may indicate cannabis in Schröpfer's ceremonies appears in an 1825 edition of *The Astrologer of the Nineteenth Century; Or, The Master Key of Futurity, and Guide to Ancient Mysteries, Being a Complete System of Occult Philosophy,* which was by the Members of the Mercurii, (an occult society whose interest in grimoires and drugs was discussed in Chapter 15) contained an account about the "Awful Apparition of the Chevalier de Saxe, Invoked by Schrepfer," and noted how Schröpfer encouraged them "to fortify their nerves by partaking of a bowl of punch" and how a skeptical attendee who had given the account, stated "no inducement can make me put anything within my lips," showing the fear of being drugged. Another account, under the title of "The Necromancer," indicates others were using such techniques of intoxication in magic at the time as well. "…A plentiful libation was then made to the *god of brandy,* whose nostrils must have been highly regaled with the grateful fumes of incense and burnt offerings, every hero replenishing his pipe with a potent supply of India's salutary weed" (Mercurii, 1825). As Tobacco was a 'New World' Plant, and India is part of the 'Old World', it is questionable if tobacco is being referred to here and whether cannabis is what is meant. This same edition had excerpts from the 16th-century grimoire *The Book of Magic*, renamed *The Book of Oberon*, which we have discussed at length for its various references to drugs, and which the Mercurii owned.

As was noted earlier, Schröpfer was a close associate of the Freemason and apothecary owner, Johann Heinrich Linck the Younger. We can be sure the doctors and scientists of the day had an increasing interest in such drugs, so it is likely a variety of substances were being channelled through the Link family

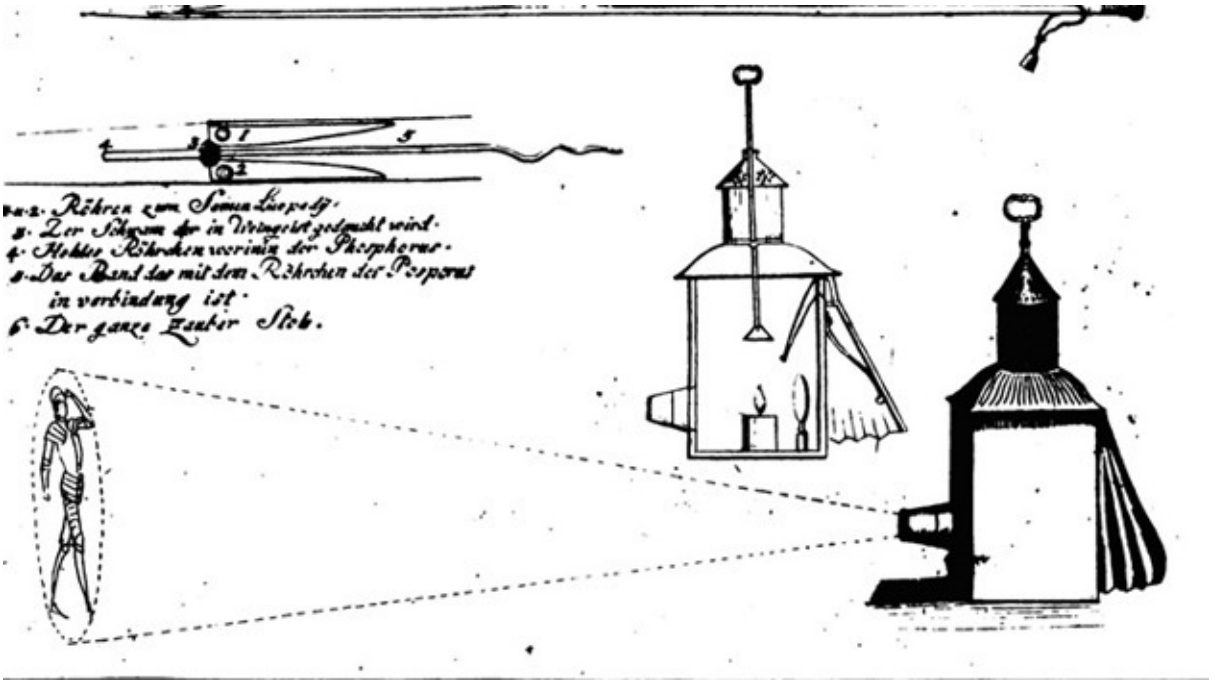
apothecary, which was a large operation. In *Shamanism and the Eighteenth Century*, Gloria Flaherty writes about the interest and attempts of Hieronymus David Gaubius (1705-1780) better known as Jerome Gaub, a German Physician and Chemist, to acquire such substances, demonstrating the spread of their use at this time. Gaub's interest in such compounds seems to have been stirred, as he noted, by various "quacks, traveling venders of medicine… who play trick with charms, amulets and sympathetic powers, seek fame and fortune"[5] who, although he saw them as conmen, were providing actual cures. He could easily have been referring to figures like Schröpfer in fact, who besides using drugs in rituals, also "made remedies" which were described as "manifestly effective medicine" at the time, and we find a similar situation with Count Cagliostro, who will be discussed in Chapter 21.

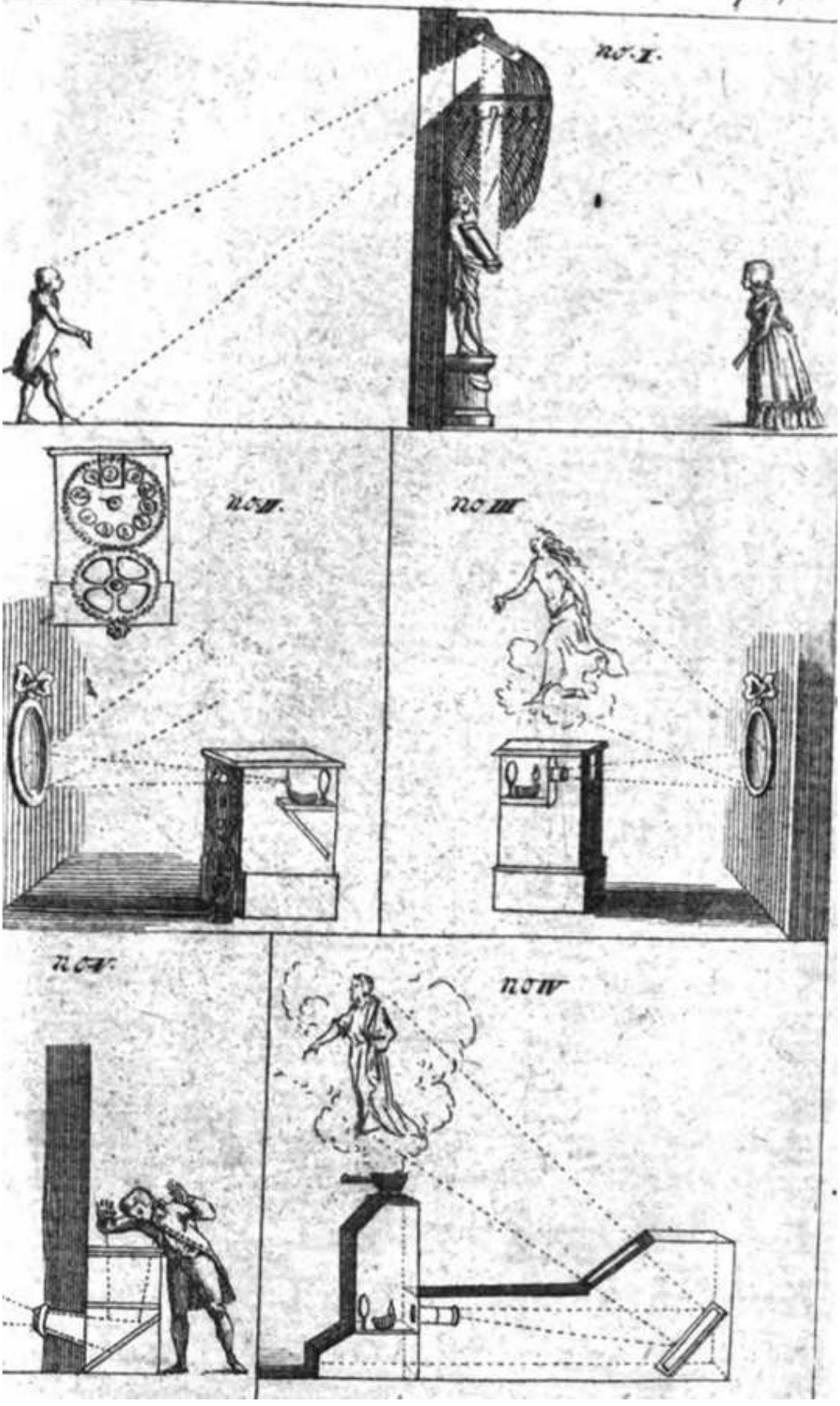
> Gaub's sterling academic credentials would seem to make him an unlikely researcher into what the eighteenth century considered the occult. Nevertheless, he mentioned various mountebanks, wizards, and old women who provided cures he could attest to but for which he could not provide rational explanations. One of the curers he rather angrily designated as "a certain well-known Hecuba." Although Gaub showed little to no respect for such women, he remained mightily interested in what they knew about anesthetics and mind-altering substances. His interest contributed to the birth and evolution of psychopharmacology.
>
> Gaub encouraged his colleagues to engage actively in the search for "new drugs capable of affecting the mind." Reactions to wine, opium, and hashish were well known, but Gaub sought more information about a particular "seed from a plant of malabar, called ganscho, [i.e. ganja] the fumes of which are supposed to induce a delightful intoxication when breathed in through the mouth and nose, inspiring soldiers with mettle, and priests with ecstasy. With the right connections, such a plant substances, which were actually Indian hemp or Cannabis activa, [cultivated cannabis] could be had.
>
> What Gaub found so difficult to obtain were the kinds of concoctions and ointments the sorcerers, or shamankas, used in order to "fall into a profound stupor, invariably accompanied by the same vision of having been transported after a long aerial journey into a distant place, where they intermingle, cohabit, and dance with others of their ilk, all this being so firmly impressed on their fancy argument after they awake can convince them that it was an empty dream." Gaub, like his fellow researchers, longed to know what proportions of aconite, belladonna, hemlock, and whatever else would be necessary in order to make the consumer take flight (Flaherty, 1992).

One who seems to have answered that riddle is Karl von Eckartshausen (1752-1803), and here also there may be some indication of what drugs were employed by Schröpfer in his ceremonies. Eckartshausen, is himself a fascinating character; a one-time member of the original Illuminati, his work was influential on the later magic of The Golden Dawn, and Aleister Crowley. "Eckartshausen was one of the few alchemists who continued practicing the art into the nineteenth century. His major work is the *Chemische Versuch*, published in 1802" (Martin, 2011).



Billowing incense censers provide inspiration and a smoky backdrop for projections, From Etienne-Gaspard Robertson's 1834 study of technical phantasmagoria, Mémoires Récréatifs, Scientifiques et Anecdotiques.




No. I.
No. II.
No III
No IV.
No IV

Illustrations from Eckartshausen Aufschlüsse zur Magie (1788-1792),

Eckartshausen claimed secret knowledge of Schröpfer's workings, and exposed them with detailed illustrated instructions for their re-creation, along with giving the ingredients of the fumigants that aided such workings. As Eckartshausen explained, "the appearance of an optical image of the magic lantern is in the smoke.… The magic-lantern projects the image on the mirror; The slanting mirror throws it back, and so it appears in the smoke … it is necessary that the whole room be filled with a mist" (Eckarthausen, 1788-1792). He also covered a variety of related topics such as "Spirits without smokers with hollow mirrors," "a mirror, in which the rare characters can be made to appear," and other methods of illusion that would be grasped onto by spiritualists hosting fake seances in the following century. In *Artificial Darkness: An Obscure History of Modern Art and Media*, Noam M. Elcott discussed Eckartshausen's explanation of Schröpfer's techniques:

> In a 1788 treatise on magic, Karl von Eckartshausen found earlier attempts to unmask Schröpfer and his ilk wanting and put forward his own exhaustive explanation … Eckarhautsen noted that contact was made with mourner-cum spectator eight days prior to the seance so that a portrait of the deceased could be copied with turpentine paints onto the glass lantern slide. Eckarhautsen then identified "the principle point, " namely "[to] cover the entire background with thick black oil paint […] The optical trickery is imperceptible; because the contour of the figure is covered in thick, black oil paint, no light is visible on the smoke except for that presented by the luminous image." The greatest optical trick was to render the trickery imperceptible. Herein lay the import of the black background.… Phantasmagoric slides required immersive darkness… (Elcott, 2016).

Various techniques that Eckartshausen left instructions for, such as magically producing an image in a mirror, and using lanterns to project images onto smoke.

Je dirigeai vers lui la pointe de l'épée, en lui commandant mentalement, par ce signe, de ne point m'épouvanter et de m'obéir. (Page 221.)

A smoky invocation from Le Diable au XIX Siecle (1894), an anti-Masonic French Journal, with fumigations, and offset mirrors.

Although using other substances besides cannabis, many of which are also recorded on the pages of *The Picatrix, Sepher Raziel: Liber Salmonis*, *The Book of Oberan*, and other grimoires, an account of invocation by fumigation performed by Eckartshausen offers some interesting insights into this area of magic. This account appeared in an 1841 edition of *The Familiar Astrologer*, by "Raphael" a member of *The Society of the Mercurii*, a magical group that as we saw see in Chapter 15 had in their possession renaissance grimoires with drug references, and utilized these in practice, and is attributed to a member known under the name "Philadelphus." This same group had written about Schröpfer's ritual and indicated the use of drugs, in an earlier 1825 edition, as noted, and this is indicative of this occult group's long standing interest in the drugs of magic. Their account of Eckartshausen's magic is as follows:

MYSTIC ENCHANTMENT.

From the MSS. of Philadelphus.

The following is related by Eckartshausen, in his German work, entitled "Magic"

Eckartshausen was acquainted with a Scotsman, who was not given to the practice of incantations, but merely acquired the knowledge of an extraordinary process, which had been communicated to him by a Jew. He made the experiment in company with Eckartshausen; – it is extraordinary, and deserves to be related.

The person who wishes to see a particular spirit, (either of a living or dead person), must, for some days previous, undergo a state of physical and spiritual preparation. Very remarkable conditions and correspondencies seem required between the person who wishes to see the spirit, and the spirit itself, (conditions we can only explain by admission that a dawning of the spiritual world begins on our side of the grave). When these preparations are completed, a fumigation from certain ingredients (the knowledge of which Mr. E. very properly, from a fear of their abuse, declines to communicate) is made in a room. The vapour forms itself into a figure, which is the perfect resemblance of the person the operator wishes to see / Magic lights, optical deceptions, &c., are here out of the question. THE VAPOUR PRODUCES A HUMAN FIGURE, resembling him we desire to see The following are Eckartshausen's own words:

— "Some time after the departure of the foreigner (the Scotsman), I repeated the experiment with one of my friends—he saw and felt as I did myself. The observations we made were these: —as soon as the ingredients were thrown into the chafingdish, a whitish figure forms itself, and seems of natural size to hover just above the chafingdish. It possesses a most perfect resemblance with the person to be seen, only that the figure is ashy pale. Upon approaching the figure, a considerable resistance is felt, something like walking against a strong wind. If it is spoken to, no distinct recollection remains of what has been said; and when the phantom disappears, it seems like awakening from a dream. The head is stupified, and there is a great tightness felt in the lower parts of the body. It is singular, that the same appearance presents itself upon being in the dark, or looking afterwards upon dark bodies.

"The unpleasantness of this sensation was such that, however solicited, I was unwilling to repeat the experiment. A young gentleman came to me, and positively insisted upon seeing the

apparition. As he was a man of a delicate constitution and lively imagination, I hesitated, and consulted an experienced physician, to whom I discovered the entire secret. He was of opinion that the narcotics used must powerfully excite the imagination, and might, under certain circumstances, be very dangerous. He thought the preparatory forms increased the power of their operation, and advised me to make trial of their effect in very small portions, without previous preparations.

"This I did, one day after dinner, when this gentleman, who dined with me, was present. The materials were all thrown into the chafingdish, when certainly a figure showed itself; but a shuddering, which I was unable to control, overcame me. I was obliged to leave the room for three hours; I was extremely ill, and had the figure constantly before me. By the use of a great deal of vinegar, which I inhaled, and drank with water, I recovered, towards the evening; yet, for three weeks afterwards, I felt a loss of strength: and what is most singular, is, that even to this time, when I think on the circumstance, and look upon a dark body, a lively representation of the ashy-pale figure presents itself before me. Since that time (adds he) I have never ventured to repeat the experiment."

The following note is added by a lady of erudition, who had read Eckartshausen's work, and remembers these particulars, viz. –"that certain previous forms and conditions are required before the operation takes place; upon omission of these, the operator is threatened with either loss of health, insanity, or the most serious derangement of his temporal circumstances. The particulars I do not remember distinctly, but I think three days' utter seclusion is commanded. During these days, the operator must employ himself in devotional exercises, he must often turn his thoughts to the subject he wishes to see, must have a particular regard to him in his prayers, must recollect and dwell on his good qualities, and be very certain that no impure view mixes with his wish to see him. The subject must have committed no crime; and if a living person, he must have no wound in any part of his body. This last condition is remarkable; the tendency of the other is obvious, when it is considered that they came from Arabia (where the Jew first found the secret), and therefore originate with a people not professedly Christian. I think it will be allowed that their piety is worthy notice."

Mr. E., in his second volume, says that he may venture to give the fumigating ingredients without fear, as the success of the experiment depends upon their exact proportions of Opium, Saffron, Aloes, Henbane, Nightshade, Poppy-seed, and Hemlock.

I must here regret that the author did not communicate whether his own experiments were made with a living subject, and what the state of that person might be during the operation.

From the same hand, Eckartshausen received another fumigation, which, used in a church-yard, would bring into visible existence the spirits of the persons there interred; and an ointment which, upon being applied upon different parts of the body, would transport the spirit into any part of the world. These, however, were composed of narcotics of such intense and fearful potency, that the author states he never considered it safe to use them.

Communicated bv Philadelphia.

Although it has been suggested that the drugs listed above were likely acquired from Schröpfer, it is also worth noting that an almost identical recipe was give in Agrippa's *The Philosophy of Natural Magic*, as noted in Chapter 9. So the effects of these substances, which according to Agrippa were used "to make the image of spirits to appear in the air or elsewhere," were by no means new to people with interest in magic.

Such effects from smoke-filled invocations were also noted by Levi, who wrote that “the intoxication of the incense and the exaltation of the invocations will soon transform the phantasmagoria into a true dream: we will recognize persons we had known, phantoms will speak” (Levi, 1856/2017). Levi, as noted, refers to the use of a “lamp” as in the magic lanterns, used to to enhance such effects, combined with “redoubling the fire of the perfumes” and through this, “something extraordinary and unexpected will occur” (Levi, 1856/2017). Like Schröpfer, regardless of any effects or “trickery,” Eckartshausen seems to have taken the invocations he performed with fumigants quite seriously.

> Karl von Eckartshausen had described his own experiments with such suffumigations. He reports that immediately after throwing the narcotic substance in a brazier, a life-size human body seemed to appear right above it, with a pale colour and an ashen face. The smoke clearly affected his state of consciousness, for he could not clearly recall his conversation with the spectre afterwards and felt numb as though awakening from a dream…. When he tried it again, at a later date, he was overwhelmed by such fear that he had to leave the room. The next hours he felt very bad, and even for weeks afterwards kept feeling weak. All the while, he kept thinking that he still saw the ghostlike figure hovering in front of him. After this he never dared try again…
>
> As I have suggested elsewhere (Hanegraaff, 2012…), such experiments with poisonous narcotic suffumigations may be of greater importance to the emergence of occultism than has previously been assumed (Hanegraaff, 2016).

It should also be noted that the above recipe could be compiled from those listed in von Eckartshausen’s essay on drugs, in *Aufschlüsse zur Magie.* Curiously, the published English translation of this work, *Magic: The Principles of Higher Knowledge,* (1989) leaves the section on drugs out, with no reference to the edit, patched in such a way that you wouldn’t notice anything was missing in the translation if you just read through the section in question. This is interesting in regard to the way many of the passages concerning psychoactive substances in magical grimoires are treated in their modern translations and the commentaries which accompany them, and they have generally been skimmed over and ignored with no comment. This is how magic is lost … and to this all I can say to whom ever made such a decision, is “Fick dich Miststück, Leck mich am Arsch!!”… Ahem, as For Eckartshausen, the rather rough translation of his writings on drugs from *Aufschlüsse zur Magie* we have at hand, does offer some interesting insights into his views of such substances for magic purposes, and their effects.

Karl von Eckartshausen (1752-1803)

Besides the plants already listed Eckarhatshausen does list others I was not able to identify, as well as *Theriac*, a name which was used rather interchangeably for hashish and opium in that time period, and as he refers to opium and poppies quite readily, as well as *Laudanum Pracefi* (laudanum Paracelsus), and Philonium (an ancient remedy for colic containing opium, saffron, euphorbium, henbane, spikenard, and honey) so it does seem distinct from that.

As Eckartshausen explains in the 1803 edition of *Aufschlüsse zur Magie*, "Everything which hinders the easy circulation of the spirits of life, coalesces…. These include all opiates and narcotics…. The extent of the spirits of life is caused by heavy vapors… "(Eckartshausen, 1792/1803). Reminiscent of Agrippa, who wrote that those with a predisposition for melancholy were best suited for magical practices, Eckartshausen, felt the "Fear and sadness … cause thickening of the spirits of life," and it was in the way the opiates and potent narcotics used brought out those feelings, as well as closeness to death, that enabled them to cross the threshold between life and death. "The coagulation can not only happen when one ingests such opiates and narcotics, but can also be caused by smoking plants and ointments of opiates and narcotic ingredients" (Eckartshausen, 1792/1803). As a "consequences of the Thickening" one attained a "higher imagination, which can sometimes be brought to the highest

vivacity," and induced "heavy dreams" (Eckartshausen, 1792/1803).

> If, therefore, this thickening is caused by artificial means, the natural condition of the body is inhibited. According to the nature of the ceremony and those involved, this artificial thickening may cause more or less evil. Torrents, madness, races, can be their consequences.
>
> For this reason provisional preparations are necessary to prepare the body for the reception of the injurious thickening of its spirits. We can see, therefore, how boldly all the experiments which are made with narcotic smoke are dared. Especially when people are concerned with it, who have no knowledge of the doctrine of nature…
>
> I myself have made the sad experience of such a fumigation for lack real knowledge that I needed without the requisite care,… and even to this moment I can recollect this unpleasant feeling so vividly, especially when I am sitting alone in the darkness, as if I were still under its effects, since it has been more than four years since I made this experiment.
>
> It is therefore abominable when deceivers play with humanity in this way, and expose people to danger of losing their health, reason, and life.
>
> …[However] of such work, some will always make use of … I can warn nothing but caution in magical phenomena, where smoking is thought to be present. If one is not entirely convinced of the good character of the artist, and his sufficient knowledge, they will be putting their health at risk.
>
> Nor do I advise anyone to try such smoke-works when some of them come into their own hands, especially when the proportions of the mixture are not most clearly indicated, as the concern is a kind of self-poisoning could take place. One of my friends saw a man whose imagination was so spoiled by such smoke-works that he always believed he saw ghosts around him, and that he could not be healed of this condition.
>
> I warn once more all my friends, that I am sure that such deceivers are deliberately traveling around as ghost-seers in order to gain a reputation, and perhaps to bring half the world into a fool's house by the political tricks of their abominable teachers. I repeat the fact that I do not dare to order the receipts of such works of fumigation, which work upon the imagination: but to warn every nobles, and to expose the deceivers…
>
> A learned physician to whom I communicated a receipt of such a smoke, and who examined the ingredients, wrote to me about this: "These works of fumigation consist of narcotic ingredients, which act upon the impulse, and are to be traced with extreme caution … they are so vehemently working upon the imagination that they bring man into a dream, and after a long time the slightest recollection can bring back the state of the operation." Another learned physician said, when he experimented with this smoke. "The thing has to be put into a strange world of dreams, for when I once immersed myself in smoke, I fell into a state of perplexity, and afterwards into a sleep, in which I dreamed extraordinary stuff, and was to myself long not well from it" (Eckartshausen, 1792/1803).

The preparations of Eckartshausen, and Schröpfer with his 24 hour fast before an operation and consumption of the "punch" are reminiscent of the preparatory *dieta* of an ayhahusca ceremony, and shows his awareness of these individuals in regard to both the potential physical interactions of such substances with the wrong sorts of foods, as well as their psychological effects. Eckartshausen also indicates in this passage that the popularity of such techniques was spreading throughout Europe, by what he saw as dangerously unaware and unscrupulous conmen. He indicates it is only out of concern for otherwise well-meaning interested parties in such techniques, that he has written about the subject at all.

> From all those who are inclined, one can see with what caution one must go into such an operation, and how precisely one is to inquire about the temperaments of the persons present in such smoke-workings, in order not to harm their health. If, for the sake of investigating truth in nature, we make such experiences with proper precaution, no rational man will have any objection; But if it is to happen only for the sake of the entertainment, it is always inhuman, especially if the thing is too far. If one takes people to such trials, the faith and confidence can be increased, the test is the safest, and the smoking works are less necessary, because by faith and confidence their imagination is already increased, And the phenomenon always has the same consequences in whatever way it may happen. I am, however, always condemned, that if I had properly indicated the receipts of such smokes, there would be a great deal of abuse, for I could take it from the letters which have been written to me on this subject, and from which I saw that there is still a very small part of men that have sound reason, yet a lesser than human heart. I'm adding some excerpts here.
>
> First Letter: "Please send me the secret of your works for the devil's release. I have so far made various samples with incantations in vain; But if it can be produced by smoke works, this would be better. I am a man of honour, and will not make any abuse of it.
>
> Answer: "Sir! These are quite erroneous notions of the spirits. 'Smoke-workings are imagination strung by narcotic herbs; Which presents the picture to you - not reality'…"
>
> Second Letter.: "There is no imagination … I can sincerely confess to you, we will take care, I fear the devil; But by no means, if it brings me money, the Devil can go his ways again, and I will burn incense, and should I need two pounds of smoke every day. Just send it to me soon."
>
> Now, I got a lot of letters in this tone. What should you answer to people who did not accept any advice? – The best thing is not to answer such people. But I was sorry that I could not afford other men of a more subdued answer to their letters; But I felt so much that my business was impossible for me to satisfy any one. I hope their kindness will excuse me, and this work is to give some answers to their curiosity. (Eckartshausen 1792/1803).

C.J. Thompson's *Mysteries and Secrets and Magic*, (1927) also recorded a variety of medieval recipes for fumigations and unguents for seeing visions and spirits that contained substances like henbane, mandrake, opium, cannabis and other ingredients that were in use in this time period. As he explains of these

> In magical formulae, certain fumigations were credited with the power of raising and causing spirits to appear, and to lay and bind them… many of the substances employed possessed narcotic properties, and when burnt in a confined space and inhaled would doubtless produce somnolence, and sometimes hallucinations….
>
> An examination of manuscripts on magic written in the fifteenth and sixteenth centuries throws an interesting light not only on the substances used for fumigations but also on the reasons for which they were employed. (Thompson, 1927)

Elsewhere Thompson explains that among "the drugs employed in these fumigations there are at least five powerful narcotics the fumes of which if inhaled would affect those in their vicinity. Cannabis Indica produces strange hallucinations, and the effects of opium from the poppies, henbane, hellebore and mandrake… no doubt contributed to the belief in the visibility of spiritual

beings invoked by the magician” (Thompson, 1927).

Depictions of plants and potions in a scene with a ceremonial magician by the 18th-century painter Andrea Locatelli (1695-1741) make it clear that the use of such substances held a clear association with magic in that period.

The Phantasmagoria goes mainstream

Other aspirants who used the *Laterna Magica*, and *Camera Obscura*, from this period include Paul Philidor, (17??-1829), and Étienne-Gaspard Robert (1763-1837), a Belgian entertainer who used the stage name of “Robertson.” Philidor took things much more mainstream than Schröpfer or Eckartshausen, and although it is not clear if he used drugs in his shows, he referred to Schröpfer in his advertisements.

Phylidors natürliche Geisterercheinungen.

Heute Mitwoch den 13. April 1791. wird der

P h y s i k u s P h y l i d o r

die Ehre haben unter anderen vielen auffallenden und sehr unterhaltenden Experimenten, auch die mit so lautem Beyfall aufgenommene

Schröpferische Geister Erscheinung

zu produzieren, und lebt der zuversichtlichsten Hofnung, daß diese so lebhafte und täuschende Darstellung die Erwartung seiner unschätzbaren Zuschauer gänzlich übertreffen wird.

Um den Beweis seiner unbegränzten Hochachtung und Dankbarkeit für den bisherigen ungetheilten Beyfall mit welchen er von den edeln Bewohnern Wiens theilhaft wurde, thätig an Tag zu legen, wird auch er diese Woche hindurch in seinem physikalischen Kabinet diese so lebhafte und täuschende Schröpferische Erscheinung inzwischen die bereits allhier bewürkten sogenannten Geister Erscheinungen zeigen, in der Hofnung, daß Kenner und Liebhaber seinen Bemühungen werden Gerechtigkeit widerfahren lassen, und sich dadurch gänzlich überzeigen, wie manche Menschen vor einiger Zeit auf die betrüglichste Art getäuscht worden sind.

In jeder Vorstellung wird er sich besonders angelegen seyn lassen, durch die mannigfaltige und täuschende Ausführung der neuesten Experimenten die Erwartung der unschätzbaren Zuschauer zu übertreffen. Non verbis, sed operibus, probare me velim.

Die Eintrittspreise sind im ersten Rang . . . . . 40 kr.
Im zweyten . . . . . 20 kr.
Für einen abgesonderten Platz aber, der besonders im voraus bestellt und gesperrt werden kann, zahlt die Person . . . . . 1 fl.

Der Schauplatz oder das Kabinet ist im kleinen Lopreſtischen Hause am Kärntnerthor über dem Kaffehause Nro. 1190. von der Bastey hinein, allwo auch die gesperrten Plätze und Eintrittbillets vor jede Vorstellung abzulangen und die Privatvorstellungen täglich zu machen sind.

Der Anfang ist präcise um 7 Uhr und dauert 1½ Stunde.

1791 advertisement for one of Phildor's shows, which mentions Schröpfer.

Robertson's shows, however, were different. According to Professor Fabio Camilletti, Étienne-Gaspard Robert, i.e, Robertson, did, like Schröpfer, include some sort of drugged punch in his mix. However, "Robertson, unlike Schröpfer, was careful in explaining that his experiments were just tricks, that no ghost was actually summoned, and that his shows even had a revolutionary purpose: tricks such as those he performed, adverts suggested, might have been used in past centuries by priests in order to cheat the people, simulating the apparitions of angels, saints, or gods" (Camilletti, 2017).

> …In the actual moment of show, however, all pedagogic intention was forgotten. Robertson had hired the ruined vaults of a medieval convent in the heart of Paris. Audiences were welcomed in an environment filled with skulls, bones, and magical symbols; they were served some drugged punch and left in the dark, before the magic lantern started projecting slides. Behind the curtains, someone played a glass harmonica – whose sound can be sweet, but at times excruciating – and there is no doubt that this last feature was the most frequently employed during Robertson's shows. Robertson had also introduced several technological improvements to projection techniques: he could make images move, or projected them on smoke, so that they looked aerial and more ghostly. Images included mythological monsters, but also scenes from Gothic novels – the most typical was the "Bleeding Nun," from M.G. Lewis's The Monk – or references to contemporary politics: Jean-Paul Marat [a French politician killed in his bathtub in 1793], or the guillotined head of French Revolutionary leader Georges Jacques Danton. At some point, the show was forcibly closed by the police, when rumour was spread that Robertson could bring the king Louis Capet [Louis XVI] back to life (Camilletti, 2017).

Robertson's grave-site is decorated with a scene depicting the Phantasmagoria.

Robertson at this point was forced to publicly expose the methods of his magic, and after that, this sort of thing became a popular side-show and theatrical presentation throughout Europe, deeply influencing the later development of both cinema and special effects used in film, as well as a variety of other areas, such as the seances of the 19th century, which involved at times both the drugs and optical trickeries utilized by their 18th-century predecessors. In that regard, I think it is again worth emphasizing, that shamanic ceremonies often have employed drugs, along with various sound and visual effects to entrance the attendants, and I think from that perspective, we can reserve judgement, at least somewhat, in regard to any dishonesty perceived in the works of the Phantasmagorists of the 18th century; it was after all "magic"!

As Camilletti has also noted "Phantasmagorias, thus, were a powerful way of saying what could not be said. Under the disguise of entertainment, magic lantern slides voiced repressed contents – political, intellectual, and sometimes sexual – generating a field of resistance in the changing world of European revolutions" (Camilletti, 2017). Such techniques as those of the shamans and the Phantasmagorists have also, since time forgotten, been used to enhance initiation ceremonies. In that regard, it is worth noting that both Schröpfer and Eckartshausen were deeply involved in the Secret Societies of their day, that many of the seeds of cultural and political revolution spread through. And this takes us into the role of cannabis and other drugs in various secret societies, a subject that shall be more fully addressed in the next chapter.

Fantasmagorie from F. Marion's L'Optique (1867)

---

[1] (Ancient Origins, 2014).

[2] Greece, a Phaidon Cultural Guide (1985).

[3] Excerpted from a translation in (Kittler, 2010).

[4] Translated from a quote in (Förster, 2011).

[5] From a quote in (Flaherty, 1992).

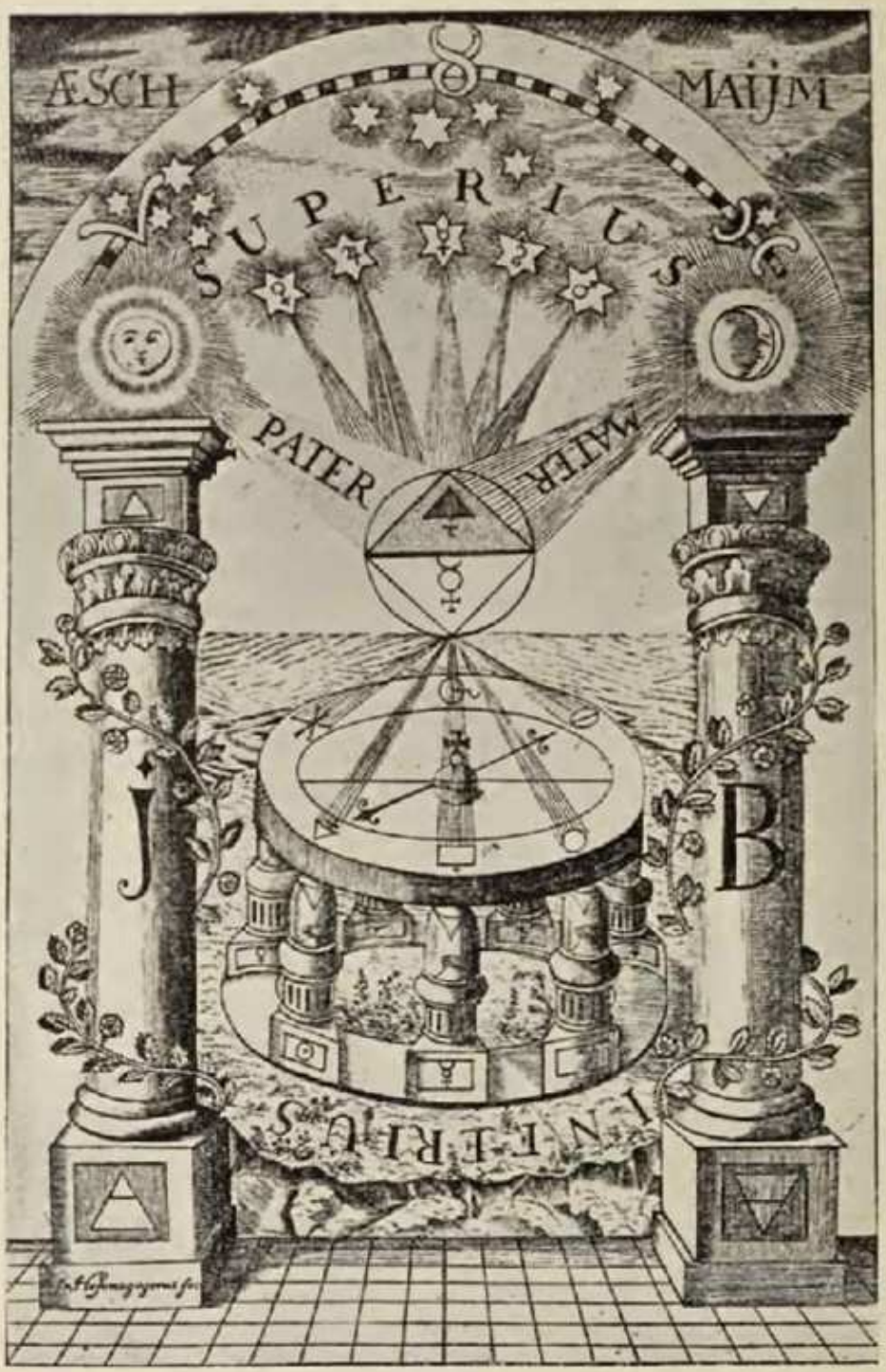


FIG. 83

ROSE CROSS TABLET WITH THE UNITED SYMBOLS OF ALCHEMY AND MASONRY, AN EVIDENCE OF THE PRIOR ORIGIN OF THE ROSICRUCIAN ORDER. *(Compass der Weisen par Ketmia Vere Baron Proek)*, BERLIN AND LEIPZIG, 1779, PAGE 112. *(From Les Illumine de Bavière et la Franc-Maçonnerie allemande)*

Chapter 21

18th-Century Masons, Rosicrucians and Illuminati

As both Schröpfer and Eckartshausen were very active in the secret societies of their day, it is interesting to note other prominent figures associated with these groups can also be tied to the occult use of drugs. However, due to the intrigue of the time, the information regarding this is somewhat sparse. In this regard, it is also important to remember the political intrigue that followed a lot of these magicians and the secret societies they associated with. Such intrigue possibly contributed to the death of Schröpfer that was discussed in the last chapter. Schröpfer's connections with Masonry and Rosicrucians has long been noted, and it is here in the 18th century, with his punch and fumigation-fuelled seances and rituals that we come to more direct indications of the use of psychoactive substances in this context. Schröpfer claimed to be in possession of deep Masonic secrets, and allegedly, Schröpfer had taken rare Rosicrucian and Freemason texts, in the possession of the Duke Von Holstein-Gottorp during the Seven Years War (1756-1763).[1] As W.W. Morgan wrote of this situation in the *The Freemason's Chronicle*:

> In order to attract disciples Schrepfer [sic] from the first represented that he had been entrusted with a special mission and special powers to re-establish in Germany the ancient Order of the Templars. He represented that upon the dispersal of the Templars, a certain number took refuge in Aberdeen, in Scotland, with records and books of ritual of the Order, which had been hidden in some secret caves in the neighbourhood of Old Aberdeen, and that there had been a succession of Priors and members of the Order ever since. When, after the suicide of Schrepfer, some of the members sent an inquiry to the Rosicrucian Lodge actually established at Aberdeen, the Master said that nobody in that region had ever heard of any Order of Templars, or of documents or caves (Morgan, 1896).

As Renko Geffarth noted in *The Masonic Necromancer: Shifting Identities In The Lives Of Johann Georg Schrepfer*, "The opinion that many Masons had once held, i.e. that Schrepfer was a remarkable man, is now generally reinterpreted as an embarrassment for the history of Freemasonry. Schröpfer was included in books on magicians and swindlers, works which reproduced the polemical opinions of his critics, and presented Schrepfer's life as a cautionary tale designed to deter readers from superstition and 'pseudo-masonic aberrations'" (Geffarth, 2007). J.G. Findel's *History of Freemasonry from its origins down to the present day*, (1869) translated from the German edition (1861-62), gives the typical view of Masons on Schröpfer.

> In 1768, he opened a Café in Leipzig, and established there a so-called "Scotch" Lodge, in which, by

his ghosts and apparitions, he deceived many of the credulous, and even some men not entirely devoid of understanding. He affirmed that he was in the possession of many more important secrets than any German Lodge had, which nation he abused in no measured terms, and pretended that he had been deputed by the superior masonic authorities to destroy the system of the Strict Observance. His chief art consisted in the exorcising of departed spirits. One of Schrepfer's most zealous disciples was Joh. Rud. von Bischofswerder, who first served in the Prussian army, and then became lord chamberlain to Charles, Duke of Courland, a most enthusiastic Freemason. The Duke sent him, May 31, 1773, with a power of attorney, to Schrepfer, to inquire into the new secrets. Brother von Bischofswerder was not a visionary enthusiast, but fond of good-living; he had studied in Halle, and most likely saw through Schrepfer's designs, but wished to learn from him how to call up spirits, to make gold, and to prepare an ointment which should ensure youth and strength.

Happily Schrepfer's juggling tricks were not long played off upon the credulous: he was overwhelmed with debts and in dread of being unmasked and punished, so he shot himself Oct. 8, 1774, in the Rosenthal near Leipzig.

From a letter written by Schrepfer himself in 1774 to a Prussian clergymen, we learn that he was an emissary of that power which worketh in darkness (the Jesuits!). This letter was published in 1786, in the July number of a Berlin monthly publication. Schrepfer was only 35 years old at the time of his death (Findel, 1862/1869).

Albert Mackey was even less kind in his *An Encyclopaedia of Freemasonry and Its Kindred Sciences*:

Schrepfer, Johaun Georg. The keeper of a coffee-house in Leipsic, where, having obtained a quantity of Masonic, Rosicrucian, and magical books, he opened, in 1768, what he called a Scottish Lodge, and pretended that he had been commissioned by Masonic superiors to destroy the system of Strict Observance, whose adherents he abused and openly insulted. He boasted that he alone possessed the great secret of Freemasonry, and that nearly all the German Masons were utterly ignorant of anything about it except its external forms. He declared that he was an anointed priest, having power over spirits, who were compelled to appear at his will and obey his commands, by which means he became acquainted not only with the past and the present, but even with the future. It was in thus pretending to evoke spirits that his Masonry principally consisted. Many persons became his dupes; and although they soon discovered the imposture, shame at being themselves deceived prevented them from revealing the truth to others, and thus his initiations continued for a considerable period, and he was enabled to make some money, the only real object of his system. He has himself asserted, in a letter to a Prussian clergyman, that he was an emissary of the Jesuits; but of the truth of this we have only his own unreliable testimony. He left Leipsic at one time and traveled abroad, leaving his Deputy to act for him during his absence. On his return he asserted that he was the natural son of one of the French princes, and assumed the title of Baron Von Steinbach. But at length there was an end to his practices of jugglery. Seeing that he was beginning to be detected, fearing exposure, and embarrassed by debt, he invited some of his disciples to accompany him to a wood near Leipsic called the Rosenthal, where, on the morning of October 8, 1774, having retired to a little distance from the crowd, he blew out his brains with a pistol.… Schrepfer had much low cunning, but was devoid of education. Lenning sums up his character in saying that he was one of the coarsest and most impudent swindlers who ever chose the Masonic brotherhood for his stage of action (Mackey, 1874).

Schröpfer's "Scotch Lodge" was a form of Ecossais Masonry. The term "Ecossais" is derived from a French word, pronounced a-ko-say, which

Masonically is generally to be translated as Scottish Master. Waite notes that the "most famous and most generally diffused of the Ecossais systems is the Scottish Rite of Thirty-three Degrees" (Waite, 1921). Despite various attempts at distancing the Scottish Rite from this history, it's hard not to see the influence of the style of Masonry practiced by Schröpfer and the pharmacist and Mason, Linck, in later initiations of the Masonic Kadosh degree, of the Scottish rite. In this degree the candidate is made to face a mirror, and while contemplating his reflection, the image magically turns to a skeleton before his eyes!

The Apparition

> There are several ways to produce the ghost or apparition for the First Apartment. The easiest is simply follow the suggestion in the script and have an actor covered in a shroud rise up in the coffin. … More effective is to have an actor in a darkened room wearing a skeleton costume or a costume suggesting a dead body…
>
> Even more effective is to use a device known as Peppers Ghost Machine.… In its simplest form, this is a large T shaped box. The arms of the T are equal in length and are open at the ends. The actor stands at the end of one arm, and a skeleton is suspended at the end of a second arm. The end of the third arm fills a door opening in the set. The box is painted flat black inside, and there are internal lights, individually controlled by dimmers, which can light the actor and the skeleton. A sheet of plate is glass is place at a 45degree angle at the junction. When the skeleton is lighted and the actor is not, the skeleton will be visible. When light is brought up on the actor and faded down on the skeleton, the images will superimpose, and the skeleton will seem to gain flesh and turn into a person. The actor should be costumed as a Scottish Knight of St. Andrew.
>
> Small versions can be built which will fit into a coffin-sized device, so the same effect can be used in a Lodge Room. Detailed drawings and specifications can be found in several stagecraft books.[2]

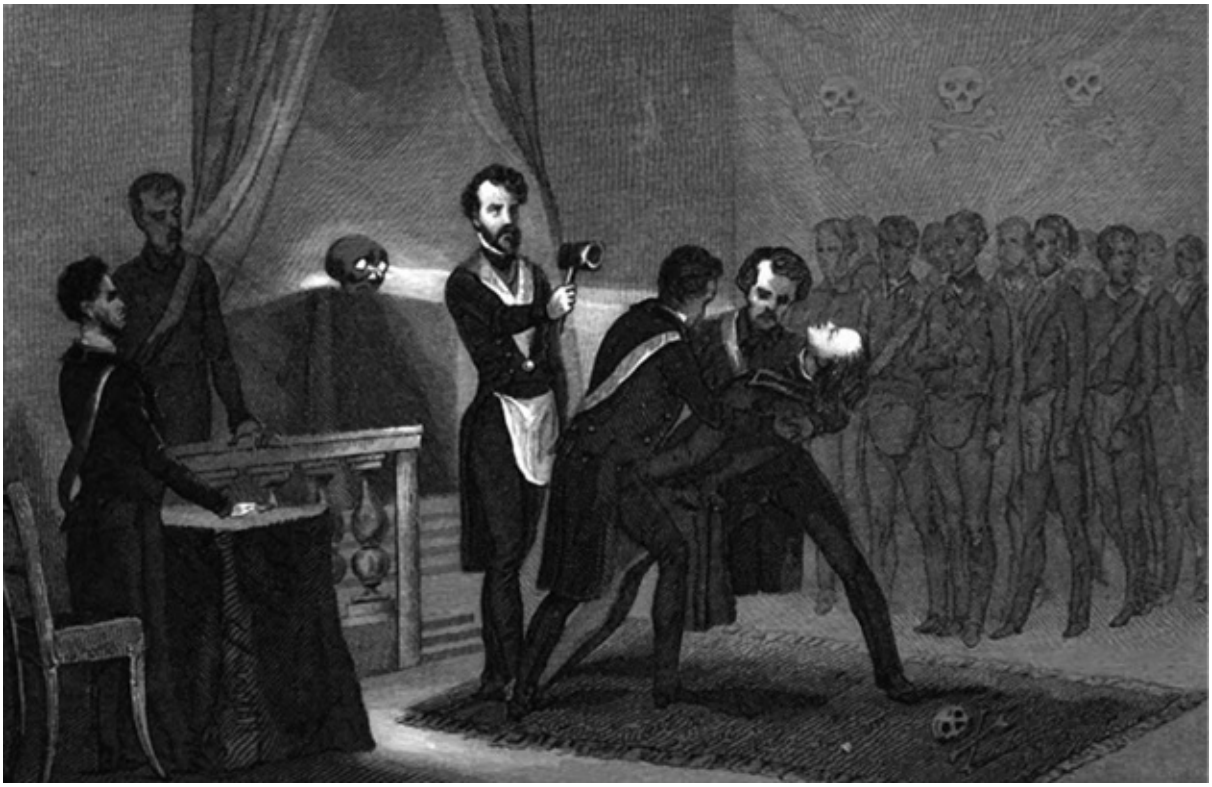
Comparatively, as Renk Geffarth notes of Schröpfer's influence on Masonry:

> The most important aspect about Schrepfer's "Masonic necromancy" is its symbolical function: In analogy to the initiation ceremony to the master's degree, necromancy is the preferential way to gain access to higher secret knowledge. During the initiation ritual, the initiate is raised from his symbolic grave, following the legend of Hiram. Schrepfer took the legend literally and interpreted it as the calling of spirits, culminating in the conjuration of Jacques de Molay. Thus, the necromantic performances definitely were an expression of the esoteric quest for higher knowledge. For the spectators, pursuing this quest indicated neither superstition nor simple mindedness, but was rather evidence of a serious spiritual endeavor (Geffarth, 2007).

Geffarth also described how in order to "impress his Masonic audiences, Schrepfer evoked the spirit of the Templars' last Grand Master, Jacques de Molay, during a session in Dresden, and ordered him to travel to Frankfurt and visit Schrepfer's companion, a man named Gradmann. Molay obeyed, and a few minutes later the spirit returned with a receipt that apparently had been signed in

Frankfurt” (Geffarth, 2007); an act reminiscent of some of the shenanigans we find in later 19th-century spiritualism. Interestingly, we see similar invocations were alleged to take place in later Masonry.

Illustration from Le Diable au XIX Siecle (1894), an anti-Masonic French publication by the controversial figure Leo Taxil, showing a similar manifestation of the Templar Grand Master de Molay, to that attributed to Schröpfer a century prior.



Similar ritual as depicted in, Histoire Pittoresque de la Franc-Maconnerie, (Clavel, 1844).

We can only imagine how such death and rebirth initiations would be enhanced by the optical techniques of the *Phantasmagoria*, and the use of potent entheogens. As we shall see, there are indications that such ritual use continued with certain occult groups into the 19th century at least.

Although rejected by Masons after his untimely demise, Schröpfer seems to be remembered more favorably by Rosicrucian circles. The controversies around his death and exposure of his alleged techniques, "strange to say … did not shake the faith of the Brethren in the Order of the Rosy Cross" (Morgan, 1896). Schröpfer is often recorded as the founding apostle of what was seen as the 18th century's new Rosicrucianism. In A History of Freemasonry Throughout the World, F.C. Gould explained of the alleged connections between Rosicrucians and Freemasonry:

> The Rosicrucians … gave out that they had been the originators of Freemasonry; that the Craft was designed as a nursery for adepts; that in the higher degrees the symbols would receive their true interpretation, and so on; that ultimately the true adept would not only be able to make gold, brew the 'elixir of life,' command spirits … but would absolutely incorporate himself with God, and partake of the knowledge, prescience and power of the Deity…

> The first active apostle of this system was was J. G. Schrepfer, an ex-Hussar of good manners and boundless impudence, but without education, and possessed of violent temper. In 1768 he opened a coffee-house in Lepzig; 1n 1772 he held a Scots Lodge at his house and based on it the Rosicrucian Degrees. His forte was “calling spirits from the vasty deep”; and they came… (Gould, 1887).

As Otto Henne am Rhyn recorded at the end of the 19th century in *Mysteria: History of the Secret Doctrines and Mystic Rites of Ancient Religions and Medieval and Modern Secret Orders*:

> The New Rosicrucianism had its rise in Southern Germany about the year 1760…
>
> Their specialty was a mystical, kabbalistic, and totally absurd interpretation of the Bible, and of other alleged sacred or occult writings, whence they deduced an explanation of the universe.… They also practiced necromancy, excorcization, alchemy, the art of making gold, of preparing the elixir of life. … The first prophet of the New Rosicrucianism was John George Schrepfer, coffee-house keeper in Leipsic.… In his lodge he gave demonstrations of his supernatural powers as a magician and a necromancer: for example, he would summon up spirits of the dead. Puffed up by success, Schrepfer indulged in all manner of debauchery, and at last was reduced to penury. He died by his own hand, aged 35 years (Rhyn, 1895).

However, Schröpfer’s influence on Rosicrucianism did not end with his death, as it did with Masonry. Rhyn notes Schröpfer had initiated the influential figure John Rudolph Bischofswerder (1741-1803), the chamberlain to the Elector of Saxony and a major in the Prussian army, while his lodge was active. Some sources report Bischofswerder also “belonged to the society of the Illuminati” (Lieber, et. al., 1854).

> Not content with the honor of being Knight of the Griffin in the Strict Observance, Bischofswerder went in search of an order that practiced the magic art, and was so fortunate as to find it in the New Rosicrucianism. He was initiated into the mysteries by Schrepfer, and it was he who converted the Duke of Courland from an enemy into a friend of the coffeehouse Rosicrucian. After the death of Schrepfer, whose most zealous supporter he had been, Bischofswerder obtained promotion in the Prussian service through the favor of the crown prince Frederic William, nephew of Frederic the Great, and shared his good fortune with Woellner. Knight of the Cube, who like himself had seceded from Templarism. The pair won the crown prince over to Rosicrucianism, and enjoyed his confidence both then and after his accession to the throne of Prussia in 1786, as William II (Rhyn, 1895).

Admiration for Schröpfer among Rosicrucians seems to have carried over somewhat into the present day, *A Rosicrucian Notebook: The Secret Sciences Used by Members of the Order*, records unquestioned that “Johann Georg Schropfer (1730-1774) employed ultraviolet (i.e., invisible to ordinary sight) domestic servants as lightning messengers between Dresden and Mitau in the presence of the Duke Christian Joseph Karl von Kurland” (Schrödter, 1992). Elements of this Rosicrucian influence on Masonry have been carried down to

the modern day as well. “In the system of high degrees in Scottish Freemasonry, especially in the Rosendruez degree, the Rosicrucian symbols are still retained with a Masonic interpretation” (DuQuette, 2012).

That techniques of the phantasmagoria, made their way into the initiations of various secret societies, is indicated in the failed initiation of William Beckford (1760-1844), the wealthy art collector, critic and novelist. In 1781, Beckford was invited by the noted architect Charles Nicholas Ledoux, remembered for his visionary designs, who was also a Freemason, to an initiation chamber that he himself had designed, and considered his greatest work, describing it as “…the most sumptuous apartment I ever erected.” The initiation suite belonged to an associate that Ledoux described to Beckford as having strange habits and dress, so much so, that he hid from the public eye, and only accepted guests who were “born under peculiar influences.”[3] After receiving the approval of the mysterious host, Beckford was taking to a hidden chateau, and brought before him:

> As I stood contemplating the last gleams of a ruddy sunset reflected on its placid surface the old man, risen at length from his stately chair, approached and no sooner had he drawn near, than the water becoming agitated rose up in waves. Upon the gleaming surface of the undulating fluid – flitted by a succession of ghastly shadows, somewhat resembling, I thought, the human form in the last agonies of dissolution – but as horrid as these appearances passed along with inconceivable swiftness, I distinguished little, quite sufficient, however, to impart a thrill of terror to my whole frame I never experienced before (Beckford, 1781).[4]

Apparently, Beckford failed to give the appropriate response, and was rejected from further initiation. Techniques that included the use of smoke, mirrors and drugs, continued in such a context for some time, as indicated in the words of the 19th-century Rosicrucian grandmaster and hashish aficionado Paschal Beverly Randolph:

> The world we live in is full of the pattering of ghostly feet, and the music of spiritual singers. It is not difficult to hear them. I may not here write concerning the methods of invocation, because fools will laugh, and the fraternity of the mystical, everywhere, would grieve thereat; and yet it is certain that perfumes, odours, and vapours of magnetic character have, in ages past, and may again and in ages yet to be, proved Immense aids to the true seer. There are hundreds who visited “Rosicrucian Rooms” in Boylston St., Boston, who marvelled greatly at hearing no raps, or ticks, and seeing no clouds pass over the splendid mirror there owned and used, until perfumes were scattered and incense burned – whereupon, thousands of patterings rained upon the silver tripod, and glory-clouds, in presence of and seen by scores, floated over the black-sea face of the peerless mirror (Randloph, 1875).

Karl von Eckartshausen (1752-1803), whose similar use of drugs for elaborate seances was also noted last chapter, was at one time a member of the

Illuminati, and one of a few practicing alchemists of the 18th century. Eckartshausen's *Cloud Upon the Sanctuary*, was deeply influential on later Rosicrucians. The idea of a "Great White Brotherhood" that watched over humanity and secretly led various occult groups, which would become a popular idea and claim of later occultists, is generally thought to have had its inception within this work. In his *Cloud Upon the Sanctuary*, said to be veiled in Christian Hermetic code, he refers to a hidden "Society of the Elect," an "invisible celestial Church," who have watched over and cultivated mankind. Eckartshausen promises that "it is the society whose members form a theocratic republic, which one day will be the Regent Mother of the whole World." Eckharshausen's work was deeply influential on the Golden Dawn, Aleister Crowley, as well as on Blavatsky's conception of the *Mahatmas* or "Ascended Masters" and the idea of a "Great White Brotherhood." In the view of the Theosophical Society, which Blavatsky founded, Eckartshausen himself was "surely … one of the messengers and teachers who appear at the close of every century … to attempt to quicken human evolution, and who to that end re-teach the mystical truths, inherent in all religions, concerning God and His relation to humanity and the world" (Severs, 1909).

A turn of the century writer for *The Theosophist* pondered "How Eckartshausen gained his special knowledge I do not know, except by what is generally termed 'inspiration'" (Severs, 1909). "Inspiration" and, we might add, a little incense smoke may have helped. Although not a view of history the Theosophical Society is seen as keen to promote, their founder Helena Petrova Blavatsky has long been referred to for her own mystical use of cannabis. As one 19th-century acquaintance recorded "she was addicted to the use of haschish. She several times endeavored to persuade me to try the effect upon myself. She said she had smoked opium, seen its visions and dreamed its dreams, but that the beatitudes enjoyed in the use of haschish were as heaven to its hell. She said she found nothing to compare with its effects in arousing and stimulating the imagination" (Wolff, 1874:1891). Rumours of her fondness for hashish led to accusations that her "great Tibetan brotherhood of Initiates is a hashish pipe dream" (Carrithers, 1947).

The Famous eye of the Illuminati from von Eckartshausen's Aufschlüsse zur Magie, "The lofty aim of religion is the intimate union of man with God" –Karl von Eckartshausen (1752-1803).

Eckartshausen is not the only figure associated with both the Illuminati and the use of drugs. Although many of the claims in this regard are spurious there is some clear evidence as well. In regard to some of the looser claims, one of the more typical can be found in William Schnoebelen's *Masonry: Beyond the Light*. According to Schnoebelen, Adam Weishaupt's Illuminati was "founded on a mixture of Masonic secrets, Islamic mysticism, and Jesuit mental discipline. The element that made it even more unique and dangerous was its scientific use of the drug, Alamout hashish, to produce an 'illuminated' state of mind. This was the drug of the Assassins" (Schnoebelen, 1991). A similar claim is made by Mark Amaru Pinkham, the Founder/Director of The Order & Mystery School of the Seven Rays; The Djedhi School of Ancient Wisdom: & Grand Prior of The International Order of Gnostic Templars. In his *Guardian of the Holy Grail*, Pinkham writes that the "Illuminati, and Weishaupt's Templar heritage was evident when he had his initiates achieve a level of illumination through the consumption of marijuana, the plant used in making hashish, the Flesh of Al-Khadir. It s interesting to note that their slogan, *Ewige Blumenkraft*, meaning 'Eternal Flower Power,' the Illuminati foreshadowed the drug-consuming hippies of the 1960s" (Pinkham, 2004).

This claim, from what I can see, and according also to Robert Anton Wilson, who played some role in perpetuating it with the hemp smoking characters of his and co-author Robert Shea's *Illuminatus Trilogy*, goes back to a 1969 edition of *TeenSet Magazine*, an excerpt of which even appears in the *Illuminatus Trilogy.*

The article about the Illuminati, which appears on the cover as "Diabolical World Conspiracy Exposed"' appears in the final issue of *TeenSet* under that title (hence the question mark in the title), after that the magazine changed its name to *AUM*.

Inside the magazine, the title becomes, "The Most Sinister, Evil, Subversive, Conspiracy in the World" and was allegedly authored, according to the editor, by a Sandra Glass. "Before her recent, fatal accident, Miss Glass was a leading expert on subversive affairs." According to Glass' account, which has flavored various stories around the order ever since, in regards to the origins of "the Bavarian Illuminati":

> The nightmarish story begins in 1090 A.D. in the Middle East, when Hassan i Sabbah founded the Ismaelian Sect, or Hashishim, so called because of their use of hashish, a deadly drug derived from… the killer weed marijuana. The Hashishim were noted for their tendency to sit around talking philosophy, their peculiar lurching gait and their innumerable foul deeds which filled the police files of the Middle East at the time…
>
> The Illuminati surfaced next in Bavaria in 1776… Adam Weishaupt, a student of the occult studied the teachings of Hassan i Sabbah and grew hemp in his backyard. On February 2nd, 1776, Weishaupt achieved illumination and cried out.… "Now I know why everybody's flying these days" Weishaupt officially founded the Ancient Illuminated Seers of Bavaria on May 1st 1776. Their slogan was "Ewige Blumenkraft" (Flower Power Forever). They attracted many illustrious members such as Goethe and Beethoven (Glass, 1969).

All such claims about Weishaupt's Illuminati and the use of hashish for

“illumination,” as well as the now often repeated slogan, “*Ewige Blumenkraft*” go back to this article. A longer version of the motto appears in *The Illuminatus Trilogy*, “*Ewige Blumenkraft und ewige Schlangenkraft*” and translates as “eternal flower power and eternal serpent power.” This of course refers to the kundalini, which can be awaked in sexual rites.

It seems most likely, either Robert Anton Wilson, and/or his co-author Robert Shea, wrote the *TeenSet* article themselves, and this led to, or initiated their writing of the occult fiction classic *The Illuminatus Trilogy*. The *TeenSet* article has Glass retrieve the story from a Simon Moon, and this is the name of a fictional character from *Illuminatus Trilogy*, and was also a writing pseudonym of Robert Anton Wilson, who had written about the role of cannabis and tantric like practices, as well as a connection between the Templars and Assassin in this regard, in his earlier work, *Sex and Drugs* (1973) [re-released as *Sex, Drugs and Magick*]

In *The Illuminatus Trilogy*, the Illuminati are depicted as an occult group, who secretly smoke cannabis and refer to money as “hemp script,” along with orchestrating all sorts of Machiavellian schemes from behind a veiled curtain of secrecy. If they still actually exist, then the Illuminati really could use some good PR, as many modern conspiracy theorists really believe they act as sinister figures behind modern political intrigue, and global control, communicating in magical signs and sigils to a hypnotized public through esoteric symbols on dollar bills, in television commercials, candy wrappers and milk cartons. I’m not to interested in any of that, and see them more as a brief and interesting phenomena that ceased to exist in the 18th century. Moreover, I agree with the view that despite what has been written by conspiracy theorists, in reality “the Illuminati were perfectly innocuous and even praiseworthy” (Webster, 1924). Well at least if you were not a despot, as we shall see, there is political intrigue…. As Gary Lachman also noted, “Sentiments of tolerance, egalitarianism, universal brotherhood, and what we today would call multiculturalism” were “all part of the Illuminati platform” (Lachman, 2009). And most recently Masonic Scholar Dr. David Harrison, has noted in *The Lost Rites and Rituals of Freemasonry*:

> The name of the Illuminati is perhaps more widely known today for being embraced by speculative authors and conspiracy theorists as an umbrella term for a wide range of collective secret societies, but the true history of the Order is far more interesting and appealing, especially as the original ethos of the society was to bring light in the form of maintaining the ideas of the Enlightenment (Harrison, 2017).

Moreover, anyone who takes the time to actually read the words of the illuminati founder, Adam Weishaupt, will find it difficult to reconcile the humanitarian they demonstrate, with the Machiavellian megalomaniac depicted by modern conspiracy theorists. As one biographer and translator of his works noted: “It is one of the deplorable and tragic ironies of history that a man who tried to inculcate virtue, philanthropy, social justice and morality has become one of the great hate-figures of 21st-century ‘conspiracy’ thinking” (Page, 2014).

In regard to cannabis, despite the bogus claims of the *TeenSet* article, and the poorly researched references to the claims made in it that followed, it is interesting to note that a number of figures associated with the organization seem also to have been associated with the occult use of drugs in some way, such as Eckartshausen. Eliphas Levi indicated such use as well:

THE GERMAN ILLUMINATI

> Germany is the native land of metaphysical mysticism and phantoms…. Long before there was any question of mediums and their evocations in America and France, Prussia had its illuminati and seers, who had habitual communications with the dead. At Berlin, a great noble built a house destined for evocations; King Frederick William was very curious about all such mysteries and was often immured in this house with an adept named Steinert. His experiences were so signal that a state of exhaustion supervened and he had to be restored with drops of some magical elixir analogous to that of Cagliostro. There is a secret correspondence belonging to the reign in question which is cited by the Marquis de Luchet in his work against the illuminati, and it contains a description or the dark chamber in which the evocations were performed. It was a square apartment, divided by a transparent veil; the magical furnace or altar of perfumes was erected in front of the veil and behind was a pedestal on which the spirit manifested. In his German work upon Magic, Eckartshausen describes the whole of the fantastic apparatus, being a system of machines and operations by which imagination was helped to create the phantoms desired, those who consulted the oracle being in a kind of waking somnambulism, comparable to the nervous excitement produced by opium or hasheesh. Those who are contented with the explanations given by the author just mentioned will regard the apparitions as magic lantern effects, but there is more in it assuredly than this, while the magic lantern was only an accessory instrument in the business and one in no sense necessary for the production of the phenomenon (Levi, 1859).

Arkon Daraul, (a pseudonym of the Sufi, Idries Shah) in *A History of Secret Societies* (1961), claimed the Bavarian Illuminati were deeply influenced by an Afghani Sufi sect who were current at that time, the *Roshaniya*, which basically translates as the “illuminated Ones.” “The Roshaniya or ‘illuminated ones’ surfaced in Persia in the sixteenth century. They believed they were inspired by special divine revelation, or illumination. A strong faction of this group evolved in the mountains of Afghanistan and controlled a considerable amount of territory from their mountain stronghold. The called themselves mystical

warriors, but their enemies, the Moguls of India, called them assassins…" (Childress, 1991) This sect itself has been connected with the much older history of the Assassins (*Hashishins*) by numbers of authors. Considering the esoteric role cannabis and other drugs have held with such groups in Islamic culture, it's not hard to imagine knowledge of such substances being a part of any esoteric transmission.

A potential avenue for such a connection between the *Roshaniya* and the Illuminati can be made through a mysterious figure named Kolmer. It has long been suggested that Weishaupt was initiated by a merchant who had spent time in the Arabic world, and some have suggested he carried Ismaili and Manichean secrets into Europe. "In 1771 he [Weishaupt] came across a …merchant named Kolmer, who is said to have initiated him into Eastern Occultism. Caglostro was one of this man's pupil's likewise. Again, the Sufis… seem to have been active in their propagandism" (Lillie, 1894). In *Masonry: Beyond the Light*, William Schnoebelen, who seems to base the idea of cannabis use on the whole *TeenSet* mythos, states that it "may be from this Afghan connection that Weishaupt, acquired his knowledge of hashish.… Through his use of drugs and occultism, Weishaupt produced an 18th century version of the Hashishim. His 'illumination' was much more interesting than that produced by the regular [Masonic] Lodge" (Schnoebelen, 1991). These suggestions are made more intriguing by the longstanding claim that Weishaupt, and "the German Illuminati claimed the Prophet Mohammed as one of their initiates" (Cohen, 1989).

More recently, the rock star turned occult historian, Gary Lachman, has suggested the Roshaniya may have influenced another figure associated with the Illuminati, the Polish Count, Jan Potocki (1761-1815) with cannabis and esoteric lore. A Polish noble, and army captain, Potocki had a deep interest in culture and history, and was a noted linguist and Egyptologist in his own day. Lachman, who has explored the history of these secret societies in detail, has suggested that besides his long-alleged connection to the Illuminati, Potocki may also have been initiated in Cagliostro's form of Egyptian Masonry.

Potocki was among the first to study the stories of antiquity about the horse-back riding, cannabis-inhaling, nomads the Scythians. "In 1712 the famous German geographer Engelbert Kämpfer (1651-1716) identified the plants that the Scythians used for their purification as hashish. And in 1802 a Polish count, Jan Potocki (1761-1815), identified the Scythian seers with 'les Schamanes de la Siberie,' soon to be followed by classical scholar Christian Lobeck (1781) who … called the ancient miracle workers … 'sciamani' … it would take until the

end of the nineteenth century before shaman would again attract the attention of classicists" (Bremmer, 2003). In Potocki's *Voyage dans les steps d'Astrakhan et du Caucase: Histoire primitive des peuples qui ont habité antérieurement ces contrées (*Journey through the steps of Astrakhan and the Caucasus: The primitive history of the peoples who formerly inhabited these lands,1829), Potocki cites Herodotus' famous descriptions of Scythian cannabis fumigation in a tent, commenting "We see that the tents were made like the *otaou* of today, covered with felt and all of a piece; They were lifted by one side, and they slipped underneath … I do not know that no Tatar peoples now smoke hemp, but it is true that its intoxicating smoke, and this manner of getting drunk, is very much in use in Cairo, where people drink and smoke the hashish. The intoxication which it procures is different from that of opium, and from that which fermented liquors give, it is more a matter of madness" (Potocki, 1829). A statement that reveals his familiarity with such substances and their then-current cultural use.

Count Jan Potocki (1761-1815)

Potocki is best known for his still reprinted tale, *The Manuscript Found in Saragossa*, also known as The Saragossa Manuscript. This work is ripe with alchemical symbolism, esoteric Islamic and Rosicrucian references, as well as the occult use of cannabis, set against a back-drop of entertaining stories within stories and dreams within dreams. The story covers the adventures of a youthful Walloon officer, and his encounters with corpses, demons, magic, a Kabalistic Jew, secret societies and more.

> Stronger evidence for a connection between Potocki and the Illuminati is The Saragossa Manuscript itself.… Secret knowledge and scenes and motifs run through … [it] … Potocki … may also have been aware of another sect of "Illuminated Ones," the Roshaniya, who flourished in Afghanistan … in the 1500s … for some authorities, there is a possible connection between the Roshaniya and … the 11th century Assassins. Here Potocki's love of Islam would have formed a link (Lachman, 2003).

A scholar, historian and explorer, Potocki's interests led him to travels through Turkey, Egypt, Morocco and other exotic destinations. At one point, Potocki, who spoke fluent Arabic among other languages, went on a quest in search of the original manuscript of *The Arabian Nights*, which is said to have inspired his own work. Potocki was also known for dressing in Arabic attire, and it may have been this deep interest in things Islamic that first attracted him to the secret societies of his day. Unfortunately, no direct documentation for Potocki's connections to the Illuminati, Weishaupt, and Cagliostro exist, and much of the

speculation in this regard may be based on Potocki's clear occult knowledge and leanings, as indicated in *The Saragosa Manuscript*.

> …What's not in doubt are the genuine occult themes in The Saragossa Manuscript.… The Gallows that the young Alphonse finds himself under after his night of passion … suggest the Tarot trump of the Hanged Man, a symbol of spiritual death and initiation. The weird adventures, and tales within tales, in which Alphonse is unsure whether he is awake, dreaming, or under the influence of hashish, is a reminder of the ambiguous nature of reality. They take place within the luminal space between sleep and consciousness, the hypnagogic realm of magic and the paranormal…
>
> …Potocki alludes to the central secret society of European legend: the Rosicrucians. In Rosicrucian legend, Christian Rosenkruz, the mythical founder of the society … received his occult wisdom in [Syrian] Damascus… (Lachman, 2003).

In the closing chapters of *The Manuscript Found in Saragossa*, the hero of the tale, Alphonse, is taken to a Druze Sheikh by guides who "recovered their strength by drinking and smoking hashish" (Potocki 1814/1995). Interestingly, Gary Lachman compares the Druze Sheikh, who is one of the central figures in the story, to Adam Weishaupt, the founder of the Illuminati. As we shall see from later accounts, the Druze, which as noted are thought to be the closest of the existing Isma'ili offshoots to the 12th century Hashsishin, or Assassins, were a conduit of esoteric knowledge into the West, and this often included elements of their secret use of hashish. "It is in Syria, in the southern part of Lebanon, inhabited today by the Druze, that the Crusaders met the famous (assassins) hachichins nation" (Louise, 1861).

Potocki came to a curious and tragic end, killing himself with a consecrated silver bullet, believing he had fallen victim to the curse of the werewolf. One wonders if Potocki had been experimenting with some of the stronger concoctions associated with ointments that were believed to produce lycanthropy in previous centuries, such as those listed in Jean de Nynauld's *De lycanthropie, transformation et extase des sorceries* (1615).[5]

One of the most well-known historical figures associated with the Illuminati is the scientist and poet Johann Wolfgang Goethe, (1749-1832). "It is well-known that Goethe was an initiate of the Freemasons and the Illuminati, that he was very likely an initiate of the Rosicrucians, that he dabbled in alchemy, that his religious beliefs were pantheistic, and that he was a Gnostic" (Crawford, 2007). "Having been a Mason since 1780, Goethe became a member of the … Illuminati in … 1783, the branch (lodge) closed in 1784 after the Illuminati were banned by the Bavarian Government" (Bridgewater, 2013). A 1917 edition of *The Word*, has it that it was as under the name "Illuminated Brother Abaris of

Heliopolis … which … J.W. Goethe of Weimar appears on the *matricula* of the lodge of Weishaupt-Illuminati" (Mayer, 1917). As Christian Lepinte noted in *Goethe et l'occultisme*, Goethe's "thinking is dominated by the idea of a society of initiates perpetuating a sacred myth.… The poem *Geheimnisse* (Secrets) haunts his spirit. The monastic order, whose mysteries are revealed in the fragments of the poem, shares in the Order of the Templars, Rosicrucianism, and the mystic quest for the Holy Grail" (Lepinte, 1957). Like Weishaupt and Potocki, Goethe was deeply influenced by Islamic thought, his diaries record. In the *Divan* (1819) Goethe writes:

Whether the Koran is of eternity?
I don't question that!...
That it is the book of books
I believe out of the muslim's duty.

In his "*Notes and Essays*" to the *Divan*, at the ripe old age of 70, he recorded how he intended to "to celebrate respectfully that night when the Prophet was given the Koran completely from above."[6]

Goethe is probably best remembered for his rendition of the life of the magician Johann Georg Faust (c. 1480–1540). His association with the Illuminati, and close friendship with Friedrich Schiller, make it clear he would have been familiar with the drug-infused seances and initiations of Schröpfer and Eckartshausen. Schiller, besides poetry, left us the incomplete novel *Der Geisterseher – Aus den Papieren des Grafen von O* (The Ghost-Seer, 1789). The main character of the story, the 'Count of O" is generally believed to be based on Johann Georg Schröpfer. It is also worth noting that "when Goethe's Faust was given its first private showing in 1819, Phantasmagoria effects were used to show the Earth Spirit" (Ruffles, 2004). One wonders if Schröpfer's necromancy and tragic ending, well known at the time, played a part in Goethe's own conception of Faust?

Schiller, who some suggest was a secret Freemason, has been tied with both Goethe and the use of cannabis, with the publication of an alleged letter exchanged between the two that appeared in 1993, and was circulated widely though the European press. As Mark Boon describes in his *The Road of Excess: A History of Writers on Drugs*: "In a recently discovered manuscript, whose existence was announced in an Austrian newspaper, a text attributed to … Goethe describes a visit to Johan Schiller … in the autumn of 1797, during which the two writers and three of Schiller's students smoked pipes of hemp

resin (hashish) together to see whether the experience could shed any light on the plants principle as it applies to human beings" (Boon, 2002). As the alleged letter itself, translated from the German, relates:

> At lunch-time I discussed with Schiller the whimsical custom, which was introduced … by means of a … sweet oriental resin, whose amusing power could be heard much praise. After an excited conversation about the fact that in every human being there was a triad of human, animal, and plant life, the latter being aroused by the inhalation of plantings again, I gladly suggested to Schiller's proposal to go to a place tomorrow To smell the smell of the much-admired herb, as here, as often, only natural perception helps.
>
> …My condition was the strangest thing: all sorts of gloomy thoughts swarmed around me like cold goldfish in a glass…

The letter is quite interesting, and I would have included it in total … if it were authentic. Unfortunately the whole thing is a forgery. The author was one Constantin Seibt, an editor of the *Zürcher Wochenzeitung*, and he has admitted to forging the letter in 1993, and lamented that this fake letter has become his only international success, as it is still widely shared as a piece of authentic history on the German language Internet, and now English thanks to Boon's work; although to be fair he did write about it with clear reservations about its authenticity, though unaware at the time of Seibt's role as a forger.[7]

This is not to say that Goethe had no interest in such substances. In *Intoxication, Modernity, and Colonialism: Freud's Industrial Unconscious, Benjamin's Hashish Mimesis*, Dušan I. Bjelić suggests that Goethe's writings, particularly in *The Metamorphosis of Plants*, influenced the thoughts and philosophy of both authors' conception of drugs and the mind. Sigmund Freud's experiments and ten-year romance with cocaine is well known, and Walter Benjamin's *On Hashish*, is a classic of the genre.

> Much has been discussed about Goethe's Faust's influence on Freud's and Benjamin's demonological dialects but much less Goethe's The Metamorphosis of Plants. The fact that drugs marked both the beginning and end of Freud's and Benjamin's languages of intoxication resembles a labyrinth. My thesis is that the leaf, as botanical idea understood by Goethe and as the originator of their drugs and their drug-induced languages, might actually hold the thread leading out of the labyrinth (Bjelić, 2016).

Although remembered for his poetry, stories and plays, Goethe was interested in law, politics and science. *The Metamorphosis of Plants* (1788), was his first major scientific work. "Central to Goethe's botanical studies and the source of ideational intoxication was the idea of the primal plant, as a primal phenomenon or primal Thing, Urding, not only of botanical but also of organic life. While

cocaine and hashish derive their powers of intoxication from the chemistries of Coca and cannabis, Goethe's primal intoxicating power comes from not only intuiting but also actually *seeing* idea" (Bjelić, 2016). As Goethe explained of this: "While walking in the Public Gardens of Palermo, it came to me in a flash that in the organ of the plant which we are accustomed to call the *leaf* lies the true Proteus who can hide or reveal himself in all vegetal forms. From first to last, the plant is nothing but leaf, which is so inseparable from the future germ that one cannot think of one without the other"(Goethe, 1786).[8]

In this sense, Goethe saw the leaf's patterns as evidence that plants themselves were in a sense unfolding leaves that replicated themselves with the same sort of framework, one could see visibly in the structures of leaves, and in this he sensed divinity at work. It was the element behind this, the creative primal essence of all "plant," Goethe sought, a quest in many ways similar to that of alchemists who pursued the quintessence, but rather than the essence of a single plant, the essence of all plants, and life. Goethe, in a very real sense, saw God in Nature. As Mephistopheles tells Faust, "All theory, dear friend, is gray, but the golden tree of life springs ever green" (Goethe, 1808).

Whether or not Goethe saw cannabis as related to this quest, or experimented with it, remains unsubstantiated. "Goethe was not only, as a poet, a great self-revealer, but also, in spite of the abundance of autobiographical records, a careful concealer" (Freud, 1930).[9] However, we do know Goethe had some interest in cannabis and collected specimens of the plant.

He examined the growth patterns of cannabis in relation to his unfolding leaf theory in *Schriften zur Morphologie II* (1824), as well as referring to both industrial and psychoactive strains with references to "Hanf, Cannabis, Gattung der Kannabinazeen, Hanfgewächse … Cannabis indica, der in Indien und im Orient angebaute Hanf…" ("Hemp, cannabis, cannabis seeds, hemp plants … Cannabis indica, the hemp grown in India and the Orient") (Goethe, 1824).

Goethe's specimen of cannabis from his Herbarium.

Although *hanf*, "hemp," does come up elsewhere in the works of Goethe, I could not find anything that indicated his personal experimentation with it. However, Goethe did record a rather unfavourable trip with opium. "…Faust, the Goethe personage, sang a praise to the "enchanting narcotic juice.…The drugstore bills of Goethe himself – like those of Novalis, Coleridge, Shelley, Byron, Wordsworth, and Keats, the greatest poets of their time – prove a regular consumption of laudanum" (Escohotado, 1999). "Goethe … acknowledged the creative surges that came during ecstasy, no matter how that ecstasy was induced, whether by muses, alcohol, drugs, or by stimulation of the inner ear"

(Flaherty, 1992). He did refer to using opium during a bout of catarrh, but did not mention any sort of visionary experience. Boone notes that “Goethe also had an unpleasant experience with Brunonian opium therapy that resulted in Brown’s being added to a list of Goethe’s enemies” (Boon, 2002).

Both opium and hemp appear in Goethe’s writings elsewhere as well. *Wilhelm Meisters Lehrjahre*, Volume 15, has a scenario that involved missing drugs: “A glass of liquid opium was absent from the priest’s household, and the most rigorous investigation was necessary” (Goethe, 1851). There also seems to be some some sort of sleeping potion, or opium preparation, worked into *Faust*: “Here is a phial: in her drink/ But three drops of it measure,/And deepest sleep will on her senses sink.” A biographer[10] recorded how Goethe made the following curious statement that incorporated a reference to “hemp” in a symbolic act of submission to a woman he was infatuated with, written in the language of “The New Heloise”[11]: “And to the feet of his beloved beloved. He will break hemp. And he will wipe Hemp to break today. tomorrow and the day after tomorrow, indeed his whole life.”

Carl Jung saw Goethe as an alchemical magus, and believed *Faust* was filled with the secrets of Hermeticism. “I regard my work on alchemy as a sign of my inner relationship with Goethe. Goethe’s secret was that he was in the grip of that process of archetypal transformation which has gone on through the centuries. He regarded his *Faust* as an *opus magnum* or *divinum*. He called it his ‘main business’, and his whole life was enacted within the framework of this drama.” [12] In his autobiography, Goethe amusingly details his youthful interest in alchemical and mystical writings, and many have come to see that “Goethe was profoundly influenced throughout his life by the religious and philosophical beliefs he derived from his early study of alchemy” (Gray, 1952).

Goethe was certainly familiar with the actions of drugs, as well as their use in magic. He obviously did extensive research into such occult matters in preparation for retelling the renaissance tale of *Faust*. As well, he was aware of the 16th-century polymath Benvenuto Cellini, who had referred to his attendance at a necromantic ceremony at the coliseum in Rome, which like the magic of Schröpfer and Eckartshausen, included the burning of “drugs of fetid odour.” [13] E.M. Butler felt Goethe incorporated elements of this story into *Faust*. In reference to the “magician who produced such legions of spirits in the Coliseum” Butler notes “his ghost haunts the Second Part of Goethe’s *Faust* as the Necromant of Norcia. For Goethe translated Cellini’s autobiography, and the name came back to him at a very appropriate moment in the fourth act” (Butler,

1979).

Rudolf Steiner (1861-1925) said that Goethe “attained the supreme mysteries” and suggested that “Goethe … demonstrated his profound knowledge of Rosicrucianism” (Steiner, 2000). In *The Gloves of a Mason*, Francis Meyer suggests that besides being a Mason: “In the veiled interpretation of the *Faust*, Goethe often mentions that he is an R. C. [Rosicrucian], and uses many symbols … even the allegorical interpretation of *Faust* furnishes sufficient evidence, concerning the true R. C. adept-ship of … Goethe” (Meyer, 1917). William Page Andrews, in *Goethe’s Key to Faust*, noting the classic works cultural influence, asked “Was he not himself plunged for a long time in the visions of the Illuminati; which even gave him the idea that he would be able to invent a religion ?” (Andrews, 1915).

There is no dispute that Goethe’s greatest work is his two-part play, *Faust*, his artful retelling of the tale of the renaissance German necromancer who sought to attain knowledge and power by making a pact with the Devil. That Goethe would have worked elements of his occult knowledge into the tale, such as the use of a “magic mirror,” which appears a number of times in the play, seems a given. One magical theme that can certainly be seen as worked into it is the use of some sort of magical potion, a love philtre which restores the vigour of youth, and as Mephistopheles informs Faust, only a witch knows how to brew: “Wherefore the hag, and her alone? Canst thou thyself not brew the potion?” (Goethe, 1808).

THE WITCH:
Wherein, Sirs, can I be of use?

MEPHISTOPHELES:
Give us a goblet of the well-known juice!
But, I must beg you, of the oldest brewage;
The years a double strength produce.

THE WITCH:
With all my heart! Now, here’s a bottle,
Wherefrom, sometimes, I wet my throttle,
Which, also, not the slightest, stinks;
And willingly a glass I’ll fill him.
(Whispering)
Yet, if this man without due preparation drinks,
As well thou know’st, within an hour ‘twill kill him.

MEPHISTOPHELES:
He is a friend of mine, with whom it will agree,

And he deserves thy kitchen's best potation:
Come, draw thy circle, speak thine adjuration,
And fill thy goblet full and free!

(The WITCH, with many ceremonies, pours the drink into a cup; as FAUST sets it to his lips, a light flame arises.)

Down with it quickly! Drain it off!
'Twill warm thy heart with new desire:
Art with the Devil hand and glove,
And wilt thou be afraid of fire?
Thou'lt find, this drink thy blood compelling,
Each woman beautiful as Helen!

Helen of course is Helen of Troy, bringing to mind the mysterious *nepenthe*. An alchemical interpretation of *Faust* has suggested the tale has a veiled rendition of the alchemical marriage. "The preliminary scenes symbolize the consecutive steps in the work for perfection, which … culminated in the marriage of Faust and Helena.… The alchemist will see here… a special station in the progress of the Great Work…. The true mystic marriage is enacted in the last scene of the tragedy. Here students of Rosicruciana will find … analogies between … the Beatrice of Dante and the like mysterious Queen in the 'chymical Marriage of Christian Rosenkreutz'" (Meyer, 1917). Meyer also notes further Rosicrucian symbolism in that "Faust is saved … from being captured by Mephistopheles by the leaves of the Rose, representing Love Angelic, so hot that it burns the Devil himself" (Meyer, 1917). Elsewhere indications of fumigation are clearly given. As Snider summarized in his commentary of *Faust*, "Upon the glowing coals of the tripod a magic drug is thrown which turns to clouds of incense rolling up into the gigantesque shadows of fleeting centuries" (Snider, 1886).

Nesta Helen Webster (1876-1960), a controversial author who is largely responsible for reviving conspiracy theories about the Illuminati, noting that Goethe was an initiate of both Freemasonry and the Illuminati, has suggested that "*Faust* may be the history of an initiation by a disillusioned Illuminatus" (Webster, 1924). This is an interesting suggestion, in regard to what might be seen as Goethe's disdain for the drug experience. Goethe's reaction to opium was clearly negative, and the tragic story of *Faust*, even if we were to interpret a possible drug reference, only indicates Goethe's view of the tragic end of those who would follow such a path. In another poem, *Wilfulness*, Goethe clearly rejects the use of drugs:"Then take this draught." "No; that tastes as distilled From Stygian pools: against such drug my whole Nature rebels." And again, in

Faust:

Thus, with our hellish drugs, death's ceaseless fountains,
In these bright vales, o'er these green mountains,
Worse than the very plague we raged:
I have myself to thousands poison given,
And hear their murderer praised as blest by heaven
Because with Nature strife he Waged.

Perhaps Goethe, influenced by the warnings of Eckartshausen about the dangers of the use of drugs in magic, along with the tragic end of Schröpfer, as retold by his close friend Schiller, came to see these substances as a parallel of the same sort of disastrous path as that followed by his anti-hero Faust? The tale of Schröpfer certainly has its parallels with Faust. Even more so the tragic story of Goethe's contemporary Count Alessandro Cagliostro's life, which Goethe took both interest and amusement in. The suggestion that this fascinating historical figure, magician alchemist, Rosicrucian, Freemason, and according to some sources, a secret member of the Illuminati, may have played a role in Goethe's conception of *Faust*, has also been suggested.

Goethe was initially taken with interest in Cagliostro around 1781, through various accounts he was hearing from other Freemasons, and possibly Illuminati, who were mesmerized by this mysterious Count, and the new brand of Masonic rites which he brought with him. However, with the scandals that followed Cagliostro, Goethe's initial admiration turned to disdain. Goethe referred to Cagliostro as "one of the strangest monsters" and he became part of a concerted effort to expose him as a fraud. In many ways, it is through Goethe's lens that the grandiose character of Cagliostro is generally viewed. One can only speculate that this colorful figure may have been one of the "deceivers" that Illuminati member Eckartshausen also worried were "deliberately traveling around as ghost-seers in order to gain a reputation" (Eckartshausen, 1792/1803). Interestingly, Cagliostro has been connected with the use of cannabis and other substances by a variety of authors, as we shall see.

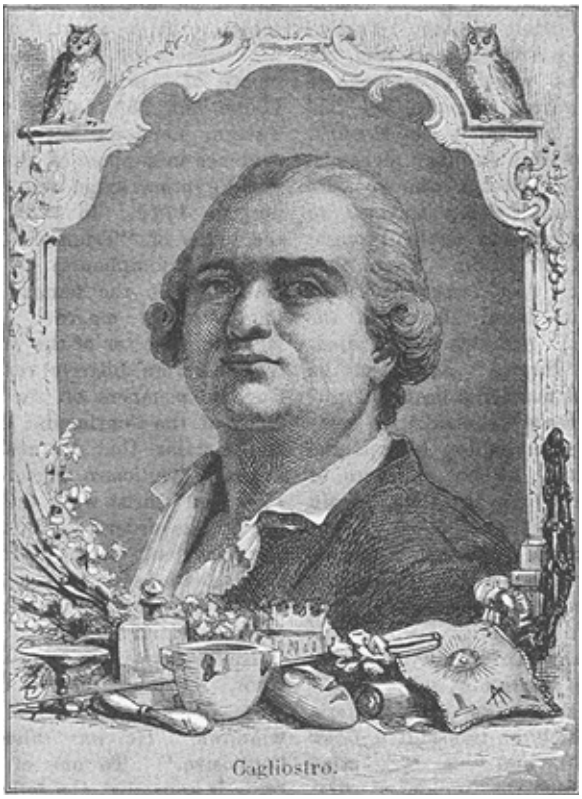
We do know Goethe used Cagliostro as a character in his retelling of one of the most celebrated jewel heists of the time, the "Affair of the Diamond Necklace." This story revolved around an enormously expensive necklace that in 1772 had been made on the bequest of Louis XV of France who had commissioned it in the hopes of charming a Madame du Barry. However Louis passed away due to smallpox, and the necklace was left without a buyer. In a notorious scandal, a group of con artists, through a series of letters and meetings,

and impersonations, convinced the jewelers who were in dire need to sell the necklace or go bankrupt, that Marie Antoinette wished to purchase the necklace, and it was handed off to an impostor posing as her valet, who rode off into the night, never to be seen again.

Due to his reputation as a conman alone, Cagliostro was implicated in the successful heist, arrested and tried as a mastermind behind it all, even though he was nowhere in the vicinity of the crime at the time. Goethe incorporated Cagliostro and the necklace in his comedy *Der Grosskophta*, which means High Priest of Egypt or its Chief Magician, and is in reference to The Egyptian Rites, which involved strange sacraments, and was taking Masonic lodges by a storm at the time. As Charles Harris notes in *Goethe's Poems*, "The … title was due to the circumstance that Cagliostro had pretended to revive an ancient Egyptian system of Freemasonry, and had called himself, as head of it, Grand Cophta" (Harris, 1899). "The Gross-Kophta, or Grand Master of an obscure order, is the self styled Cagliostro, who was no more a count than was Casanova a chevalier" (Friedenthal, 1963).

Goethe believed that Cagliostro was using his connections with such secret societies as a mastermind to orchestrate the Diamond Necklace Affair, thereby discrediting the monarchy and pave the way for the French Revolution. It does seem to be his association with such causes that led to Cagliostro's ignoble end, however, not through The Diamond Necklace Affair, as Cagliostro was found innocent and acquitted. At the trial, however, many questions were raised about the true identity of Cagliostro, and Goethe was among the first to pursue the idea that the "Count's" claims of an illustrious birth were pure fabrication, and that Cagliostro's true identity could be found in a common-born man by the name of Giuseppe Balsamo. In 1787, to prove the ruse, Goethe visited the Balsamo family in Palermo disguised as an Englishman, and promising news from their long absent relative, who they were desperate to see over unpaid loans and other troubling financial matters.

There is no denying there was an element of the classic conman in Cagliostro, but at the same time, like an 18th-century Robin Hood, his generosity to the poor was equally well known.



Joseph Balsamo, Count de Cagliostro ,1791.

Goethe had an exchange of letters about Cagliostro with a fellow Mason, the poet and mystic Johann Kaspar Lavater (1741-1801), who was quite taken by the "Count," describing him as "an alchemist, fascinated by the mysterious, an infatuated astrologer, like Paracelsus … a massive monument which commands attention…"[14]

> Cagliostro claims the gift of second sight. He pretends to be able to see the Seven Celestial Angels face to face.… But how his pride leads him to utter boastful words!…
>
> Remote from vulgar charlatan though he is, he has yet a taint of it … for an enchanter, he has surely very little charm, very little physical or sentimental allure. Thee is nothing seductive about him. And, nevertheless, Cagliostro surpasses the majority of great men. He is a giant monolith, in whose shadow lie a humble group of hovels.[15]

Goethe, who came to see Lavater as a superstitious dupe over this exchange, responded that when one has the understandings of "subterranean passages, cellars, and cloaca" in what seems to be an illusion to the various secret societies of the time, "it is much more understandable when here the ground collapses, there smoke rises from a crevice, and there strange voices are heard."[16] Here, one wonders if he makes an allusion to the the drug-infused phantasmagoria

shows of Schröpfer and Eckartshausen. Like the latter, “Count de Cagliostro put his disciples in touch with spirits, after the fashion of the magicians” (Photiades, 1932). As well, the suggestion of drugs used in this context has long been made. Eliphas Levi noted:

> The Magus … must say to the material body, “Sleep!” and to the sidereal body, “Dream!” Thereupon, the aspect of visible things changes, as in hashish-visions. Cagliostro is thought to have possessed this power, and he increased its action by means of fumigations and perfumes … M. Ragon, in his learned work in Occult Masonry gives the recipe for a series of medicaments calculated to induce the exaltation of somnambulism. It is by no mean means knowledge to be despised, but prudent magists should avoid its practice (Levi, 1856: 1910).

In specific reference to this comment from Levi, a 1915 edition of the Theosophical journal *The Word*, (Vol. 20) noted: “The gum of hemp has been employed for many centuries as a ‘witch-herb,’ as well as aconite, belladonna, stramoniums, and opium, to produce visions and enable the spirit or noetic principle to leave the body unconscious, and have communication itself with other minds and spirits elsewhere. Trance or ecstasis is of this character. The human spirit is believed to take its original form under this condition. Many of the conceits of the ‘Thousand and One Nights’ exhibit traces of the hashish…” We can also be sure that Levi exemplified his reference to hashish with another from the noted Masonic figure Jean Marie Ragon, who specifically refers to experiments with cannabis in *Maçonnerie occulte suivie de L’Initiation hermétique: rôles des planètes dans les doctrines hermétiques et mythologiques des anciens philosophes et des poètes de l’antiquité* (Occult Masonry followed by Hermetic initiation: roles of the planets in the hermetic and mythological doctrines of the ancient philosophers and poets of antiquity, 1853).

In reference to “plants” in the “religious ceremonies of old,” Ragon mentions the copious “perfumes burning in the Egyptian priest’s temples,” and then goes on to describe an experiment involving the ingestion of two grams of powdered cannabis, by a subject who exhibited inspired speech and the ability to read in pitch-black darkness, which was attributed to “a phosphorescent light … pure enough illuminate” projected from “the interior skull.” You would have to be stoned to even come up with such a concept![17]

Ragon also includes a section involving experiments with the sorts of "magnetized" discs, that were being used by Cahagnet, Randolph and others as discussed in Chapter 15 . In this case the discs were made to represent the seven planets and painted with colours and infused with extracts from plants that were identified with the various planets. Ragon refers specifically to hashish, datura,

henbane, belladonna, being used in these experiments.

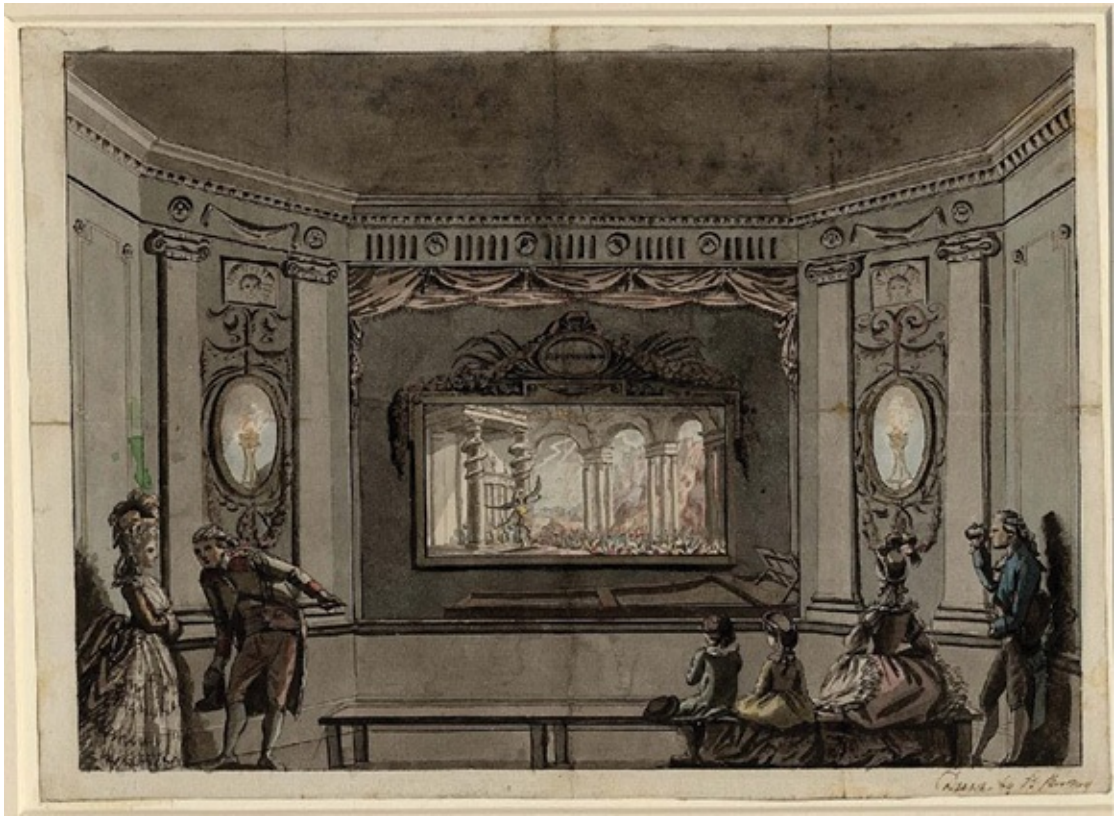
"Evocation of the spirits in Dresden by Cagliostro" (1882), depicting the classic billowing incense, likely narcotic smoke as with Schröpfer and Eckhatshausen, along with what looks like the overwhelming light of a magic lantern.

Cagliostro performing a seance, 'Banquet in the afterlife in Rue Saint-Claude', illustration from The mysteries of science, by Louis Figuier, 1893.

Charles Théveneau de Morande (1741-1805) a known blackmailer, gossip writer, and French spy, who is said to have outed Cagliostro's true identity as Balsamo, "warned … that Cagliostro would soon be using illusionist tricks to bewitch his disciples.… Mind-bending techniques like these had been used by a fraudulent Mason in Leipzig, Johann Georg Schröpfer, who'd later blown his brains out when his deceptions were discovered. Hidden magic lanterns with magnifying lenses would play on moving transparencies to produce wraithlike images of the dead surrounded by tinted clouds" (McCalman, 2012). However, there are no direct references to Cagliostro using the various devices of the Phantasmagoria, and "although Cagliostro did evoke phantoms, his career is shrouded in such mystery that there is no way to know how his effects were achieved" (Ruffles, 2004).

However, we can speculate! And in this regard it is worth noting that one of Cagliostro's students in the occult was one Philip James de Loutherbourg (1740-1812), a talented artist, set designer and inventor of the Eidophusikon, a mechanical device that used mirrors and pulleys to produce moving images, and described as a "small, mechanical theatre." We can be sure de Loutherbourg "made a great impression with… his [stage] innovations… of… scene-painting

and [as] the inventor of many stock devices for light and sound effects" (Godwin, 1994). We do know that de Loutherbourg was one of the most skilled illusionists of his day, so we can be sure Cagliostro was well familiar with the techniques of the phantasmagoria, and we also know that de Loutherbourg worked with Cagliostro on producing murals and art pieces to be displayed in Masonic Lodges and used in the Egyptian Rites, an ideal situation for secretly installing such mechanisms.



The Eidophusikon a mechanical device that used mirrors and pulleys to produce moving images, invented by Cagliostro's student and colleague Loutherbourg.

As we have seen, drugs aided in making such effects even more believable, and as noted, the Mason and Rosicrucian "Schropfer, who joined Cagliostro as one of the most renowned sorcerers of his day, served up magic punch made from his own secret recipe, along with lessons in summoning the dead, for anyone brave enough to take them" (Masello, 2014). Accounts of Cagliostro, even those from critics, acknowledge that whatever his origins, he did have a deep knowledge of the use of the herbs and potions of his time. Cagliostro certainly had a reputation for philtres, elixirs and the various infusions of

alchemy, and as we shall see, references to these in his form of the initiations of Egyptian rites Masonry, and elsewhere, abound.

Schröpfer and Cagliostro were often grouped together by their critics, and the famed Russian poet and historian Nikolay Karamzin, refers to Cagliostro as “a second Schröpfer.” There are certainly parallels in the way the two set out to redefine Freemasonry with their own independent visions, and similar tales of mysteriously acquiring their directions for their new rites. In this regard, its worth noting that there are numbers of claims that Cagliostro knew Schröpfer, and had cursed him for not accepting Cagliostro’s Masonic revelation of the Egyptian rite! This claim can be traced back into the 18th century. In a 1792 letter, although Schröpfer is identified as “Schieffort,” there is a story about how Cagliostro had confronted the circle of Masons that had gathered around Schröpfer, and condemned “the godlessness of their rite, as sorcery, and prophesied to them, that their chief, name Schieffort, who they will not give up, before a month has passed, will meet the hand of the Lord” (Marcell, 1792). This account was rehashed in reference to Cagliostro’s ability to prophecize, by Charles Heckethorn, who wrote, in his influential mid 19th century *The Secret Societies of All Ages and Countries*, about Cagliostro’s use of a child as a diviner, who often stared into a glass of water, or magic mirror, which the Count was also known to use, and “the case of Schropfer one of the leaders of the Illuminati, who refused to join the Egyptian rite; the little girl declared that in less than a month Schropfer would be punished. Now it so happened that within that period Schropfer committed suicide, which of course gave an immense lift to Cagliostro” (Heckethorn, 1845).

As far as I can tell, Schröpfer was never a member of the Illuminati, let alone a leader of it. Claims that Cagliostro had foretold his death have since been disputed, with statements that the dates of the alleged prophecy was a few years prior to Schröpfer’s death in 1774. However, claims of this go surprisingly far back, and a 1782 letter from a very enthusiastic aristocratic member of one of the Masonic lodges that Cagliostro presided over, records that “Schropfer … communicated only with the angels. God was not yet manifest … Schropfer doubted the grace of God; The great architect of the universe abandoned him. Despair took hold of him, and he blew his brains out, as Judas hanged himself for having betrayed the divine master. His death was foretold by the Count of Cagliostro long before he was arrested. It is this Count of Cagliostro who has shown me… marvels.”[18]

This same source began his letter with the following paragraph, and I think

we can see some of the tell-tale signs of the methods of the phantasmagoria being worked into Cagliostro's brand of Masonic ritual:

> My dear friend. I have hitherto regarded masonry as a mere amusement. I had not formed an idea of all the sublime which this order contains. I want to see the light; God has enlightened me. Yes, my friend, you and I knew nothing of the fame of this divine art. I worked with God, with the angels. It is the master of this great universe who presides in the Lodge where I have been a received. I was not yet perfect enough to see him. But I heard his fortuitous voice from a cloud. I am prostrate, I tremble with fear. Angels were in the holy tabernacle…. Do not think this is a vision. The lodge where I was admitted is not like those we know. The Great Master (god) is always present there, but he is made visible only to those who have acquired the necessary perfection in order to have but one spiritual existence. I am preparing to perfect my being in order to obtain this moral regeneration and to put myself in a position to appear before the Great Master of the universe in this primitive state, where I was born…[19]

Knowing what we know about the phantasmagoria, its hard not to see the "voice from a cloud" and "angels in the tabernacle" as the product of the machinations of this art of illusion at work, rather than an actual divine spectacle invoked into a Masonic Lodge. The enthusiasm of the witness here is not the only indication that certain initiatory drinks and fumigations may have been used as well. A draught or "elixir of immortality" is clearly referred to in Cagliostro's Masonic initiations. Curiously, what this preparation consisted of has long been a matter of discussion. A 1922 edition of *du Journal des Débats*, (Vol. 29) referred to a firsthand account from "an apothecary who … was initiated into the practices of Cagliostro," who had some experience with various drugs along with other evidence from tales of Cagliostro's initiations. The Apothecarist described how devotees were given a "philtre," and told "after a reasonable time they will reappear transformed." The enquiry into the matter concluded, despairingly, that "the philtre of Cagliostro was a mix of hashish and of Imagination."

One of Cagliostro's renovations of Freemasonry was to bring women into the fold of initiation. He had a beautiful wife, whom he treated with the utmost respect, and who accompanied and aided him in his work. Descriptions from *The Masonic Eclectic* (1865), of Cagliostro's Egyptian rite, make it clear substances of some sort were ingested by both sexes.

> The ceremony of purification was then performed, myrrh, incense, and laurel being cast into the flames. The presiding mistress then, taking a vase containing some portions of gold leaf, and blowing them into the air, said: "Wealth is the first gift I can bestow on thee." The mistress of ceremonies responded, "So passes away the glory of the world." The candidate then drank of the "elixir of immortality," which was to insure to her never fading youth and beauty, and was placed kneeling in the centre of the Lodge, her face turned toward the tabernacle. The Dove was commanded to summon

all the seven angels, together with Moses, that they might consecrate the apron, sash, gloves, ribbon, and other ornaments destined for the new sister. The investiture then took place, a crown of roses was placed upon her head, she received a garter of blue silk, embroidered with the device, “Silence, Union, Virtue,” and the ceremonies closed.

The trials necessary to attain moral regeneration consisted in long-continued mystical studies and exercises, by which the requisite qualifications were acquired “to enable the candidate to hold communion with the seven angels.” To sustain him in his trials, he was promised the possession of divine fire, boundless knowledge, immeasurable power, and the final attainment of immortality. In order to obtain physical regeneration, which was to restore their bodies to a child-like purity, they were directed, once in every fifty years, commencing on the night of the full moon in May, to spend forty days in strict diet and seclusion, repeated bloodletting, and the taking of certain drugs. On the last nine days they were to take daily one grain of the “materia prime,” which was to render them immortal, and the knowledge of which was lost by the fall of man.

The “materia prime” or “prime matter” was equated with the Philosopher’s Stone. We can be sure that no one was rendered immortal, and it seems more likely that an “experience of immortality” was what was sought after. This is the classic state of mystic trance, where time, space, duality are all transcended, and from the 1783 account referred to earlier, this seems to be the goal of Cagliostro’s initiations. “I am preparing to perfect my being in order to obtain this moral regeneration and to put myself in a position to appear before the Great Master of the universe in this primitive state, where I was born…”

Women taking part in Cagliostro’s Masonic Egyptian Rite.

Documents relating to Cagliostro’s Egyptian rites, reprinted in *The Masonic Magician: The Life and Death of Count Cagliostro and His Egyptian Rite*, makes a reference that “acacia is the primal matter” and that when “purified, it

becomes cubical" and this is used in "the consummation of the marriage of the sun and the moon" (Faulks & Cooper, 2016). This is an obvious reference to the Philosopher's Stone. Masonic descriptions describe a sprig of acacia growing on the grave of the mythical figure at the center of their rituals, Hiram Abiff, and when it is pulled from the ground, it appears without its root. The acacia is a particularly important symbol in the Masonic initiation ritual. When the neophyte says, "Acacia is known to me," this indicates his knowledge of the superior or higher realms.

The roots of acacia are rich in DMT, and the modern Master Mason P.D. Newman, believes the missing roots, may be a veiled hint to this potent psychedelic in this reference, as well as elsewhere in the works of Cagliostro and others. As Newman has noted, in earlier accounts "cassia," was the plant on Hiram's Grave, and it was only later, during the life of Cagliostro, that the change to acacia took place. This seems to be affirmed in other documents as well. As noted in *Nouvelle encyclopédie théologique** Vol. 24 (1852).

> Cagliostro undertook to make a new form and a new sect under the name of Egyptian masonry. He composed the book, which served in the evidence of his trial, and of which he had left copies to the mothers-boxes [Lodges] which he had founded. In this book he promises his followers to lead them to perfection by means of physical and moral regeneration. For physical regeneration, he makes them hope for the raw material or the philosopher's stone, and the acacia, which consolidates in man the structure of the ancient mysteries of Egypt.

As also noted in an 1859 edition of *The Freemasons' quarterly (magazine and) review* "In his [Cagliostro's] system he promised his followers to conduct them to perfection by means of moral and physical regeneration; by the first to make them find the primal matter or philosopher's stone, and the acacia which consolidates in man the powers of the most vigorous youth and renders him immortal."

In his intriguing new book, *Alchemically Stoned: The Psychedelic Secrets of Freemasonry*, P.D. Newman, who acted as a consultant on this project as well, has noted the friendship of Cagliostro with fellow Freemason Pyotr Ivanovich Melissino, whose similar reference to extracting a "salt" from acacia were discussed in Chapter 12. In alchemical terms, crystallized DMT would be seen as a salt, and further indications from Melissino that it was burned and inhaled in a fumigation ritual as an entheogen, has given considerable credibility to Newman's theories about its use in Cagliostro's Egyptian rites. "…[I]n Melissino's Rite … the end of the degree states how 'All human insight and wisdom, the deepest knowledge read from all chemical and philosophical texts,

the most solid knowledge of ancient and modern chemistry' can be achieved 'through the sacred door of our Order'" (Harrison, 2017). That door could quite possibly be the same one later popularized by Aldous Huxley…. As Dr. Harrison notes, the rites of Cagliostro and Melissino are a form of "Freemasonry were the candidate is introduced to an alchemical concoction of magic and possible hallucinogenic experiences" (Harrison, 2017).

As Newman puts forth, the DMT "salts" obtained from the acacia, in Cagliostros rite, were "dissolved into a 'red liqueur,' which is afterward imbibed by the candidate for initiation. Cagliostro's ritual states:…*The candidate … shall drink [the red liqueur placed upon the Master's altar, thereby] raising his spirit which the Worshipful Master shall address to him…*" (Newman, 2017). The candidate is then told that he is "receiving the primal Matter" which gave an experience of immortality, "from a single grain of this precious matter becomes a projection into infinity." It is revelled that men of former generations once possessed this secret but through abuse lost it. "The acacia … is nothing but that precious matter. And [Hiram's] assassination is the loss of the liquid which you have just received…"[20]

Cagliostro was reputed to have been in possession of an alchemical manuscript, allegedly authored by the mysterious St. Germain, *The Most Holy Trinosophia*. Images from the book certainly give some visual indications of the sort of fumigation rituals we have been discussing in this volume. The third image seems to show a bird with a sprig of acacia, over a burning incense altar. I find the designs of these images very similar to the alleged Templar "artifacts" depicted in von Hammer-Purgstall's *Mysterium Baphometis Revelatum* (1818). In this regard it should be noted that Cagliostro, like Schröpfer, claimed to be in possession of Templar secrets and rites. After the publication of *Mysterium Baphometis Revelatum*, a number of scholars quickly concluded that these were works of forgery created by "Rosicrucian or alchemical quacks"(King, 1887) – a description that fits in with the time period of Cagliostro, Schröpfer and others, who claimed to have valuable secrets regarding the origins and rites of Freemasonry and Rosicrucians, and who were holding rituals where such items might have made very useful props.

Satirical depiction of Cagliostro (Giuseppe Balsamo) administering his red "elixir of immortality," reminiscent of Schröpfer's "punch;" also note the various vials littering the table as well. "A Masonic anecdote," by James Gillray (1786). "Cagliostro became such an important figure in Freemasonry … that he was invited to the Convention of Paris in 1784 to explain his system.… His claims included that he could renew youth, he could conjure the apparitions of the dead, he could bestow beauty on those who submitted to his system of Hermetic medicine, and that he could make gold. In short, his rite would reveal the true hidden mysteries of nature and science…" (Harrison, 2017).

Cagliostro certainly had a deep knowledge of plants and medicine for his time, and besides suggestions of their use in magic and initiation, he was well known as a healer, and many people came to him from all walks of life for his various preparations and cures. In this respect, although remembered as a con man in our own age, the impoverished of his time held him with deep honor and esteem, and many referred to his kindness and generosity in this respect. "… French gentlemen of credit (MM. de Segur, de Vergennes, and de la Borde) write…:— 'We have seen the Count Alessandro di Cagliostro, whose countenance bespeaks genius, and whose eloquence convinces and captivates the hearer. We have beheld him going round a vast hall, from one afflicted being to another, dressing their wounds, softening their miseries, imparting hope to all'."[21] A Professor Meiners from Gottingen, who saw Cagliostro as a "cheat," wrote of the dichotomy he presented in this respect, as, although Cagliostro " pretends to evoke spirits, and to bear rule over them. He takes nothing from his patients, and even lodges many of them at his house without recompense."[22]

Cagliostro pursuing the study of Alchemy.

As even those critical have noted based on the historical record, "he lived in magnificent state, but at the same time prosecuting assiduous labour in hospitals and the hovels of the poor, with open purse and drug-box containing "extract of Saturn'. Miraculous cures attested his skill, and wonder grew on wonder" (Trowbridge, 1910). The reference to "extract of Saturn" is interesting in relation to what we saw about the planet Saturn's alchemical relationship to cannabis and

other psychoactive plants. In *The Masonic Magician: The Life and Death of Count Cagliostro and His Egyptian Rite*, hemp appears with nightshade and other plants designated under Saturn on a list of "Planetary Correspondences used by Cagliostro and his Contemporaries" (Faulks & Cooper, 2016).[23] However the metal of lead was also governed by this same planet, and a 1910 edition of the *British Medical Journal* (Vol. 2) state that he "gave it in such large doses that many of his patients got lead colic in consequence." However, many unnamed herbal preparations are indicated in the formula as well.

> Cagliostro is known to have made a serious study of alchemy, and it is very probable that his magic balsams and powders were prepared after receipts he discovered in old books of alchemy. Perhaps too, like all quacks – it is impossible to accord a more dignified title to one who had not the diploma of a properly qualified practitioner – he made the most of old wives' remedies picked up haphazard in the course of his travels (Trowbridge, 1910).

Whether we are to accept Cagliostro's claims of his illustrious heritage, or join in the accepted view that he was in reality Giuseppe Balsamo, a talented con man with a mix of Sage, he certainly had some deep esoteric knowledge, and had spent time in the Islamic world. It has been said that at age 15, his impoverished parents sent him off to be raised and educated at a "neighbouring monastery … where his services were allotted chiefly to the convent apothecary, within whose laboratory he gained his first insight into the principles of chemistry and medicine. It is probable that here also were sown the early seeds of his destiny, for in those days alchemy still formed a very favourite part of conventual study"[24] According to Photiades, the young and future Cagliostro was given an apprenticeship by the Brother in charge of the Apothecary, who was well known for his knowledge.

> Every day, mortar in hand, the apprentice had to grind and powder and crush drugs. under his preceptor's eyes, he mixed unguents and ointments. He watched over the elixirs and simmered the crucibles. After having used the the pill-machine and the spatula, he would compose the electuaries which by dint of effort, the monks had brought to a high state of perfection (Photiades, 1932).

This knowledge would come to serve Cagliostro well, and his elixirs, ointments and pills were sought after by Europe's elite who paid dearly for them, as well as the poor, who, if we are to accept to contemporary accounts, were given them freely. However, Cagliostro's own version of events differs somewhat. "According to his own account, he went to Alexandria, and there, by changing hemp into silk, made much money; thence to Malta, where he studied chemistry" (Chamber, 1888). "Through secret chemical operations, using hemp

for raw material, fabrics imitating gold [silk] were made. The results … obtained were so wonderful, that industrial country presented themselves in crowds to buy their processes" (Figuier, 1880).

His chemical knowledge here clearly went beyond the textile industry, as we know that throughout Europe he was "selling love-philtres, elixirs of youth, mixtures for making ugly women beautiful, alchemical powders, etc." (*The Encyclopedia Britannica*, Volume 4, 1929). "In Paris his immense success was due above all to the drugs by means of which he prolonged not only life but the capacity for pleasure" (Photiades, 1932). Others have noted that "in Egypt and Turkey … he sold drugs and amulets" and refer to him specifically as a "dealer in drug" (Bidwell & Agnew, 1849). Descriptions of him describe how he traveled around wearing "a showy gold-laced cap, rings in his ears, red pantaloons, a sabre, and cartouche box containing drugs … and sold all manner of … love potions and sovereign cures."[25] "It is notorious that Cagliostro employed elixirs, red powder and kindred preparations. Perhaps they were extracts and compounds of powerful drugs" (Wilder, 1878).

Preparations like Cagliostro's "Balm of Egypt," "Egyptian Pills," "Count Cagliostro's Drops," "Elixir de Cagliostro," became so popular, that soon, forgers tried to cash in, causing Cagliostro to placard Paris with the following notice:

> Notice – M. the Count de Cagliostro, having learnt that there are being sold for money in public, drops called Count Cagliostro's Drops, is obliged to declare that the persons who sell them cannot have the true composition of his drops, and that he cannot be responsible for the evil effects which such a falsified medicine may produce. He therefore denounces them as spurious as well as all those which may be administered by any other than himself.[26]

In another account Cagliostro lamented his interactions with a less than scrupulous apothecarist, at the same time giving an indication of the hard-to-get ingredients for his preparations, and his secretiveness around them:

> I had need of a confidential apothecary for the preparation of the various remedies I administer to my patients. Mr. Swinton suggested Mr. Jackson. I went to him. As he spoke only English, I asked him through an interpreter for the drugs I needed. Mr. Jackson had only a very few of them. I took those he had and paid him at once for them. I then had some of the drugs which were not to be bought of Mr. Jackson bought elsewhere, and I compounded with those drugs and some other medicaments which are known to me alone, a certain quantity of paste for the Egyptian Pills. I sent this paste to Mr. Jackson, with three books of leaf gold for him to make the pills. He sent me one small box of them but forgot to send the remainder of the gold and of the paste.
>
> …Moreover, it is wholly false that I have proposed to Mr. Jackson, or to any other apothecary, to sell remedies for me. It is wholly false that I have ever made my patients pay for my remedies or my

> care. After my arrival in London a great number of them passed through my hands. The greater number are cured; all are living. I defy any one of them, rich or poor, cured or not cured, to dare to say that I have made them pay for my attendance or my remedies, either directly or indirectly.[27]

Other accounts refer to Cagliostro's "Wine of Egypt, and other potions, washes, and charms innumerable ... precious drugs."[28] The Wine of Egypt, does bring to mind the cannabis-infused wines that were known in the Islamic world at this time. Although Cannabis or opium are not mentioned specifically in any of Cagliostro's accounts, others refer to Cagliostro's "love-philtres, [and] his cantharidic Wine of Egypt," [29] indicating the use of the notorious quack aphrodisiac "spanish fly." Eliphas Levi wrote that what made Cagliostro "even more famous was a certain elixir of life which instantly gave vigor and the sap of youth to old men. This mixture had for its base Malvasian wine, and was obtained by the distillation of the sperm of certain animals with the juice of several plants. We have the recipe, and I am sure you understand why I must keep it a secret" (Levi, 1850/2017). *A Treatise on the Manufacture and Distillation of Alcoholic Liquors* (1871), has the following recipe for an Elixir de Cagliostro, that would likely have had, if not medicinal, a psychoactive effect.

> Elixir de Cagliostro
> Cloves … 800 grammes
> Cinnamon … 800 gr.
> Nutmeg… 800gr
> Saffron … 200 gr
> Tormentilla … 200gr
> Socotrine aloes 2 kilograms, 400 gr.
> Myrrh … 1 kilo., 200 gr.
> Fine treacle… 2 kilo., 400 gr.
> Alcohol, 85% 36 litres
>
> Macerate for 48 hours, and distill gently to obtain 36 litres of spirit; do not rectify; add 50 kilogrammes of white sugar, dissolved by heat, in the usual quantity of water; mix, and add 15 centilitres of tincture of musk and three litres of orangeflower water, and then make up the quantity to 100 litres. Mellow, and color a golden yellow with saffron and caramel; size, and after rest, filter. This elixir is said to be useful in cases of debility, feeble digestion, &c. (Duplais, 1871).

Nutmeg contains the "psychoactive chemicals … myristicin and elemicin. These two are similar in their chemical structure to the drug mescaline" (Spinella, 2013). In *Living with Drugs*, Professor Michael Gossop describes MDA and MMDA as "semi-synthetic drugs … produced by the psychoactive ingredients in nutmeg and mace.… Both have been known as psychoactive drugs for thousands of years, though nowadays they are seldom used as a drug of choice. MDA and

MMDA resemble the hallucinogens in many respect… (Gossop, 2013). Interestingly, Gossop suggests a role for prophetic purposes. “Nostradamus used various forms of meditation to induce his ecstatic trances and visions. These methods included the mildly hallucinatory powers of nutmeg, and his less well-known medical treatise of 1555 on cosmetics and conserves included a recipe ‘to make perfect nutmeg oil’” (Gossop, 2013).

Saffron, fennel, and cinnamon also contain psychoactive substances that are chemically similar to myristicin. Saffron oil, or safrol, can be processed like nutmeg to make the narcotic MDA (methylenedioxyamphetamine), which it should be noted is a precursor of the popular drug, MDMA. Clove, myrrh, may also have some mild psychoactive effects. I passed this recipe onto P.D. Newman who prepared a batch, and reported mild MDMA like effects, empathy and heightened emotions, as well as some nausea and amphetamine like nervousness, although not a particularly psychedelic effect. Duplais goes on to how restorative effects of this elixir were used by Cagliostro to heal the “daughter of Salmon, who had been condemned to be burned alive, and who had just been pardoned by the parliament at Paris” (Duplais, 1871). A similar judgement would follow Cagliostro himself, with a much less happy outcome.

> …[O]n the 23rd of August of that fatal year, 1785, at seven o’clock in the morning … a commissaire of the Chatelet, with his constables broke into the apartment where Cagliostro was. One of the constables … had been sent to Strasbourg to spy upon Cagliostro, but had come away with a mighty respect for him. No matter! Cupboards were overturned, drawers ransacked, the desk rifled. There was much cash therein, and it was transferred to the pockets of the "agents of justice" without more ado. Other things there were of unknown value, some of them priceless and irreplaceable documents and drugs such as were not to be found in all Europe, save in that room (Malpas, 1932).

An account that reminds this 21st-century author of the sad stories he has been told by modern enthusiasts of “rare drugs”:

> ….[I]n 1789 he was … arrested by the emissaries of the holy inquisition, on the charges of being a sorcerer, a heretic and a freemason. His wife was also incarcerated in a convent, where she soon after died. For eighteen months this famous man was kept in close confinement in the castle of St. Angelo. He was then brought before the secret tribunal. His chief accusers appear to have belonged to the Jesuitical fraternity. The documents produced against him at Rome in 1790 and at Zurich in 1791, accuse him of having practiced all kinds of imposture, of making gold by magical means and of possessing the alchemical secret of prolonging life; also of having taught the kabala and kabalistic arts; likewise, that he pretended to call up and exercise spirits, and actually did frequently foretell future events, doing this in small and secret companies, by means of a little boy employed by him, after the manner of eastern conjurers. He was also attainted of being a Freemason and it was charged that he acted in the character of agent and representative of Egyptian Freemasonry, and had heretically attached himself to all sorts of religions. But we do not find any allegation of complicity in the various revolutionary movements of Europe for which he had become notorious and universally

> feared. It was evidently the purpose of his murderers to disguise from the world as effectually as possible, the terror which had overspread Europe…
>
> The sequel to this story is short. He was condemned, as a matter of course, and sentenced to death. This penalty was commuted to imprisonment in the castle of St. Leon. Here he was subjected to the tender mercies of the Holy Office. The torture was repeatedly inflicted, in order to extort from him the Masonic and other secrets of revolutionary Europe; his limbs disjointed on the rack till they had been rendered useless. Finally, having learned, or failed to learn, whatever was desired to extort from him by confession, and reaction having set in over Europe, there was no further use for the unfortunate prisoner, and accordingly, in 1795, he was starved to death…
>
> …If Cagliostro had been merely a charlatan, the Roman Inquisition would never have found it necessary to arrest him, to torture him for years in, its dungeon-hells, and persecute him to the death…. It was safer in the period of revolutionary excitement in the latter quarter of the eighteenth century, to render Cagliostro contemptible as an impostor and charlatan, than to let him be enrolled as a martyr. The burning of Bruno and imprisoning of Galileo had not checked the motion of the earth nor abolished the plurality of worlds.… So the tribunal calculated shrewdly in this weakness of men. Cagliostro was convicted of magical practices, such as modern scientists deride and affect to disbelieve, and so, of all whom he sought to serve and benefit, he is without an apologist. Whoever intimates that he was a savant, is placed in peril of ridicule. Yet he doubtless possessed medical and other knowledge which entitled him to respect, if not to veneration (Wilder, 1878).

Through the Church's sentence all Cagliostros' works on Egyptian Masonry, magic, and other forbidden subjects were to be burnt and his life forfeited as a heretic and sorcerer, but the sentence was later commuted to one of perpetual imprisonment, where he died not long after his wife, who suffered a similar fate. However, Wilder is also indicating that there were other motivations for Cagliostro's arrest. One can not downplay the role of these various secret societies in the social and political revolutions that were taking place both in Europe and the New World in this time period. Both the Illuminati and Freemasonry, along with other "secret societies" were outlawed by an edict issued by the the Bavarian ruler, Charles Theodore, accompanied by the encouragement of the Roman Catholic Church, in 1784, 1785, 1787 and 1790.[30] In the several years following the dismantling of the Illuminati, the group continued to be vilified by various authorities who believed the Illuminati had gone even deeper underground and were responsible for the French Revolution. In such a contemporary political scenario, we can be sure that Cagliostro's following comments, from the same 1783 letter we quoted from an enthusiastic convert to his form of Egyptian Masonry, was far more connected to Cagliostro's arrest, than elixirs and rituals.

> In the midst of the instructions I received from him, I often had doubts. Then he stopped, and said to me: "You doubt, my son, To prove to you that I know what is going on inside your head, I will tell you what you are; And he at once perceived it. It was, therefore, only after a strong conviction of the truth of all that I saw, that I determined to believe. I have had long conversations with this great man;

He told me speeches are apocalyptic. Here's how he explained things:

"It appears only to God's favourite of the future, but it is sometimes communicated to the righteous man. The righteous man, who regenerated himself, has visions, and in these visions, God speaks to him by the mouths of angels. The angels are the friends of God, and he has nothing to hide from them.

"The human species has become wicked, and God has resolved to punish. To punish him, he inspired men and told them the mouth, of the angels what they must do to humiliate those great of the earth who do evil.

"To God alone belongs the reading of hearts, and a man who thinks he is not to dominate a great nation, will soon lose his dominion, and will be dominated by those whom he ruled."

"A perfect equality ought to reign among men, and he who is great can only be honoured by his virtues. These virtues are personal, and the success of the great will not be great if he is not virtuous.

"It is the Masonry which ought to perfect this great other with the help of the great architect of the work of men, whom they believe to be firmly established, and will do vengeance.

"Apostles of the regeneration will be sent everywhere to prepare these great events. They signed their oaths not to reveal the orders that they received they will not reveal them to the public.

"The weapon of despotism will be broken for ever. The sheep will no longer obey the voice of the shepherd, and the dog will no longer listen to his master's voice."

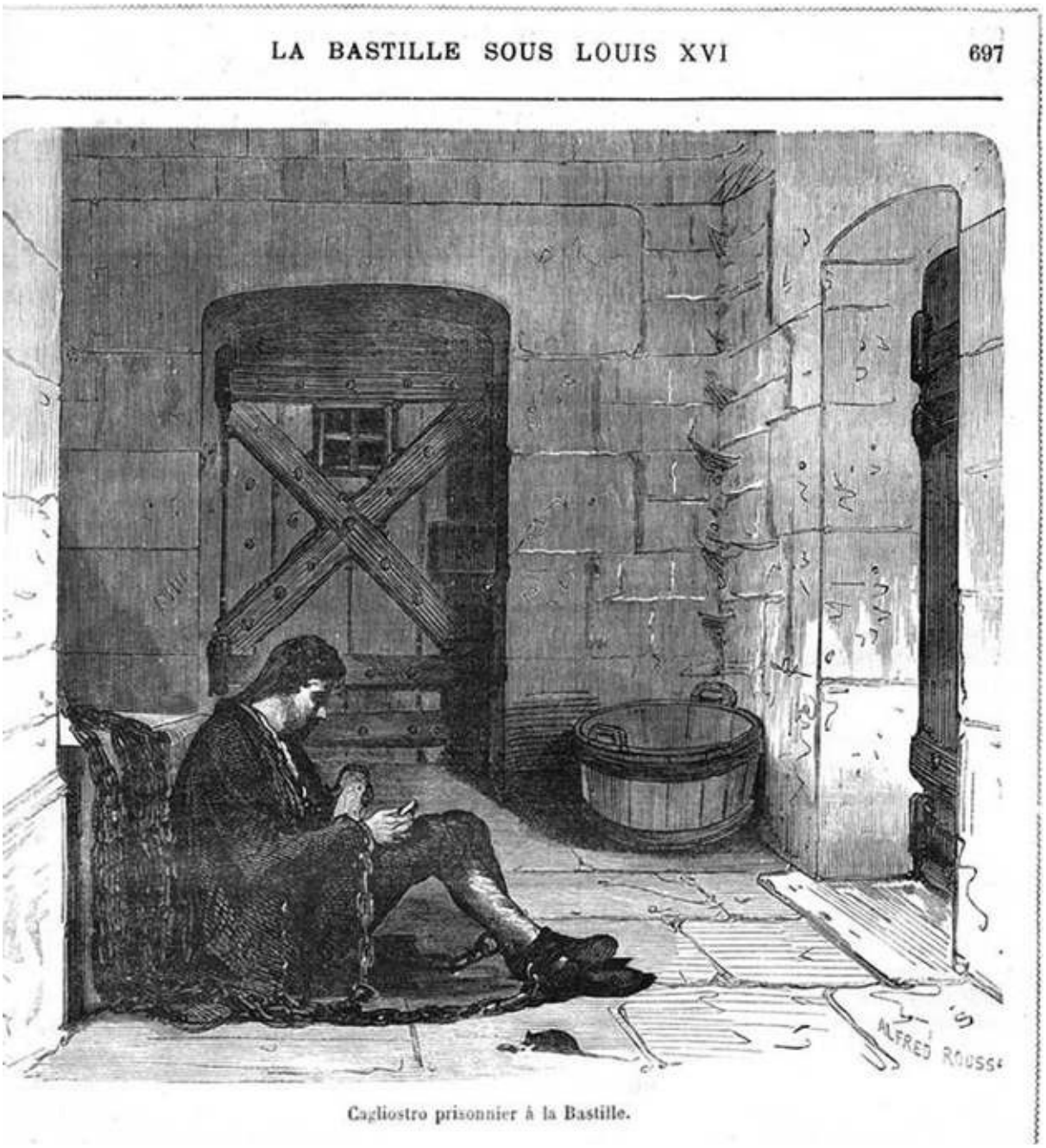
Such talk, at the time of the overthrow of Kings and Empires, did not sit well with either a Church or State, who were committed to maintaining their control. This has also been suggested as one of the issues Goethe had with Cagliostro and other members of secret societies that were thought to have orchestrated the French Revolution, as Goethe preferred to see cultural change naturally unfold (as with his analogy of the leaf), rather than imposed with radical and violent upheaval. It has been suggested that to the present day, the French Revolutionary slogan "Liberty, Equality, Fraternity" is the motto of the French Grand Orient Lodge of Freemasons.

Some very prominent Freemasons have shared this view. The American Freemason Albert Pike stated that "Cagliostro was the Agent of the Templars, and therefore wrote to the Free-Masons of London that the time had come to begin the work of re-building the Temple of the Eternal. He had introduced into Masonry a new Rite called the Egyptian, and endeavored to resuscitate the mysterious worship of Isis" (Pike, 1871). Moreover, Pike indicated that the overthrow of French Royalty via the French Revolution, was a part of his agenda. "The three letters L.·. P.·. D.·. on … [Cagliostro's] seal, were the initials of the words '*Lilia pedibus destrue*' tread under foot the Lilies [of France], and a Masonic medal of the sixteenth or seventeenth century has upon it a sword cutting off the stalk of a lily, and the words '*talem dabit ultio messem,*' such harvest revenge will give" (Pike, 1871).

The secret movers of the French Revolution had sworn to overturn the Throne and the Altar upon the

Tomb of Jacques de Molai. When Louis XVI was executed, half the work was done; and thenceforward the Army of the Temple was to direct all its efforts against the Pope (Pike, 1871).

We can be sure that would have been an agenda that the Church would do all that it could to ensure would never be fulfilled. Cagliostro was arrested by the Inquistion in “Rome … for being a Freemason in 1789. After trying to escape from the Castel Saint’Angelo, Cagliostro was moved to the Fortress of San Leo, where he died soon after” (Harrison, 2017).



Cagliostro was far from the only drug-ingesting mystic and secret society member who paid the price for their connections and potential role in revolutions. The French author and mystic, Jacques Cazotte (1719-1792), with Masonic and Illuminati leanings, found his head separated from his body, only here by the Revolutionaries, and for being a loyalist to the King.

> About 1775 Cazotte embraced the views of the Illuminati, declaring himself possessed of the power of prophecy. It was upon this event that Jean-François de la Harpe based his famous jeu d'esprit, in which he represents Cazotte as prophesying the most minute events of the French Revolution. On the discovery of some of his counter-revolutionary letters in August 1792, Cazotte was arrested; and though he escaped for a time through the efforts of his daughter, he was guillotined the following month (Della-Piana, 2010).

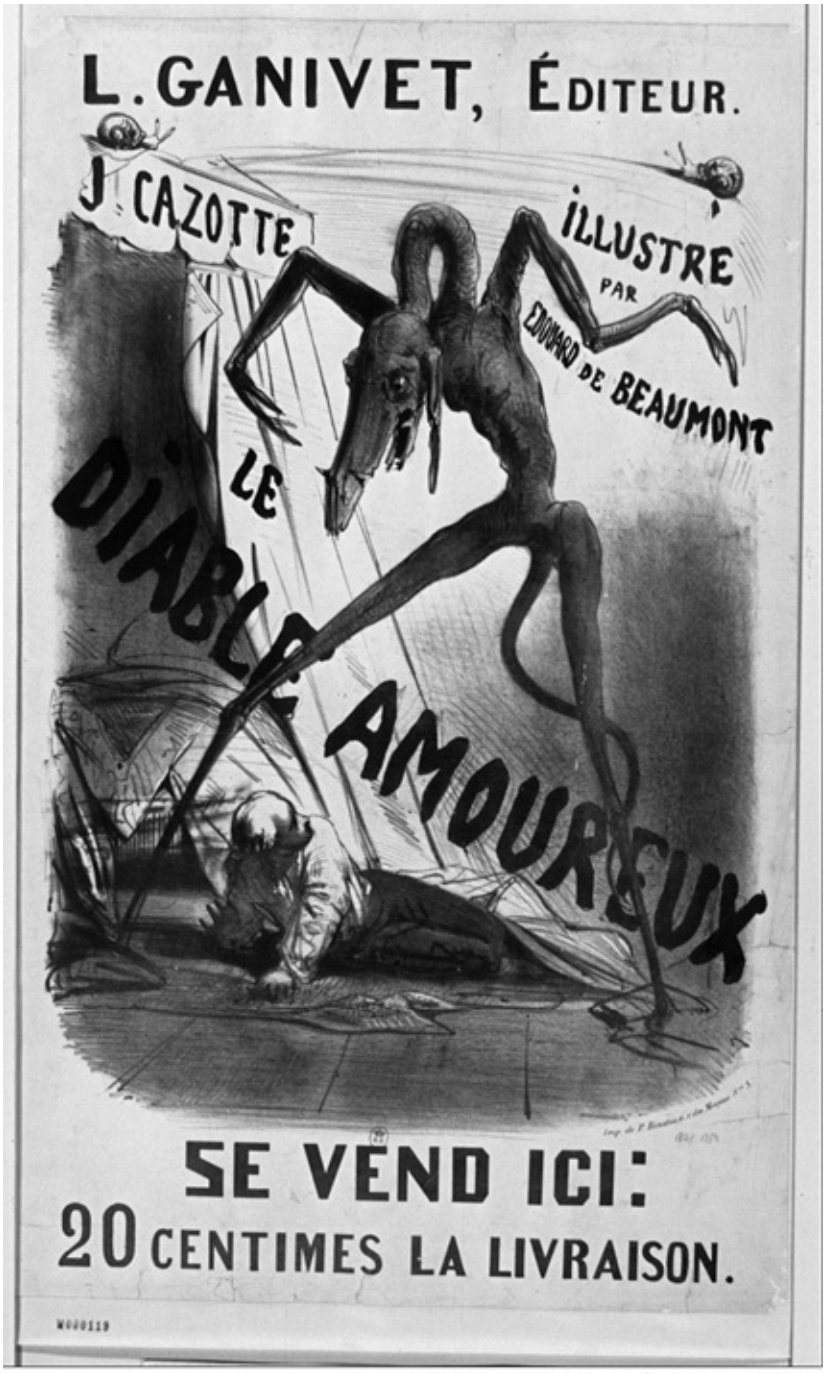
Cazotte, who is described as going into a waking trance, is said to have shocked guests at a dinner party with prophecies of the coming French Revolution. As Alexander Dumas would later write "Jacques Cazotte; the Illuminati, ten years before the Revolution, had foretold to each the fate awaiting them" (Dumas, 1862). In explanation of this upsetting event, where gruesome details of certain guests' demise were foretold, an account from closer to the time, stated that drugs were involved. "When some days after dinner in the rue Du Bac Condorcet met our Cazotte and talked about the dismay, which had led to his prediction, the gray man said, 'Opium, opium! You will not let yourself be scared by Cazotte's folly. Cazotte is crazy, I assure you; Cazotte does not know what he says! When light, wine, perfumery, the lustre of precious stones, the face of beautifully dulled women work together to heat his imagination and flare his old senses, he speaks in confusion with all kinds of confused things'" (Meissner, 1878).

Cazotte

Cazotte's writings certainly gave an indication of his interest in things Arabic, the Occult, and Opium. He is known to have translated several Islamic works, and had a deep interest in the Orient. His *Continuation des Mille et une nuits: contes arabes* (Continuation of the Arabian Nights: Arabian Tales) includes the following account were a character is passed the opium pipe: "Smoke his pipe, there it is; It is filled with the most delicious opium to prepare the slabs of the banks of the Ganges, and makes use of them to prepare agreeable dreams; But now, my master reserves the task of making him dream: you are on his parade as a parade, and to bore you, I offer you here the choice of all that he possesses…" (Cazotte, 1789).

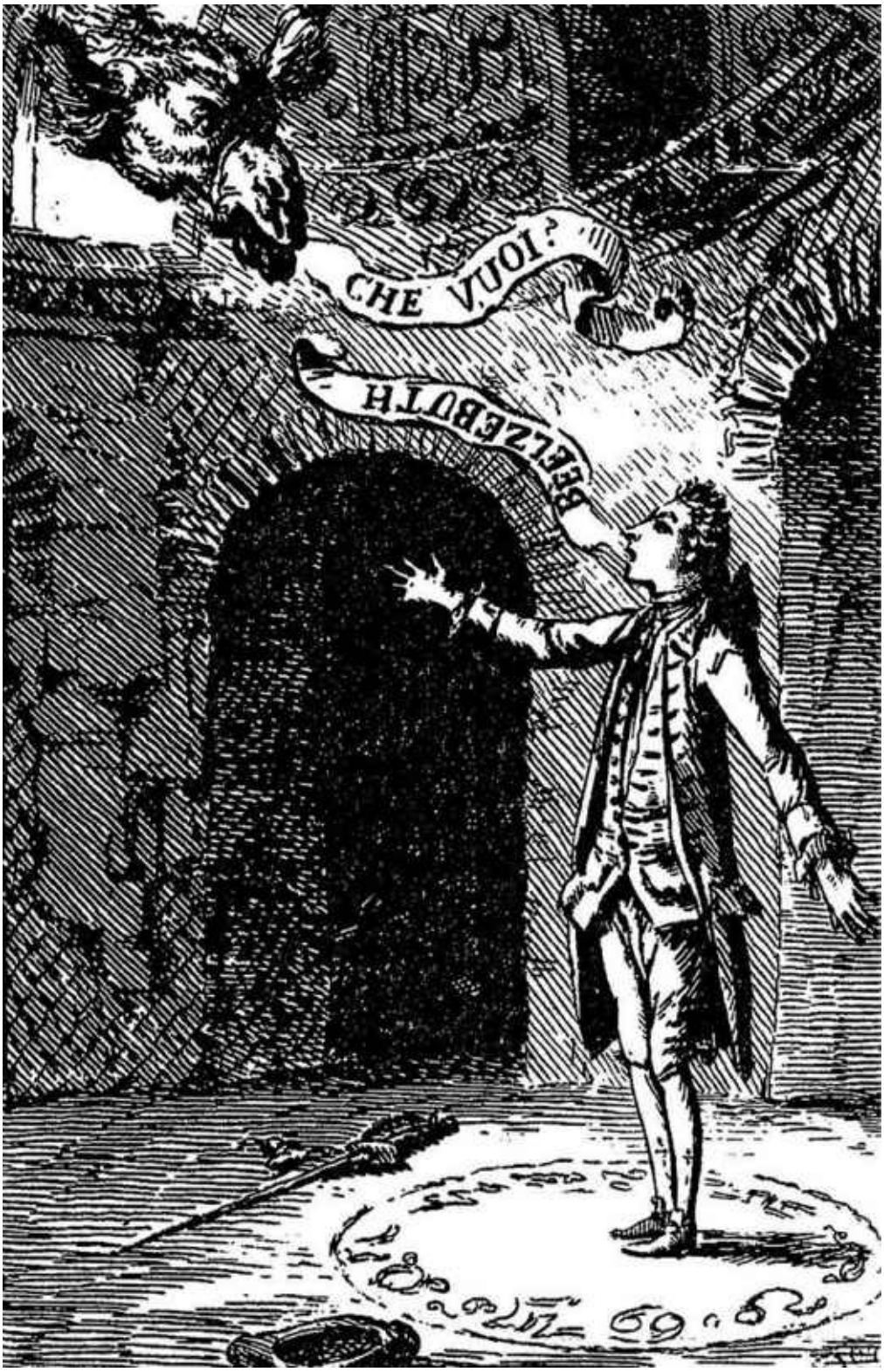
Like Goethe, one of his best known works featured Satan, *Le diable amoureux* (The Devil in Love, 1772), a work that revealed his considerable knowledge of occult lore, and is said to have attracted much attention:

> It has been claimed that one evening shortly after the publication of The Devil in Love a "grave" looking gentleman "draped in a brown coat" was admitted to Cazotte's room. The stranger began making all sorts of "bizarre" motions with his hands, those used as signs of recognition by members of certain secret societies such as the Martinists or Masons. Cazotte, who did not understand the esoteric meaning of such antics, grew impatient. When the stranger finally realized that Cazotte was not a member of either the Martinist or Masonic orders, he was dumbfounded. How could Cazotte have described these secret rituals so precisely if he had never been exposed to them? How could he have depicted certain gestures known only to those who had risen to the first Degree? "What!" he asked, "Those evocations amid ruins, the mysteries of the Kabbala, the occult powers over air, the striking theories implicit in the power of numbers, the will, the fatalities of existence——could all these things be imagined?"[31]
>
> The author of The Devil in Love was not a member of any occult society at that time. It was one of those inexplicable coincidences. Later, however, Cazotte was so taken with the tenets of the Martinist Order that he joined the sect (Knapp, 1980).



Source gallica.bnf.fr / Bibliothèque nationale de France

Cazotte's Le diable amoureux (The Devil in Love) includes a scene where the Devil is invoked and appears in the form of a camel.



Cazotte had a close “involvement with the Martinists, an Illuminist sect claiming affiliation to the Rosicrucian Order and Weishaupt’s Bavarian

Illuminati. The founder of the sect, Martinez de Pasqualis, had established a series of quasi-Masonic lodges in various French cities during the 1760s; after his death in 1768 he was succeeded by the self-styled Saint-Martin, whose close associate Madame la Croix became a member of Cazott'e household, collaborating with him in seances and other occult experiments…" (Stableford, 1998). There seems to have been a long-standing interest in drugs among Martinists. Pasqually himself is said to have prescribed the following incense for his "Elus Coens" (Elect Priests) ritual:

> The more important rituals, however, took the form of a series of invocations which were performed over three consecutive days which had to fall between the new moon and the end of the first quarter. The details of the ritual, such as the tracing on the floor within which the adept operated, changed periodically as Pasqually was constantly revising the procedures and introducing new ones. A fairly constant feature, however, was the method used to produce a pungent aroma during the ceremony. The adept carried a small earthenware dish containing hot coals on which he periodically scattered a mixture containing the following ingredients: saffron, incense, sulphur, white and black poppy seeds, cloves, white cinnamon, mastic, sandarac, nutmeg and spore of agaric (McIntosh, 2011).

Martinez de Pasqually (1727?-1774): "Pasqually merged esoteric doctrines based on Gnosticism … his version of Freemasonry blended with magic to form a unique type of rite. In this sense, the teachings of the Rite de Elus Coens enabled selected members to learn an aspect of magic that aimed to place the adept in communion with supernatural beings" (Harrison, 2017).

Pasqually

> [R]ites such as the Rite de Elus Coens … contained elements of … magic that … offered … a way to commune with God himself. Contacting … Angels was considered a very real practice in the eighteenth century.… These occult practices were certainly not new, …similar rituals for contacting

> spirits and angels being seen in the later sixteenth century with the magician John Dee and his scryer Edward Kelley… the same practices were later attempted by Freemason Elias Ashmole in the mid-seventeenth century…
>
> …As Waite reminds us "the Ceremonial Magic of the Elect Priesthood is by no means fully available…" and there were certain invocations and descriptions that were not written down, so the little we do know gives us but a glimpse of Pasqually's occult workings… (Harrison, 2017).

Rumors of such rites in Freemasonry was seen as cause for concern. "The fact that Freemasonry is referred to as the Craft, suggests a direct link to the craft guilds of the mediaeval period, yet elements of the ritual and the symbolism also hint at connections with the occult, and particularly with witchcraft" (Harrison. 2017).

> The link with witchcraft was a concern that was addressed, in the 1738 edition of the Constitutions, where it stated:
>
> "Have not People in former Ages, as well as now, alleged that the Free Masons in their Lodges raise the Devil in a Circle, and when they have done with him, that they lay him again with a Noise or a Hush as they please?"
>
> Certainly the use of chalk to set out the lodge in the 17th century, was similar to the use of consecrated chalk in certain magic rituals, and the precision of the Masonic ritual, with the ending of prayers using the phrase "so mote it be," also suggests a link to 17th century magic rituals, which also ended with a similar powerful ending in recognition to God.
>
> The "casting" or "drawing" of a circle, used in Dee's magical rituals, is also similar to the circle used in a Masonic lodge… (Harrison, 2017).

As we have seen already, the use of psychoactive substances in such rituals has been known, and certainly Ashmole, as well as likely Dee, worked with grimoires that prescribed their use, like *The Picatrix* and *Sepher Raziel: Liber Salomonis*. The Elus Coen incense certainly contained substances known to have psychoactive properties, although I am unclear as to the amounts used and their effectiveness in a combined incense in regard to the potential psycho-activity of the above preparation, or if other unmentioned substances were used as well, as so much is now not known about this rite. However, the ritual did include the classical invocations of magic. One of these rituals, called the "Work of the Equinox," included the following address to the evil demons:

> I conjure you, Satan, Beelzebub, Baran, Leviathan: all of you formidable beings, beings of iniquity, confusion and abomination, hearken and tremble at my voice and commandment; all of you great and powerful demons of the four universal regions and all of you demoniacal legions, subtle spirits of confusion1 horror and persecution, hear my voice and tremble when it sounds among you and during your cursed operations; I command you by the one who has pronounced eternal death on all of you.
>
> …On you, Satan, I impose excommunication, I tie and restrict you to your formidable region in the

name of the Most High, God, the Eternal Avenger and Rewarder…[32]

This was followed by an invocation of the good spirits, and as McIntosh notes: “None of these rituals, however, was done primarily for the purpose of calling up particular spirits. The main aim was of a higher order, namely communication with what Pasqually called the ‘Active and Intelligent Cause.’ ‘By this fact,’ says A. E. Waite, ‘the school of Martines de Pasqually is placed wholly outside the narrow limits and sordid motives of ceremonial magic.’”[33]

In regard to revolutions and secret societies, its is worth at least a passing mention to consider certain comments made by a pivotal figure in the American Revolution, his Freemason ties, and his curious references to “Indian Hemp.” The role of secret societies in the founding of the United States of America has long been noted. George Washington, Ben Franklin and other founding fathers were active Freemasons. Franklin, who is said to have contributed much occult symbolism in the founding American iconography, has also been connected to Rosicrucians, and according to some sources, even met Cagliostro, and other figures of European occultism and secret societies. Franklin also had a deep interest in Rabelais and is said to have attended a meeting of the notorious Hellfire Club that was influenced by him. It seems unlikely that Jefferson was a Freemason, and there is no documentation of such; however, he was friendly with Masons. Interestingly, he did write some praising comments about Adam Weishaupt and the Bavarian Illuminati.

What interests us most here are certain comments from Washington, that have long been debated by cannabis enthusiasts, as to whether they refer to industrial strains of hemp, used for fibre and seed, or, rather, if they identified psychoactive “Indian” cannabis. Cannabis historian David Malmo-Levine (2014) has examined various entries regarding hemp and suggests that these references identify the psychoactive strains of cannabis. First there is the specific use of the term “India hemp” in Washington’s diary:

> I also gave the Gardener a few Seed of East India hemp to raise from, enquire for the seed which has been saved, and make the most of it at the proper Season for Sowing. – Jan. 6th 1794
>
> I cannot with certainty recollect, whether I saw the India hemp growing when I was last at Mount Vernon; but think it was in the Vineyard; somewhere I hope it was sown, and therefore desire that the Seed may be saved in due season & with as little loss as possible: that, if it be valuable, I may make the most of it.– August 17th 1794.

The term, “Indian Hemp,” the precursor to “cannabis indica” was specifically created by Robert Hooke, to distinguish between the non-psychoactive varieties

of hemp found in Europe and the psychoactive resinous strains that were known from India (Chapter 14).“Hemp has been cultivated in Bengal from time immemorial for the purpose of intoxication; but is never used by the natives for cordage or cloth, as in Europe. The intoxicating preparation made from it is called Bang. There is no perceptible difference between the European and Bengal Plant” (Milburn & Thornton, 1825). Thus “Indian hemp” was specifically created to designate that very difference. That this “Indian hemp” was grown in a vineyard, also indicates that it was for a more refined crop than an industrial harvest.

Further, there is Washington’s reference from August 7th, 1765: “Began to separate the Male from the Female hemp at Do. – rather too late.” This has been equated with the practice of pulling males from marijuana plantations, so the females produce more resin. Moreover, final stand density for a fibre crop of hemp, should be approximately 30-35 plants per square foot. Sorting and removing out the males from the females in that sort of density, without upsetting the remaining females roots, would be a considerable task, especially that far into the season, as those would be big plants, with well-established root systems.

In a curious letter from George Washington to Dr. James Anderson, May 26, 1794, he refers to an “artificial preparation of hemp”: “I thank you as well for the Seeds as for the Pamphlets which you had the goodness to send me. The artificial preparation of Hemp, from Silesia, is really a curiosity…” No description of what this substance was, but it is worth noting that it comes from the same area, that figures like Schröpfer were known for their use of psychoactive substances in seances and Masonic rituals.

Interestingly, in a story in the *National Tribune* (1880), an article appeared titled the “‘Vision of Washington’ at Valley Forge,’” based on an alleged account from a soldier named Anthony Sherman, who claimed Washington saw visions! However, no 18th-century accounts of this alleged visionary ability of Washington are known to exist.

In their *Illuminati Trilogy*, Shea and Wilson use this history to depict the Founding Fathers as cannabis smoking, “hemp script” – (money) hungry Masons and Illuminati. If we were to consider the idea that there are indications that Masons were using psychoactive substances in their initiations, and the secrecy that was involved in such rituals, this may be one reason there is no explanation of why Washington used the term “Indian hemp” instead of the standard “hemp” and why there are no direct references to cannabis consumptions in his and other

Masonic Founding Fathers writing…. This is of course pure speculation. However it is important to remember "that Freemasonry was a secret society and was rarely discussed in journals or in the memoirs of members. For example, the writings of James Boswell and Benjamin Franklin, two well known and influential 18th-century Freemasons who bequeathed many documents and personal letters, hardly refer to the Craft in their writings" (Harrison, 2017).

Left*: Washington's Masonic apron, with the disembodied eye in a cloud (of smoke?).* **Right***: The famous Illuminati "eye in the triangle" on the American dollar bill.*

Another mason that was showing a keen interest in drugs in the 18th century, was the high-ranking Freemason Dr. Thomas Arnold (1742-1816). In an essay that preceded the work of Dr. J.J. Moreau, founder of Paris *Le Club des Hashisheen*, and who suggested that in cannabis intoxication, one might acquire a state of momentary "insanity," Arnold wrote in his book on causes of madness, "…[N]arcotic, and indeed all poisons which have the power of intoxicating, as most of the vegetable poisons have – such as the henbane, Datura, Monk's hood, belladonna, hemlock, Dog's mercury, Cannabis, Myrtle, certain species of *fungi*, and a few more – since they affect the brain nearly in the same way as wine and opium, are likely under familiar circumstances, to give rise to familiar effects and to be like them, productive of insanity." His discussion turns to the origins of the use of such plants in ancient times and a description of the Greek *nepenthe*.

THOMAS ARNOLD M.D

That the safe, or at least the agreeable, internal use of some such vegetable production, besides the juice of the poppy, was known in times of very high antiquity, seems evident from what we read in Homer of a medicament which Helen mixed with the wine which she gave to Telemachus, and his companion.

Mean time with genial joy to warm the foul.
Bright Helen mix'd a mirth-inspiring bowl:
Temper'd with drugs of sovereign use…
The boiling bosom of tumultuous rage;
To clear the cloudy front of wrinkled care,
And dry the tearful sluices of despair:
Charmed with the virtuous draught, the exalted mind.
All sense of woe delivers to the wind….

The intoxicating effects, so dissimilar in some respects from those of opium, here ascribed to this exhilarating beverage; and attributed to the addition of a mysterious drug, which, from the first epithet applied to it by the immortal bard, has obtained the appellation of Nepenthe; as well as the total ignorance of the Greek writers, to whom the properties of opium were no secret, concerning the nature of this wonder- working substance which Helen is said to have infused into the bowl; seem plainly to indicate, that it was something different from simple opium, of which, however, some portion might possibly enter into the composition – According to the poet…

These drugs so friendly to the joys of life,
Bright Helen learned from the Throne's imperial wife;
Who swayed the sceptre, where prolific Nile
with various simples clothes the fattened soil
With wholesome herbage mixed, the direful bane
Of vegetable venom taints the plain.

It seems indeed, highly credible that the Egyptians, and the inhabitants of India, had a very early knowledge of inebriating substances of this sort; since, besides what may be collected from the verses

> of Homer, and other passages of ancient writers, it is an undoubted fact that they are in possession of several at this day, of which numbers of testimonies might be adduced; and it is well known that the opinions, manners and customs of the inhabitants of India, and of other Asiatic nations, have undergone very little change since the earliest times in which we have any account of them. Some of the Egyptians prepare themselves; while others, with whose preparations the are unacquainted, they still receive, as they probably always received them, from the luxurious Asiatics, to whom they may have been originally indebted for them all; and with whom it is certain that they carried on a considerable traffic, as we leaner from sacred history, long before the days of Homer, or of Helen.
>
> Kempfer,[34] mentions a medicament of this sort, the effects of which seem nearly to have resembled those of the Nepenthes. He says, that he, and others, his companions, partook of an electuary, which was offered them at an entertainment in India; that they soon felt themselves so exceedingly happy, as they could no way express themselves but by laughing, roaring, and embracing each other ; that in the evening, when they mounted their horses to return home, they seemed to be flying through the cloud upon Pegasus, surrounded with rainbows ; that when they came to themselves, they eat most voraciously of whatever was before them ; and that they were on the day following, in perfect health both of mind and body… (Arnold, 1786).

Dr. Engelbert Kaempfer (1651-1716), refers to what is obviously an Indian cannabis concoction, and the descriptions of 18th-century Egyptian use from Arnold, fit with what we know of hashish delectables in Egypt at that time.

The suggestion is that the Nepenthe of Homer, originally a preparation of cannabis, was first suggested by Freemason, Dr. Thomas Arnold in 1786. Since then, numerous researchers have concurred.[35]

Arnold, in his essay, did not seem altogether clear on the use of cannabis in the Mid-East and India, and the reports he knew of, such as those referred to above, indicated something along the lines of datura, or henbane to him. This was probably based on experiments with European hemp. He seems wholly unaware of the earlier work of the scientist and aspiring Rosicrucian, Robert Hooke (1635-1703), who was the first to distinguish the industrial European hemp from the more resinous varieties found in the East.

In regard to opium, it is interesting to note that Thomas De Quincey, author of the classic drug tale, *The Confessions of an Opium Eater* (1824) also wrote an essay “Origin of the Rosicrucians and the Free-Masons” (1824) that was published in the popular *London Magazine*. De Quincey is credited with suggesting that the “Rosicrucian belief system effectively became embedded within the stone mason’s guilds to form Freemasonry as we know it, a theory that has been discussed by many researchers in this field ever since” (Harrison, 2016).

> …De Quincey’s Masonic text is certainly an interesting one as it explores a thought provoking view on the origins of Freemasonry in England … his Masonic piece was later commonly published with his Confessions, it gave many a reader an insight into the mysterious origins of Freemasonry and

Rosicrucianism, and remains an enigmatic piece in its own right (Harrison, 2016).

As Harrison has noted “there has been certain English Freemasons who have enjoyed a life of debauchery that included over-indulgence of alcohol, laudanum and opiates; such as the poet Branwell Brontë, who was a member of the Lodge of Three Graces in Haworth, Yorkshire, and certainly Freemasons Sir Arthur Conan Doyle and Oscar Wilde wrote about the use of opium in late Victorian society … Frederick Hockley may have used opium during his scrying sessions and even Crowley had his drug addictions” (Harrison, 2009). Although, in Harrison’s view, “there is no evidence whatsoever that these gentlemen combined their Masonic interests with any form of drug use, but their awareness of opiates reminds us how commonplace the use was amongst the gentlemen classes during the Victorian era” (Harrison, 2009). I think Harrison is correct about the mainstream and more orthodox brand of Masonry, but I would suggest that numbers of Masonic figures were using cannabis ritually, or for magickal purposes, and some quasi-Masonic groups were using it in initiations, as we shall see in Chapter 22.

Rumors of drug use in Masonic rituals were often suggested by their critics. On the opposite page we see an Illustrations from *Le Diable au XIXe siècle: ou, Les mystères du spiritisme, la Franc-Maçonnerie luciférienne* (1892-1894) an anti-Masonic French publication by the controversial figure Leo Taxil, showing an initiate drugged on opium, indicating that at least in the minds of their critics, this sort of use was part of the secret rites of Masonry at the time. As Taxil notes “…while the intoxication of opium has annihilated you, and you are completely at the mercy of these unknown brothers; There is no other way to get the introduction” (Taxil, 1894). The Chinese men in the picture bring to mind Waite’s references to a Palladian Initiation which took place via a Chinese school of Occultism “the San-Ho-Hei, an association ‘parallel to high grade Masonry…” (Waite, 1896). As Waite describes in *Devil-Worship in France*, “When a Palladian Mason seeks admission for the first time to one of its assemblies, he betakes himself to the nearest opium den, carrying on his person the documents which prove his initiation; he places his umbrella head downwards on his left side, and stupefies himself with the divine drug. He is then quite sure that he will be transported in a comatose condition to the occult reunion” (Waite, 1896).

On est donc apporté inerte à la réunion de la San-ho-hoeï, tandis que l'ivresse de l'opium vous a anéanti et que vous êtes complètement à la merci de ces frères inconnus; il n'existe pas d'autre moyen d'obtenir l'introduction. (Page 257.)

Taxil warned that “ecstasy can… be produced artificially, and we find here, in these means employed by magicians, sorcerers, a natural way of communicating with the devil…” (Taxil, 1892-1894). Among such methods, he warned of “Certain beverages and certain liniments”

> These include: the stupefying pollen of the temples of Aesculapius; nepenthe that the beautiful Helen held the polydamna Egyptian; the hashish of the Old man of the Mountain; opium of the San-ho-hoeï; The beans of the priests of the Great Spirit, among the Nadoëssis of North America; The Kava of Pacific fetishists; The liqueur of pastinaca, of the Kamstchadales; The cohobba juice of the caciques, among the Incas; The l'asserol [hashish] of the Turks; The bacca [cannabis] of the Hollentots; The ointment of the sorcerers of the Middle Ages; The fetid ointment of the Aztec priests of Mexico (Taxil, 1892-1894).

Taxil portrayed the use of opium and hashish as evidence of the sort of dangerous multiculturalism that Masonry taught and used this to tap into the racism of his day.[36] As Maurice Magre explained in *Magicians, Seers and Mystics*, "many secret societies, Persian, Indian and Chinese, have made and still make use of beverages based on hashish, opium and many other plants, in order to promote the emergence of the astral 'double' and the attainment of the early degrees of ecstasy" (Magre, 1932). We can be sure that such stories caught the attention of both Masonic enthusiasts and detractors alike.

Leo Taxil,is a fascinating character. Born Marie Joseph Gabriel Antoine Jogand-Pagès (1854-1907), he took the writing name Leo Taxil, to at first write a variety of pieces mocking Catholicism and the Bible throughout the 1880s such as *La Bible Amusante* (The Amusing Bible, 1882); *Les Maîtresses du Pape* (The Pope's mistresses, 1884) and others. He then went on to pull one of the greatest hoaxes of the 19th century.

LES MAITRESSES
Du PAPE
Par LÉO TAXIL et Karl MILO
Hope
La 1re LIVRAISON EST GRATUITE
ON PEUT LA DEMANDER CHEZ TOUS LES LIBRAIRES
DÉPÔT CENTRAL : LIBRAIRIE ANTI-CLERICALE : 35 RUE DES ÉCOLES, PARIS
DEUX LIVRAISONS ILLUSTRÉES PAR SEMAINE, CHAQUE LIVRAISON 10c

LA BIBLE AMUSANTE
Par LÉO TAXIL
Dessins de FRID'RICK
L'ARC-EN-CIEL
LE DÉLUGE
JOSUÉ ARRÊTANT LE SOLEIL
ÈVE TENTÉE PAR LE SERPENT
MORSE
SUZANNE
DAVID & GOLIATH
JUDITH & HOLOPHERNE
DEMANDEZ CHEZ TOUS LES LIBRAIRES & MARCHANDS DE JOURNAUX
LA 1ère SÉRIE ÉQUIVALANT A CINQ LIVRAISONS DE QUARANTE PAGES CHACUNE
VINGT MAGNIFIQUES GRANDS DESSINS
PRIX : 15 CENTIMES
DÉPÔT CENTRAL : LIBRAIRIE ANTI-CLÉRICALE, 26 RUE DES ÉCOLES, PARIS

Luciferian Masonry, Cannabis Infused Wine and the Taxil Hoax

After writing numerous tracts condemning and mocking the church for years, Taxil renounced his former activities and faked a very public conversion to Catholicism. Not long after this, he then went on to create a hoax over a 12-year period, about a Luciferian form of Freemasonry. According to some sources Taxil was himself at one time a low level Mason, and he did have some knowledge of Freemasonry. As W.G. Sibley explained in *The Story of Freemasonry*:

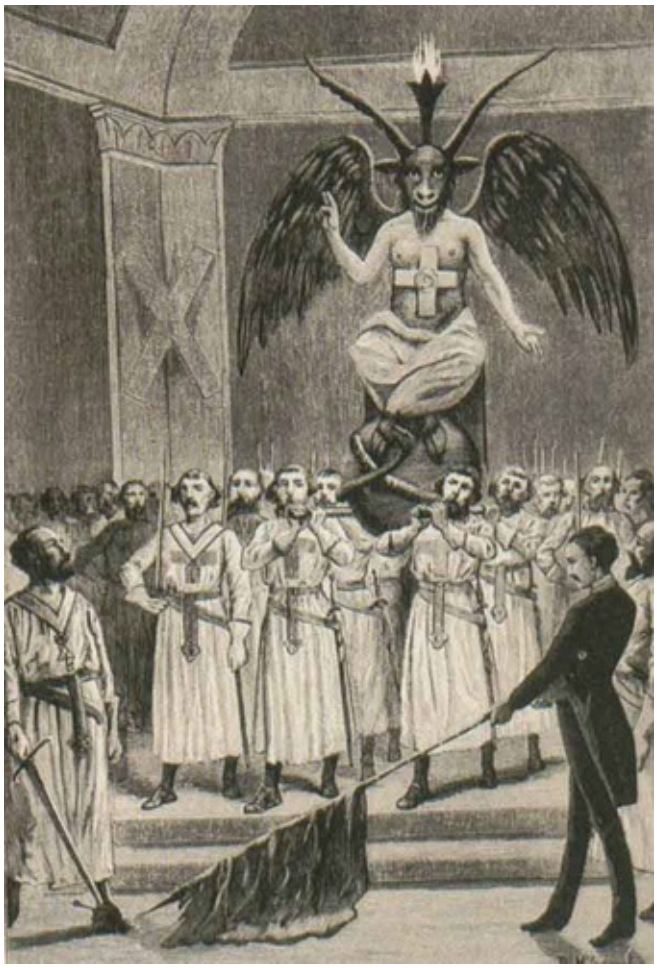
> In 1881 he had been made an Entered Apprentice, but was soon after expelled from the fraternity because of indiscretions of which he was guilty. With reckless disregard for facts, and unrestrained by his ignorance of Masonry, he gave his extraordinary imaginative powers full play, and with a fecundity of detail and illustration truly remarkable, represented the rites of the craft to be a hideous form of Devil-Worship. One entire volume he devoted to Female Masons, on which impossible foundation he constructed a shameful edifice of fiction, full of shockingly scandalous and beastly fabrications that were received with delight by the papal authorities, who saw in them perfect justification for the attitude of their church toward Masonry (Sibley, 1913).

On April 20, 1884, Pope Leo XIII released his notorious anti-masonic encyclical, Humanum genus, that said that humanity was "separated into two diverse and opposite parts, of which the one steadfastly contends for truth and virtue, the other of those things which are contrary to virtue and to truth. The one is the kingdom of God on earth, namely, the true Church of Jesus Christ.… The other is the kingdom of Satan.… At this period, however, the partisans of evil seems to be combining together, and to be struggling with united vehemence, led on or assisted by that strongly organized and widespread association called the Freemasons." Knowing the long standing concerns of the Papacy with Freemasonry, and particularly Pope Leo XIII's concerns with this, Taxil fabricated a number of characters and wrote under them as pseudonyms, and with the aid of at least two close allies, and his created aliases, he perpetrated various false stories about a form of Satanic Masonry, that corroborated each other. These periodicals, although sensational, caught the eye of both the public and the Holy See of the Vatican, at the highest levels, all of whom were all too willing to believe the vilest atrocities of their perceived arch-enemies, the Freemasons.

An 1891 cartoon in *Puck* shows Pope Leo XIII doing battle with Freemasonry.

In his creation of this Luciferian Freemasonry we can see that Taxil was deeply influenced by von Hammer-Purgstall's Templar/Baphomet/Freemason conspiracy as found in *Mysterium Baphometis Revelatum*, if not directly, then through its filtration in the works of Eliphas Levi, by both his borrowing of Levi's imagery and descriptions of Baphomet, and also utilizing the cannabis-infused wine that appears in the same chapter of Levi's work with the description of Baphomet. We find this situation in the writings attributed to one of Taxil's characters, "Diana Vaughan," an alleged descendant of the Rosicrucian alchemist Thomas Vaughan, who had been swept up into a form of Luciferian Masonry that was taking place in the American South, and being led by none other than the noted Mason and Scottish Rite figure Albert Pike!

Advertisement for Les Mystères de la franc-maçonnerie dévoilés (The Mysteries of Freemasonry unveiled) by Léo Taxil (1895), showing Taxil's use of Levi's Baphomet, here wearing a Masonic Apron.



Miss Diana VAUGHAN
(Jeanne-Marie-Raphaëlle)

DÉPOT LÉGAL
Seine
1896

MÉMOIRES
D'UNE
EX-PALLADISTE
Parfaite Initiée, Indépendante

Publication Mensuelle

Ceci est une œuvre de bonne foi.

Prix du Numéro : UN Franc
ABONNEMENTS : Un an, 12 fr. — Six mois, 6 fr.
Prix unique pour tous les pays, payable d'avance.

N° 1 JUILLET 1895

PARIS
LIBRAIRIE ANTIMAÇONNIQUE
A. PIERRET, Éditeur, 37, RUE ÉTIENNE-MARCEL

Left: An 1890 Illustration from Taxil of an alleged Masonic invocation of Baphomet. Right: Léo Taxil's Diana Vaughan: Mémoires d'une Ex-Palladiste (Memoirs of Miss Diana Vaughan), Palladiste is the name Taxil gave his hoax form of Luciferian Masonry) instalments of which were published in France from 1895 to 1897.

A.E. Waite Summarized much of this French material and released it just before it was all exposed as a complete hoax, in his book about Luciferian Freemasonry, *Devil-Worship in France: with Diana Vaughn and the Question of Modern Palladism* in 1887, written it would seem, with tongue firmly placed in cheek. Waite describes Vaughan's alleged initiation with indications of drug use, as well as the sort of wire pulling trickery used in the phantasmagoria. So rather than realizing the whole thing was a complete hoax, Waite seems to have believed that Vaughan may have been victim to the sort of stage trickery that was used by the phantasmagorists, and intoxication with cannabis.

> Miss Vaughan began her preparations by a triduum, taking one meal daily of black bread, fritters of high-spiced blood, a salad of milky herbs, and the drink of rare old Rabelais. The preparations in detail are scarcely worth recording as they merely vary the directions in the popular chap-books of

> magic which abound in foolish France. At the appointed time she passed through the iron doors of the Sanctum Regnum. “Fear not!” said Albert Pike, and she advanced remplie d’une ardente allegresse, was greeted by the eleven prime chiefs, who presently retired, possibly for prayer or refreshments, possibly for operations in wire-pulling. Diana Vaughan remained alone, in the presence of the Palladium, namely, our poor old friend Baphomet, whom his admirers persist in representing with a goat’s head, whereas he is the archetype of the ass (Waite, 1887).

We can be sure that Waite’s reference to “the drink of rare old Rabelais” is a reference to a cannabis-infused wine, as the regime given of “fritters of high-spiced blood” and “salad of milky herbs” is the same as that given by Levi in *Dogme et Rituel de la Haute Magie* (1856), which Waite had translated the year before, in a description of a ritual for invoking the devil: “this repast must be made off black bread and blood seasoned with unsalted spices, or off black beans, and milky, narcotic herbs; every five days, after sunset, one must get drunk on wine in which five heads of black poppies and five ounces of bruised hemp have been steeped…” (Levi/Waite, 1886). As well, in the French original of the Taxil/ Vaughan account, there is no mention of Rabelais, and cannabis appears quite clearly in this context, alongside numbers of references to hashish use by these Luciferian characters throughout the tale. As Taxil’s Diana Vaughan: *Mémoires d’une Ex-Palladiste*, describes: “It is obvious that Miss Diana Vaughan was only a subject between hands of criminals Charleston operators. Autosuggested … and exhausted by the deprivation of food and sleep, excited by an infusion which possessed the narcotic properties of hashish, she fell into a state of dream and thought she saw Lucifer as she had desired. This vision fascinated the poor woman and troubled her. for many years.” (Vaughan/Taxil 1895-1897). It is worth noting here, that Waite’s use of the “drink of rare old Rabelais,” although not appearing in Taxil’s works, seems to have been used in a way that those in the know would be aware of the reference to cannabis-infused wines in this sort of ritual context.

Taxil's depiction of Diana Vaughan's cannabis infused "Masonic" initiation and introduction to Baphomet!

In *The Story of Freemasonry*, Sibley included a translation of an account of Diana's fanciful experience in a Masonic "Black Mass":

> "In a thick cloud of perfumes the priest ascends the altar of Satan's Synagogue.
>
> "On the table is seen a goat with a human face already excited by some preliminary homages, intoxicated by perfumes and adoration.
>
> "The priest opens a box and takes out some wafers.
>
> "The rites performed and the words spoken during the continuance of the magical ceremony are blasphemous in character, and the sacred vessel and its contents are subjected to insult and mockery. The goat plays the infernal part, cursing and reviling, and lastly the following incantation is delivered: Master of the Esclandres, dispenser of the benefits of crime, intendant of sumptuous sins and great vices, sovereign of contempt, preserver of old hatreds and inspirer of vengeance and misdeeds" (Sibley, 1913).

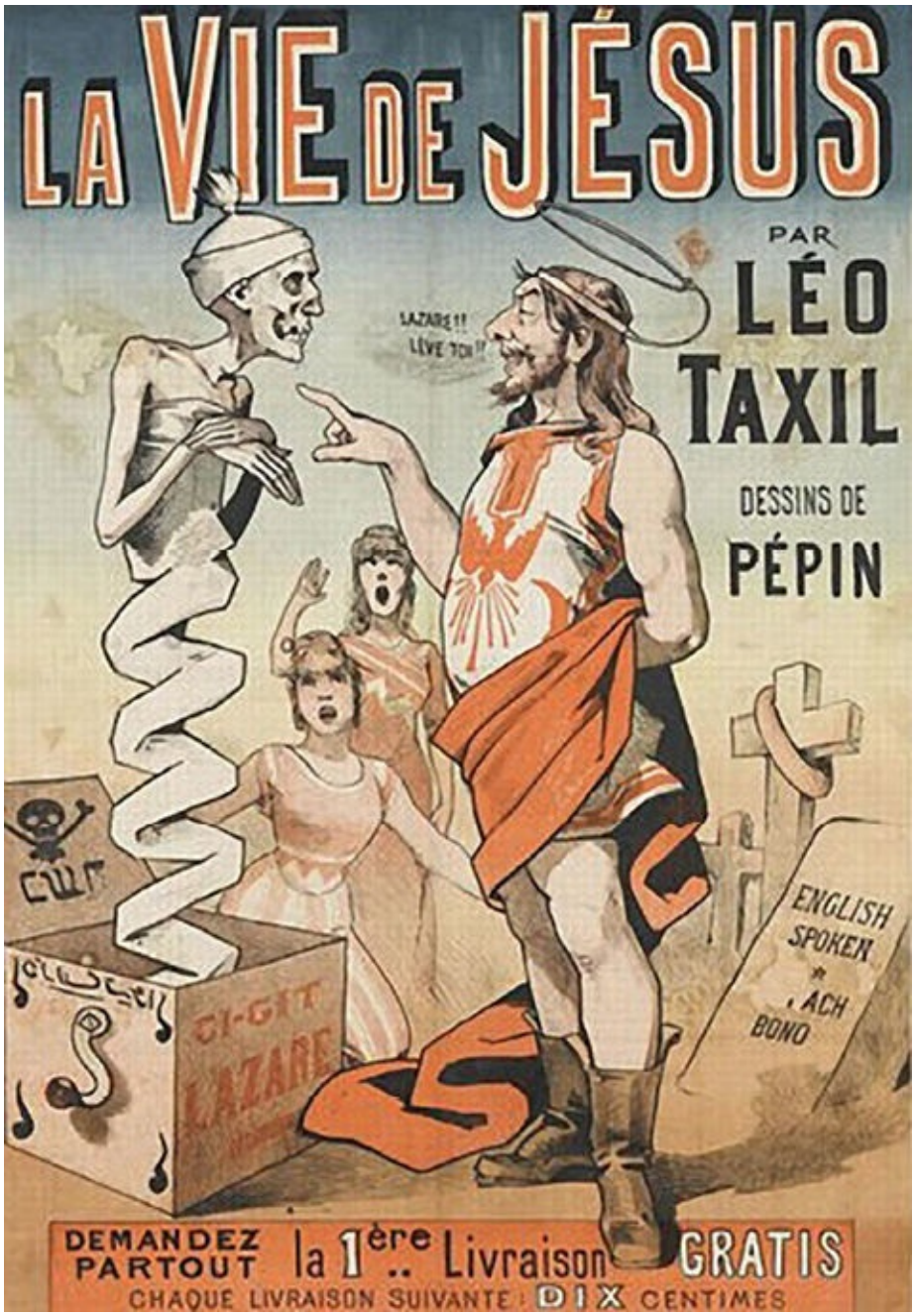
Taxil's account of cannabis-infused Satanic Masonry was completely embraced by the foes of the Craft, particularly the Vatican, where even the Pope was excited to read the latest account from Diana Vaughan, or one of Taxil's works on the diabolical secrets of Freemasonry! Taxil was entertained at the Vatican on a number of occasions after his public conversion and redemption, and the whole farce continued for some twelve years, before public outcry as to

the authenticity of the writings attributed to Diana Vaughan forced a press conference. However, on the date of what was supposed to be Vaughan's long awaited public appearance, April 19th, 1897, Taxil showed up alone, wearing a Fez, and gave one of the most hilarious press conferences of the century. The French prankster completely admitted his hoax, to the various members of the press, clergy, freemasons and public who had gathered to meet the mysterious Vaughan, and the crowd reacted with laughter, cheers, boos and anger throughout Taxil's unveiling. In conclusion Taxil thanked the press, clergy, and masons for playing the willing dupes of his hoax. As Taxil was quoted in a later interview with America's *National Magazine* in regards to the whole escapade:

> The public made me what I am, the arch-liar of the period, for when I first commenced to write against the Masons my object was amusement pure and simple. The crimes laid at their door were so grotesque, so impossible, so widely exaggerated, I thought everybody would see the joke and give me credit for originating a new line of humour. But my readers wouldn't have it so; they accepted my fables as gospel truth, and the more I lied for the purpose of showing that I lied, the more convinced became they that I was a paragon of veracity (Taxil, 1906).

Marie Joseph Gabriel Antoine Jogand-Pagès (1854-1907) aka Leo Taxil

Taxil went back to publishing parodies of the Christian faith, after his elaborate Satanic Masonic hoax, with works such as *La Vie de Jesus* (The Amusing Gospel of Jesus, 1890).



Curiously, despite Taxil's publicly admitting to the hoax, many key elements of it still persist in modern conspiracy theories about Freemasonry being Luciferian, and its association with Baphomet. Words falsely put into the mouth of Albert Pike by Taxil, are still quoted as verbatim fact by modern conspiracy theorists who have managed to gobble, hook, line and sinker, Taxil's fraudulent bait. Complicating things further, quasi-Masonic organizations like the *Ordo Templi Orientis* and their seeming embarkment of the sort of Templar Masonic cosmology laid out by von Hammer-Purgstall, make it difficult to completely

separate fact from fiction for some. Some O.T.O. members seem to have embraced the whole Diana Vaughan and Paladin Masonry as actual history. In Frater Shiva's *Inside the Solar Lodge-Behind the Veil*, he relates how. Author Louis T. Culling "was in possession of a formal *Charter for The Order of the Paladin* that had originally derived from Diana Vaughan" (Shiva 2007).

> This Charter had been historically, formally, and sequentially transferred over the years until it came into his name. Culling generously signed it over, transferring the Grand Mastership of The Order of the Paladin into Frater Luna's name.
>
> Frater Luna appeared at Solar Lodge, grinning like the cat ate the canary, with his Charter and his new Grand Master status. But he also readily agreed to sign it over to the "O.T.O." (Shiva, 2007).

I have no idea if Culling was in on the dupe, or part of a chain of dupes, that helped link this nonsense to the O.T.O. in the modern day, but I can not help but think of Taxil giggling from the grave over the longevity of his hoax and "Frater Shiva's" embracement of it.

Even the current Pope seems to share his predecessor, Leo XIII's concerns, warning about the Freemason infiltration of the Knights of Malta and commenting as recently as 2015 on the Vatican website "On this earth at the end of the 19th century freemasonry was in full swing, not even the Church could do anything, there were priest haters, there were also Satanists.… It was one of the worst moments and one of the worst places in the history of Italy" (Pope Francis, 2015).

One can only imagine how much this hoax contributed to the demonization of cannabis, likely contributing to its concept as the Devil's Weed' as reefer madness gripped America!

Part of the longevity of Taxil's hoax is due to his knowledge of the occult and cleverly mixing together fact and fiction … which part cannabis may have played in that recipe, shall be further explored in the next two chapters.

---

[1] There may have been some awareness and interest in drugs amongst the Holstein-Gottorp dynasty. Adam Olearius (1599-1671), the German scholar, mathematician, geographer and librarian, who was the secretary to the ambassador sent by Frederick III, Duke of Holstein-Gottorp, and later became the librarian to the duke, and keeper of his cabinet of curiosities described an account of ingesting cannabis while the guest of the Governor of Amadabat: "…he call'd for a little golden Cabinet enrich's with precious stones, and having taken out two drawers, out of now he took Offion or Opium, and out of the other Bengi, a certain Drug or Powder made of the leaves and seeds of Hemp, which the use to excite luxury. Having taken a small spoonful of each, he sent the cabinet to me; and told me that it could not otherwise be, but that during my aboad at Ispahan, i must needs have learnt the use of that Drug, and that I should find that as good as any I had seen in Persia. I told him that I was no competent Judge of it, in regard I had not used it often; however I would then take of it for the Honour's sake of receiving it from his hands. I took of it, and the English Merchant did the like, though neither of us had ever taken any before…" (Olearius, 1662).

[2] Reprinted from a text that states that it is never reprinted beyond the needs of the Lodge, I have my connections!

[3] From a quote in (Godwin, 1994).

[4] Ibid.

[5] See (Hatsis, 2015) for more on this.

[6] See Was Goethe a Muslim? By Shaykh ‘Abdalqadir Al-Murabit (1995), which gives an impressive overview of Goethe’s esteem for Islam.

[7] http://www.hanfarchiv.ch/cgi-bin/a_text.cgi?352

[8] As quoted in (Bjelić, 2016).

[9] As quoted in (Frankland, 2000).

[10] (Griswold, 1889).

[11] A reference to Julie, or the New Heloise (1761), by Jean-Jacques Rousseau.

[12] As quoted in (Nicolaus, 2010)

[13] From (Ruffles, 2004).

[14] As quoted in (Photiades, 1932).

[15] Ibid.

[16] From a quote in (Safranski, 2017).

[17] In this regard, it should be noted that modern research indicates that cannabis may in fact increase night vision, as cannabinoids are known to reduce the concentration of chloride ions inside the retinal ganglion cells, and this increases the effects of light on them and makes them more sensitive to it.

[18] Translated from Lettres historiques, politiques et critiques sur les evénéments, qui se sont passés depuis 1778 jusqu’à présent, Volume 12 (1791).

[19] Ibid

[20] From a quote in (Newman, 2017).

[21] Sharpe’s London Journal (1849).

[22] Ibid.

[23] The opium poppy appears under the moon, and mandrake under mercury, acacia under the sun.

[24] Sharpe’s London Journal (1849).

[25] The St. James’s magazine (1842).

[26] As quoted in (Malpas, 1932).

[27] Ibid.

[28] “Count Cagliostro,” The Medical World, Volumes 1-2 (1857).

[29] “Count Cagliosro,” Fraser’s Magazine Vol. VIII, (1833).

[30] René le Forestier, Les Illuminés de Bavière et la franc-maçonnerie allemande, (1914).

[31] From Gerard de Nerval’s Oeuveres Completes, (1868).

[32] As quoted in (McIntosh, 2011).

[33] Ibid.

[34] Dr. Engelbert Kaempfer (1651-1716), his Amoenitatum exoticarum politico-physico-medicarum fasciculi V. (1712), has a number of entries on cannabis.

[35] Such as the French Pharmacist Joseph Virey (1775-1846) who suggested in 1813 that hasheesh was Homer’s nepenthe (Bulletin de Pharmacie). Many others have since concurred. “The opinions entertained by the learned, on the nature of the Nepenthe of the ancients have been various. By Th. Zwinger, and … by Sprengel, in his history of botany, it is supposed to be opium.… But the best authorities, with whom our author coincides, are of opinion that the Nepenthe was derived from the Cannabis sativa of Linnaeus” (Christen, 1822); “the famous nepenthe of the ancients is said to have been prepared by decocting the hemp leaves” (Watt, 1853); “nepenthe which may reasonably be surmised was bhang from the far east” (Benjamin, 1880). As the authors of The Manners and Customs of the Ancient Egyptians also concluded: “Nepenthes.… Perhaps the Bust or Hasheesh, a preparation of the Cannabis sativa” (Wilkinson & Birch, 1878). See also (Walton, 1938; Burton, 1894; Lewin, 1931; Singer and Underwood, 1962; Oursler, 1968; Wills, 1998). In A Glossary of Colloquial Anglo-Indian Words and Phrases, Yule and Crooke note an interesting connection between a Coptic (Greek-Egyptian) term and the nepenthe; “Bhang is usually derived from Skt. Bhanga, ‘breaking,’ but [Sir Richard] Burton derives both it and the Ar. Banj from the old Coptic Nibanj, ‘meaning a preparation of hemp; and here it is easy to recognize the Homeric Nepenthe’” (Yule, et al., 1903/1996). As Abram Smythe Palmer also notes in Folk-etymology: “Nepenthe, the drug which Helen brought from Egypt, is without doubt the Coptic nibendj, which is the plural of bendj, or benj, hemp, ‘bang,’ used as an intoxicant” (Palmer, 1882). When one returns to the contemporary Avestan term for cannabis, b’aŋ’ha, the similarity in this context, ne- b’aŋ’ha, brings us to an even closer to the cognate pronunciation ‘nepenthe.’

[36] Pike recorded this element in a mid 19th century description of the Scottish Rite to a line of questioning that the aspirant was expected to reply yes to: “Master of Ceremonies ‘My Brother, there are several questions that you must answer sincerely and truly, before I can attempt to introduce you into this Sovereign Chapter of Knights of Rose Croix. 1st:’What is your religious belief?’ 2nd: ‘Do you respect the character of every Reformer that has in the different periods of the world’s history appeared on earth to teach men virtue and morality?’ 3rd: ‘Do you regard with toleration the religious opinions of other men?’ 4th: ‘Are you

willing to meet in the Masonic Temple, and to recognize as Brothers, all good Masons who believe in one God and the Immortality of the Soul, whether they have received that belief from the teachings of Moses, of Zoroaster, of Buddha, of Mahomet, or of the founder of the Christian religion?’” (Pike, 1857).

PUNCH'S FANCY PORTRAITS.—No. 83.

CAPTAIN BURTON,

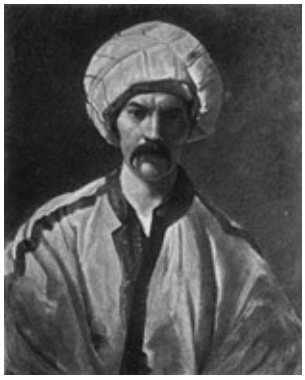
OUR UN-COMMERCIAL TRAVELLER.

Chapter 22

19th-Century Masonic and Rosicrucian Hashishin

Islamic Influences

Even before the publication of von Hammer-Purgstall's anti-Masonic work *Mysterium Baphometis Revelatum* (1818), some Masons themselves were tying in the history of the order with that of the Templars, and this of course led to the Hashishins, causing some branches and offshoots of Masonry to take on a particularly Islamic flavour. As Sir Richard Burton (1821-1890) has been popularly noted as stating: "Sufisim" is " the Eastern parent of Freemasonry" (Burton, 1856). This view of Masonic origins was also incorporated into Freemason Rudyard Kipling's *The Man Who Would Be King*. Interestingly, both of these figures also used cannabis and a variety of other drugs.



Sir Richard Burton had a deep knowledge of both the occult and drugs; in *A Plain and Literal Translation of the Arabian Nights Entertainments* he expressed his deep knowledge of cannabis, even identifying Rabelais' references, and suggesting an interesting etymological connection to nepenthe:

> The Arab "Banj" and Hindú "Bhang" (which I use as most familiar) both derive from the old Coptic "Nibanj" meaning a preparation of hemp (Cannabis sativa seu Indica); and here it is easy to recognise the Homeric "Nepenthe." Al-Kazwini explains the term by "garden hemp (Kinnab bostáni or Sháhdánaj). On the other hand not a few apply the word to the henbane (hyoscyamus niger) so much used in mediæval Europe. The Kámús evidently means henbane distinguishing it from Hashish al haráfísh" = rascals' grass, i.e. the herb Pantagruelion. The "Alfáz Adwiya" (French translation) explains "Tabannuj" by "Endormir quelqu'un en lui faisant avaler de la jusquiame." [Asleep someone making him swallow henbane]. In modern parlance Tabannuj is = our anæsthetic administered before an operation, a deadener of pain like myrrh and a number of other drugs. For this purpose hemp is always used (at least I never heard of henbane); and various preparations of the drug are sold at an especial bazar in Cairo. See the "powder of marvellous virtue" in Boccaccio, iii., 8; and iv., 10. Of

these intoxicants, properly so termed, I shall have something to say in a future page.

The use of Bhang doubtless dates from the dawn of civilization, whose earliest social pleasures would be inebriants. Herodotus (iv. c. 75) shows the Scythians burning the seeds (leaves and capsules) in worship and becoming drunken with the fumes, as do the S. African Bushmen of the present day. This would be the earliest form of smoking: it is still doubtful whether the pipe was used or not. Galen also mentions intoxication by hemp. Amongst Moslems, the Persians adopted the drink as an ecstatic, and about our thirteenth century Egypt, which began the practice, introduced a number of preparations to be noticed in the course of The Nights (Burton, 1885).

Elsewhere Burton noted of hashish's use in the East, "by magicians to… 'deify themselves and receive the homage of the genii and nature spirits'" (Burton, 1885). Biographer Thomas Wright, wrote how Burton "smoked… the forbidden weed hashish, and grew confidential" with his friend of 30 years Haji Wali, who had inspired Burton to adopt Arabic dress, so he could travel more freely in the East, eventually enabling his famous trip to Mecca (Wright, 1906).[1]

Burton belonged to Lodges in both England and India. Kipling was a registered Freemason for four years in England and acted as a Secretary of the Lodge in 1887. Besides the clear Masonic themes in a *Man who Would be King*, in 1926 Kipling released Debits and Credits, which included four Masonically inspired stories.

In *Kipling Sahib: India And The Making Of Rudyard Kipling*, Charles Allen describes a late 19th-century account where in India, Kipling sought relief from a bout of dysentery by smoking opium, and ingesting chlorodyne, a medicine that in some patents was a tincture mixture of opium, cannabis and chloroform. "There is convincing evidence that this double dose hit him with the force of a revelation. In modern parlance, it 'blew his mind,' opening the doors of his unconscious hitherto kept tight shut and causing him to lose some of his fearfulness" (Allen, 2015). Allen suggests that this event brought a "new dimension to his thinking … freeing him to speak more directly from within himself" (Allen, 2015). As Kipling expressed in a letter to a relative of this

experience. “Here am I … with my head still ringing like a bell from the fumes of that infernal opium, plotting and planning and crowing on my own dunghill as though I were one of the immortals.”

Gerard de Nerval and his Hashish-Infused Tales of the Druze and Hiram Abiff

As most readers who have made it this far are likely aware, an important figure in the rituals of Freemasonry is a character named Hiram Abiff, said to be the architect and builder of Solomon's Temple. Also known as the Widow's son, Hiram Abiff is the central character of an allegory presented to all candidates during the third degree in Freemasonry. In the mythology of the story Abiff is murdered by three ruffians, who want him to reveal the secret signs and passwords of the higher degrees of Masonry, which were used in receiving payment for work on the temple. Some of the central initiations of Masonry are death and rebirth ceremonies based on this particular story.

Interestingly, the first public retelling of this mythos had the tale tied up with the occult use of hashish. The French poet, Gérard De Nerval (1808-1855) included what has been suggested as the first published account of the Masonic story of Hiram Abiff, in his autobiographical account of his travels, *Voyage en Orient* (1851) which is similar to Potocki's work, in the way it contains stories within stories along with esoteric secrets. It is within this curious entanglement of tales where we find de Nerval's accounts of hashish, Hiram Abiff and Biblical secrets! As the authors of *The Temple and the Lodge* noted of this:

> Nerval not only recited the basic narrative. He also divulged – for the first time, to our knowledge – a skein of eerie mystical traditions associated in Freemasonry with Hiram's background and pedigree. What is particularly curious is that Nerval makes no mention of Freemasonry whatsoever. Pretending that his narrative is a species of regional folk-tale, never known in the West before, he claims to have heard it orally recited by a Persian raconteur, in a Constantinople coffee-house (Baigent & Leigh, 1988).

Nerval was likely introduced to a lot of Masonic ideas through his mentor Charles Nodier. Nodier's father was a close friend of Jacques Cazotte, and so from an early age he had become familiar with a variety of esoteric views, and aspects of Martinist and Masonic philosophy. "Charles Nodier and his father were both Masons, and may have belonged to the Royal Order of Scotland…" (Emerys, 2007). "Nodier was a … Mason and many of his novels feature initiatory plots…" (Montague & Rarignac, 2012).

Both Nodier and Nerval shared a deep interest in Faust, with Nerval writing

his acclaimed translation when he was only 18 years old, and Nodier writing his adaption of the story for the stage. Like Cazotte, Nodier was known to use opium for visionary purposes. “The pioneer of drug transcendence was the French novelist Charles Nodier in the 1790s. Nodier was a Romantic for whom life was a voyage of introspective self-discovery, and he convinced himself that opium gave him revelations that he could not obtain when sober” (Davenport-Hines, 2003). “Opium, he believed, provided a gate to another world – the realm of dreams and nightmares” (Melton, 2010). As Nodier wrote in an 1831 correspondence with a friend “The decoctions of various plants, loaded with spirits, are highly recommended, opium does wonders. The ether is sovereign, and I would not know any other specific for my use” (Nodeir, 1876). “… [O]pium taken at high doses accelerates life” (Nodier, 1844). Nodier, in *La Fée aux Miettes*, (1832) narrates the adventures of a inspired devotee of the mandrake, and has been noted for “discoursing on the rites of Freemasonry” (Montague- & Rarignac, 2012).

In reference to this use of drugs for inspiration in the works of Nodier, in *Un carnival de Paris* (A Carnival of Paris), Joseph Méry, refers to a “to a sect of sleepers, of which Charles Nodier … was for a long time one of the venerated pontiffs” (Méry, 1856). Méry noted their use of “opium, which was then a pleasure reserved for a few privileged sensualities, to lead their souls even to the heights of the celestial mountains and to the lands of ancient faeries. Some of them, progressive and audacious, invoked the help and efficacy of a mysterious substance still at that time, the hashish of which the jaded youth now intoxicate themselves, to plunge into a ravishing and ecstatic drunkenness, ‘She is the orgies of the real world’” (Méry, 1856).

Nodier’s co-authored *Histoire pittoresque de l’Angleterre et de ses possessions dans les Indes* (Picturesque history of England and its possessions in the Indies), made reference to the Assassins who were “wont to get drunk with the fermented juice of a kind of hemp-like plant, and Named hashish. See the fables of the ‘Old Man of the Mountain’, and those of Eastern Tibet” Nodeier, et. al., 1835). The myth behind this account would come to be very influential on Nerval and other young writers who were known to frequent Nodeier’s company, like Victor Hugo, Honore de Balzac, Alexander Dumas and Theophile Gautier, as we shall see.

Nerval's own depth of occult knowledge is revealed in a number of his works. "In his *Aurelia*, he mentions having read the Kabbala, Swedenborg, and the Egyptian Hermetic Books.… His interest in occultism also inspired him to a longer research work on eighteenth century initiates of secret societies, such as Jacques Cazotte … [and] Cagliostro…" (Bays, 1964). When one reads Nerval's writings, it becomes clear that the French poet regarded hashish as instrumental in the "Great Work" and an important aspect of occult history, and even Masonic lore. In her excellent work, *The Orphic Vision*, the Professor of French literature, Gwendolyn Bays, makes clear the profound influence that hashish had on de Nerval and other French poets, describing how they "made free use of hashish to 'penetrate the Unknown'…" (Bays, 1964).

As the authors of *The Book of Grass* noted half a century ago, in a dedication to his close friend, and fellow hashish enthusiast Alexander Dumas, "Nerval uses the word 'supernaturalist' to describe the state we moderns call 'high" (Andrews & Vinkenoog, 1967). I suspect the reference to "Germans" refers to certain Rosicrucians and Occultists of that area in the 18th century.

> And since you have had the prudence to cite one of the sonnets composed in the state of day-dreaming the Germans call "supernaturalist," you must hear them all; you will find them at the end of the volume. They are hardly more obscure than the metaphysics of Hegel or the "Memorabilia" of Swedenborg, and would lose charm by being explained, if such things were possible.[2]

There are actually two occult tales related to Masonry, that Nerval reveals in

his *Journey To The Orient* and the role of hashish in these stories is very intriguing, in relation to the occult history of the herb we have been alluding to in this volume, particularly in regard to Freemasonry. “It is unclear what level of freemasonry Nerval achieved; although it is clear he was well versed in Masonic lore, his actual status in the craft is vague” (Lachman, 2003). The first of these stories, Nerval claims, was told to him by an imprisoned Druze sheik named Eshayrazy. As Nerval explained “The Druze have been compared to the Pythagoreans, the Essenes, and the Gnostics, while some scholars claim that the Knights Templar exploited many of your ideas, and that the Rosicrucians and Freemasons have done the same today” (Nerval, 1851/1972). It has also been noted that the beliefs of the Druzes, “makes them many ways the closest of the breakaway sects of Isma’ilism to the Assassins” (Burman, 1987). The second of these tales is the aforementioned account from Nerval of the Masonic Hiram Abiff story, here under the name of Adoniram, a combination of the Hebrew Adon and Hiram, signifying the master who is exalted, and is based around the building of Solomon’s temple.

The first tale, that of Caliph Hakim, is set in 1,000 A.D. Nerval claims “the principal facts” of this account “are definitely based upon authentic traditions” (Nerval, 1851/1972). It recounts the story of a powerful Moslem, Caliph Hakim, who was in the habit of visiting the city disguised as a commoner. In one of these visits he enters a cavern which is frequented by members of the Sabian faith, a surviving Gnostic sect, whose establishments offered hashish. There Hakim is befriended by a young man, Yousouf, who introduces the reluctant Caliph to hashish, telling him: “This box contains the paradise promised by your prophet and his believers. If you weren’t so scrupulous I could soon put you into the Houris arms without making you pass over the bridge of Alsirat.” Alsirat, being the Islamic counter-part of the Zoroastrian Cinvat Bridge, which is mentioned in the *Arda Wiraz Namag*, and crossed with the aid of a potent cannabis infusion. At first reluctant, Hakim gives in to the temptation, stating that this “marvellous paste which is the same, perhaps, as ambrosia, the food of the immortals.” After feeling its full effects Hakim states to his new Sabean friend Yousof: “Hashish renders you equal to God.” “After imbibing the drug, Hakim’s vision expands, the barriers erected between the conscious and the unconscious vanish, and he experiences feelings of exaltation, rapture, and frenetic excitement…” (Knapp, 1980). The two friends in De Nerval’s tale were said to meet together to enjoy hashish on a number of occasions, and as *Journey To The Orient* tells us, the experiences of Hakim and Yousof included potent

visionary dosages:

> When both of them were deeply intoxicated by the hashish something strange occurred: the two friends entered into a certain communion of ideas and impressions. Yousouf imagined that his companion, kicking the earth which wasn't worthy of his glory, soared up towards the heavens and, taking him by the hand, carried him off into space amidst the whirling stars and glittering marvels of the Milky Way. Pale but crowned by a luminous ring, Saturn increased in size as it approached them, followed by seven moons borne along in the wake of its rapid advance. Then... but who could relate what happened when they had reached this divine home of their dreams? Human language can only reveal experiences conforming to our nature, and we must bear in mind that the two friends conversed together in this celestial dream even the names by which they addressed each other were no longer names which are known on earth (Nerval, 1851/1972).

This story of astral travel comes in at a time when many occultists had decided to take things further with the magic mirrors, and "step through the looking glass," and not surprisingly, there are many such accounts of the use of hashish for astral travel from this period. Nerval connects it with the next story, that of Hiram Abiff, or Adoniram, and the building of Solomon's temple, with a story overheard by Caliph Hakim, who found himself imprisoned in an asylum while under the influence of hashish, and his claims of being the Caliph went unbelieved, and instead identified his continuing insanity to his captors and caretakers. In the asylum Hakim is paid a visit by the great Arab alchemist Ebn-Sina (Avicenna), and he is overheard saying "The word hachichot appears in the Song of Songs, and the inebriating properties of this mixture…" (Nerval, 1851/1972). Unfortunately, the Caliph was unable to hear the rest of the famed alchemist's words. In this regard, it is worth noting that Nerval's account is the first known written reference which refers openly to cannabis in the Bible that I am aware of.

Nerval based Caliph Hakim on the actual historical figure Al-Hakim bi-Amr Allah (996-1021), sixth Fatimid caliph and 16th Ismaili imam. Druze founder ad-Darazi proclaimed him as the incarnation of God in 1018.

Another way the stories of Caliph Hakim and Hiram Abiff are tied is in the description of an assassination, or attempted assassination, on Hakim by three assailants, which are in many ways reminiscent of the three murderers of Hiram Abiff in the Masonic tale. In Neval's account, Hakim escapes the assassination attempt, and De Nerval is told by his host, Sheik Saide-Eshayrazy, that the teachings of Caliph Hakim were the foundation of the secretive sect to which he belongs, the mysterious Druzes. Adoniram, in the next tale, fares less well, and perishes in the same way as he does in the traditional Masonic account. Curiously, after Nerval's placing of hashish in Solomon's "Song of Songs," through the mouth of Avicenna, we see no direct reference to hashish or cannabis in the story. However, there may be an allusion in the account of Belkis, the Queen of Sheba, or in Nerval's version of the tale, Sabea, likely another means of connecting the two stories, i.e. Sabea-Sabean. Belkis gives Solomon a potion that renders him unable to move, much like the catatonic state we discussed in Chapter 6, and then its effects render him unconscious and send him off into dreams.

In relation to that, its interesting to note that Nerval refers to how one of Hakim's ancestors "hid himself for a few days and said that he had been taken

up to the heavens. Later he withdrew to an underground vault, and the people claimed that he had disappeared from the earth without dying like other men" (Nerval, 1851/1972). This is of course reminiscent of the story of Jesus' resurrection and ascension. The story even has Jesus appear to Hakim and the doubts of Hakim, who came to recognize his own divinity while on Hashish, "corresponded to those of the Son of Man at Gethsemane, [ie Jesus on the cross] but, above all, he was almost crushed by the thought that this divinity had first been revealed to him in the ecstasies of hashish … would a herb of the fields be able to create such marvels?" (Nerval, 1851/1972). Could all this be an account of an even deeper occult and Masonic history? In Gerard de Nerval, *The Mystic's Dilemma*, Bettina Knapp states that "Nerval's version of the Soliman-Sheba-Adoniram myth had special significance for the Masons. In fact, every detail and event depicted is replete with Masonic symbolism" (Knapp, 1980).

> Adoniram's ordeal has become the essential part of the ceremony of reception to the Grade of Master in the Masonic Order…
>
> In the Masonic initiation ceremony, as in the ancient mysteries, the acolyte experiences the death of the "profane" self and the "birth" of the new spiritual being. The object of the initiation is to lead the neophyte into the experience of an inner illumination, the transcendental light or the centre of Self…
>
> …According to some eighteenth-century Masons, namely Martines de Pasqually, the initiation is supposed to help man reintegrate back into the universal pleroma [Universal Godhead] … (Knapp, 1980).

In Nerval's account of the story of Adonarim, the hero takes a Dantesesque descent into the underground, which has also been described as an "Orphic descent." There Adonarim meets his ancestor Tubal-Cain, the master black-smith, and learns that here "they preserved their esoteric traditions … and … in their secret traditions, Tubal-Cain explains, men may partake of the tree of knowledge without perishing from it" (Bays, 1964). One wonders if some sort of initiation ceremony like that which has been suggested around Dante's Inferno, is indicated in the story.

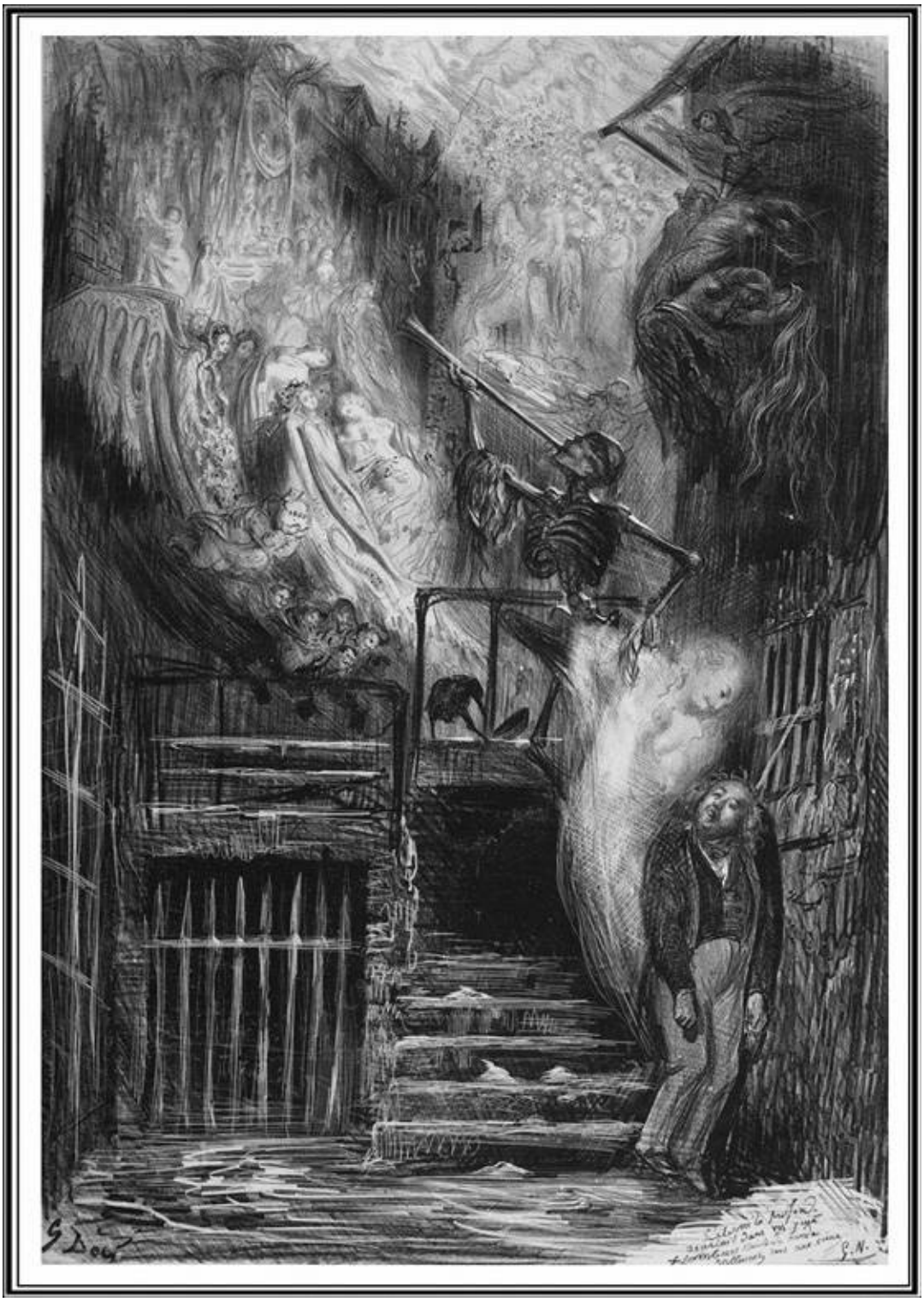
> Nerval is both Hakem [sic Hakim] and Adoniram, and it is quite possible that he chose these two legends because of his feelings of identification with the two oppressed but superior heroes. Nerval is like the prince who discovers his duality and mysterious divinity, [under the influence of hashish!] who is frustrated, misunderstood, and finally committed to an asylum [Nerval had similar struggles with mental health, and had extended forced care at times]. In spite of this, his divine nature triumphs and the liberated hero leaves the asylum to become the founder of a new syncretic religion – exactly what Nerval hoped his occult studies would accomplish. Hakem is therefore Nerval the poet priest. The Drusian religion interested Nerval immensely because it provided him with a living example of syncretism … [as] modern descendants of the Gnostics, Pythagoreans, and Essenes.… Nerval

> maintains … that this was the source of Masonic mysticism brought into the Western world by the Templars during the Middle Ages (Bay, 1964).

As noted earlier, in the closing chapters of *The Manuscript Found in Saragossa*, the hero of the tale, Alphonse, is taken to a Druze Sheikh by guides who "recovered their strength by drinking and smoking hashish" (Potocki 1815/1995). As we shall see, other figures associated with both hashish and secret societies were also influenced by this same group. Druzes have maintained a reputation for growing hashish to this day, and Lebanon's outspoken Druze leader Walid Jumblatt has been calling for the legalization of hashish in Lebanon, which has a long history of marijuana cultivation.

The concern over secrets such as these has made me question whether Nerval's death was a suicide, as has been the accepted view. Certainly the publication of the story of the central myth of Masonry, that of Hiram Abiff, would constitute a breech of a Mason who had taken the sacred oath. Nerval was found hung by a white cord, hat still on his head, in a lonely dark Parisian alley. We have seen the sacred role that cords have played in certain secret societies, so perhaps there was some symbolism intended here?[3] In a poem dedicated to Nerval, which refers to "Cain and Tubal-Cain and Adoniram" Nick Lyon refers to Nerval's end "hanging/ by some mystic cord…/what matters in an alley?"[4] As Carlile noted of an oath to keep the secrets of the Craft taken over a skull in a Masonic Templar degree, "If ever I wilfully deviate from this my solemn obligation, may my light be put out from among men, as that of Judas Iscariot was for betraying his Lord and Master" (Carlile, 1825). Judas, as will be remembered, hung himself over his betrayal.

> …Nerval saw himself as a type of vehicle, a transforming agent through which or by which the outer world could become manifest … he was privileged to see directly beyond the world of appearance into the cosmic pleroma.… Owing to some rash act on his part –perhaps he had revealed, like Prometheus and Cain, esoteric secrets to mankind – he too was doomed to punishment.… Nerval was so convinced of his martyrdom, of his guilt, that on certain occasions he was able to take the situation in stride, knowing as he did that he would be forgiven eventually, and that he would attain a superior sphere—but only after the ordeal of life had ended (Knapp, 1980).



Death of Gérard de Nerval, illustration by Gustave Doré.

Nerval himself was also a member of the famous *Club des Hashischins*, which borrowed their name from the cult which formed around the Old Man of

the Mountain, and his group of hashish-ingesting Assassins. *Club des Hashischins* was active from about 1844 -1849, and counted among its Parisian members such literary and intellectual elite as Dr. Jacques-Joseph Moreau, Théophile Gautier, Charles Baudelaire, Honoré de Balzac, Gustave Flaubert, Victor Hugo and Alexandre Dumas. Monthly "séances" were held at the Hôtel Pimodan, later renamed Hôtel de Lauzun. After being introduced to hashish by Moreau, who became familiar with the psychoactive resin in Egypt, Gautier created, according to the modern Modern Masonic sensationalist, Leo Zagami, "an Illuminati Club called the Hashish Club, which included the participation of many luminaries. It was considered a secret initiation of the highest degree and was sought after by Masons and intellectuals such as Dumas (18th degree of the A.A.S.R.), who was devoted to experiments with hashish" (Zagami, 2016). "The club's pantomimic rites were modelled on an Oriental order [the Assassins], commanded by autocrat called the *Vieux de la Montagne*, or Prince of Assassins…" (Davenport-Hines, 2012). Coffee was served with a mixture of hashish, cinnamon, cloves, nutmeg, pistachios, sugar, orange juice, butter, cardamom and cantharides (Spanish Fly). This resulted in a thick, green mixture, like a jam, also known as *Dawamesk*, "medicine of immortality," and which we have referred to before. Certainly many of the members of *Club des Hashischins* shared a deep knowledge and interest in occult matters.

In his *Le Comte de Monte-Cristo (*The Count of Monte Cristo), Dumas included the story of an encounter with the hashish-eating Sinbad the Sailor, whom he based on Hasan I-Sabah of the Assassins, and a young Frenchman named Franz, who Sinbad offers some of his "green preserve." After a delightful dinner in Sinbad's decorated island cave, his servant Ali serves deserts, and other delicacies….

> Between the two baskets he placed a small silver cup with a silver cover. The care with which Ali placed this cup on the table roused Franz's curiosity. He raised the cover and saw a kind of greenish paste, something like preserved angelica, but which was perfectly unknown to him. He replaced the lid, as ignorant of what the cup contained as he was before he had looked at it, and then casting his eyes towards his host he saw him smile at his disappointment. "You cannot guess,""said he, "what there is in that small vase, can you?"
>
> "No, I really cannot."
>
> "Well, then, that green preserve is nothing less than the ambrosia which Hebe served at the table of Jupiter."
>
> "But," replied Franz, "this ambrosia, no doubt, in passing through mortal hands has lost its heavenly appellation and assumed a human name; in vulgar phrase, what may you term this composition, for which, to tell the truth, I do not feel any particular desire?"
>
> "Ah, thus it is that our material origin is revealed," cried Sinbad; "we frequently pass so near to happiness without seeing, without regarding it, or if we do see and regard it, yet without recognizing

it. Are you a man for the substantials, and is gold your god? taste this, and the mines of Peru, Guzerat, and Golconda are opened to you. Are you a man of imagination – a poet? taste this, and the boundaries of possibility disappear; the fields of infinite space open to you, you advance free in heart, free in mind, into the boundless realms of unfettered revery. Are you ambitious, and do you seek after the greatnesses of the earth? taste this, and in an hour you will be a king, not a king of a petty kingdom hidden in some corner of Europe like France, Spain, or England, but king of the world, king of the universe, king of creation; without bowing at the feet of Satan, you will be king and master of all the kingdoms of the earth. Is it not tempting what I offer you, and is it not an easy thing, since it is only to do thus? look!"

At these words he uncovered the small cup which contained the substance so lauded, took a teaspoonful of the magic sweetmeat, raised it to his lips, and swallowed it slowly with his eyes half shut and his head bent backwards. Franz did not disturb him whilst he absorbed his favorite sweetmeat, but when he had finished, he inquired, -- "What, then, is this precious stuff?"

"Did you ever hear," he replied, "of the Old Man of the Mountain, who attempted to assassinate Philip Augustus?"

"Of course I have."

"Well, you know he reigned over a rich valley which was overhung by the mountain whence he derived his picturesque name. In this valley were magnificent gardens planted by Hassen-ben-Sabah, and in these gardens isolated pavilions. Into these pavilions he admitted the elect, and there, says Marco Polo, gave them to eat a certain herb, which transported them to Paradise, in the midst of ever-blooming shrubs, ever-ripe fruit, and ever-lovely virgins. What these happy persons took for reality was but a dream; but it was a dream so soft, so voluptuous, so enthralling, that they sold themselves body and soul to him who gave it to them, and obedient to his orders as to those of a deity, struck down the designated victim, died in torture without a murmur, believing that the death they underwent was but a quick transition to that life of delights of which the holy herb, now before you had given them a slight foretaste."

"Then," cried Franz, "it is hashish! I know that – by name at least."

"That is it precisely, Signor Aladdin; it is hashish – the purest and most unadulterated hashish of Alexandria, – the hashish of Abou-Gor, the celebrated maker, the only man, the man to whom there should be built a palace, inscribed with these words, 'A grateful world to the dealer in happiness.'"

"Do you know," said Franz, 'I have a very great inclination to judge for myself of the truth or exaggeration of your eulogies."

"Judge for yourself, Signor Aladdin – judge, but do not confine yourself to one trial. Like everything else, we must habituate the senses to a fresh impression, gentle or violent, sad or joyous. There is a struggle in nature against this divine substance, – in nature which is not made for joy and clings to pain. Nature subdued must yield in the combat, the dream must succeed to reality, and then the dream reigns supreme, then the dream becomes life, and life becomes the dream. But what changes occur! It is only by comparing the pains of actual being with the joys of the assumed existence, that you would desire to live no longer, but to dream thus forever. When you return to this mundane sphere from your visionary world, you would seem to leave a Neapolitan spring for a Lapland winter – to quit paradise for earth– heaven for hell! Taste the hashish, guest of mine – taste the hashish."

Franz's only reply was to take a teaspoonful of the marvelous preparation, about as much in quantity as his host had eaten, and lift it to his mouth… (Dumas, 1845).

Dumas' account of the serving of hashish was very similar to the description of the distribution of the "green paste" at *Club des Hashischins* recorded by

Theophile Gautier (1811-1872):

> The doctor stood by a buffet on which lay a platter filled with small Japanese saucers. He spooned a morsel of paste or greenish jam about as large as a thumb from a crystal vase, and placed it next to the silver spoon on each saucer. The doctor's face radiated enthusiasm; his eyes glittered, his purple cheeks were aglow, the veins in his temples stood out strongly, and he breathed heavily through dilated nostrils. 'This will be deducted from your share in Paradise,' he said as he handed me my portion... (Gautier, 1846).

Depiction of the "Prince of the Assassins," Dr. Moreau, illustrated by Gautier at one of the gatherings of the Haschischins.

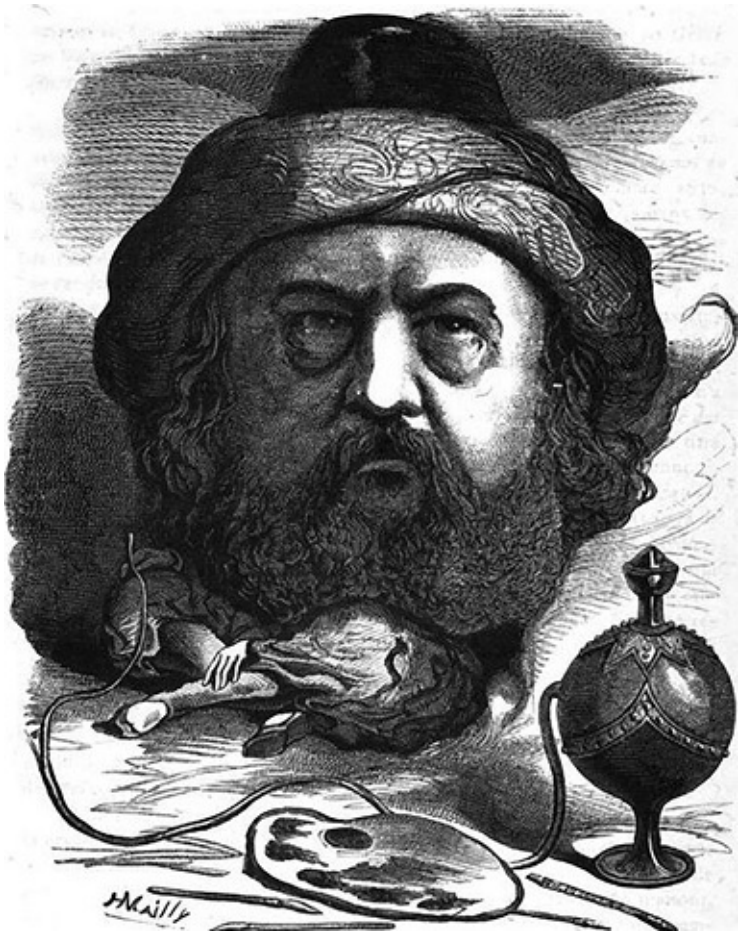


Illustration of Gautier smoking a hashish.

We know that members of the H*aschischins* Club in Paris, were also aware of Rabelais' esoteric reference to cannabis, for Gautier made cryptic references to this when describing his hashish visions: "What bizarrely contorted faces. What abdomens huge with Pantagruelion mockeries. All the Pantagruelion dreams passed through my fantasy." Gautier also made some very interesting comments on the effects of hashish: "I was in this blessed phase of hashish which Orientals call 'Kief.' I could no longer feel my body; the links between mater and spirit were broken; I moved by my will alone in an atmosphere which offered no resistance. In this way I imagine, souls behave in the world which we go after death."

Honore Balzac, according to some an initiated Martinist, wrote of his experience under the influence of a hashish infused cigarette prior to attending a performance of Gioachino Rossini's *La Gazza*, and described how the "music came to me through shining clouds, stripped of all the imperfections that human

work contains" and the orchestra became "a vast … incomprehensible mechanism … since all I could make out were the necks of double basses, the daring of bows, the golden curves of trombones, the clarinets, the finger-holes, but no musicians. Just one or two powdered wigs, motionless, and two swollen faces grimacing."[5]

Sir Arthur Conan Doyle, creator of Sherlock Holmes, was a Freemason, and sometimes worked elements of the craft into his writings. Doyle had a deep knowledge of both the occult and drugs. In *The Vital Message*, he wrote that "When a man has taken hashish or certain other drugs, he not infrequently has the experience that he is standing or floating beside his own body, Which he can see stretched senseless upon the couch…. How did the hashish victim see his own unconscious body?…There is a power of perception in the spiritual body which does give the power. We can say no more. To the clairvoyant the new spirit seems like a filmy outline. To the ordinary man it is invisible" (Doyle, 1919).

Not all those who attended the *Haschischins* Club were receptive to the experiences. Balzac barely dabbled, Victor Hugo wrote "Leave the kief to the Turks," and Baudelaire's *Les Paradis artificiels* (1860) was a rejection of the drug experience and the damages it wrought. Baudelaire's repudiation of Hashish and opium caused fellow *Haschischins* Club member Flaubert to comment that within Baudelaire's poetic rejection "You can smell the yeast of Catholicism" and in a personal letter to Baudelaire that "I would have preferred you not to condemn hashish, opium, overindulgence. How do you know what may ultimately come of all that?"(Flaubert, 1860) [6] in reference to the potential art and poetry which might arise from its use.

Another curious 19th-century account that ties Hashish with Freemasonry, is the 1879 German work, *Haschischgenuss im Abendland: anleitung zu' Kenntniss und gebrauch des feinsten und merkwürdigsten Genussmittels* (Hashish enjoyment in the West: guide to the knowledge and use of the finest and most remarkable pleasure) by Ferdinand Amersin. Amersin was well-known before

the publication of his tome on hashish, for his book *Das Land der Freiheit* (The Land of Freedom) (1874). Amersin states he wrote *Haschischgenuss im Abendland* in order "To establish free, non-mysterious, hashish masonry, which can easily attain the importance of a new religion equal to that of the young Christianity" (Amersin, 1879).

> I am, by the fact that I know the hashish, at the same time became a confidant of the Freemason's secret. The lodges of the Freemasons, I think, are, in their secret part, that is, for the higher degrees, nothing but hashish-palaces. It is true that in old times, in the early morning, a man of intelligence, in the most refined, intellectual Hashish state, has made the following considerations: "The pleasure is too glorious to give to any man, perhaps unworthy. Only the good ones should have it!" For this reason he had established a secret union among confidants, who had to conspire to inaugurate the hashish use only those who have proved themselves in certain trials, which then took place at community meetings. The servant of the guardianship had a good sense of pleasure, and the hashish-ruffian always had a certain degree of shame, and the spirit was aroused and widened, and the imagination, in particular, played its masterpiece. The great ideas which have come to light in the meetings are recorded in a holy covenant, and further developed with every meeting. The principal content of this is the beautiful thought of the noble, great task of mankind, while the other enjoyment during the hashish intoxication has its own happiness. The real lodges nowadays still carry a tincture, which is branched off from the ancient one of the founder of the covenant, and which is filled with fresh tinctures continually (Amersin, 1879).

Like Caliph Hakim in Nerval's tale, Ferdinand Amersin's use of hashish led him to identification with divinity and reoccurring lives:

> The later series of ideas (which were not to be reproduced any longer) were concerned with the new religion based on hashish, and the peculiarity of each of the existing ones, that there was always something dizzy about the founding. This is, of course, also the case with hashish (a beautiful delusion is used as a bait), but as small as possible. The thought-game goes beyond the persons of world-famous swindlers, such as Count St. Germain, Cagliostro, and the like, with their pretension that they had already lived many centuries ago (which I could well explain by the Hashish effect, And the hashish appeared to me as the much-sought "stone of the wise," as rejuvenation, & c.), to hold me with these miracles for one and the same personality, and to throw myself together with Pythagoras. The men of the same kind who appeared in the course of history, who were to be something very special, were all I myself, and my present existence is also only a single form of my entire past and future. It was a great uplifting thought to which I gave myself with delight, yet at the same time clearly aware that it was only a beautiful delusion. Mesmerism and spiritism were also the starting points. All this was only myself, and my present existence is also only a single form of my entire past and future.
>
> …Is not Muhammad the founder of Hashish Masonry? Will not the pilgrims be introduced to this mystery when they arrive at Mecca? I am now also a Muslim in this sense. The Europeans are also to be put together by me. I am about to become one of the prophets, the Hashish-Prophet. The image of the founder now gradually fuses with his own. In the end, I am the one who took the thought of the founder, so I am equal to him (Amersin, 1879).

However, other selections from Amersin's work also indicate the sort of

paranoia which some have experienced under the use of hashish. A scene he describes of walking the streets, under the influence of hashish, gives us a clear example of his thought processes; he imagines “two captains … have given me inviting Freemason signals. I feel a mild horror at this remark, assuming that this is the beginning of the persecution of the covenant against me. I supposedly dismiss them two times in succession. When they invited me on the bridge to the coffee-house, I was appalled by the fact that I had not been poisoned, so as to get me out of the world. Nevertheless, I accept everything willingly, and drink it courageously, consoling myself with the fact that the danger might perhaps be best evoked by a stranger. Later on in the conversation on the bridge, I hear the alleged members of the family saying to each other, ‘He is a master!’” (Amersin, 1879).

Up to this point in the tale Amerisin himself gives no indication he is a member of an existing Masonic lodge, and much of his thoughts on it should be framed more as suspicions, or intuitions he has come up with while high. It is only at the end of the account he realizes aspects of his hashish adventure have been some sort of initiation into an organization referred to as the “covenant” and “league,” that was comprised of hashish-using intellectuals. When he is confronted by a member of this group who questions whether he is an initiate of the order revealing secrets, Amerisin responds “did I unconsciously and involuntarily strike a string that aroused a reverberation at the League?” When the answer comes in affirmative, Amerisin responds with these words, “What am I to do to join your honourable covenant?”

> “The great oath of secrecy!” Replied the assembled unanimously solemnly.
>
> They gave me time to consider. “So it is. I’m ready,” I said with a quick resolution.
>
> I will take care not to list all the foolishness which they now, after having secretly led me into a great hall with other disguised men, made with me. “Let the ancient ritual, in which every little thing is full, as I myself will see later, not be mutilated,” they said devoutly, and subjected me to a binge of intimidation, so that I should not break the oath Pistols, presumably loaded, in front of my face, a sharp guideline dragged across my throat, and they clumsily clothed me with the skin. I could read pills for swallowing, which might be poisoned, etc. All this was from a solemn Raising and well-spoken text, Which made the matter bearable.
>
> …At last, when the patience which so long had been preserved, They asked unanimously: “You will so with full determination your admission to the covenant?”
>
> What else could I say more than a loud decided “Yes!”
>
> The devil now went on to this. I felt as overwhelmed with fresh water, the congregation lifted their coverings, so that among them I could see the whole horde of my acquaintances together with some new scholars, writers, and artists, and all collapsed into a laugh Now and then the shouts were out of the question: “O thou incorrigible idealist! Don Quixote! Fantastic Light-loving beauty!”
>
> I was about to break out in anger; But the laughter had such an amiable tone, and the faces of my tormentors, in spite of my anxiety, that I was so eager to meet them that I immediately joined the

ruling laughter, and thus showed that I was not willing to accept the well-played comedy.

"You see, thoughtful dreamer," they mocked singing, "what you did with your hashish!"

"Now, by the side," another one said, "since we are so beautifully together, and if you will forgive us the Sabbaths, we will also taste the wilderness and dream of your miraculous miracle!" [i.e. his hashish stash] (Amersin, 1879).

Amersin's intuitions in this story proved to be true, and he was told that he had caught the attention of the "League" through the earlier publication of *Das Land der Freiheit*, and they then decided to invite him into their secret order, leading to the initiation described.

Hashish and other substances, also held the interest of a number of members of the Masonic offshoot discussed earlier, Martinism. Martinism had become popular in the 19th century, largely through the work of Gérard Anaclet Vincent Encausse (1865-1916), popularly known by his pseudonym Papus. "Papus … claimed to have several of Saint-Martin's original notebooks, something that Papus hoped would give some legitimacy to the revival. Papus is also noted as copying part of Cagliostro's Egyptian Rite from a transcription taken from an original copy" (Harrison, 2017).

Papus was the organizer of the "International Masonic Conference" in Paris in 1908, and besides being the head of the Martinist order, he held memberships in the Theosophical Society, the Hermetic Brotherhood of Light and the Hermetic Order of the Golden Dawn temple in Paris, the Rosicrucian Kabbalistic Order of the Rose-Croix. Theodor Reuss of the *Ordo Templi Orientis*, also elevated Papus to that order's 10th degree. Papus also studied material which came from Charles Nodier, and Cazotte.

Papus wrote of hashish and other drugs in his *Traité élémentaire de magie pratique* (Elemental treatise of practical magic, 1893). "To keep within the limits of our study, we shall only deal here with the following stimulants: alcohol – coffee – tea, morphine, hashish. There are many other substances employed…" (Papus, 1893).

HASHISH - OPIUM - MORPHINE

Many people figure for themselves that hashish, fits into the class of the most dangerous drugs on the psychic viewpoint that can be handled and immediately gives sublime visions and plunges the experimenter in Ecstasy. However, thus presented, the action of hashish does answer to nothing of its reality. This substance, as with opium, but is with much more intensity, acts on force reserves of the nervous centres, emptying them in an instant of any reserve, and throws one en masse into the intellectual sphere. Also, ideas are exaggerated, amplified, embellished in a prodigious way: but we still need that the primordial idea and the paramount physical sensation to exist. So a lamp becomes,

> under the influence of hashish, a magnificent Palace lit by 10,000 lights and dripping jewels; on the other hand, when the incident idea is vulgar, Impressions are also. So a beginner taking hashish without preconceived idea and waiting for what was going to happen, simply dreamt it was a pipe and that he smoked himself.
>
> Hashish is an amplifier and not a creator. But this exhilarating action is followed by a terrible reaction: reserve centres, emptied of their contents, agonize the unfortunate imprudent, and most awful nightmares, the most poignant pain are a natural continuation of dreams charm and Astral sensations.
>
> Opium, which morphine is derived from, has the same action, but with less intensity, and the unfortunate slave of this substance, willing to flee the reaction, which is imminent, gradually increasing the dose of the poison up to complete exhaustion, is soon followed by death.
>
> Magical standpoint, the danger of these drugs is considerable, since they increase the empire to be impulsive about the willingness and need a good strong will to not to be dominated by these substances, incarnation / embodiment of the soul of the world in matter are key.
>
> We do not want to unduly lengthen this presentation and we believe that what we have just said will be enough to understand these exciting theory (Papus, 1893).[7]

At least 12 issues of the Martinist/Masonic journal, *L'Initiation*, of which Papus was the director, contained articles on the use of hashish. An 1889 issue included an essay "Testament d'un Haschischeen," from regular contributor, the pharmacist, theosophist and founder of "Cannabinology" Jules Giraud, also know as Numa Pandorac. Giraud wrote about the ability of hashish to "see through the veil of lsis," and referred to it as the "the guardian angels in jam, the. Patriotism in marmalade, and Providence in compote!" Giraud wrote numerous articles on hashish for various occult journals through the end of the 19th and start of the 20th century. In his "Prédictions d´un haschischéen sur le haschisch" which appeared in a 1905 edition of *La Voie, revue mensuelle de Haute Science*, he wrote how to take "hashish, [is] to place oneself in the hemp of the Lord, it is not a vulgar drunkenness: it is a retreat, a consultation of a tabernacle, a Eucharistic duty… a noble habit of sacred intoxication, an orphic diathesis" (Giraud, 1905).[8] A disapproving critic in an 1889 edition of *The Theosophist*, (Volume 10) wrote of Giraud's celebration of cannabis and mysticism, *The Great Paradoxes of Numa Pandorac*, (1888) as "a disgraceful rhapsody on the pleasures of intoxication, by a writer who seems to practice what he preaches."

1889 - II - 34 95123

Le Numéro : UN FRANC. — Un An : DIX FRANCS.

L'Initiation

Revue philosophique indépendante des Hautes Etudes

Hypnotisme, Théosophie
Franc-Maçonnerie, Sciences Occultes

Directeur : PAPUS

Rédacteur en chef : George MONTIÈRE

Secrétaires de la rédaction : C. BARLET, J. LEJAY

SOMMAIRE (Voir ci-contre)

2me VOLUME. — 2me ANNÉE

N° 4 **JANVIER 1889**

RÉDACTION :
14, rue de Strasbourg, 14
PARIS

ADMINISTRATION :
58, rue St-André-des-Arts, 58
PARIS

Digitized by Google

Cover of L'Initiation, a Masonic Journal that Papus was editor of, and an illustration of Papus from Leo Taxil's 19th century anti Masonic journal Le Diable.

Other figures associated with the twelve Martinist masters at the time of Papus within the "Order Martiniste" of 1891, also known as "*Conseil Occulte des 12 de la Rose+Croix*," that wrote about and experimented with drugs, included Stanislas De Guaita, Paul Sedir and Josephin Péladan, as well, later initiates like René Guénon.

Sedir dedicated his *Les Plantes Magiques* (1902) to Papus. *Les Plantes Magiques* covered philtres, tinctures unguents, and the various herbs used in their preparation, and these included a variety of psychoactive plants: "Let me introduce to You this small essay, dedicated to, You; who was the first, to

awaken my spirit to the things of the Occult; since the twelve years that You have admitted me to the show of your labor many faces of science have passed before me which you have made to see the beauties of and also, its flaws. Now that I finally understood the Path You follow, I am pleased to say in public the great debt I owed to You…" (Sedir, 1902). The dedication of this particular volume from Sedir to Papus, whom he credits with awakening him to the occult, may well indicate that this introduction came via the aid of the plants discussed. Sedir certainly indicated a keen awareness of drugs and their occult use:

> Hashish and Opium are two of the most known among the plants of mental action/effects; but no One, in the Occident, knows of the scientific handling of them, unless the person was to be initiated in the Orient,[9] the stories of Quincey or Baudelaire, which regardless of their merit of art and of sincerity, does not give any indication on the possibilities of such admixtures. All we can say is that the use of such drugs can lead to intellectual ecstasy that if the subject could, in advance … [can] by sheer force of will, master his mental strengths and become able to govern the association of ideas without excitement; for this is not an easy task. - Otherwise, if a haschichéen' has not fixed understanding of it, he leaves on an adventure, in a boat without rudder on an ocean otherwise more terrible than the sea of India with its cyclones; and he may return, with madness as a companion, or even never return at all of (Sedir, 1902).

Paul Sedir (1871-1926):" The Indian hemp gives an extracted resin which is the famous hashish. This ointment smoked or swallowed provides some ecstasies poorly understood in the West, but some Muslim sects, buddhists' and Asia's Taoists use it in a intellectual dosage, for the study of psychurgy [analysis and study of the mind]" (Sedir, 1902).

Sedir

Giving more evidence of the popularity of such substances in these circles, Carl Raschke refers to "Marquis Stanislas de Guaita and Josephine Péladan who

smoked hashish, cultivated decadence, and endeavoured to revive the Rosicrucian Botherhood" (Raschke, 1980). Péladan does make references to hashish and opium in his writings, but it is more with Stanislas de Guaita (1861-1897) we see the open endorsement of such substances. "Hashish always favours and sometimes spontaneously determines the exit from the astral body. Indian hemp is a magical herb, first and foremost" (de Guaita, 1891). De Guaita's *Rosa Mystica* (1885) contained the following poem dedicated to cannabis and the poppy,

The Venetian Flowers

Yet, Dangerous Flowers,
You're Generous
Sometimes – and Heal

Injured hearts!
Sweet is your caress
To the outcasts, what oppresses
What can not be banished:
The Souvenir!

White poppy of Asia,
When the cold Aspasie
Forces one of us
At his knees,

Thy opium, oh plant,
makes her soul indolent,
and, against sorrow,
all of brass,

And your bitter Morphine
Calm the poor mother
That obsession bites

From a dead child…
To the solitary monster
Who hides under the ground,
(All hearts remaining deaf to his love),

Divine Hashish, you are
drunk The beautiful houris drunk
– To the lips of coral –
Of your seraglio.

Salute, flora equivocal!
The unfortunate invokes you: Tamers
of sorrows,
Salute, O Flowers!

Be blessed, in short,
saps that pour to the man with
a pale face
The quiet Forgotten !

As Jose Moreno notes: “Even the traditionalist, ultra-conservative and bourgeois gnostic René Guénon is attested to have used hashish (and opium) as an aid to contemplation, at least until marriage; And the most plausible thing is that he persisted in it later, since it began in the Sufi mysteries from 1912 trying to keep it in the greatest of secrets” (Moreno, 2002).[10]

A curious and humorous account in *La Magie a Paris*, (Thimmy, 1934) records how certain hidden masters told Rene Guénon to smoke cannabis from a water-pipe. The story has it that the occult author Zam Bhotiva had sought Guénon to write a foreword for his *Asia Mysteriosa*, a work that involved channeled messages from three Sages who were supposedly stationed in the Himalayas, the sort of occult shadow “hidden master” figures popularized by the works of Eckartshausen and Blavatsky, and, according to Rene Thimmy, Guénon insisted on questioning them on their authenticity by choosing a Sanskrit word, “Hamsa,” which Thimmy stated signifies the symbolic Swan and also the liberation of the mind/spirit, to see if they could identify it, and test them. They responded “Smoke hemp root in a water pipe and you will know what Hamsa is”! I think a few things may have become altered in Thimmy’s retelling of this story. I have my doubts that Hamsa was used as a Sanskrit word, as the identical word is used in the Mid-East for the “Hand of Fatima” and amongst the Druze it is seen as a reference to a hidden messiah, who is periodically reborn. This figure of Caliph Hakim, discussed in Nerval’s story, was considered an incarnation of Hamsa, and considering his realization of deity in the story came through the ingestion of hashish, the answer, from Bhotiva’s hidden masters, fits with the earlier account. However, the suggestion to smoke hemp root would be peculiar, as although the roots of cannabis do have some medicinal qualities, they would not be psychoactive smoked, and this again is likely a mistake on the part of Thimmy.

This response is a little ironic when you know a few decades prior, Blavatsky's own secret occult rulers, The Mahatmas, were at times written off as the stoned hallucinations of her hashish use!

According to Thimmy, Guénon, who at this point in his life was abstaining, refused to let them use the foreword, as he was not taken with "the sages who invited him, the grave philosopher, to smoke hemp in a water pipe" (Thimmy, 1934). However in a rebuttal, Bhovita produced a forward written by Guénon, in a 1931 edition of *Revue des Polaires*, and said it had been rejected prior to Guénon's story of its refusal, with the comment deriding Guénon as the "'Grand Master' of Occultism who distributes, with the morgue and sufficiency of the Medicine of Moliere, plasters and ointments Hermetic …" (Bhovita, 1931).

L'Initiation also included works from the Freemason Victor Michal, "who was familiar with crystal-gazing, with hashish, astral projection, table-turning, and a certain 'theory of Seidism'[11] as taught by the Old Man of the Mountain, i.e., the chief of the 'Assassins' of Lebanon." (Godwin, 1994). Michal contributed the following poem, dedicated to cannabis, with dedications to the great pantagreulist Rabelais.

Hemp, himp

Hemp, is, of humanity,
Living under the laws of harmony
And flourishing in liberty,
The strict image, define.
And Rabelais, by his burin'
Of hemp eternalizing glory,
When he gave it for godfather
His hero of august memory.

The pantagruelion' herbs
Grow straight and spud space
It discards of its furrow
Thief's bad herbs, slugs.
Its leafs goes by five and seven
Number of group and series, set
as the field formed a forest
that the brave wind fury.

As far as that goes of humanity
Hemp is born male and female.
At the hour of puberty
The double sex reveal itself
And we see the field covering itself
Of a luminous dust;
Stamens just opened themselves!
This, is the love that populates the earth!

Swaddling cloth, bed sheet or grave cloth,
Hemp which we make canvas from
Follow man to his coffin;
Still Yesterday it was a cloth, a sheet.
Isn't the whole of humanity?
to replace of memories
That become the paper
On which we write stories?

Hemp doesn't only have a body:
Of its spirit, fiery flamed,
It's prodigal, unsparing us the treasures;
Of hemp, hashish is the soul
Hashish this precious juice
Of African or Asian hemp,
Which once drunken the gods,
Which they called ambrosia!

None says that happiness
Isn't the human destiny,
Which each carries in his heart
The eternal hope, innate.

Of hashish, they haven't tasted;
Cause, a little of its green paste,
Then Dream are made as reality,
It's as always, the open door!

– Victor Michal[12]

Michal is particularly notable for his close relationship with Helena Petrova Blavatsky (1831-1891), founder of the Theosophical Society, author of the occult classics, *Isis Unveiled* (1877), and *The Secret Doctrine* (1888) and possibly the most influential figure of 19th-century occultism. "It was Michal who developed the mediumistic faculties of Madame Blavatsky" (Queenborough, 1933). "Victor Michal. Michal … used hashish in his work – a possible link to HPB's [Blavatsky's] own disputed use – and he is said to have found HPB a wonderful trance subject" (Lachman, 2012). A.L. Rawson a painter, author and Mason, was a close friend of Blavatsky for over forty years, stated concerning her relationship with cannabis:

> She had tried hasheesh in Cairo with success, and she again indulged in it in this city under the care of myself and Dr. Edward Sutton Smith, who had had a large experience with the drug among his patients at Mount Lebanon, Syria. She said: "Hasheesh multiplies one's life a thousandfold. My experiences are as real as if they were ordinary events of actual life. Ah! I have the explanation. It is a recollection of my former existences, my previous incarnations. It is a wonderful drug and it clears up profound mystery" (Rawson, 1892).

A.L. Rawson was one of a few life-long friends Blavatsky had, and she herself attested to the validity of his character. The two traveled throughout Europe and to the East together and in the 1850s the duo are said to have journeyed to Cairo, both disguised as Egyptian men, and seeking out magical knowledge from figures like the Coptic magician Paulos Metamon. "In Egypt, Rawson had also imparted various Freemasonic secrets to Blavatsky, after which the two had experimented with hashish" (Nance, 2009). Rawson and Blavatsky also spent time in 1850's Cairo, with Sir Richard Burton, who was also a devotee of hashish and esoteric pursuits, and who, as noted, suggested that the origins of Freemasonry were to be found in the Mid-East.

Helena Petrovna Blavatsky

Depiction of Rawson from Freemasonry in the Holy Land: Handmarks of Hiram's Builders (Morris, 1875)

In *Isis Unveiled*, Blavatsky made the following comments concerning her good friend and associate A.L. Rawson: "Outside the East we have met one initiate (and one only), who, for some reasons best known to himself, does not make a secret of his initiation into the Brotherhood of Lebanon. It is the learned traveler and artist, Professor A.L. Rawson, of New York City. This gentleman has passed many years in the East, four times visited Palestine, and has traveled

to Mecca. It is safe to say that he has a priceless store of facts about the beginnings of the Christian Church, which none but one who has had free access to repositories closed against the ordinary traveler could have collected" (Blavasky, 1877). The Brotherhood of Lebanon, in this case are the Druzes, whom we have mentioned in relation to Nerval, Potocki and others. Hakim Bey has suggested Rawson as a possible author of the 19th-century essay, "The Orgies of the Hemp Eaters," which recorded the use of cannabis as "Homa" by an islamic group in Syria, as discussed in Chapter 3.

> Rawson was … deeply involved with secret societies. He was adopted as a "brother" by the Adwan Bedouins of Moab and initiated by the Druze in Lebanon … he … was one of the founders of Nobles of the Mystic Shrine, a life member of the Society Rosicruciana Americae, a 32nd degree Scottish Rite Mason, and a member of the 95th degree in the Rite of Memphis. He wrote rituals for several secret societies (Johnson, 1994).

Rawson was also an initiate of Societas Rosicruciana in Anglia (Rosicrucian Society of England) a Masonic esoteric Christian order formed in 1865, and he was particularly influential in the drafting of the initiation rites, or ceremonies, of the Shriners, and is said to have provided much of the Arabic background. Rawson himself is said to have converted to Isam by some sources. In *The Masonic Myth,* Jay Kinney states that Rawson, whom he saw as "something of a fringe Masonic confidence man" had "claimed to have translated the original rituals from the Arabic and to have provided the new organization with actual contacts with Eastern brotherhoods…" (Kinney, 2009). An article about Rawson from an 1896 edition of *The Masonic Review*, refers to him as the "Founder of the Mystic Shrine," in a glowing biography:

> …After studying law, he made four visits to the Orient, and in 1851-2, made a pilgrimage from Cairo to Mecca with the annual caravan, disguised as a Mohammedan student of medicine.… Mr. Rawson has been adopted as a brother by the Adwan Bedouins of Moab, and initiated by the Druses of Mount Lebanon; is a founder of the Theosophical Society in the United States, and is a member of various literary, scientific and geographical societies…. Mr. Rawson had, in 1853, been initiated into the Order of Bektash Dervishes, and from him came the inspiration of the incantations, the Oriental symbolism and mystic allegory which makes the texture of this great Fraternity's [Shriner's] ritual.

The Ancient Arabic Order of the Nobles of the Mystic Shrine for North America identifies Rawson as a pivotal and founding member of the Shriners:

> The constitutional authority for promulgating the principles and practice of the Order was confided to Dr. Walter M. Fleming, 33°, and his associates, William J. Florence, 32°; Edward Eddy, 33° ; John W. Simons, 33° ; Sherwood C. Cambell, 32° ; Oswald Merle d'Aubigne, 32°; James S. Chappell, 32°; John A. Moore, 32° ; (the last seve have since entered the unseen temple), Charles T. McClenachan,

> 33°: Albert P. Moriarty, 33°: Daniel Sickels, 33°; George W. Millar, 33°, and William S. Paterson, 33° together with Albert L. Rawson, 32°, the Arabic translator, all prominent Ancient Accepted Scottish Rite Masons and Knights Templar of New York, N. Y., who instituted the first Temple of the Order in that city under the title of “Mecca Temple, Nobles of the Mystic Shrine,”on September 26, 1872 (Livingston, 1903).

It was “Through Professor Albert L. Rawson” who through correspondences and knowledge of the language, the Shriners rituals and history were “comprised… [and] from which the Order started” (Livingston, 1903).

> The Order of the Nobles of the Mystic Shrine was instituted by the Mohammedan Kalif Alee, the cousin-germane and son-in-law of the Prophet Mohammed (God favour and preserve him!) in the year of the Hegira 25 (A.D. 644) at Mecca, in Arabia, as an Inquisition, or Vigilance Committee, to dispense justice and execute punishment upon criminals who escape their just deserts through the tardiness of the courts, and also to promote religious toleration among cultured men of all nations…
>
> The “nobles” perfected their organization, and did such promote and efficient work that they excited alarm and even consternation in the hearts of evil doers in all countries under the Star and Crescent.
>
> The Order is yet one of the most highly-favoured among the many secret societies which abound in Oriental countries, and gathers around its shrines a select few of the best educated and cultured classes…
>
> Its membership in all countries includes Christians, Israelites, Moslim, and men in high positions of learning and of power…
>
> Frequent revolutions, however, in Arabia. Persia, and Turkey have obscured the Order from time to time, as appears from the many breaks in the continuity of the records at Mekkah, but it has as often been revived…
>
> The Nobles of the Mystic Shrine are sometimes mistaken for certain orders of Dervishes … but this is an error. The only connection the Order ever had with any sect of Dervishes was with that called Bektash (white hats). This warlike sect undertook to favour and protect the ‘Nobles’ in a time of great peril, and have ever since been counted among its most honoured patrons.
>
> The famous Arab known as the Bektash, from a peculiar high white hat or cap which he made from a sleeve of his gown, the founder of the sect named in his honour, was an Iman in the army of Sultan Amurath I., the first Mohammedan who led an army into Europe, A.D. 1330. This Sultan was the founder of the military order of the Janizaries (so called because they were freed Christian captives, who were adopted into the faith of the army), although his father, Orkhan, began the work. Bektash adopted a white robe and cap, and instituted the ceromony of kissing the sleeve…
>
> Among the modern promoters of the Order in Europe was Herr Adam Weishaupt, a Rosicrucian (Rosy Cross Mystic) and Professor of Law in the University of Ingoldstadt, Bavaria. This distinguished scholar opened a Temple, 1st May 1776, the members of which were styled Illuminati, and exercised profound influence before and after the French Revolution (Livingston, 1903).

Historically we know that figures associated with the order have been for centuries referred to as smoking “hashish… in a ceremonial way” (Stauth, 2015). “Bektashi poetry speaks eloquently and frequently of hashish and opium as paths to the divine” (Jay, 1999). Opium and hashish were “held by dervishes to secret kaif, or the quintessence of the soul. The Bektashi order was said … to

make naked novices, under its influence, take secret vows.… Mixed with costly spices it became baharab and took one to paradise" (Goodwin, 2013). Kaygusuz Abdal was a famous 15th-century Bektashi Dervish poet whose name, Kaygusuz, is a catch word for hashish, and this has been interpreted by some scholars as a pseudonym implying that he was a hashish addict and was reputed to have composed many of his poems in a trance under the herb's effects. Mark Sedgwick refers to Giovanni Antonio Menavino's account of the Bektashi from *Trattato dei costumi dei Turchi*, published in 1548 in Venice: "The 'dervishes' (Bektashis) are 'very merry people.' Their use of powdered hashish (asseral) to make them 'intoxicated' (imbriaco) is noted but not condemned" (Sedgwick, 2016). "One wonders whether Menavino himself has become a Bektashi, as his detailed knowledge of the Bektashis could hardly have been acquired by means other than participant observation, and the Bektashis were present at the Ottoman court" (Sedgwick, 2016).

The Bektash are generally viewed as heretics by mainstream Islam, and their beliefs are a syncretic mix of esoteric elements: "…[B]esides different Sufi doctrines and practices, many religious traditions may have contributed to the development and appearance of Bektashism, including ancient Turkic elements preserving pre-Islamic and non-Islamic beliefs and customs originating in shamanism, Buddhism, Manichaeism, Christianity and antique religions.… [T]he Bektashis also incorporated anthropomorphic and cabbalistic doctrines of letter and number symbolism…" (Doja, 2008). Gershom Scholem, has also seen an association between the Bektash and the heretical Jewish movement that formed around Sabbatai Zevi (Scholem, 1995). This is interesting in relation to the messianic Jewish figure Joseph ben Zur whose inspiration from hashish was described in Chapter 15. Writing in the 19th century, Richard Davie wrote that the Bektash "are said to even be affiliated to some of the French Masonic Lodges." (Davie, 1897). This connection seems to have been well known. In 1906, H.N. Brailsford stated in reference to the Bektashi, that "their place in Islam is perhaps most nearly analogous to that of Freemasonry in Christianity" and that "Bektashis themselves like to imagine that the Freemasons are kindred spirits" (Brailsford, 1906).[13]

A BEKTASH DERVISH INHALING HASHEESH.

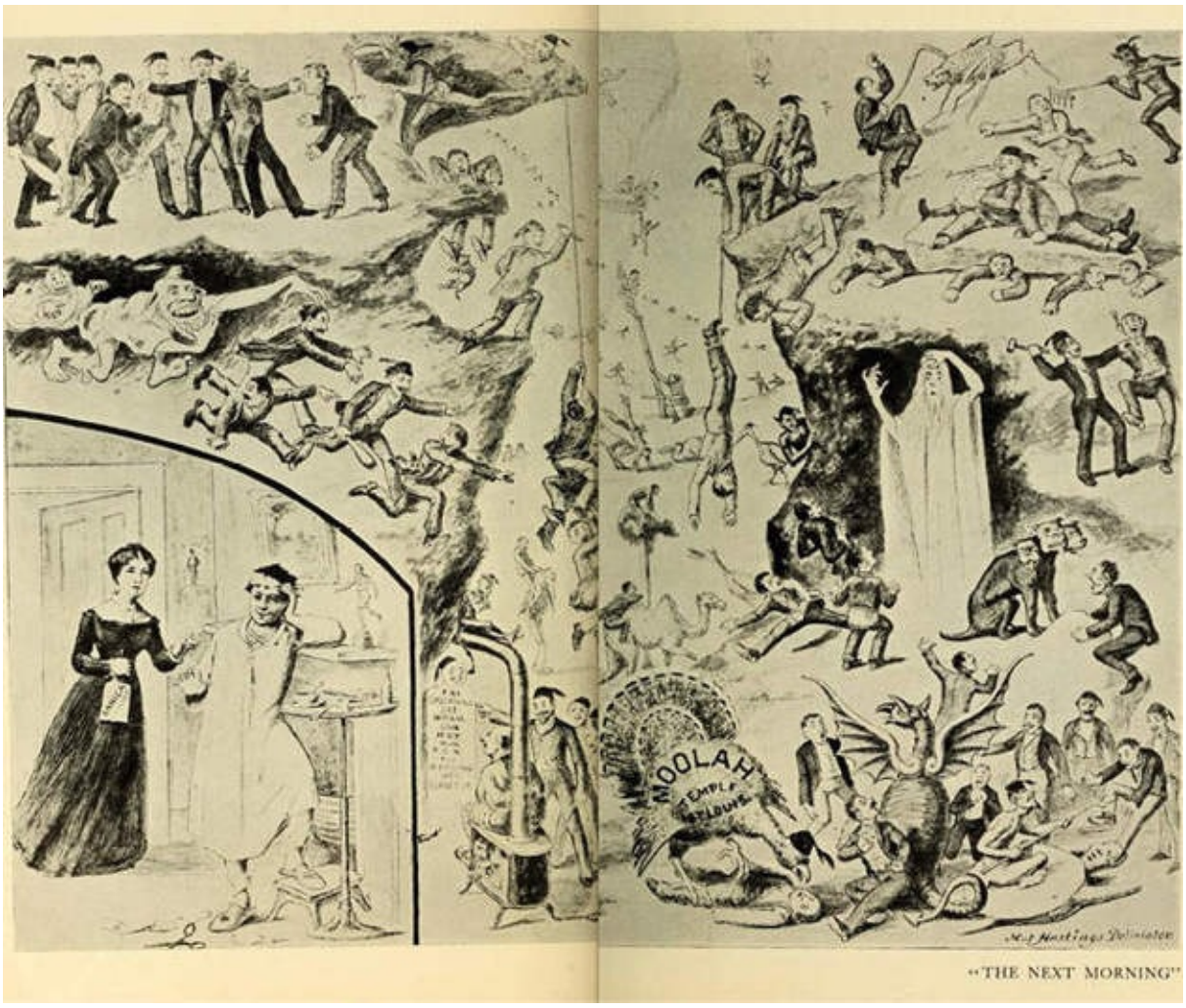
There may be some surviving elements of the Bektashis' divine intoxication to be found still today in the Mystic Shrine, albeit here adapted to Western tastes, and alcoholic beverages taking the place of the hashish and opium preferred by the Bektashis. As Master Mason P. D. Newman relates, "In stark contrast to the contemplative formalities of Masonic ritual, since its inception and according to its own description, the Ancient Order of the Nobles of the Mystic Shrine has always been about 'fellowship and fun.' … Moreover, alcohol has always been a mainstay of Shrine activities. Indeed, even in Masonic Jurisdictions where Freemasons are not permitted to participate in the wine-stained jovial toasts of the Table Lodge and Festive Board, the Shrine has always allowed its alcoholic indulgences" (Newman, 2018).

Curiously, later accounts of Shriner history seem to somewhat downplay Rawson's role in it.

Rawson also wrote about turning on the 19th century physicist Dr. John Tyndall (1820-1893), who was said by Rawson to have remarked after a number of experiments with hashish "This is how Jacob saw heaven above his ladder, and how Saint John, the Revelator, got his glimpse of the celestial and infernal regions."[14]

The rumours of hashish use by Theosophists was certainly cause for scandal. The authors of *The Methodist Review*, complained: "Theosophy … 'the Wisdom Religion,' visits us from afar from time to time in the persons of such missionaries as Madame Blavatsky, Colonel Henry Olcott, Mrs. Anne Besant. It also hails from the dreamy Orient and comes to convert the Occident. With the mild delirium of hasheesh swimming in its eyes it feebly stretches out its soft and inefficient hands to direct and push on the intense interests and urgent affairs of this practical land. It attempts to bring reverie to bear upon action and achievement. It produces a weak literature, attempts limited philanthropies.… If a theosophist has a creed he keeps it carefully hidden. The truth he claims to possess is, on his representation, so deadly dangerous to all other faiths, and is so completely covered from sight, as to suggest to the malignant mind of a prowling enemy the possibility of having him arrested and locked up under the statute against carrying concealed weapons" (Mason & Soule, 1893). It is likely over such controversy as this, which was widespread, that Blavatsky's later writings seem to reject the use of cannabis and other psychoactive substances for spiritual purposes, as does the modern Theosophical society.

Above and below: Illustrations from The Ancient Arabic Order of the Nobles of the Mystic Shrine for North America depicting a candidate's dream and its otherworldly adventure.



"THE NEXT MORNING"

Blavatsky was also well acquainted with the 19th century Freemason and inventor George Felt, who gave a lecture in Blavatsky's apartment in 1875, on "The Lost Canon of Proportion of the Egyptians," knowledge that came to him "by chemical means." Felt had hoped to "introduce into the Masonic fraternity a form of initiation such as prevailed among the ancient Egyptians."[15]

> Felts desire to make Freemasonry better resemble the Egyptian mysteries – one of its supposed ancestors – brings him into the same ambit as Rawson, the propagator of the Rites of Memphis and other orientalizing orders. One possibility that leaps to mind is the controlled use of a drug such as hashish, with which the French magnetizes often enhanced the perception of somnambulists, which had brought Randolph such unforgettable experiences, and with which Blavatsky herself had experimented both in Cairo and New York (Godwin, 1994).

Rene Guénon believed that Felt had introduced Blavatsky into the occult order the Hermetic Brotherhood of Luxor, (H.B. of L.) and that she was later expelled, then went on to form the Theosophical Society, all orchestrated by

veiled Eastern Masters, in Guénon's hidden hand view. In reference to the mail order instructions for initiation of the H.B. of L. Godwin notes "An essential part of the initiation ceremony seems to have been the taking of a pill that was sent along with instructions. Probably this contained a concentrated dose of hashish and/or opium, to ensure a memorable experience and perhaps even a communication with the entities of the 'Interior Circle'" (Godwin, 1994). The Interior Circle was a group of hidden initiates, deriving from the concepts of Eckartshausen, Blavatsky, Guénon, etc.

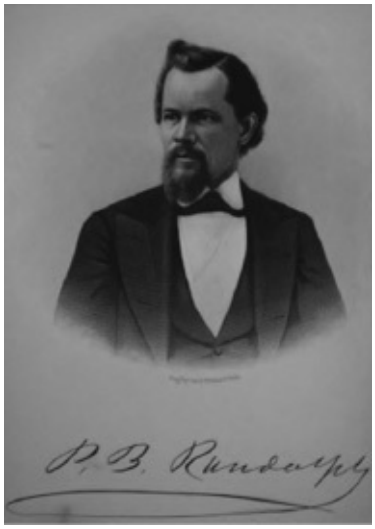
A depiction of a ritual taking place in a Masonic lodge, New York, circa 1900; note the fumigation, Fez - shriners hats, and alchemical set-up.

In their excellent book on this order, *The Hermetic Brotherhood of Luxor*, (Godwin, Chanel, Deveny, 1995), the co-authors offer a description from the Mason and so-called Alchemist of the Golden Dawn, of which he was also a member, Rev. William Alexander Ayton, regarding his initiation into the H.B.L. In his initiation into the group, Ayton was required to drink "what purported to be the real Soma juice drunk at a certain stage.… I hesitated very much to drink this drug … & I thought of omitting it. However, I opened the bottle & smelt of it. All my life, I have been used to drugs, & I at once recognised [sic] this. I knew its effects were most powerful, but I decided to take it. Whether it was

hallucination produced by this drug I know not, but I was conscious of another presence … I was fully three hours at it from midnight. When over, I felt my pulse, & found just what I expected, that it was intermittent, which was what I knew to be the effect of the drug I thought it was." The authors, who are some of the most knowledgeable historians of this period in occult history, note that "hashish … certainly played a role in the initiation of the H.B. of L. [and of] the Rev. Ayton…" (Godwin, Chanel & Deveny, 1995).

There seems to have been an overall interest in the occult use of drugs shared by key members of the group. In "*The Occult Magazine* 1, no. 1 (February, 1885) … the editor … Peter Davidson" an important figure in the The Hermetic Brotherhood of Luxor "quotes Eckertshausen on the narcotic properties of substances which will exalt the nervous susceptibility, as well as assist in clarifying the veil of atmospheric density, inducing trance, etc., and increasing the power of representation, and consequently of the Astral Visions" (Deveney, 1997). H.B. of L. was particularly known for their fascination with magic mirrors, which like other aspects, likely came through the influence of P.B. Randolph.

The Hermetic Brotherhood of Luxor drew heavily on the teachings of Paschal Beverly Randolph, (1815-1875) the mulatto mystic and importer of hashish, who sold a variety of cannabis-infused elixirs in the United States, advertising them, as well as writing articles about hashish for the popular American spiritualist magazine, *Banner of Light* and detailing it in his own works, such as the essay "Hashish, Its Uses, Abuses, and Dangers, Its Extasia, Fantasia and Illuminati" (1867).



> A leader for a few years (1857-1861) of a Rosicrucian order in San Francisco that he had founded, Randolph traveled alone in Egypt, Palestine, Syria, Turkey, France and the United Kingdom, dedicating himself in all those places to learning techniques and knowledge from Occultists and to take advantage of the use of hashish, whose discovery he described as true "revelation." This prompted him in 1860 to write a definitive treatise … on the use of this substance to reach the state of trance, And another equally important around the clairvoyance with the magic mirror… (Moreno, 2002).

Randolph's life, and his use of hashish are detailed in John Deveney's excellent biography, *Paschal Beverly Randolph: A Nineteenth-Century Black American, Spiritualist, Rosicrucian and Sex Magician* (Deveny, 1997). Like Rawson, Randolph had been initiated into esoteric teaching while traveling in the Mid-East, in this case the Ismaili offshoot the Nusa'iri, thought to be the sect described drinking a cannabis infusion under the name "homa" in the forementioned 19th-century article "Orgies of the Hemp Eaters." In his travels in Europe and particularly France, Randolph was befriended by a number of mesmerists, occultists, Masons and Rosicrucians, who were working with cannabis for use with magic mirrors, astral traveling and other techniques, such as Louise Alphonse Cahagnet, Baron du Potet, Kenneth R.H. Mackenzie, Edward Bulwer-Lytton, Eliphas Levi and other important figures of the 19th-century occult revival.

The French Mesmerist, Spiritualist and occultist Louis-Alphonse Cahagnet (1809–1885), was particularly influential on Randolph, and it is likely here he gained his biggest influence in regards to the mystical use of hashish. In The Sanctuary of Spiritualism: A study of the human soul, and of its relations with the universe, through somnambulism and ecstasy (1851)[16] Cahagnet recorded the experiences of over a dozen participants who had ingested coffee infused with 3 grams of hashish and concluded: "These phenomena demonstrated to me that these hallucinations, so called by all those who have taken this beverage, and on whom similar effects have been produced, were intended to establish sacred truths, especially by directing towards them the serious observation of all studious men…" (Cahagnet, 1851).

> …There is not one of these ecstatic who, after emerging from this state, has not felt a desire to thank God for such an initiation… and each has found himself penetrated with these truths....
>
> …Does not a medicine exist, which I dare only whisper to you, which is that of the word, the living word which says, let that be, and that is—the medicine of the Christs, of the Saints,… of all the thaumaturgists generally, of our curers by the touch in country places, of our sayers of neuvaines, of faith, of the will—a medicine the virtue of which may even be included in the mere name of a plant!!

Mesmerism, a name taken from that of its "discoverer," the German doctor Franz Mesmer (1734-1815), is the popular term for a force he called "Animal magnetism," an invisible natural force possessed by all living/animate beings (humans, animals, vegetables, etc.). Mesmerists believe that this force has physical effects, including healing. Ernest Bersot's *Mesmer et le magnétisme animal* (1854) gives some indications of the interest in the use of such substances by the Mesmerists of the 19th century:

> Extraordinary states of the soul: exaltation of the intellectual faculties: imagination, memory, etc. Some drinks excite the mind. We know what effect the opium, mixed with leaves of a kind of hemp, produces on the Orientals. Koempfer, who took a bowl of these preparations in Persia, believed himself for several moments transported to the clouds in the midst of the rainbow, and did not emerge from his ecstatic delirium until after a few hours' sleep. The Old Man of the Mountain, by similar drinks, mounted the imagination of the young men, and promised them for eternity the enjoyments of these moments, if they executed his orders. Fasting also excites the imagination…. The ancient sibyls were exalted by the vapours of the cave where they made predictions (Bersot, 1854).

Bersot goes on to list the various witch drugs used to travel to the Sabbath, in reference to this as well, "These plants are mainly mandrake, belladonna, spiny apple (*datura stramontum*), darnel, tares, poppies or opium, all herbs of smell and stunning properties, or are stupefying and narcotic" (Bersot, 1854). As we saw in Chapter 15 Mesmerists were not only ingesting such substances, but infusing magic mirrors with them as well, believing that this gave the devices the magnetic energies of the various plants used. Randolph also practiced this technique and wrote about it.

However, it was with the 19th-century French Rosicrucians that the use of hashish particularly flourished. Contemporary accounts attest to the widespread use of the resin of the Orient.

> I have been assured that there are many priests in France who are also Rosicrucians, and still more who are Templars.... These men were expert alchemists and able magicians. By the fumes of drugs burnt as incense, they could wrap the spirit in delight, and throw the body into a state of coma, in which mesmeric clairvoyance might easily be induced, and the party believe himself to converse with the invisible world.… By hasheesh they could wrap them in ravishing enjoyment almost beyond human power to support, unfitting them for the duties of life for ever afterwards.… All these experiments are performed every Sunday in Paris by parties who avow that they derive their sciences and their religion from the ancient mysteries.
>
> – *The Quarterly Journal of Prophecy*, (1852).

As Deveney explains, "…Randolph – as the French mesmerists before him – found that hashish constituted the perfect food for the soul.… If … he had been searching for years to find the 'wine of life,' the elixir that would perfectly

restore the depleted vital fluids that served to connect the soul to the body, he had found it in hashish, the real secret of the wisdom tradition" (Deveney, 1997). Randolph's enthusiasm could not be made more clear than by his own words.

> The serenest and most beatific vision that I ever experienced, resulted from taking18 grains of Dowam Meskh an Egyptian preparation. I first took it in France, and subsequently obtained the secret of its composition as it is made in Cairo. It may astonish those who knew me some years ago as a blank atheist, and believer in the accursed individual sovereignty sophistry, when I tell them, that when in the deepest gloom of soul after trying to believe in Jehovah, with only partial success, I was at last perfectly convinced through the agency of this wonderful conserve. I took a portion of Dowan Meskh; it perfectly illuminated me, but the lucidity infinitely exceeded anything that I had ever known before, either spiritual, self-induced, or mesmeric. In this illumination there was no loss of will or self. When fully clear, I asked the question, "Is there a God?" The answer came, or I went to it; but the mysteries revealed to my astonished soul on that eventful night, will never be disclosed to mortal ears. One thing only shall be said, namely – Never! no, not for an instant have I since doubted the existence of God (Randolph, 1860).

As Randolph noted of the Rosicrucians: "I am induced to say thus much in order to disabuse the public mind relative to Rosicrucianism… which was not originated by Christian Rosencrux; but merely revived, and replanted in Europe by him subsequent to his return from oriental lands, whither, like myself and hundreds of others, he went for initiation" (Randolph, 1874). As A.E. Waite wrote in, *The Brotherhood of the Rosy Cross:* "… I am not in a position to affirm that Paschal Beverly Randolph produced the first putative Order of the Rosy Cross in America, but I have failed to trace anything anterior to his date, and he will answer as the first witness in a line of occult adventurers who are typically characteristic of their place and circumstance" (Waite, 1924).

Randolph's *Ravalette: The Rosicrucian Story* (1861) is generally seen as a somewhat sensationalized account of his time in the French Rosicrucian scene, his various initiations, and it has numerous references to his search for "the Elixir of Life – that very Elixir for which the Philosopher's have toiled." *Ravalette*, also describes Randolph's trip to the Mid-East "to obtain the material in Jerusalem, for the composition of the elixir of Life; not that I intended to make it, but because I wanted to use them in my medical practice" (Randolph, 1861). It was here that Randolph was allegedly initiated into the Nusa'iri tribe of Syria, who we discussed in Chapter 3 for their sacramental use of cannabis as "homa" in the 19th century, as well as their Grail-like "ritual of the cup." The knowledge that Randolph gained from these people led to his *The Anseiratic Mystery* (1873); the name "Ansayrii" identifies the same people as the name Nusa'iri, the latter spellings representing the elision of the original Arabic name

with the initial “N.”

As we saw in Chapter 12, Randolph clearly viewed the Elixir of Life as some sort of preparation of cannabis, and we can be sure his mission to Jerusalem was a success, as by the time of *Ravalette*’s publications he was already advertising a variety of products from the “very best Oriental Hemp.” He was preparing and selling with his Native American wife, Mary Jane, “an Indian woman, descended from a long line of native ‘Medicine Men,’ and is thoroughly educated in her profession” (Randolph 1860). At “one point before the Civil War he was probably the largest importer of hashish into the United States”`(Deveny, 1997).

> In reply to the numerous correspondents let me say that nearly all the Hashish I brought with me from Europe, (and none other is fit to use,) is exhausted. The balance I will sell at $ four a bottle, with full directions on how to secure the celestial, and avoid the ill fantasies. I have only twenty-five cases left out of three hundred and fifty, so that those who want the genuine Oriental article must send at once to: Dr. P.B. Randolph, 17 Bromfield St., Boston, Mass.
>
> – *Banner of Light* advertisement, October 1860.

Randolph patented a variety of cannabis based aphrodisiacs and medicines, giving them alchemical sounding names such as *phymylle* and *amylle*, and the differences he attributes to its effects, leaves one wondering if he had stumbled upon the opposing effects of CBD and THC. “He touted the first as especially suited for nervous exhaustion and the second as a panacea for ‘passional excess, onanism, etc’. Together they were the best ‘aphrodision” in the world’” (Deveney, 1997).

The story of *Ravalette*, and the search for sacred elixirs, is particularly interesting in relation to other Rosicrucian adventure stories such as Edward Bulwer-Lytton’s *Zanoni: A Rosicrucian tale*. Baron Edward George Earle Bulwer-Lytton, (1803-1873) was an English novelist, poet, playwright, politician and Rosicrucian. His novels were immensely popular and he coined the phrases “the great unwashed,” “pursuit of the almighty dollar,” “the pen is mightier than the sword,” “dweller on the threshold,” and the well-known opening line. “It was a dark and stormy night.” “Bulwer-Lytton led the English Rosicrucians, a branch of the Scottish Rite Masons headed by Prime Minister Palmerston. Unlike the comparatively closed-mouth members of the British elite around him, Bulwer-Lytton was an outspoken exponent of the Isis Cult.” (Kalimtgis, 1992). Alexander Kok has suggested that the British version of the “Isis ritual” that Lytton was involved in, was known for “its dependency (for spiritual renewal) on hashish” (Kok, 2008). Unfortunately Kok failed to reveal the source of his claim.

In *Zanoni: A Rosicrucian tale* Bulwer-Lytton wrote: “To quaff the inner life, is to see the outer life; to live in defiance of time, is to live in the whole. He who discovers the elixir, discovers what lies in space; for the spirit that vivifies the frame strengthens the senses. There is attraction in the elementary principle of light. In the lamps of Rosicrusius, the fire is the pure elementary principle. Kindle the lamps while thou openest the vessel that contains the elixir, and the light attracts towards thee those beings whose life is that light” (Bulwer-Lytton, 1842). Many real-life figures were referred to in *Zanoni*, such as the opium seer, “Cazotte … [who] appears in person and as a companion of Zanoni, uttering his prophecies in a circle of national, enlightened philosophers while in a

clairvoyant trance, which Zanoni induced" (van Schlun, 2007). Like Cagliostro, Zanoni is known for his various medical cures. "The astonishing feats of healing produced by Zanoni are perfectly explicable given sufficient knowledge of the herbal medicine he practices. In explicitly rejecting supernaturalism and superstition, Bulwer-Lytton argues for Rosicrucian esotericism as a sacred science rather than diabolism" (Machin, 2003).

In *Bulwer-Lytton: The Rise and Fall of a Victorian Man of Letters*, Lytton is described as often dressed in foreign attire and accepting "visitors while smoking a pipe six or seven feet in length, or taking opium through a hookah. Interviews were offered in a room decorated in the style of Pompeii and lighted by 'a perfumed pastille modelled from Mount Vesuvius' … small children found the whole effect terrifying. Sir Leslie Ward found him 'almost satanic looking,' … Thomas Carlye exclaimed 'I shall never forget Bulwer in this world. A mad world, my masters'" (Mitchell, 2003). Wilkie Collins reported that "Bulwer Lytton had told him that he used opium as a stimulus and tranquilizer, and in an article he wrote on Lytton's *A Strange Story* he said Lytton's inspiration for the tale obviously came from laudanum, which was the resource that sustained his work, as he had confessed to Collins" (Hayter, 2015). "Bulwer-Lytton … regularly smoked opium, suggested that opium enhanced his intellectual well-being: 'A pipe is the fountain of contemplation, the source of pleasure, the companion of the wise; and the man who smokes, thinks like a philosopher and acts like a Samaritan"' (Barter, 2004).

Bulwer-Lytton also seems to have held some interest in opium trade, as a letter reprinted in the *Parliamentary Papers, House of Commons and Command*, Volume 48 (1860) refers to being "directed by Secretary Sir Edward Bulwer Lytton … for the consideration of the Lords Commissioners of the treasury" included a "copy of a Despatch from the Governor of Hong Kong" regarding the "licensing and regulating the sale of prepared Opium."

Another writer of this genre was William Ainsworth's, *Auriol*: or, *The Elixir of Life* which combined the Rosicrucian theme with elements from the tragic story of *Faust*. *Auriol* contains the following hallucinatory description of a dwarf, drinking what he thinks is his recently deceased master's potion of the *elixir of life*:

> I next looked round to see whether the precious elixir was gone. On the table stood a phial, from which a strong spirituous odour exhaled; but it was empty. I then turned my attention to a receiver, connected by a worm with an alembic on the furnace. On examining it, I found it contained a small quantity of a bright transparent liquid, which, poured forth into a glass, emitted precisely the same odour as the phial. Persuaded this must be the draught of immortality, I raised it to my lips; but

apprehension lest it might be poison stayed my hand. Reassured, however, by the thought of the young man’s miraculous recovery, I quaffed the potion. It was as if I had swallowed fire, and at first I thought all was over with me. I shrieked out; but there was no one to heed my cries, unless it were my dead master, and two or three skeletons with which the walls were garnished. And these, in truth, did seem to hear me; for the dead corpse opened its glassy orbs, and eyed me reproachfully; the skeletons shook their fleshless arms and gibbered; and the various strange objects with which the chamber was filled, seemed to deride and menace me. The terror occasioned by these fantasies, combined with the potency of the draught, took away my senses. When I recovered, I found all tranquil. Doctor Lamb was lying stark and stiff at my feet, with an expression of reproach on his fixed countenance; and the skeletons were hanging quietly in their places (Ainsworth, 1844).

Image from Auriol, of a treacherous rogue partaking of a dying alchemist's preparation of the elixir of life.

We can be sure that Ainsworth was well familiar with the effects of various

drugs and their role in the occult. He did in fact, write about the Assassins and other Islamic groups' use of hashish, in the journal that he edited *The New Monthly Magazine*, which also featured the work of Bulwer-Lytton. An 1852 edition of the *Monthly*, had an article "The Ansayrii, or Assassins." "The term Assassin is now generally admitted to be derived from these people, and from the intoxicating drugs, hemp and opium – hashish – which they used to excite themselves to deeds of desperation. Under that name, and under the name of Churrus in Persia, and Gunjah in India, this drug is still extensively used in the East…. The mass of argument is rather in favour of the Ismayli being the so-called Assassins of the Crusaders, than the Ansayrii; both no doubt have used, or do use, the drug hashish" (1852).

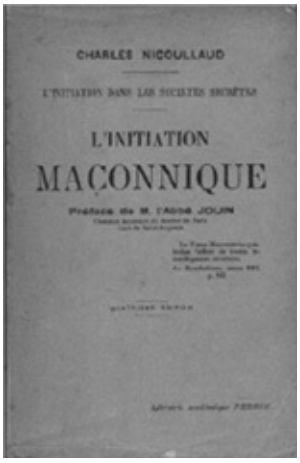
In *A Personal Narrative of the Euphrates Expedition*, Ainsworth reveals his deep knowledge and interest in such groups, in a description that I would argue should see him added to the list of potential authors proposed by Hakim Bey, for "The Origes of the Hemp Eaters," (1895) with Rawson and Randolph.

> The use of this herb is very common in the East…. The Indian, Persian, and Arabic physicians and authors treat of it in their works. Makrisi particularly describes, in glowing terms, certain pleasure resorts … near Cairo, which were famous above all for the sale of hashish…
>
> It is said in a work by Hasan to have been first used in 658 of the Hegira, by a Sheikh of the order of Haider. An Arab poet sings of this Haider's 'emerald cup,' an evident allusion to the rich green colour of a tincture of the herb. The Sheikh, it is said, only survived the discovery ten years, subsisting chiefly on the drug, and on his death, his disciples, by his desire, planted it round an arbour over his tomb – a fit emblem of his death…
>
> Volney and Burckhardt interested themselves in seeking out how much there was that was pagan in these Christian-Muhammadan doctrines. The solar apotheosis of their chief prophet is declared to have been a pagan dream; but how far the doctrine of metempsychosis is grafted on the worship of Baal, or what affinity exists between Baal-Phezer and the Juggernaut of India, appear really to be questions but remotely connected with the Ansarians, supposing they did admit the transmigration of souls as one of their many strange beliefs.
>
> The Ansarians have also been calumniated in common with the … Ismaelis … and the … Yezidis, Kurd worshipers of Ized, the "evil spirit," as performing rites of an infamous description, similar to what were laid to the charge of the ancient Gnostics (Ainsworth, 1888).

The above description fits with the ideas and beliefs brought back by Randolph after his own sojourn with this mysterious Mid-Eastern sect. It seems that the research and travels of some occultists may have led them back to the very source and origins of the Western magical tradition, the homeland of the magic of *The Picatrix*, the elixirs of Alchemy and alleged source of Templar initiations.

The anti-Masonic writer Charles Nicoullaud, in his *L'Initiation Maçonnique*, used the difference between the philosophical high of hashish, as opposed to the

dulling effects of alcohol, to describe the differences between Rosicrucians and Freemasons. “The Rose-Cross is to the Ordinary Master what a Man who has an intoxication of hashish must be to the vulgar drinker who has recreated Himself only with the Red Blood, of the vine” (Nicoullaud, 1913).



Occult writer Francis King refers to the work of an “early member of the ‘Soc. Ros.’ [Rosicrucian Society in England] … Kenneth R. H. Mackenzie [1833-1836)], a young Mason and occultist who claimed that he had been initiated into a continental Rosicrucian fraternity by an Austrian named Count Apponyi – it is interesting to note that someone of this name was attached to the Austrian Embassy in Paris at a time when it is known that Mackenzie was also there. Mackenzie was a pupil of Fred Hockley, a great collector of ancient magical texts, who had himself been the pupil of a member of Francis Barrett’s magical school…” (King, 1989). Mackenzie also spent time with Eliphas Levi, and was an avid devotee of magical mirrors. Most notably, he was the author of *The Royal Masonic Cyclopaedia: Of History, Rites, Symbolism* (1877). Giving us a clear indication of how substances like hashish and opium might have been viewed by Rosicrucians and Masons of the time, “Mackenzie wrote an important article for the *Rosicrucian*, the short-lived magazine of the Soc. Ros., and in this he gave… [his] exposition of his personal attitude towards the magical arts” (King, 1989):

> Magic is not necromanteia – a raising of dead material substances endowed with an imagined life – but a psychological branch of science, dealing with the sympathetic effects of stones, drugs, herbs, and living substances upon the imaginative and reflective faculties – and leading to ever new glimpses of the world of wonders around us, ranking it in due order of phenomena and illustrating the beneficence of The Great Architect of the Universe. Magic, therefore, is a legitimately masonic field of study, and in these days, where practical chemistry produces alcohol from flint stones, surely we may not be very astonished at the possibility of obtaining spiritual truth from the interrelations of

material substances. In such wise acted the elder alchemists, to whom the proud modern chemist, wrapt in ineffable disdain of their labours, but whence he sprang, will give no praise and no ear.

–Kenneth R. H. Mackenzie, 19th-century Freemason and Rosicrucian.[17]

The famous magical group the Golden Dawn, was formed in 1888 by several members of the group Mackenzie belonged to, *Societas Rosicruciana in Anglia* (Rosicrucian Society of England), and the structure and grades of this order were derived from an 18th-century German Order of the Golden and Rosy Cross. There was clearly interest in the magical use of drugs with many members of the order, such as W.B. Yeats, Aleister Crowley, Dr. Edward W. Berridge, Alexander Ayton, whose cannabis infused initiation with the “Soma” of the H.B. of L., was discussed earlier, as well as others.

Dr. William Wynn Westcott depicted in the ceremonial garment of the Rosicrucians

The general view has been that Samuel Liddell MacGregor Mathers, the head

of the Hermetic Order of the Golden Dawn, clearly rejected the use of drugs in magic and “frowned upon all such methods” (Regardie, 1968). Thus, drugs are not a part of the Golden Dawn, and the adepts who used it did so outside of the order. However, one of the Golden Dawn’s original co-founders, a Freemason and a chief of the Societas Rosicruciana in Anglia, Dr. William Wynn Westcott (1848-1925), wrote about drugs in at least two unpublished tracts. These tracts, originally meant as inner teachings and given privately to students of the occult arts, have since been reprinted in *The Magical Mason: Forgotten Hermetic Writings of William Wyn Westcott, Physician and Magus* (Gilbert, 1983). A tract on Dreams recorded the following .on opium and hashish:

> Opium gives rise to deep, sound sleep in persons unused to its action, but large doses in persons who have outgrown its soporific effect exhibit the power of causing dreaming in a very exaggerated form: opium eaters dream, and remember dreams, characterised by gorgeous imagery, exalted impressions and boundless grandeur. Students should read the dreams of Thomas De Quincey, the famous author who was an opium eater. Alcoholism on the other hand creates dreams of terror, hatred, malice and suspicion; hauntings by animal forms, by serpents or by insects, and an indescribable terror arising from colours and from horrors of attack by persons who have never been associated with any suspicion of enmity or hostility to the sufferer.
>
> The Hashish of the Turks and Arabs, prepared from the Cannabis Indica plant, is credited with the power to give rise to dreams of intense pleasure, often of a sexual character; samples of this drug vary very much in quality; some are powerful sedatives, others almost inert; it is a dangerous drug to experiment with. The old medieval magicians taught that dreams of different characteristics would be produced by sleeping in the presence of certain perfumes from incense made from particular herbs, burned on plates of different metals (Westcott, 1906).[18]

Another tract, titled “Divination and its History,” which included various definitions of magical techniques such as Crystallomancy, Necromancy, etc, Westcott included the following description:

PHARMAKEIA

> Enchantment by drugs is reckoned among Divinations; medicated compounds were administered internally, either openly or by stealth, to create love and passion, or to cause enmity, or to produce dreams on certain subjects.
>
> Leaves of the herb called Moly and of the Laurel, also Jasper stones were worn as amulets to ward off the effects of other charms used maliciously. The Cannabis plant or Indian Hemp was given to produce mystic visions. Enchanted girdles were also supplied by magicians to bestow foresight to the wearer and to keep dangers away from him(Westcott, 1910).[19]

Pharmakeia is the Greek word that is translated in most modern New Testament accounts as “sorcery” and makes specific reference to the use of drugs in magic. Our modern term pharmacy comes from this same Greek Root. In this

tract the warnings about the use of cannabis for visionary purposes are not included. As well, there is the reference to “enchanted girdles” made from the plant, which is interesting in regard to the hemp cords that have been suggested as worn by witches, Templars, Dervishes, and going back to Zoroastrian and Vedic references. These passages do open up the possibility that the use of cannabis was a part of the inner teachings of the Golden Dawn.

As Harrison notes, Westcott, was particularly instrumental in the formation of the Golden Dawn:

> The founding of the Hermetic Order of the Golden Dawn can be traced back to 1887, when Dr William Wynn Westcott, a Freemason who was constantly delving deeper for hidden knowledge … obtained a mysterious manuscript in cipher from fellow Freemason the Rev. A.F.A. Woodford. The cipher – on translation – turned out to be a series of rituals, and Westcott asked fellow Freemason and Rosicrucian Samuel Liddell MacGregor Mathers to work on and expand them. Amongst the papers of the cipher manuscript that Westcott had received from Woodford, he had found the name of a certain Fraulien Anna Sprengal, a Rosicrucian adept from Germany, and after writing to her, Westcott was given permission to form an English version of the Golden Dawn (Harrison, 2017).

Golden Dawn member and noted Irish Poet, W.B. Yeats (1865-1939) recorded, “I took the Indian hemp with certain followers of Saint-Martin [i.e., Martinists] on the ground floor of a house in the Latin Quarter. I had never taken it before, and was instructed by a boisterous young poet, whose English was no better than my French. He gave me a little pellet, if I am not forgetting, an hour before dinner, and another after we had dined together at some restaurant. As we were going through the streets to the meeting-place of the Martinists, I felt suddenly that a cloud I was looking at floated in an immense space, and for an instant my being rushed out, as it seemed, into that space with ecstasy” (Yeats, 1906/2017). Yeats is known to have experimented with other drugs. He used hashish in experiments with clairvoyance, and for divinations. Yeats’ book *The Secret Rose,* (1897) reveals its esoteric and rosicrucian influences in the title.

> The Secret Rose reflects another arcane subculture too: it was no accident that the language was by turns narcotic and hallucinogenic. WBY [W. B. Yeats] had learnt to take hashish with the shady followers of the mystic Louis Claude de Staint-Martin in Paris.… In April 1897 he experimented with mescal, supplied by Havelock Ellis, who recorded that “while an excellent subject for visions, and very familiar with various vision-producing drugs and processes, WBY found the effect on his breathing unpleasant; ‘he much prefers haschich’, which he continued to take in tablets, a particularly potent form of ingestion” (Foster, 1998).

Modern occult writer Francis King has speculated that Aleister Crowley may have been initiated into the magical use of drugs by chemist and student of

pharmacology C.G. Jones, who also introduced the young Crowley into the Hermetic Order of the Golden Dawn. (Crowley would later find himself in a court battle with the Order after publishing some of their secret writings.) Occultist Kenneth Grant, who studied magick under Crowley in 1945, believed it was Golden Dawn member "Allan Bennett … who introduced Crowley to the use of drugs between 1898 and 1899. This Adept of the Golden Dawn had already experienced some of the high spiritual trances by the time Crowley met him" (Grant, 1972). Bennett, who suffered with severe asthma, in search of relief, experimented with all sorts of drugs, and was a bit of an expert on the subject of their use and effects. "…Bennett … fired Crowley's imagination with hints of a magical tradition which featured a certain rare drug to 'Open the gates of the World behind the Veil of Matter.' In the flat at Chancery Lane, where Crowley lived under a variety of aliases and where he entertained voluptuous women, Bennett and he sampled many of the well-known drugs and several 'strange' ones as well" (Grant, 1972).

Writing in his diary in 1901,[20] Crowley recorded "I think Physical Astral Projection should be preceded by a (ceremonial) 'loosening of the girders of the soul'. How to do it is the great problem. I am inclined to believe in drugs - if only one knew the right drug." Crowley clearly found these in mescaline and particularly hashish, as decades later in his exquisite Cabalistic treatise, "Little Essays Towards Truth" he wrote ''... such drugs as Cannabis Indica and Anhalonium Lewini [mescaline] do actually 'loosen the girders of the soul…'" (Crowley, 1939). As Crowley's many references to hashish, both esoteric and exoteric, such as his essay "The Psychology of Hashish" (1909) and "*De Herbo Sanctissimo Arabico*" (1918) will be fully explored in a later volume, I shall leave it at this for now; suffice to say, there is much to be said.

The Golden Dawn member, Dr. Edward W. Berridge's esoteric experiments with cannabis and sex were directly inspired by those of P.B. Randolph. These techniques also went on to influence Crowley and the magical sexual practices of the O.T.O. In regard to Berridge, it is interesting to note Moreno's observation of the contribution to cannabis science by Berridge and other medical figures associated with Masonic lodges and the occult.

> …[T]he alchemist and medical doctor Edward W. Berridge, trained in canonical tradition in England and homeopathic in the USA, and recognized even today for his formulations of various psychic syndromes such as the.… Fear of coal scuttle, mainly based on their own experiments with mother tincture of hashish. European and American homeopaths had contributed greatly to the progress in describing the symptomatology and therapeutic applications of the virtues of cannabis sativa since the very establishment of this medical discipline, given the interest shown to the plant by its founder,

> Samuel Hahnennan, and Dozens of initiators such as Clemens Maria Franz von Boenninghausen, Adolphus Graf von Lippe, Robert E. Dudgeon, James Tyler Kent, William Boericke, Henry Clay Allen, AC Cowperthwaite, JW Hutchison, Timothy Field Allen, etc. Some of them were also called occultists, and almost all were linked to a greater or lesser degree to various Masonic lodges (Moreno, 2002).

There seems to have been at least some awareness of this occult history of cannabis among some Rosicrucian groups, into the mid-20th century, and after the time of cannabis prohibition. A 1945 edition of the *Rosicrucian Digest*, Volume 23, published by the then Supreme Council of the Rosicrucian Order, in regard to the question, "What Herbs Have Mystical Powers or Virtues?" Answered: "Throughout history the mystics and ancients used for incense various highly aromatic herbs, seeds, and gums to quiet the mind and place it in a receptive and psychic mood for spiritual meditation. The ancient Egyptians and Persians used a combination of 'lobhan,' hemp, and belladonna for magical purposes. All races have had certain herbs which they believed had supernatural powers to prolong life." A description that fits with claims of the various Rosicrucian elixirs we described earlier.

Paul Foster Case (1884-1954), the Occultist and Freemason who belonged to various occult orders, and founded the Builders of the Adytum, seems to indicate that drugs, likely referring to hashish, could be identified in the early Rosicrucian accounts, in a private letter to Israel Regadie:

> Yoga breathing … has a tendency to raise the carbon monoxide content of the blood, just as does the inhalation of tobacco smoke. Patanjali is careful to tell us that the Siddhis may be brought into manifestation by chemical means, by which he intends to indicate the use of certain drugs. (To be sure the reaction from these drugs makes the unsatisfactory for the purpose of genuine unfoldment; it being, so to say, too high a price to pay for the Siddhis). But it seems to me very clear that all practices leading to the evolution of our latent powers must include the chemical changes I have referred to. Hence Brother C.R. [Christian Rosenkreuz] meets the Wise Men in the temple of the Blood of the Lamb – or, in plain language, one establishes rapport with the Chiefs of the Invisible Order because of subtle physiological changes in one's own body, and particularly in the chemical states of the blood-stream. Yoga practices bring about some of these changes. So does ceremonial magic. So do some kinds of ascetic practice. So do drugs.… The Qabalistic interpretation of C.R. and of Dam-car [sic] is but the recognition of a formula which sums up the experience. The more so because the Temple is in Arabia … hence the Fama says that C.R. bargained with the Arabians … stops at Damascus, hears of Wise Men.… Then he goes down to Egypt to study plants and animals.… The whole thing adapts itself perfectly to the actual experience one goes through (Case, 1933).

In regards to Patanjali, Case refers to *Yogasutras* 4.1: "The subtler attainments come with birth or are attained through herbs, mantra, austerities or concentration." Case also seems to indicate here that one avenue of contact to

the “Chiefs of the Invisible Order” was through the use of drugs, and identifies Christian Rosenkreutz’s (C.R.) own study of plants before going on to found the Rosicrucian order. However, Case also warns of the danger of such methods and goes on to describe his rejection of Enochian magic, out of concerns about it being “indubitably potent,” and then places the occult use of drugs in this same category. “So, too, are mescal buttons, and hashish, and opium… it is not necessary to burn down the house to roast a pig … there is far more to magic than getting results” (Case, 1933). (I don’t know about that, results are pretty cool.)

As for Isreal Regardie, who Case was writing to, and who would play an important role in the continued interest in both the magic of the Golden Dawn and legacy of Aleister Crolwey, he went on to publish a collection of writings on hashish and other drugs, from the works of Crowley and other authors, under the title *Roll Away the Stone: An Introduction to Aleister Crowley’s Essay on the Psychology of Hashish*. As he wrote in the foreword “Some of the more ancient schools of initiation must have employed drugs of one kind or another in a sacramental manner” (Regardie, 1968).

References to the use of cannabis for releasing the astral double, can also be found in the writings of the Czechoslovakian occult author Karel Weinfurter (1867-1942). He was a founding member of the “Theosophic Lodge of the Blue Star,” a group which was dedicated to Masonic, Rosicrucian and other occult influences and included Gustav Meyrink, who was discussed for his alchemical references to drugs, in Chapter 12 in *Man’s Highest Purpose: The Lost Word Regained* (1935)[21] Weinfurter, like Case, referred to Patanali’s’ ancient reference in the Yoga Sutra (400 B.C.?) , to “siddhis [i.e. Yogic powers]… attained in different ways.… They are gained by birth, plants, incantations, asceticism, or Samadhi”:

> By plants are understood opiates, hashish and other narcotics, by means of which the astral body is freed and thereby the contact with the transcendental world is obtained. The Orientals know a great many of those vegetable means for the arousing of the higher senses and for the attainment of magical powers. The Indian vegetable mixture used for gaining these powers is secretly kept and usually known but by the Guru (leader) how to be applied (Weinfurter, 1932).

It is clear, however, that not all Rosicrucians were accepting of this message, certainly H. Spencer Lewis rejected such, and he commented that when he reintroduced the Order in the early part of the 20th century, he altered the Rosicrucian methods more than had ever been done before, in order to make it

more acceptable to the modern initiate. *The Encyclopedia of Religion and Ethics* comments that the Rosicrucians had been, up "until the war, very active in good works, especially in carrying investigations into the uses of vegetable drugs and the relief of disease by means of colored lights and hypnotic processes" (Hastings, et. al., 1919): A statement which seems a likely reference to the use of narcotics with infused magic mirrors and discs created on the basis of planetary correspondences by certain Rosicrucians referred to in Chapter 15.

The Christian Occultist and Rosicrucian, Max Heindel, author of *The Rosicrucian Cosmo-Conception* (1909) warned that "Certain negative phases of clairvoyance are also developed by taking drugs, by crystal gazing, etc. In all such cases the faculty is a danger and a detriment, being uncontrolled by the Spirit. Drugs have a fearfully destructive effect on the different vehicles of man" (Heindel, 1955). However, as Heindel immediately goes on to warn, about breathing exercises, I think we can take this warning with a grain of salt, and inhale safely, "the most dangerous method of development is indiscriminate breathing exercises. Many a man is in the insane asylum today or his body lies in a consumptive's grave, on account of having practiced breathing exercises in development classes, taught by persons as ignorant as himself" (Heindel, 1955). I suppose rhythmic breathing was the original gateway drug!

As we enter into the late 19th- and early 20th-century period of occult history, I could go on at great length about groups who ignored such warnings about the use of hashish and other drugs, and utilized them in initiation and practice, such as the *Gruppo di Ur, Fraternitas Saturni*, the *Ordo Templi Orientis*, and others, along with a variety of well-known independent occultists from this time period. A whole book could be written about Aleister Crowley's magical references to hashish and other drugs alone. However, as this period of history will be the topic of my next book, I will refrain from that here, for space's sake, and save that discussion for then.

However, before closing this chapter, I do want to note the intriguing influence of the Masonic and Rosicrucian traditions, in the development of a modern, influential and increasingly popular religion of Rastafarianism, which is well known for its sacred use of Ganja. This Caribbean tradition has long been noted for its syncretic elements of Christianity, and traditions involving "ganja" in India, that include matted hair, or dreadlocks, smoking through chillums and other elements.

In his excellent volume on the origins of the Rastafarian tradition, *Dread Jesus*, William David Spencer, brings into play other contributions to Rastafari,

that have been otherwise unrecognized. As Spencer has noted: “two early founders of Rastafari, H. Archibald Dunkley and Joseph Nathaniel Hibbert, were members of the secret Egyptian Masonic order, The Ancient Brotherhood of Silence or Ancient Mystic Order of Ethiopia. The Masons had consciously adopted the name Jah from Psalm 68:4…” (Spencer, 2011). Spencer also identifies Rosicrucian elements adopted and influencing Rastafarianism, and other Rastafarian historians such as Dennis Forsythe, in *Rastafari: The Healing of the Nations*, refer to “secret knowledge” that has been “guarded and kept alive over the years by such people as the Freemasons, the Rosicrucians, the Alchemists etc.” (Forsythe, 1983). Clearly, one of those secrets is this hidden history of cannabis, a plant which like the Masonic story of acacia growing on the grave of Hiram Abiff, according to Rastafarian traditions, grew on the grave of wise King Solomon.

With the onset of drug prohibition, there was clear motivation for already secretive societies to distance themselves from the now illegal use of cannabis and other magical herbs, as even rumours of such use would be cause for concern, leading to investigations, and possibly arrest. As the occult writer, former member of the Golden Dawn, and member of various magical groups, Dion Fortune lamented in her classic work *Psychic Self Defence*:

> It is well known that there are Various drugs which can be used to exalt consciousness and induce a temporary psychism. It may not be equally well known that most of these Substances come under the regulations of the Dangerous Drugs Act and that to obtain them from irregular sources, or even to be found in possession of them Save for a legitimate purpose, is to render oneself liable to prosecution and in this case too, the authorities are exceedingly alert and the magistrates exceedingly drastic (Fortune, 1930).

Crowley was but one of a few occultists who attempted to challenge these laws in a number of articles. “In this matter of the Dangerous Drugs Act Parliament seems to have been inspired by ignorance made deeper by the wildest ravings of that class of newspaper which aspires to thrill its readers – if reading it can be called – with blood-curdling horrors” (Crowley, 1922). The changes this legal situation wrought in the occult world can be seen in the watered-down versions of such groups that are around in our modern times. “Despite … older connections, the modern rosicrucians movement is largely an artificial creation with its origins in academic histories of the occult” (Jenkins, 2000).

To be clear, I doubt that the vast majority of modern Masonic organizations, or popular Rosicrucian groups like AMORC have been concealing secret drug-infused initiations,[22] or even deep secrets of the Bible. Even modern Masons

acknowledge that much of their rituals and rites has been lost through time, and countless books have been written attempting to reclaim what has been lost, and understand their origins. This has also been true of the history of cannabis and other entheogenic substances, and most people have little knowledge of their role in magic, religion, alchemy and the initiations of certain secret societies. Although much of the evidence here has come through identifying its use by member of such groups, there has been enough evidence presented that we can be sure that it was also used in ritual initiations by some groups at some points in history. This technique is as ancient as magic and religion itself, and psychoactive substances were used and still are, in shamanic tribal initiations, as well as more refined cultural events, like the Mysteries of Eleusis. Perhaps today, as anthropologists and psychologists examine the benefits of things like Ayahuasca rituals and the potential benefits of psychoactive drugs, as opposed to the purely recreational use, the rediscovery of the Western Magickal Tradition's use of such substances for similar purposes, will come back into play, and help restore the heart and mind of humanity, at this troubled point in history.

Circa 1905 postcard depicting a fez-wearing mystic, smoking hashish and having hallucinations.

[1] Burton, also recorded the following account of his journey to find the Mormons via the Pony Express route in the 1860s "'There is another kind of cactus called by the whites "whiskey-root," and by the Indian "peioke," [i.e. peyote] used like the intoxicating mushroom of Siberia [i.e. Amanita muscaria]" (Burton, 1862/1977) "This footnote of Burton's is particularly interesting because he may have been the first writer to speculate that the effects of the peyote cactus bore some resemblance to the effects of the 'fly agaric' mushroom (Amanita muscaria)" (Everitt, 2016).

[2] As quoted in The Book of Grass.

[3] Some accounts report the "cord" was the garter of a woman he loved.

[4] From an excerpt in (Knapp, 1980).

[5] As quoted in (Davenport-Hines, 2012).

[6] The Letters of Gustave Flaubert: 1857-1880 (1980).

[7] Translated excerpt by Fr. A.T.A. 11.

[8] From a quote in (Moreno, 2002).

[9] This term also covered the Mid-East, not just Asian countries.

[10] See Ésotérisme et christianisme autour de René Guénon, (James, 2008) for more on Guénon's relationship with hashish and opium.

[11] Minion making!

[12] Made available into English eyes by Fr. A.T.A.11.

[13] See (Melanson, 2008) for more on this.

[14] Quoted in (Rawson, 1894).

[15] From a quote in (Godwin, 1994).

[16] Originally published as *Sanctuaire du spiritualisme: Étude de l'âme humaine, et de ses rapports avec l'univers, d'après le somnambulisme et l'extase* (1850).

[17] From a quote in (King, 1989).

[18] In (Gilbert, 1983).

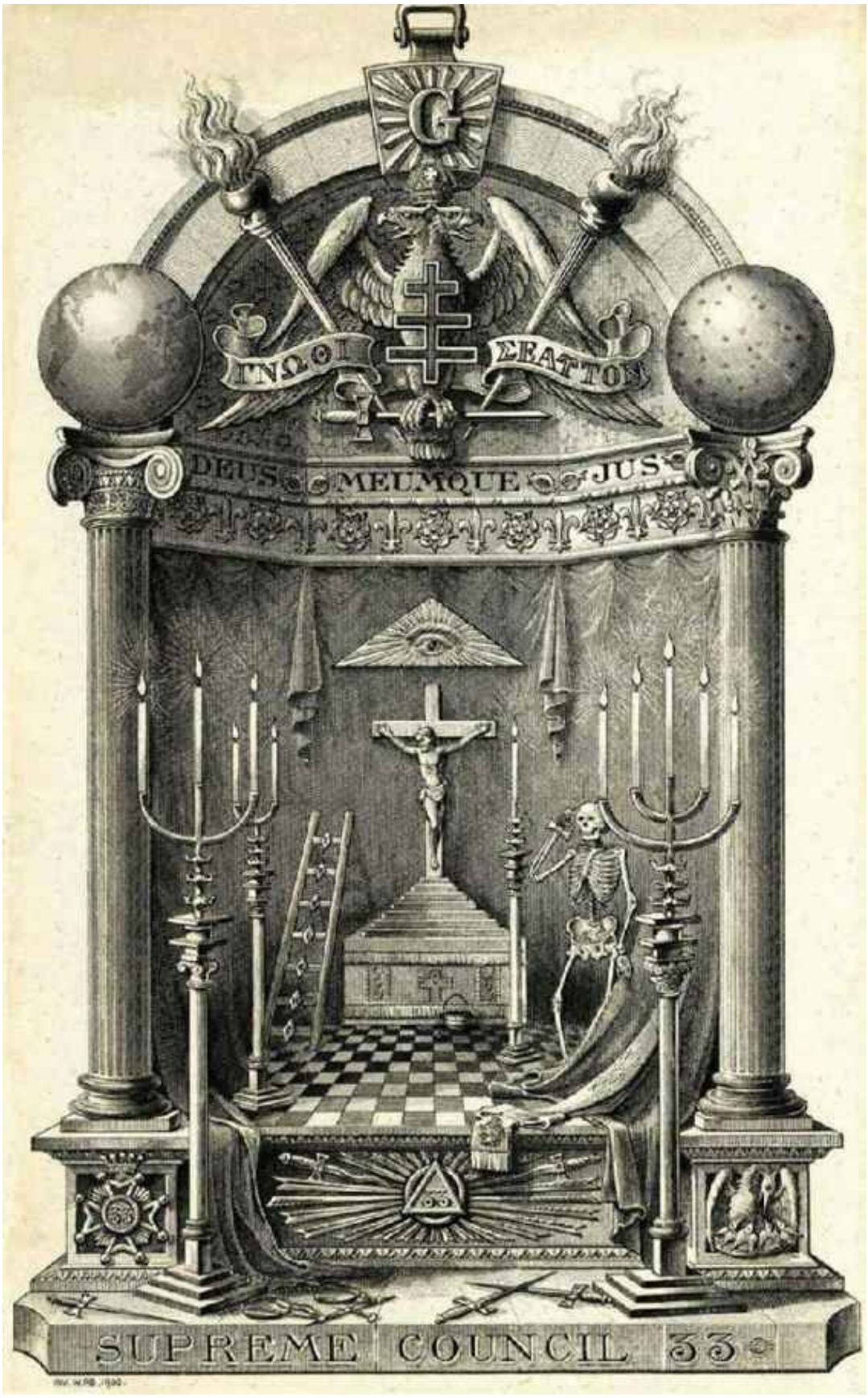
[19] Ibid.

[20] Reprinted in *The Equinox* (1.4) (1910).

[21] This book was originally released under the Czech title, Ohnivý keř čili odhalená cesta mystická (1923) which translates as "The fire bush, or the mystical path revealed," and one is left to speculate as to what the

nature of the “fire bush” was.

[22] I would argue, H. Spencer Lewis, founder of AMORC, specifically chose to leave such material out.


G
ΓΝΩΘΙ ΣΕΑΥΤΟΝ
DEUS MEUMQUE JUS
SUPREME COUNCIL 33

Chapter 23

Masonic Myth and Ritual: Some Speculations

As we have seen in the previous two chapters, and elsewhere in the book, there are numbers of Masonic figures that were also dabbling in drugs and the occult, and there have been some indications that this may have taken place in the context of Masonic, or at least quasi-Masonic rituals.

The suggestion that Freemasonry holds some occult secrets, is as old as the Craft itself. Like the Illuminati, Masonry is shrouded in all sorts of conspiracy theories, and anyone from outside the Lodge who delves into their history sails a stormy sea of mixed fact, fiction and misinformation, which without maps is difficult, if not impossible, to navigate through. Fortunately, when navigating these confusing esoteric waters, I have had the assistance of practicing Masons and authors on Masonic history to act as guides and entertain my thoughts, such as Scottish Rite Freemason and a Masonic Rosicrucian P. D. Newman, and noted historian of the Craft, Dr. David Harrison, and without their help, I doubt I could have made a believable case.

With that in mind, and after writing about many figures involved with Masonic history, I wish to offer some speculation on what those secrets could pertain to, and why they may have been so deeply hidden in Masonic ritual, that even Masons themselves came to forget them, but I want to emphasize, this is speculation…

As Dr. David Harrison has shown in *Genesis of Freemasonry*, the documentable history of Freemasonry, "evolved in England during the late 17th century and all of the 18th century" (Harrison, 2009). Prior to this period, there were of course Masonic Lodges, but they were limited to working Masons.

> Dr Robert Plot … writing in his Natural History of Staffordshire,[(1686) … stated that Freemasonry was extremely prominent in the county and had deep rooted traditions there. Though Plot referred to the "Craft" as a localised operative "Fellowship," he did discuss the "secret signes, whereby they are known to one another all over the Nation" (Harrison, 2009).

We also saw references to such practices in the works of Rabelais in 15th-century France, so clearly we can include parts of the European continent as well, and take this back two centuries earlier. This period is known as "operative" Masonry,. Beginning in the 16th century, in Scotland there is evidence that non-working Masons were permitted into Lodges, and the focus went from trade to spiritual initiation; by the 17th century this had spread to

Lodges in Britain, France and elsewhere. This period is known as “speculative” Masonry. “This evolution led to a further transition after the foundation of the Premier Grand Lodge in 1717, which was accompanied by changes in ritual, in symbolism, and in its general ethos” (Harrison, 2009). Even then, there was debate about the origins of this ritual, and “the confusing blending of history and myth is compounded by the account of mysterious ancient Masonic manuscripts that were supposedly destroyed in 1720” (Harrison, 2009).

In this period, Masonic initiation went from two degrees to three, with the first blindfolded initiate taken through a series of three rituals, or degrees dressed in the manner of a medieval heretic being taken to the gallows. We can see cultural references to this in sayings like “give him the third degree,” “take off the blinders” and “hoodwinked.” These original degrees were based around the myth of the murder of the Masonic builder of Solomon’s Temple Hiram Abiff, and his resurrection. As Richard Carlile noted in his essay “Ceremony of Raising a Master Mason, or the Third Degree,”: “It is thus all Master Masons are raised from a figurative death” (Carlile, 1855). “The themes of resurrection and necromancy displayed in the Third Degree, act as the culmination of the powerful and dramatic ritual, and certainly produced a profound finale to the educational journey of the new Freemason” (Harrison, 2009).

> The Third Degree is the most powerful and dramatic part of the Masonic ritual, with the initiate being laid into a symbolic grave, which is represented by the skull and cross bones, where the head of the initiate rests. A raising or resurrection then takes place, where the initiate rises from the grave on the third attempt to raise him, to face the Worshipful Master, as a reborn Master Mason. The atmosphere during the Third Degree ritual is ethereal with, usually, just one candle flickering and powerful magical imagery; the senses becoming exhilarated as the newly made Master Mason rises from the grave (Harrison, 2009).

Harrison compares this ritual to an account of raising the dead recorded by Dr. John Dee, and notes that “Necromantic rituals to raise the dead, such as this, had the ultimate aim to extract hidden knowledge from the dead individual and, although symbolic in nature, the Third Degree Masonic ritual held strikingly similar ceremonial elements” (Harrison, 2009). In this regard it should be noted that Ashmole, who played a big part in 17th-century Masonry, was deeply influenced by Dee’s works, and occult matters in general.

After the assassination of Hiram, we are told that the original signals, passwords and rites of the Masonic guilds were lost, and replaced. As the authors of *The Hiram Key* explain: “Not only are the origins of Freemasonry no longer known, but the ‘true secrets’ of the Order are admitted to have been lost,

with ‘substituted secrets’ being used in their place in Masonic ceremony, ‘until such time as they are rediscovered’” (Knight & Lomas, 1996). Thus the now centuries-long Masonic search for ‘lost secrets’ was initiated. The whole ritual was directed to this end. “The rebirth, or raising of the Master Mason from a grave which features the skull and crossbones… suggests images of alchemy, magic, necromancy and immortality…..” (Harrison, 2009).

"Bretheren kneeling at prayer around the grave of Hiram Abifff, the Widow's Son" – Duncan's Masonic Ritual and Monitor (1866).
The Blindfolded and noosed initiate from Duncan's Masonic Ritual and Monitor (1866).

The confusion of the origins of Freemasonry was compounded with later conflicts, changes and eventual codifications of Masonry, and as a result, this "lack of documentary source material and the promotion of legends by the various Grand Lodges has fuelled modern day speculative writers and misguided some Masonic historians" (Harrison, 2009).

> The most popular legend that has emerged in recent years concerns the mediaeval order of the Knights Templar, involved in the Crusades of the 12th and 13th centuries, and how they discovered the Temple of King Solomon while occupying Jerusalem. The supposed archaeological excavation took place in secret and the ancient order of warrior priests discovered long lost treasure, which has been kept in a mysterious secret location ever since. This lost treasure has been the focus of many speculative writers and ranges from the Holy Grail, lost biblical scrolls, to even the lost Ark of the Covenant (Harrison, 2009).

The idea that Freemasonry is the custodians of some Templar secret, in

textual references, as Harrison explains, goes back to at least 18th-century Masonry, and has been continued today in a variety of pseudo-histories that have been written about both. The general claim is that some of the Knight Templars escaped their persecution in Europe and headed for sanctuary in Scotland, where they infiltrated a working Masonic lodge, and then operated in secret. As Arturo de Hoyos, the modern Grand Archivist and Grand Historian of Scottish Rite Freemasonry has laid it out:

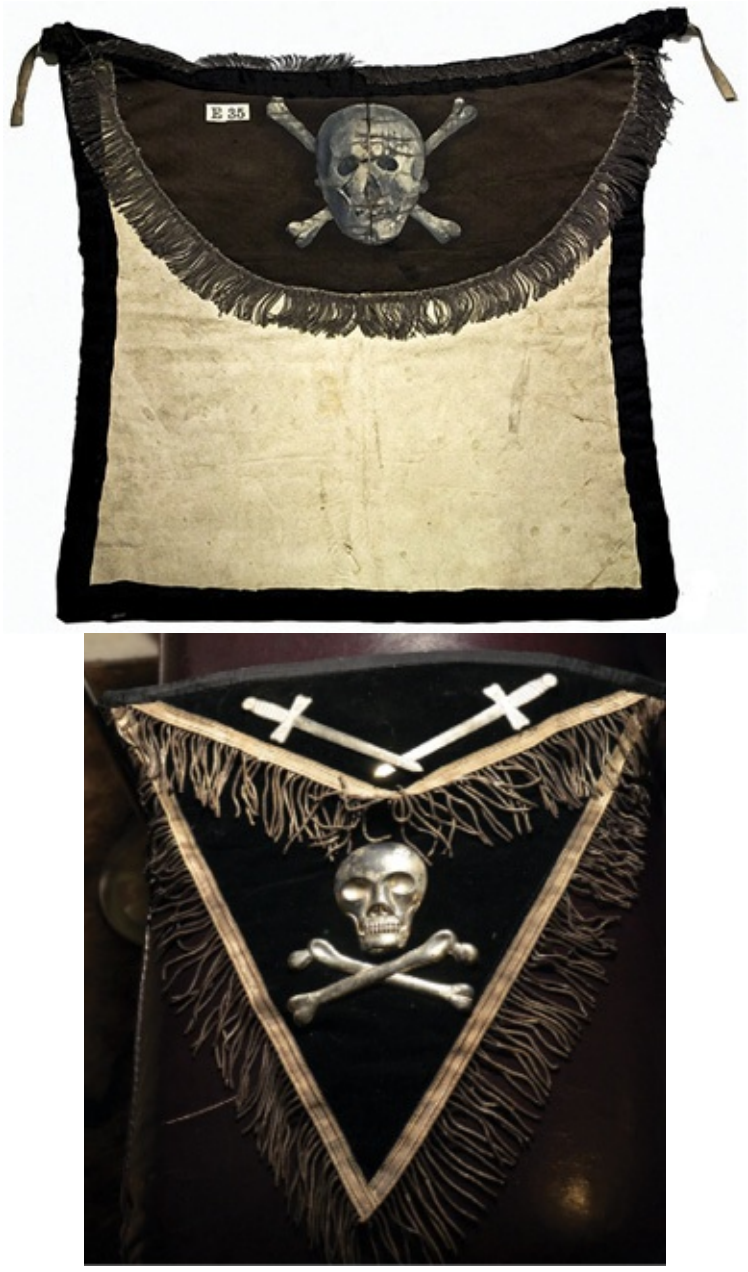
> According to continental Masonic legends a group of medieval Knights Templar eluded arrest and extermination, and fled to Scotland, where they joined with operative stonemason's companies. The knights contributed to Masonic symbolism, and offered superficial interpretations until new members could be trusted to conceal their Templar origin. Thus, the "lower initiates" were told that they had descended from stonemasons, while the "Adepts, the Princes of Masonry," were informed that they were actually Knights Templar. Although the same symbols were used throughout, in the lower degrees they were explained in the context of Craft Masonry and Biblical history, while in the higher degrees they were unveiled as relating to knighthood and Templar history. This mythical tale was central to the Rite of Strict Observance, and it continues in modified form in the Swedish Rite and the Rectified Scottish Rite. This legend is not accepted as historical by most [modern] Masonic historians (de Hoyos, 2013).

We have already seen this with Schröpfer's claim of secret Templar rites from Scotland that he had acquired, in some unexplained manner, from Duke Von Holstein-Gottorp during the Seven Years War (1756-1763). Similar claims of Templar Scottish Rites were made by both Melissino and Cagliostro as well. We can also see similar mythical origins for the 19th-century quasi-Masonic group, *Ordo Templi Orientis* (Order of Oriental Templars) which I would argue, can be seen to have been deeply influenced by von Hammer-Purgstal's *Mysterium Baphometis Revelatum* (1818), which also did much to popularize such notions.

> Late in the 19th Century the Ordo Templi Orientis appeared, claiming direct descent from the Knights Templar. They used Tantric sex yoga in association with the traditional astral projection of the European occult tradition, and when Aleister Crowley... became their leader in 1910, drugs became a secret part of their teachings, at least in some of the higher grades in certain of their lodges (Wilson, 1973).

Proponents of the belief pointed to things such as in: "the Third Degree, the Mason, as he lies in the figurative grave, has his right foot crossed over his left, which is also similar to effigies of the buried Templar Knights" (Harrison, 2009). As well, the skull and crossbones "very likely represented necromancy themes within the mediaeval Knights Templar order" (Harrison, 2009).

The Skull and Crossbones was known as the Memento Mori, "remember that you have to die." "Though the skull and crossbones can be interpreted as a sign of mortality, the use of the image on the figurative grave in the Third Degree raising ceremony represents immortality, with the Master Mason being symbolically resurrected" (Harrison, 2009). This symbol also used to mark the graves of Freemasons, however "Masonic tombstones began to change in the early 1800s, and the traditional and somewhat terrifying skull and crossbones were replaced by the much more 'modern' square and compasses" (Harrison, 2009).



Left: A Royal Master Mason's Apron that was worn from 1810-1823 by the first Masters. Right: Masonic Knights Templar Apron from the 19th century, no longer used in modern lodges.

It has been suggested that the noose and blindfold are evidence of a Templar influence on Masonic initiation. “The picture on the left shows a small sculpture found in the Chapel at Rosslyn built in the years 1440 -50 in Scotland. We can see a Knight Templar and a young man kneeling between two pillars … [as in Masonic lodges]. The young man is blindfolded, with a noose around his neck and his right hand on a book marked by a cross (most likely taking an oath on a Bible). The pictures on the right depict a modern candidate, also blindfolded and with a noose (cable tow) around his neck…” (Lombardo, 2010).[1] However, even the suggestion of Rosslyn Chapel as a bastion of Templar secrets is questionable. None the less, the implications are interesting in light of the various claims of Templar survival in Scotland. Although, the alleged Templar/Masonic imagery may well have been added at a later date. It has been noted that James St Clair-Erskine, 3rd Earl of Rosslyn instructed Edinburgh architect David Bryce, who was a noted Freemason, to undertake restoration work on areas of the church in the 1860s and this included various carvings.

In 1737, *Ramsay’s Oration* was published in Paris, by Andrew Michael Ramsay (1686-1743), commonly called the Chevalier Ramsay. Ramsay was a Scottish-born writer and tutor to the Young Pretender, Prince Charles Edward Stuart. Ramsay claimed that Freemasonry was created by crusader knights and that they had formed themselves into Lodges of St John. Karl Gotthelf von Hund, also known as Baron von Hund (1722-1776) made similar claims in 1754, about the Rite of Strict Observance, but expanding this more specifically to the Templar knights as the source, on information he claimed to have been given from “Hidden Superiors.” Although the Rite of Strict Observance was practiced by Masons for some time, and embraced by some 40 Lodges at its peak, there

was increasing frustration over the failure in being initiated into the mysteries of the "Hidden Superiors" or any indication of their existence. This situation led to the Convent of Wilhelmsbad in 1782, where the delegates renounced the claimed Templar origins, however not unanimously, and gave greater self-governance to the individual Lodges, which resulted in the order fragmenting and the Lodges adopting other rites over the next few years. The Rite of Strict Observance disappeared from many Lodges, although it is still practiced in Sweden and in other areas was reorganized into the Rectified Rite.

Parts of the various secrets that were claimed to have come from the Templars into Masonry by various such sources, were, according to a 19th-century Edition of the *Masonic Voice Review*, by C. Moore the elixir of life and the Philosopher's Stone, as well as the secrets of magic. A subject so controversial that it created a schism in Masonry:

> The Rite of Strict Observance was founded in Germany, by the Baron Hunde, in 1754 … is based on the order of the Knights Templar. It comprises seven degrees, viz.: Entered Apprentice, Fellow Craft, Master Mason, Scotch Master, Novice, Templar, and Professed Knight. The legend of the Rite thus narrates its origin. On the murder of Jacques de Molay the Grand Master of the Templars, Pierre d'Aumont, Grand Prior of Auvergne, with two Commanders and five Knights, escaped from France, and sought safety in Scotland, under the disguise of operative Masons. Soon after their arrival, they were so fortunate as to discover one George Harris, a Grand Commander, with some other Templars; a Chapter of all the Knights was held on St. John's day, 1313, and Pierre d'Aumont was elected Grand Master. To avoid the persecution which still pursued their own body, they met as a Lodge of Freemasons, that Order being tolerated at the period of the Templar persecution. In 1361, the chief seat of the Order was established at Old Aberdeen; and, under the veil of Masonry, in this rite the Templar Order was diffused from Scotland to various parts of the continent. Some of the degrees embody the practice of alchemy, magic, and other now obsolete pseudo-scientific delusions. We have no knowledge of this rite being now anywhere practised.
>
> This rite nevertheless attained considerable influence at one period; proof of which is found in the schism that was created among its members… [T]he last degree was divided into five sections, and it required seven years for completion. Alchemy and magic were the objects of this rite, Clavel says its members boasted that they had possession of the true philosopher's stone, the elixir of life, the command of spirits, and a method of discovering the hidden treasures of the temple (Moore, 1859).

Moore is referring to François Timoléon Bègue-Clavel (1798-1852), Editor of the Masonic Revue *L'Orient et la revue Scientifique et Morale de la Franc-Maçonnerie* (1822-1823) and author of *Histoire Pittoresque de la Franc-Maconnerie*, (1844). Clavel saw a deep connection to the origins of Freemasons and Rosicrucians, going back through the alchemists, poets, to the Templars and Hashishins. He was deeply taken with Joseph von Hammer-Purgstal's *Mysterium Baphometis Revelatum* (1818), and wrote in his book on the history of Masonry, in regards to various secret societies at its roots, how "the secret doctrine of the

Ismailites was divided into nine degrees, the initiates formed only two distinct classes, the *refik* (companions) and the *dai* (masters)" and that the Group became known as the Assassins a name that "derives from the Arabic haschischin, herb-eaters, because it was taken … by the novices, as the inveterate liquor beverage prepared with herbs called haschische" (Clavel, 1844).

Frontpiece for Clavel's Histoire Pittoresque de la Franc-Maconnerie, (1844) with Hiram Abiff's murder in the background.

Clavel's depiction of Hassan I- Sabbah pleasure Gardens, from Histoire Pittoresque de la Franc-Maconnerie, (1844) " …[T]he novices of the sect take intoxicating drinks prepared with herb called haschische" (Clavel, 1844).

As with de Nerval, and others that we have discussed in Chapters 21 and 22, Clavel, saw a connection between Masonry and the mysterious Druze and the Nusa'iri who we discussed for their Grail-like ritual of the cup, and consumption of cannabis as their sacred libation Haoma as described in the 19th-century account "Orgies of the hemp Eaters," and these in turn, with the Assassins:

> Other sects from the same source [Hashishins/Ismailis] likewise inhabit the Syria. These are the Nusa'iri … and the Druze. All these sects have secret assemblies, which they hold at night; and, if we are to believe the Muslim Orthodox, are in veritable orgies, where one surrenders to the pleasures of the senses. The Druze bend outwardly to the exercise of recognized cults, and only among them do they profess their particular doctrines. They have several degrees of initiation. The place where one assembles is different for each grade. Some guards watch outside so that they do not approach; and every profane man who succeeds in penetrating it would be punished with death. The Druze are recognized by an enigmatic formula. The questioner asks: "Sow Is there in your country of the seed of halalidje, or mirobolaùs?" To which it is necessary to reply: "They are sown in the heart of the Faithful [a name that the Hashishin used for themselves]."
>
> A reformed branch of the Ismailites has survived to this day in Albania, where it constitutes a kind of freemasonry. It admits among its ranks the followers of all religions, and is received there only with a mystical ceremonial and after taking an oath of discretion (Clavel, 1844).

Clavel went on to suggest that "The institution of chivalry derives, according

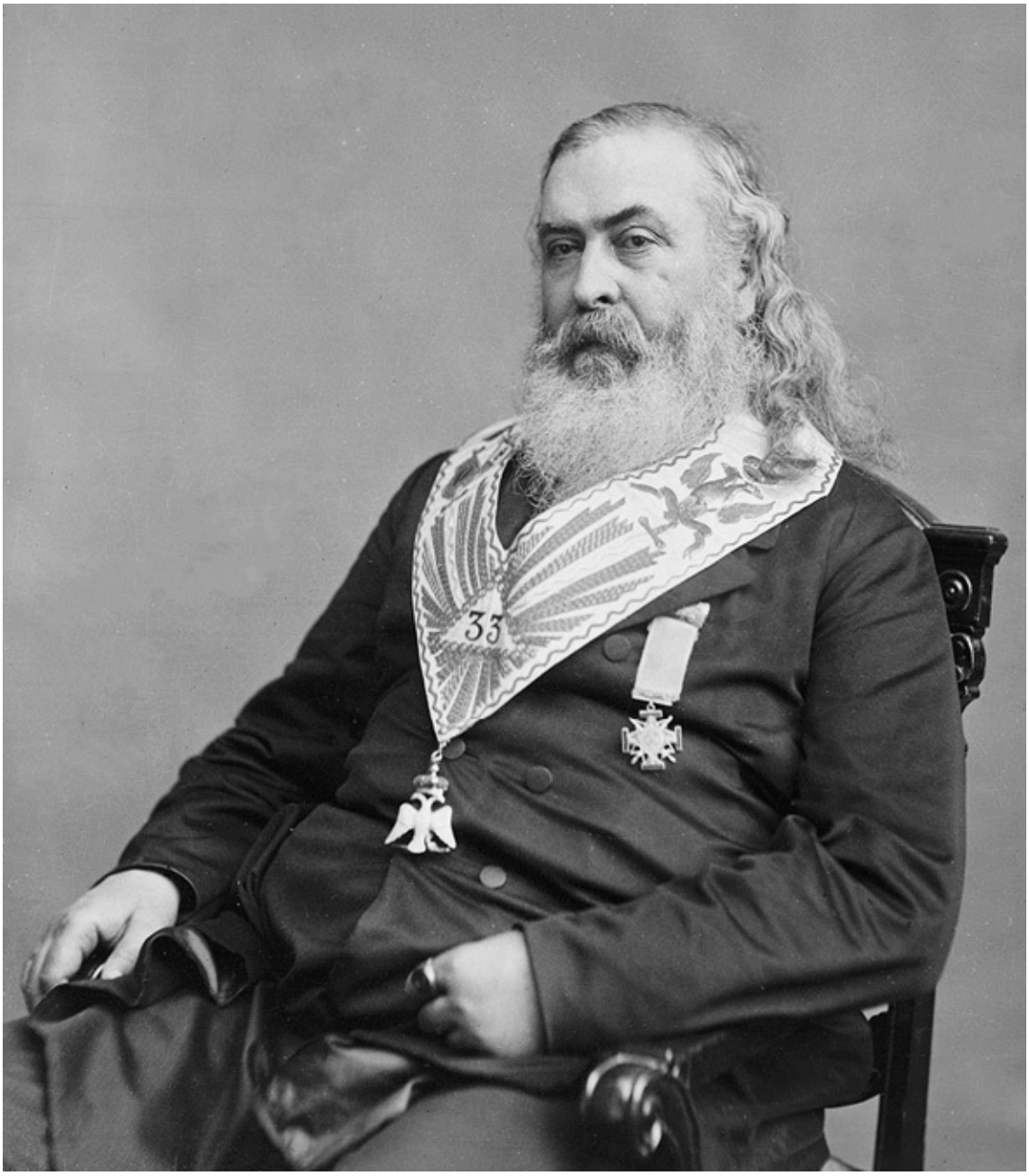
to all appearance, from the secret societies of Persia" and included in this "The religious and military orders of chivalry, especially that of the Templars, [which] had similar mysteries and initiations" (Clavel, 1844).

> The mysteries of the Templars, long ignored by the public, were, in 1307, the occasion and the reason for the abolition of their order. The horrible persecutions experienced by these knights, the execution of their chief, Jacques Molay, burnt alive in Paris in 1314, in the city, are too well known for us to retrace its history. In the last century, the memory of this order has been cleared up, and the truth of the accusations against him has been contested in the course of his trial; but of recent findings establish that the majority of the alleged facts were of greater accuracy [ie. Mysterium Baphometis Revelatum]. It is now demonstrated that the Templars were a branch of Gnosticism, and that they had adopted, for the most part, the doctrines and allegories of the sect of the Ophites.
>
> …Oriental historians show us, at different times, the order of the Templars maintaining intimate relations with that of the assassins, and they insist on the affinity which existed between the two associations. They observe that they have adopted the same colors, white and red; they had the same organization, the same hierarchy of grades, degrees of fédavi, of Refik and of dai of one meeting the degrees of novice to professed and of knight of the other; that both implored the falseness of the religions they professed in public; and that both then had to many castles, the first in Asia, the second in Europe. It is at least constant that they were bound by occult transactions, and that they performed mutually all sorts of good offices. It was through the intervention of the Templars that Beaudouin II, king of Jerusalem, secretly concluded a treaty with the Assassins, by which they promised to deliver the city of Damascus in return for that of Tyre, which was to be abandoned at order (Clavel, 1844).

Clavel seems to follow the same thread that has been traced in this volume, and notes the transference of this stream into Alchemy and the Rosicrucians, pointing to their goal to "compose the universal panacea and the elixir of life" and referring to "Cornelius Agrippa … Paracelsus, Raymond Lulle, Arnaud de Villeneuve, Cardan, and a host of others. All of whom in the writings they published, surrounded the exposition of their doctrines with the emblems and of allegories of authors of antiquity, and some concealed the principles of hermetic science under the veil of the fables of mythology" (Clavel, 1844). This last comment could be seen as an allusion to the works of Dante, Rabelais and others who veiled their secrets in cleverly told stories. It is also worth nothing that references to cannabis and other drugs can be found in the writings attributed to three of the four alchemists Clavel referred to.

Albert Pike (1809-1891), a Freemason and Sovereign Grand Commander of the Southern Jurisdiction of the Scottish Rite, composed and published his classic work, *Morals and Dogma of the Ancient and Accepted Scottish Rite of Freemasonry* in 1871, and gave the following history of the Templars, which he borrowed in part from Levi's *The History of Magic* (1859) which with its references to "Johannite Christians," which was a 19th-century term used for Gnosticism, and the lost knowledge of the "anointed," which also fits seamlessly

with much of what has been suggested in this volume.



Albert Pike

An enemy of the Templars shall tell us the secret of this Papal hostility against an Order that has existed for centuries in despite of its anathemas, and has its Sanctuaries and Asyla even in Rome.

The secret thought of Hugues de Payens, in founding his Order [Templars], was not exactly to serve the ambition of the Patriarchs of Constantinople. There existed at that period in the East a Sect of Johannite Christians, who claimed to be the only true Initiates into the real mysteries of the religion of the Saviour. They pretended to know the real history of YESUS the ANOINTED.… They held that

the facts recounted in the Evangels are but allegories, the key of which Saint John gives, in saying that the world might be filled with the books that could be written upon the words and deeds of Jesus Christ; words which, they thought, would be only a ridiculous exaggeration, if he were not speaking of an allegory and a legend, that might be varied and prolonged to infinity.

The Johannites ascribed to Saint John the foundation of their Secret [Gnostic] Church, and the Grand Pontiffs of the Sect assumed the title of Christos, Anointed, or Consecrated, and claimed to have succeeded one another from Saint John by an uninterrupted succession of pontifical powers. He who, at the period of the foundation of the Order of the Temple, claimed these imaginary prerogatives, was named THEOCLET; he knew HUGUES DE PAYENS, he initiated him into the Mysteries and hopes of his pretended church, he seduced him by the notions of Sovereign Priesthood and Supreme royalty, and finally designated him as his successor.

Thus the Order of Knights of the Temple was at its very origin devoted to the cause of opposition to the tiara of Rome and the crowns of Kings, and the Apostolate of Kabalistic Gnosticism was vested in its chiefs. For Saint John himself was the Father of the Gnostics, and the current translation of his polemic against the heretical of his Sect and the pagans who denied that Christ was the Word, is throughout a misrepresentation, or misunderstanding at least, of the whole Spirit of that Evangel.

The tendencies and tenets of the Order were enveloped in profound mystery, and it externally professed the most perfect orthodoxy. The Chiefs alone knew the aim of the Order: the Subalterns followed them without distrust.

The Templars, like all other Secret Orders and Associations, had two doctrines, one concealed and reserved for the Masters, which was Johannism; the other public, which was the Roman Catholic. Thus they deceived the adversaries whom they sought.

The Templars were gravely accused of spitting upon Christ and denying God at their receptions, of gross obscenities, conversations with female devils, and the worship of a monstrous idol.

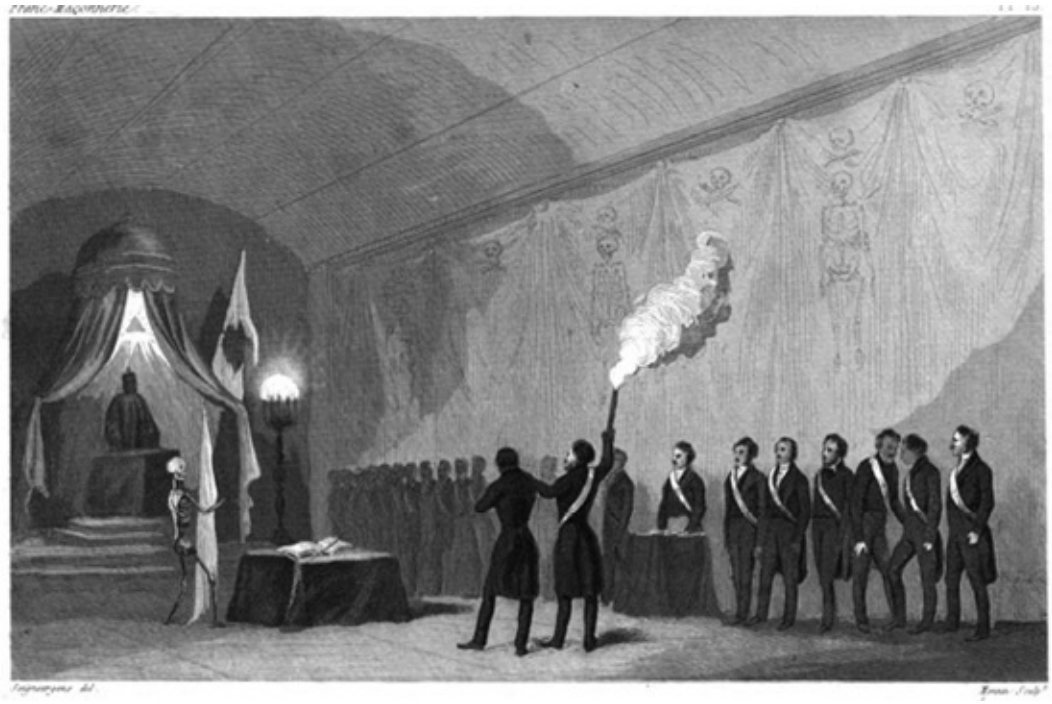
The end of the drama is well known, and how Jacques de Molay and his fellows perished in the flames. But before his execution, the Chief of the doomed Order organized and instituted what afterward came to be called the Occult, Hermetic, or Scottish Masonry. In the gloom of his prison, the Grand Master created four Metropolitan Lodges, at Naples for the East, at Edinburg for the West, at Stockholm for the North, and at Paris for the South.

The Order disappeared at once. Its estates and wealth were confiscated, and it seemed to have ceased to exist. Nevertheless it lived, under other names and governed by unknown Chiefs, revealing itself only to those who, in passing through a series of Degrees, had proven themselves worthy to be entrusted with the dangerous Secret. The modern Orders that style themselves Templars have assumed a name to which they have not the shadow of a title (Pike, 1871).

This alleged history of the Freemasonry put forth by the 19th century Masons Clavel, Moore and Pike is all in reference to the alleged transference of Templar secrets into practical Masonic Lodges. As well, the secrets of those rites are described as lost by this period, (19th century) and Moore writes that “We have no knowledge of this rite being now anywhere practised” (Moore, 1859).

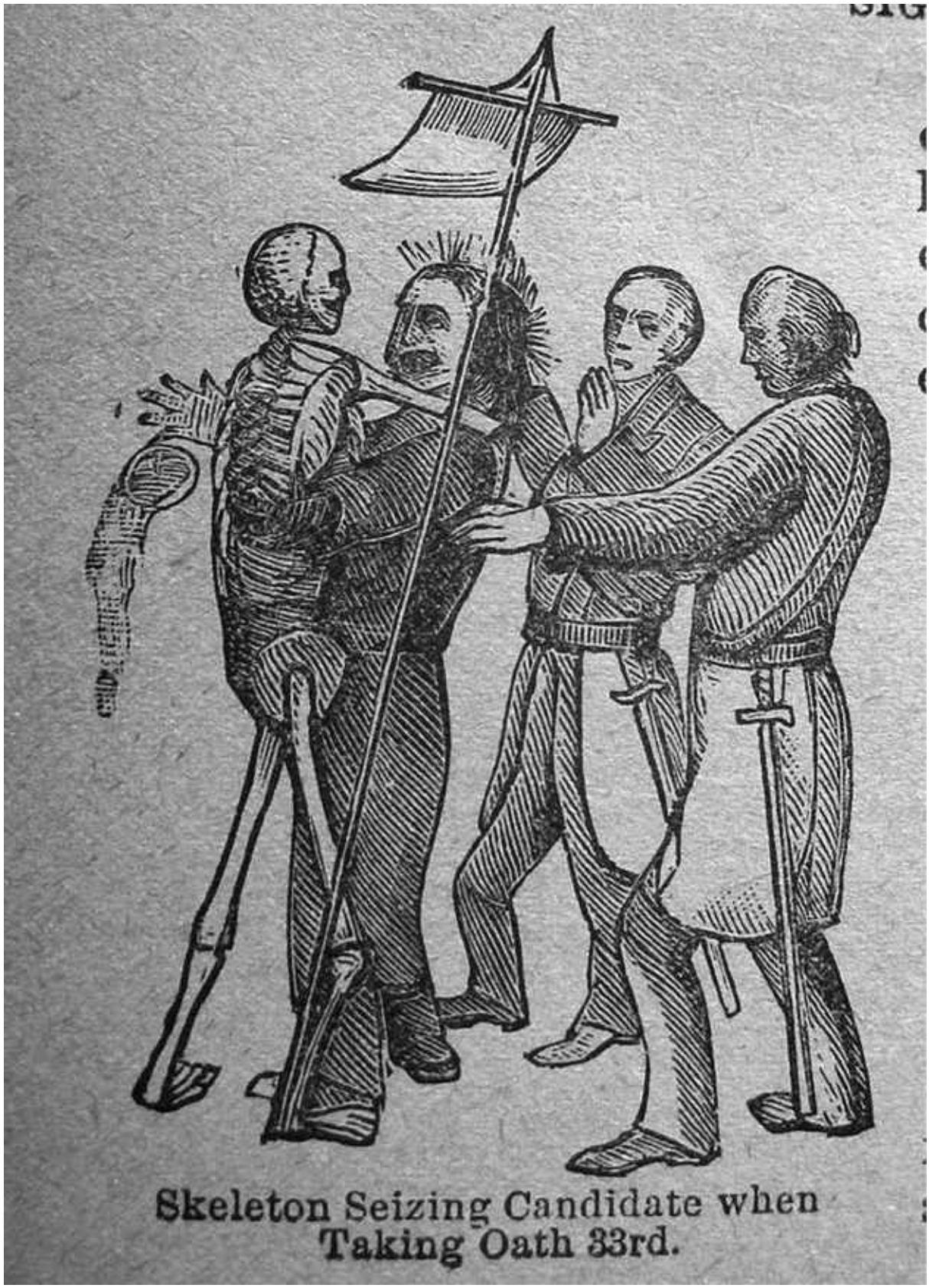
When claims of Templar origins were made in the 18th century by the likes of von Hund, Cagliostro, Melissino and Schröpfer, they were also accompanied by new Templar and Scottish Rite of initiation and new degrees in Masonry, and as a result, scores of new degrees have been discovered, or written. Pike is said to have collected a variety of versions of these rites, and Albert Mackey condensed these down to a single version of the degrees. Pike saw this as “uniting the

excellencies and rejecting the defects of the others" (Pike, 1857). We can be sure much was edited out as a result.



Phantasmagoric-like elements abound in some surviving version of Scottish Rite. An initiate is taken into the 33rd degree in this illustration from Histoire Pittoresque de la Franc-Maconnerie, (1844). We have already noted elements of the Phantasmagoria being still incorporated into the Scottish Rite, via the optical illusion of Pepper's Ghost, and suggested this may have been a remnant of Schröpfer's influence on such rites.

The "Scottish-Templar legend can also be found in Cagliostro's Egyptian Rite, where in the first degree it puts forward that 'one of the Templars, who took refuge in Scotland, follow the Freemasons to the number of 13, afterward 33…'" (Harrison, 2017). The number 33 being the highest degree of the Scottish Rite. Elements of the Elus Coen ritual of Pasqually, also "were absorbed into the restructured Rite of Strict Observance … creating the Rectified Scottish Rite" (Harrison, 2017).



Skeleton Seizing Candidate when Taking Oath 33rd.

33rd Degree Oath, from Scotch Rite Masonry Illustrated (1887).

Regardless of their questionable origins, and the matter of "are they authentic Templar rites or fabrications from 18th century con-men?" the idea that there may be a remnant of influence of these now lost, more occult Masonic rites in modern Freemasonry, is shown to be the case in Dr. David Harrison's excellent overview *The Lost Rites and Rituals of Freemasonry* (2017). As Harrison notes, the modern version of the "Rectified Scottish Rite is certainly an example of a rite that emerged from the blending of different Masonic ideas. Ideas do seem to have been shared, and certain parallels do exist between other rites… especially when examining aspects of Cagliostro's and Melissino's ritual content" (Harrison, 2017). I would add Schröpfer to these influences as well.

The imagery of the Lodge, was built with a set and setting, that in many ways could be enhanced by the use of entheogens. The black and white checker-board floor would certainly be disorienting under the influence of psychoactive substance, and the occult imagery of the Lodge, and costumed officers of the Lodge would also add to the surrealness of the experience. The checker-board floor has been suggested to be related to the chessboard, which Crusader nights brought back to Europe from Persia, and the Templar black and white "Beausant Banner." Certainly the rites of Cagliostro and Schröpfer played with such elements and expanded on them. They also knew that adding the exotic smell of foreign incenses, and the drinking of unknown elixirs, could intensify such effects immensely.

The Lodge Room where the Quatuor Coronati Lodge meet at the United Grand Lodge in Great Queen Street, London. Photo courtesy of David Harrison. (One of the founders of Quatuor Coronati Lodge was Sir Charles Warren of Jack the Ripper fame).

References to psychoactive fumigations, elixirs and punch being used by these three figures, begs the question of whether or not such substances could have been used in the various versions of 18th-century Masonic initiation, and whether indications of this might remain in some of the 19th-century rituals of Freemasonry, and even down to the present day. Not to suggest that modern Masonic orders are using entheogens, but rather where such substances might have been used in a ritual context, and later substituted by placebos. If we are to consider the possibility of such an influence, likely places to look would be in Masonic references to such tools of initiation as “the pot of incense” and the “libation cup.”

The Pot of Incense

Image from A Ritual of Freemasonry: Illustrated by Numerous Engravings (Allyn, 1831).

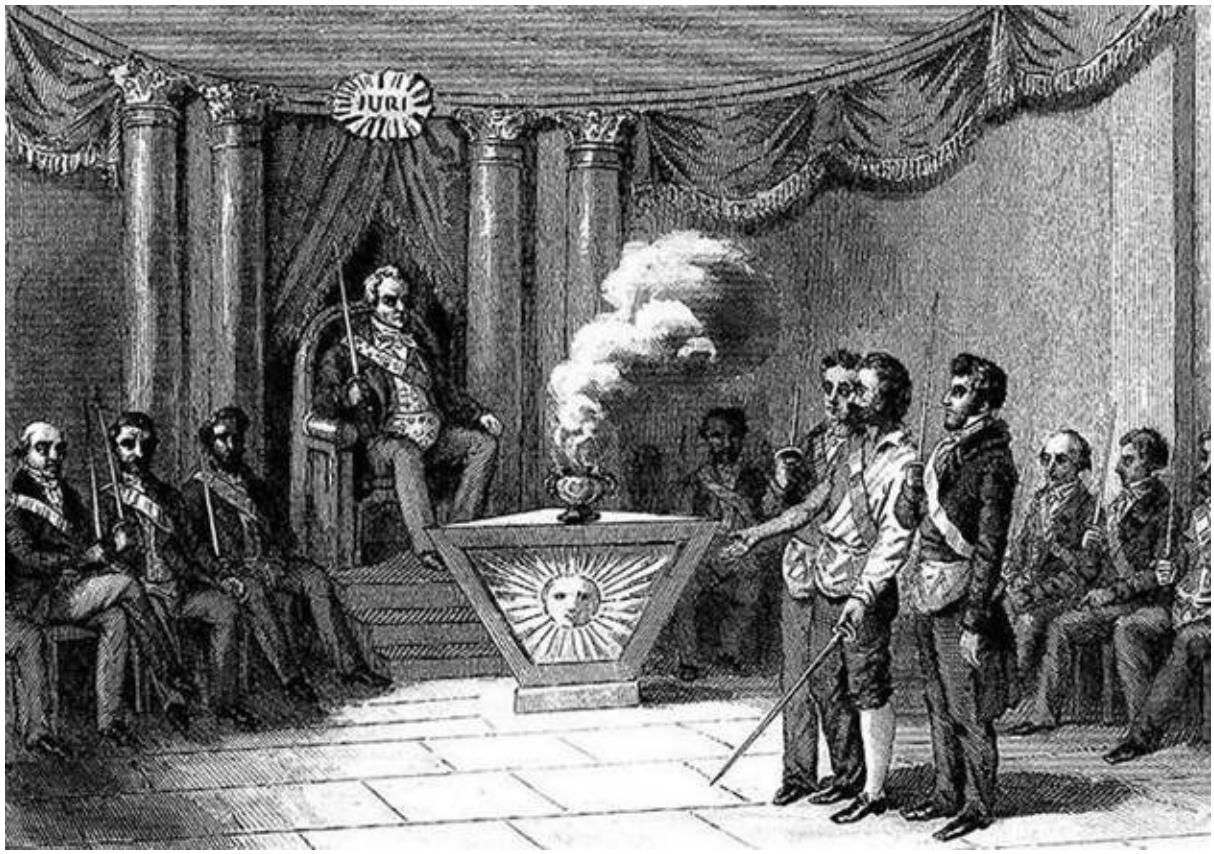
As one 1950's Masonic Bulletin noted "Just when the pot of incense became an emblem of the third section of the Sublime Degree cannot be stated with certainty"[2] What the nature of the incense was, is unknown, but as we have seen with *Rite de Elus Coens*, Cagliostro and also Johann Schröpfer, the use of exotic and psychoactive substances as ingredients in such ritual incenses, cannot be ruled out.

As Albert Mackey has noted in *An Encyclopaedia of Freemasonry*: "The 'burning of incense' was a part of worship common to all nations of antiquity, including the Hebrews, the Egyptians, and the Hindus. Among the Hebrews this was a symbol of prayer, of holy devotions, of purity of affections in divine worship. It has in Masonry similar significations; hence the pot of incense has

been adopted as a symbol in the Third Degree, and the ‘burning of incense’ is practiced in some of the high degrees” (Mackey, 1874). In *A Ritual of Freemasonry: Illustrated by Numerous Engravings* (1831), Avery Allyn suggests that the incense was used as a means to invoke God into the Temple, and with this invocation:

> *Almighty Jehovah, descend now, and fill*
> *This lodge with thy glory, our hearts with good-will;*
> *Preside at our meeting, assist us-to find*
> *True pleasure in teaching good will to mankind.*
> *Thy wisdom inspired the great Institution…*
>
> –(Allyn, 1831).

Initiation Of A French Mason Into The Brotherhood, from Societes Secretes, Les Francs Macons (1867).



The initiation of Garibaldi in Montevideo, mid 19th century engraving.

This would certainly be a good entrance point for an entheogenic substance in ritual. One Masonic source suggests these images indicate that “continental Freemasonry tried to copy the mystical aspect of Catholic Church by using incense as well.” This could equally well be the case as elements of Catholic rites in Masonic ritual have been noted, and the illustration used by Allyn includes a figure dressed as a Pope. From what I can understand this particular rite is no longer practiced in the same form. Dr. David Harrison suggests that the symbolism was considered too esoteric/religious and disappeared in the purge of Christian symbolism after the Union of the Ancients and Moderns Masonic Lodges in 1813. One would imagine that many magical elements of Masonry disappeared at this same time.… In most modern lodges, when it does appear, “the pot of incense” is purely symbolic, although it is still in use in the Knights Templar rites, and this does bring to mind von Hammer-Purgstal’s claims of the ritual burning of incense by Gnostic and Hashishin-influenced Templars.

Allyn also notes that the use of incense was accompanied by a trick worthy of those used by Phantasmagorists. During the burning of incense in this rite an

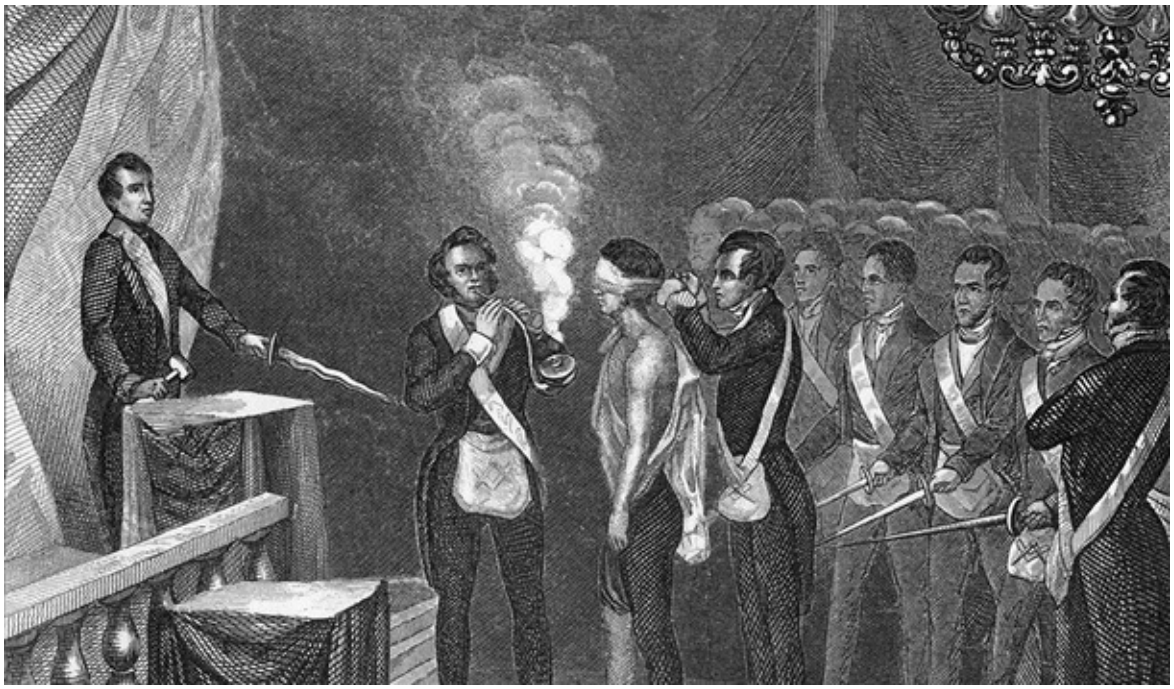
initiated “brother who stands back of the candidates touches a piece of gum-camphire to a candle, and throws it, with a sort of sleight of hand, all blazing, into the pot of incense, of the same combustible matter, which stands on the altar before the kneeling brethren which instantly ignites and makes a very brilliant light” (Allyn, 1831).

Interestingly, this flash of light later took on an initiatory rite of its own in Freemasonry, and it again has an indication of Catholic influence.

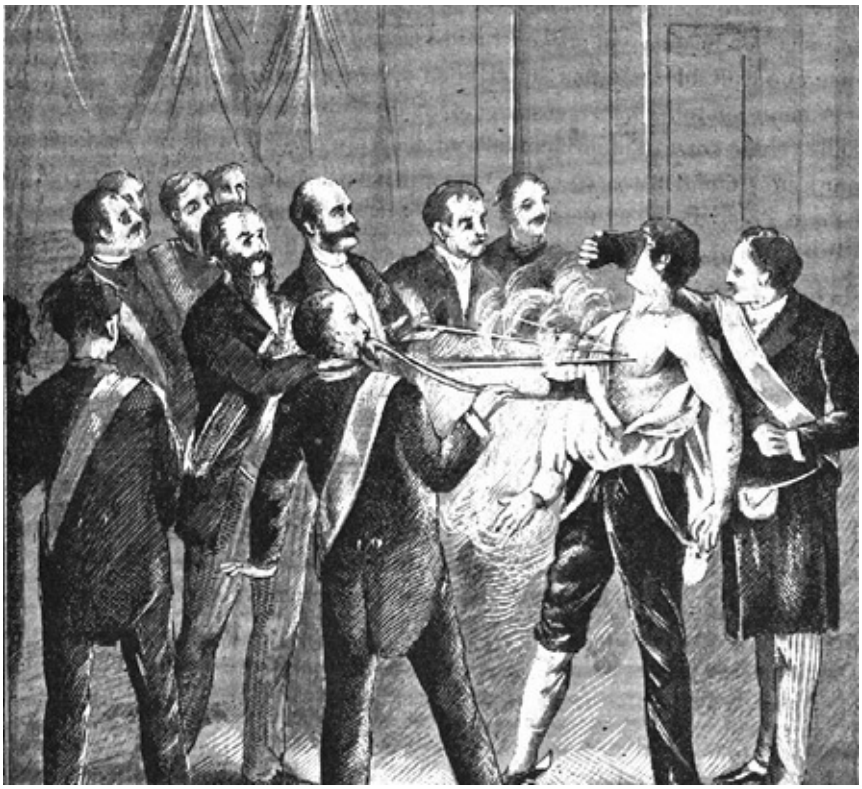
Incense used in the Kadosh degree, from Morals and Dogma of the Ancient and Accepted Scottish Rite of Freemasonry (1871).

The Flash of Light

A form of this ritual is still practiced in France, in the Rectified Scottish Rite. A big flame is created with a candle via a chemical reaction, when Lycopode spores are added, and this takes place just at the moment when the blindfold is pulled from the eyes of the candidate. “Lycopodium is burned in the Rectified Scottish Rite for the purpose of creating a fire flash” (Newman, 2017).[3]



“Reception D’un Aprenti,” from Histoire Pittoresque de la Franc-Maconnerie, (1844). In this image the Candidate is about to have the blindfold removed for the flash of light, which occurs via blowing lycopode through a specially designed pipe on to a burning coal.



The Blindfold is removed for the flash of light as depicted in a Masonic ritual from Leo Taxil's anti Masonic journal, Le diable au XIXe siècle: ou, Les mystères du spiritisme, la Franc-Maçonnerie luciférienne (The Devil in the 19th Century: or, The Mysteries of Spiritualism, Luciferian Freemasonry, 1894).

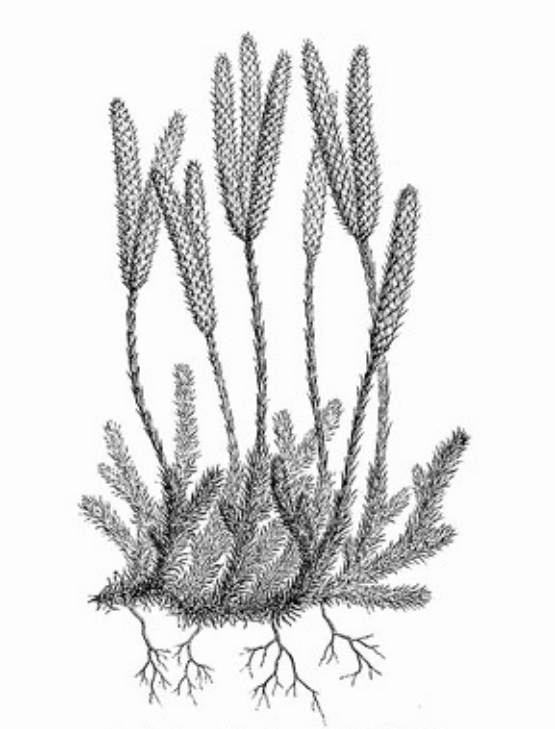
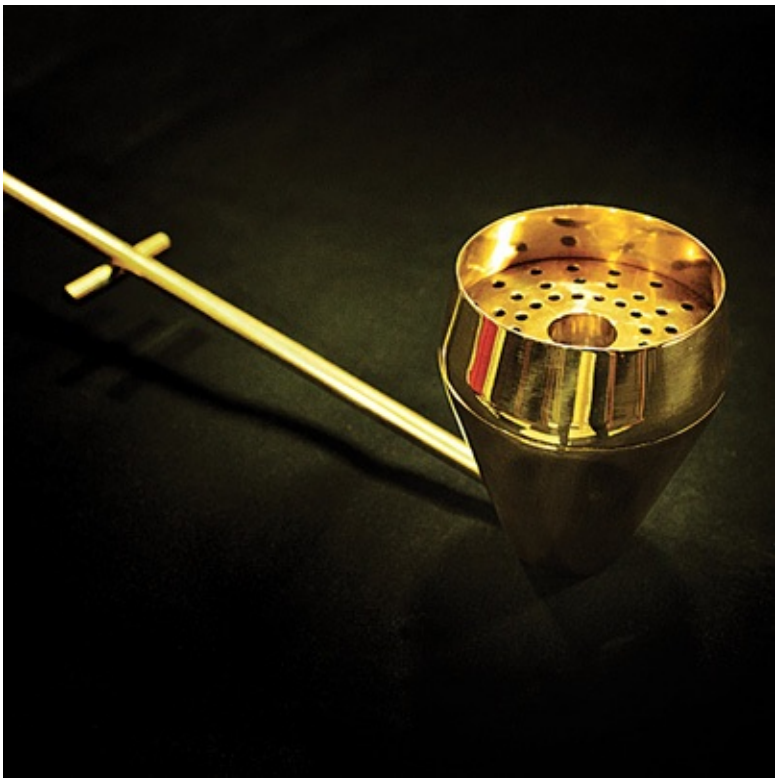


Fig. 68. — *Lycopodium clavatum*, L. (d'après Baillon.)



Left*: Lycopodium is a genus of clubmosses, also known as ground pines or creeping cedar.* **Right***: The "pipe lycopods" used in Masonic rituals.*

Curiously, the lycopodium has not always been used. In the ritual written by Jean-Baptiste Willermonz in 1802, the light is given to the candidate by firing an “oakum of reeds.” Oakum was a hemp product at the time, and was given with the Latin exclamation *Sic transit gloria mundi* meaning “Thus passes the glory of the world” which has been interpreted as “Worldly things are fleeting” This slogan was used in the ritual of Papal coronation ceremonies between 1409-1603. Interestingly early 20th-century accounts of the coronation of Pope Pius X record that “The master of ceremonies knelt three times before the pontiff, each time lighting a handful of hemp, which surmounted a silver torch, and as the flames rushed up and went out he said: ‘Holy father, thus passeth away the glory of the world’” (*Kennewick Courier*, August 14, 1903).[4] In this case, the “hemp” referred too, could be simple Hemp oakum, which also burns quite bright. The similarities between the Masonic initiation and the Pope coronation rite, are too profound here to be accidental or coincidental. I had pondered considerably on this Catholic reference to “hemp” and how it was being used, until I came across its Masonic counterpart. Are these rites a remnant of some sort of ritual mirroring the Catholic coronation of Popes? This could be a culprit for the sort of heretical mockery of the rites and sacraments of the Church that the Templars and later Masons were accused of.

The Libation Cup

This of course brings to mind the Eucharist, and interestingly we can find references to Masonic Libations, and here again we find a certain mirroring of Catholic ritual, that was even compared to the bitter wine Jesus drank, while he hung dying on the cross. Various versions of the “libation cup,” appear in Masonic literature, under names such as, the “cup of brotherly love,” “Cup of memory,” the “Fifth Libation” and even the “cup of double damnation” by its detractors. This libation was sipped from a skull cup in some forms of the Scottish Rite, and allegedly some remnants of this practice hasve been carried down to the present by some Lodges. It is clearly plausible that these ritual Masonic Libations are a carryover from the punches and elixirs of Scottish Rite claimants Cagliostro and Schröpfer, who themselves claimed to hold actual Templar secrets.

Image of an initiate being given the “Libation cup” said to hold the blood of Hiram Abiff, from Forces Occultes (Occult Forces) – subtitled “The mysteries of Freemasonry unveiled.” A anti-Masonic French film from 1943. I would suggest by this time, even if we consider earlier entheogenic use, like the eucharistic rites of Catholicism, this was a placebo sacrament, and for the vast majority of Freemasonry, this is how it continued. In the American ritual, after swearing an oath to “conceal and never reveal any of the secret Mysteries of Free Masonry” to anyone outside the order, blindfolded new initiates were guided by a Master to kiss the Volume of Sacred Law and repeated the Latin phrase, fune merum Genio, meaning “pour out good wine for our pleasure.” The new devotee then drinks a toast given by the Master to the “heart that

conceals, and to the tongue that never reveals." Then all present drew their firing glass across their throats, indicating the solemnity of the obligation. Perhaps here, we have a remnant of earlier rituals where more than just wine may have been in use.

In their investigation into the origins of Masonic rites, the authors of *The Hiram Key* trace them back to the ancient rituals created for the coronation of Kings: "The new king would have undergone 'death' by means of a potion administered by him to the high priest in the gathering of the inner group of the holders of the royal secrets. This drug would have been a hallucinogenic that slowly induced a catatonic state, leaving the new king, as inert as a corpse" (Knight & Lomas, 1996). The ritual, as they explain, was timed so that the now divine king who had traveled to the land of the Gods, awoke with the rising of the Morning star.

Ward's classic *Who Was Hiram Abiff?* (1925) also traces the Masonic rite to death and rebirth initiations, and although he does not address the use of psychoactive substances directly, in reference to the ritual identification of acacia in modern Masonic rites, he refers to "the doctrine of the transmigration of souls into plants [which] was widespread among … more civilized races" (Ward, 1925). There may be some indication here as to how magical *manna* could enter a plant and be transferred to another upon ingestion. Regardless, from both a historical and anthropological perspective, it is clear that psychoactive substances have often played a role in such Death and Rebirth rituals, from time immemorial.

Further, as Ward notes of the Templars, whom he sees as the transmitters of Masonic rites, from East to West, where such pagan death and rebirth rituals had been carried on by secretive sects, since ancient times: "We have learnt that the Templars had a peculiar, almost sinister, connection with one of these societies, namely the Assassins, and themselves had a mysterious secret rite, including a ritual of death and resurrection" (Ward, 1925). And in regard to these ceremonies, we know that it has long been suggested that hashish played a paramount role. As was noted by Marco Polo, "When the Old Man sent them into the garden in groups of four, ten or twenty, he gave them hashish to drink. They slept for three days, then they were carried sleeping into the garden where he had them awakened."

In the York Rite ritual, also called "Knight Templar," "Order of the Temple," or the "Fifth Libation" there is a reference to the "Libation Cup" taken with an oath of secrecy from a cup made of a human skull. The story that some Templars had escaped persecution disguised as stone masons, and made it to Scotland,

where they formed a Lodge, is behind the claimed history of The Scottish Rite, and thus the need for devout secrecy by the initiates. The skull served as a reminder of what happened to those who betrayed this oath.

This version of the ritual appears in *Letters and opinions of the Masonic institution* written by the American Statesman and sixth president of the United States, John Quincy Adams, who was waging a war on Masonry. Like other anti-Masons of the day, Adams believed the best means to inflict damage on a secret society like the Freemasons was to make their secrets public. Due to the secrecy of the organization in the 18th and 19th century, much of what we do know about the no longer practiced rites and degrees of Masonry comes from the Craft's distractors:

FIFTH LIBATION

> This part of the ceremony attending the creation of the Knight Templar is deemed interesting in connection with the obligation.
>
> Address of the Master.
>
> Pilgrim, the fifth libation is taken in a very solemn way. It is emblematical of the bitter cup of death, of which we must all, sooner or later, taste; and even tho Saviour of the world was not exempted, notwithstanding his repeated prayers and solicitations. It is taken of pure wine, and from this cup. (Exhibiting a human skull, he pours the wine into it and says.) To show you that we here practise no imposition, I give you this pledge. (Drinks from the skull.) He then pours more wine into the skull, and presents it to the candidate, telling him, that the fifth libation is called the sealed obligation, as it is to seal all his former engagements in Masonry.
>
> If the candidate consents to proceed, he takes the skull in his hand, and repeats after the most eminent, as follows:
>
> This pure wine, I take from this cup, in testimony of my belief of the mortality of the body and the immortality of the soul; and as the sins of the whole world were laid upon the head of our Saviour, so may the sins of the person whose skull this once was, be heaped upon my head, in addition to my own; and may they appear in judgment against me, both here and hereafter, should I violate or transgress any obligation in Masonry, or the orders of knighthood which I have heretofore taken, take at this time, or may hereafter be instructed in. So help me God. (Drinks the wine.) (Adams, 1851).

Clearly, Christ, the Cross and Wine are indicated here, and an association with the Templars. Although, by the time that was written, it was likely regular wine given to the initiate, from the history we have seen, the idea that some sort of more potent infusion may have originally been used, and possibly still was by some quasi-Masonic groups, cannot be ruled out.

As noted, Adams himself was not a Freemason, and far from an enthusiast, and in this case the description seems to be borrowed from Avery Allyn's *A Ritual of Freemasonry* (1831) a former Mason who claimed to have himself taken part in such a rite.

> When I received this degree, I objected to drink from the human skull and to take the profane oath required by the rules of this order. I observed to the most eminent, that I supposed that that part of the ceremonies would be dispensed with. The sir knights charged upon me, and the most eminent addressed me as above. A clergyman, an acquaintance of mine, came forward, and said, "Companion Allyn, this part of the ceremonies is never dispensed with. I and all the sir knights have drank from that cup and taken the fifth libation. It is perfectly proper, and it will be qualified to your satisfaction." I then drank of the "cup of double damnation" (Allyn, 1831).

This does not seem to be an overly propagandized account, from what I can see from other Masonic descriptions, and as I understand it the drinking from a skull cup is still practiced by certain Lodges.

The 19th-century author of *Freemasonry, British, continental, etc*, Michael di Gargano, claimed the password for the Fifth Libation of the Scottish Rite was "Golgotha" (the place of the skull), and the site of Jesus' crucifixion, and thus the libation itself, was taken from a skull cup. In the Fourth Libations a toast is given "To the memory of Simon of Cyrene, the friend of our Saviour, who bore his cross, and fell a martyr to his faith." Both the new initiate and the Most Eminent Commander give the drinking sign, by drawing the glass across the throat. Then according to di Gargano:

> After drinking the toast of Simon of Cyrene, the Commander says to the candidate, "Pilgrim, before you will be permitted to participate in the fifth libation, I shall enjoin upon you one year's penance, which you will perform as a token of your faith and humility, under the direction of the Senior and the Junior Wardens, with this emblem of humility (a skull) in one hand, and this emblem of faith (a lighted taper) in the other, you will take them and travel to the Sepulchre of our Saviour. The candidate starts on his journey and after traveling round the lodge awhile, they are accosted by a guard, stationed at the entrance of a dark room representing the Sepulchre of our Saviour. He demands "Who comes there?" Senior Warden answers: "A Pilgrim penitent traveling from afar, craves your permission here awhile to wait, and, at the shrine of our departed Lord, to offer up his prayers and meditations." Guard: "How does he expect to obtain this favour?" Senior Warden: "By the benefit of the Pilgrim Penitent's pass." The word or pass is Golgotha (Calvary) and is given by five cuts given under an arch of swords. The pass being given, the guard permits them to enter the Sepulchre of our Saviour. The candidate is directed to kneel at the entrance of the Sepulchre while the Senior Warden reads for him the Evangelist's account of the Resurrection. This done, the room, or hall, is darkened, and the candidate rises, to behold, in another part of the encampment, a brilliantly lighted transparency, representing the Resurrection and Ascension of the Saviour. A hymn in honour of the Resurrection is sung by the brethren, after which the Prelate takes the candidate by the arm and walks him near the transparency, where he gives him a Scriptural lecture, half rhapsody and whole hypocrisy…
>
> As he winds up with Amen and amen! the hall is again lighted up, and the candidate makes another alarm at the door of the Asylum, while the Senior Warden says: "A pilgrim penitent traveling from afar having performed his term of penance, seeks now to participate in the fifth libation, thereby to seal his faith." The pass Golgotha is then given, the veil is drawn aside, and the candidate enters the Asylum, and kneels at the base of the triangle, with its eleven burning tapers, and its coffin, Bible, and skull. The Most Eminent Commander addresses him thus: "Pilgrim, the fifth libation is taken in a very solemn way. It is emblematical of the bitter cup of death, of which we must all, sooner or later,

> taste; from which even the Saviour of the world was not exempt, notwithstanding his repeated prayers and solicitations. It is taken of pure wine, and from this cup." He exhibits a human skull, pours wine into it and says: "To show you that we here practise no imposition, I give you this pledge." He drinks from the skull, and afterwards pours more wine into it, and presents it to the candidate, telling him that the fifth libation is called among Masons "The Sealed Obligation," as it is to seal all his former obligations in Masonry. If the candidate, as is often the case, hesitates in taking the "Sealed Obligation," the Commander cries out: "Attention! Sir Knights" – The Sir Knights at once form round the candidate. "Handle sword! Draw sword! Charge!" And while the swords of his companions glitter about his head, the Commander says to the candidate – "Pilgrim! you here see the swords of your companions, all drawn ready to defend you in the discharge of every duty we require of you; they are also drawn to avenge any violation of the rules of our order. You promised when you entered the Chamber of Reflection that you would conform to all the ceremonies, rules, and regulations of this encampment. We here have your promise in writing. We expect you will proceed." If the candidate consents, under this very pointed compulsion, he takes the skull in his hand, and repeats after the Eminent Commander as follows: "This pure wine I take from this cup," (the skull) "in testimony of my belief in the immortality of the soul, and the mortality of the body; and as the sins of the whole world were laid upon the head of our Saviour" – (mark the Masonic moral drawn from the contemplation of our Redeemer's Passion and Death) – "so may the sins of the person whose skull this once was, be heaped upon my head in addition to my own; and may they appear in judgment against me, both here and hereafter, should I violate or transgress" – (not the commandment of God, but) "any obligation in Masonry, or the orders of Knighthood, which I have heretofore taken, take at this time, or may hereafter be instructed in. So help me, God." He drinks from the skull. This "Sealed Obligation" is referred to by Masonic Templars in confidential communications relative to matters of extreme importance, when other Masonic obligations seem insufficient to insure silence, secrecy, and safety. Such, for instance, was the murder of William Morgan, their great American Secretary … which was communicated from one Templar to another, under the pledge of the Masonic Templar's skull Sealed Obligation…
>
> Another Scripture lesson is read, after which the Most Eminent Grand Commander says: "Pilgrim, you are elected to fill the vacancy, in our encampment, made vacant by the death of Judas Iscariot, and in testimony of your acceptance of that appointment, you will relight the extinguished taper upon the triangle." The candidate lights it, after which he rises from his knees, and is formally dubbed a Knight Templar and Knight of Malta. The signs, grips, and hailing signals of the degree are given. They are like the rest of the ceremony, most irreligious and blasphemous, The encampment is closed as it was opened (Gargano, 1883).

In di Gargano's view, this ceremony is "most irreligious and blasphemous," and he asks "where is the necessity for taking such a revolting and blasphemous oath, and sealing it by draughts of wine from a human skull, in order to perform works of charity and benevolence towards widows and orphans? …" (Gargano, 1883). Gargano's concerns were raised both before and after this period, down to the modern day. Closer to our own time, William Schnoebelen in *Masonry: Beyond the Light* saw this rite as "a blasphemy on the Lord's Supper – an unholy parody almost as bad as the Satanic Mass. It is undoing the very covenant that Jesus began (Matthew 26:28). A Christian KT who partakes of this evil communion is 'drinking the cup of the Lord, and the cup of devils. (1 Coritnthains 10:21)" (Schnoebelen, 1991).

Curiously, a reference to skull cups comes up in the *History of the Ancient and Honorable Fraternity of Free and Accepted Masons, and Concordant Orders* (1892). A chapter on "Ancient Masonry" which looked at the role of initiation in various cultures, related the following account from "Hindoostan" where the use of a skull cup is used for a "fermented liquor," which was likely equated with the Soma or the use of bhang among the Shivites, which is still consumed from skull cups. At the peak of the ritual that included the use of "aromatics and drugs" taken in ceremonies directed at producing visions:

> The aspirant, who had become fatigued by all of these tedious ceremonies, was then given a potation of fermented liquor, from a human skull.l Being a regenerated being, a new name was bestowed upon him, which indicated his then purity, and was presented to the Chief Brahmin, and was received by him as a brother and companion. He was then invested with a white robe 'and tiara, placed in an elevated seat, and instructed in the various tokens and signs, and also in the explanations of the Mysteries. A cross, the sectarial mark called Tiluka, was placed on his forehead, and explained to be the symbol of the four cardinal points of the world. The tau cross or inverted level was inscribed on his breast, the badge of innocence and the symbol of eternal life, to indicate his newly acquired dignity, which advanced him to the superior order of priesthood. The sacred sash or belt was presented and placed upon him. This cord could be woven only by a Brahmin, and by him with the utmost solemnity and by many mystic rites. Three threads, each measuring ninety-six hands, are first twisted together, then they are folded into three and twisted again, making nine, or three times three threads ; this is folded again into three, but not twisted, and each end is secured by a knot… (Hughan and Stillson, 1892).

This brings to mind not only the association of Soma with the Grail, but also the sacred cord that was alleged to have been used by the Templars; the Vedic descriptions refer to hemp being used as the material it was woven from, and this has also been suggested of the Templars' cord as well.

The idea that these Masonic drinks may be a remnant of earlier sacramental potions that contained psychoactive ingredients, is one that has been pondered for well over a century at this point. Likely due to the rumors about some of the earlier versions of the Scottish Rite, and the origins of Freemasonry, in the 18th century, via Cagliostro and Schröpfer, 19th-century Masons were speculating on just this subject.

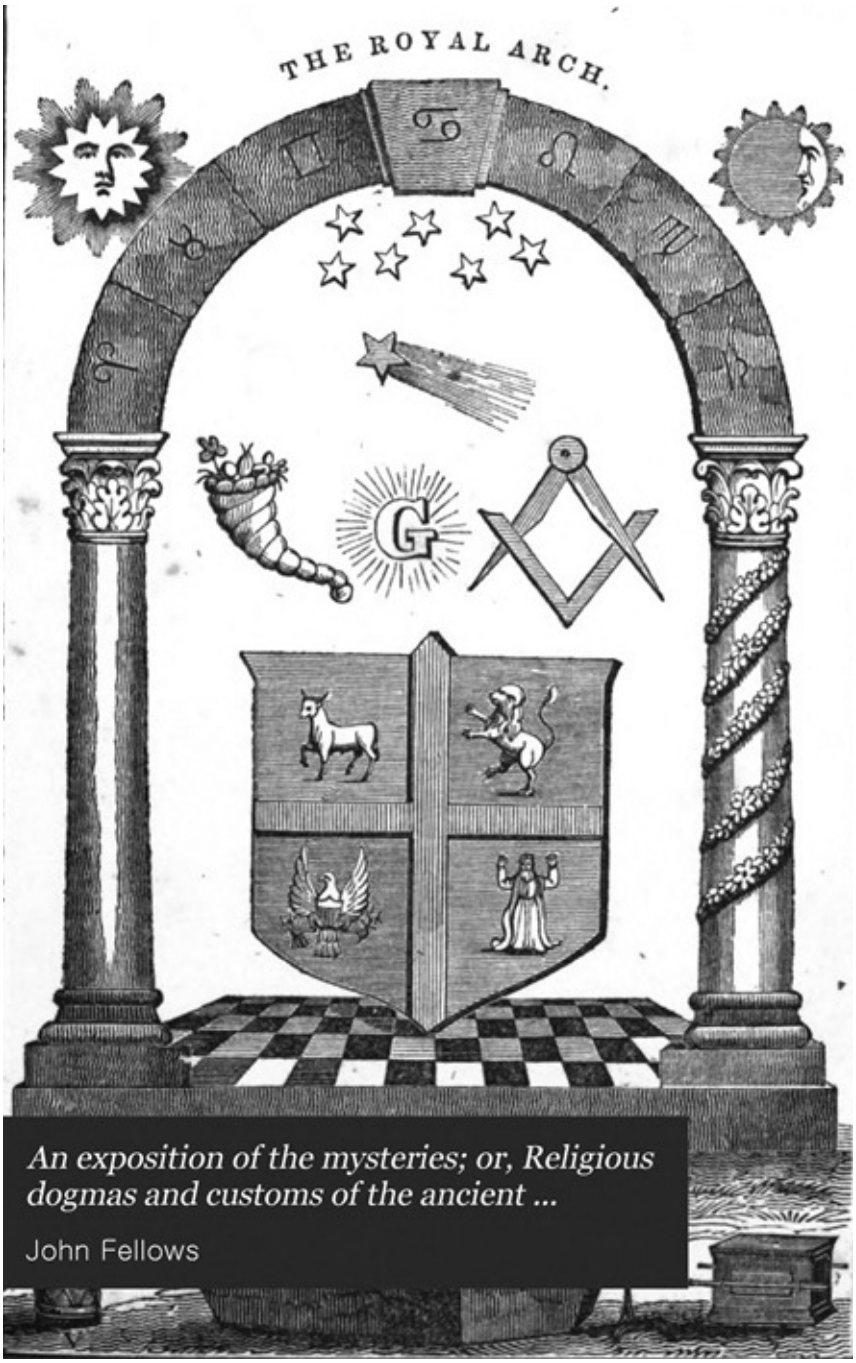
John Fellows in *An Exposition of the Mysteries; Or, Religious Dogmas and Customs of the Ancient Egyptians, Pythagoreans, and Druids* (1835), makes no secret of its target audience with its Masonic cover. Interestingly Fellows refers to "'a soporific cake of honey and medicated grains' – (*medicatis frugibus*)" along with preparations of poppy and other psychoactive substances in various ancient myths and rituals, and relating to the Eleusinian mysteries as well, commenting that:

> [W]ithout doubt, the images, which the juice of poppy presents to the fancy, was one reason why this drug had a place in the ceremonial of the shows; not improbably, it was given to some at least of the initiated, to aid the impression of those mystic visions which passed before them. For that something like this was done, that is, giving medicated drugs to the aspirants, we are informed by Plutarch; who speaks of a shrub called Leucophyllus used in the celebration of the mysteries of Hecate, which drives men into a kind of frenzy, and makes them confess all the wickedness they had done or intended. And confession was one necessary preparative for initiation (Fellows, 1835).

In a footnote to this Fellows adds: “This practice obtains in a modern degree of masonry, denominated *Le Petit Architect*. A potion is given to the candidate, which, he is told is a part of the heart of master Hiram, preserved ever since his assassination; which every faithful mason may receive, but that it cannot remain in the body of one who is perjured. After the candidate has swallowed the dose, the master thus addresses him, brother, one thing you came here to learn is, that you ought never to refuse to confess your faults; obstinacy ought to be banished from the heart of every good reason” (Fellows, 1835). Making the entheogenic connection even more clear Fellows connects the Masonic rite with the Eucharist of the church, and the burning bush in which Moses heard the voice of God:

> Theurgic magic is still adhered to by the church of Rome, and forms a part of the sacerdotal office. By which means, it is believed, that the real presence of the Saviour is manifested in the eucharist.
>
> Masonry adopts the same principle. In the royal arch degree, the autopton agalma is exhibited in an illuminated bush: the candidate for initiation is ordered to put off his shoes, being told that the place where he stands is holy ground. In fact one of the characters personates the deity, and announces his actual appearance.
>
> The more we examine the pagan system of religion, the more shall we be convinced that the rites and ceremonies of masonry, as well as those of the Catholic church, are derived from that ancient institution (Fellows, 1835).

It is certain that Fellows saw a connection to the drink of Masonry here, as he repeated these comments in *The Mysteries of Freemasonry; Or, an Exposition of the Religious Dogmas and Customs of the Ancient Egyptians, Showing ... Their Identity with the Order of Modern Masonry* (1860).



"[The] ark of masonry is but a copy of the old mysterious chest of the ancient Egyptians; which, among other monuments of the ancient state of mankind, contained 'acorns, heads of poppies, bay-berries, branches of fig-tree,' etc.; which, like the manna of the Jews, are said to have served as their main sustenance in the early ages of the world" (Fellows, 1860).

A comparison between the ritual drinking of the entheogenic potion *Kykeon* at the Mysteries of Eleusis, and the Masonic Libations, was also noted by Jean-Marie Ragon. Ragon referred to the role of initiation in "the uneasy feeling of

surprise which should be impressed upon the soul of a man who, during a deep sleep, would be transported to a place where even in imagination he would have had no idea of" (Ragon, 1841). A description reminiscent of the hashish initiations of the Assassins and Hassan I-Sabbah's Pleasure Garden. "All associations founded on mysteries, that is to say, on secrets unknown to the vulgar, had initiations and initiates…. To convince you of this truth, I could unfold the glories of history, and acquaint you with all that has been transmitted concerning the various mysteries of antiquity, such as those of … Eleusis … [In the Mysteries of Eleusis, the] aspirant alone in a place prepared to receive him … is lying on the skin of a beast. He has before him a vase of *kykeon*, a liquor used in the mysteries of Eleusis" (Ragon, 1841). Ragon makes this in reference to the ritual drinks of certain Masonic Rites:

> As a newly initiated brother, the drink you have been given is, by its bitterness, an emblem of the sorrows of life and of the obstacles which precede the initiation or the discovery of the truth. Let it be for you a drink of … forgetfulness with regard to the false maxims you have drawn from the profane!
>
> The second beverage is pure … a drink … of memory for the lessons you will receive from wisdom (Ragon, 1841).

Manly P. Hall, who would later go onto become a 33rd degree Mason, wrote in his Occult classic, *Secret Teachings of all Ages*, that these sort of ritual were at one time, a common aspect of the "Mysteries."

> Egyptian priests discovered herb extracts by means of which temporary clairvoyance could be induced, and they made use of these during the initiatory rituals of their mysteries. Shortly after the drugs were administered to him, the neophyte was attacked by a spell of dizziness. He found himself floating through space, and while his physical body was absolutely insensible (being guarded by priests that no ill should befall it) the candidate passed through a number of weird experiences, which he was able to relate after regaining consciousness. In light of present day knowledge, it is difficult to appreciate an art so highly developed that by means of draughts, perfumes, and incenses, the mental attitude desired could be induced almost instantaneously, yet such an art actually existed among the priestcraft of the early pagan world.
>
> …The Mysteries taught that during the higher degrees of initiation the gods themselves took part in the instruction of candidates or at least were present, which was in itself a benediction. As the deities dwelt in the invisible worlds and came only in their spiritual bodies, it was impossible for the neophyte to cognize them without the assistance of drugs which stimulated the clairvoyant centre of his consciousness. Many initiates in the ancient Mysteries stated emphatically that they had conversed with the immortals and had beheld the gods.(Hall, 1928).

An 1868 edition of *The Masonic Trowel*, opened with an article "The Symbolism of Sacred Plants," by the noted Masonic authority Dr. Albert G. Mackey (1807-1881) who served as Grand Lecturer and Grand Secretary of The Grand Lodge of South Carolina, as well as Secretary General of the Supreme

Council of the Ancient and Accepted Scottish Rite for the Southern Jurisdiction of the United States. Mackey wrote about “the doctrine of sacred plants, as symbolic of great truths” and focussed on the psychoactive plant that was the source of the sacred libation of ancient Persia, the *Haoma*.

> The religion of Zoroaster, which was practiced by the ancient Iranians … is the one whose sacred plant the homa [sic], is … to engage our attention … it was … a sacred plant of the Brahmans, and was, in all probability, communicated by the Aryans.… The “Bunde-hesch,” [sic] says that “Haoma gives not only health, but generative vigour also, and imparts life in the resurrection.”
>
> …goblets were filled with it, and it was drank by the sacrificers. The intoxication that resulted from its use, like that produced by opium or the hasheesh, was of an ecstatic nature, and made a powerful impression on the imagination of the drinker. The visions seen by him while in this state of unnatural ecstasy were like those of the clairvoyant somnambulists of modern mesmerism, and were considered by the Persians as revelations and confirmation of their religious faith; and hence the home plant itself, and its sacred sap, became a god to the Zoroastric worshipper.
>
> The effects of the homa juice … were to the Parsee the orgiastic side of his religion, and a never failing portion of it whenever deification of the power of nature had place. The home drink was the sacrament of their religion; nay, more, it was the medium through which the deity manifested itself, and much of the “Zend-avesta” has doubtless flowed originally from this source.… The homa plant was … among the ancient worshipers of Zoroaster, the symbol of immortality.
>
> In the Zorastric mythical doctrine, as the god Homa was to bestow eternal life upon his worshipers under his other appellation of Ormuzd, so the plant homa became the medium through which that eternal life was to be secured when its consecrated sap was quaffed in the sacrifice.
>
> And thus we find ourselves in conclusion, returning to that old and often repeated symbolism of sacred plants, where without one exception, through the acacia, the laurel, the palm, the myrtle, and many others, the lesson of resurrection to eternal life is taught. Like all of these, the homa plant of the ancient Persians, or its synonym, the Soma of the ancient Indians, became the acknowledged, although somewhat abstruse, symbol of immortality (Mackey, 1868).

Mackey, in the conclusion, does draw an analogy to the acacia of Masonic ritual. However, it should be noted that although he compared the effects of homa to hashish and opium, he identified it as *Asclepias acida,* a candidate for the ancient beverage that is seldom discussed in today’s literature. However, this does show the keen interest among leading Masonic figures in these sorts of entheogenic preparations.

In regard to an interest in *Haoma*, Mackey was far from alone. Albert Pike, Sovereign Grand Commander of the Scottish Rite’s Southern Jurisdiction, and noted Masonic historian, also referred to *Haoma* and in his *Indo-Aryan Deities and Worship* (1872/1930) citing passages from the Zend Avesta:

> I praise the lofty mountains, where thou, O Haoma growest.… I praise the tracts where thou growest, sweet-smelling over the wide field. As a good growth of Mazda growest thou upon the mountains … praises the healing Haoma.… O Haoma, give me of thy remedies…

Pike's interest in this regard, however, was more focussed on Haoma's Indian counterpart, Soma, and there are close to 250 references to "the great leafy plant, Soma" which was to be found in Pike's *Indo-Aryan Deities and Worship*. "The Soma of the Vedas, was used in the sacrifice, its juice being expressed in a consecrated mortar" (Pike, 1872/1930).

> Soma, the juice of a plant (the Haoma of the Zend-Avesta), was also a Deity, invested with the most extraordinary powers…
>
> Soma, [was] an intoxicating potion, consisting of … [the] juice of plants, mixed with milk … the Soma plant was not fermented, but was pressed out with stones at the very time of the sacrifice.… In this form … it reminds us of the Turanian Shamanism, the product of ecstatic excitement…
>
> The juice of the Soma plant, producing exhilaration and perhaps intoxication, was their sacred beverage…
>
> The Atharva-Veda (nwi. 48. 3) thus exults:
>
> "We have drunk the Soma, we have become immortal, we have entered into light, we have known the Gods: what can an enemy now do to us? What can the malice of any mortal effect, O immortal God!"
>
> …No one who reads the hymns that ascribe the powers and faculties of Agni, Indra and all the Gods, to that power of intoxicating and exhilarating contained or rather manifested in the juice of the Soma plant, will wonder at the efficacy, powers and faculties ascribed to prayer and to praise and adoration, in worship and poetry.
>
> We shall find the great deeds of Indra ascribed to the Soma juice used at the sacrifices; and it is generally supposed that this is because of its intoxicating and exhilarating effects.
>
> …it seems singular that an intoxicating liquor, or that potency which produces intoxication, should be invoked to give a real immortality. The hymn to Soma rather resembles the rhapsodies of an opium-eater or of one in the habit of using hashish, than a devout prayer for immortality after death. "The great in heaven" more probably mean the celestial luminaries: but still it is probable that these Poets had a vague idea of a life after this life, to be passed among the stars (Pike, 1872/1930).

Like Mackey, Pike identifies Soma as *Asclepias acida* and also makes the same comparison to the effects of Soma to hashish and opium; clearly this was something the two colleagues shared an expressed interest in. Curiously, neither Pike nor Mackey mention that the Templars could well have been a conduit for such ancient entheogenic substances into the European Hermetic tradition and secret societies, through their association with the *Hashishin* death and resurrection initiations and the latters' own influences from Zoroastrian and Gnostic rituals. We have also seen how such use was carried over with the hashish incense of *The Picatrix* and the 13th-century cannabis-infused wine of Master Mason Villard de Honnecourt, and its counterpart in a recipe from Pope John XXI, who was friendly with the Templars. Further we see a counterpart in the alchemical *arcana*, and *quintessences* of Paracelsus, Cardano and others. Moreover, indications of an occult history tying cannabis, the Templars and Masonry, in to the works of the likes of Dante and Rabelais has been shown.

Moreover, we have seen, figurative individuals of both Masonic and Rosicicrucian history can be tied to the occult use of drugs, or at least awareness of it including the likes of Dee, Hooke, Ashmole and many others. Certainly such substances followed claims of Templar rites, as can be witnessed in the popular rise of both Cagliostro and Schröpfer. As well 19th-century alleged Templar documents and relics from *Mysterium Baphometis Revelatum* and Mertzdorff's *The Secret Rule*, and *The Baptism of Fire* that were popular with Masons, give clear indications of the use of psychoactive substances.

Thus the idea of an influence from these elements on the various Masonic versions of the Libation Cup, are more than reasonable, and even Masons have speculated on their entheogenic origins. The idea that psychoactive substances played a role in the Scottish Rite of Cagliostro and Schröpfer goes without questions, as does their influence on still-practiced forms of these rites. Thus whether a 13th-century Templar influence is a subject of fancy or fact, we can be near certain that the drinking of the Libation cup was derived at least from 18th-century sources, some of which likely used psychoactive substances in such rituals. Moreover, some groups in the 19th century, as we have seen, carried on such practices.

Crowley in his esoteric essay on hashish, *De Herbo Sanctisimo Arabico* (The Most Holy Grass of the Arabs) makes it clear that such rites had continued on in his own day. In *De Herbo Sanctisimo Arabic*o, Crowley equates the cannabis initiate to "Parsifal" and equates his quest as the search for "Montsalavt, and the Temple of the Sangraal [Grail]" (Crowley, 1818). Crowley ended The Most Holy Grass of the Arabs with the comment that, "a man must first be an Initiate, and established in our Law, before he may use this method" , likely here referring to codes of initiation in one of the occult organizations to which he belonged, and as this particular essay was dedicated to Charles Stansfeld Jones,[5] who opened up the first American Charter of the O.T.O. in North America. This opens up some speculations, although the two did belong to various organizations and it may have been in reference to the AA or some other group. Likewise in his "Psychology of Hashish" Crowley states that in "order to keep the paper within limits" it would be necessary to keep the article to a scientific nature and use information that was already quite available to the public at large "…lest the austerity of such a Goddess be profaned by the least vestige of adornment"(Crowley 1909).

The use of a psychoactive substance in the death and resurrection rituals of Masonry based around Hiram Abiff, could veritably be the Lost key of Masonry,

and the Stone the builders of the modern day Masonic Temple, rejected. There may well have been incentives to separate themselves from this form of the rite. One of the things that was suggested earlier, was that the Templars' rejection of the Cross was due to the use of such a preparation to feign death on the cross. Interestingly, in certain Masonic and Bavarian Illuminati higher degrees, Hiram Abiff is revealed to be Jesus. In this regard it should be noted that Abiff has also been equated with de Molay in other versions of the rite,[6] and also the epithet "the widow's son" has led to an association with Lazarus, another resurrected figure. Professor Morton Smith saw the story of Lazarus' resurrection as an indication of the sort of death and rebirth rituals to be found in the various Mystery schools popular in that time. As Harrison has noted "the 'raising' of Lazarus and Resurrection of Christ … may have been an influence in the formation of the Third Degree raising ceremony of Freemasonry" (Harrison, 2009). This in turn is indicated by secrets revealed in the later degrees.

> Christ's resurrection is presented in the modern Knights Templar ritual, presenting a similar theme to the Third Degree of Craft Masonry, with the raising of Christ being entwined with the search for hidden knowledge…
>
> Later Rosicrucian societies also held the symbolism of immortality in its ritual. The resurrection of the mysterious mythical founder of the order, Christian Rosencreutz, was re-enacted within the ritual, the symbolic figure rising from his tomb (Harrison, 2009).

The association between Jesus and Hiram, however, was particularly widespread, and this was a cause for concern by its critics. In *Free Masonry: Its Pretensions Exposed*, Henry Ward wrote that "Hiram … is the allegory of Jesus Christ in Masonry finished.… In the ritual of Ancient and Accepted Scotch Masons, he [Jesus] is the emblem of beauty in one course, and in the other, by corresponding lessons, Jesus Christ is called Hiram, Grand Architect of his Church" (Ward, 1828).

The famed Mason Albert Pike also referred to the connection between Jesus and Hiram, indicating symbolic elements in Hiram's ritualized murder, in *The Porch and the Middle Chamber*: "The Jewish Priesthood, at Jerusalem desired to silence Christ, being exasperated by his denunciations of their hypocrisy and vices: and therefore the Junior Warden, with the RULE, symbol of the Pontifical and Sacerdotal Power, smote Hiram on the throat, where the organs of speech are" (Pike, 1874). Moreover, as Dr. David Harrison has more recently stated "the Hiram/Jesus link is a deep one; the whole third degree is about the resurrection. … In the third degree the candidate is pushed into a grave and on the third attempt, raised up from a 'figurative' death" (Harrison, 2017). This of course is

the number of days Jesus spent in the tomb after crucifixion, and before his return. Other numbers related to Christ's life were also said to play a role. "In Scottish Rite Freemasonry there are 33 degrees in total, seen by other orders such as the Knights Templar, as representing the 33 years of the life of Christ" (Harrison, 2009).

The idea that Hiram was a veiled allusion to Jesus, was also one of the secrets of the Bavarian Illuminati. As Dr. David Harrison explains: "Masonic elements were added to the Illuminati system. This was done with the help of Baron Adolph von Knigge, who had become disenchanted with the Strict Observance [which itself claimed Templar origins] and its elusive unknown superiors, and embraced the Illuminati wholeheartedly. Some of Knigge's ideas included… an overall Christian flavour that culminated with an idea that Hiram was actually Jesus, Freemasonry being a way of propagating his secret teachings" (Harrison, 2017). Interestingly, after ten years of activity, when the order was banned through the "capture of all … Knigge's correspondence, papers" the seized documents included receipts for deadly potions… [and] a method for filling a bed-chamber with pestilential vapour" (Ward, 1928). One wonders if what is actually described here were the various drugs of Bavarian Illuminati initiations?

In this regard, my own theory has long been that in the death and rebirth initiation ceremonies, of Masonic rituals, there is more than a deeper awakening of spirit hidden within them. My own cannabis-infused hunch is that they may contain a remnant of the great heresy of the Templars, and the story behind their rejection of the cross. We referred to the "Libation cup" used in Masonry, and this is also known as the "bitter cup," and these are reminiscent of Jesus' words in Gethsemane, "let this cup pass from me." In the York Rite wine is served and it's referred to as the fifth libation and/or the bitter cup of death. It is also known as the sealed obligation, a ritual of death and resurrection possibly going back through the Masons, to the Templars, Assassins, Gnostics, to Jesus' own feigned death on the cross, and a possible secret that was a threat to the very existence of the Catholic Church. "Jacques de Molay, thou art avenged!"

Interestingly, the skull and crossbones which at one time were signature symbols of Freemasons, used to also commonly appear at the bottom of crucifixes, and were said to represent the hill where Jesus was crucified – Golgotha "Place of the Skull."

In *Freemasonry and the Ancient Gods* (1921) Mason John Sebastian Marlowe Ward gives some indication how elements such as these may have come into play in Masonry:

> The crusades had failed. Christ appeared to have failed to support the defenders of His faith against the Infidel; as a result, many thoughtful minds began to question whether His faith could be the direct Revelation from God that they had been taught it was. They had met men who did not believe it, and these had prevailed; above all, they had met men (Gnostics) who interpreted the Christian story in a different way to that of the Western Church, and some of the knights undoubtedly had been led into new lines of thought not compatible with the strict orthodoxy of the day.
>
> …Many of the Gnostics anathematised the cross … other strange, wild doctrines existed in the Near East, and may have affected some of the knights…
>
> …[T]he Turkish dervishes have a system of initiation closely resembling our own [Masonic], and a tradition that we get our ritual from them via the Templars … I think it is extremely probable that a new infusion of ideas was brought in this way, and that the Templars were thereby brought into close touch with the Comacine Masons of that time…
>
> Parts of the secret ritual of Knights Templars may well have been copied from some of the rites of the Dervish and Assassins. That the Templars were already associated with this mysterious body is well known, and the latter's probable descendants are the modern Druses, who are known to have at least one masonic sign, besides a somewhat similar system of degrees (Ward, 1921).

As we have seen, one of the key rites associated with the Assassins was the induction of the initiate with an infusion that had been drugged with hashish. The idea that Dervishes and Druzes were the carriers of this tradition can be seen in the works of de Nerval, Randolph, Rawson ands other occult figures that we have discussed. Ward himself notes that "at first Assassin did not mean murderer, but a person who took the drug hashish" and of their sometimes allegiance with the Templars, that "the Assassins had to pay tribute to the Grand master of the Temple" (Ward, 1921). However, such ideas do not sit well with modern Freemasons and in 1987 the British Grand Lodge informed its members that "J.S.M. Ward's handbooks have no official standing and are not issued by Lodges to candidates. They were personal and very idiosyncratic interpretations of the history and meaning of the Craft rituals."

However, rejection of this does not equate with wrong or false, and there are varieties of interesting parallels. In the version of The Knights Templar degree in *The Text Book of Advanced Freemasonry* (1873), the cup is referred to as the "Cup of Memory, and taken in honour of various historical figures, dating back to Hiram:

> E. C. – Worthy Bro., at your first admission you were refreshed with bread and water, we now invite you to refresh yourself with the Cup of memory, which you will dedicate to seven distinct Libations, you will repeat after me. – E. C. – To Order Sir Knights.
>
> (The Knights all rise to order. Eminent Commander dictates to the Candidate, who repeats after him, and drinks to each of the following memorials.)
>
> E. C. – First Libation: "To the Memory of Moses, Besaleal, and Asleab, the three Grand Masters who presided over the Holy Lodge." – Drink.

E. C. – Second Libation: “To the memory of Solomon, King of Israel, Hiram, King of Tyre, and Hiram Abiff, the three Grand Masters who presided over the Sacred Lodge.” – Drink.

E. C. – Third Libation: “To the memory of Zerubbabel, the Prince of the People, Haggai the Prophet, and Jeshua, the Son of Josedeck, the High Priest, the three Grand Masters, who presided over the Grand or Royal Lodge.” – Drink.

E. C. – Fourth Libation: “To the Memory of John the Baptist, the forerunner of Christ.” – Drink.

E. C. – Fifth Libation: “To the memory of John the Evangelist, who finished, by his learning, what the former commenced by his zeal.” – Drink.

E. C. – Sixth Libation: “To the Pious Memory of all those Valiant Knights who sealed their faith with their blood under the banner of the Cross.” – Drink.

E. C. – The next is called the Obligation toast and is drunk from the S and seals the rest of the Libations:

Seventh Libation: “To all Knight Templars, wheresoever dispersed over the face of earth and water.” – Drink.

This version is intriguing, in relation to what we have observed of the Nusayri “Ritual of the Cup,” which as was shown was likely related to their use of cannabis and intended to initiate “a sense of alchemical correspondence between homologous individuals who lived in different cycles of time” (Babayan, 2002).

Between revolutionary elements and esoteric ones such as those here, which could easily be deemed as sinister and heretical in the 19th century, we can see why such elements would be a cause for concern by the authorities; for secrecy by the adherents; and for brushing under the carpet and forgetting about by Masonic bodies intent on destigmtizing Masonry of any element which resulted in the pogroms against the Craft in previous decades.

In this 19th-century version of the Knight Kadosh degree of the Scottish Rite, allegiance was said to be paid to a skull representing Jacques de Molay, while two others, representing the Church and Royalty are cursed in turn:

…The candidate is led into the first chamber, which is fitted up as a sepulchre, or death-chamber, and is lighted by a solitary triangular lamp, suspended from the ceiling. A catafalque, covered with black, stands in the centre of the apartment, on which rests an open coffin, or cenotaph. A Knight Kadosh wrapped in a white cloak and with his face covered, lies within it, feigning death. Along the edge of the catafalque, at the foot of the coffin, three skulls are ranged, the centre skull is crowned with laurels, and represents the Masonic martyr, Jacques de Molay, that to the left is crowned with the Papal tiara, the third bears the diadem of royalty. Brother Conductor places the candidate in front of the cenotaph, admonishing him that, after he has seriously meditated upon the surrounding objects, he should answer all the questions put to him, by one and the same answer – “I desire to advance.” This being said, the Brother Conductor leaves the room. Scarcely has he left, when First Lieutenant steals unobserved behind the cenotaph, and demands of the candidate, in a grave and mysterious tone, “What motive has conducted you to this habitation of the dead, and what do you wish?” Candidate: “I desire to advance.” “You ask a thing that is perhaps above your strength. Are you sincere in your

request?" "I desire to advance." "You will hear things that will make you tremble with fear. Is your soul freed from all prejudice?" (that is, constitutional or religious). "I desire to advance." "If such be your firm resolution, hear, and remember."

Then the Grand Master says, in a tone of authority, to the candidate: "Contemplate these objects which present themselves to your view on all sides. They speak to you profound mysteries. You ought not to be ignorant that all here is symbolical, nevertheless these symbols were, at one time, and even now are, in some places, symbols of terrible truth. At every time, and in every place, there were men wise, upright, and honest, who had respect for the liberties of the normal state of society; but what has been the fate, for the greater part, of those virtuous men who, at different epochs of history, ancient as well as modern, came forward as the friends of civil liberty and religious tolerance? Almost all of them have been victims to the love they bore their brothers of the human family. Well-nigh all have been objects of the persecution of the powerful of the earth, who maintain their greatness through the ignorance and the prejudice of the people and the masses. The great principles of a sound and enlightened philosophy of progress ought to be proclaimed by public opinion; and this is one of the most powerful reasons why our ancient initiated have always celebrated secretly the mysteries of Freemasonry. Our end in thus presenting to your view the symbols of religious intolerance and civil persecution, is to make you comprehend that, inasmuch as we know how to honour and glorify the men who fell victims and martyrs to intolerance and persecution, so, on the other hand, we curse and execrate the tyrants and despots who are the instruments of this intolerance and persecution. We will likewise give you to understand that, in leaving this place, you are bound to put in operation all the means (all, without exception) that are in your power to combat, and to secure for yourself and your brothers of the human family, civil and religious liberty. Now, are you determined to advance further?"

The candidate answers once more: "I desire to advance." The Grand Master approaches him, and says: "Up to this time the theory only of our doctrines has been revealed to you. The time of action has now come. Follow me."

The Grand Master then guides the candidate in front of the skull, crowned with laurels, and commands him to repeat with him: "Honour and Glory to persecuted innocence! Honour and Glory to virtue sacrificed to vice and ambition!" Then he shows him the skull crowned with the tiara, and places in his hand a dagger, directing him to pierce the tiara to the skull, crying out with him, "Hatred and Death to Religious Despotism!" Finally, he shows him the skull, crowned with the regal diadem, and commands him to stab it, and cry out with him, "Hatred and Death to Civil Despotism!"

The candidate, having obeyed, the Grand Master invites him to take the oath of a Knight Kadosh: "In presence of the Great Architect of the Universe, and in presence of these emblems of political and religious despotism, I, do solemnly swear to combat, as far as in my power lies, political tyranny and religious intolerance. So help me, God!"

The candidate is led through a second apartment hung with white; then the third, hung with blue. Finally, he comes to the fourth apartment, which takes the title of the Senate. It is hung with red, and lighted by twelve large yellow candles. To the east is a pavilion. Upon the pavilion a transparency, upon which is figured a double-headed eagle, crowned, its wings spread, and holding in its talons a dagger. Upon the breast of the eagle is a triangle, with the words: "Nee proditor, nee proditur, innocens feret." The officer, who sits enthroned in this pavilion, represents Frederick the Great of Prussia.

Here, in presence of the Grand Council, the Knight Kadosh repeats in public what he has performed in private. He once more stabs the skull crowned with the tiara, and then that with the regal diadem. And doing so he proves himself a Knight Kadosh, a perfect Mason, by repeating the words: "Death to Religious Despotism!" "Death to Political Tyranny!" (Gargano, 1883).[7]

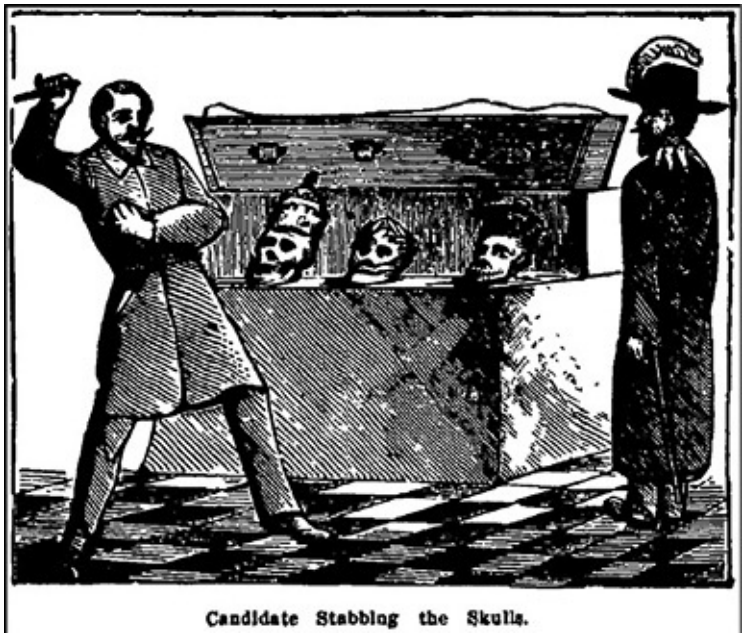


Illustration from Scotch Rite Masonry Illustrated, (1887).

Similar descriptions of this rite were included in Jonathan Blanchard's *Scotch Rite Masonry Illustrated* (1887), and other sources, as well as Waite's *A New Encyclopedia of Freemasonry* who referred to the "the stabbing of skulls, the execration of Pope and King, the praise, reverence and incense poured out to the memory of Molay…"(2013;1st, 1921). Waite saw this rite as "foolish pretence," playing down the implications of it, and suggesting the story behind the rite was designed to "enforce the necessity of union" through common foes, which in reality is at the core of fraternal organizations.

Waite attributed this rite to Pike, but was unclear as to where, or if it was published. It has been suggested that this account was among the various versions of the Scottish rite that Pike had passed on to Albert Mackey who revised them into a single version, and we can be sure, if that is the case, much went to the wayside as a result.[8] Pike's book *Morals and Dogma of the Ancient and Accepted Scottish Rite of Freemasonry* does mention hostility to the Papacy held by the Templars when discussing the Kadosh degree. "…[T]he Order of Knights of the Temple was at its very origin devoted to the cause of opposition to the tiara of Rome" (Pike, 1871). Although, this is Pike's commentary on the degree and is not part of the degree itself.

> An hundred years ago it had become known that the Kadosh were the Templars under a veil, and therefore the Degree was pro-scribed, and, ceasing to be worked, became a mere brief and formal ceremony, under another name. Now, from the tomb in which after his murders he rotted, Clement the

> Fifth howls against the successors of his victims, in the Allocution of Pio Nono against the Free-Masons. The ghosts of the dead Templars haunt the Vatican and disturb the slumbers of the paralyzed Papacy, which, dreading the dead, shrieks out its excommunications and impotent anathemas against the living. It is a declaration of war, and was needed to arouse apathy and inertness to action (Pike, 1871).

All this begs the question as to, could Templar secrets encoded into Masonic rituals pose a threat to the Papacy? Joseph von Hammer-Purgstall claimed that the libertine Gnostic rites of the Templars could be summed up in the creed of the first leader of the Hashishin, Hassan i-Sabbah, "Nothing is true, everything is permitted" a statement that relates to the Islamic concept of *Qiyamat*, which has to do with the end of religion and religious law. This also relates to a phrase attributed to i-Sabbah's grandson, Hassan II, "The Chains of the Law Have Been Broken." Midway through the month-long fast of Ramadan, from his mountaintop fortress at Alamut, Hassan II proclaimed *Qiyamat*, 'the Great Ressurection'. "For Ismailis, the *Qiyamat* symbolizes the end of time and also of all religious law. Hasan on this day effectively broke the chains of Islamic law by ordering all to break their fast with food and wine, the latter substance expressly forbidden by the Qur'an for consumption at any time" (Eberly, 2004).

> It is not hard to connect the significance of this action taken by Hasan with the fulfillment of the duty of the Hidden Imam who will appear at the end of time. Ismailis perhaps felt that the Qiyamat amounted to the manifestation of prophecy, and yet for the mainstream Shi'ite the whole affair amounted to a vile and contemptible heresy…
>
> Jabir Ibn Hayyan … foresaw Hasan's declaration of the Qiyamat when he describes the Glorious One. The Glorious One was said to be an ex-patriot come from afar who would require no long initiation or Master. He proclaims the esoteric meaning of the end of religion and the end of linear time with the announcement of Eternal Life, spoken in an immaterial diction. (Eberly, 2004)

The heretical use of wine in this association also brings to mind the used of hashish-infused wines, which as we have noted seem to be the *Hashishins* method of ingestion, as well as possibly the Templars. In this respect it is worth noting that the detractors of Sufis and the *Hashishin* had their own apocryphal tales associating cannabis with the end of time, in the most negative of connotations. Writings attributed to a Mahmud al-Muhammadi, have the Prophet state; "…there is a tree called *ghubarya*, an accursed tree. It will appear at the end of time. Those who eat from it do not belong to us." The following was written during the middle ages by a Hudhayfah b. al-Yaman; "I went together with the Prophet into the countryside. He saw a tree and shook his head. I asked him why he was shaking his head, and he replied: A time will come upon my nation when they will eat from the leaves of this tree and get intoxicated. They

are the worst of the worst. They are the bira of my nation, as God has nothing to do with them" (Rosenthall, 1971).

Templar imagery from von Hammer Purgstall, Cybelle/Sophia/Metis on the far right breaking the chain of incarnation, perhaps symbolizing "The Chains of the Law Have Been Broken," and an end to religious laws and moral codes, symbolized by the naked woman dousing the candles of the menorah. This also brings to mind the Hashishsins libertine mottos of "nothing is true, everything is permitted" and even Rabelais; "Do what thou wilt."

It could be seen that the "heresies" of the Templars, the rejection of the cross and claim it was a hoax, the defilement of the sacraments and sexual rites, if we accept the accusations as true, were a potential form of Qiyamat, and were seen as a threat to the foundations of the Church.

Moreover the role of cannabis in the shamanic practices of the ancient world, that later led to religion, particularly in the Biblical account, could be viewed as, as much of a threat to modern religion as Darwin's Theory of Evolution was to the Myths of Creation in Genesis – in that what this information indicates is the plant-based shamanism at the very inception of the religion itself. This is something the Abrahamic traditions have always battled against, whether it was with the Pagan and Gnostic cults at the beginning of the Dark Ages, the witches of the Medieval or the use of peyote, iboga, mushrooms and other sacraments that the Church suppressed and murdered the partakers of in the New World and Africa.

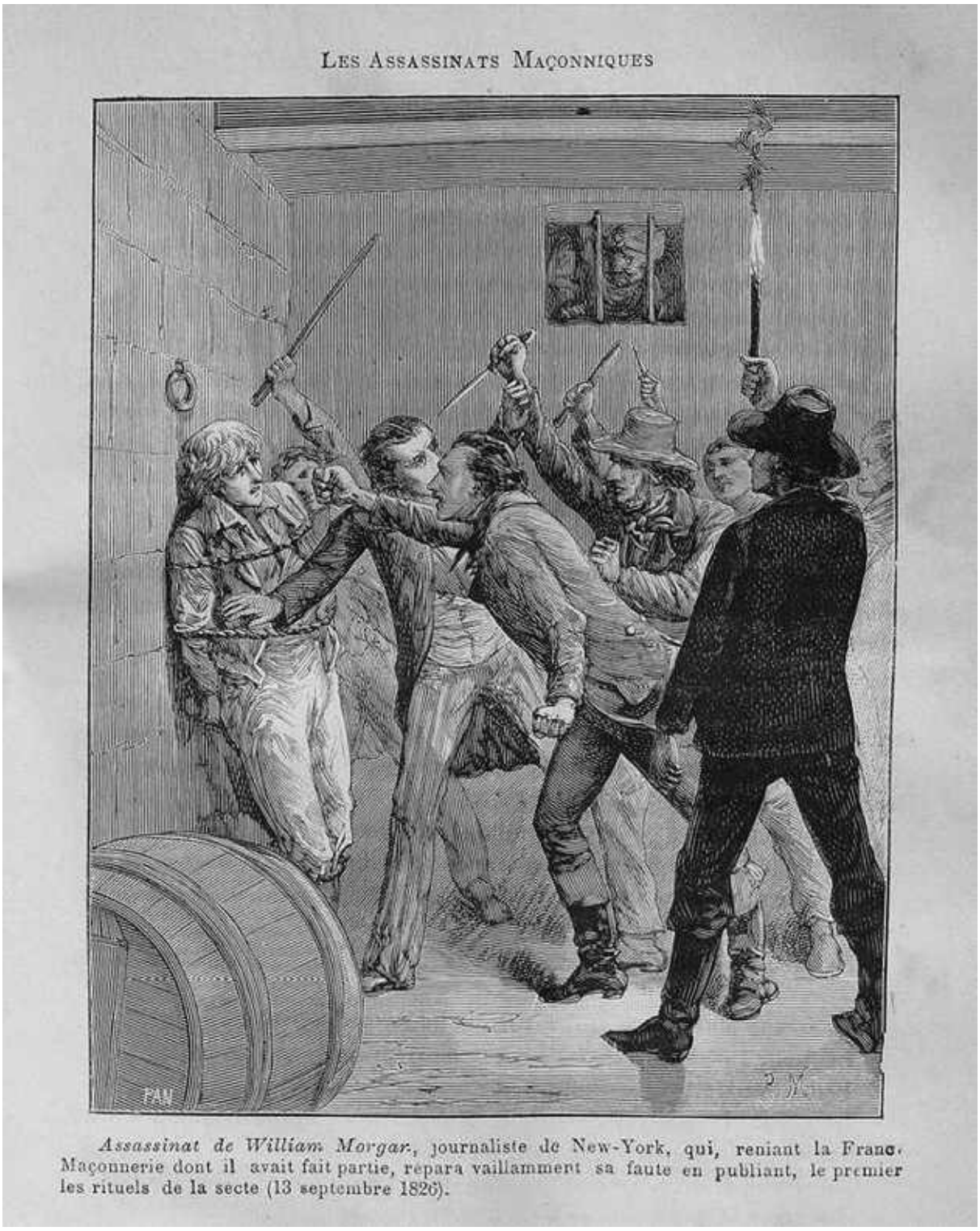
Such interpretations could be seen to indeed be troubling for those with a religious mindset. As J.G. Jackson recorded of the philosophical challenges these ideas hold, in *The Religio-Philosophical Journal*, an occult newspaper popular with spiritualists in the 19th century in regard to the idea that Ezra's cup was dosed with cannabis and St. John ate more than a reed scroll:

> If the Revelations of the seer called "John the Divine" were considered apocryphal by many of the early church fathers; if the reputed prophet, Esdras, (synonymous with Ezra) in forty days and forty

> nights with the help of many scribes wrote the “ history of all things from the beginning” – as he himself tells us – under the inspiration of the “fiery cup,” i. e., – as now proven – drunken with the extract of Indian hemp, called “hasheesh”; if! – if! – if a hundred things are true, as time is now revealing them, and as 1 know many of them to be, then must I doubt all prophecies “inspired” by such “records,” by whom written no one can now tell; then may we safely ask… What “fiery cup” hast thou been drinking? Go to with thy unwholesome and useless predictions! – unless they prove remedial (Jackson, 1890).

What if the pillar of smoke in which Moses saw and spake to God was thick with cannabis resins? What if Jesus on the cross feigned death with a cannabis-infused potion?

Now whether Freemasonry was the custodian of such Templar secrets of the religion, in the form of rituals, is pure speculation. However, it is important to remember that what secrets they did have were guarded jealously, and with oaths upon the lives of those initiated. This was apparently taken quite seriously. In 1826, Freemasons were implicated in the (still unsolved) kidnapping of William Morgan, a Masonic secretary who had threatened to reveal their secret rites, giving rise to anti-Masonic concerns. As well, the deaths of Schröpfer, allegedly shot through closed teeth for speaking too much, and de Nerval hung like Judas,[9] with a cord that could conceivably have been an indication of initiation, may well have been for violating such oaths.



The assassination of William Morgan, engraved by artist Pierre Méjanel.

This in no way indicates that modern Freemasons are using entheogenic sacraments and are the custodians of such secret knowledge. I think for the most

part, Masonic Lodges serve as gentlemen's clubs, and the degrees serve as mere badges, like those of so many Boy Scouts, rather than as the forms of spiritual initiation and social justice that was originally intended. Considering the persecution of former times, due to the Craft's association with magic, heresy and revolution, to survive, Masonry was forced to adapt and exorcise such elements from their lodges, and ironically, this cleansing accounts for increased popularity as well. "The Anti-Masons, traitors and perjurors some, and some mere political knaves, purified Masonry by persecution, and so proved to be its benefactors; for that which is persecuted, grows. To them its present popularity is due, the cheapening of its Degrees, the invasion of its Lodges, that are no longer Sanctuaries, by the multitude; its pomp and pageantry and overdone display" (Pike. 1871).

> ...Masonry continued to degenerate; candidates were admitted without due inquiry, and for the sake of revenue alone; the degrees were conferred with too great rapidity, and without a knowledge of the principles, or even of the work of the preceding degrees, on the part of Candidates; men of little intellect and information swarmed in the order, and debased and degraded it; others joined it merely through idle curiosity, and wholly degraded and set at naught their obligations; frivolous ceremonies were multiplied and new degrees invented, and large bodies of men calling themselves Masons threw off their allegiance, pretended to a knowledge of the True Word, and invented new Rites; so that the Temple of Symbolical Masonry became a mere arena of strife and a house of contention (Pike, 1857).

However, Arthur Edward Waite suggested that at his time at least, there was "a Masonry which is behind Masonry and is not commonly communicated in lodges, though at the right time it is made known to the right person. But it is requisite that he should come in by the door and should pass through the preliminary grades to attain the ineffable ends" (Waite, 1903).[10] Pike shared this view of a more esoteric Masonry that was withheld from the wider mass of brothers. "Part of the symbols are displayed there to the Initiate, but he is intentionally misled by false interpretations. It is not intended that he shall understand them; but it is intended that he shall imagine he understands them. Their true explication is reserved for the Adepts, the Princes of Masonry. The whole body of the Royal and Sacerdotal Art was hidden so carefully, centuries since, in the High Degrees, as that it is even yet impossible to solve many of the enigmas which they contain" (Pike, 1871).

> Masonry, like all the Religions, all the Mysteries, Hermeticism and Alchemy, conceals its secrets from all except the Adepts and Sages, or the Elect, and uses false explanations and misinterpretations of its symbols to mislead those who deserve only to be misled; to conceal the Truth, which it calls Light from them and to draw them away from it. Truth is not for those who are unworthy or unable to receive it, or would pervert it…

> So Masonry jealously conceals its secrets, and intentionally leads conceited interpreters astray… (Pike, 1871).

As Manly P. Hall has also later noted:

> Freemasonry is a fraternity within a fraternity – an outer organization concealing an inner brotherhood of the elect … it is necessary to establish the existence of these two separate and yet interdependent orders, the one visible and the other invisible. The visible society is a splendid camaraderie of 'free and accepted' men enjoined to devote themselves to ethical, educational, fraternal, patriotic, and humanitarian concerns. The invisible society is a secret and most August fraternity whose members are dedicated to the service of a mysterious Arcannum Arcanorum (Hall, 1929).

It is hoped that this volume might aid in opening that *Arcannum Arcanorum* to all, and play a part in restoring the mysterious initiations of Masonry. Likewise, the return of entheogenic substances into our culture currently taking place, would benefit from the sort of structured use that accompanied them in ancient times.

---

[1] See also (Lomas, 2000).

[2] 'Pot of Incense', Short Talk Bulletin - Vol.XIII May, 1953 No.5.

[3] Newman also notes that "Lycopodium contains huperzine A" a psychoactive compound. "Not only is huperzine highly intoxicating, but Thomas Yuschak, in his book Advanced Lucid Dreaming: The Power of Supplements, (2006) relates that acetylcholinesterase inhibitors are used to promote lucid dreaming via the prolongation of REM cycles" (Newman, 2017). However descriptions suggest that rather than being used for its psychoactive properties, it is used for purely visual effects in the Masonic rite, as it is by stage magicians, and as Newman has also noted all the lycopodium powder is burnt in less than 1 second, so it is not used for lucid dream or visionary purposes. A special smell stays in the temple for 1 or 2 minutes, and then it is totally finished.

[4] This same description appeared in a number of newspapers at the time, so not a typo.

[5] In a series of synchronistic events regarding Liber Aleph, Crowley, and Jones, worthy of the "cup of memory" I learned while writing this book that Jones lived just doors down from the home I was raised in, and Crowley visited him there!

[6] In an 1827 American version of the 33 degree, in answer to the first question De Molay? the password answer is "Hiram Abiff." In a version said to have been based on older sources and published by Ragon in 1861, an oath is sworn on a weapon that is never to be used unless it is in self defence, against the common enemy of one's country or "against blood stained criminals, the murderers of our Honourable Master, Jacques de Molay."

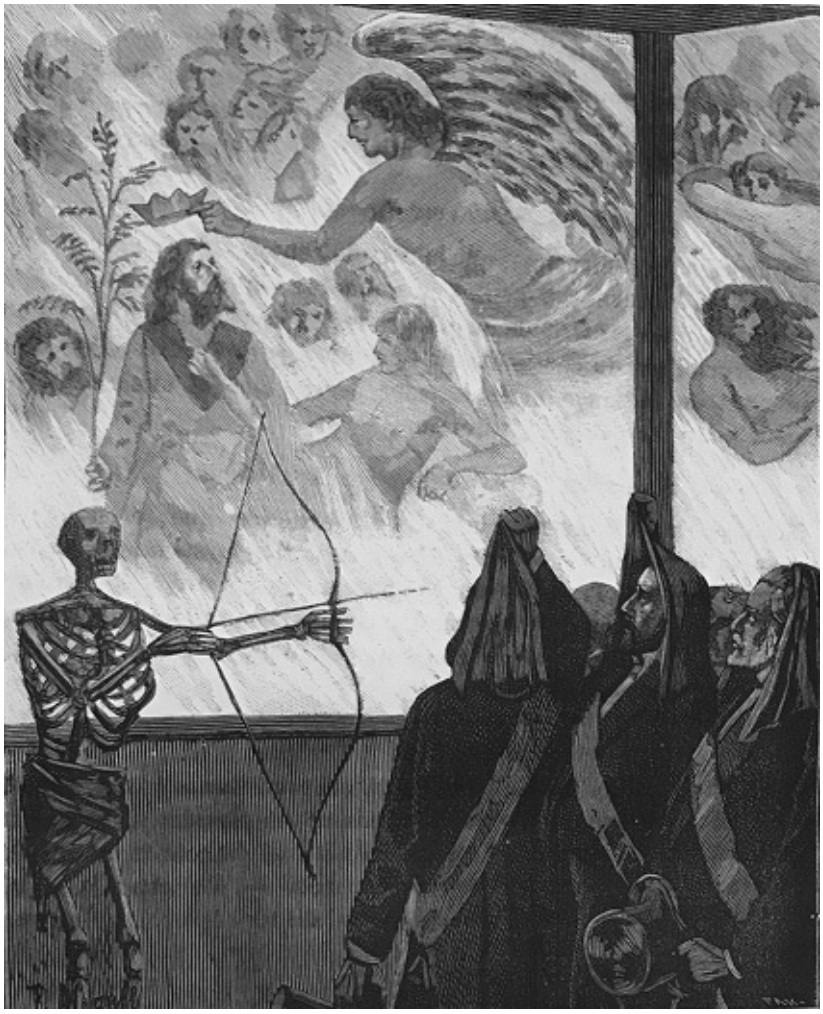
[7] In an 1827 version of the ritual, the enmity that was directed at the church and crown but instead is lodged against The Knights of St. John in Jerusalem and The Knights of Malta, who allegedly benefitted from the

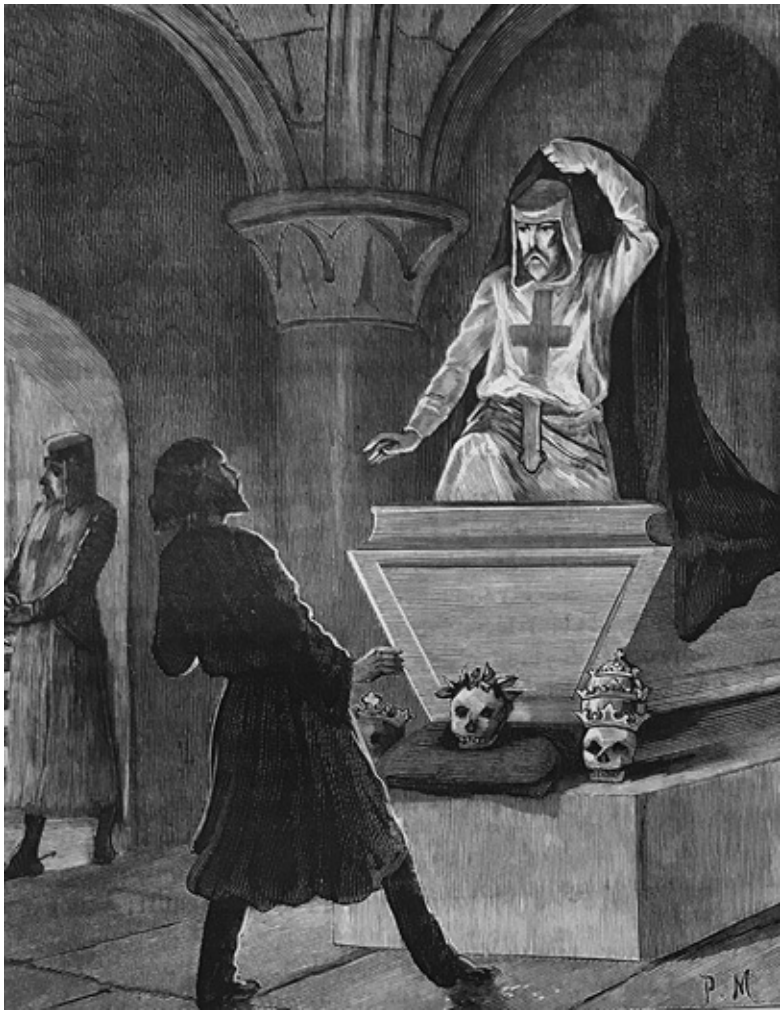
arrests and forfeiture of the Templars and their goods. This however, may well have been a more culturally palatable situation than the overthrow of the Papacy and Crown. However, there may still be more to it, as a January 7 article in the National Catholic Register, ‘Disorder in the Order of Malta’, on November 10, it is related that Pope Francis, “made it clear to Cardinal Burke that he wanted Freemasonry ‘cleaned out’ from the order, and he demanded appropriate action” (Pentin, 2017).

[8] Pike does refer to 3 skulls in the 23rd degree ‘Chief of the Tabernacle’ “During a reception, there is a dark apartment, with an altar in the centre of it, near which are placed a light and three-skulls. In front of the altar is a human skeleton” (Pike, 1874).

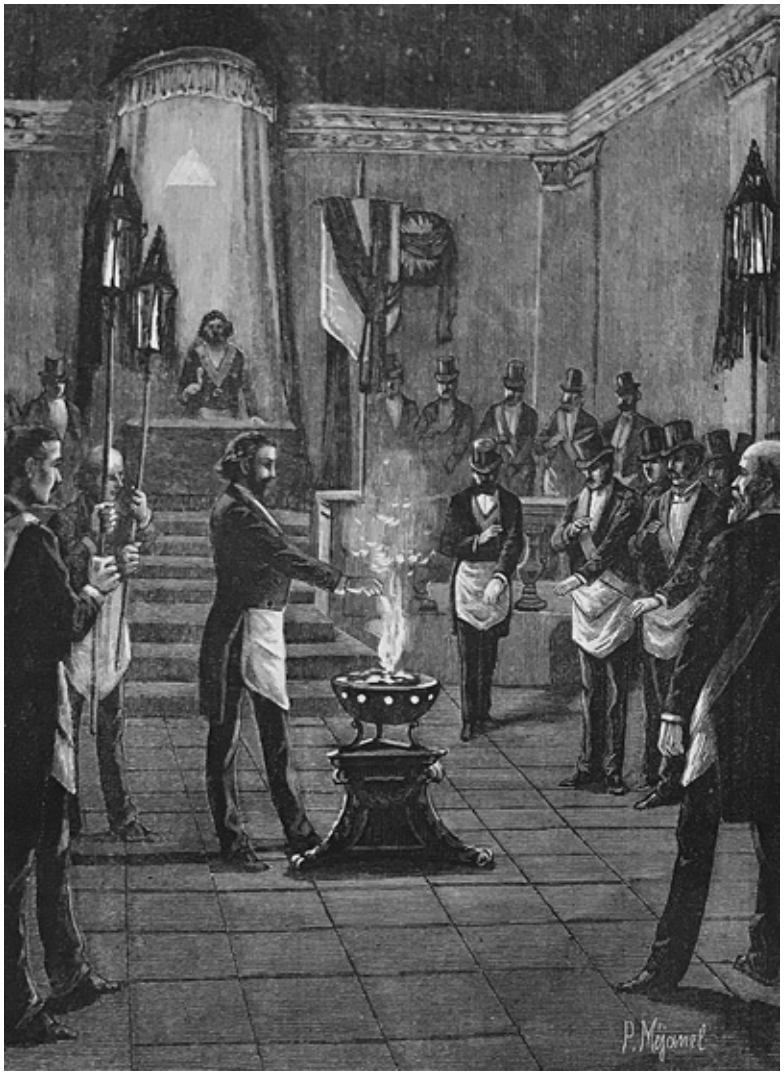
[9] “If ever I wilfully deviate from this my solemn obligation, may my light be put out from among men, as that of Judas Iscariot was for betraying his Lord and Master” (Carlile, 1855).

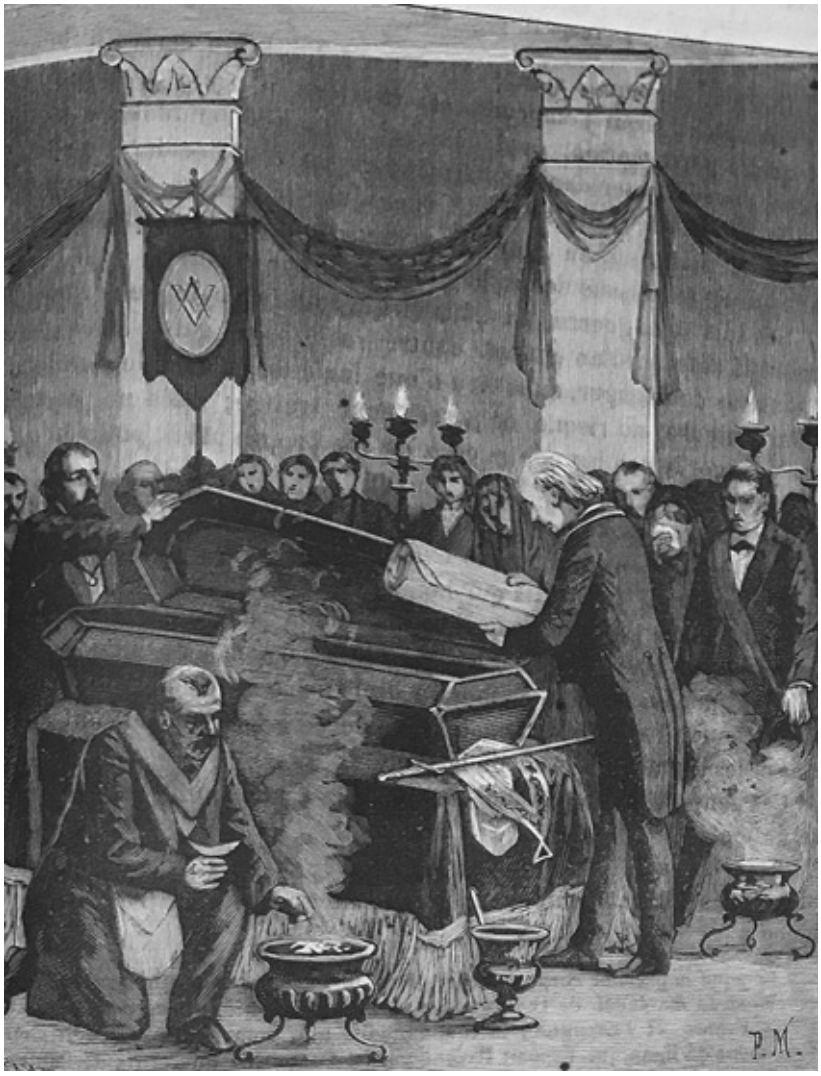
[10] As quoted in (Harrison, 2017).





Above Right: *Illustrations of Phantasmagoria like effects in a Masonic rite.* **Above Left:** *Templar figure, raising from the tomb in place of Hiram Abiff, from the anti Masonic work Les Mystères de la franc-maçonnerie dévoilés (The Mysteries of Freemasonry unveiled) by Léo Taxil (1895).* **Below Right & Left:** *Incense being burnt in Masonic rites as depicted in Les Mystères de la franc-maçonnerie dévoilés (1895) by former Mason and Master Hoaxer Léo Taxil.*


P. Méjanel


P.M.

Conclusion

So what are we to make of cannabis' role in alchemy, magic and spiritual initiations? Clearly, all speculation aside, information regarding its use in all three of these traditions has been documented in many cases. The direct references to cannabis in the alchemical works of Avicenna, Paracelsus and Cardano show it was used by Alchemists. The references in magical grimoires like *The Picatrix, Sepher Raziel: Liber Salomonis* and *The Book of Oberon* establish its role in Magick. Accounts, from the *Hashishin* to the Brotherhood of Luxor, make it clear it was used by some initiatory societies.

One may have received the impression that this work has taken a purely anthropological perspective, and reduced the various supernatural claims and accounts to the mind-bending and hallucinogenic effects of drugs, combined with the sort of tricks we might expect from stage magicians. However, that is far from the case. Although, I do think here as well, there may be a scientific, or at least "quasi-scientific" explanation to be had, and I think this lies in the relationship between cannabis, dreaming, and what has been deemed the "subconscious" by Freud and "unconscious" by Jung. Jung, who had started out as a student of Freud, eventually rejected the latter's conception of the subconscious just being a storehouse of repressed desires and memories, and instead held it as akin to a doorway to the Akashic records, a treasure trove of symbols and archetypes, and a repository of the collective memory of humanity.

The role of cannabis in mapping out the subconscious mind in the last centuries, through the works of the likes of Dr. Jacques-Joseph Moreau, Dr. Thomas Arnold and others, could be compared to the mapping out of the endocannabinoid system through the discovery of cannabinoids in our own. Early psychiatric doctors like Arnold and Moreau saw in cannabis a mirroring of the madness of insanity. This led to a comparison to the dream state, as what is the dream but a momentary loss of sanity and division of self, where one is simultaneously telling oneself the dream, listening to the dream and participating in the dream as an audience of one? It does not get much more schizophrenic than that! The early study of "…drugs provided the infrastructure to the rise of concepts pertaining to fantasy such as 'the unconscious,' 'dreams,' 'phantasmagoria' and 'collective dreams'" (Bjelić, 2017).

Dr. Moreau not only played a role in the founding of *le Club des Hashchischins*, but also wrote *Du Hachisch et de L'aliénation Mentale* (1845)

later translated into English as *Hashish and Mental Illness*, a very influential work in its day.

> …[I]t seems that two modes of mental life are known to man. The first results from our relationship with the external world, with that great whole known as the universe; we share it with the creatures that resemble us. The second one is but the reflection of the first, and feeds only, in a sense, on materials supplied it by the first, while remaining completely separate.
>
> Sleep is like a barrier raised between these two lives: the physiological point where external life ceases and internal life begins.
>
> So long as this situation exists, mental health prevails (Moreau, 1845/1973).

However, Moreau felt that should the two become confused, through various mental and physical factors, "an imperfect fusion occurs," and the individual was caught between the dream and reality. In Moreau's view, hashish enabled one to cross the threshold and enter this same state, temporarily and at will. Through this, it also became clear that the source of madness was also the source of imagination, creativity and the muse. This led to Moreau sharing the exotic green paste from the Orient, hashish, with a collection of the brightest minds of his day, literary giants that included authors Victor Hugo, Alexandre Dumas, Charles Baudelaire, Théophile Gautier, Gérard de Nerval, and Honoré de Balzac, whose works are still published more than a century and half after being written.

> …Moreau … tried to further the understanding of dreams by studying the dream state induced by hashish.… In the hashish dream state, he said, "I has to admit for delirium in general a psychological nature not only analogous but absolutely identical with dream-states." On at least one occasion, Nerval and other writers were invited to experiment with hashish at a private salon, and without warning found themselves exhibited in their drug-induced state to a group of doctors … after Nerval's death, Moreau … cited the first phrases of Nerval's Aurélia, for a medical description of delirium as the overflowing of dream into real life "because from a psychic point of view, dream and delirium are one and the same." Moreau and other sleep and dream researchers such as Alfred Maury [also known for his use of hashish] worked to identify the laws as well as the logic of dreaming as a means with which to counter the alienating effects of mental illness. Even Jean-Martin Charcot, the neurological pathologist, himself experimented with hashish in 1853 in his investigations of hysteria and hypnosis (Stephenson, 2015).

Craig E. Stephenson, a Jungian analyst, wrote the above as a foreword to Jung's *On Psychological and Visionary Art: Notes from C. G. Jung's Lecture on Gerard de Nerval's Aurélia* (2015). Jung lectured specifically on de Nerval, as he was considered such a text book case of the potential for both genius and insanity, when the barriers between the unconscious and conscious mind were too suddenly breached. In the Jungian view, only part of the mind is actually what we would call conscious, what we see as our "personal awareness" or

“ego.” Beyond this lies “unconscious mind” which holds the two aspects of the “subconscious mind” which deals with our fears, distressing emotions, and the functions of the body; and, traversing the boundaries between science and mysticism (too much for some), Jung saw the “superconscious mind,” which was the home of a “Collective Unconscious” which connects the individual to the collective memory of his or her race and is passed down genetically. “This collective unconscious does not develop individually but is inherited” (Jung 1959).

Jung held that what he termed the “superconscious mind” and the “collective unconscious,” was in fact what we term as “instinct” in other species, and the same genetic memory and force that enabled a new-born horse to stand and walk, or an elephant seal to catch fish the day it was born, was present in humanity, albeit buried deep beneath the ego, or consciousness and awareness of self. The collective unconscious in this sense, is the storehouse of human experience, the sort of thing that creates a natural inbred fear of spiders and snakes, and comprised of the latent memories of our ancestors, species, and evolutionary past. It was in this element that Jung recognized what he at first identified as “primordial images” and later termed “archetypes,” these are symbols so widespread and engrained in human consciousness, that they are recognized at deeper levels than the present state of awareness held by the personality. In his formative essay “Instinct and the Unconscious” Jung stated that these archetypal images “might suitably be described as the instinct’s perception of itself, or as the self-portrait of the instinct” (Jung 1919). Jung postulated that it was because of this Collective Unconsciousness that certain symbols, myths and archetypes had become so ingrained or “impressed” in the mind of man, and reached beyond cultures, and speak to us symbolically in dreams and intuitions.[1] One is reminded here of the Sufi and Alchemical, “Language of the Birds.”

In *The Orphic Vision: Seer Poets from Novalis to Rimbaud* (1965) the late Professor of French literature, Gwendolyn Bays (1917-2013), suggested that the explorations of hashish and drug-ingesting 19th century French poets, like de Nerval and others in many ways, were the forerunners of the discovery of the subconscious mind, preceding science by close to a century:

> Psychological data of this sort are particularly relevant here because many of the French Romantics … – Nodier, Nerval, Gautier, Baudelaire, Verlaine[2] and Rimbaud – made free use of the drug hashish to “penetrate the unknown,” as Rimbaud expressed it. Les Paradise artificiels of Baudelaire, Nerval’s Aurélia, and Rimbaud’s Voyant letters, as well as … Les Illuminations … contain much valuable

> information about the unconscious, anticipating the discoveries of science by some fifty to a hundred years. These poets not only succeeded in revolutionizing French poetry but also discovered a whole new area of the human psyche. Only partially aware of the original nature of their discoveries, they took hashish not so much to shock and scandalize, as many critics in the past have thought, but in order to explore this unknown world. In fact, Baudelaire's last words at the end of Les Paradise artificiels contains a plea for achieving, without the use of drugs, the extraordinary state of consciousness which he had experienced with hashish. Rimbaud, in particular, expressed in the Voyant letters his great urgency to find a technique, but he assumed, in accordance with the knowledge of his times, that the method could only be a destructive one. All of the above mentioned poets are nocturnal seers, as defined here, because of the dark regions into which they delved at such terrible price for their health and sanity; their visions may be more accurately termed the orphic vision to distinguish it from the mystic vision with which it has been so often confused (Bays, 1965).

I would add to Bays' observation, that alchemists and magicians tapped into this centuries before the French poets through the same means of drugs; add to this sage poets like Dante and Rabelais as well. Moreover, as we have seen, this technique of spiritual ecstasy could be traced back even further to the seers and prophets of much more ancient times. (It should be noted that many of the harmful effects that Baudelaire and Rimbaud were concerned with, were much more likely alcohol and opium-related, in their own cases as well as that of their peers.)

A 1930 edition of the French occult journal, *Revue Métapsychique*, included an article "Un Revelateur du Sunconscious: Le Haschisch" (The Revealer of the Unconscious: Hashish) by pharmacist M.E. Pascal, that highlighted the relationship between cannabis and the subconscious.

> It is not to the readers of this Review that we have to define the subconscious, a notion that has become classical in psychology. The Métapsychique, deals entirely with the effects produced by the unconscious mediums. In medical practice, psychoanalysis, so in vogue at the moment, consists in the search for subconscious ideas provoking psychoneuroses. The phenomena of natural somnambulism, of hypnosis, delirium of intoxication, irresistibly suggest the existence of a psychic activity, exerted outside the normal consciousness. Finally, in normal psychology, dreams, distraction, certain forgetfulness, prove that the unconscious plays a primordial role in the life of each of us…
>
> The interest of the study of this obscure area of the mind is therefore appreciated.… Most often, it is difficult to sufficiently inhibit normal consciousness, to allow the unconscious to manifest itself. We have previously exposed some of our research aimed at facilitating this exploration of deep psychic layers. We have shown that a narcotic combination: Scopochloralose [a compound of scopolamine and chloralose], facilitated the production of somnambulism…
>
> Other substances, though not provoking like Scopochloralose, deep hypnosis, reveal however the subconscious of the subject. The Hashish in particular produces a kind of delirium of exceptional richness. From our personal experience … hashish is the most powerful of intellectual modifiers.… Hemp is the exhilarant par excellence.
>
> …The hashish, if it paralyzes voluntary power and exalts imaginative faculties, does not completely destroy the higher faculties of judgment and reasoning.… Hence this strange sensation of duplication. It feels like "split in two," as one of our subjects said…

> The psychological interpretation of this impression of duality is very simple.… Hashish has the property of weakening the upper center [of the mind], so as to give free play to the subconsciousness. … In hashish, this revelation of the subconscious is carried to its highest degree. The deepest, most suppressed tendencies are revealed and strongly expressed.
>
> M.M. Gley and Richet put this fact in evidence by studying the unconscious fibrillary movements under the influence of hashish. These movements explain the rotation of the tables, the swinging of the pendulum, the transmission of thoughts.… Their origin is subconscious, they can achieve great perfection, as in automatic writing.
>
> "With Mr. Gley," says Professor Richet, "we have the following experience: in the normal state, he has no unconscious motions. We thought that hashish, which exaggerates all gestures and attitudes, would have the power to make unconscious movements appear in people who, in the normal state, are deprived of them. The experiment confirmed our predictions and Mr. Rondeau and I were able to observe that Mr. Gley, having taken a certain dose of hashish, produced involuntary and unconscious movements of great strength, which completely revealed his thought without his doubted it in the least."
>
> The mental background of the subject is not revealed only by unconscious movements, but also by his words, actions, hallucinations or illusions. Hallucinations, dreams, says Meunier, "Suddenly arise unknown layers of the subconscious mental background. This is one of the clearest effects of hashish, that it is above all the revealer by excellence of distant images and deep emotionality." (Le Hachich, 1908, p. 46) "The hashish," he adds, "helps us to reveal ourselves to ourselves and to others ... it is perhaps the most powerful reagent to reveal apart from our mental images and their modes of grouping"…
>
> …[T]hese experiments confirm our conclusions and justify the title of this article: hashish is a remarkable developer of the subconscious. This deserved to be highlighted (Pascal, 1930).

Pascal refers to "fibrillary movements," and these are a key factor in moving the planchette of an Ouija board. Interestingly, modern studies using the Ouija Board, have been taking place as a means of accessing areas of the sub-conscious mind, here referred to as the "the non-conscious mind." Researchers at "the UBC Visual Cognition Lab, engineering, computer science and psychology have joined forces to see if the movements of a Ouija Board can tell us something about our non-conscious mind" (Worden, 2013).

> Dr. Sid Fels of ECE with Dr. Ron Rensink (Computer Science and Psychology) and PostDoc Hélén Gauchou (Psychology) have conducted a number of experiments using the Ouija Board that demonstrate how clever implicit cognition (the non-conscious mind) really is. In one experiment people were asked a number of yes or no, fact based questions, with and without the Ouija Board. When asked to use the Ouija Board to answer questions participants were told they were moving the planchette or pointer with a person sitting in another room. In fact, Dr. Fels had designed a robot that mimiced [sic] and amplify the participant's movements. Answering the questions verbally people got about 50% of the questions right, but with a Ouija Board they got 65% of the questions right (Worden, 2013).

One can only speculate how the results of such a study might be enhanced by the inclusion of mind-altering substances known to enhance the subconscious mind.

Cannabis has an interesting relationship with dreaming, the clearest domain of the subconscious mind. A common factor noted by frequent users is that they dream much less frequently, and then if they stop using it dreaming frequency returns. (This effect may also be why people use cannabis for PTSD - less dreaming equals less nightmares). The effect of less dreaming has been my personal experience as well, however, I have also noted a particularly contradictory effect. On occasion, I have woken up in the middle of the night, and smoked a little cannabis as an aid in getting back to sleep, and what I have found is that when I do this, I have experienced the most vivid lucid dreams I have ever had. Upon questioning fellow cannabis users about this, I have found others have had this same experience. Upon investigating the relationship with cannabis and dreaming further, I have come to see that in both the cases of less dreaming from frequent use, and intense dreaming from middle of the night use, that this is likely related to a huge spike in melatonin that is said to follow shortly after cannabis is smoked or ingested. Melatonin is well known to effect dreaming, and ingested melatonin has been particularly associated with lucid dreaming. However, it should be noted clearly, that there is far more than melatonin levels at play here with cannabis, as the use of melatonin during the day, just makes one sleepy, and produces no daytime "high."

In his book, *Melatonin*, Dr. Russel J. Reiter of the University of Texas Health Science Center, Department of Cellular and Structural Biology, states that:

> Of all the known ways to stimulate melatonin production, none is more dramatic than smoking Cannabis. Cannabis stimulates production of a prostaglandin called PGE2, which may relate to its ability to stimulate melatonin production. Italian researchers discovered that test groups smoking pot had dramatically higher melatonin levels twenty minutes later. After two hours, their melatonin levels were 4,000 % higher than before (Reiter, 1996).

An earlier study, "Effects of tetrahydrocannabinol on melatonin secretion in man" (Lissoni, et. al., 1986) was directed at investigating whether the effects of cannabis "involve the participation of the pineal gland" throughout the "response of melatonin to Delta-9-THC." The study found that there was a "very high significant increase … of melatonin serum mean levels … was noticed in eight of the nine subjects after delta-9 THC administration; the highest values were obtained at 120 mins. from administration" (Lissoni, et. al., 1986).

> …[T]he present data suggest that delta-9 THC may regulate the activity of the pineal gland either by stimulating or inhibiting melatonin secretion, and that melatonin response to delta-9 THC seems to depend on its basal levels. Moreover, these findings could lead to the hypothesis that the pineal gland is involved in the mechanism of action of delta-9 THC. However, further research and more data… to

ascertain whether the effects of delta-9 THC on the pineal gland are direct or mediated (Lissoni, et. al., 1986).[3]

The “pineal gland” is of course, identified by many New Agers as the “third eye,” and the great renaissance thinker Descartes deemed it the “seat of the soul.” The association of the pineal gland with spiritual processes goes back to at least early Gnostic accounts. The angry Church father Hippolytus wrote of “the conclusions which … [certain Gnotics] attempt to deduce … [from their] dissection of the brain, asserting that the substance of the power of the universe and the power of procreation and the Godhead could be ascertained from the arrangement of the brain.” Hippolytus quoted the now lost text attributed to the Gnostic sect the Peratae, as an example of what these ancient Gnostic neuroscientists were up to: “The cerebellum, by an ineffable and inscrutable process, attracts through the pineal gland the spiritual and life-giving essence from the vaulted chamber [?third ventricle]. And on receiving this, the cerebellum [also], in an ineffable manner, imparts the ‘ideas’.”[4] Perhaps cannabis’ effect on the pineal gland, through melatonin production, accounts for its long and widespread use and reputation as a spiritual tool? The pineal gland has certainly been indicated as a component of instinctual functions, and thus likely related to Jung’s “collective unconscious.” It has also been increasingly suggested that evidence of REM sleep in the fetuses of mammals in the womb, may not only indicate dreaming, but may possibly be a means of downloading instinctual information needed for survival.

A 1918 edition of the *Journal of the American Society for Society for Psychical Research* wrote that “It is claimed by occultists that the pineal gland and the pituitary body are the organs involved in supernormal powers.” This was not a view limited to occultists by any means. “Shiva is always represented with three eyes, the third being the eye of wisdom, which man opens on the realization of divinity” (Avalon 1964). Shiva, it will be remembered, has an intimate relationship with cannabis.

I have discussed the pineal gland’s relationship with the spiritual experience at length in an earlier work (Bennett & McQueen, 2001), suffice to say, this brings us into aspects of human consciousness where it becomes difficult to divide the scientific from the spiritual. Scientific concepts like “instinct” and “genetic memory,” come close to the alchemical *anima mundi*, the Kabbalistic “Adam Kadmon,” Gnostic “Anthropos,” and other spiritual definitions. In this regard it is important to remember that Jung himself in identifying the “super

consciousness" and "collective unconscious" was deeply influenced by all these traditions and their concepts.

A drink from a well of collective memory, is clearly what was identified in the cannabis'-using Nusarai's "ritual of the cup." An access to ancestral, or genetic memory, may account for the association of cannabis with spontaneous past-life regressions, noted by Blavatsky and others. As A.L Rawson recorded, Blavatsky explained the mystical qualities of hashish she had experienced as " a recollection of my former existences, my previous incarnations." I have come across similar accounts elsewhere. See also *The Trance of Fitzerse: A Tale of Two Centuries* (1888) by Alfred Fitzerse, which tells the story of the crossed lives of a 17th-century soldier who partook of "bengue" (cannabis) in the palace of a rajah in India and an English gentleman in the 19th century, who recalls the latter's past, after ingesting hashish. Architect, archaeologist, Freemason and friend of Arthur Conan Doyle, with whom he shared a deep in in psychical research, Frederick Bligh Bond (1864-1945), used hashish to explain how a past-life regression back to biblical times, described in *The Gospel of Philip the Deacon* (1932) might have taken place.

> But if the normal working of the brain be suspended as in the case of dream-conditions, or under the influence of any drug or anaesthetic, the relation of our consciousness to the mundane time-scheme becomes altered to an indefinite extent and may for a while be obliterated entirely. Under the influence of opium or hashish, a moment of time may seem almost an eternity, or, reversing the process, a long period may be compressed. It would seem that the sense of accurate measurement of time is therefore dependent upon the harmonious working of our two orders of consciousness, namely that which we call the intellectual and that which may be termed the intuitive, which has to do with subjective realities rather than objective actualities of life (Bond, 1932).

One of the most common effects novice users of cannabis experience, is a shift in time perspective. "It seemed like an hour but it was only a minute," or visa versa. This shift in time can have very powerful implications, as the *Proceedings of the Society for Psychical Research* noted in 1909.

> Let us suppose that under the influence of some substance the sense of "time" is altered while the consciousness and reason are still retained. This is actually the case after the administration of Indian hemp and it shows that the sense of time is not an invariable constant or an unalterable accompaniment of consciousness under all conditions, which is a fact to be taken seriously into consideration in the analysis of our idea of Time.

Noticing a difference in the experience of linear time may well have played a role in the conception and formulation of the idea of time itself. Likewise, a deeper awareness of seasonal time may have developed alongside agriculture

and the necessity of keeping track of the growing season. Carl Sagan has speculated that early man may have begun the agricultural age by first planting hemp. Sagan used the pygmies from southwest Africa to demonstrate his hypothesis; the pygmies had been basically hunters and gatherers until they began planting hemp, which they used for religious purposes (Sagan 1977). The pygmies themselves say they have been using cannabis since the dawn of time, which more likely means, since the pygmies' conception of time.

Interestingly, both the archetypal figures of Father Time and the Grim Reaper hold a scythe, an ancient tool used for harvesting cannabis and whose imagery and name go back to the Scythian cult of the Dead, who used hemp for ritual ecstasy. Likewise, the conception of a beginning and end of time, was conceived of in the cannabis-based revelations of the Zoroastrian hero, King Vishtaspa. On a more nostalgic note, the experience of time differentiation led the 1930's jazz great, Gene Krupa, to claim that with cannabis he was able to get drum beats in where it was formerly impossible, contributing greatly to jazz drumming. Referring to Krupa's claim, the horrified father of modern cannabis prohibition, Henry Anslinger, in his *Marijuana: Assassin of Youth*, commented on the "strange quality of marijuana which makes a rubber band out of time, stretching it to unbelievable lengths. The musician who uses 'reefers' finds that the musical beat seemingly comes to him quite slowly, thus allowing him to interpolate any number of improvised notes with comparative ease. While under the influence of marijuana, he does not realize that he is tapping the keys with a furious speed impossible for one in a normal state of mind; marijuana has stretched out the time of music until a dozen notes may be crowded into the space normally occupied by one" (Anslinger 1937).

More powerful doses could, when partaken with the right intent, literally take one out of the realm of time altogether, and this was an effect attested to in both ancient and later occult literature via potent cannabis extracts and ingested hashish. Cannabis' effects on the perception of time were greatly noted in esoteric circles. As a 1925 article from the *Occult Digest* suggested: "The opium or hasheesh time scale, metaphysically speaking, may be much truer than our usual conception. Many have realized the existence of a radically different time scale in dreams. Events which would normally occupy several hours or days, take place in a few seconds or at any rate at an incredible rate of speed" (Gray, 1925). Paschal Beverly Randolph wrote of these same effects in *The Rosicrucian Story*: "They say there are no miracles! What then, is this? What are these strange experiences of soul which we are constantly having – fifty years

compressed in an hour of ordinary Dream! – thirty thousand ages in a moment of time, while under the accursed spells of Hashish?" (Randolph, 1863).

Crowley described this difference in the perception of time after he ate "the Grass of the Arabians, and by the Virtue of the Bewitchment thereof behold that which might be appointed for the Enlightenment of mine Eyes. Now then of this may I not speak, seeing it involveth the Mystery of the Transcending of Time, so that in One Hour of our Terrestrial Measure did I gather the harvest of an Aeon, and in Ten Lives I could not declare it" (Crowley, 1918). Like the dream state, the cannabis high can take one "out of time." Crowley, in a 1918 diary note, also made it quite clear he understood the source of cannabis' magical properties: "Hashish brings the subconscious up into the conscious" (Crowley, 1918).

As a mentor of mine, drug historian Dr. Michael Aldrich has noted, "To watch drug history unfold is to tap into the most profound of human senses: deja vu – it has all happened before, it will all happen again. Drug-induced distortions of time's pace allow the participant to slip effortlessly from eon to eon, from scene to cosmic scene. And maybe it is this heightening of ancestral memory, this sense of timeless mythology produced by the drugs themselves, that best illuminates the history of drugs through the ages" (Aldrich 1978).

Access to these deeper, and still little understood, regions of the mind, I believe, is at the core of the use of cannabis and other magical herbs in the magical tradition. This is why its use with "magic mirrors" has been particularly common. For the one who speaks from the mirror, is the same one who tells us our dreams as we sleep at night. The mirror seers used cannabis and staring into a mirror as a means of creating a trance state between sleeping and waking, to interact with this shadow self through the mirrors, invoking it in part with the same sort of brain chemistry that enables it to take over and weave our dreams at night, thus speaking through the mirror in the same sort of esoteric language we receive in dreams as well. For who is it that speaks from the mirror but the emperor of dreams?

> If magic, before the modern era, is not wholly distinct from science and technology, then certainly some parts of magic could be the ancestors of scientifically or technologically valid practices. Obvious examples may be found in the real of magical herbalism, where, to cite some examples at random, a tea made from bark of the willow tree may be useful in relieving a headache, or an incense containing ground-up hemp leaves may make it much easier to see images in a mirror when one is performing that kind of divination. Here, of course, we have crude pharmacology or psychopharmacology, for willow bark contains the active ingredient of aspirin and hemp is marijuana (Mathiesen, 1995).

Likewise with the sort of fumigations we saw in *The Picatrix* and elsewhere, such as Moses in the Tent of the Meeting, but here images in the undulating smoke, instead of the shadowy reflections of a mirror. As Terrence McKenna noted “If you smoke cannabis, the energy which would normally be channeled into dreams is instead manifest in the reveries of the cannabis intoxication” (McKenna, 1991). Or, in this case, focussed into magic.

Alchemists were also deeply aware of and interacting with this same aspect of the “collective unconscious.” For what is the chemical marriage of the Sun and Moon, but the merging of our daily state of awareness, with its shadow counterpart of the night, our truest of soul mates, and without the unification of which, we can never attain “completeness.” As Crowley said in his occult essay *De Herbo Sanctissimo Arabico*, the hashishin is “in Unity with his own Secret Nature” (Crowley, 1918). Both the alchemical processes, and schools of esoteric initiation were directed at arriving at this unification in a balanced way, lest one fall into madness, by too much, too soon. As the poet and Rosicrucian Stanislas de Guaita explained of the effects of hashish:

> He is an expansive director of latent passions and ideas; through it, the Unconscious manifests itself to the Amazed Consciousness – and the soul, contemplating itself in its own mirror, reveals itself positively to itself.
>
> One thus makes the acquaintance of a friend from within, whom one did not suspect: one speaks with one’s Guardian Angel, or, if one prefers, with this instigator of perdition that each one carries in oneself (de Guaita, 1891).

And who is that Guardian Angel, but that other half of self that watches over us each night and whispers to us our dreams? Thus, in the sense that cannabis can help us traverse the barriers between the conscious and subconscious minds, potentially taking us even deeper into the areas of the “Collective Unconscious,” “Superconscious” or if you prefer, “Instinctual” areas of the brain, I think when understood, Cannabis is Magick, and moreover, as techniques and interfaces for the introduction, conversation and control of those areas of the brain, Magick, Alchemy and Initiation themselves, are, in their own ways, real technologies and interfaces for utilizing cannabis and other entheogens to that end.

> The effect of Hashish is quickened Intuition. It is a key that unlocks the door which is shut to our sensuous vision, that hides the limitless shores of the soul’s eternal possessions, which it is too feeble, while an inhabitant of the material body, in a normal condition, to endure.
>
> It may be that the time has come in the world’s progress when future glories shall shed upon us glimmering rays of their reality; and hashish may be the subtle agent, in the wise ordering of Providence, to this end. Everything is good, and its use is in its time and in its place. Hashish, though much used as an agent of Intoxication and debauchery, may be, in a higher sense, a mighty agent for

the presentation to tho soul's conscious realities of unutterable beauty.

– Dr. A.B. Child, "Hashish Its Effects," in *The Banner of Light* (1860).

Cannabis is a plant whose time has come. The Gates to the Cannabis Arcanum are now open…….

So mote it be.

---

[1] Jung made no references to hashish I could find, but did briefly mention the roles of LSD and mescaline in unveiling the unconscious (Jung, 1964), although he seemed to disapprove of this method over-all.

[2] See Verlaine's Hashish and Incense (1929).

[3] Unfortunately, I could find no recent studies that looked at the direct contact effect of cannabis on melatonin levels.

[4] From a quote in (Mead, 1900).

Bibliography

Abel, Ernest, Marihuana, The First Twelve Thousand Years (1980).

Ackerknecht, Erwin, A Short History of Medicine (1955).

Adams, John Quincy, Letters and opinions of the Masonic institution (1851).

Adams, William Henry Davenport, Dwellers on the Threshold. Or, Magic and Magicians (1864).

Africanus, Leo, The History and Description of Africa. Ed. Robert Brown. Trans. John Pory. (1896).

Agrippa von Nettesheim, De incertitudine et vanitate scientiarum atque artium declamatio invectiva (Declamation Attacking the Uncertainty and Vanity of the Sciences and the Arts, 1526).

Agrippa von Nettesheim, The Vanity of Arts and Sciences (1676).

Agrippa, Heinrich Cornelius De Occulta Philosophia (1533/1964).

Agrippa von Nettesheim, Heinrich Cornelius, Three Books of Occult Philosophy, Donald Tyson, James Freake, (1993).

Ainslie, Whitelaw, Materia Indica, or, Some account of those articles which are employed by the Hindoos and other Eastern nations in their medicine, arts and agriculture (1826).

Ainsworth, William Francis, Auriol: or, The Elixir of Life (1844).

Ainsworth, William Francis and Kegan, Paul, A Personal Narrative of the Euphrates Expedition, Volume 1 (1888).

Ainsworth, William Francis, “The Ansayrii, or Assassins” in The New Monthly Magazine (1852).

Albala, Kenneth in (Chesney, 2004).

Aldrich, Michael, “Cannabis and its Derivatives” in the High Times Encyclopaedia of Recreational Drugs (1978).

Aldrich, Michael, Interview with Chris Bennett (2012).

Alighieri, Dante and Cotterill, Henry Bernard, Dante: Selections from the Inferno (1874).

Allan, Judith and Lawless, Julia, Aloe Vera: Natural wonder cure (2014).

Allen, Charles, Kipling Sahib: India and the Making of Rudyard Kipling 1865-1900 (2015).

Allen, Grant, “Pallinghurst Barrow” in The Illustrated London News (1892).

Allyn, Avery, A Ritual of Freemasonry: Illustrated by Numerous Engravings (1831).

Al-Murabit, Shaykh ‘Abdalqadir Was Goethe a Muslim? (1995).

Ambelain, Robert, (1907-1998), “‘Jean-Julien Champagne, alias Fulcanelli’” in La Tour Saint Jacques, Number 8 (1962).

Amersin, Ferdinand, Haschischgenuss im Abendland: anleitung zu’ Kenntniss und gebrauch des feinsten

und merkwürdigsten Genussmittels (1879).

Amstutz, René and Petersen, Frank, Natural Compounds as Drugs, Volume 1 (2007).

Anderson, William, Dante the Maker (1980).

Anderson, William, Green Man The Archetype of Our Oneness with the Earth (1990)

Andrews, George, Drugs and Magic (1975/1997)

Andrews G. and Vinkenoog, S., (eds.) The Book of Grass: An Anthology on Indian Hemp (1967).

Andrews, William Page, Goethe's Key to Faust: A Scientific Basis for Religion and Morality and for a Solution of the Enigma of Evil (1915).

Anslinger, Henry, Marijuana Assassin of Youth (1937).

Anton, Karl Gottlieb, Versuch Einer Geschichte Des Tempelherrnordens (An Attempted History of the Templars of the North, 1771).

Āpastamba, Guatama, Baudhāyana, The Sacred Laws of the Âryas as Taught in the Schools of Âpastamba, Guatama, Visishtha, and Baudhâyana, Volume 14 (1882).

Arata , Luigi, "Nepenthes and Cannabis in Ancient Greece," Janus Head (Summer 2004).

Arnold, Thomas, Observations on the Nature, Kinds, Causes and Prevention of Insanity, Lunacy Or Madness, Volume 2 (1786).

Arrowsmith, Nancy, Essential Herbal Wisdom: A Complete Exploration of 50 Remarkable Herbs (2009).

Arthur, Clayton, The Esoteric Codex: Astrological Texts (2015).

The Athenaeum, 'De Quincey's Life and Writing', June 2, 1877).

Attrell, Dan, '"High Times: Astral Magic and Psychoactive Substances in the Picatrix," A paper presented to the 48th International Congress of Medieval Studies, Kalamazoo, Michigan, Waterloo, Ontario, Canada, 2013.

Attrell, Dan, personal correspondence, (2016; 2017).

Attrell, Dan and Porreca, David, Picatrix: A Medieval Treatise of Astral Magic, Penn State University (2017/18).

Atkinson, Richard Stuart and Boulton, T.B., The History of Anaesthesia (1989).

Aubrey, John, Brief Lives (1697/1982).

Aubrey, John and Buchanan-Brown, John, Three prose works (1972).

Avalon, Arthur, The Great Liberation (1913).

Avicenna (ibn Sina) Avicennae arabum medicorum principis (Canon Medicinae) Ex Gerardi Cremonensis versione, et Andreae Alpagi Bellunensis castigatione. A Joanne Costaeo, et Joanne Paulo Mongio Annotationibus iampridem illustratus ... Vita ipsius Avicennae ex Sorsano Arabe eius Discipulo, a Nicolao Massa Latine scripta. Additis nuper etiam librorum Canonis oeconomijs, necnon Tabulis Isagogicis in universam Medicinam ex Arte Humain, id est Joanitii Arabis. Per Fabium Paulinum Vtinensem. Cum Indicibus quattuor (etc.), Volume 2 (1595) - (Canon of Medicine, by the Prince of Arab Physicians,

according to Gerard of Cremona's Version, etc.), Vol. 2, 1595.

Babayan, Kathryn, Mystics, Monarchs, and Messiahs: Cultural Landscapes of Early Modern Iran (2002).

Bacon, Francis, The Works of Francis Bacon, Vol 1, (1826).

Baigent, Michael; Leigh, Richard and Lincoln, Henry, The Holy Blood and the Holy Grail (1982).

Baigent, Michael and Leigh, Richard, The Inquisition (2000).

Baigent, Michael and Leigh, Richard, The Temple and the Lodge: The Strange and Fascinating History of the Knights Templar and the Freemasons (1989).

Baigent, Michael and Leigh, Richard, The Elixir And The Stone: The Tradition of Magic and Alchemy (2013).

Bakhtin, Mikhail Mikhaĭlovich, Rabelais and His World (1984).

Bailey, John Eglington, Transactions of the Lancashire and Cheshire Antiquarian Society (1886).

Bailey, Michael David, Battling Demons: Witchcraft, Heresy, and Reform in the Late Middle Ages (2010).

Bailey, Michael David and Durrant, Jonathan Bryan, Historical Dictionary of Witchcraft, (2012).

Bailey, Michael D. Professor and Interim Chair, Department of History, Iowa State University - Personal correspondence 2016.

Ball, Phillip, The Devil's Doctor: Paracelsus and the World of Renaissance Magic and Science (2006).

Bannatyne, Lesley Pratt, Halloween Nation: Behind the Scenes of America's Fright Night (2011).

Baptist Family Magazine, Or, American Baptist Memorial, Issue 12 (1859).

Barber, E. J. W., Prehistoric Textiles: The Development of Cloth in the Neolithic and Bronze Ages with Special Reference to the Aegean (1991).

Barber, E.M., Pre-historic Textiles (1989).

Barber, EW., The Mummies of Urumchi (1999).

Barber, Malcolm and Bate, Keith, The Templars: Selected Sources (2002).

Barcroft, Alasdair and Myskja, Audun, Aloe Vera: Nature's Silent Healer (2003).

Barnett, Bernard, "Drugs of the Devil," New Scientist (1965).

Barrett, Francis, The Magus (1801).

Barter, James, *Opium* (2004)

Bartlett, Robert Allen, The Way of the Crucible (2009).

Baudelaire, Charles, Les Paradis artificiels (1860).

Bauderon, Brice, La pharmacopée de Bauderon (1681).

Bays, Gwendolyn, The Orphic vision: seer poets from Novalis to Rimbaud (1964).

BBC, "Cannabis linked to Biblical healing" (January, 2003).

Beal, Dana; De Rienzo, Paul & Members of the Project, The Ibogaine Story: Report on the Staten Island Project (1997).

Bechmann, Roland, “The Saracen’s Sepulcher: An Interpretation of folio 6 in the Portfolio of Villard de Honnecourt” in Villard’s Legacy: Studies in Medieval Technology, Science and Art in Memory of Jean Gimpel, Marie-Thérèse Zenner, Editor (2017)

Beck, Jonathan in (Chesney, 2004).

Bedot, John, Pantagruelion ou Chanvre-Cauchemar (1860)

Beffeyte, Renaud, “The Oral Tradition and Villard de Honnecourt,,” in Villard’s Legacy, Studies in Medieval Technology, Science and Art in Honor of jean Gimpel, Vol. 2 (Aldershot, 2004).

Bell, Anthea and Toussaint-Samat, Maguelonne, A History of Food (1994).

Bell, Suzanne, Encyclopedia of Forensic Science (2008).

Bell, William, Shakespeare’s Puck, and His Folklore, Illustrated from the Superstitions of All Nations: Especially from the Earliest Religion and Rites of Northern Europe… (1852).

Benet, Sula, “Early Diffusions and Folk Uses of Hemp” in Cannabis and Culture, Vera Rubin Editor (1975).

Benetowa, Sara, [Sula Benet], “Tracing One Word Through Different Languages,” (1936), republished in The Book of Grass (1967).

Bennett, Chris and McQueen, Neil, Sex Drugs, Violence and the Bible (2001).

Bennett, Chris and Osburn, Lynn and Judy, Green Gold the Tree of Life; Marijuana in Magic and Religion (1995).

Bennett, Chris, “Shakespeare on pot” in Cannabis Culture (June, 2001).

Bennett, Chris, “Cannabis, A Healing and Magical Balm,” Cannabis Culture (2006).

Bennett, Chris, Cannabis and the Soma Solution (2010).

Bercovici, Konrad, The Crusades (1929).

Bergman, Madeleine, Hieronymus Bosch and Alchemy: A Study on the St.Anthony Triptych (1979).

Bersot, Ernest, Mesmer et le magnétisme animal (1854).

Besant, Annie Wood, The Theosophist, Volume 98 (1976).

Besant, Walter, and Palmer, E. H., Jerusalem, the city of Herod and Saladin (1871).

Bey, Hakim [aka Peter Lamborn Wilson] and Zug, Abel, Orgies of the Hemp Eaters (2004).

Bhovita, Zam, Revue des Polaires (1931).

Bicknell, Herman and Bicknell, Algernon Sidney, Háfiz of Shíráz: Selections from His Poems (1875).

Bidwell, Walter Hilliard and Agnew, John Holmes, “Cagliostro the Charlatan—John Pounds the Cobler” in The Eclectic Magazine: Foreign Literature (1849).

Bjelić, Dušan I., Intoxication, Modernity, and Colonialism: Freud’s Industrial Unconscious, Benjamin’s

Hashish Mimesis (2017).

Bienenstock, David, “The Anointed One: Did Jesus Perform His Miracles with Cannabis Oil?”in Vice, December 2013.

Billard, Michel and Chokroverty, Sudhansu, Sleep Medicine: A Comprehensive Guide to Its Development, Clinical Milestones, and Advances in Treatment (2015).

Bingen, Hildegard von, Hildegard von Bingen’s Physica: The Complete English Translation of Her Classic Work on Health and Healing, translated from the Latin by Priscilla Throop (1998).

Birch, Una, Secret Societies and the French Revolution (1911).

Bitel, Lisa M., Land of Women: Tales of Sex and Gender from Early Ireland (1996).

Blackie, John Stuart and Goethe, Johann Wolfgang von, The Wisdom of Goethe (1883).

Bland, Oliver, Secrets of Occultism (1920).

Blavatsky, H.P., The Secret Doctrine (1888).

Blavatsky, H. P., H.P. Blavatsky Collected Writings, Volume 13 (1982).

Blavatsky, H. P., Isis Unveiled (1877).

Boccaccio, Giovanni, The Decameron of Giovanni Boccacci (1353/1886).

Bogdan, Henrik and Djurdjevic, Gordan, Occultism in a Global Perspective (2014).

Boitel, L., Revue du Lyonnais (1843).

Book of magic, with instructions for invoking spirits, etc. (ca. 1577-1583), version from Folger SHAKESPEARE LIBRARY manuscript V.b.26.

Boon, Marcus, The Road of Excess: A History of Writers on Drugs (2002).

Bond, Frederick Bligh, The Gospel of Philip the Deacon (1932).

Bosc, Ernest, Les Miroirs Magiques (1912) (Translated from the French by Pierre J. Surette).

Bosc, Ernest, Traité théorique et pratique du haschich at autres substances psychiques (1895/1907) (Translated from the French by Pierre J. Surette).

Bosc, Ernest, Petite Encyclopedie Synthetique des Sciences Occultes (1904) (Translated from the French by Pierre J. Surette).

Bostock, John and Riley, Henry Thomas, The Natural History of Pliny (1856).

Bothiva, Zam, “Polar Response to Mr. René Guénon’,” Issue no. 11 of the Revue des Polaires of March 9, 1931. It was re-sealed and corrected by France-Spiritualities. http://www.histoireetspiritualite.com/autres-traditions-spiritualites/occultisme-magie/articles-interviews/article-reponse-des-polaires-a-rene-guenon-zam-bhotiva.html

Bouquet, Martin and Delisle, Léopold, Recueil des historiens des Gaules et de la France, Volume 10 (1874).

Bouthoul, M., Le Grand Maitre des Assassins (1936).

Bradford, Thomas Gamaliel and Wigglesworth, Edward, “Baphomet” Encyclopædia Americana: A Popular

Dictionary of Arts, Sciences, Literature, History, Politics and Biography, Brought Down to the Present Time (1829).

Braid, James, Observations on trance; or, Human hybernation (1850).

Brailsford, H., *Macedonia: Its Races and Their Future* (1906).

Bramhall, John T., "Omar, The Heretic," in The Open Court: Devoted to the Science of Religion, the Religion of Science, Paul Carus Editor, (1918).

Bramshaw, Vikki, Craft of the Wise: A Practical Guide to Paganism and Witchcraft (2009).

Brand, J., Popular Antiquities, Volume 2 (1841).

Brann, Noel L. Trithemius and Magical Theology: A Chapter in the Controversy over Occult Studies in Early Modern Europe (1999).

Bremmer, Jan N., The Rise and Fall of the Afterlife (2003).

Brennan, Eugene and Williams, Russell, Literature and Intoxication: Writing, Politics and the Experience of Excess (2016).

Britten, Emma Hardinge, Art Magic (1876).

Brown, Peter, Essex Witches (2014).

Brown, Frances "The Story of Fairyfoot," (1857) in The Broadview Anthology of Victorian Short Stories, Ed. D. Denisoff (2004)

Brown, George W., Researches in Oriental History (1890)

Brown, John Porter, The Dervishes, or Oriental Spiritualism (1868)

Browne, Edward Granville, "A Chapter From the history of Cannabis Indica," in St Bart's Hospital Journal, (March, 1897)

Browne, Frances, The Story of Fairyfoot (1857).

Brashear, W.M. "Varia Magica = Papyrologica Bruxellensia 25" (1991) in (Luck, 1985/2006).

Breverton, Terry, Breverton's Complete Herbal (2003).

Bridgwater, Patrick, The German Gothic Novel in Anglo-German Perspective (2013).

Browne, Sir Thomas, The Famous Historie of Fryer Bacon (1627).

Bulwer-Lytton, Sir Edward, Baron, Zanoni: A Rosicrucian tale (1856).

Bunch, Mother, Mother Bunch's Closet Newly Broke Open, containing rare secrets of art and nature (1760).

Bunsen, E.K., The Keys of St. Peter (1867).

Burke, O.M., Among the Dervishes (1973).

Burman, Edward, The Assassins: The Holy Killers (1987).

Burns, Teresa, "Francis Garland, William Shakespeare, and John Dee's Green Language," in Journal of the Western Mystery Tradition, No. 15, Vol. 2. Autumnal Equinox (2008).

Burns, Teresa, “An Introduction to the Book of Magic, with Instructions for Invoking Spirits, etc., ca. 1577-1583, Folger Shakespeare Library MS. V.b.26’,” in the Journal of the Western Mystery Tradition, No. 26, Vol. 3. Vernal Equinox (2014).

Burton, Sir Richard Francis, The Kasîdah (couplets) of Hâjî Abdû El-Yezdî: A Lay of the Higher Law (1880).

Burton, Sir Richard Francis, The Arabian Nights (1885).

Burton, Sir Richard Francis, The Arabian Nights (1894).

Burton, Sir Richard Francis, First footsteps in East Africa or, An Exploration of Harar (1856).

Butler, Samuel and Grey, Zachary, Hudibras: In three parts, written in the time of the late wars, Volume 2 (1664/1806).

Butler, Eliza Marian, Ritual Magic (1949/1979).

Büttner, Nils, Hieronymus Bosch: Visions and Nightmares (2016).

Cahagnet, L. A., Magnetic Magic,: A Digest of the Practical Parts of the Masterpieces of L. A. Cahagnet, – “Arcanes de la future devoiles,” and “Magie Magnetique.” (1898 - French 1858).

Cahagnet, Louise Alphonse, *The sanctuary of spiritualism: a study of the human soul, and of its relations with the universe, through somnambulism and ecstasy* (1851)

Cahagnet, Louise Alphonse, *Sanctuaire du spiritualisme: Étude de l’âme humaine, et de ses rapports avec l’univers, d’après le somnambulisme et l’extase* (1850)

Calvin, Third Sermon on Deuteronomy, (1555).

Camilletti, Professor Fabio. Phantasmagoria: creating the “ghosts” of the Enlightenment (2017).

Campbell, Duncan, “Jesus healed using cannabis” in The Guardian UK (Jan, 2003).

Campbell, George L., Compendium of the World’s Languages: Ladakhi to Zuni, Edition: 2, revised (2000).

Campbell, George Archibald, The Knights Templars: Their Rise and Fall (1937).

Campbell, J. M.,”On the Religion of Hemp,” Indian Hemp Drugs Commission Report 1893-94, Young, M., et.al, (1894).

Campbell, Joseph, Occidental Mythology (1964).

Caputo, Giovanni B., “Archetypal-Imaging and Mirror-Gazing” (2013) https://www.ncbi.nlm.nih.gov/pmc/articles/PMC4219253/.

Cardanom, Girolamo, The De Subtilitate of Girolamo Cardano, Edited by John M. Forrester, (2013). Original work (1550).

Carlile, Richard, The Republican, Volume 12 (1825).

Carlile, Richard, Manual of Freemasonry: In Three Parts, with an Explanatory Introduction to the Science and a Free Translation of Some of the Sacred Scripture Names (1855).

Carlile, Richard, Freemasonry, Volume 2, Containing the Ryal Arch and Knights Templar Degrees (1843).

Carrithers, Walter A. Jr., The Truth About Madame Blavatsky (1947).

Case, Paul Foster, letter to Israel Regardie, August 10th, 1933.

Cavendish, Richard, The Black Arts (1967).

Cazotte, Jacques, Oeuvres Badines et Morales de Mr. Cazotte, Volume 1 (1788).

Cazotte, Jacques, Continuation des Mille et une nuits: Contes Arabes, Volume 4 (1789).

Chambers, Robert, The Book of Days: A Miscellany of Popular Antiquities in Connection with the Calendar, Including Anecdote, Biography & History, Curiosities of Literature, and Oddities of Human Life and Character, Volume 1 (1888).

Chambers, Robert, Chamber's pocket miscellany, Volumes 23-24 (1854).

Chappell, A.F., The Enigma of Rabelais, and Essay in Interpretation (1924).

Charpentier, John, L'Odres des Templiers (1945/1047).

Charriere, Georges, Scythian Art: Crafts of the Early Eurasian Nomads (1979).

Chatterji, Nikshoy C., Muddle of the Middle East, Volume 1 (1973).

Chesney, Elizabeth A., The Rabelais Encyclopedia (2004).

Childress, David Hatcher, Lost Cities of China, Central Asia, & India (1991).

Chodsko, Alex. Fairy Tales of the Slav Peasants and Herdsmen. Emily J. Harding, translator. New York: Dodd Mead & Co., 1896.

Clark, Carol in (Chesney, 2004).

Clarke, Lieut. Col. Wilberforce, The Divan-i-Hafiz (1891).

Clarke, Robert C. and Fleming, Michael P., "Physical evidence for the antiquity of Cannabis sativa L.," Journal of the International Hemp Association 5(2), (1998).

Clarke, Robert C., Hashish! (1998).

Clarke, Robert C. and Merlin, Mark D., Cannabis: Evolution and Ethnobotany (2016).

Classen, Albrecht, Mental Health, Spirituality, and Religion in the Middle Ages and Early Modern Age (2014).

Claude, Catherine, Rabelais (1972).

Clavel, François-Timoléon Stuttering, Histoire Pittoresque de la Franc-Maconnerie (1844).

Clendening, Logan, The Romance of Medicine: Behind the Doctor (1933).

Cockburn, John, "Soma," North Indian Notes, Vol. 4 (1894).

Cocking, John, Imagination: A Study in the History of Idea (2005).

Cochrane, John George, "The Life and works of Rabelais," in The Foreign Quarterly Review. (1843).

Cockren, A., Alchemy Rediscovered and Restored (1941).

Cohen, Daniel, Encyclopedia of the Strange (1989).

Collier, John Payne, The mad pranks and merry jests of Robin Goodfellow: reprinted from the edition of 1628 (1841).

Collins, Nick, “Botticelli’s Venus and Mars ‘high on drugs’” in the Telegraph UK (May, 2010).

Conder, Claude Reignier, Syria Stone-Lore (1886).

Conrad, Chris, Hemp for Health (1997).

Conway, David, Magic: An Occult Primer (1972/2016).

Blanchard, Jonathan, Scotch Rite Masonry Illustrated: The Complete Ritual of the Ancient and Accepted Scottish Rite, Profusely Illustrated. By a Sovereign Grand Commander, 33 Degree, with an Historical Sketch of the Order, Introduction and Critical Analysis of Each Degree (1887).

Coomaraswamy, Ananda Kentish, “Sir Gaiwan and the Green Night: Indra and Namuci, Speculum” by Mediaeval Academy of America (1944).

Coomaraswamy, Ananda Kentish, What is Civilisation?, and Other Essays, (1989).

Corbin, Henry, The Voyage and the Messenger: Iran and Philosophy (1998).

Couicay, Moncure D., “Rabelais at Home,” Harper’s New Monthly Magazine (1880).

Cowel, P., “Hafiz, the Persian poet” in MacMillan’s Magazine (1874).

Coyajee, Jehangir Cooverjee, Iranian & Indian Analogues of the Legend of the Holy Grail (1939).

Craig, Katherine Taylor, The Fabric of Dreams: Dream Lore and Interpretation, Ancient and Modern (1918).

Crawford, Heide, “Poetically Visualizing Urgestalten. The Union of nature, Art and the Love of a Woman in Goethe’s ‘Die Metamorphose der Pflanzen’,” in The Enlightened Eye: Goethe and Visual Culture (2007).

Crawford, Vivienne, “A Homelie Herbe: Medicinal Cannabis in Early England,” in Journal of Cannabis Therapeutics, Vol. 2(2) (2002).

Cristiani, Léon, Actualité de Satan (1954).

Crooke, W., North Indian Notes & Queries, Vol. 4 (1894).

Crowley, A., 1901 diary note, reprinted in The Equinox (1.4) (1910).

Crowley, A., 1901 diary note, The Amalantrah Working [Liber XCVII], January 14 to June 16, 1918.

Crowley, A., “The Psychology of Hashish,” in The Equinox Vol. I No. II - Volume I (1909).

Crowley, A., “De Herbo Sanctissimo Arabico,” (1918) in Liber Aleph: The Book of Wisdom or Folly (1961).

Crowley, A., “Bob Chanler” Trinc, Temperance, a Tract for the Times (1939).

Crowley, A., Liber CDLI (1914).

Crowley, A., “The Drug Panic,” in The English Review, July 1922.

Crowley, A., The Equinox, Vol. III, #1: Spring (1919).

Crowley, A., Book of Thoth (1944/1969).

Crowley, A., and Skinner, Stephen, The Magical Diaries of Aleister Crowley: Tunisia 1923 (1996).

Crowley, A., “Dictation & Discussion to Frater Omnia Pro Veritate From Frater O. M.” (925)

Crowley, A., “The Psyschology of Hashish” in The Equinox Vol. I No. 2 (1909).

Crowley, A., The Confessions of Aleister Crowley : An Autohagiography (1969).

Culianu, Ioan P., Eros and Magic in the Renaissance, (1987).

Culpeper, Nicholas, Culpeper’s Complete Herbal (1653/1832).

Cumo, Christopher, Encyclopedia of Cultivated Plants: From Acacia to Zinnia (2013).

Cumont, Franz, The Mysteries of Mithra (1956).

Cumont, Franz, Oriental religions in Roman Paganism (1956).

Cunningham, Andrew, The Anatomical Renaissance: The Resurrection of the Anatomical Projects of the Ancients (2016).

Curry, Andrew, “Gold Artifacts Tell Tale of Drug-Fueled Rituals and Bastard Wars” National Geographic, (May, 2015).

Daftary, Farhad, Historical Dictionary of the Ismailis (2012).

Daftary, Farhad, Ismaili Literature: A Bibliography of Sources and Studies (1992).

Dalechamps, Jacques, Historia generalis plantarum… (1587).

Dalton, Michale, The Country Justice (1618).

Dalzell, Tom and Victor, Terry, The Concise New Partridge Dictionary of Slang and Unconventional English (2014).

Danielou, Alain, Gods of Love and Ecstacy; The Traditions of Shiva and Dionysus (1992).

Dannaway, Frederick R., “Strange Fires, Weird Smokes and Psychoactive Combustibles: Entheogens and Incense in Ancient Traditions” in Journal of Psychoactive Drugs, Volume 42, 2010 - Issue 4 (2011).

Dannaway, Frederick R., “Celestial Botany Entheogenic Traces in Islamic Mysticism” (2006).

Dannaway, Frederick R.; Piper, Alan and Webster, Peter, “Bread of Heaven or Wines of Light: Entheogenic Legacies and Esoteric Cosmologies” in Journal of Psychoactive Drugs, (2006) http://www.redorbit.com/news/health/864233/bread_of_heaven_or_wines_of_light_entheogenic_legacies_a

Daraul, Akron, (Idries Shah) History of Secret Societies (1961).

Davenport-Hines, Richard, “Do artists need narcotics even more than ordinary people?” in the Independent, UK Sunday 30 November 2003.

Davenport-Hines, Richard, The Pursuit of Oblivion: A Social History of Drugs (2012).

Davey, Richard, *The Sultan and His Subjects* (1897/2001).

Davies, Owen, Grimoires: A History of Magic Books (2010).

Davies, John and Naudé, Gabriel, The History of Magick: By Way of Apology, for All the Wise Men Who Have Unjustly Been Reputed Magicians, from the Creation, to the Present Age (1657).

Dawson, Warren, R., A Leechbook or Collection of Medical Recipes of the Fifteenth Century (1934).

Day, A., The English Secretary, II, p. 23, ed. (1625).

Deacon, R., John Dee: Scientist, Geographer, Astrologer and Secret Agent to Elizabeth I (1968).

Deakle, David,ThD, PhD, Professor, "Simeon Seth on Cannabis" (Cognoscenti of Cannabis II) in Journal of Cannabis Therapeutics, Vol. 1:2 (2001).

Decker, Ronald, The Esoteric Tarot: Ancient Sources Rediscovered in Hermeticism and Cabalah (2013).

Decker, Ronald and Dummett, Michael, A History of the Occult Tarot, 1870-1970 (2002).

de Hoyos, Arturo, Morals and Dogma of the Ancient and Accepted Scottish Rite of Freemasonry: 2nd Annotated Edition (2013).

de Guaita, Stanislas, Le temple de Satan (1891) (Translated from the French by Pierre J. Surette).

de Guaita, Stanislas, Rosa Mystica (1885) (Translated from the French by Pierre J. Surette).

de Lamartine, Alphonse, Cours familiar de litterature, 28 Volumes, (paris, 1856-1869), III. As quoted in The problem of unbelief in the sixteenth century, the religion of Rabelais (1985) by Lucien Febvre, Beatrice Gottlieb.

Delevoy, Robert L., Bosch: Biographical and Critical Study (1960).

de Hoyos, Arturo, correspondence (2017).

Della-Piana, Witch Daze (2010).

Dendle, Peter and Touwaide, Alain, Health and Healing from the Medieval Garden (2015)

de Sacy, M. Silvestre "Memoire sur la Dynastie des Assassins et sur l'Etymologie de leur Nom" (Lu le 19 Mai 1809), Histoire et Memoires de l'Institut Royal de France, Classe d'Histoire et de Litterature Ancienne, Tome Quatrieme (1818); First published under the same title in Moniteur 210 (June, 1809).

Deveney, John Patrick, Paschal Beverly Randolph: A Nineteenth-Century Black American Spiritualist, Rosicrucian, and Sex Magician (1997).

Devereux, Paul, The Long Trip: A Prehistory of Psychedelia (1997/2008).

Di Cicco, Prof. Camillo, Heresy and Science in the Middle Ages (2012/2015).

Di Cicco, Prof. Camillo, Medicine of the Templars (2008).

Dickens, Charles, Ed., "Schrepfer the Old medium," All the Year Round, Volume 9 (1863).

Dickens, Charles, All the year Round (1862).

Dickson, Andrew, The Globe Guide to Shakespeare: The plays, the productions, the life (2016).

Dickson, Donald and Vaughan, Thomas, Thomas and Rebecca Vaughan's Aqua Vitae:NonVitis (Vaughan, 1741); (2001).

Dixon, Laurinda, Bosch. Ediz. inglese (2003)

Dixon, P.S., L.S., “Bosch’s ‘St. Anthony Triptych’ -- An Apothecary’s Apotheosis,” Art Journal, 44 (1984).

Doane, T.W. Bible Myths and their Parallels in Other Religions (1882/1985).

Dobroruka , V., “Chemically-Induced Visions in the Fourth Book of Ezra in Light of Comparative Persian Material,” Jewish Studies Quarterly, (2006).

Dobroruka , V., “Preparation for Visions in Second Temple Jewish Apocalyptic Literature,” (2002).

Doja, Albert *Bektashism in Albania: Political history of a Religious Movement* (2008).

Donaldson-Evans, Lane K., “Panurge Perplexus : Ambiguity and Relativity in the Tiers Livre,” –in Etudes Rabelaisiennes (1971).

Doyle, Sir Arthur Conan, The Vital Message (1919).

Drahl, C., Frankincense And Myrrh (2008) - cen.acs.org.

Drury, Nevill, The Watkins Dictionary of Magic: Over 3000 Entries on the World of Magical Formulas, Secret Symbols and the Occult (2012).

Duarte, D.F., Opium and opioids: a brief history (2005).

Dubs, H.H., The Beginings of Alchemy (1947).

Duchat, Jacom le and Ozell, John, The works of Francis Rabelais, Volume 2 (1738).

Dugdale, Sir William, Monasticon Anglicanum: Or, The History of the Ancient Abbies, Monasteries, Hospitals, Cathedral and Collegiate Churches, with Their Dependencies, in England and Wales: Also of All Such Scotch, Irish, and French Monasteries as in Any Manner Relate to Those in England ... Illustrated with the Original Cuts of the Cathedral and Collegiate Churches, and Habits of the Religious and Military Orders (1718).

Dumas, Alexandre, Andrée de Taverney: Or, the Downfall of French Monarchy (1862).

Dumas, Alexandre, Le Comte de Monte-Cristo (1845).

Duncan, Malcolm C., Duncan’s Masonic Ritual and Monitor (1866).

Duncan-Jones, K., Shakespeare’s Sonnets (1997).

Duplais, Pierre, A Treatise on the Manufacture and Distillation of Alcoholic Liquors (1871).

Duvall, Chris, Cannabis (2014).

DuQuette, Lon Milo and Bulwer-Lytton, Sir Edward, Zanoni Book Three: Theurgia: The Magical Antiquarian Curiosity Shoppe (2012).

Dymock, Dr. W., The Vegetable Materia Medica of Western India (1885).

Dymock, Dr. W., “On the use of ganja and Bhang in the East as Narcotics” in The Journal of the Anthropological Society of Bombay, Volume 2 (1890).

Dymock, et. al., Pharmacographia Indica: A History of the Principal Drugs of Vegetable Origin, Met with in British India, by William Dymock, David Hooper, Charles James Hislop Warden, Hamdard (1893).

Eastburn, Gerardo, The Esoteric Codex: Zoroastrianism (2011).

Eberly, John, Al-Kimia: The Mystical Islamic Essence of the Sacred Art of Alchemy (2004).

Eckartshausen, Karl von, The Cloud Upon the Sanctuary (2012).

Eckartshausen, Karl von, Auffschlüsse zur Magie (1806).

Eco, Umberto, Foucault's Pendulum (1988).

Édition hebdomadaire du journal des débats, Volume 29 (1922) (Translated from the French by Pierre J. Surette).

Effendi, Habîb Risk-allâh, The Thistle and the Cedar of Lebanon (1854).

Eisner, Bruce, Ecstasy: The MDMA Story (2013).

Elcott, Noam M., Artificial Darkness: An Obscure History of Modern Art and Media (2016).

Eliade, Mircea, Mephistopheles et l'Androgynee (1962).

Eliade, Mircea, A History of Religious Ideas, Vol.1 (1978).

Eliade, Mircea, A History of Religious Ideas, Vol.2; (1982).

Eliade, Mircea, A History of Religious Ideas, Vol.III; (1985).

Ellacombe, Henry Nicholson, The Plant-lore & Garden-craft of Shakespeare (1884).

Emanuel, Victor Rousseau, The Misplaced Dream (1913).

Emboden, William, Bizarre Plants: Magical, Monstrous, Mythical (1974).

Emerys, Chevalier, (aka Timothy Hogan) Revelation of the Holy Grail (2007).

Encylopedia Judaica (2008).

English Dialect Society, A Dictionary of English Plant Names, Vol. 22 (1872).

Ennemoser, Joseph, Geschichte der Magie (1844) (translated from German by William Howitt, 1854).

Escohotado, Antonio, A Brief History of Drugs: From the Stone Age to the Stoned Age (1999).

'Espinasse, Margaret, Robert Hooke (1956).

Evans, Arthur, Witchcraft and the Gay counterculture: a radical view of Western civilization and some of the people it has tried to destroy (1978).

Evans, Bradbury, "Sceptre and Pen," The Gentleman's Magazine (1889).

Evans, Erin, The Books of Jeu and the Pistis Sophia as Handbooks to Eternity: Exploring the Gnostic Mysteries of the Ineffable (2015).

Everitt, Patrick, "The Cactus and the Beast: Investigating the role of peyote (mescaline) in the Magick of Aleister Crowley," [M.A. Thesis] (2016).

Evola, Julius, "Sulle droghe," in Gruppo di UR, Introduzione alla Magia, Roma, Vol. 3 (1971).

Faivre, Antoine, Access to Western Esotericism (1994).

Faulks, Phillipa and Cooper, Robert, The Masonic Magician: The Life and Death of Count Cagliostro and His Egyptian Rite (2016).

Feller, Christian and Landa, Edward R., Soil and Culture (2010).

Fellows, John, An Exposition of the Mysteries; Or, Religious Dogmas and Customs of the Ancient Egyptians, Pythagoreans, and Druids (1835).

Ficino, Marsilio, Three Books on Life, Carol V. Kaske, John R. Clark (1989).

Figuier, Louis, The mysteries of science (1893).

Findel, J.G. and Dalen, Carl Van, History of Freemasonry from its origins down to the present day. Translated from the second German edition under the author's personal superintendence (1869).

Flaherty, Gloria, Shamanism and the Eighteenth Century (1992/2014).

Flamel, Hortensius, Le livre rouge, résumé du magisme, des sciences occultes et de la philosophie hermétique, d'après Hermès Trismégiste, Pythagore, Cléopâtre, Artéphius, Marie-l'Égyptienne, Albert-le-Grand, Paracelse, Cornélius Agrippa, Cardan, Mesmer, Charles Fourrier, etc. (1842).

Flattery, David Stophlet and Schwartz, Martin, "Haoma, and Harmaline: The Botanical Identity of the Indo-Iranian Sacred Hallucinogen 'Soma' and Its Legacy in Religion," Language, and Middle Eastern Folklore (1989).

Flaubert, Gustave, The Letters of Gustave Flaubert: 1857-1880 (1980).

Folkard, Richard, Plant Lore, Legends, and Lyrics: Embracing the Myths, Traditions, Superstitions, and Folk-lore of the Plant Kingdom (1884).

Foreman, Paul, The Cambridge Book of Magic (2015).

Förner, Friedrich, "Eight Ways the Sinner is like Cannabis," Paradisus malorum punicorum cum pomorum fructibus Dominicae Passionis, Mortis, Resurrectionis, 1628).

Förster, Dr. Otto Werner, "Schrepfer und der Leipziger Löwenapotheker Johann Heinrich Linck," (2011) Excerpt from Tod eines Geistersehers, (2011) http://www.seepiepe.de/schrepfer.html.

Forsythe, Dennis, Rastafri: The Healing of the Nations (1983).

Fortune, Dion, Psychic Self Defence (1930).

Fossier, Robert, The Axe and the Oath: Ordinary Life in the Middle Ages (2010).

Foster, Robert Fitzroy, W.B. Yeats: A Life, Book 1 (1998)

"François Rabelais fut-il un Initié ?" @ www.ledifice.net/7453-1.html (accessed Sept. 15, 2017).

Fraenger, Wilhelm, The Millennium of Hieronymus Bosch 1952).

Fraenger, Wilhelm, Hieronymus Bosch (1994).

Frankhauser, Dr. Manfred, "History of Cannabis in Western Medicine" in Cannabis and Cannabinoids: Pharmacology, Toxicology, and Therapeutic Potential, Franjo Grotenhermen, Ethan Russo, Editors (2002).

Frankland, Graham, Freud's Literary Culture (2000).

Fraser, Kyle A., "Zosimos of Panopolis and the Book of Enoch: Alchemy as Forbidden Knowledge" in Aries, Volume 4, Issue 2 (2004).

Fraser, Theodore P., Le Duchat, first editor of Rabelais (1971).

Frawley, David, Gods, Sages and Kings: Vedic Secrets of Ancient Civilization (1993).

Frazier, George, The Golden Bough (1922).

French, Perter j., John Dee: The World of the Elizabethan Magus (2013).

Friedenthal, Richard, Goethe: His Life and Times (1963).

Frisch, Teresa Grace, Gothic Art 1140-c. 1450: Sources and Documents (1987).

Fulcanelli, Le Mystere des Cathederales (1926).

Fulcanelli, Fulcanelli Master Alchemist – The Dwellings of the Philosophers, Jeffrey Miller and John Taylor-Convery Editors, Julien Champagne Illustrator, Brigitte Donvez and Lionel Perrin Translators (1929/1999).

Gait, Edward Albert, Census of India (1902).

Gass, Anton in correspondence with Dr. David Watson (2015).

Gardiner, Philip, Secret Societies: Gardiner's Forbidden Knowledge : Revelations about the Freemasons, Templars, Illuminati, Nazis, and the Serpent Cults (2007).

Gardiner, Philip, Secrets of the Serpent, in Search of the Sacred Past, Special Revised Edition Featuring Two New Appendices (2008).

Gardner, Gerald, The Meaning of Witchcraft (2004).

Gardner, Gerald, The Gardnerian Book of Shadows (2013).

Gargano, Michael di, Freemasonry, British, continental, etc (1883).

Garidel, Pierre Joseph, Histoire des plantes qui naissent aux environs d'Aix, et dans plusieurs autres endroits de la Provence (1715).

Garrison, Dr. Fielding H., An introduction to the History of Medicine, with medical chronology, suggestions for study and bibliographic data (1917).

Gassett, Henry, Catalogue of books on the masonic institution, in public libraries of twenty-eight states of the Union, antimasonic in arguments and conclusions. With intro. remarks, and a compilation of records and remarks, by a member of the Suffolk committee of 1829 (1852).

Gauna, Max, The Rabelaisian Mythologies (1996).

Gautier, Théophile, "Le Club des Haschischins," in the Revue des Deux Mondes, (February, 1846).

Geffarth, Renk, "The Masonic Necromancer: Shifting Identities In The Lives Of Johann Georg Schrepfer" in Polemical Encounters, Volume: 6 (2007).

Geiwitz, James, Ph.D., and the Ad Hoc Committee on Hemp Risks, "THC in Hemp Foods and Cosmetics:

The Appropriate Risk Assessment," January 15, 2001.

Gelfer-Jorgensen, Mirjam, Medieval Islamic Symbolism and the Paintings of the Cefalu Cathedral (1986).

Gerhard, Johann Conrad, Tractatus practicus chymiatria: id est de aquarum, oleorum, salium, essentiarumque extractione, et de thermarum probatione (1631).

Gerhard, Johann Conrad, Panaceae hermeticae, seu Medicinae universalis assertio ac defensio Galeno-Chymica ; cui adjecta sunt: 1. Ventilatio ac discussio arduae illius quaestionis in medicina, utrum aurum obrizum foliatum aut in pollinem redactum, aut etiam iguitum, in vino vel aqua destillata, vel alio liquore, extinctum, intra corpus assumtum, usum & effectum habeat medicinalem salutarem?; 2. Arcanum Lullianum, seu Modus secretissimus conficiendi & componendi universalem medicinam, per verum & genuinum artis spagyrica artificium (1640).

Gelfer-Jørgensen, Mirjam, Medieval Islamic Symbolism and the Paintings in the Cefalù Cathedral (1986).

Gibbon, Edward, The History of the Decline and Fall of the Roman Empire, Volume 6 (1776/1855).

Gies, William John, Horace Wells, dentist, father of surgical anesthesia: Proceedings of centenary commemorations of Wells' discovery in 1844 and lists of Wells memorabilia, including bibliographies, memorials and testimonials (1948).

Gifford, William, The Works of Ben Jonson: With Notes Critical and Explanatory, and a Biographical Memoir, Volume 4 (1875).

Gilbert, R.A., The Magical Mason: Forgotten Hermetic Writings of William Wyn Westcott, Physician and Magus (1983).

Gill, C.J., Notes on the Chemistry of the Text, (1866).

Gillispie, Charles Coulston, Dictionary of Scientific Biography, Volumes 3-4 (1981).

Gilmour-Bryson, Anne, The Trial of the Templars in Cyprus (1998).

Ginzburg, Carlo, Threads and Traces: True False Fictive (2012).

Ginzburg, Carlo, Ecstasies: Deciphering the Witches' Sabbath, Translated by Raymond Rosenthal (2004).

Giraud, Jules, "Testament d'un Haschischeen" in L'lnitiation 1, vol. 2 (1889) (Translated by Pierre J. Surette).

Giraud, Jules, La Voie, revue mensuelle de Haute Science (1905) (Translated by Pierre J. Surette).

Giraud, Jules, The Great Paradoxes of Numa Pandorac (1888) (Translated by Pierre J. Surette).

Glass, Sandra, "The Most Sinister, Evil, Subversive, Conspiracy in the World" in TeenSet Magazine (1969).

Gnoli, G. 1979. "Bang" Accessed at http://www.iranica.com/newsite.

Godwin, Joscelyn; Deveney, John Patrick and Chanel, Christian; The Hermetic Brotherhood of Luxor: Initiatic and Historical Documents of an Order of Practical Occultism (1995).

Godwin, Joscelyn, The Theosophical Enlightenment (1994).

Goethe, Johann Wolfgang von, Faust (1808).

Goethe, Johann Wolfgang von, Divan (1819).

Goethe, Johann Wolfgang von, Goethe's sämmtliche Werke, Volumes 17-18 (1840).

Goethe, Johann Wolfgang von, Goethe's sämmtliche Werke, Volumes 31 (1830).

Goethe, Johann Wolfgang von, Wilhelm Meisters Lehrjahre, Volume 15 (1851).

Goethe, Johann Wolfgang von and Lohrer, Liselotte Bäuerle Schriften zur Morphologie II (1817/1824).

Goethe, Johann Wolfgang von and Selss, Albert, Goethe's Faust: the German text, with English notes and introductory remarks, Part 1 (1880).

Gordon, Mel, Voluptuous Panic: The Erotic World of Weimar Berlin (2008).

Gossop, Michael, Living With Drugs (2016).

Gould, F. C., History of Freemasonry Throughout the World, Vol. 4 (1887).

Gowen, Herbert Henry. "Dante and the Orient," in The Sewanee Review, Vol. 32, No. 4 (Oct., 1924).

Grant, Kenneth, The Magical Revival (1972).

Graves, Robert, The White Goddess (1948).

Graves, Robert, "The Triple Muse," in The Paganism Reader by Chas Clifton, Graham Harvey (2004).

Gray, John, Near Eastern Mythology; Mesopotamia, Syria, Palestine (1969).

Gray, Louis Herbert; Selbie, John Alexander and Hastings, James, Encyclopædia of Religion and Ethics (1919).

Gray, L. H. "Zoroastrian Elements In Muhammadan Eschatology" in Le Muséon, Volume III, (1902).

Gray, Ronald D., Goethe the Alchemist: A Study of Alchemical Symbolism in Goethe's Literary and Scientific Works (1952).

Gray, Samuel Frederick, A Supplement to the Pharmacopœia and Treatise on Pharmacology in General: Including Not Only the Drugs and Preparations Used by Practitioners of Medicine, But Also Most of Those Employed in the Chemical Arts (1828).

Green, Jonathon. "Spoonfuls of paradise" in The Guardian, October 12th, 2002.

Griffin, Robert, "Devildom and Rabelais's Pantagruel," French Review (October, 1975).

Griswold, Hattie Tyng, Home Life of Great Authors (1889).

Grotenhermen, Franjo, Cannabis en médecine: un guide pratique des applications médicales du cannabis et du THC (2009).

Grotenhermen, Franjo and Russo, Ethan, The Handbook of Cannabis Therapeutics: From Bench to Bedside (2014).

Gruner, Christian Gottfried, De Zythorum confectione fragmentum (1814).

Guazzo, Francesco Maria, Compendium Maleficarum (1608).

Guénon, René, Studies in Freemasonry and the Compagnonnage (1964/2004).

Guénon,, René; Fohr, Henry D. and Fohr, Samuel D., Symbols of Sacred Science (1927/2004).

Guénon, René, El Esoterismo de Dante (1925/2005) (Translated from the French by Pierre J. Surette).

Guiley, Rosemary, The Encyclopedia of Magic and Alchemy (2006).

Gulchin, “Persian Anthology” in The Asiatic Journal and Monthly Miscellany, Volume 4 (1817).

Guyot, Edme Gilles, Nouvelles récréations physiques et mathématiques (1770).

Hackman, George Gotlob, Temple Documents of the Third Dynasty of Ur From Umma (1937).

Hall, Manly P., The Secret Teachings of All Ages: The Fraternity of The Rose Cross (1928).

Hall, Manly P., Lectures on Ancient Philosophy (1929).

Halliwell-Phillipps, James Orchard, A Dictionary of Archaic and Provincial Words, Obsolete Phrases, Proverbs, and Ancient Customs, from the Fourteenth Century, Volume 1 (1872).

Hanegraaff, Wouter J., “Louis-Alphonse Cahagnet’s Experiments with Narcotics, The First Psychonaut?” International Journal for the Study of New Religions 7.2 (2016).

Hanson, Glen R.; Fleckenstein, Annette E. and Venturelli, Peter J., Drugs and Society (2006).

Harkness, Deborah E., John Dee’s Conversations with Angels: Cabala, Alchemy, and the End of Nature (1999).

Harms, Daniel; Clark, James R., and Peterson, Joseph H., The Book of Oberon: A Sourcebook of Elizabethan Magic (2015).

Harms, Daniel, EXPERIMENTUM, Potens Magna in Occult Philosophy. Compiled and Scribed by Frederick Hockley (2012).

Harner, Michael J., Hallucinogens and Shamanism (1973).

Harp, Margaret Broom, The Portrayal of Community in Rabelais’s Quart Livre (1997).

Harris, Charles, Goethe’s Poems (1899).

Harrison, David, “Thomas De Quincey: The Opium Eater and the Masonic Text” in the Masonic academic journal Ars Quatuor Coronatorum Vol.129, (2016).

Harrison, David, The Lost Rites and Rituals of Freemasonry (2017).

Harrison, David, The Genesis of Freemasonry (2009).

Harris, Linda, The Secret Heresy of Hieronymus Bosch (1995).

Harp, Margaret in (Chesney, 2004).

Hartmann, Franz, Magic White and Black, or, The Science of Finite and Infinite Life (1893).

Hartmann, Franz, The Life of Philippus Theophrastus Bombast of Hohenheim: Known by the Name of Paracelsus, and the Substance of His Teachings Concerning Cosmology, Anthropology, Pneumatology ... Extracted and Translated from His Rare and Extensive Works and from Some Unpublished Manuscripts (1887).

Hartmann, Franz, Life of Paracelsus (1891).

Hastings, James; Selbie, John Alexander and Gray, Louis Herbert, Encyclopædia of Religion and Ethics:

Picts-Sacraments (1919).

Hartlieb, Johannes, Das puch aller verpoten kunst, ungelaubens und der zaubrey puch aller verpoten kunst, ungelaubens und der zaubrey (1500).

Hartsuiker, Dolf, Sadhus – India's Mystic Holy Men (1993).

Hatsis, Tom, personal correspondence (2016/2017).

Hatsis, Tom, The Witches' Ointment: The Secret History of Psychedelic Magic (2015).

Haug, Martin, The Aitareya Brahmanam of the Rigveda, Volume 2, (1863).

Hayter, Alethea, *Opium and the Romantic Imagination* (2015)

Heckethorn, Charles William, The Secret Societies of All Ages and Countries (1845).

Heindel, Max, The Rosicrucian Cosmo-Conception (1909).

Heindel, Max, The Rosicrucian Christianity Lectures (1955).

Henderson, Dr., The History of Ancient and Modern Wines (1824).

Herbit, Irwin, The Book of Magic (2014).

Herer, Jack, The Emperor Wears No Clothes: Hemp and the Marijuana Conspiracy (1985\95).

Hewitt, J.F., The Ruling Races of Prehistoric Times in India, Southwestern Asia, and Southern Europe: Astronomy of the Veda. History as told in the mythology of the northern races. History of the worship of Ia or Yah (1895)..

Hewitt, J.F., History and Chronology of the Myth-Making Age (1901).

Hillman, David Dr., interview "Smoke of the Oracles" (2014).

Hinnells, John R., Persian Mythology (1973).

Hitti, Philip K., Makers Arab History (1968).

Hockley, Frederick, Invocating by Magic Crystals and Mirrors (1869/2010).

Hockley, Frederick, The Offices and Order of Spirits: The Occult Virtues of Plants & Some rare Magical Charms & Spells (1886).

Hodge, Susie, Secrets of the Knights Templar: A Chronicle 1129-1312 (2013).

Hodgson, Barbara, In the Arms of Morpheus: The Tragic History of Laudanum, Morphine, and Patent Medicines (2001).

Hodgson, Edmund, Temple Bar: A London Magazine for Town and Country Readers, Volume 62, edited by George Augustus Sala (1881).

Hofmann, Albert; Wasson, Gordon and Ruck, Carl A. P., The Road to Eleusis: Unveiling the Secret of the Mysteries (1978).

Hollandus, J.I., A Work of Saturn (2014).

Hooke, Robert, Philosophical experiments and observations of the late eminent Robert Hooke, and geom.

prof. Gresh, and other eminent virtuoso's in his time (1726).

Hooper, Judith and Teresi, Dick, The Three Pound Universe (1986).

Hopkins, Edward Washburn, The Religions of India (2007).

Houtsma, et. al., E.J. Brill's First Encyclopaedia of Islam, 1913-1936, By Martijn Theodoor Houtsma, M. Th. Houtsma, T. W. Arnold, A. J. Wensinck (1993).

Houtsma, M. Th., E.J. Brill's First Encyclopaedia of Islam, 1913-1936 (1987).

Huard, Pierre, and Wong, Ming, Chinese Medicine (1959/1968).

Huchon, Mireille in (Chesney, 2004).

Hughan, William James and Stillson, Henry Leonard, History of the Ancient and Honorable Fraternity of Free and Accepted Masons, and Concordant Orders (1892).

Hugo, Victor, The Hunchback of Notre-Dame (1862).

Hugo, Victor, Complete Works of Victor Hugo (1882).

Hunter, Michael, The Occult Laboratory: Magic, Science, and Second Sight in Late Seventeenth-century Scotland (2001).

Idel, Moshe, Hasidism: Between Ecstasy and Magic (2012).

Imhof, Roman in (Chesney, 2004).

Inwood, Stephen, The Man Who Knew Too Much: The Strange and Inventive Life of Robert Hook 1653-1703 (2011).

Israel, Danny Ben, Zubi!: The Real Hebrew You Were Never Taught in School (Penguin, 2011).

Jackson, A.G., The Religio-Philosophical Journal (1890).

Jackson, A. V. Williams, Zoroastrian Studies: The Iranian Religion And Various Monographs, (1928).

Jackson, Roy, What is Islamic Philosophy? (2014).

Jacobs, Bruno, "Persepolisdelegationen und Satrapienordnung, Acta Praehistorica" in Archaeologica 13/14, (1982).

Jacob, Alexander and Schroeder, Leopold von, The Grail: Two Studies (2014).

James, Marie-France, Ésotérisme et christianisme autour de René Guénon (2008).

James, Thomas Andrew, Count Cagliostro: or, The Charlatan (1838).

Jardine, Lisa, The Curious Life of Robert Hooke: The Man who Measured London (2003).

Jay, Mike, *Blue Tide: The Search for Soma* (1999).

Jefferies, F., "Original documents relating to the Knights Templars" in The Gentleman's Magazine, Volume 204 (1858).

Jenkins, Philip, "Mystics and Messiahs: Cults and New Religions," in American History (2000).

Jenzen, Olu, The Ashgate Research Companion to Paranormal Cultures (2016).

Ji, Warren, Personal Correspondence (2017).

Johnson, Ben, Volpone and The Alchemist (1606/2012).

Johnson, K. Paul, The Masters Revealed: Madame Blavatsky and the Myth of the Great White Lodge (1994).

Johnson, Paul, A History of the Jews (1987).

Jonas, Hans, The Gnostic Religion: The Message of the Alien God and the Beginnings of Christianity (1958).

Jones, Evan John and Valiente, Doreen, Witchcraft: A Tradition Renewed (1990).

Jones, D., Sexuality and the Gothic Magic Lantern: Desire, Eroticism and Literary Visibilities from Byron to Bram Stoker (2014).

Jones, Evan John and Valiente, Doreen, "The Nature of the Rites," in The Paganism Reader by Chas Clifton, Graham Harvey,(2004).

Jones, Wilfrid Llewelyn, Ministering to Minds Diseased: A History of Psychiatric Treatment (1983).

Jouanna, Arlette. "De la Ville Marchande à la Capitale Administrative (XVIe Siècle)" in Histoire de Montpellier, Ed. Cholvy, Gérard(1984).

Jourdain, Phillip E. B., "Robert Hooke as a Precursor of Newton," The Monist, Vol. 23, No. 3 (July, 1913).

Julian, Erin and Ostovich, Helen, The Alchemist: A Critical Reader (2013).

Jung, Emma and Franz,, Marie-Louise von, The Grail Legend (1960/1970).

Jung, Carl Gustav, Lecture XV 28th February, 1941, Carl Jung, Carl Jung on the "Mysterium" in Alchemy.

Jung, Carl Gustav, Man and His Symbols (1964).

Jung, Carl Gustav, Psychology and Alchemy (1970).

Jung, Carl, Psychological Types (1971).

Jung, Carl, The Archetype and the Collective Unconscious (1959).

Jung, Carl Gustav, Psychology and Religion (1937/1970).

Jung, Carl Gustav, The Collected Works of C. G. Jung – Volume 12 (1977).

Jung, Carl Gustav, "Instinct and the Unconscious" (1919) reprinted in The Structure and Dynamics of the Psyche, Coll. Works, Vol.8 (960).

Kaempfer, Dr. Engelbert, Amoenitatum exoticarum politico-physico-medicarum fasciculi V. (1712).

Kaplan, Aryeh, Meditation and Kabbalah (1982).

Kaplan, Aryeh, The Living Torah (1981).

Kapoor, L., Opium Poppy: Botany, Chemistry, and Pharmacology (1995).

Karamfin, Nicolai, “Travels from Mofcow, through Pruffia, Germany, Switzerland, France and England,” in The Anti-Jacobin Review and Magazine (1803).

Karr, Don, Liber Salomonis: Cephar Raziel (2007).

Karr, Don and Skinner, Stephen, Sepher Raziel: Liber Salomonis (2013).

Katz, David A., An Illustrated History of Alchemy and Early Chemistry (1978).

Keller, Vera, Knowledge and the Public Interest, 1575–1725 (2015).

The Kennewick Courier, August 14, 1903.

Kestler, Johannes Stephan, Physiologia Kircheriana experimentalis, qua summa argumentum multitudine et varietate …comprobatur atque stabilitur (1680).

Keiser’ Letters and contracts’, no. 162. Revue d’Assyriologie et d’Archéologie Orientale (1921).

Kemp, P. The Healing Ritual (1935).

Kersten, Holger, Jesus lived in India, His unknown Life Before & After the Crucifixion (1986).

Khan, A. J., “Medicinal properties of frankincense,” International Journal of Nutrition, Pharmacology (2012).

Khunrath, Heinrich, Amphitheatre of Eternal Wisdom (1605).

Kiesel, William (Editor) and Atalla, Hashem (Translator), Picatrix (Ghayat Al-Hakim) The Goal of the Wise, Vol. 1 (2002).

Kienholz, M., Opium Traders and Their Worlds-Volume One: A Revisionist Exposé of the World’s Greatest Opium Traders (2008).

Kimmens, Andrew C., Tales of Hashish (1977).

King, Charles William, The Gnostics and Their Remains (1887).

King, Francis, Modern Ritual Magic (1989).

King, Francis, Tantra, the way of action: a practical guide to its teachings and techniques (1990).

King, Francis, The Origins of Tantra, Drugs and Western Occultism (1990).

King, John H., The Supernatural: Its Origin, Nature, and Evolution (1892).

Kinney, Jay, The Masonic Myth (2009).

Kingsley, Charles, The Works of Charles Kingsley (1888).

Kippling, Rudyard, A Man Who Would Be King (1888).

Kirchen, Athanasius, Ars Magna Lucis et Umbrae (1646).

Kisel, V.A., “Herodotus’ Scythian logos and ritual vessels of the early nomads” in Archaeology, Ethnology and Anthropology of Eurasia, Volume 31, Number 3 (October, 2007).

Kittler, Friedrich, Optical Media (2010).

Kitto, John, A Cyclopaedia of Biblical Literature (1846-1876).

Knapp, Bettina Liebowitz, Gérard de Nerval, the Mystic's Dilemma (1980).

Knight, Christopher & Lomas, Robert, The Hiram Key (1996).

Knight, Joseph, "Rabelais, Francois," The Gentleman's Magazine, Volume 243 (1877).

Knight, Richard Payne, A Discourse on the Worship of Priapus (1786).

Knight, Richard Payne (1786) and Wright, Thomas (1866), Sexual Symbolism: A History of Phallic Worship (2006).

Koenig, Peter, R. "Fraternitas Saturni: History and Protagonists In Nomine Demiurgi Saturni" (2000) http://www.parareligion.ch/fs1.htm.

Kok, Alexander, *Not Particularly Attractive People?* (2008).

Knysh, Alexander D., Ibn 'Arabi in the Later Islamic Tradition: The Making of a Polemical Image in Medieval Islam (1999).

Krebs, Robert E., Groundbreaking Scientific Experiments, Inventions, and Discoveries of the Middle Ages and the Renaissance (2004).

Krehbiel, Henry Edward, Studies in the Wagnerian Drama (1891).

Krumm-Heller, Arnold, Del Incienso a la Osmoterapia (1934).

Kuhn, Sherman M., Middle English Dictionary, Part 2 (1982).

Lacarriere, The Gnostics (1977).

Lachman, Gary, Revolutionaries of the Soul: Reflections on Magicians, Philosophers, and Occultists (2014).

Lachman, Gary, A Dark Muse: A History of the Occult (2003/2009).

Lachman, Gary, The Secret Teachers of the Western World (2015).

Lamb, Mary Ellen, The Popular Culture of Shakespeare, Spenser and Jonson (2006).

Lacy, Norris J., The Fortunes of King Arthur (2005).

Lacy, Norris J., The Grail, the Quest and the World of Arthur (2008).

Lacy, Norris J.; Ashe, Geoffrey; Ihle, Sandra Ness; Kalinke, Marianne E.; and Thompson, Raymond H., The New Arthurian Encyclopedia (2013).

Lancin, Charles, L'au-Dela et ses Problemes (1907).

Laurence, L.W. de, The Sacred Book Of Death (1905).

Laurence, L.W. de, The Great Book of Magical Art, Hindu Magic and Indian Occultism (1915).

Lawrence, Reverend E. A, "Wine of the Bible," Princeton Review. Volume 43, (1871).

Lebling, Robert, Legends of the Fire Spirits: Jinn and Genies from Arabia to Zanzibar (2010).

Lecanu, M. L'Abbé, Histoire de Satan, (1861).

Legman, Gershon, The Guilt of the Templars (1966).

Leitch, Aaron, Secrets of the Magickal Grimoires (2005).

Leland, Charles Godfrey, Aradia, or the Gospel of the Witches (1899).

Lenormant, Francois, Le Magie chez les Chaldean (1874).

Lenormant, Charles, Rabelais et l'architecture de la Renaissance (1840).

Lepinte, Christian, Goethe et l'occultisme (1957).

Lettres historiques, politiques et critiques sur les evénéments, qui se sont passés depuis 1778 jusqu'à présent, Volume 12.

Lévi, Eliphas, Dogme et Rituel de la Haute Magie (1856).

Levi, Eliphas, The Key Of The Mysteries (1861/2014).

Lévi, Eliphas, The Doctrine and Ritual of High Magic: A New Translation (2017).

Levi, Eliphas, The History of Magic (1859/2013).

Levi, Eliphas, Rabelais à la Basmette (1847); Le Seigneur de la Devinière (1850); Le Sorcier de Meudon (1861).

Levy, Martin, Medieval Arabic Toxicology: The Book on Poisons of Ibn Wahshiyya and its Relation to Early Indian and Greek Texts (1966).

Lewis, A., "Papers on Masonry" in The Freemason and Masonic Illustrated. A Weekly Record of Progress in Freemasonry, Volumes 1-2 (1869).

Lewis, Bernard, The Assassins (1967/2003).

Lieber, Francis; Bradford, Thomas Gamaliel and Wigglesworth, Edward, Encyclopædia Americana: A Popular Dictionary of Arts, Sciences, Literature, History, Politics and Biography, Volume 2 (1854).

Liesowska, Anna, "Reconstructing brain surgery as it was conducted around 3,000 years ago" in The Siberian Times (August 16, 2016).

Lieu, Prof. Samuel N. C., Manichaeism in the Later Roman Empire and Medieval China: A Historical Survey (1985).

Lieu, Prof. Samuel N. C., Manichaeism in China (1991).

Lillich, Meredith Parsons, The Gothic Stained Glass of Reims Cathedral (2011).

Lillie, Arthur, Modern Mystics and Modern Magic: Containing a Full Biography of the Rev. William Stainton Moses, Together with Sketches of Swedenborg, Boehme, Madame Guyon, the Illuminati, the Kabbalists, the Theosophists, the French Spiritists, the Society of Psychical Research, Etc., (1894).

Lillie, Arthur, Madame Blavatsky and Her "Theosophy": A Study (1895).

Lilly, William, William Lilly's Christian Astrology (1647/1985).

Lindsay, Alexander Crawford Earl of Crawford, The Creed of Japhet: That is of the Race Popularly

Surnamed Indo-Germanic Or Aryan, as Held Before the Period of Its Dispersion; Ascertained by the Aid of Comparative Mythology and Language (1891).

Linden, Stanton J., Darke Hierogliphicks: Alchemy in English Literature from Chaucer to the Restoration (2015).

Littleton, Prof. C. Scott and Thomas, Ann C., “The Sarmatian Connection: New Light on the Origin of the Arthurian and Holy Grail Legends” in The Journal of American Folklore, Vol. 91, No. 359 (Jan. - Mar., 1978).

Littleton, Prof. C. Scott and Malcor, Linda, From Scythia to Camelot (1994/2000).

Lloyd, Uri, Origin and History of All the Pharmacopeial Vegetable Drugs, Chemicals and Preparations with Bibliography (1921).

Loloi, Parvin, Hafiz, Master of Persian Poetry: A Critical Bibliography (2004).

Lomas, Dr. Robert, “The Origins of Freemasonry,” A Lecture given at the 5th International Conference of Great Priories in The Albert Halls, Stirling, Scotland, (25 August 2000) http://www.robertlomas.com/Freemason/Origins.html.

Lombardo, Vincent, “Peculiarities of the E.A. Degree” Presented at the Cathedral Lodge No. 643 G.R.C. (February 17, 2010) – http://www.freemasonryresearchforumqsa.com/peculiarities-ea-degree.php.

Longinus, Caesar, Trinum magicum, sive secretorum magicorum opus (1630).

Lord, Evelyn, Knights Templar in Britain (2013).

Louise, Théophile De la sorcellerie et de la justice criminelle à Valenciennes (XVIe et XVIIe siècles) (1861).

Löw, Immanuel Die Flora Der Juden, (1967); originally published as Flora der Juden (1924).

Luck, Georg, “Psychoactive Substances in Religion and Magic” in Arcana Mundi: Magic and the Occult in the Greek and Roman Worlds: A Collection of Ancient Texts (1985/2006).

Luckhurst, M. and Morin, E., Theatre and Ghosts: Materiality, Performance and Modernity (2014).

Lycourinos, Damon Zacharias, Occult Traditions (2012).

Lyly, John, Euphues and His England (1578).

Lyttle, The Living Age (1887).

Machin, James, “Towards a Golden Dawn: Esoteric Christianity and the Development of Nineteenth-Century British Occultism” (2013).

Mackenzie, Donald Alexander, Myths of Babylonia and Assyria (1915).

Mackey, Albert Gallatin, An Encyclopaedia of Freemasonry and Its Kindred Sciences: Comprising the Whole Range of Arts, Sciences and Literature as Connected with the Institution (1874/1878).

Mackey, Albert Gallatin, “The Symbolism of Sacred Plants” in The Masonic Trowel, Volume 7, No. 2 (1868).

MacIsaac, Tara, “How Ancient Greeks Took Trippy Journeys to the Land of the Dead,” Ancient Origins (2015).

Mackay, Mairi, “Was William Shakespeare a stoner?” CNN (2015).

Mackenzie, Kenneth R.H., The Royal Masonic Cyclopaedia: Of History, Rites, Symbolism, and Biography (1877).

Mackey, Albert G., Encyclopedia of Freemasonry (1873/1878).

MacLennan, Bruce, “Dante and the Fedeli d’Amore” (2001) http://www.cs.utk.edu/~mclennan/Classes/US310/Dante-Fedeli-d-Amore.html.

Magre, Maurice, Magicians, Seers and Mystics (1932).

Mahoney, Bryan j. (translator) The Book of Quintessence or the Fifth Being: That is to Say Mortal Heaven (1460/1995).

Mackay, Charles, Extraordinary Popular Delusions and the Madness of Crowds (1841).

Makenzie, Louisa in (Chesney, 2004).

Malpas, P. A., Cagliostro: A Misunderstood Messenger (1932).

Marcell, Kurzer Inbegrif von dem Leben und den Thaten des Josef Balsamo, genannten Grafen Cagliostro, welcher aus dem wider ihn im Jahr 1790 zu Rom abgeführten Prozess gezogen worden ist. übersetzt aus dem. (1792).

Markale, Jean, Merlin: Priest of Nature (1995).

Marlowe, Christopher, Jew of Malta (1590).

Marlowe, Christopher, Doctor Faustus (1592).

Martin, Henri, Histoire de France (1856).

Martin, Sean, The Knights Templar (2011).

Martin, Sean, Alchemy and Alchemists (2011).

Marshal, Fred W. in (Chesney, 2004).

Mason, T. and Soule, J., The Methodist Review, Volume 9; Volume 53; Volume 75 (1893).

Masonic Eclectic, The: Or, Gleanings from the Harvest Field of Masonic Literature, Volume 1, Issues 1-12, “Cagliostro, Memoir,” by the Latomia Society (1865).

Masello, Robert, Raising Hell: A Concise History of the Black Arts and Those Who Dared to Practice Them (2014).

Masood, S., The Bible And The Qur’an: A Question Of Integrity (2001).

Masters, George Mallary, Rabelaisian Dialectic and the Platonic-Hermetic Tradition (1969).

Mathiesen, Robert, “Magic in Slavia Orthodoxa,” in Byzantine Magic, Henry Maquire, Ed., (1995/2008).

Matt, Daniel Chanan, Zohar, the Book of Enlightenment (1983).

Maxwell, J., Dwellers on the Threshold: Or, Magic and Magicians, (1865).

Mayer, Francis, “The Gloves of a Mason,” in The Word (1917).

McCalman, Lain, The Last Alchemist: Count Cagliostro, master of magic in the age of reason (2012).

McCarthy, Justin Huntly, Rubaiyat of Omar Khayyam (1889).

McFarland, Douglas in (Chesney, 2004).

McFarland, Douglas, “Abstracting the Essence: Rabelais and Alchemy,” in Rabelais in context: proceedings of the 1991 Vanderbilt Conference (1993).

McKenna, Terence “On the hallucinogenic sources of Bosch,” Lecture at Esalen Institute Media Center, Big Sur CA.(1993).

McKenna, Terence, “Lectures on Alchemy,” from a talk at Wetlands Preserve (1998).

McIntosh, Christopher, Eliphas Levi and the French Occult Revival (2011).

McKenna, Terence, interview Trialogue with Ralph Abraham, Rupert Sheldrake (1991).

Mead, G.R.S., Fragments of a Faith Forgotten: Some Short Sketches Among the Gnostics of the First Two Centuries, (1900).

Mee, Arthur, The Book of Knowledge (1911).

Meissner, Alfred, Historische schetsen (1878).

Melanson, Terry, The Bektashi Begat the Shriners?’ (2008/20013) http://www.conspiracyarchive.com/2013/11/28/the-bektashi-begat-the-shriners/

Melton, J Gordon, The Vampire Book: The Encyclopedia of the Undead (2010).

Merkur, Professor Dan, “Drugs and the Occult” in The Occult World, Christopher Partridge Editor (2014).

Merigot, Leo, Rabelais et L’Alchimie (1947) (Translated by Pierre J. Surette).

Méry, Joseph, Un carnival de Paris (1856) (Translated by Pierre J. Surette).

Meyer, Francis, “The Gloves of a Mason” in The Word: A Monthly Magazine Devoted to Philosophy, Science, Religion; Eastern Thought, Occultism, Theosophy and the Brotherhood of Humanity, Volume 25 (1917).

Meyers, Richard L., The 100 Most Important Chemical Compounds: A Reference Guide (2007).

Meyrink, Gustav, Der Engel vom westlichen Fenster (1927).

Meyrink, Gustav, Haschisch und Hellsehen (1927).

Michal, Victor, “Hemp, Himp” in L’Initiation (Translated from the French by Pierre J. Surette).

Michaud, Joseph Fr., The History of the Crusades, Volume 3 (1853).

Mitchelet, J., Histoire De France au dix-septieme siecle (1857) also the Translation by G.H. Smith (1845).

Mitchell, Leslie, *Bulwer Lytton: The Rise and Fall of a Victorian Man of Letters* (2003).

Milburn, William and Thornton, Thomas, East India Trader’s Complete Guide (1825).

Mills, James H., Cannabis Britannica: Empire, Trade, and Prohibition 1800-1928 (2003).

Moe, (2017).

Montgomery, Roger and Pourafzal, Haleh, Haféz: Teachings of the Philosopher of Love (2004).

Moore C., Masonic Voice Review (1859).

Moore, Robert Ian, The War on Heresy (2012).

Moreno, José Francisco Batiste, "Valle-Inclán y el cannabis: Historia de un amor intelectual" (2002) http://www.elpasajero.com/cannabis.htm.

Morgan., W. W., The Freemason's Chronicle, Volumes 43-44 (1896).

Morley, Henry, The life of Henry Cornelius Agrippa von Nettesheim, doctor and knight, commonly known as a magician (1856).

Morningstar, Patricia J., "Thandai and Chilam, Traditional Hindu Beliefs About the Proper Use of Cannabis," in Orgies of the Hemp Eaters (2004).

Muir, Lynnette, "Villard de Honnecourt and the Grail," in the Bibliographical Bulletin of the International Arthurian Society, Vol. XXIII l (1971).

Mukherjee, Braja Lal, "The Soma Plant" in the Journal of the Royal Asiatic Society (1921).

Murray, Margaret, God of the Witches (1933/1970).

Myers, Richard L. and Myers, Rusty L., The 100 most important chemical compounds: a reference guide (2007).

Nahas, Dr. Gabriel G., Hashish in Islam, (1982).

Nance, Susan, How the Arabian Nights Inspired the American Dream, 1790-1935 (2009).

Napier, Gordon, Pocket A–Z of the Knights Templar: A Guide to Their History and Legacy (2011/2014).

Nash, Jay Robert, Encyclopedia of World Crime: S-Z ; Supplements (1990).

Nasrallah, Nawal, Annals of the Caliphs' Kitchens: Ibn Sayyār al-Warrāq's Tenth-Century Baghdadi Cookbook (2007).

Naudé, Gabriel, Apolgie pour les grands personages faussement soupçonnés de magie (1625).

Naudon, Paul, Rabelais: Franc-Maçon (1954).

Naudon, Paul, The Secret History of Freemasonry: Its Origins and Connection to the Knights Templar (2005).

Nauert, Charles Garfield Jr., Agrippa and the Crisis of Renaissance Thought, (1965).

Ndakwe, Peter A., What Everyone Needs to Know About Freemasonry!: Exposing Masonic Secrets (2003).

Needham, J. L., and Gwei-Djen, Science and civilisation in China. Chemistry and Chemical Technology (1974).

Nerval, Gerard de, Voyage en Orient (1851); The Norman Glass translation, Journey To The Orient (1972) was also used for this work.

Newman, John B., Fascination, Or the Philosophy of Charming (1881).

Newman, Phillip, “Magic Mirror Gazing Among the Rosicrucians,” in Ad Lucem (2011).

Newman, Phillip, Psilocybe Cubensis: A Worthy Candidate For The Philosopher’s Stone (2016).

Newman, Phillip, Alchemically Stoned: The Psychedelic Secret of Freemasonry (2017).

Nerlich, Michael, Ideology of Adventure: Studies in Modern Consciousness (1987).

Nicolai, Christoph Friedrich, Versuch über die Beschuldigungen welche dem Tempelherrenorden gemacht worden, und über dessen Geheimniß (1782).

Nicholl, Charles, The Chemical Theatre (1980).

Nicoullaud, Charles, L’Initiation Maçonnique (1913).

Nicolaus, Georg, C.G. Jung and Nikolai Berdyaev: Individuation and the Person: A Critical Comparison (2010).

Nicoullaud, Charles, L’Initiation Maçonnique (1913).

Nicholson, Helen, The Knights Templar: A Brief History of the Warrior Order (2010).

Nijjar, B.S., Origins and History of Jats and Other Allied Nomadic Tribes of India: 900 B.C.-1947 A.D. (2008).

Nodier, Charles, Unpublished correspondence of Charles Nodier 1796-1844 (1876).

Nodier, Charles, Works of Charles Nodier (1844).

Nodier, Charles; Mainguet, Alfred and Roujoux, Joseph Méry, Picturesque history of England and its possessions in the Indies : from the earliest times to the reform of 1832: A work adorned with woodcuts and geographical maps of England and India, Different historical phases, Volume 1 (1835).

Nordegren, Thomas, The A-Z Encyclopedia of Alcohol and Drug Abuse (2002).

Norri, Juhani, Dictionary of Medical Vocabulary in English, 1375–1550: Body Parts, Sicknesses, Instruments, and Medicinal Preparations (2016).

Nouvelle encyclopédie théologique Vol. 24 (1852).

Novak, William, High Culture (1980).

Nutt, D., Rubaiyat of Omar Khayyam (1889).

Nyberg, Henrik Samuel, *Irans forntida religioner, tr. Hans Heinrich Schaeder as Die Religionen des Alten Iran, Mitteilungen der Vorderasiatisch-aegyptischen Gesellschaft 43*, (1938).

Ogden, Daniel, Greek and Roman Necromancy (2001).

Olearius, Adam, The Voyages & Travels of the Ambassadors from the Duke of Holstein, to the Great Duke of Muscovy, and the King of Persia (1662).

Oliva, Leonardo, Lecciones de farmacología, Volume 1 (1853).

Oliver, George, History of the Masonic Persecutions in Different Quarters of the Globe (1867).

Oliver, Prof. Revilo P., The Origins of Christianity (1994).

Orta, Garcia de and Ficalho, Conde de, Colloquies on the simples & drugs of India, annotated by the Conde de Ficalho (1895). Translated by Francisco Manuel de Melo Ficalho (1913).

Ott, Jonathon, The Age of Entheogens and Angels Dictionary (1995).

Ovason, David, Shakespeare's Secret Booke: Deciphering Magical and Rosicrucian Codes (2010).

Page, Sophie, "Uplifting Souls and Speaking with Spirits: The Liber de essentia spirituum and the Liber Razielis," in Invoking Angels: Theurgic Ideas and Practices, Thirteenth to Sixteenth Centuries, edited by Claire Fanger (2012).

Page, Dr. Tony (Translator) and Weishaupt, Adam (Author): Supplement to the Justification of My Intentions by Adam Weishaupt: Adam Weishaupt Sets the Record Straight (2014).

Pagels, Elaine, The Gnostic Gospels (1979).

Pages, Meriem, The Image of the Assassins in Medieval European Texts (2007).

Palgi, Phyllis, "The Traditional Role and Symbolism of Hashish among Moroccan Jews in Israel and the Effects of Acculturation" in Cannabis and Culture, Vera Rubin, Editor (1975).

Pappas, Stephanie "Could Shakespeare's Bones Tell Us if He Smoked Pot?" in Live Science (June 27, 2011).

Papus: Encausse, Gérard Anaclet Vincent, Traité élémentaire de magie pratique (1893) (Translated from the French by Pierre J. Surette).

Paracelsus and Dorn, Gerhard, De restituta utriusque Medicinae vera Praxi: Liber primus (1578).

Paracelsus, De Origine Morborum Invisibilium, Lib. IV (1530)

Paracelsus, Fasciculus, Often Lust-Hof der Chimescher Medecijnen, uyt alle Boecken en Schriften Doctor Theophrasti Paracelsi van Hogenheym (1614).

Parkinson, Anna, Nature's Alchemist: John Parkinson, Herbalist to Charles I (2007).

Parkinson, J.; T. Bonham; M. d. L'Obel, Theatrum Botanicum (1640).

Pascal, M. E., "Un Revelateur du Sunconscious: Le Haschisch" in Revue Métapsychique, (1930).

Patai, Raphael, An Unknown Hebrew Medical Alchemist: A Medeival Treatise on the Qunita Essentia (1984).

Patai, Raphael, The Jewish Alchemists: A History and Source Book (1994).

Péladan, Joséphin, La Clé de Rabelais: le secret des corporations (1905) (Translated from the French by Pierre J. Surette).

Péladan, Joséphin, Recueil de comptes-rendus de salons 1903-1912 (1913) (Translated from the French by Pierre J. Surette).

Péladan, Joséphin, L'Allemagne devant l'humanité et le devoir des civilisés (1916) (Translated from the French by Pierre J. Surette).

Pelto, Arthur, "Rabelais, Pantagruelion & Utopia" (2009)

https://cdr.lib.unc.edu/indexablecontent/uuid:7fb64e0c-3c6e-49f6-abf7-8318568b0632

Pentin, Edward, “Disorder in the Order of Malta,” National Catholic Register (2017).

Percival, Harold W., The Word: A Monthly Magazine Devoted to Philosophy, Science, Religion, Eastern Thought, Occultism, Theosophy and the Brotherhood of Humanity, Volume 25 (1917).

Petersen, Joseph H., “Steganographia (Secret Writing), by Johannes Trithemius. 1500” (1997) http://www.esotericarchives.com/tritheim/stegano.htmfa.

Pernoud, Régine, Joan of Arc by Herself and Her Witnesses (1994).

Peterson, Joseph H. Editor, Sepher Raziel (Sl. 3846) (1999, 2006).

Peterson, Joseph H., John Dee’s Five Books of Mystery: Original Sourcebook of Enochian Magic (2003).

Photiades, Count Cagliostro (1932).

Picknett, Lynn and Prince, Clive, The Templar Revelation: Secret Guardians of the True Identity of Christ (2004).

Pike, Albert, Magnum Opus (1857).

Pike, Albert, The Porch and the Middle Chamber (1874).

Pike, Albert, Morals and Dogma of the Ancient and Accepted Scottish Rite of Freemasonry (1871).

Pike, Albert, Indo-Aryan Deities and Worship (1872/1930).

Pingree, David “Some of the Sources of the Ghāyat al-hakīm,” in Journal of the Warburg and Courtauld Institutes, Vol. 43, (1980).

Pinkham, Mark Amaru, Guardians of the Holy Grail: The Knights Templar, John The Baptist, And The Water Of Life (2004).

Pinkham, Mark Amaru, “The Templars and the Vatican; The Forbidden Johannite Heresy” in Forbidden Religion: Suppressed Heresies of the West, J. Douglas Kenyon Editor (2006).

Plattard, Jean, The Life of Francois Rabelaise (1968).

Polo, Marco, The Travels of Marco Polo translated by Henry Yule (1920).

Polya, Gideon, Biochemical Targets of Plant Bioactive Compounds (2003).

Pope, Marvin H., Song of Songs: A New Translation With Introduction and Commentary (1977).

Potet, Baron du, Magnetism and Magic, (1927).

Potet, Baron du, Journal du Magnetism (1858).

Porta, Giovanni Battista della, Magiae Naturalis libri 20, (1589/1619).

Porta, Giovanni Battista della, Natural Magick (1589/1658).

Potocki, Jan, Recherches sur la Sarmatie, Volume 2 (1790).

Potocki, Jan, The Manuscript Found in Saragossa (1814/2006).

Potocki, Jan, Voyage dans les steps d'Astrakhan et du Caucase: Histoire primitive des peuples qui ont habité antérieurement ces contrées. Nouveau périple du Pont-Euxin, Volume 2 (1829).

Price, Ben, "Where the Pantagruelion Grows," Psychedelic Monographs and Essays, Vol. 4 (1989).

Probst-Biraben, J.H., "Symbolisme Cohérent de Dante" in Atrosophie (1935) (Translated from the French by Pierre J. Surette).

Probst-Biraben, J.H., Dante et le Symbolisme Maçonnique in Le Voile D'Isis (1929) (Translated from the French by Pierre J. Surette).

Probst-Biraben, J.H., Rabelais and the Secrets of Pantagruel (1949) (Translated from the French by Pierre J. Surette).

Putnam, Samuel, All the extant works of Francois Rabelais: an American translation (1929).

Putnam, Samuel, François Rabelais, man of the Renaissance: a spiritual biography (1929).

Queenborough, Edith, (aka Edith Starr Miller) Occult Theocracy (1933).

Quinn, Esther Casier, The Quest of Seth for the Oil of Life (1962).

Quinn, Esther Casier, "The Quest of Seth, Solomon's Ship and the Grail," in Traditio, Vol. 21 (1965).

Rabelais, Francois, The Complete Works of Francois Rabelais (1999-1546), various editions).

Rabin, Sheila J. in (Chesney, 2004).

Raschke, Carl A., The Interruption of Eternity: Modern Gnosticism and the Origins of the New Religious Consciousness (1980).

Radcliffe, John Netten, Fiends, Ghosts and Sprites, including an account of the origins and nature of belief in the Supernatural (1854).

Ragon, Jean-Marie, Maçonnerie occulte suivie de L'Initiation hermétique: rôles des planètes dans les doctrines hermétiques et mythologiques des anciens philosophes et des poètes de l'antiquité (1853) (Translated from the French by Pierre J. Surette).

Ragon, Jean-Marie, Tuileur Général de la Franc-Maçonnerie ou Manuel de l'initié (1861) (Translated from the French by Pierre J. Surette).

Ragon, Jean-Marie, Cours Philosophique et Interprétatif des Initiations Anciennes et Modernes (1841) (Translated from the French by Pierre J. Surette).

Randall, Lesa in (Chesney, 2004).

Randolph, Paschal Beverly, The Unveiling: Or, What I Think of Spiritualism (1860).

Randolph, Paschal Beverly, The Rosicrucian Story (1863).

Randolph, Paschal Beverly, "Hashish. Its Uses, Abuses, and Dangers, Its Extasia, Fantasia, and Illuminati" in the Guide to Clairvoyance, and Clairvoyant's Guide (1867).

Randolph, Paschal Beverly, Randolph's Ravalette: The Rosicrucian Story (1861).

Randolph, Paschal Beverly, Seership! The Magnetic Mirror (1875).

Randolph, Paschal Beverly, Dealing with the Dead, The Human Soul, its migrations and Transmigrations (1861).

Randolph, Paschal Beverly, Eulis!: The History of Love, Its Wondrous Magic, Chemistry, Rules, Laws, Moods and Rationale: Being the Third Revelation of Soul and Sex: Also, Reply to "Why is Man Immortal?," the Solution of the Darwin Problem, an Entirely New Theory (1896/1874).

Randolph, Paschal Beverly, Sexual Magic, translated, edited and introduced by Robert North (1988).

Randolph, Paschal Beverly, The Anseiratic Mystery (1873).

Randolph, Paschal Beverly; Naglowska, Maria de and Traxler, Donald, Magia Sexualis (2012).

Raphael, W. Bennett, The Familiar Astrologer: and Easy Guide to Fate, Destiny, and Foreknowledge (1841).

Rarignac, Noël Montague-Étienne, The Theology of Dracula: Reading the Book of Stoker as Sacred Text (2012).

Rassool, G. Hussein, Substance use and misuse: nature, context, and clinical interventions (1998).

Rätsch, Christian, Marijuana Medicine: A World Tour of the Healing and Visionary Powers of Cannabis (2001).

Rätsch, Christian, The Encyclopedia of Psychoactive Plants: Ethnopharmacology and Its Applications (2005).

Rätsch, Christian, Plants of Love: Aphrodisiacs in Myth, History, and the Present (1997).

Rätsch, Christian and Müller-Ebeling, Claudia, Pagan Christmas: The Plants, Spirits, and Rituals at the Origins of Yuletide (2006).

Rawson, A. L., "John Tyndall by A. L. Rawson," The Freethinkers' Magazine, Vol. XII (1894).

Rawson, A. L., "Madame Blavatsky" The American Magazine, Volume 33 (1892).

Ray, Joseph, Chandra, "Soma Plant" in the Indian Historical Quarterly, Vol. 15, no. 2, June, (1939).

Ray, Prafulla Chandra, A History of Hindu Chemistry from the Earliest Times to the Middle of the Sixteenth Century, A.D.: With Sanskrit Texts, Variants, Translation and Illustrations, Volume 1 (1903).

Reading, Mario, The Complete Prophecies of Nostradamus (2009).

Regardie, Israel, Roll Away the Stone: An Introduction to Aleister Crowley's Essays on the Psychology of Hashish (1968).

Redgrove, H.S., Joannes Baptista van Helmont (1922).

Reformed Church of the United States, The Guardian, Volumes 35-36 (1884).

Rehatsek, M., "Occult Sciences of Eastern Magic" in a Supplement to the Theopsophist, (1889).

Reghini, Arturo, "The Secret Language of the Fedeli d'Amore" in Introduzione alla magia (1927-1929: English translation, 1971).

Rémy, Nicholas, Demonolatry: An Account of the Historical Practice of Witchcraft edited and annotated by Montague Summers (1929/2014).

Reyerson, Kathryn L., Society,Law, and Trade in Medieval Montpellier (1995).

Rhyn, Otto Henne am, Mysteria: History of the Secret Doctrines and Mystic Rites of Ancient Religions and Medieval and Modern Secret Orders (1895).

Richter, Samuel, The True and Perfect Preparation of the Philosopher's Stone, by the Brotherhood of the Order of the Golden and Rosy Cross; Wherein the Materia for this Mystery is named by its name, also the Preparation is shown from the Beginning to the End, with all Manipulations (1710/1714).

Rigolot, Francois in (Chesney, 2004).

Ripley, George, The Bosome-Book of Sir George Ripley of Bridlington. Containing His Philosophical Accurtations in the makeing of the Philosophers Mercury and Elixirs (1683).

Ritson, Joseph, Fairy Tales, Legends and Romances Illustrating Shakespeare and Other Early English Writers (1875).

Rivière, Patrick, Fulcanelli: His True Identity Revealed (2006).

Rizopoulou, Sophia, "On the botanical content of Hypnerotomachia Poliphili" (2016).

Robertson, Charles Kevin, Religion & Alcohol: Sobering Thoughts (2004).

Robertson, Etienne-Gaspard, Mémoires récréatifs, scientifiques et anecdotiques, 2 vols. (1834).

Rohde, Erwin, Psyche: The Cult of Souls and the Belief in Immortality Among the Greeks (1925).

Root, Noble Geo L, *The Ancient Arabic Order of the Nobles of the Mystic Shrine for North America* (1903) https://archive.org/details/ancientarabicord00root

Rosch, Manfred, "Pollen analysis of the contents of excavated vessels – direct archaeobotanical evidence of beverages," Vegetation History and Archaeobotany (2005).

Rose, H. A., North Indian Notes & Queries, Vol. 3 (1894).

Rosenfeld, Louis, The Last Alchemist -The First Biochemist: J. B. van Helmont (1577-1644) (1985).

Rosenthal, Franz, The Herb; Hashish Versus Medieval Muslim Society (1971).

Rossell, Deac, "The 19th Century German Origins of the Phantasmagoria Show" Paper given at the Lantern Projections Colloquium, organised by Ian Christie at the British Academy, 16 -17 February 2001.

Rousseau, Jean-Jacques, Julie, or the New Heloise (1761).

Royal Society, (Invisible College): http://royalsociety.org/about-us/history accessed 2 May 2014.

Rubin, Vera, Cannabis and Culture (1975).

Ruck, Carl A. P.; Staples, Blaise Daniel, and Heinrich, Clark, The Apples of Apollo: Pagan and Christian Mysteries of the Eucharist (2001).

Ruck, Carl A.P. with Blaise Daniel Staples, José Alfredo González Celdrán, and Mark Alwin Hoffman, "Conniving Wolves," in The Hidden World: Survival of Pagan Shamanic Themes in European Fairytales (2007).

Ruck, Carl, affidavit in Bennett vs The Attorney General for Canada and the Minister of Health for Canada, (2009).

Ruck, Carl; Staples, Danny Blaise and Heinrich, Clark, The Apples of Apollo: Pagan and Christian Mysteries of the Eucharist (2001).

Ruck, Carl, interview “Smoke of the Oracles” (2014).

Rudenko, Sergei I.. Frozen Tombs of Siberia – the Pazyryk burials of Iron Age horsemen (1970).

Rudolph, Kurt, Gnosis: The Nature and History of Gnosticism (1987).

Ruffles, Tom, Ghost Images: Cinema of the Afterlife (2004).

Rulandus, Martin, A Lexicon of Alchemy (2014).

Roulette, Casey J., et. al., “High prevalence of cannabis use among Aka foragers of the Congo Basin and its possible relationship to helminthiasis,” American Journal of Human Biology Volume 28, Issue 1 (January/February 2016).

Russell, Jeffrey Burton, Mephistopheles: The Devil in the Modern World (1990).

Russo, Ethan, Interview with Chris Bennett (2003).

Russo, Ethan; Dreher, Melanie Creagan; Mathre, Mary Lynn, Women and Cannabis: Medicine, Science, and Sociology (2002).

Russo, Ethan M.D., Unpublished paper 2005, “Clinical Cannabis in Ancient Mesopotamia: A Historical Survey with Supporting Scientific Evidence”; I wrote Ethan and he said most of that stuff was included in the following: Russo EB. “History of cannabis and its preparations in saga, science and sobriquet,” (2007).

Russo, Ethan, Cannabis and Cannabinoids: Pharmacology, Toxicology, and Therapeutic Potential (2013).

Safranski, Rüdiger, Goethe: Life as a Work of Art (2017).

Sagan, Carl, The Dragons of Eden (1977).

The St. James’s magazine (1842).

Salverte, Eusebe, The Occult Sciences: the philosophy of magic, prodigies, and apparent miracles (Volume 1 and 2) Translated with notes by Thompson, Dr. Anthony Todd (1847).

Sarianidi V., “Temples of Bronze Age Margiana: traditions of ritual architecture. Antiquity,” (1994).

Sarianidi V., Margiana and Protozoroastrism (1998).

Sarianidi, Victor I., “Margiana and Soma-Haoma,” in the Electronic Journal of Vedic Studies, Vol. 9, Issue 1 (2003).

Sarton, George, Ancient Science Through the Golden Age of Greece, (Dover, 1993).

Schiller, Friedrich, Der Geisterseher: Aus den Papieren des Grafen von O (1789).

Schimmel, Annemarie, A Two-Colored Brocade: The Imagery of Persian Poetry (2014).

Scholem, Gershom Gerhard, *The Messianic Idea in Judaism: And Other Essays on Jewish Spirituality* (1995)

Schonfield, Dr. Hugh, The Passover Plot (1965).

Schultes, R.E., “Man and Marijuana,” Nat. Hist. 82 (1973).

Schultes, Richard Evans and Hoffman, Albert, Plants of the Gods-Origins of Hallucinogenic Use (1979/1992).

Schlun, Betsy van Schlun, Science and the Imagination: Mesmerism, Media, and the Mind in Nineteenth-century English and American Literature (2007).

Schnoebelen, William, Masonry: Beyond the Light (1991).

Schrödte, Willy, A Rosicrucian Notebook: The Secret Sciences Used by Members of the Order (1992).

Schweizer, Marc, Aloe the health and healing plant (1994/2006).

Scott, Charles P. G. "The devil and his imps," Transactions of the American Philological Association, Volumes 24-26 (1894).

Scott, Reginald, The Discoverie of Witchcraft (1584).

Screech, Michael Andrew, Rabelais (1979).

Screech, M.A., "Girolama Cardano's De Sapientia and Tiers Livre de Pantagruel" Bibliothèque d'Humanisme et Renaissance T. 25, No. 1 (1963).

Scrolls, Tolka, Visible & Physical Manifestation of Spirits (2012).

Sedgwick, Mark, *Western Sufism: From the Abbasids to the New Age* (2016).

Sedir, Paul, Les Plantes Magiques (1902) (Translated from the French by Pierre J. Surette).

Severs, Elisabeth, "An 18th Century German Mystic," in The Theosophist, Volume 30, Issues 1-6 (1909).

Seydibeyoglu, M. Ozgur; Mohanty, Amar K. and Manjusri, Misra, Fiber Technology for Fiber-Reinforced Composites (2017).

Seymour, St John D., Anglo-Irish Literature: 1200-1582 (2011).

Shakespeare, William, The plays of William Shakespeare, Volume 4 (1803).

Sharp, Dr. William, "The Action of Drugs" in The Calcutta Journal of Medicine: A Monthly Record of the Medical Auxiliary Sciences, Volume 6 (1876).

Shastri, H., Introduction, in Modern Buddhism and its Followers in Orissa (1911).

Shah, Idries, The Sufis (1964).

Shah, Idries, Tales of the Dervishes (1967).

Shaked, Shaul, "Quests and Visionary Journeys in Sassanian Iran" in Transformations of the Inner Self in Ancient Religions, By Jan Assmann, Gedaliahu A. G. Stroumsa, (1999).

Shakespeare, William, Cymbeline, King of Britain, Act I, Scene 5 (1611); King Lear (1606); Othello (1604); Romeo and Juliet (1597); A Midsummer Night's Dream (1605); The Temptest (1611); Macbeth (1606); Henry V (1599): Henry VI (1592); 2nd Henry VI (1623).

Shanon, Benny, "Biblical Entheogens: a Speculative Hypothesis," Time and Mind: The Journal of Archaeology Consciousness and Culture, Volume I—Issue I (March 2008).

Sherratt, A. G., "Alcohol and its alternatives: symbol and substance in pre-industrial cultures" in

Consuming habits: drugs in history and anthropology (Routledge, London and New York,9 1997).

Sherratt, A. G., “Cups that cheered, Bell Beakers of the Western Mediterranean’,” BAR Int. Ser. 331, vol. 1. British Archaeological Reports, (1991).

Sherratt, A. G., “Introduction: peculiar substances” in Consuming habits: drugs in history and anthropology (1995).

Sherratt, A. G., “Sacred and profane substances: the ritual use of narcotics in later Neolithic Europe” in Sacred and profane: proceedings of a conference on archaeology, ritual and religion. Oxford University Committee for Archaeology Monographs (1995).

Sherratt, Andrew, “Economy and Society” in Prehistoric Europe: Changing Perspectives (1997).

Shiva, Frater, *Inside the Solar Lodge* (2007)

Sibley, W.G. *The Story of Freemasonry* (1913).

Sidgwick, Frank, The Sources and Analogues of a Midsummer-Night’s Dream (1907).

Sieber, J.H., “Zostrianos,” in The Nag Hammadi Library (1988/1991.

Siegel, R. K., “Hallucinations” in Scientific American (1977).

Silberer, Herbert, Hidden Symbolism of Alchemy and the Occult Arts (1917).

Simmons, John G., Doctors and discoveries: lives that created today’s medicine (2002).

Simpson, James Young, The obstetric memoirs and contributions of James Y. Simpson, Edited by William Overend Priestly, Horatio Robinson Storer, (1856).

Skinner, Dr. Stephen, “The History Of Magic, Summoning Spirits, & John Dee,” http://thehighersidechats.com/ (2017).

Smillie, Shaun, “Did Shakespeare Puff on ‘Noted Weed’?” in National Geographic News (March 1, 2001).

Smith, Andrew Phillip, New Nightingale, New Rose, Hafiz of Shiraz (2003).

Smith, C., The Astrologer of the Nineteenth Century; Or, The Master Key of Futurity, and Guide to Ancient Mysteries, Being a Complete System of Occult Philosophy. ... By the Members of the Mercurii; Raphael, the Metropolitan Astrologer; the Editor of the Prophetic Almanack; and Other Sideral Artists. ... The Seventh Edition, Supervised (1825).

Smith, Homer, Man and his Gods (1952).

Smith, Morton, Jesus the Magician (1978).

Smith, Wm. Bradford, “Friedrich Förner, the Catholic Reformation, and Witch-Hunting in Bamberg,” The Sixteenth Century Journal, Vol. 36, No. 1 (Spring, 2005).

Snider, Denton Jaques, Goethe’s Faust Second Part: A Commentary on the Literary Bibles of the Occident (1886).

Spencer, Edward, “Clarion’s picture : a legend of Nassau Hall,” in Atlantic Monthly Vol. 6, no. 33 (1857).

Spence, Lewis, The Mysteries of Egypt: Secret Rites and Traditions (1929).

Spencer, William David, Dread Jesus (2011).

Spinella, Marcello, Concise Handbook of Psychoactive Herbs: Medicinal Herbs for Treating Psychological and Neurological Problems (2013).

Srigley, Michael, The Probe of Doubt: Scepticism and Illusion in Shakespeare's Plays (2000).

Stableford, Brian M., Slaves of the Death Spiders: Essays on Fantastic Literature (1998).

Stausberg, Michael, "Zoroaster VI As Percieved in Western Europe," Encyclopedia Iranica (2005).

Stauth, Georg, 'On Archaeology of Sainthood and Local Spirituality in Islam: Past and Present Crossroads of Events and Ideas', *Yearbook of the Sociology of Islam*, Vol. 5) (2015).

Stearn, William T., "Typification of Cannabis sative L.'," in Cannabis and Culture, Editor Vera Rubin, (1975).

Steiner, Rudolph, The Secret Stream: Christian Rosenkreutz and Rosicrucianism: Selected Lectures and Writings (2000).

Stephens, Walter, Giants in Those Days: Folklore, Ancient History, and Nationalism (1989)

Stephenson, Craig E., On Psychological and Visionary Art: Notes from C. G. Jung's Lecture on Gerard de Nerval's Aurélia (2015).

Stevens, W., The Leisure Hour: An Illustrated Magazine for Home Reading, Volume 20 (1871).

Stolberg, Victor B., "Painkillers: History," Science, and Issues (2016).

Strange, Thomas Lumisden, The Legends of the Old Testament: traced to their apparent primitive sources (1874).

Strassman, Rick, DMT: The Spirit Molecule: A Doctor's Revolutionary Research into the Biology of Near-Death and Mystical Experiences (2000).

Sumler, Alan G., Kannabion: Cannabis in the Ancient Greek and Roman World (2018).

Summers, Montague, The Werewolf in Lore and Legend (1933).

"Was There a Whiff of Cannabis about Jesus?" The Sunday Times, January 12, 2003.

Swift, Joathan and Scott, Sir Walter, The Works of Jonathan Swift (1883).

Swift, Joathan, "From the Facetious Dr. Andrew Tripe, at bath, To the Venerable Nestor Ironside," (1714).

Tatar, Maria, Off with Their Heads!: Fairy Tales and the Culture of Childhood (1992).

Taylor, Norman, Flight from Reality (1949).

Taylor, John, The Praise of the Hempseed (1620).

Taxil, Leo, Le Diable au XIXe siècle: ou, Les mystères du spiritisme, la Franc-Maçonnerie luciférienne (1894) (Translated from the French by Pierre J. Surette).

Taxil, Leo, Le Diable au XIXe siècle: ou, Les mystères du spiritisme, la Franc-Maçonnerie luciférienne (1892-1894) (Translated from the French by Pierre J. Surette).

Taxil, Leo, *La Vie de Jesus* (1890).

Taxil, Leo, *La Bible Amusante* (1882).

Taxil, Leo, *Les Maîtresses du Pape 'The Pope's mistresses'* (1884).

Taxil, Leo, *National Magazine* (1906).

Targuebayre, Cordes en Albigeois (1993).

Taylor, John, The Praise of Hemp-Seed (1630).

Taylor, Kathleen, Sir John Woodroffe, Tantra and Bengal: "an Indian soul in a European body?" (2001).

Tchouhadjian, Armand, Saint Blaise Evêque de Sébaste (2005).

Thackeray, J.F.; Van Der Merwe, N.J., & Van Der Merwe, T.A. "Chemical analysis of residues from seventeenth-century clay pipes from Stratford-upon-Avon and environs," South African Journal of Science 97: 19-21 (2001).

Thackeray, J.F., "Trance, art and literature: testing for hallucinogens," in Antiquity Vol 79 No 303, Article number 79009, (March, 2005).

Thackeray, J.F., "Shakespeare, Hallucinogens and a tenth Muse: New Light on the 'Dark Lady'" (2001).

Thackeray, J.F. 1999. "The tenth muse: hemp as a source of inspiration for Shakespearean literature?" Occasional Paper of the Shakespeare Society of Southern Africa, January 1999, 1-9.

Thackeray, J.F., van der Merwe, N.J., and van der Merwe, T.A. 2001. "Chemical analysis of residues from seventeenth century clay pipes from Stratford-upon-Avon and environs." South African Journal of Science 97, 19-21.

Thackeray, J.F., "Trance, art and literature: testing for hallucinogens' in Antiquity Issue 79, http://antiquity.ac.uk/ProjGall/thackeray (2005).

Thackeray, J.F., "Shakespeare, plants, and chemical analysis of early 17th century clay "tobacco" pipes from Europe" in South African Journal of Science, July/August issue. (2015).

Thackeray, J.F. & Young, S.M.M., "Forensic Botany and Historical Archaeology in the context of early 17th century clay 'tobacco' pipes" in The Digging Stick, Newsletter of the South African Archaeological Society (2015).

Thackeray, J.F., "Shakespeare's cryptic word-play, with special reference to 'compounds' (drugs), 'weed' and 'invention' (creative writing)" (2016).

Thackeray, J.F., Shakespeare's Sonnets (1609).

Thimmy, Rene, La Magie a Paris (1934) (Translated by Pierre J. Surette).

Thomann, J., "The Name Picatrix: Transcription or Translation?" in Journal of the Warburg and Courtauld Institutes, Vol. 53 (1990).

Thomas, Ann C., The Sarmatian Connection: New Light on the Origin of the Arthurian and Holy Grail Legends (1978).

Thompson, C. J. S., Mysteries of Magic (1927/2005).

Thorndike, Lynn, A History of Magic and Experimental Science (1923).

Tisdall, Rev. W., The Original Sources Of The Qur'an, from the Society For The Promotion Of Christian Knowledge (London, 1905).

Trevisan, Count Bernard, Verbum Dismissum (15th century) Translated from the French by Sigismund Bacstrom, and transcribed by Robert Nelson, British Museum Sloane Ms.3630.

Trithemius, Johannes, Steganographia (Secret Writing), (-1500) Digital edition Joseph H. Peterson. (1997).

Trithemius, Johannes, Antipalus Maleficiorum (1508).

Trowbridge, William Rutherford, Cagliostro, the Splendour and Misery of a Master of Magic (1910).

Tuttle, Hudson, Arcana of Nature (1864).

Twyman, Tracy, "Mysterium Baphometis Revelatum" Documentary (2016).

Twyman, Tracy and Rivera, Alexander, Baphomet: The Temple Mystery Revealed (2015).

Underhill, Evelyn, Mysticism: A Study in the Nature and Development of Man's Spiritual Consciousness (2015).

Urban, Hugh B., Tantra: sex, secrecy politics, and power in the study of religions (2003).

Urquhart, Motteux, "Life of Rabealais," in The Works of Rabelais, Vol. 1 (1849).

Urquhart, Thomas Rabelais Gargantua and Pantagruel, Volume 2 (1934).

Ursin, Jean "Une approche historique du RER" in les Cahiers de la R.L. Villard de Honnecourt N°22, (1980).

Valentine, Basil, The Twelve Keys of Basil Valentine, (1599).

Van Baaren, Theodorus Petrus & Hartman, Sven S., Iconography of Religions (1980).

Vandenberg Phillip, The Mystery of the Oracles (1979).

Vanity Fair, Volume 16 (1876).

Vaughan, Diana aka Leo Taxil, *Diana Vaughan: Mémoires d'une Ex-Palladiste* (1895-1897).

Verlaine, Paul, Hashish and Incense (1929).

Vinci, Felice, The Baltic Origins of Homer's Epic Tales (2005).

Vivenza, de Jean-Marc, Le Dictionnaire de René Guénon Broché (1998).

von Hammer-Purgstall, Joseph, The History of the Assassins: Derived from Oriental Sources (1813/1835).

von Hammer-Purgstall, Joseph, Mysterium Baphometis revelatum, seu Fratres Militiæ Templi, qua Gnostici et quidem Ophiani, Apostasiæ, Idoloduliæ et Impuritatis convicti, per ipsa eorum Monumenta, (Discovery of the Mystery of Baphomet, by which the Knights Templars, like the Gnostics and Ophites, are convicted of Apostasy, of Idolatry and of moral Impurity, by their own Monuments) (1818).

Waite, Arthur Edward, The Book of Ceremonial Magic (1911/1961).

Waite, A. E., *Devil-Worship in France: with Diana Vaughn and the Question of Modern Palladism* (1887).

Waite, Arthur Edward, A New Encyclopedia of Freemasonry (2013;1st, 1921).

Waite, Arthur Edward, The Real History of the Rosicrucians (1887).

Waite, Arthur Edward, The Brotherhood of the Rosy Cross (1924).

Waite, Arthur Edward, The Mysteries of Magic, A Digest of the writings of Eliphas Levi (1886).

Waite, Arthur Edward, The Magical Writings of Thomas Vaughan (Eugenius Philatethes): A Verbatim Reprint of His First Four Treatises: Anthroposophia Theomagica, Anima Magica Abscondita, Magia Adamica, and the True Cœlum Terræ (1888).

Waite, Arthur Edward, Devil-Worship in France (1896).

Wakefield, Walter Leggett; Evans, Austin P., Heresies of the High Middle Ages (1991).

Walker, Barbara, The Woman's Encyclopedia of Myths and Secrets (1983).

Walker, Benjamin, Tantrism: Its Secret Principles and Practices (1982).

Wallace-Murphy, Tim, The Enigma of the Freemasons: Their History and Mystical Connections (2006).

Walter, Philippe (Translator) and Troyes, Chrétien de (Author), Chretien de troyes Yvain ou le Chevalier au Lion (2000) (Translated from the French by Pierre J. Surette).

Ward, Sir Adolphus William, Old English Drama: Select Plays. Marlowe, Tragical History of Doctor Faustus. Greene, Honourable History of Friar Bacon and Friar Bungay (1892).

Ward, Charles A., Oracles of Nostradamus (2007).

Ward, Henry Dana, Free Masonry: Its Pretensions Exposed in Faithful Extracts of Its Standard Authors; with a Review of Town's Speculative Masonry; Its Liability to Pervert the Doctrines of Revealed Religion, Discovered in the Spirit of Its Doctrines, and in the Application of Its Emblems: Its Dangerous Tendency Exhibited in Extracts from the Abbé Barruel and Professor Robison, and Further Illustrated in Its Base Service to the Illuminati (1828).

Ward, John Sebastian Marlow, Freemasonry and the Ancient Gods (1921).

Ward, John Sebastian Marlow, Who Was Hiram Abiff? (1925).

Warnock, Christopher and Greer, John Michael, The Illustrated Picatrix: The Complete Occult Classic of Astrological Magic (2015).

Warraq, Ibn, Why I Am Not A Muslim (995).

Washington Post, "Revelation," (February 2, 2003).

Wasserman, James, The Templars and the Assassins: The Militia of Heaven (2001).

Waterman, L., Royal Correspondence of the Assyrian Empire (1936).

Webb, James, The Occult Underground (1974).

Webster, Nesta H., Secret Societies and Subversive Movements (1924).

Wechsler, Israel Spanier, Clinical neurology, with an introduction to the history of neurology (1963).

Wecker, Johann Jacob, De secretis libri septemdecim (1642).

Wecker, Johann Jacob, De secretis libri XVII (1613).

Weeks, Andrew, Paracelsus (Theophrastus Bombastus Von Hohenheim, 1493-1541): Essential Theoretical Writings (2008).

Wein, Rabbi Berel, False Messianic Fervor and Fever (2013) http://www.jewishhistory.org/false-messianic/.

Weinberg, Florence M. in (Chesney, 2004).

Weinfurter, Karel, Man's Highest Purpose: The Lost Word Regained (1935); originally released under the Czech title, Ohnivý keř čili odhalená cesta mystická (1923).

Welsch, Georg Hieronymus, Georgii Hieronymi Velschii Curationum exotericarum chiliades II et consiliorum medicinalium centuriae IV: c. adnotationes ejusdem (1676).

Welsch, Georg Hieronymus, Curationum exoticarum Chiliades II. et consiliorum medicinalium centuriae IV. cum adnotationibus ejusdem. Nunc primum ex MSSis editae (1676).

Welsch, Georg Hieronymus, Georgii Hieronymi Velschii Sylloge curationum et obseruationum medicinalium centurias 6 complectens c. notis ejusdem et episagmatum centuria 1 (1668).

Wertheimer, Albert I. and Bush, Patricia J., Perspectives on Medicines in Society (1977).

Westcott, Samuel, Observations on the nature of gout, shewing an infallible method for its cure. Also remarks on diseases of the scalp, including the ring-worm. Together with suggestions on the treatment of the scarlet fever (1834).

Westcott, William Wynn, Paper read on 4 October 1906. Reprinted from S.R.I.A., Transactions of the Metropolitan College (1906).

Westcott, William Wynn, Reprinted from S.R.I.A., Transactions of the Metropolitan College (1910).

Westcott, William Wynn, The Chaldæan Oracles of Zoroaster (1895).

Westcott, William Wynn and Gilbert, R.A., The Magical Mason: Forgotten Hermetic Writings of William Wyn Westcott, Physician and Magus (1983).

Weyer, Johann, Witches, Devils, and Doctors in the Renaissance, edited by George Mora, (1991).

Weyer, Johann, On Witchcraft: An Abridged Translation of Johann Weyer's De Praestigiis Daemonum (1998).

Whitby, Christopher, John Dee's Actions With Spirits: 22 December 1581 to 23 May 1583: Volume I and II (2012/1988).

Wickersham, Jane K., Rituals of Prosecution: The Roman Inquisition and the Prosecution of Philo-Protestants in Sixteenth-century Italy (2012).

Widengren, G., Stand und Aufgaben der iranischen Religionsgeschichte, Numen 2, (1955).

Widengren, Geo, Die Religionen Irans (1965).

Wigston, William Francis C., Bacon, Shakespeare and the Rosicrucians (1888/2017).

Wilder, Alexander, "Aesculapius, Paracelsus and Cagliostro: Their Relations to Science and The Healing Art," in the Transactions of the Eclectic Medical Society of the State of New York (1878).

Williams, Charles, Witchcraft (2016).

Wilson, Peter Lamborn, Scandal Essays in Islamic Heresy (1988).

Wilson, Peter Lamborn, Sacred Drift, Essays on the Margins of Islam (1993).

Wilson, Peter Lamborn, Ploughing the Clouds: The Search for Irish Soma (1999).

Wilson, Robert Anton, Sex & Drugs (1973).

Wilson, Robert Anton, Cosmic trigger: final secret of the Illuminati (1977).

Wilson, Robert Anton and Shea, Robert, The Illuminatus! Trilogy (1975).

White, Martin, A Midsummer Night's Dream (2008).

Winter, Dr. Jay, The Complete Remastered Voynich Manuscript (2016).

Winternitz, Maurice V. and Sarma, Srinivasa, A History of Indian Literature, Translated by V. Srinivasa Sarma, (Motilal Banarsidass Publ., 1996).

Wolff, Hannah, M., "Madame Blavatsky," in Two Worlds (December 11, 1891).

Wolther, Guido, "Philter, Zaubertränke, Räuchermittel, Hexensalben und Lebenselixiere," in Documenta et Ritualia Fraternitatis Saturni (1978) http://www.parareligion.ch/sunrise/fs/zauber.htm.

Woodroffe, Sir John, Shakti and Shâkta: Essays and Addresses on the Shâkta tantrashâstra by Arthur Avalon (1918)

Woodward, Frank Lee and Woodward, Parker, Secret Shakespearean Seals. Revelations of Rosicrucian arcana. Discoveries in the Shakespeare plays, sonnets, and works, printed circa 1586-1740, of 'Secreti Sigilli,' concealed author's marks and signs. By Fratres Rosæ Crucis (1916/2015)

Wright, Thomas, Essays on Archaeological Subjects (1861).

Wright, Thomas, The Worship of the Generative Powers During the Middle Ages of Western Europe (1866).

Wright, Thomas, The Life of Sir Richard Burton (1906).

Wright, Thomas, Narratives of Sorcery and Magic, from the Most Authentic Sources (1852).

Yar-Shater, Ehsan, The Seleucid, Parthian and Sasanian Periods (1983).

Yates, Frances Amelia, Giordano Bruno and the Hermetic Tradition (1964).

Yates, Frances Amelia, The Rosicrucian Enlightenment (1972).

Yates, Frances Amelia, The Occult Philosophy in the Elizabethan Age, Volume 7 (1999).

Yates, Frances Amelia, Shakespeares Last Plays (2013).

Yeats, William Butler, Discoveries: A. Volume of Essays (2017).

Yule, Henry, The Travels of Marco Polo (1920).

Zagami, Leo Lyon, Confessions of an Illuminati, VOLUME II: The Time of Revelation and Tribulation Leading Up to 2020 (2016).

Zglinicki, Friedrich von, Der Weg des Films Gebundene Ausgabe (1956).

Zias J, Stark H, Sellgman J, Levy R, Werker E, Breuer A, Mechoulam R. “Early medical use of cannabis,” Nature (1993).

Zias J. In: Campbell S, Green A, eds., The Archaeology of Death in the Ancient Near East, Oxford, UK: Oxbow Books, (1995).

Zias, Joel, Personal Correspondence, Oct.02, 2005.

The Book of Quintessence or the Fifth Being: That is to Say Mortal Heaven (Sloane MS. 73, fol. 10. Brit. Mus.) Translated from an edition published 1866 by the Early English Text Society, Frederick J. Furnivall, Editor. Translation Bryan J. Maloney (1995).

The New Encyclopaedia Britannica, Volume 9 (2003)

The Twentieth Century, Volume 155 (1954)

British Library Sloane MS 3826: 2r-57r, Liber Salomonis: Cephar Raziel Transcribed, annotated, and introduced by Don Karr

Sepher Raziel (Sl. 3846)

Book of the Angel Raziel, Edited by Joseph H. Peterson, esotericarchives.com.

Idel Moshe, The Magical and Neoplatonic Interpretations of the Kabbalah in the Renaissance, in Essential Papers on Jewish Culture in Renaissance and Baroque Italy, David Ruderman, ed., NYU Press, Jan 1, 1992
.

Book of magic, with instructions for invoking spirits, etc. (ca. 1577-1583) Folger SHAKESPEARE LIBRARY manuscript V.b.26.

COMMENT ON “AN EXCELLENT MAGIC MIRROR” [The Theosophist, Vol. IV, No. 6, March, 1883, p. 142].

Liber Salomonis: Sepher Raziel – Part 1. British Library Sloane MS 3826: 2r-27r, Transcribed, annotated, and introduced by D. Karr,

Nonarum Inquisitiones in Curia Scaccarii. Temp. Regis Edwardi 3. Printed by Command of His Majesty King George 3. in Pursuance of an Address of the House of Commons of Great Britain (1807),

E.J. Brill’s First Encyclopaedia of Islam, 1913-1936, The Theosophist, Volume 10, Theosophical Society, (1889).

The Evangelical Guardian and Review (1818).

The Anti-Jacobin Review and Magazine Or Monthly Political and Literary Censor, Volume 24 (1806). National Tribune (1880)

“Vision of Washington’ at Valley Forge,” L’Initiation (1889).

“What Herbs Have Mystical Powers or Virtues?” Rosicrucian Digest, volume 23 (1945).

Transactions of the First-fifty-ninth Annual Meeting of the Ohio State Medical Society (1860), Front Cover, Ohio state medical society, 1860.

The St. James’s magazine (1842).

Sharpe’s London Journal (1849)

The Encyclopedia Britannica, Volume 4, (1929)

The Kennewick Courier, August 14, 1903

British Medical Journal (Vol. 2) (1910)

‘Count Cagliostro’, The Medical World, Volumes 1-2 (1857)

“Count Cagliosro,” Fraser’s Magazine Vol. VIII, (1833).

The Medical World: A Journal of Universal Medical Intelligence, Volumes 1-2 s.n., (1857).

The Quarterly Journal of Prophecy, (1852).

The Text Book of Advanced Freemasonry (1873).

Nouvelle encyclopédie théologique: ou Nouvelle série de dictionnaires sur toutes les parties de la science religieuse, Volume 24 (1852).

L’Initiation: revue philosophique indẽpendante des hautes ẽtudes (1891).

The Freemasons’ Quarterly Magazine and Review (1859).

The Word, Volume 20, Theosophical Publishing Company (1915).

The Word, Volume 25, Theosophical Publishing Company (1917).

Banner of Light advertisement, October 1860.

Journal of the American Society for Society for Psychical Research (1918).

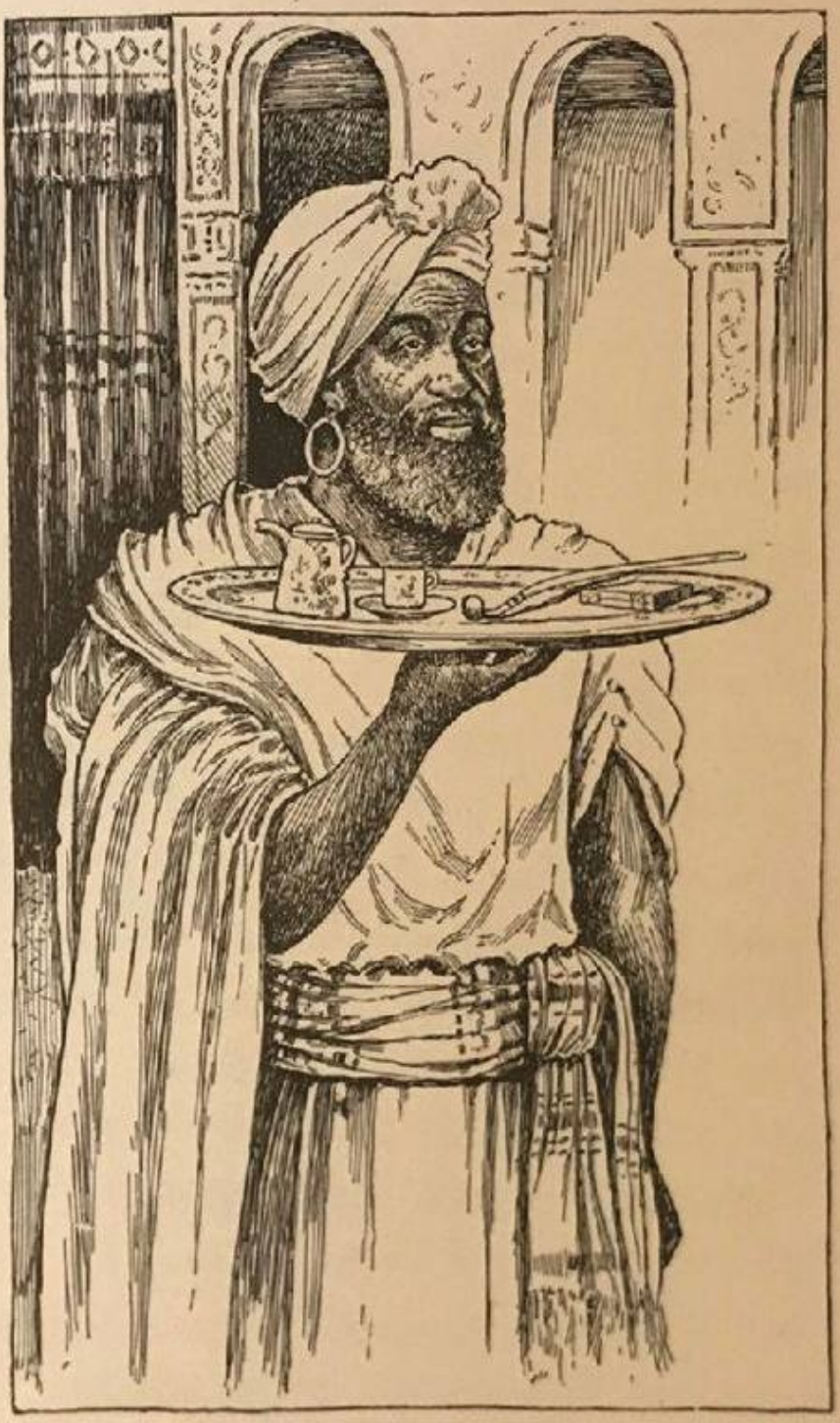
Proceedings of the Society for Psychical Research noted in (1909).

“Pot of Incense,” Short Talk Bulletin – Vol.XIII May, 1953 No.5.

The Masonic Review, Volume 85 (1896)

Parliamentary Papers, House of Commons and Command, Volume 48, Great Britain. Parliament. House of Commons (1860).

How to make the magic glass, gold mirror of the dead, by the means of which Oriental Magi are said to have smart held commerce with spirits, (1860).



HASSAN AT WORK.

A Moroccan servant delivers keef and tea on a tray, in this beautiful illustration by Ritchie from Keef: A Life-story in Nine Phases (1897) by Timothy Wilfred Coakley, A love story that takes place on the astral plane, and under the influence of hashish.

AN AMBROSIAL NIGHT.

Leon Abecassis, the protagonist of Keef: A Life-story in Nine Phases (Coakley, 1897) reclines on a divan, smoking keef from a sebsi, before drifting off to voyage on the astral plane, in this beautiful illustration from Ritchie.

Index

A

Abdal, Kaygusuz 643
Abel, Ernest 73, 137, 148, 191, 345, 435, 436, 497, 498, 725
Abu el-Atahiyya 425
Acts of Peter and the Twelve Apostles, The 43, 144
Adams, John Quincy 688
Adamson, Henry 347
Adams, William Henry Davenport 260,
Against Celsus 169
Against Heresies (Adversus Haereses) 43
Agrippa, Heinrich Cornelius 26, 46, 181, 187, 188, 190, 191, 195, 197-200, 212, 265, 266, 269, 296, 297, 317, 335, 340, 349, 350, 377, 388, 389, 396, 400, 436, 440, 445, 450, 478, 510, 546, 547, 676, 725, 733, 741
Ainsworth, William 653, 654, 655, 725
al-Antaki, Davud 209
al-Badri 175, 178
al-Badria 177
al-Busti 79
Alchemically Stoned: The Psychedelic Secret of Freemasonry 1, 256, 584, 742
Alchemist, The (play) 392, 737
Aldrich, Michael 6, 16, 22, 75, 79, 209, 210, 725
Alexander, William Menzies 48
al-Hassan al-Wazzan 305
Alhazred, Abdul 274, 395
Alighieri, Dante 355, 362, 725
Al-Kimia: The Mystical Islamic Essence of the Sacred Art of Alchemy 295, 732
Allen, Charles 618, 725
All the Year Round 64, 207, 531, 731
Allyn, Avery 682, 684, 689, 725
Aloe the Health and Healing Plant 119
Alphonoso the Wise 101, 138
Alpini, Prospero 241
al-Taftazani 210
al-Wazzan 305, 306
Al Zahrawi 147
Amalric, Arnaud 135
Ambelain, Robert 277, 725
Amersin, Ferdinand 631- 633, 725
Among the Dervishes 144, 728
Amphitheatre of Eternal Wisdom 268, 270, 738
Amy, Pierre 285, 286
Ancient Arabic Order of the Nobles of the Mystic Shrine for North America, The 75, 80, 641, 642
Anderson, James 601
Andrews, George 104, 620, 725
Andrews, William Page 574
Angel of the West Window, The 271, 272, 274
Annals of the Caliphs' Kitchens: Ibn Sayyār al-Warrāq's Tenth-Century Baghdadi Cookbook 66, 741

Anonymous Treatise on the Philosopher's Stone, An 253
Another Corollary 259
Anseiratic Mystery, The 650, 744
Anslinger, Henry 721, 725
Anti-Jacobin Review and Magazine, The 518, 737, 751
Antipalus Maleficiorum, (The Enemy of Witchcraft 181, 187, 188, 748
Anton, Karl Gottlieb 124, 725
Apocalypse of Peter, The 144
Apocryphon of John, The 48
Apolgie pour les grands personages faussement soupçonnés de magie 192, 234, 741
Aqua Vitae: Non Vitis 247, 248
Arabian Nights, The 108, 146, 148, 177, 213, 568, 595, 617, 728, 741
Archetypal-Imaging and Mirror-Gazing 381, 729
Archidox 220
Arda Wiraz Namag 61, 621
Aristotle 142
Arnold of Lübeck 6, 71, 72
Arnold, Thomas 368, 602, 603, 713
Ars Magna Lucis et Umbrae 511, 512, 738
Artificial Darkness: An Obscure History of Modern Art and Media 542, 732
Asaf, Yuz 144
Ashkenazi, Elisha 378
Ashmole, Elias 172, 195, 257, 363, 373, 390, 392, 393, 395, 598, 599, 668, 698
Asia Mysteriosa 638
Assassins, The (book) 208, 728, 739
Astrologer of the Nineteenth Century; Or, The Master Key of Futurity, and Guide to Ancient Mysteries, Being a Complete System of Occult Philosophy, The 538, 747
Atalanta fugiens 256
Athelstan (King) 76
Athenaeum, The 365, 367, 725
Atlantic Monthly 343, 747
A to Z of the Knights Templar: A Guide to Their History and Legacy 161
Atrell, Dan 1, 180, 181, 197
Attar (Abū Hamīd bin Abū Bakr Ibrāhīm) 85, 208, 209, 294
Aubrey, John 369, 370, 371, 374, 455, 510, 511, 726
Aufschlüsse zur Magie (Explanations of Magic) 537, 540, 546, 547, 563
Augustine (Saint) 290
Aula Lucis 253
Aurelia 620, 714, 715, 747
Auriol 653, 654, 725
Avalon, Arthur aka Woodruff 20, 22, 750
Avicenna (Abū 'Alī al-Husayn ibn "Abd Allāh; ibn Al-Hasan; ibn Ali ibn Sīnā) 86, 108, 120, 121, 138, 146, 147, 191, 203, 207, 208, 210, 211, 215, 222, 236, 241, 242, 284, 295, 311, 356, 622, 623, 713, 726
Avicennae Arabum Medicorum Principis Canon Medicinae ex Gerardi Cremonensis versione, etc. (Avicenna's Canon of Medicine) 210
Axe and the Oath: Ordinary Life in the Middle Ages, The 226, 733
Ayton, William Alexander 647, 657

B

Babayan, Kathryn 85, 703, 726

Bacon, Francis 428, 431, 450, 492, 493, 496, 726
Bacon, Roger 189, 200, 212, 384, 385, 398, 510, 726
Bailey, Michael 416, 420, 498, 500, 502, 726
Bakhtin, Mikhail 289, 299, 301, 726
Baldung, Hans 439
Balsamo, Giuseppe (Cagliostro) 521, 577, 580, 586, 587, 740
Balzac, Honore de 620, 626, 630, 714
Banner of Light 648, 651, 724, 752
Baptism of Fire, The 45, 47, 128, 131, 132, 698
Barnett, Bernard 419, 427, 435, 440, 458, 502, 503, 726
Barrett, Francis 192, 257, 278, 385, 401, 402, 656, 726
Baudelaire, Charles 27, 351, 626, 630, 636, 714-716, 726
Bavarian Illuminati 564, 566, 600, 699, 700
Bays, Gwendolyn 620, 624, 715, 716, 726
Beal, Dana 154, 162, 726
Bechmann, Roland 163, 164, 726
Beckford, William 561
Beffeyte, Renaud 164, 727
Bègue-Clavel, François Timoléon 559, 673- 676, 679, 729
Bellingham, David 355
Bell, William 311, 466, 468, 727
Benet, Sula 30, 162, 452, 453, 455, 456, 473, 727
Bennett, Allan 659
ben Zur, Joseph 378, 644
Bercovici, Konrad 108, 109, 727
Bergman, Madeleine 350, 727
Bernard of Clairvaux 135, 358
Berridge, Edward W. 657, 660
Bersot, Ernest 648, 649, 727
Besant, Anne 84, 646, 727
Better Living Through Alchemy Vol. I: Origins of Alchemy 205
Bey, Hakim (Peter Lamborn Wilson) 80, 82, 641, 655, 727
Bhotiva, Zam 638
Bible Amusante, La 606
Biochemical Targets of Plant Bioactive Compounds 352, 743
Birch, Una 513, 514, 615, 727
Bischofswerder, John Rudolph 556, 560
Bizarre Plants: Magical, Monstrous, Mythical 423, 732
Bjelić, Dušan I. 571, 614, 713, 727
Black Raven, The 520
Blake, William 257
Bland, Oliver 75, 193, 727
Blavatsky, H.P. 17, 18, 26, 80, 401, 412, 562, 638, 640, 641, 646, 720, 727, 729, 737, 739, 744, 750
Boccaccio, Giovanni 6, 73, 155, 156, 481, 617, 727
Bodin, Jean 26, 130, 430, 465
Boilvin, Emile 331
Boniface VIII (Pope) 499, 500
Book Concerning the Tincture of Philosophers, The 212, 228
Book of Arda Viraf 38, 61, 357
Book of Grass, The 620, 665, 725, 727

Book of Ieou 45, 46, 48, 49, 128
Book of Magic (BoO), The 384, 385, 389, 390, 396, 402-404, 477, 479, 538, 736
Book of magic, with instructions for invoking spirits, etc 384, 437, 476, 496, 727, 751
Book of Oberon, The 384, 397, 476, 477, 478, 481, 482, 538, 713, 735
Book of Poisons 175
Book of Quintessence or the Fifth Being: That is to Say Mortal Heaven, The 218, 222, 740, 751
Book of Shadows 437, 733
Book of Solomon, The 221
Book of Spirits 373
Book of Thoth, The 326, 327, 730
Books of Jeu 46, 173, 732
Boon, Mark 214, 570, 573, 727
Bosc, Ernest (de Vèze, Ernest Bosc) 35, 246, 254, 255, 413, 414, 415, 727
Bosch, Hieronymus 350-354, 727, 728, 731, 733, 736, 741
Bosch's St. Anthony Triptych: An Apothecary's Apotheosis 350
Bosome-Book of Sir George Ripley of Bridlington, Containing His Philosophical Accurtations in the makeing of the Philosophers Mercury and Elixirs, The 259
Botticelli, Sandro 355, 729
Bouthoul, M. 142, 728
Boyle, Robert 257, 371
Braid, James 149, 151, 152, 728
Brailsford, H.N. 644
Bramhall, John 66, 79, 113, 728
Brethren of the Free Spirit, The 351
Brewer's Dictionary of Phrase and Fable 458
British Medical Journal 587, 751
Britten, Emma Hardinge 401, 404, 728
Brotherhood of the Rosy Cross, The 650, 749
Browne, Edward G. 63, 78, 79, 115, 199, 253, 728
Browne, Thomas 253
Brown, George W. 16, 37, 38, 56, 479, 725, 726, 728
Brown, John Porter 59
Brown, Robert 306, 725
Bruegel, Pieter the Elder 352
Bruno, Giordano 16, 26, 181, 190, 201, 318, 592, 737, 751
Bulwer-Lytton, Edward 648, 651-653, 655, 728, 732
Bulwer-Lytton: The Rise and Fall of a Victorian Man of Letters 653
Burke, O.M. 144, 711, 728
Burman, Edward 208, 209, 621, 728
Burton, Richard 75, 115, 148, 177, 401, 416, 615, 617, 618, 640, 665, 728, 745, 751
Butler, E.M. 573
Butler, Samuel 234, 391, 394, 399, 400, 520, 573, 728, 751
Büttner, Nils 350, 351, 728

C

Cagliostro, Alessandro 123, 265, 407, 513, 514, 521, 539, 566-568, 576, 577-594, 600, 614, 620, 631, 633, 652, 670, 679, 681, 682, 693, 698, 727, 733, 737, 740, 743, 748, 750, 751
Cahagnet, L.A. 32, 389, 399, 405, 406, 408, 410, 412, 413, 415, 416, 578, 648, 728, 735
Calvin, Jean (John) 337, 340, 728
Camilletti, Fabio 514, 551-553, 728

Campanella, Tommaso 181, 190
Campbell, J.M. 82, 83, 112, 295, 322
Campbell, Joseph 24, 55, 60
Cannabis and the Soma Solution 11, 15, 95, 727
Cannabis: Evolution and Ethnobotany 451, 729
Canon of Medicine 120, 138, 210, 295, 726
Canseliet, Eugène 277
Canterbury Tales 479
Caputo, Giovanni B. 381, 382, 387, 417, 729
Cardano, Jerome (Cardan) 3, 200, 217, 245, 246, 247, 250, 317, 411, 416, 423, 427, 435, 676, 698, 713, 729, 733, 746
Carlile, Richard 624, 625, 668, 711, 729
Carlye, Thomas 653
carnival de Paris, Un (A Carnival of Paris) 620
Casanova, Giacomo 195, 576
Case, Paul Foster 661, 662, 729
Cazotte, Jacques 594-597, 619, 620, 634, 652, 729
Cellini, Benvenuto 511, 573
Celsus 44, 146, 169, 173, 227
Chaldean Oracles of Zoroaster, The 26
Champagne, Julien 277, 725, 733
Chanler, Bob 326, 730
Chappell, Arthur 300, 303, 304, 333, 334, 642, 729
Chapter from the History of Cannabis Indica, A 78
Chaucer, Geoffrey 489, 739
Chemical Wedding of Christian Rosencreutz 348
Chemische Versuch 540
Child, A.B. 724
Chretien de troyes Yvain ou le Chevalier au Lion 136, 749
Cisteriensis, Thomas 147
Citta del Sole 181
Clairvoyance; How to Produce it, and perfect it, with an essay on “Hashish, it’s benefits and Its dangers 409
Clarke, Robert C. 15, 117, 138, 451, 453, 729
Claude, Catherine 79, 149, 329, 346, 579, 659, 729
Clavicula Salomonis Regis (The Key of Solomon 36
Clement V (Pope) 358
Clement VII (Pope) 286
Cloud Upon the Sanctuary 562, 732
Club des Hashischins 626, 629
Cochrane, John George 281, 284,-287, 289, 291, 332, 342, 344, 729
Cockburn, John 17, 729
Coleridge, Samuel Taylor 366, 402, 572
Collins, Wilkie 355, 653, 729
Colóquios dos simples e drogas he cousas medicinais da Índia (Colloquies on the Simples and Drugs of India) 239
Commedia 357, 358, 360
Compendium Maleficarum 420
Complete Remastered Voynich Manuscript, The 398, 750
Conder, Claude Reignier 79, 80, 82, 105, 729
Conference of Birds 294

Confessions 326, 604, 730, 751
Constantiens, Theophilus Schweighardt 367
Continuation des Mille et une nuits: contes arabes (Continuation of the Arabian Nights: Arabian Tales) 595, 729
Coomaraswamy, Ananda Kentish 83, 91, 730
Cooper, Thomas 205, 265, 584, 587, 733
Corbin, Henry 85, 730
Corpus Hermeticum, (Discourse of Hermes to Tat on the Mixing Bowl or Monad 125
Cosway, Richard 402
Country Justice, The 397, 501, 503, 730
Coyajee, Jahangir C. 86, 91, 730
Craig, Alexander 485
Cresswell, Julia 378, 379
Crowley, Aleister 3, 7, 20, 22, 26, 53, 274, 275, 276, 282, 326, 327, 345, 437, 540, 562, 604, 657, 659, 660, 661, 663, 664, 670, 698, 699, 711, 722, 723, 730, 732, 745
Crusades, The (book) 108, 727
Culling, Louis T. 612, 613
Culpeper, Nicholas 245, 263, 265, 353, 730
Curationum exoticarum chiliades ii et consiliorum medicinalium centuriae iv cum adnotationibus ejusdem (Two Chiliads of Exoteric Cures people's and Four Centuries of Medical Advice, with Notes by the Same) 241
Cyclopaedia of Biblical Literature, A 39, 738
Cymbalum Mundi 289
Cymbeline 481, 482, 746

D

d'Abano, Pierre 188
Dabestān-e Mazāheb, The 62, 63
d'Aguilon, François 511
Dakaris, Sotirios 509, 510
Dalechamps, Jacques 238, 730
Dalton, Michael 397, 501, 504, 730
Daniel, John 132
Danielou, Alain 55, 730
Dannaway, Frederick 26, 62, 180, 387, 438, 439, 730
Dante 212, 283, 325, 344, 355-362, 374, 421, 484, 500, 575, 624, 676, 698, 716, 725, 735, 740, 743
Danton, Georges Jacques 552
da Orta, Garcia 485
Daraul, Akron 431, 566, 731
Darwin, Charles 29, 744
Das Land der Freiheit (The Land of Freedom) 631, 633
Das Neunte Buch in der Arznei (The ninth book of medicine) 230
Das puch aller verpoten kunst, ungelaubens und der zaubrey puch aller verpoten kunst, ungelaubens und der zaubrey, (The Book of all Forbidden Arts, Superstition and Sorcery) 181, 736
d'Aumont, Pierre 673
Davidson, Peter 647
Davie, Richard 644
Deacon, Richard 394, 395, 447, 448, 720, 727, 731
Dealing with the Dead, The Human Soul, its migrations and Transmigrations 409, 744
de Bure, Huguet 142

Decameron, The 6, 73, 155, 156, 162, 306, 481, 727
de Chabannes, Adémar 134, 135
De consideration quint essentia rerun omnium (On the consideration of the Fifth Essence of All Things) 221
Dee, John 46, 188, 265, 269, 271, 272, 274, 348, 369, 373, 374, 390-399, 403, 416, 477, 482, 495, 510, 511, 598, 599, 668, 698, 728, 731, 733, 735, 743, 747, 750
de Guaita, Stanislas 274, 636, 637, 723, 731
De Herbo Sanctissimo Arabico 326, 327, 660, 698, 723, 730
de Hoyos, Arturo 670, 731
De incertitudine scientiarum 349
de la Harpe, Jean-François 595
de Lamartine, Alphonse 282, 731
de Lancre, Pierre 427
De Lapide Philosophico [The Philosopher Stone] 254
De la sorcellerie et de la justice criminelle à Valenciennes (XVIe et XVIIe siècles) [Of Witchcraft and criminal justice at Valencian (16th & 17th)] 288, 337, 423, 740
de Laurence, L.W. 20, 21, 152, 200, 230
De le demonomanie des sorciers (On the Demon-Mania of Witches, 1580) 465
Del Incienso a la Osmoterapia 270, 738
della Porta, Giambattista 26, 419, 427, 432 506
De lycanthropie, transformation et extase des sorceries 569
de Maistre, Joseph 126
Democritus 203, 316, 442, 450
de Molay, Jaques 141, 358, 558, 673, 678, 699, 701, 703, 704, 711
Demonic Possession in the New Testament: Its Historical, Medical, and Theological Aspects 48
Demonium invocation 221
de Monmouth, Geoffroi 136
de Montauban, Renaud 330
de Nerval, Gerard 27, 615, 618-626, 631, 638, 641, 675, 702, 708, 714, 715, 738, 742, 747
De Ninault, Giovanni 435, 436
Denley, John 402
de Nogaret, Guillaume 131, 499
de Nynauld, Jean 215, 433, 569
De Occulta Philosophia libri III (Three Books of Occult Philosophy) 190, 191, 297, 377, 388, 389, 396, 510, 725
De Origine Morborum Invisibilium, Lib. IV 219, 742
de Orta, Garcia 239- 241, 442
De Pasquale, A. 436, 450, 498, 507
de Pasqualis, Martinez 597
de Payens, Hugues 677
De Praestigiis Daemonum, Et Incantationibus ac veneficiis (On the Illusions of the Demons and on Spells and Poisons, 1563) 440, 441, 750
De Quincey, Thomas 351, 366, 604, 657, 725, 735
Der Engel vom westlichen Fenster (The Angel of the West Window) 271, 741
De Renovatione et Restauratione Hominis 260
Der Geisterseher – Aus den Papieren des Grafen von O (The Ghost-Seer 520, 570, 746
Der Grosskophta 576
De Rienzo, Paul 154, 162, 726
Der secretis naturae sive quinta essential (On the secrets of nature or the fifth essence) 317
de Rupescissa, Johannes 221
Dervishes, or Oriental Spiritualism, The 59, 728

De Sacy, A. Silvestre 74, 731
De Scandalis (On Scandals) 340
De secretis libri XVII 247, 750
De secrets naturae sive quinta essentia (On the Secrets of Nature or the Fifth Essense) 220, 221, 224
Desperers, Bonasventure 289
Des Sciences Occultes ou Essai sur la Magie, les Prodiges et les Miracles 4, 205
De Subtilitate of Girolamo Cardano, The 245, 246, 729
de Tarrega, Raymond 220, 221, 224, 226
de Torquemada, Tomás 422
Deveney, John 80, 81, 84, 105, 380, 405, 406, 408, 411, 647, 648, 649, 651, 731, 734
Devereux, Paul 438, 731
Devil and his Imps, The 472
de Villeneuve, Arnaud 676
Devil-Worship in France: with Diana Vaughn and the Question of Modern Palladism 604, 609, 749
Diana Vaughan: Mémoires d'une Ex-Palladiste (Memoirs of Miss Diana Vaughan) 609, 610
Di Cicco, Camillo 118, 119, 138, 731
Dickens, Charles 64, 65, 207, 531, 731
Dickson, Donald 250, 267, 483, 510, 731
Dictionary of English Plant Names, A 242, 732
Dictionary of Medical Vocabulary in English 478, 742
Die Synagoge des Satan (The Synagogue of Satan 465
Die warhaffte und vollkommene Bereitung des philosophischen Steins der Brüderschafft aus dem Orden des Gülden-und Rosen-Creutzes 368
Die Wurzeln des Sage vom heilgen Graal 92, 322
di Gargano, Michael 690, 692
Dioscorides 120, 146, 213, 238, 242, 359, 442
Discoverie of Witchcraft, The (Discovery of Witchcraft) 396, 427, 458, 463, 465, 467, 481, 746
Divan 569
Divine Comedy 283, 355, 358, 361, 500
Dixon, Laurinda S. 350, 731
Dobroruka, Vicente 38, 731
Dogme et Rituel de la Haute Magie 450, 610, 739
Dolet, Etienne 289
Doré, Gustave 625
Doyle, Arthur Conan 604, 630, 720, 731
Drake, Francis 487, 493
Dr. Faustus 385, 387
Drugs and Magic 104, 725
Drugs of the Devil 435, 440, 726
Dubs, H.H. 18, 19, 732
Dubus, Edourard 274
Ducher, Gilbert 309
Du Hachisch et de L'aliénation Mentale (Hashish and Mental Illness) 713
du Journal des Débats 582
Dumas, Alexander 27, 595, 620, 626, 628, 629, 714, 732
Duncan's Masonic Ritual and Monitor 669, 732
Dunkley, H. Archibald 663
du Potet, Jules Denis (Baron) 406-408, 415, 416, 648
Dwellers on the Threshold: Or, Magic and Magicians 22, 193, 260, 725, 740
Dymock, William 59, 60, 69, 78, 87, 454, 732

E

Eberly, John 295, 706, 707, 732
Eckartshausen, Karl von 194, 269, 389, 402, 509, 537, 538, 540, 542-550, 553, 555, 562, 563, 565, 566, 570, 573, 575, 576, 578, 638, 646, 732
Eco, Umberto 109, 120, 732
Ecstasies: Deciphering the Witches' Sabbath 15, 422, 734
Effendi, Habeeb Risk Allah 81, 732
Elcott, Noam M. 542, 732
Eleusinian Mysteries 4, 350, 467, 693
Eliade, Mircea 14, 24, 27, 53, 86, 93, 202, 203, 210, 322, 732
Elijah 83, 112, 207, 212, 426
Ellacombe, Henry Nicholson 483, 732
Emboden, William 423, 732
Emperor Wears No Clothes: The Hemp and Marijauana Conspiracy, The 435, 497, 736
Encausse, Gérard Anaclet Vincent (Papus) 633, 742
Enchiridion 384
Encyclopædia Americana 127, 728, 739
Encyclopaedia of Freemasonry, An 556, 682, 740
Encyclopaedia of Freemasonry and Its Kindred Sciences, An 556, 740
Encyclopedia Britannica 250, 283, 314, 588, 751
Encyclopedia Iranica 26, 747
Encyclopedia of Freemasonry 75, 209, 217, 706, 740, 749
Encyclopedia of Magic and Alchemy, The 199, 735
Encyclopedia of Religion and Ethics, The 662
Encylopedia Judaica 206, 732
Enigma of Rabelais, The 303, 729
Enigma of the Freemasons: Their History and Mystical Connections, The 75, 749
Ennemoser, Joseph 9, 186, 732
Enoch, Jonny 733
Ephorus 13
Epitome of the Treasure of all Health, The 256
Esarhaddon 31, 33
Esenbach, Wolfram von 102, 104, 170
Esoterism of Dante, The 362
Eulis 271, 744
Evola, Julius 278, 358, 374, 732
Evolved Alchemy 1, 251, 279
EXPERIMENTUM, Potens Magna in Occult Philosophy. Compiled and Scribed by Frederick Hockley 402, 735
Exposition of the Mysteries; Or, Religious Dogmas and Customs of the Ancient Egyptians, Pythagoreans, and Druids, An 693, 733
Eymerich, Nicholas 501
Ezra 37, 38, 49, 117, 152, 207, 708, 731

F

Fama Fraternitatis 348, 363, 399
Familiar Astrologer, The 402, 543, 744
Famous History of Fryer Bacon, The 385
Fasciculus. Oft Lust-Hof der Chimescher Medecijnen, uyt allen Boecken ende Schriften Doctoris

Theophrasti Paracelsi van Hogenheym vergadert 232
Faust, Johannes 226, 337, 385, 386, 520, 570, 571, 572, 573, 574, 575, 576, 619, 653, 725, 734, 735, 747
Fedeli d'Amore (The Faithful of Love) 295, 359,360, 374, 740, 745
Fée aux Miettes, La 620
Fellows, John 75, 693, 694, 733
Felt, George 646
Ficino, Marsilio 190, 318, 733
Figuier, Louis 579, 588, 733
Figulus, Benedictus 253, 365
Final Quittance 218, 224, 225
Findel, J.G. 556, 733
First Book of Occult Philosophy 198
Fitzerse, Alfred 720
Fitzgerald, J.F. Scott 65
Flamel, Hortensius 230, 446, 447, 733
Flaubert, Gustave 626, 630, 665, 733
Fludd, Robert 363, 411
Fohr, S.D. 92, 735
Folkard, Richard 454, 476, 733
Fontanna, Giovanni 510
Forces Occultes (Occult Forces) 687
Forman, Simon 195, 256, 390
Förner, Friedrich 424, 504, 505, 733, 747
Forsythe, Dennis 663, 733
Fortune, Dion 663, 664, 733
Fossier, Robert 226, 227, 352, 733
Foucault's Pendulum 109, 120, 732
Four Treasures, The 145
Fraenger, Wilhelm 261, 351, 733
Frankhauser, Manfred 192, 230, 733
Franklin, Ben 600, 601
Fraternitas Saturni 270, 414, 663, 738
Frawley, David 93, 733
Frazier, George 455, 733
Freemason and Masonic Illustrated, The 330, 739
Freemasonry and the Ancient Gods 701, 749
Freemasonry, British, continental, etc 690, 734
Freemasonry in the Holy Land: Handmarks of Hiram's Builders 641
Free Masonry: Its Pretensions Exposed 699, 749
Freemason's Chronicle, The 555, 741
Freemasons' quarterly (magazine and) review, The 584
Freud, Sigmund 441, 571, 572, 713, 727, 733
From Scythia to Camelot 94, 739
Fulcanelli (Jean-Julien Champagne) 262, 276, 277, 280, 282, 285, 289, 294, 295, 297, 298, 342, 725, 733, 745
Fusus (Fusus al-Hakim, The Seal of Wisdom) 210
Fuzuli 60, 82

G

Gait, Edward Albert 17, 733

Galen 120, 121, 227, 232, 285, 306, 307, 310, 435, 441, 618
Garden, George 369
Gardner, Gerald 437, 733
Gargantua and Pantagruel 6, 248, 277, 281-283, 285-287, 289, 290, 292-298, 307, 320, 332, 335, 337, 341-343, 362, 486, 489, 749
Garrison, Fielding 146, 148, 213, 214, 734
Gass, Anton 98, 99, 733
Gathas 48, 66
Gaub, Jerome (Hieronymus David Gaubius) 539
Gauna, Max 336, 734
Gautier, Theophile 342, 620, 626, 629, 630, 714, 715, 734
Geber (Jabir ibn Hayyan) 3, 86, 200, 208-210, 212, 213, 215, 284, 295
Geffarth, Renk 517, 518, 535, 555, 556, 558, 734
Geiwitz, James 32, 58, 734
Gelfer-Jorgensen, Mirjam 102, 103, 734
Genesis of Freemasonry, The 1, 667, 736
Gerhard, Johann Conrad 226, 734, 742
Geschichte der Magie 9, 186, 732
Ghayat AlHakim, The 128, 174, 175, 178, 179, 200, 376, 379
Ghost Images: Cinema of the Afterlife 511, 745
Gibbon, Edward 215, 734
Gill, C.H. 219, 734
Gillray, James 586
Ginzburg, Carlo 15, 422, 423, 426, 427, 429, 468, 469, 734
Giraud, Jules (Numa Pandorac) 635, 734
Glanvill, Joseph 458
Glass, Sandra 564, 734, 739, 742
Gley, M.M. 717
Gloves of a Mason, The 574, 740, 741
Gnoli, Gherardo 25, 734
Gnostic Recognitions of Clement 169
Gnostics, The 42, 424, 738
God of the Witches 456, 464, 741
Gods, Sages and Kings: Vedic Secrets of Ancient Civilization 93, 733
God's Unruly Friends: Dervish Groups in the Islamic Later Middle Period, 1200-1550 78
Godwin, Joscelyn 185, 271, 400, 402, 408, 410, 411, 416, 580, 614, 639, 646, 647, 665, 734
Goethe, Johann Wolfgang von 520, 564, 569, 570, 571, 572, 573, 574, 575, 576, 577, 593, 595, 614, 725, 727, 730, 733, 734, 735, 739, 746, 747
Goethe's Key to Faust 574, 725
Golden and Blessed Casket of Nature's Marvels, A 253
Golden Bough, The 455, 733
Golden Dawn, The 195, 197, 403, 540, 562, 634, 647, 656, 657, 658, 659, 661, 663, 740
Golem, The 271
Gospel of Judas, The 160
Gospel of Nicodemus 169
Gospel of Philip the Deacon, The 720, 727
Gospel of the Witches 437, 739
Gossop, Michael 387, 590, 735
Gould, F.C. 559, 735
Gowen, H.H. 115, 355, 356, 357, 735

Graham, George 402, 733, 735, 737
Grail Legend, The 91, 106, 737
Graltempel und Paradises 91
Grand Maitre des Assassins, Le 142, 728
Grant, Kenneth 287, 659, 725, 735
Graves, Robert 75, 456, 457, 735
Great Book of Magical Art, Hindu Magic and Indian Occultism, The 20, 21, 739
Great Paradoxes of Numa Pandorac, The 635, 734
Greek and Roman Necromancy 14, 742
Green Gold the Tree of Life: Marijuana in Magic and Religion 109, 259, 727
Gregory XI (Pope) 221
Gregory XIII (Pope) 247
Grey, Zachary 234, 391, 416, 728
Grimoire du Pape Honorius, Le 500
Grosche, Eugen (Gregor A. Gregorius) 414
Grotenhermen, Franjo 192, 200, 230, 232, 299, 733, 735
Gruppo di Ur 278, 663
Guardian (newspaper) 41, 735
Guardians of the Grail 86
Guardians of the Holy Grail 111, 743
Guazzo, Francesco Maria 420, 735
Guénon, René 17, 91, 92, 167, 294, 295, 297, 298, 331, 335, 355, 358, 362, 363, 374, 636, 638, 646, 665, 728, 735, 737, 749
Guide to Clairvoyance: A Practical Manual for Those Who Aim at Perfect Clear Seeing and Psychometry, The 409
Guiley, Rosemary 199, 735
Guilt of the Templars, The 106, 131, 141, 739
Gulliver’s Travels 248
Guls Horne-Book 485
Guy, Geoffrey 12
Gwyne, John 375

H

Hackman, George 32, 735
Hafez (Hafiz) 114-118, 189, 208, 294, 729, 730, 739, 747
Haidar (Sheikh) 76-78
Hall, Manly P. 355, 364, 374, 695, 696, 710, 711, 735
Halloween Nation: Behind the Scenes of America’s Fright Night 518, 726
Harms, Dan 402, 403, 478, 479, 735
Harner, Michael J. 419, 507, 735
Harper’s New Monthly Magazine 284, 730
Harris, Lynda 350, 377, 576, 673, 735, 736
Harrison, David 1, 348, 395, 565, 585, 586, 594, 598, 599, 601, 604, 633, 658, 667-671, 679-681, 684, 699, 700, 711, 735, 736
Hartlieb, Johannes 181, 427, 736
Hartmann, Franz 184, 185, 194, 388, 412, 736
Hartsuiker, Dolf 19, 736
Harvard, John 487
Hasan I-Sabah 626
Haschischgenuss im Abendland: anleitung zu’ Kenntniss und gebrauch des feinsten und merkwürdigsten

Genussmittels (Hashish enjoyment in the West: guide to the knowledge and use of the finest and most remarkable pleasure) 630, 631, 725
Haschischins Club 342, 630
Haschisch und Hellsehen (Hashish and Clairvoyance) 274, 741
Hassan Mohammed ibn-chirazi 76
Hassan Sabah 347
Hatsis, Tom 1, 50, 51, 53, 58, 135, 174, 204, 215, 246, 250, 335, 344, 349, 420, 422, 423, 425, 427, 433, 434, 437, 448, 450, 498, 614, 736
Haug, Martin 25, 93, 736
Haydar, Isma'ili Shayk 76, 78, 308
Heckethorn, Charles 581, 736
Heindel, Max 662, 663, 736
Hellfire Club 282, 342, 600
Helmont, Van 237, 249, 745
Henderson, Alexander 64, 736
Henry V (King) 483, 746
Heptameron 384, 450
Hepworth, T.C. 511
Herbal Astrology 195
Herbarium 172, 501, 572
Herb: Hashish vs Medieval Society, The 60, 147
Herer, Jack 435, 436, 497, 498, 736
Hermes 125, 181, 183, 212, 218, 224, 228, 229, 261, 365
Hermetic Brotherood of Luxor, (H.B. of L.) 411, 646- 648, 657, 743
Hermetic Order of the Golden Dawn 634, 657, 658, 659
Herodotus 13, 30, 96, 97, 284, 285, 307, 567, 618, 738
Hewitt, James Francis Katherinus 24, 92, 93, 736
Hezekiah 36
Hibbert, Joseph Nathaniel 663
Hieronymus Bosch and Alchemy: A Study on the St.Anthony Triptych 350, 727
Hieronymus Bosch: Visions and Nightmares 350, 728
Higgins, Godfrey 75
Hillman, David 40, 55, 153, 316, 422, 736
Hippolytus 50, 719
Hiram Abiff 330, 584, 618, 619, 621-624, 663, 668, 674, 687, 688, 699, 703, 711, 749
Hiram Key, The 668, 687, 738
Histoire de France 163, 474, 740
Histoire de Satan: sa chute, son culte, ses manifestations, ses œuvres, la guerre qu'il fait à Dieu et aux hommes: magie, posessions, illuminisme, magnétisme, esprits frappeurs, spirites, etc., etc. : démonologie artistique et littéraire, association démo 430, 463, 739
Histoire Pittoresque de la Franc-Maconnerie 535, 559, 673, 674, 675, 679, 685, 729
Histoire pittoresque de l'Angleterre et de ses possessions dans les Indes (Picturesque history of England and its possessions in the Indies) 620
Historia generalis plantarum (General History of Plants) 238, 730
History of Ancient and Modern Wines, The 64, 736
History of France 105
History of Freemasonry from its origins down to the present day 556, 733
History of Freemasonry Throughout the World, A 559, 735
History of Indian Literature, A 143, 750
History of Magic 186, 416, 677, 731, 739

History of Magic and Experimental Science, A 50, 250, 748
History of Magick By Way of Apology For all the Wise Men who have have unjustly been reputed Magicians from the Creation to the Present Age, The 192, 731
History of Secret Societies 431, 566, 731
History of Tabari 66
History of the Ancient and Honorable Fraternity of Free and Accepted Masons, and Concordant Orders 692, 732, 736
History of the Assassins: Derived from Oriental Sources, The 70, 106, 129, 132, 749
History of the Jews, A 29, 737
Hitchman, F. 75
Hockley, Frederick 401, 402, 403, 404, 412, 416, 479, 604, 656, 735, 736
Hoffman, Albert 5, 745, 746
Hollandus, Johann Isaac 264, 736
Holy Blood and the Holy Grail, The 108, 145, 161, 726
Homelie Herbe: Medicinal Cannabis in Early England, A 245, 730
Homer 50, 111, 365, 368, 602, 603, 615, 747, 749
Honnecourt, Villard de 163, 164, 165, 166, 167, 174, 316, 331, 470, 698, 726, 727, 741, 749
Honorius III (Pope) 500
Hooke, Robert 20, 369-374, 395, 600, 603, 698, 732, 736, 737
Hooper, Judith 56, 57, 732, 736
Horrible and Terrifying Deeds and Words of the Very Renowned Pantagruel King of the Dipsodes, Son of the Great Giant Gargantua, The 293
How to make the magic glass, gold mirror of the dead, by the means of which Oriental magi are said to have smart held commerce with spirits 409
Huard, Pierre 19, 736
Hudibras 234, 399, 400, 728
Hugo, Victor 195, 196, 620, 626, 630, 714, 736
Hullot, Antoine 315, 317
Hunchback of Notre-Dame, The 195, 736
Hypnerotomachia Poliphili (Polyphilus, in his Dream of Love) 318, 319, 745

I

Ibn al-Baytr 255
Ibn ‘Arabi (Abū ‘Abd Allāh Muhammad ibn ‘Alī ibn Muhammad ibn ‘Arabī al-Hātimī at-Tāī) 208, 210, 738
Ibn Baitar 214
Ibn el’Arabi 356
ibn Sina 295, 726
Ibn Taymiyah 176
Ibn Wahshiya 175
Illuminatus Trilogy 563, 564
Index Librorum Prohibitorum (List of Prohibited Books) 188
Indo-Aryan Deities and Worship 697, 743
Innocent VI (Pope) 221
Innocent VIII (Pope) 485, 497
Inside the Solar Lodge-Behind the Veil 612
Intoxication, Modernity, and Colonialism: Freud’s Industrial Unconscious, Benjamin’s Hashish Mimesis 571, 727
Introduction to the History of Medicine, An 146
Invocating by Magic Crystals and Mirrors 401, 736

Iranian & Indian Analogues of the Legend of the Holy Grail 91, 730
Irenaenus 50
Irwin, Herbert 280, 401, 404, 735, 736, 747
Isaiah 30, 31, 35, 36, 207, 255, 256
Isis Unveiled 640, 641, 727
Isma'il, Abd al-Rahman 63, 64, 85, 177

J

Jackson, J.G. 61, 589, 708, 737
Jacob Ben Asher 376
Jacobs, Bruno 16, 737
Jamashid 115
Jarvis, Jack 171
Jesus 40-48, 54, 58, 85, 89, 90, 116, 133, 143-145, 152-154, 157-162, 169, 171, 285, 340, 427, 535, 607, 612, 623, 678, 686, 690, 692, 699-701, 708, 727, 728, 738, 747, 748
Jewish Alchemists, The 215, 222, 223, 743
Jew of Malta 146, 740
Ji, Warren 1, 251, 252, 279, 737
Joan of Arc 110, 436, 499, 500, 743
Jogand-Pagès, Marie Joseph Gabriel Antoine 606, 611
John Dee's Actions With Spirits 391, 750
John Dee: Scientist, Geographer, Astrologer and Secret Agent to Elizabeth I 394, 731
John of Capistrano 419
Jonson, Ben 392, 475
Johnson, Paul 29, 30, 203, 392, 393, 475, 641, 737
John the Baptist 144, 159, 703
John XXI (Pope) 121, 174, 316, 498, 499, 501, 698
Jones, C.G. 659
Jones, Charles Stansfeld 3, 345, 699
Jones, G.C. 520
Joseph ben Zur 378, 644
Joseph of Arimathea 168, 169, 171, 175, 181
Journal of Magnetism 406
Journal of the American Society for Society for Psychical Research 720, 752
Journal of the Royal Asiatic Society 17, 741
Journey To The Orient 621, 622, 742
Jumblatt, Walid 624
Jung, Carl 91, 92, 99, 106, 118, 161, 204-206, 253, 264, 267, 268, 294, 322, 349, 350, 360, 381, 416, 573, 713-715, 719, 720, 724, 737, 742, 747
Jung, Emma 91

K

Kaempfer, Engelbert (Kämpfer) 567, 603, 615, 737
Kaplan, Aryeh 120, 207, 376, 737
Karamustufa, Ahmet 78
Karamzin, Nikolay 581
Karr, Don 375, 378, 382, 383, 388, 390, 391, 399, 478, 737, 738, 751
Kelley, Edward (Kelly) 272, 274, 390-397, 399, 400, 403, 448, 477, 598
Kennewick Courier 686, 738, 751

Kersten, Holger 144, 154, 158, 738
Kestler, Johannes Stephan 266, 511, 738
Key of Solomon, The 36, 46, 195, 197-199, 375, 384, 437, 500
Khayyam, Omar 65, 66, 70, 113, 114, 348, 740, 742
Khunrath, Heinrich 130, 267-270, 348, 363, 367, 738
Khusraw (King) 26, 59, 85, 86, 174
Kienholz, M. 274, 395, 738
King, Francis 201, 384, 656, 659
King Lear 205, 481, 746
Kinney, Jay 642, 738
Kipling, Rudyard 617, 618, 725
Kipling Sahib: India And The Making Of Rudyard Kipling 618, 725
Kircher, Athanasius 511
Kisel, V.A. 96-98, 738
Kittler, Friederich 538, 553, 738
Kitto, John 38, 39, 738
Knight, Joseph 289
Kok, Alexander 651
Kramer, Heinrich 441
Krumm-Heller, Arnold 270, 738
Krupa, Gene 721
Kyteler, Alice Outlaw 335, 448, 457, 458

L

LaCarriere, Jacques 424, 425
Lachman, Gary 358, 565, 567-569, 621, 640, 738
Lacnunga (Remedies), The 171, 434, 437
La Gazza 630
La magie dévoilée et la science occulte 408
Lancin, Charles 412, 413, 415, 738
La Sorcerie (The Witch, 1862) 465
Latini, Brunetto 356, 358
L'au-Dela et ses Problemes (The Hereafter and its Problems) 412, 738
Lavater, Johann Kaspar 577
La Voie, revue mensuelle de Haute Science 635, 734
Lawrence, E.A. 39, 153, 162, 739
L'Azoth des Philosophes 261
Lebling, Robert 177, 199, 739
Lecanu, M. L'Abbé 430, 463, 464, 739
Le Club des Haschischin 195, 233, 602, 713
Le Comte de Monte-Cristo, (The Count of Monte Cristo) 626, 732
Le diable amoureux (The Devil in Love 595, 596
Le diable au XIXe siècle: ou, Les mystères du spiritisme, la Franc-Maçonnerie luciférienne (The Devil in the 19th Century: or, The Mysteries of Spiritualism, Luciferian Freemasonry 407, 543, 558, 604, 635, 685, 748
Ledoux, Charles Nicholas 561
Legacy: Studies in Medieval Technology, Science 161, 163, 726, 727, 733, 741
Legends of the Fire Spirits: Jinn and Genies from Arabia to Zanzibar 177, 739
Legends of the Old Testament, The 170, 747
Legman, Gershon 106, 128, 131, 132, 138, 141, 142, 162, 507, 739

Le Grant herbier en francoys 287
Leisure Hour, The 535, 747
Leitch, Aaron 1, 194, 197-199, 378, 383, 429, 465, 469, 479, 502, 520, 739
Le livre rouge, résumé du magisme, des sciences occultes 230, 446, 447, 733
Leloyer, Pierre 288, 474
Le Magie chez les Chaldean 32, 739
Le Mystère des Cathédrales 277
Lenormant, Francois 32, 291, 739
Leo Africanus 213, 214, 305
Leo X (Pope) 305
Leo XIII (Pope) 607, 613
Lepinte, Christian 569, 739
Les Cahiers de la R.L. Villard de Honnecourt 167, 331, 749
Le secret des corporations: La clé de Rabelais (The Secret of Corporations: The key of Rabelais) 325
Les Miroirs Magiques 413, 727
Les Paradis artificiels 630, 715, 726
Lesser Key of Solomon, The 36, 46
Le tiers des faictz et Dietz heroiques du noble Pantagruel 284
Le Tiers Livre 307
Le Tres Precieux don de Dieu (The Most Precious Gift of God 262
Lévi, Eliphas 26, 122, 129, 130, 139, 281, 342, 394, 395, 406, 407, 416, 432, 443, 446,-448, 450, 465, 537, 538, 546, 565, 566, 578, 589, 608, 610, 648, 656, 677, 739, 741, 749
Lewis, H. Spencer 106, 330, 662, 665, 739, 747
Lewis, M.G. 552
Libavius, Andreas 383, 399
Liber Alpeh 326
Life and Works of Rabelais, The 286
Life of Gargantua and of Pantagruel, The 162, 276
Life of Paracelsus 194, 736
Life of Rabelais, The 341
Lilly, William 195, 265, 390, 393, 416, 739
Linck the Younger, Johann Heinrich 515, 538
L'Initiation 325, 578, 635, 639, 656, 741, 742, 744, 751, 752
L'Initiation Maçonnique 656, 742
Littleton, Scott 94, 95, 117, 118, 739
Live Science 488, 742
Living Age, The 80, 740
Living Torah, The 376, 737
Living with Drugs 590
Lloyd, James 520, 739
Llull, Ramon (Llully, Raymund; Lull; Lulle; Lully) 200, 212, 217, 220, 222, 255, 249, 676
Locatelli, Andrea 550
London Magazine 604, 736
London Pharmacoepoeia 235
London Times 41
L'Orient et la revue Scientifique et Morale de la Franc-Maçonnerie 673
Lost Rites and Rituals of Freemasonry, The 1, 565, 680, 736
Louise, Théophile 91, 288, 337, 423, 569, 648, 737, 740
Louis XV (King) 514, 576
Lovecraft, H.P. 274

Löw, Immanuel 38. 137, 197, 377, 740
Luck, Georg 4, 14, 29, 30, 33, 35, 58, 110, 234, 380, 382, 388, 389, 416, 510, 728, 740
Luther, Martin 422
Lycourinos, Damon 379, 740
Lyly, John 489, 740
Lyon, Nick 259, 261, 288, 624, 751
Lyttle, E. 80- 82, 740
Lytton, Bulwer 402, 648, 651-653, 655, 728, 732

M

Macbeth 381, 481, 746
Mackenzie, Kenneth R.H. 31, 332, 648, 656, 740
Mackey, Albert G. 195, 200, 209, 217, 556, 557, 679, 682, 683, 696, 697, 698, 706, 740
Maçonnerie occulte suivie de L'Initiation hermétique: rôles des planètes dans les doctrines hermétiques et mythologiques des anciens philosophes et des poètes de l'antiquité (Occult masonry followed by Hermetic initiation : roles of the planets in the her 578, 744
Mad Merry Pranks of Robin Goodfellow, The (Mad Pranks and Merry Jests of Robin Goodfellow, The) 457, 460, 475
Magical Mason: Forgotten Hermetic Writings of William Wyn Westcott, Physician and Magus, The 657, 734, 750
Magic and Magicians 22, 193, 260, 294, 725, 740
Magicians, Seers and Mystics 606, 740
Magic: The Principles of Higher Knowldge 547
Magie a Paris, La 638, 748
Magnus, Albertus 229, 230, 311, 446, 447, 478
Magre, Maurice 606, 740
Magus, The 192, 201, 278, 401, 578, 726
Mahoney, Bryan 219, 249, 740
Maier, Michael 206, 256, 258, 363, 364, 365
Maîtresses du Pape (The Pope's mistresses), Les 606
Malcor, Linda 94, 95, 117, 118, 739
Malleus Maleficarum 441
Malmo-Levine, David 600
Malory, Thomas 170
Man's Highest Purpose: The Lost Word Regained 662, 750
Manuscript Found in Saragossa, The 568, 624, 743
Man Who Would Be King, The 617, 738
Marat, Jean-Paul 289, 552
Marihuana: The First Twelve Thousand Years 435
Marijuana: Assassin of Youth 721, 725
Marijuana Medicine 265, 266, 744
Markale, Jean 313, 344, 740
Marlowe, Christopher 146, 147, 385, 701, 740, 749
Martin, Henri 163
Masello, Robert 513, 581, 740
Maslama, Abu l-Qāsim 180
Masonic Magician: The Life and Death of Count Cagliostro and His Egyptian Rite, The 584, 587, 733
Masonic Myth, The 642, 667, 738
Masonic Necromancer: Shifting Identities In The Lives Of Johann Georg Schrepfer 507, 517, 555, 734
Masonic Review, The 642

Masonic Trowel, The 696, 740
Masonic Voice Review 673, 741
Masonry: Beyond the Light 563, 567, 692, 746
Masonry Dissected 328
Masters, George Mallary 300, 307, 311, 320, 336
Mathers, S. L. MacGregor 195, 197, 384, 657, 658
Maxwell, J. 22, 193, 209, 227, 228, 236, 249, 294, 507, 740
McCarthy, Justin Huntly 65, 87, 113, 138, 374, 740
McFarland, Douglas 297, 298, 740
McKenna, Terence 201, 236, 237, 352, 723, 741
McPartland, John 12
Mead, G.R.S. 44-47, 160, 173, 724, 729, 741
Measure for Measure 381
Medea 14
Medieval Islamic Symbolism and the Paintings of the Cefalu Cathedral 102, 734
Meiners, Chistoph 587
Méjanel, Pierre 709
Melatonin 718
Melissino, Pyotr Ivanovich 255, 256, 584, 585, 670, 679, 681
Menavino, Giovanni Antonio 644
Mendelssohn, Moses 535
Mephistopheles: The Devil in the Modern World 336, 745
Merigot, Leo 283, 309, 312, 344, 741
Merkur, Dan 5, 204, 205, 256, 257, 272, 274, 280, 317, 318, 345, 741
Merlin, Mark 451
Merlin: Priest of Nature 313, 740
Mertzdorff, Dr. 131, 132, 698
Mesmer et le magnétisme animal 648, 727
Mesmer, Franz 648, 727, 733
Metamon, Paulos 640
Metamorphosis of Plants, The 571
Methodist Review, The 644, 740
Meyer, Francis 574, 575, 741
Meyers, Richard 252, 741
Meyrink, Gustav 271, 272, 274, 662, 741
Michal, Victor 639, 640, 741
Mitchelet, Jules 105, 106, 465, 474, 741
Mitchelet, Victor-Emile 106
Midsummer Night's Dream, A 459, 465, 466, 474-476, 479, 481, 485, 488, 494, 746, 750
Miller, Edith Starr aka Lady Queenboroug 58, 640, 744
Ming Wong 19
Minor, Roddie 3, 71, 74, 442, 474
Mirfendereski, Guive 16
Mirror Narcotique 389, 406
Mirror of the Wisdom of the Rosy Cross, The 367
Miscellanies 369
Misplaced Dream, The 415, 732
Mitrandola, Giovanni Pico della 318
Mohammed 76, 212, 567, 642
Moliere (Jean-Baptiste Poquelin) 639

Moore, C. 139, 642, 673, 679, 741
Morals and Dogma of the Ancient and Accepted Scottish Rite of Freemasonry 374, 677, 684, 706, 731, 743
Moreau, J.J. 602, 626, 629, 713, 714
More, Henry 465
Moreno, Jose 638, 648, 660, 665, 741
More, Thomas 15, 38, 50, 62, 98, 111, 181, 300, 321, 324, 358, 465, 466, 478, 482, 486, 489, 557, 567, 721
Morgan, William 691, 708, 709
Morgan, W.W. 136, 555, 559, 691, 708, 709, 741
Moses 29, 33, 34, 35, 36, 85, 117, 207, 431, 583, 615, 693, 703, 708, 723, 739
Most Holy Trinosophia, The 585
Mother Bunch's Closet Newly Broke Open, containing rare secrets of art and nature 453, 455, 728
Mudd, Norman 326
Mukherjee, Braja Lal 17, 741
Müller-Ebeling, Claudia 438, 744
Munter, Frederick 131, 132
Murray, Margaret 427, 449, 450, 456, 458, 464, 465, 472, 475, 479, 741
Musaeum Hermeticum 364
Muses' Threnodie, The 347
Mystères de la franc-maçonnerie dévoilés, Les (The Mysteries of Freemasonry unveiled) 608
Mysteria: History of the Secret Doctrines and Mystic Rites of Ancient Religions and Medieval and Modern Secret Orders 560, 745
Mysteries and Secrets and Magic 267, 389, 550
Mysteries of Freemasonry; Or, an Exposition of the Religious Dogmas and Customs of the Ancient Egyptians, Showing ... Their Identity with the Order of Modern Masonry, The 608, 694
Mysteries of Magic 432, 748, 749
mysteries of science, The 579, 733
Mysterium Baphometis revelatum, seu Fratres Militiæ Templi, qua Gnostici et quidem Ophiani, Apostasiæ, Idoloduliæ et Impuritatis convicti, per ipsa eorum Monumenta (MBR) 107, 122, 123, 131, 132, 347, 585, 608, 617, 670, 674, 676, 698, 748, 749
Mystery of the Oracles, The 509, 749
Mystic's Dilemma, The 623, 738

N

Napier, Richard 161, 195, 390, 741
Narcotic Mirrors 410, 412
Narratives of Sorcery and Magic, from the Most Authentic Sources 461, 751
Nasrallah, Nawal 66, 67, 68, 69, 117, 154, 280, 741
National Geographic Magazine 487, 730, 747
National Magazine 611
National Tribune 601, 751
Natural History of Staffordshire 667
Naturalis Historia 304
Natural Magic 200, 363, 506, 546
Nature's Alchemist: John Parkinson, Herbalist to Charles I 243, 743
Naudé, Gabriel 26, 192, 193, 195, 200, 234, 363, 400, 731, 741
Naudon, Paul 329, 330, 741
Necronimicon 274, 395
Netwon, Isaac 370, 374
New Arthurian Encyclopedia, The 95, 96, 738
New Encyclopedia of Freemasonry, A 75, 706, 749

Newman, P.D. 1, 256, 258, 280, 328, 329, 368, 399, 400, 401, 404, 412, 415, 584, 585, 614, 667, 685, 711, 742
New Monthly Magazine, The 284, 655, 725, 730
New Scientist 435, 726
New York Herald 80
Nicodemus 158, 161, 165, 169, 171
Nicolai, Christoph Friedrich 124, 737, 742
Nicoullaud, Charles 656, 742
Nider, Johannes 419
19th Century German Origins of the Phantasmagoria Show, The 518, 745
Ninth Key, The 266
Nodier, Charles 619, 620, 634, 715, 742
North Indian Notes and Queries 16
North, Robert 409, 416, 450
Norton, Thomas 195
Nostradamus 240, 344, 346, 387, 388, 416, 590, 744, 749
Notes on the Chemistry of the Text 219, 734
Nouvelle encyclopédie théologique 584, 742, 752
Nyberg, H.S. 24, 61, 86

O

Occult Digest 722
Occult Magazine, The 647
Occult Sciences: The Philosophy of Magic, Prodigies and Apparent Miracles, The 4, 153, 745, 746
Occult Theocracy, The 58, 744
Oekonomisch-technologische Encyklopädie 513
Offices and Order of Spirits: The Occult Virtues of Plants & Some rare Magical Charms & Spells, The 403, 736
Offices of Spirits, The 384
Of Occult Philosophy 189
Ogden, Daniel 14, 15, 742
Olcott, Henry 646
Old English Herbarium 172, 501
Old Man of the Mountain 66, 70, 73, 105, 106, 113, 153, 155, 156, 481, 620, 626, 627, 639, 649
Omni (magazine) 171
100 Most Important Chemical Compounds: A Reference Guide, The 252, 741
On Psychological and Visionary Art: Notes from C. G. Jung's Lecture on Gerard de Nerval's Aurélia 714, 747
On the Consideration of Quintessences 218
On the Letter Omega 225
Opium Traders and Their Worlds 274, 395, 738
Oporinus, Johanes 192, 194, 235, 236
Optical Media 538, 738
Opticorum Libri Sex 511
Order of the Garter 473
Ordinal of Alchemy 195
Ordo Templi Orientis (O.T.O.) 22, 184, 270, 326, 412,414, 612, 613, 634, 660, 663, 670, 699
Origen 169
Orlando Furioso 283, 319, 330
Orphic Vision: Seer Poets from Novalis to Rimbaud, The 620, 715

Osburn, Lynn 171, 205, 206, 268, 269, 278, 727
O'Shaughnessy, W.B. 151
Oxford English Dictionary, The 484, 485, 492

P

Pagels, Elaine 159, 742
Pallinghurst Barrow 17, 725
Palmer, John (Zadkiel) 402
Panaceae Hermeticae 226
Pantagruelion 276, 281-284, 287, 288, 292, 293, 299, 300, 302, 304, 305, 307, 308, 310-312, 326, 332, 337, 338, 342-344, 346, 362, 474, 617, 630, 726, 743
Papus 325, 633-636, 742
Paracelsus (also von Hohenheim) 3, 146, 181, 187, 188, 191-195, 200, 201, 209, 212, 213, 217-220, 227-237, 249, 254, 257-261, 269, 299, 310, 311, 348, 387, 388, 400, 411, 416, 417, 478, 547, 577, 676, 698, 713, 726, 736, 742, 743, 750
Parkinson, Anna 243, 245, 743
Parry, William 375
Parsival (Parzival) 91, 93, 101, 102, 104, 116, 202, 283, 322
Parwez, Khusraw 59
Pascal, M.E. 716, 717, 743
Paschal Beverly Randolph: A Nineteenth-Century Black 648, 731
Pasqually, Martinez de 598-600, 623, 679
Passover Plot, The 145, 161, 746
Patai, Raphael 205, 207, 215, 220, 221, 222, 223, 249, 255, 743
Péladan, Joséphin 325, 636, 743
Pelto, Stewart 285, 287-289, 294, 301, 302, 305-307, 310-312, 346, 743
Perlesvaus 101
Personal Narrative of the Euphrates Expedition, A 655, 725
Petite Encyclopedie Synthetique des Sciences Occultes 35, 727
Phantasmagoria: The Dark Side of the Light 516
Pharmacopoeia of Bauderon, The 211
Philalethes, Eirenaeus 212
Philidor, Paul 550
Philip IV (King, France) 109, 137, 499
Philosophia Maturata 259
Philosophy of Natural Magic, The 200, 546
Photiades, Constantin 578, 588, 614, 743
Physica, The 499, 727
Physiologia Kircheriana Experimentalis 266, 511, 512
Picatrix: A Medieval Treatise of Astral Magic, The ix, xi, xiii, 1, 3, 20, 46, 86, 128, 174, 175, 178-188, 190-192, 194, 195, 197-200, 226, 259, 266, 269, 284, 295, 306, 312, 318, 349, 356, 373, 376, 379, 384, 388, 390, 395, 396, 426, 432, 434, 440, 476, 478, 543, 599, 656, 698, 713, 723, 726
Pike, Albert 355, 360, 374, 593, 594, 608, 609, 612, 615, 677-679, 697, 698, 700, 706, 710, 711, 743
Pinkham, Mark Amaru 86, 111, 112, 131, 132, 167, 470, 563, 743
Pistis Sophia 54, 173, 732
Pius X (Pope) 686
Plain and Literal Translation of the Arabian Nights Entertainments, A 617
Plantes Magiques, Les 636, 746
Plant Intoxicants 149
Plant-lore & Garden-craft of Shakespeare, The 483, 732

Plant Lore, Legends, and Lyrics: Embracing the Myths, Traditions, Superstitions, and Folk-lore of the Plant Kingdom 454, 733
Plato 130, 142, 318, 320, 345, 356
Plays of William Shakespeare, The (1803) 495
Pliny 146, 191, 213, 285, 304, 316, 346, 365, 442, 443, 727
Plotinus 411
Plot, Robert 667
Ploughing the Clouds 99, 750
Poe, Edgar A. 351
Polo, Marco 6, 72-74, 111, 156, 306, 481, 627, 743, 751
Porch and the Middle Chamber, The 700, 743
Portfolio of Villard de Honnecourt 165, 166, 167, 174, 470, 726
Potocki, Jan 567, 568, 569, 619, 624, 641, 743
Poyselius, Conrad 259
Praeexistency of the Soul 465
Praise of Hemp-Seed, The 244, 748
Pranks of Puck 468
Pretiosissimum Donum Dei (The Most Precious Gift of God) 261
Price, Ben 292, 312, 337, 338, 340, 743
Princeton Review, The 39, 739
Pritchard, Samuel 328
Probst-Biraben, J.H. 283, 297, 325, 361, 362, 743, 744
Proceedings of the Society for Psychical Research 721, 752
Prognosticatio Eximii Doctoris Paracelsi 348
Protocols of Zion, The 132
Pryzbyszewski, Stanley 465
Psyche: The Cult of Souls and the Belief in Immortality Among the Greeks 14, 737, 745
Psychic Self Defence 663, 733
Psychology of Hashish, The 20, 274, 276, 660, 662, 730, 745
Puck (Shakespeare) 336, 456, 459, 465, 466, 468, 474-476, 481, 483, 727
Puck (magazine) 607
Pythagoras 142, 200, 270, 284, 632

Q

Quarterly Journal of Prophecy, The 649, 752
Queste del Saint Graal, La 143, 171
Quest of Seth for the Oil of Life, The 169, 744
Quest of Seth, Solomon’s Ship and the Grail, The 170, 744
Quests and Visionary Journeys in Sasanian Iran 24
Quinn, Esther Casier 169-171, 744

R

Rabelais, Antoine 284
Rabelais, Francois v, 3, 6, 162, 181, 194, 248, 249, 261, 276, 277, 281-318, 320, 323-333, 335-347, 362, 380, 416, 446, 474, 484, 486, 489, 494, 503, 506, 600, 609, 610, 617, 630, 639, 667, 676, 698, 707, 716, 726, 729-733, 735, 738-741, 743, 744, 746, 749
Rabelais à la Basmette 342, 739
Rabelais and Alchemy 283, 297, 298, 312, 740
Rabelais and his World 289, 299
Rabelais Encyclopedia 299, 300, 729

Rabelais et l’architecture de la Renaissance (Restitution de l’Abbaye de Thélème) 291, 739
Rabelais et les secrets du Pantagruel (Rabelais and the Secrets of Pantagruel) 283, 325, 362, 744
Rabelais: Franc-Maçon 329, 741
Rabelaisian Dialectic and the Platonic-Hermetic Tradition 307, 311, 740
Rabelaisian Mythologies, The 336, 734
Rabelais (study) 329
Ragon, Jean Marie 578, 695, 711, 744
Raising Hell: A Concise History of the Black Arts and Those Who Dared to Practice Them 513, 740
Raleigh, Walter 493
Ramsay, Andrew Michael 672
Ramsay’s Oration 672
Randolph, Paschal Beverly 26, 32, 80, 162, 233, 270, 271, 401, 408-412, 415, 433, 561, 578, 646-651, 655, 660, 702, 722, 731, 744
Raschke, Carl 636, 744
Rastafari: The Healing of the Nations 663
Rätsch, Christian 265, 438, 744
Ravalette: The Rosicrucian Story 650, 651, 744
Rawson, Albert (A.L.) 80, 640-642, 644, 646, 648, 655, 665, 702, 720, 744
Real History of the Rosicrucians, The 363, 749
Rebel Angels, The 311
Redgrove, H.S. 237, 249, 745
Regardie, Israel 7, 657, 661, 662, 729, 745
Reghini, Arturo 278, 359, 360, 374, 745
Reiter, Russel J. 718, 719
Religio Medici 253
Religio-Philosophical Journal, The 708, 737
Rémy, Nicholas 188, 430, 500, 745
Researches in Oriental History 16, 728
Reuss, Theodore 22, 634
Revue des Polaires 638, 727, 728
Revue Métapsychique 716, 743
Reyerson, Kathryn L. 288, 745
Reynolds, Barbara 358, 359
Rhyn, Otto Henne am 560, 745
Richter, Samuel 368, 745
Ringbom, L.J. 91
Ripley, George 259, 745
Ritual Magic 394, 520, 728, 738
Ritual of Freemasonry: Illustrated by Numerous Engravings, A 682, 683, 689, 725
Road of Excess: A History of Writers on Drugs, The 570, 727
Robert, Étienne-Gaspard 550, 551
Robin Goodfellow, his pranks and merry gests 456
Rohde, Erwin 14, 745
Roll Away the Stone 7, 661, 745
Romeo and Juliet 156, 217, 481, 746
Rosa Mystica 637, 731
Rosenthal, Franz 60, 64, 70, 76, 79, 82, 102, 119, 137, 147, 154, 176, 178, 199, 208, 209, 235, 257, 258, 299, 308, 316, 338, 556, 557, 734, 745
Rosicrucian Cosmo-Conception, The 662, 736
Rosicrucian Digest 660, 751

Rosicrucian Enlightenment, The 371, 751
Rosicrucian Notebook: The Secret Sciences Used by Members of the Order, A 560, 746
Rosicrucian Story, The 650, 722, 744
Rossell, Deac 518, 745
Rossetti, Gabriel 358
Rossini, Gioachino 630
Royal Masonic Cyclopaedia: Of History, Rites, Symbolism 656, 740
Rubaiyat of Omar Khayyam 65, 113, 740, 742
Ruck, Carl 5, 30, 31, 55, 56, 133, 215, 315, 416, 450, 476, 483, 736, 745
Rudenko, Sergei 13, 745
Rudolf II (Holy Roman Emperor,) 123
Rudolph, Kurt 44, 45, 49, 51, 123, 173, 399, 745, 747
Ruffles, Tom 511, 570, 580, 614, 745
Ruling Races of Prehistoric Times in India, Southwestern Asia, and Southern Europe, The 92, 736
Rumpelstiltskin 469
Russo, Ethan 11, 31-33, 120, 172, 295, 383, 443, 733, 735, 745, 746
Rutbat al-Hakīm, (The Rank of the Sage) 180

S

Sabbah, Hasan I. 66, 70, 75, 106, 110, 113, 119, 348, 564, 675, 695, 706
Sacred Herb/The Devil's Weed, The 1
Sacred Laws of the Aryas, The 93
Sacred Magic of Abremelin the Mage, The 195
Sadhus – India's Mystic Holy Men 19, 736
Saducifmus triumphatus 458
Sagan, Carl 721, 746
Salverte, Eusèbe 4, 5, 49, 50, 153, 205, 746
Saragossa Manuscript, The 568
Sarianidi, Victor 16, 19, 79, 98, 746
Satapatha Bramana 143
Scarlet and the Beast: A History of the War Between English and French Freemasonry 132
Schiller, Friedrich 520, 570, 575, 746
Schnoebelen, William 563, 567, 692, 746
Scholem, Gershom 644
Schonfield, Hugh 145, 158, 161, 746
Schriften zur Morphologie II 572, 735
Schröpfer, Johann Georg (Schrepfer; Schroepfer; Schropfer) 123, 198, 361, 389, 509, 511, 513-531, 534-540, 542, 544, 546, 549-551, 553, 555-560, 570, 573, 575, 576, 579-581, 585, 586, 601, 670, 679, 681, 682, 687, 693, 698, 708, 731, 733, 734
Schultes, Richard E 11, 48, 746
Schweizer, Marc 119-121, 746
Sciences Occultes 5
Scotch Rite Masonry Illustrated 680, 705, 706, 729
Scot, Reginald 458, 463
Scott, Charles P.G 472, 746
Screech, M.A. 317, 336, 746
Scrolls, Tolka 383, 746
Second Book of Ieou 45, 46, 48
Second Book of Occult Philosophy 265
Second Treatise of the Great Seth, The 143, 159

Secreta Alberti 447
Secret de la Chevalerie, Le 106
Secret Doctrine, The 17, 640, 727
Secret Heresy of Hieronymus Bosch, The 350, 736
Secret History of Freemasonry: Its Origins and Connection to the Knights Templar, The 329, 330, 741
Secret Rose, The 659
Secret Rule, The 131, 698
Secret Shakespearean Seals. Revelations of Rosicrucian arcana. Discoveries in the Shakespeare plays, sonnets, and works, printed circa 1586-1740 495, 751
Secrets merveilleux de la magie naturelle et cabalistique du Petit Albert 446
Secret Societies and the French Revolution 513, 727
Secret Societies: Gardiner's Forbidden Knowledge : Revelations about the Freemasons, Templars, Illuminati, Nazis, and the Serpent Cults 111, 733
Secret Societies of All Ages and Countries, The 581, 736
Secrets of the Magickal Grimoires 1, 739
Secrets tires des livers et traits d'Albert-le-Grand 446, 447
Secrets tires du liver de Cleopatre, reine d'Egypte 447
Secret Teachings of all Ages 695
Sedgwick, Mark 644
Sedir, Paul 636, 746
Seership! The Magnetic Mirror 409, 410, 744
Seibt, Constantin 570
Seigneur de la Devinière, Le 342, 739
Sendivogius, Michael 253
Sepher Raziel ha-Melakh 379
Sepher Raziel: Liber Salomonis 3, 32, 36, 57, 58, 173, 373, 375, 376, 378-380, 382-385, 387-391, 395-397, 399, 400, 403, 405, 406, 415, 437, 476-479, 482, 543, 599, 713, 738, 743, 751
Septimana Philosophica 258, 364
Sethus, Simeon 64, 207
Sex and Drugs 109, 564
Sex, Drugs and Magick 564
Sexual Magic 409, 416, 744
Shah, Idries 85, 113, 145, 178, 209, 212, 257, 258, 294, 357, 425, 431, 473, 566, 731, 746
Shahriari, Shahriari 116, 138
Shaked, Shaul 23, 24, 746
Shakespeare's Puck: And His Folkslore, Illustrated from the Superstitions of All Nations, But More Especially from the Earliest Religion and Rites of Northern Europe and the Wends 336, 465, 466, 727
Shakespeare's Secret Booke: Deciphering Magical and Rosicrucian Codes 495, 742
Shakespeare, William 146, 156, 205, 217, 336, 381, 459, 463, 465, 466, 474-476, 479, 481-496, 727, 728, 731, 732, 738, 740, 742, 745-748, 750, 751
Shamanism and the Eighteenth Century 539, 733
Sharp, William 263, 264, 746
Shastri, Haraprasad 22, 746
Shea, Robert 563, 564, 601, 750
Sheikha Khadra al-Aswanija al-Sufiya 177
Sherman, Anthony 601
Sherratt, Andrew 12, 60, 98, 99, 113, 747
Siberian Times 148, 739
Sibley, W.G. 607, 610, 611
Simon Magus 50, 424

Simpson, James 152, 153, 747
Singh, Runjeet 149
Siyassah 176
Skinner, Stephen 378, 379, 382-384, 388, 390, 391, 399, 416, 478, 730, 738, 747
Smith, Bradford 424
Smith, Morton 157, 162, 699
Smith, Robert Cross (‘Raphael’) 402
Societas Rosicruciana in Anglia (Rosicrucian Society of England) 412, 641, 656, 657
Societes Secretes, Les Francs Macons 683
Society, Law, and Trade in Medieval Montpellier 288
Society of the Mercurii, The 402, 538, 543, 747
Socrates 200, 356, 411
Sonnet 76 483-487, 492, 494
Sorcier de Meudon, Le 281, 342, 739
Sources and Analogues of ‘A Midsummer-Night’s Dream’:The Fairy Plot, The 465
South African Journal of Science 486, 748
Speculum Sophicum Rhodostauroticum 368
Spencer, William David 343, 490, 662, 663, 665, 747
Sprenger, Jacob 441
Stansfeld, Charles 3, 345, 699
St. Bernard of Clairvaux 131, 135
St Clair-Erskine, James 672
Steganographia (Secret Writings) 181, 187, 743, 748
Steiner, Rudolf 358, 573, 574, 747
Stephenson, Craig E. 714, 747
St. Germain 521, 585, 631
Story of Freemasonry, The 607, 610
Strabo 13
Strange Story, A 653
Strange, Thomas Lumisden 170
Struthers, Andrew 1
Stuart, Charles Edward 672
Sufis, The (book) 425, 746
Supplement to the Pharmacopœia and Treatise on Pharmacology in General…, A 448
Surette, Pierre J. 727, 731, 732, 734, 735, 741-744, 746, 748, 749
Swedenborg, Emanuel 399, 620, 621, 739
Swift, Jonathan 248, 249, 748
Sylloge curationum et observationum medicinalium 241, 243, 249
Sylva Sylvarum 428, 431
Symbola Aurea Mensae Duodecim Nationum 206
Symbolisme Cohérent de Dante 361, 743

T

Tadhkirah 209
Tale of the Sankgreal 170
Taxil, Leo 133, 407, 558, 604-613, 635, 685, 748
Taylor, John 489-492, 733
Techniques of High Magic 384
TeenSet (magazine) 563-565, 567, 734
Telegraph (newspaper) 355, 729

Temperance 326, 730
Templar Revelation, The 161, 743
Templars and the Assassins, The 69, 749
Temple and the Lodge, The 619, 726
Temple Documents of the Third Dynasty of Ur 32, 735
Temptest, The 482, 746
Teresi, Dick 56, 57, 736
Testament of Solomon 36, 37, 170, 225, 226, 375
Text Book of Advanced Freemasonry, The 702, 752
Thackeray, Frances 483- 494, 496, 748
Thalia 520
Theatre and Ghosts: Materiality, Performance and Modernity 518, 740
Theatrum Botanicum (The Botanical Theatre or Theatre of Plants) 243-245, 743
Theatrum Chemicum Brittanicum 201, 251, 256
Theodore, Charles 592
Theosophist, The 93, 562, 635, 727, 746, 751
Thesaurus linguae Romanae & Brittannicae 205
Thimmy, Rene 638, 748
Thomas, Ann C. 95, 748
Thomassin, H.S. 429
Thompson, Anthony 153
Thompson, A.T. 49, 50
Thompson, C.J.S. 267, 389, 432, 550
Thorndike, Lynn 50, 250, 748
Three Books on Life 190, 733
Three Pound Universe 56, 736
Thurneysser, Leonhard 231, 262
Tisdall, W. St. Clair 61, 748
Tostado, Alfonso 427
Traité élémentaire de magie pratique (Elemental treatise of practical magic 634, 742
Traité Théorique et Pratique du Haschich et autres Substances psychiques: cannabis, herbes magiques, opium, morphine, éther, cocaine (Theoretical & Practical Treaty of Hashish of Psychics Substances and of Magical Plants: Cannabis, Magical Herbs, Opium, M 254
Trance of Fitzerse: A Tale of Two Centuries, The 720
Transcendental Magic 342
Trattato dei costumi dei Turchi 644
Treasury of Health, A 121, 498, 501
Treatise de Medicina Aegyptiorum 241
Treatise on the Manufacture and Distillation of Alcoholic Liquors, A 589, 732
Trevisan, Bernard 252, 748
Trinum Magicum 310
Trithemius, Johannes 181, 187, 188, 189, 190, 197, 200, 373, 728, 743, 748
Turba Philosophorum (Assembly of the Philosophers) 259
Twyman, Tracy R. 112, 122, 123, 126, 138, 139, 470, 748
Tyndall, John 644, 744

U

Unknown Hebrew Medical Alchemist: A Medeival Treatise on the Qunita Essentia, An 221, 743
Unveiling: Or, What I Think of Spiritualism, The 409, 744
Ursin, Jean 331, 749

Utopia 181, 287, 743

V

Valentine, Basil 261, 266, 277, 454, 749
Vandenberg, Phillip 509, 749
van der Merwe, Nick 483, 486, 748
Vanity Fair 520, 534, 749
Vaughan, Diana 608-612
Vaughan, Thomas and Rebecca 247, 248, 253, 267, 336, 731, 749
Verbum Dismissum 252, 748
Verse on the Threefold Sophic Fire, A 261
Versuch Einer Geschichte Des Tempelherrnordens (An Attempted History of the Templars of the North 124, 725
Versuch über die Beschuldigungen welche dem Tempelherrenorden gemacht worden, und über dessen Geheimniß 123, 742
Vertuous Boke of Distillacioun, The 245
Vie de Jesus, La (The Amusing Gospel of Jesus 612
Villard de Honnecourt and the Grail 165, 741
Vishtaspa (Vistaspa) 24, 25, 40, 86, 204
Visible & Physical Manifestation of Spirits 383, 746
Vita Merlini (Life of Merlin) 136
Vivenza, Jean-Marc 162, 171, 749
von Bibra, Ernst 149
von Bingen, Hildegard 499, 727
von Bischofswerder, J.R. 556
von Eschenbach, Wolfram 93, 101, 104, 202, 322
von Franz, Marie-Louise 91, 92, 99, 106, 118, 161, 322
von Hammer-Purgstall, Joseph Freiherr 70, 71, 75, 106-108, 122-129, 131, 132, 138, 173, 309, 347, 585, 608, 612, 617, 670, 684, 706, 749
von Hohenheim, Philippus Aureolus Theophrastus Bombastus 187, 227, 249
Von Holstein-Gottorp 516, 555, 670
von Hund, Karl Gotthelf 672, 679
von Knigge, Adolph 700
von Kurland, Joseph Karl 561
von Schroeder, Leopold 92, 322
von Stuckrad, K. 225
Voyage dans les steps d'Astrakhan et du Caucase: Histoire primitive des peuples qui ont habité antérieurement ces contrées (Journey through the steps of Astrakhan and the Caucasus: The primitive history of the peoples who formerly inhabited these lands) 567, 743
Voyage en Orient 619, 742
Voynich Manuscript 397, 398, 750

W

Wade, Claude 149, 150
Waite, Arthur Edward 75, 111, 130, 247, 317, 363, 374, 378, 394, 416, 432, 446, 557, 598, 600, 604, 605, 609, 610, 650, 706, 710, 749
Wallace-Murphy, Tim 75, 76, 749
Walter, Phillipe 136, 469
Ward, Henry 699
Ward, John Sebastian Marlowe 701

Ward, Leslie 653, 688
Washington, George 600, 601, 751
Washington Post 41, 749
Wasserman, James 69, 70, 105, 749
Wasson, R. Gordon 5, 99, 736
Webster, Nesta Helen 26, 565, 575, 730, 749
Wecker, Johannes Jacob 247, 750
Weeks, Andrew 310, 311, 750
Wein, Berel 378, 750
Weinfurter, Karel 662, 750
Weishaupt, Adam 563-569, 597, 600, 643, 742
Wells, Stanley 488, 734
Welsch, Georg Hieronymus 241-243, 750
Westcott, William Wynn 26, 353, 657, 658, 734, 750
Weyer, Johann 58, 419, 435, 440- 443, 450, 503, 750
Whittington, Graeme 171
Who Was Hiram Abiff? 688, 749
Wick, Johann Jakob 446
Widengren, Geo 24, 25, 750
Wigston, William Francis C. 495, 750
Wilde, Oscar 604
Wilhelm Meisters Lehrjahre 573, 734
Willermonz, Jean-Baptiste 686
Wilson, Peter Lamborn (aka Hakim Bey) 80, 83, 84, 93, 99, 113, 114, 322, 431, 727, 750
Wilson, Robert Anton 109, 156, 563, 564
Winter, Jay 398, 399, 750
Witches' Ointment: The Secret History of Psychedelic Magic, The 1, 420, 432, 736
Woodroffe, John 20, 22, 748, 750
Word, The 569, 578, 740, 741, 743, 752
Work of Saturn, A 264, 736
Wright, Thomas 123, 147, 162, 332, 458, 461, 462, 618, 738, 751

Y

Yarker, John 412
Yates, Frances 181, 199, 269, 280, 371, 373, 374, 482, 751
Yeats, W.B. 657, 659, 733, 751

Z

Zagami, Leo 278, 280, 626, 751
Zanoni: A Rosicrucian tale 651-653, 728, 732
Zend Avesta 48, 697
Zevi, Sabbatai 644
Zias, Joel 43, 751
Ziegler, Georgianna 487
Zoroaster 23, 24, 26, 35, 48, 49, 66, 70, 79, 86, 228, 284, 411, 615, 696, 747, 750
Zosimos 3, 185, 204-206, 218, 224-226, 252, 377, 733
Zürcher Wochenzeitung 570