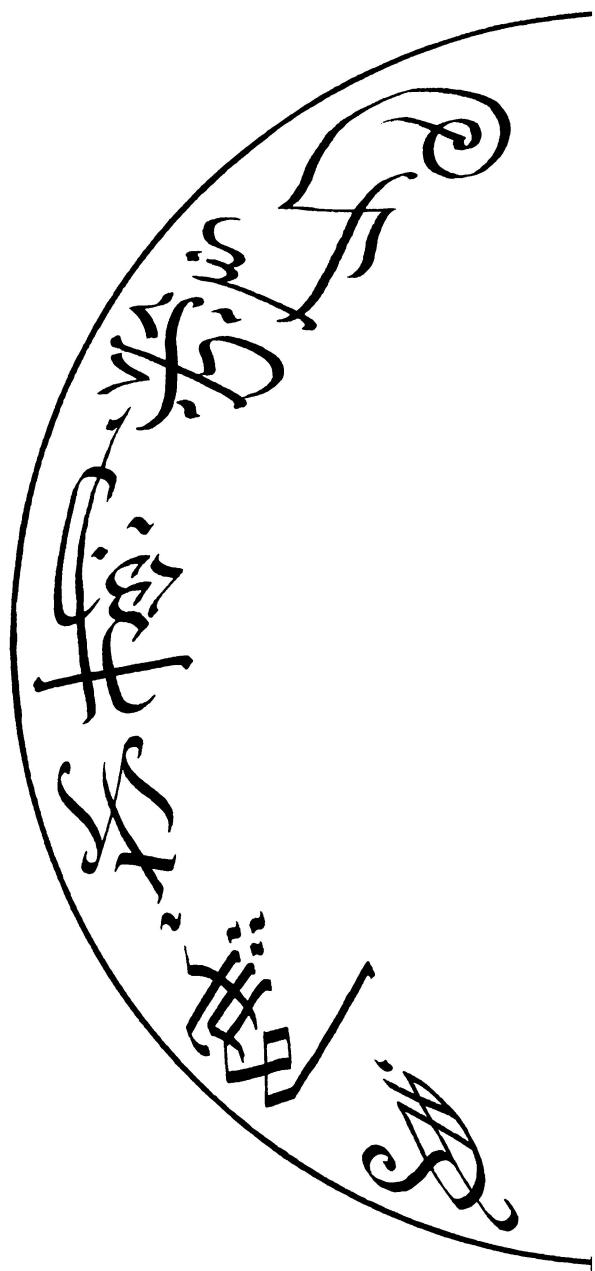


ΕΙΚΟΣΤΟΣ

XOANON PUBLISHING 1992-2012



E I K O S T O Σ





ΕΙΚΟΣΤΟΣ

Xoanon Publishing
1992-2012



CULTUS SABBATI

XOANON

MMII

EIKOΣΤΟΣ:
XOANON PUBLISHING 1992-2012

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Frontispiece Image: *Prototypal Metamorphic Form of Incubi and Succubi*, pen and ink by Andrew D. Chumbley, 1992.

Image page vii: *Sacrificum*, by Frater A.A.

Jacket Design by Bob Eames

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XOANON

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VOX BAETYLA



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*Hail to Thee by the Grimoire - by the Sacred Alphabet
and the Hendecarch of Number, by the Infinite
Scripture of the Void-scribed Anagrammaton: the
Holocrypticon of Thy Gnosis transmitted through
Our Word and Our Deed.*

GRIMORIUM SYNOMOSIA DRAO'TAUS

Foreword

Xoanon Publishing was founded in 1992 to serve as the revealed, textual periphery of the magical operations of the concealed traditional witchcraft order Cultus Sabbati. It took as its chosen corpus the *grimoire*, that talismanic magical book arising first within the wraith-haunted haze of the dream prophetic, and thenceforth within the lamp-lit Circle of Art itself. In an occult publishing environment marked by insipid dilution of the magical arts, the Xoanon book stood apart from popular occultism with a vast interiority, a dark edifice of eldritch and compelling textual power. This was evident in the glamour of the book, being of a form wholly magical in image, but the substance of the text itself was of greater import, transcending the earthly patterns of their mundane generation. For the practice of witchcraft, it represented a return to the sorcery of spell-craft and the mysticism of the Theurgic Art, as well as magic immediated by relevance to the individual. In language, substance and approach, the Book demanded a kinetic relationship between reader and text, actuated within the circle cast by its very glamours. At its very inception the witches' *fascinum* of image and text bound fast the Spirit of the Logos in the skins and bark of the atavistic retinue, and became something beyond the sum of its parts.

In its more publicly-emergent guise, Xoanon Publishing Limited was incorporated in the United Kingdom with Companies House on 29th August 2001, with Andrew D. Chumbley serving as Director, and myself as Secretary. As a part of this reordering, we and our fellow initiates developed a long-term strategy for dissemination of titles from the Order, necessarily being sensitive to the spirits that governed them. At Andrew's untimely death in September of 2004, I assumed Directorship of Xoanon, and the Secretariate by Elizabeth J. Spedding, in accordance with Andrew's will. The care with which the textual stewardship of the Sabbatic Tradition was treated extended beyond the immediacy of that horrific temporal event, for an essential understanding

of the Adept is that he or she is but a passing vessel for an eternal Tide of Spirit – even as the body of the Book itself. From our beginnings we have embraced this knowledge as a tutelary spirit, for the Sabbatic Cultus holds at its core a profound communion with the atavistic column of our Blessed Ancestry. In accordance with this ethos, we have continued the timely manifestation of text as a small but important aspect of the Sabbatic Tradition, maintaining the principles that served as the inceptive fires of Xoanon.

Over the course of its twenty-year history, Xoanon has received its *numen* from the dedicated labour of many hands, both within the Order and amongst allies further afield. With the 1995 publication of *Qutub*, our endeavour evolved through our auspicious design collaboration with Fulgor Limited. Bringing my own book design experience to the Work in 2000, the company underwent further transmutation toward the intended goal of developing a witchcraft aesthetics suitable for the textual embodiment of the Sabbatic Tradition. In the past decade, the Cultus Sabbati has been blessed to have amongst its initiates those whose self-realised spiritual *momenta* include art and design, sometimes in the field of book-making itself. Each initiate, when so inspired, thus participates directly in the magico-aesthetic field generated by the bound pages of *xoana* duly offered our beloved gods.

The birthing of spirit-infused books, by and for a community of magical practitioners and mystics, is an empowered magical practice which links Xoanon not only to the grimoires of continental Europe but also to an ancient literary tradition where books are interwoven with sorcery and ritual devotion. Such includes the Magical Papyri, the Gnostic and Hermetic corpora, and the Mandaean magical scrolls. Of more immediate spiritual kinship is the English literary occult tradition of *granaries*, or personal spell-books of the early modern era. By producing the work as a further emanation of cultic activity, the form is guided by the hands of the Initiate, rather than re-presented by an external agency, and an uninterrupted source of power flows onto the page from the Magic Circle direct. This is as it should be.

FOREWORD

In this present time, a space apart in the procession of years, a moment of reflectivity and prophecy is conjured: *Eikostos*, a bibliography of our work to date. This work, as with all proceeding from Xoanon, is itself composed by many hands, and gratitude is here expressed to those who provided assistance in its development. Very many thanks to Elizabeth Spedding, Robert Fitzgerald, Soror S.I., Clive Harper, Gavin Semple, Robert Ansell, and William Kiesel for serving as editorial counsel on this work. Xoanon also thanks Michael Howard and Ben Fernee for their crucial labours over the years of facilitating the placement of our grimoires in the hands of worthy owners. To James Dunk and Bob Eames, heartfelt thanks is given for offering their image and design talents to these pages. Finally, to you, the Good Reader, with face revealed or yet masked: all esteem is given for the faith ongoing, which has also made our endeavour possible. May each reading be as an unfolding rose, a revelation of power anew for the Path, the placement of the Foot upon it, and all that born from the Step.

It must be understood that the manifestation of magical books is but a fraction of the Great Work of the Sabbatic Tradition, and one arising at the conclusion of a great deal of personal and lodge-related work. As many hands bring forth the bound pages of the book, so do the many Hands and Dreaming Eyes of the collective witch-cult in its form as Legion, in cell or covine, in conventicle and cloister. It is therefore meet and proper that I thank and acknowledge my fellow initiates of the Cultus, operating from shadow, or yet visible to the eyes of man, who have participated in the inception of these currents through the years, through the heart's own labour of the Circle itself. The Millstone of this Work is also its proof. Here, in the shrines adored in the Round-Dance of Midnight, are the True Books of Art—their myriad teachings of a power too profound for the fragile vessels of paper and ink.

Daniel A. Schulke
Lammastide, 2012



Daniel A. Schulke, *Devil of the Holly*, alternate version from *Viridarium Umbris*, 2005.

Exteriority:

Official Xoanon Publications 1992-2012

Xoanon: an effigy fallen from the sky. To the ancients, it was the image, or earthly refraction, of a deific form, but also Earth-Made-Holy, for such were also the handmade doll-fetishes given as votive offerings unto the ancient Greek nymphs and spirits of place. As the Witches' Holy Book of the present era, it is the Mirror of the ever-shifting forms of the spirits themselves, their faces beheld anew with each turn of the page. From its fiery descent it is raised up from the earth as the Baetylus, a meteoritic stone set in a column or shrine and worshipped as a deity in times of old. Linked in some sources with the ancient Syrian goddesses Ashima Baetyl and Anatha Baetyl, its origin beyond earth identifies it as the Void-Borne Stone, linked with Lucifer and the Cults of Starry Wisdom. Signifying its power of embodied spirit it is also related to *Beth-El* (Hebrew) or *Baithullah* (Arabic) = 'House of God'. This latter association resonates with the Kaaba, holiest shrine of Islam housing the *al-Hajar al-Aswad* or Black Stone, an object belonging to pre-Islamic cultic traditions, thought by some to be meteoritic.

For each title, several editions, manifestations, or Masks exist according to strict enumerations, and these are here taken fully into account. Each book edition also commands a distinct physical guise according to the mysteries of the genii which incepted it; this phenomenon is regarded as the book-fetch's 'Proclamation of Design'. These varied 'Masques of the Book' are echoed in the materials comprising their function as magical vessels, certain of which possess additional formulae or teachings.

The Sethos Edition of *Azoëtia* (2002) is one such manifestation, having a limited 'Behena' edition shadowing forth the presiding daimon of the book through a ritual transmission entitled "The Rite of Amethystine Light." This rite was reified through dream and waking magical processes concurrent with *Azoëtia*'s rebirth as a new magical book. Likewise, the special edition of *Ars Philtron - Codex Vasculum* (2008) contains the additional text *The Vineyard of the Resurrection*, relating an arcanum of the Sabbatic Transmutation of Wine. The Flesh was the Book whose pages were writ with mystery, given over to the ecstasy liberated by the Pilgrimage Alchymick. Other books have assumed forms yet more obscure, such as the 'Monadic Transmission' series, issued in handwritten editions of one, or the shadow-books of the *Agraphia*.

The Azoëtia:

A Grimoire of the Sabbatic Craft

Andrew D. Chumbley

1992

Inception of Xoanon occurred with the publication of Andrew D. Chumbley's *The Azoëtia*, a magical text embodying the sorcerous arcana of the Witches' Sabbat. The book was groundbreaking for its active approach to the subject matter, following the grimoire tradition of manuals of magical operation, rather than the expository formats common to popular occultism. As sorcerous *principia*, ontological strata of the Sabbat were embodied in singular Sacred Letters, of which there are twenty-two. These letters and their associated powers, applied through permutative combinations, are further extrapolated in the Sabbatic arena through three foundational rites: Ingress, Congress, and Egress. Though the potencies presented in the work are that of the Witch, most specifically of the British Traditions, the language and symbolism by which they are expressed includes a greater stock of magical ideas, ranging from ancient Sumer to modern Haiti. Among the most significant developments of the work is its attention to first principles, including a definition of the Art Magical itself:

Magick is the transmutability of the
Quintessence of ALL Nature

Sorcery is the Knowledge of the Points of
Universal Transmutation. Its Art is to
cultivate the ability to manipulate and utilise
these foci of Power in accordance with Will,
Desire, and Belief.¹

Controversy surrounded its publication, not only for the arcana it dealt with, but also for the symbolic action of its coming-forth. Chumbley's public identification as a traditional witch occurred in an era when the term was not even understood

¹. *The Azoëtia*, p. 85.

in the occult world at large. Further, public identification as a traditional witch was frowned upon in village covines, as it still is in many places.²

Also controversial was the text's restoration of the phantasmagoric aspects of the witch, as well its re-framing of the Craft as sorcery rather than religion, a confrontational stance in an era where alternative spirituality publishers were promoting the vitiated 'goddess worship' image of the witch. The ecstasies of the Sabbat were co-mingled with atavism, intrusive shades of the Dead, and the perverse outfleshings of a magical sexuality transmuted for command by the field of sorcery itself. Exhumed was the witch's heretical nature, her horror and contrary nature wholly wed by enchantment unto her effulgent beauty:

*I go to the Field of the Dead at Midnight
to lay myself upon the Grave,
to sleep upon the Bed of Black Earth -
which holds Those whom I have been.*

*Beneath the Bat's Wings and beneath the Owl's Screech,
Under Weeping Sky and Whispering Tree,
the Dead and I will share our Dream.*

*Our Prayer is this: a Cipher of the Hand and Eye.
We meet in Silence who listen for the Old Gods' Voice -
'Hekas Hekas Este Bebeloi'³*

The book garnered high praise in the occult press, even if certain reviewers were clearly at a loss for words. A review in *Aisling: Voice of Anglo-Irish Druidry*, though very positive, was confined to two sentences. Freya Aswynn's review in *Talking Stick* was more assertive: "It is a masterpiece on magic. It combines

2.'Traditional witchcraft' is a term which continues to be abused and misappropriated, and can be confusing for those unfamiliar with the subject. To those truly knowledgeable of the field, *The Azoëtia* is considered traditional witchcraft's most potent textual expression. Other recommended works are *Children of Cain* by Michael Howard, *Traditional Witchcraft: A Cornish Book of Ways* by Gemma Gary, and the essays and published correspondence of Robert Cochrane.

3. *The Azoëtia*, Necromantic Enchantment of Sah, p. 193.

both the flavor of Crowley and Grant and yet is completely original... the magical vanguard of the 21st century.” Kenneth Grant, then head of the Typhonian Order, wrote:

I consider your grimoire, *Azoëtia*, and your articles generally, as the best of their kind, ranking as highly as the writings of Castaneda and Bertiaux for their sheer concentration of magical power. In other words, they are initiatory.⁴

Azoëtia must also be understood in the greater context of Essex witchcraft, particularly that in the environs of Chelmsford. Several traditional craft groups had been in operation there for many years, with a great diversity of initiates. The magical currents which informed them, some of which pre-dated the Victorian pagan revival, contained imprints of Solomonic grimoire-magic, freemasonry, and Golden Dawn-era ceremonialism. Also present, however, were charms, spells, lore and practices of a darker savour unknown to published recensions of witchcraft, and more closely aligned with English cunning-folk practice.⁵ In the early 1990s these locally-patterned confluences of witchcraft were further invigorated by more recently-arrived magical currents, such as Petro Voudon and mystical interpretations of the medieval Witches’ Sabbath by Austin Spare and Kenneth Grant.⁶ Reflecting on its reification of the Sabbatic arcana, Chumbley wrote:

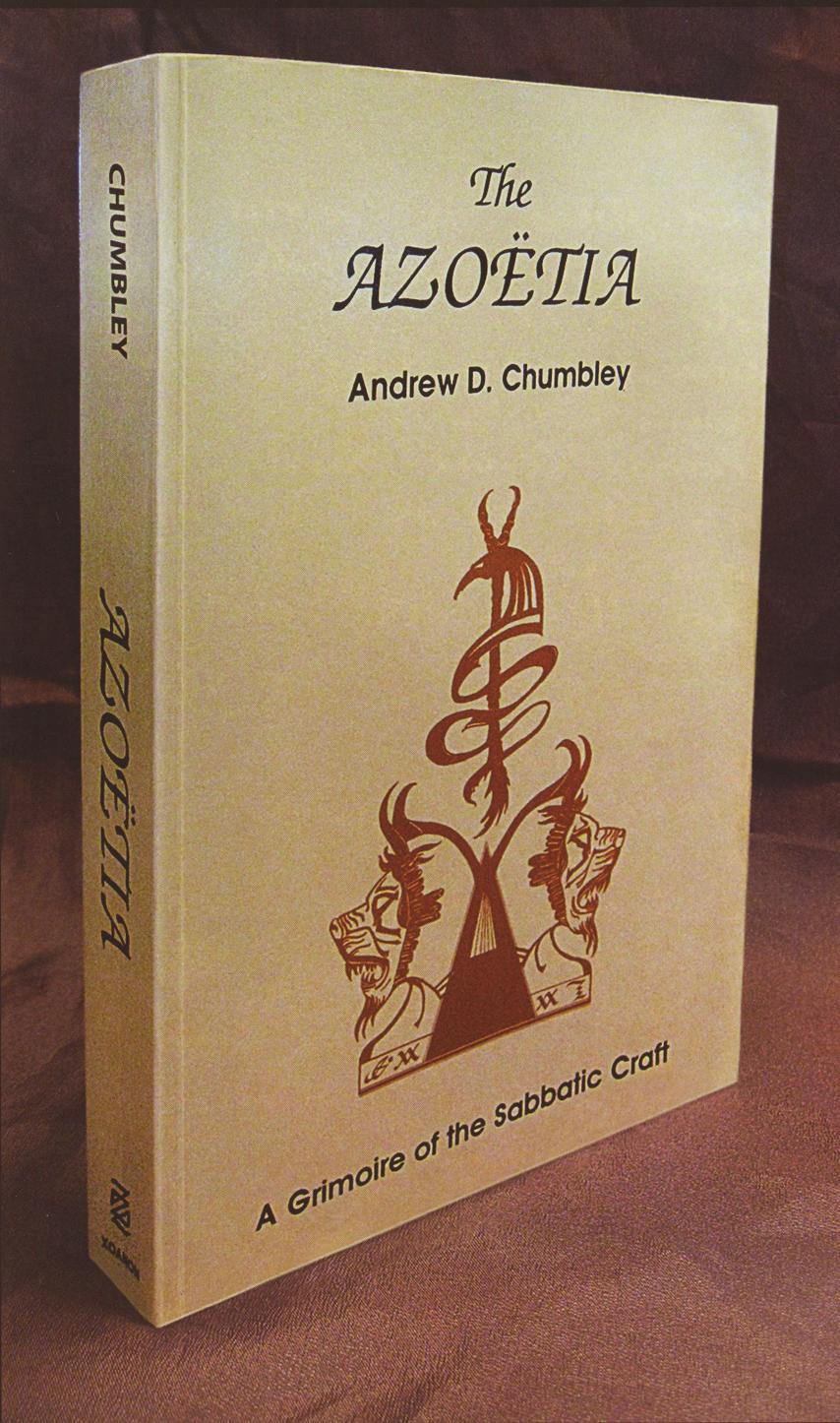
It was written over several years culminating in a profound intensity of obsessive ecstasy. Rather than simply writing down what I had learned in the Sabbatic Craft Tradition, I considered it germane to transcribe my own vision of its teachings... and to revitalize its entirety with a new and profound vision. Having aspired to formulate this task in the manner of a tome, the *Azoëtia* was the result. As a foundation it is sufficient.⁷

4. Personal Correspondence to Chumbley dated 11 February 1999.

5. For which see Thomas, *Keith Religion and the Decline of Magic*; Wilby, *Emma Cunning Folk and Familiar Spirits*; and Davies, *Owen Cunning-Folk*.

6. Spare, Austin Osman. *The Witches Sabbath*; Grant, Kenneth. *Images and Oracles of Austin Osman Spare; Aleister Crowley and the Hidden God*.

7. Personal correspondence to Daniel A. Schulke, October 23, 1997.



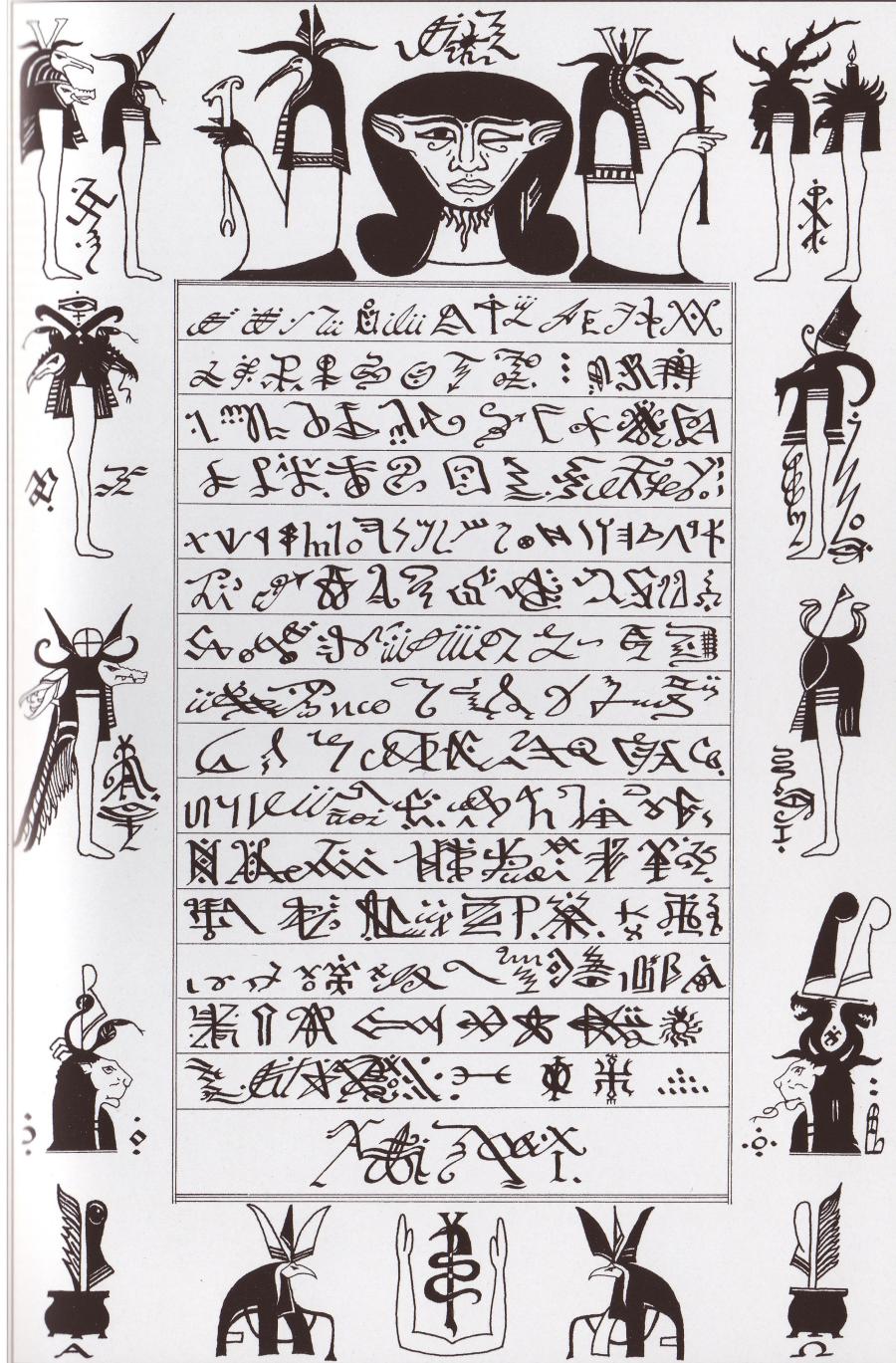
The Azoëtia, first edition, 1992.

Hekas Hekas este bebeloi.
Zazas Zazas Nasitanada Zazas
Proto eos Mi.
Nama Weica Astor; nama heka
ashemui sek.
Xenar. Xenar. Xenar. Xenar
Abra- Khu- zraa + Zsin-niag sa.
Aiors- zoias.
Hekas Hekas este bebeloi.

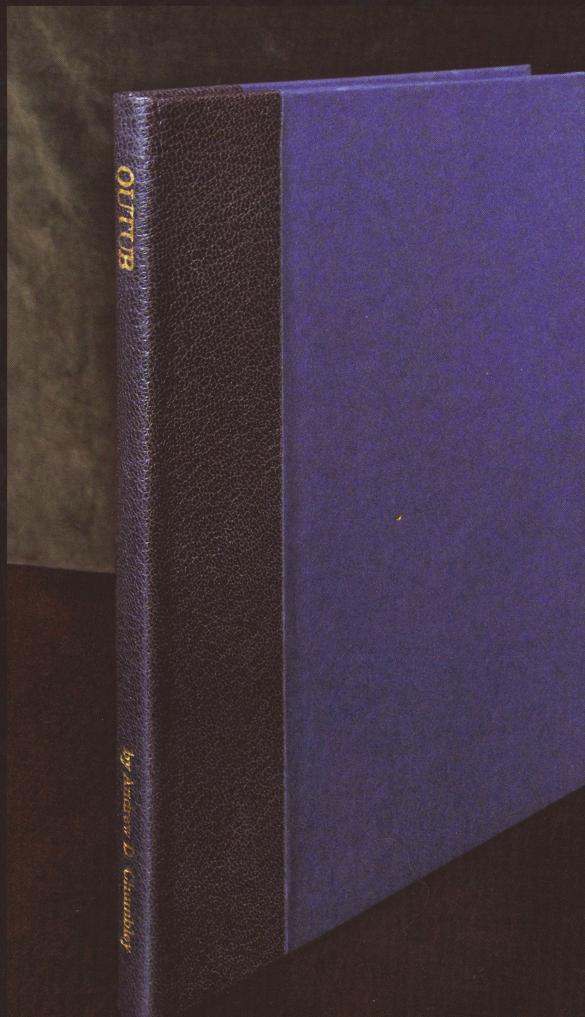
II

Evo. Sabba:
Agerra Go:t. - Agerra Beat:
AL Zabbat - I.
Ia Teghea, Albata, Ononshu.
AL Zabbat - I
Ai - Apethnj - Iuthepa.
AL Zabbat - I.
Qalar - - valq. Phakatharu - i -
uv rathalaphu ~
Azhaloa ~ Nisi.
AL Zabbat - I.
Hekas Hekas este bebeloi.

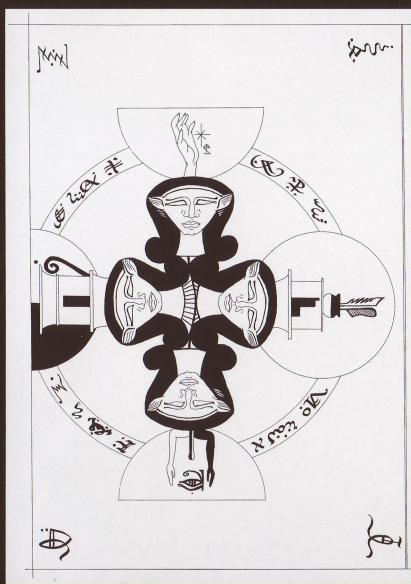
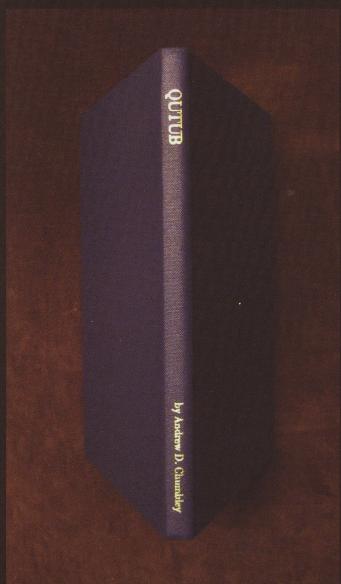
Formulatic Conjurations of Sabbatic Ingress and Egress,
from *The Azoëtia*, private manuscript draft.



Iconocrasis: Permutations of the Cipher amid the Host of Celestial Aegypt, from *The Azoëtia*, first edition, 1992.



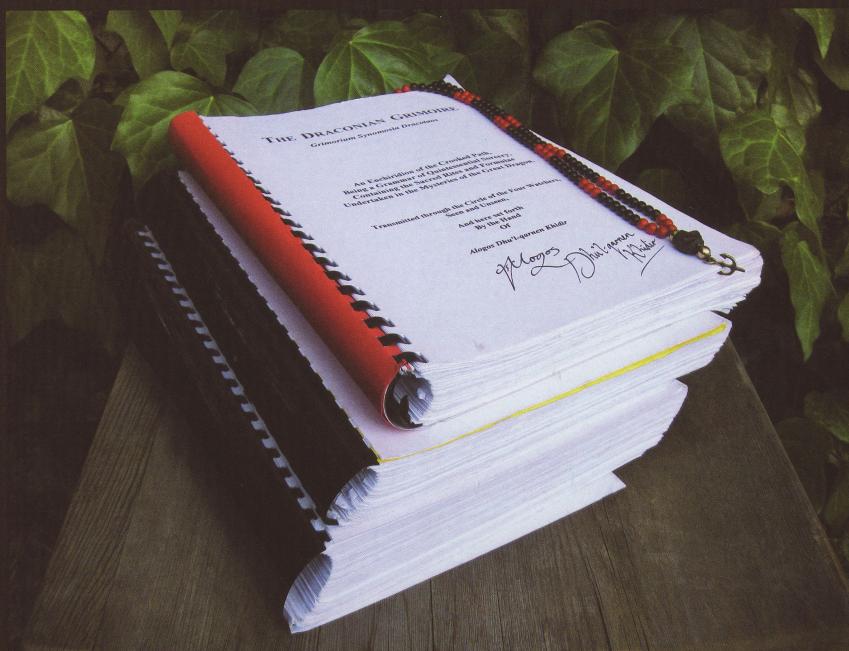
Qutub, by Andrew D. Chumbley, deluxe edition, 1995.



Left: *Qutub*, by Andrew D. Chumbley, standard edition, 1995.
Right: Chumbley, *Quaternionian Guardians of the Point*, *Qutub* image series.



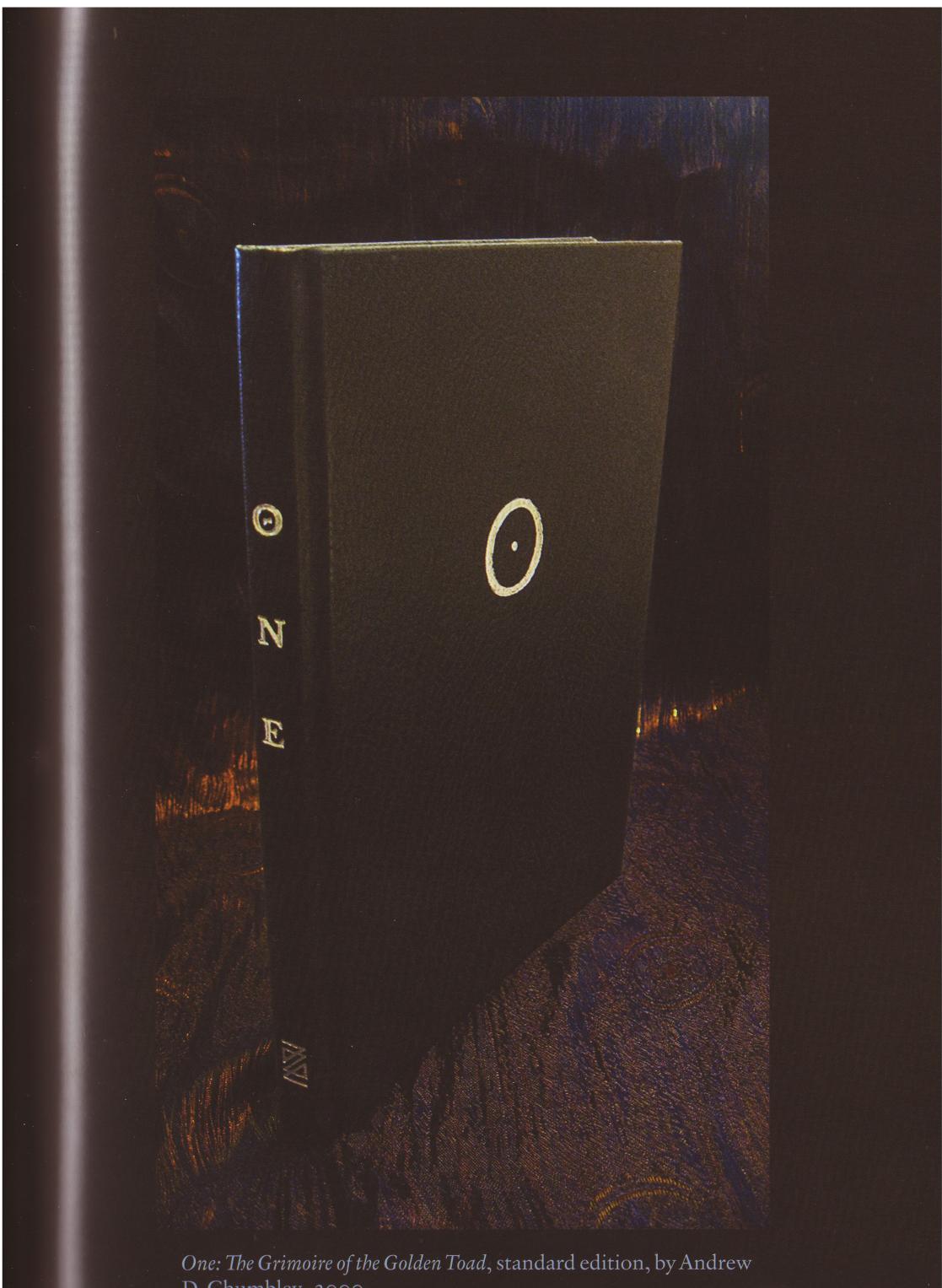
Left: Chumbley, sigillised bookmarks for *Qutub*, 1995.
Right: Chumbley, Goetic talisman for deluxe edition *Qutub*, 1995.



Dragon-Book of Essex, 1997 recension.



Liliya-Devala, Our Lady of Midnight (detail) by Andrew D. Chumbley, 1999.
From *The Dragon-Book of Essex*.



One: The Grimoire of the Golden Toad, standard edition, by Andrew D. Chumbley, 2000.



Andrew D. Chumbley, Essex, July 2000.

As a partial extrusion of intimate magical operations, the volume was completed during a period of intense magical and artistic ferment. The 1992 text of *The Azoëtia* was the final distillation of multiple recensions spanning the years 1989-1992. These drew upon concepts—notably the concept of the Self in ecstatic magical congress with the Other—present in two of the author's previously-completed grimoire manuscripts, the elder of which dates to 1986.⁸ By 1989 *The Grimoire Theurgia Azot* had reached a state of first vagitus in the form of a 'nigh-complete manuscript'.⁹

The magical perspective present in these early texts was radically reframed for *The Azoëtia* after Chumbley's 1991 initiation into the atavistic witch-cult that was to assume the name Cultus Sabbati. A year after its publication, Chumbley wrote:

I spent the evening sorting through the notes of *Azoëtia*; the immense remembering overwhelmed me. It is an ambience which comes from my innermost and rushes out in every direction in telary splendour. So strange to see the pattern which I trace despite the ebb and flow of my conscious understanding and memory: so much self-possesses me, so much I cannot write of which I sense passing through me. I am a Janus-gate betwixt worlds.¹⁰

The arena of the Sabbat as the source of witchcraft-power and tradition, was derived largely from the traditional teachings of the Essex covines, including their ultimate convergence as the magical order Cultus Sabbati. In the Magical Primordum of the Nocturnal Assembly, the Initiate's power flowed directly from the atavistic continuum, originating from, and beyond, the medieval revels of the Night-wandering Host. The historical origins of the Sabbatic Current, as perpetuated in myth, lore, and

8. Chumbley: *Stultus* (unpublished, 1986); *Evohé* (unpublished, 1987). Other concepts informing these works are Gnosticism, Kabbalism, and the *theurgia* of the Neoplatonists.

9. Semple, Gavin: *From the Peacock Quill: A Bibliography of Andrew D. Chumbley*, privately published, 2005, p. 10.

10. *Diaries*, June 15, 1993.

magical practice, remained a source of academic, as well as magical inquiry for Chumbley. In a letter of 1994, he remarked:

Although in many studies the origin tends towards a convergence notion wherein superstition and Inquisitorial dogma met to form an image of a diabolical revel, I feel there are many, many other sides to this discussion. One may for instance draw upon the work of Carlo Ginzburg and his study of the Benandanti in Italy, and also upon the work of the Sufi Idries Shah to provide genuine reasons to believe the Sabbat is a survival of a very primitive rite.¹¹

Professor Ronald Hutton, whose seminal work on modern witchcraft *Triumph of the Moon* mentions the founding lineage of the Cultus Sabbati, noted the potency and originality of the work. In a 1997 letter to Chumbley he wrote:

I applaud your characterization of your own Craft as a continuation and a revitalization of old tradition. Perhaps the only difference in stress is that I especially admire Azoëtia because of the power and originality of the magical talent which I sense within it, the product of a very strongly-formed individual system of working, rather than feeling primarily motivated to pick it apart in search of older or more recent elements.¹²

While *The Azoëtia* is subtitled 'A Grimoire of the Sabbatic Craft', some consider this to be a foil and a misnomer; for the book is actually a manifest artefact from the Fourth Road - the liminal realm of dreaming. In this is its quintessence, and while it bears the trappings of many an old 'granarie,' once its words are read and its glyphs gazed upon, the truth of the matter is there to see for all possessed of vision. As such it is alive, and its life derives not from paper and ink but from the vital spiritus of a living tradition, the Corpus Sabbaticum, the Living Body of Initiates.

11. Letter to Professor Chris Knight, Radical Anthropology Group, 25 May, 1994.

12. Personal correspondence to Andrew D. Chumbley, January 7, 1997.

Though still obscure by early 1996, the book had almost entirely sold out, with only a half dozen copies remaining for distribution to magical associates. Though the trade paper format represents a humble beginning for Xoanon book construction, both the binding and printing continue to exhibit unusual durability. Indeed the book's qualities of the ethereal are conveyed through content: image, sign, text, and magical thought - the very circulatory system of the anatomy of the Book. After receiving a copy from Chumbley in 1996 Daniel A. Schulke was prompted to write the author:

Certain books are Fetishes, and both your volumes clearly occupy this category. Reading *The Azoëtia* I experience a series of resonances that are initially disturbing, yet ultimately comforting... there seems a subtext at work not unlike the Sphinx in essence —an emissary to some, an impaling horror to others. Again, I let understanding cease. There are certain spirits and truths best absorbed by way of a most delicious osmosis.

Edition Specifications

Paperbound octavo, 9" x 6", 362 pp., sewn and glued, buff laminated card covers, with title printed in black and Twin Lions/Wand of Sethos design printed in terra cotta, limited to 300 hand-numbered copies. A number of exemplars contain duplicate signatures.

Book Design

Andrew Chumbley and Ian Read.

Right: The Sealed Door of Sethos, the imagic bind-ward of the book.



Qutub: The Point

Andrew D. Chumbley

1995

*At the Cross-roads of All Pathways,
 Where Fated Men their Fate appoint,
 The Peacock-Angel and the Snake,
 With Venom, mine own brow anoint.
 They cast my corpse upon the pyre,
 Then walk away within the Fire.
 Who followeth - hath found the Path...
 ...lost within the Empty Point.¹³*

Qutub bridged the Sabbatic principles of *The Azoëtia* with the Ophidian Gnosis of *The Dragon-Book of Essex*, linking the two bodies of arcana via the Crooked Path ethos and the iconostasis of the Opposer, a godform-principle embodying the power liberated through magical transgression. In resonance with such historical deific forms as Shaitan, Set, Samael, and Lilith, the Opposer is the animating foison of *Qutub*. Its implicit Arcanum asserts that there is a perpetual ethos present in certain forms of sorcery applying inversion and opposition to effect specified arenas of knowledge and power. As consciously manifest within the practice of the Adept, this has been called Crooked Path Sorcery, a dance between the antipodal points of plenum and void. *The Point* served as an ‘interstitial grimoire’ for Andrew D. Chumbley’s complete magical oeuvre, which he called the *Trimagisterion*.¹⁴ *Qutub* implies spiritual kinships between the Sabbatic Cultus of the witches and the sorcery and mysticism of Yordanism, Mandaic Gnosticism, and Mystical Islam.

The posited links between the English and European witch-cults with the ancient sorcery of North Africa had been discussed in print before, but never in the grimoric genre, nor in so poetically adept a manner. The book’s pioneering architectonic structure made use of a central 72-verse poem, a scholarly commentary, a thorough glossary of terms, and two principle rituals: ‘The Prayer of the Design’ and ‘The Rite of the Opposer’.

13. *Qutub*, verse 72, page 33.

14. *The Grimoire of the Golden Toad* fulfilled a similar interstitial function as the gateway of *The Auraeon*, the final book of The Trimagisterion.

Implicit linkages between these components give rise to unwritten but implicit 'shadow books' at their liminalities crucial to the work's understanding. These shadow-texts are linked both with the enumerative formulae governing the book as well as the dyads of Goetic demons bound via specific talismans created for the purpose.

As with *The Azoëtia*, the book brought a complex of magical and mystical associations to witchcraft that was, in essence, a heresy to its mainstream occult ossifications. Writing to the author in 1996, Michael Howard, editor of the witchcraft journal *The Cauldron* observed:

Reading *Qutub* takes me back to 1967 and my conversations about the Peacock Angel with Madeline Montalban of the Order of the Morning Star. She was a great devotee of PA and scandalised visitors by having peacock feathers all over her apartment. They are considered unlucky - for non-initiates. It was Madeline who introduced me to the Yezidi.¹⁵

The artwork, drawing resonance with the graphical elements of Bektashi and Kufic styles of Islamic calligraphy, may when taken alone be considered *mutus liber*, a silent book unto itself.¹⁶ Of the nexus of the Sabbatic Tradition with Sufic mysticism, Chumbley reflected:

I am an initiate of a magical tradition which has been preserved in this country over many years via a catena of initiatory transmission from adept to adept. My work, I suppose, may be categorised under sihr, that is, lawful magic. The exact nature of my tradition is that of the old witch-cult, or the Sabbatic Tradition. The particular stream of the tradition to which I belong is one pre-dating the occult revival of modern times, and thus has succeeded in preserving many practices and aspects of lore belonging to antiquity.¹⁷

15. Personal correspondence to Andrew D. Chumbley, 3 April 1996.

16. Additional artwork was created but not used in the book. One such image, "Quaternian Guardians of the Point" appears on page 9.

17. Correspondence to Society of Sufic Studies, circa 1993.

The Point coalesced from several magical trajectories in the wake of *The Azoëtia*, and concurrent with Chumbley's work in the Synomosia Draco'Taus, the magical lodge of the Cultus Sabbati which was, at that time, incepting the work of the Draconian Current. The main poetic section of the book was completed on April 20, 1993. The day after, it was ritually dedicated to the Companions of the Lie, and then bound with the phrase of sealing *Jin isi-isi didalam dunia*, "The genii who fill the World."

Production of the work was undertaken for Xoanon by Fulgor Limited, whose pioneering work in the development of the talismanic book allowed the text to assume a vessel proper and constraints of the first edition of *Azoëtia*. Descriptive text from the Fulgor prospectus reads:

QUTUB defines the focus of the Magical Current. Its form reflects the Design; a web of interconnection through which the Current manifests: an evocatory poem of 72 verses articulates the transmutative process of the Crooked Path; 11 talismanic illustrations combine to express the telesmata of the Way; a commentary demonstrates in microcosm the macrocosmic pattern of the Design; the Rite of the Opposer reveals the Gateway to the Path to the Flesh!

There is a stream of initiatic power which flows through the Body of the Gnosis, moulding the Image of the Adept, casting the shadow-form of the Great Opposer –here its path is traced ...from the Yezidic Cult of Shaitan and the widdershins dance of the Sufi, to its present-day recension within the arcana of the Sabbatic Tradition.

The impress of Islamic mysticism upon the work arose as much from the author's contemplative praxes and devotions as from research:

Qutub was an offshoot which grew more than initially expected and provided a pleasant deviation in my path. It is, in fact, the product of the first year or so of my subsequent work after completing *The Azoëtia*. *Qutub* reflects my involvement in studying Sufic materials, both from text and from basic tuition via a Sufi Master in India. I sought to demonstrate the confluence of ideas from

temporal sources within an atemporal context, to cast threads out into the world whose true significance will only be realised when further work is accomplished.¹⁸

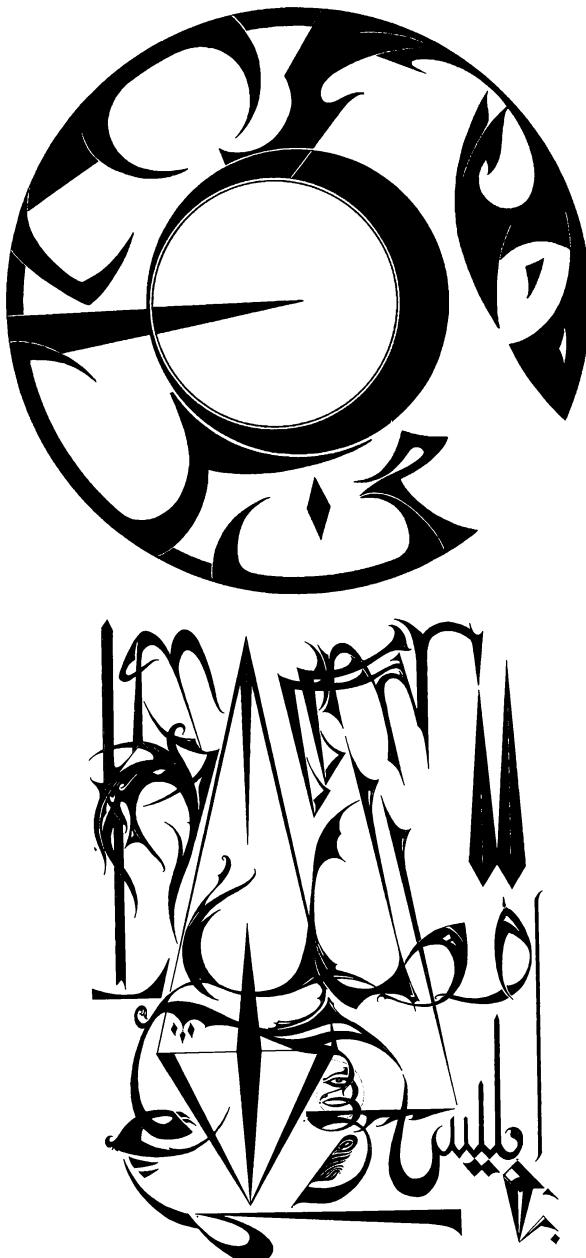
Essential conceptual linkages between *Qutub* and the High Sabbatic rites of *The Azoëtia* notably include the extension and contraction of the sorcerous 'I' upon, within, and beyond the Point, the centre of the witches' circle and the zeroth-node of magical foundation. The Point-I bridges with principles of *The Draconian Grimoire* as the enfleshed stellar fulcrum of the Crooked Lemniscate — the double ouroboros or twin-serpent form emblematic both of Eternity and the Dual-circle ritual patterning dominating the latter text. As a seminal gateway of Sabbatic Gnosis, the Point lies betwixt the two worlds, and thus overcomes all false dualisms; perceived states of Self and Other are transcended by the central point of I which encompasses both. Here, the Dragon's Head and Tail are met in the field of enchantment, *Cauda draconis* and *Caput draconis* as one. Presaging the essential stellar foci of *The Dragon-Book of Essex*, the axis *Qutub* aligns the polestar with the flesh of man, giving rise to the telluric or 'earthed' forms of the astral, the 'Axiform I'. In a letter concerning the mysterium of the point, Chumbley wrote of the book with characteristic understatement:

For myself I view *Qutub* to be an expression of Sorcerous Mysticism, framed in terms which unite Ancient Persian magic, medieval daemonological gnosis, antinomian Sufic doctrine, and continuing streams of Sabbatic Wisdom. My verse style is based on an original rhyming scheme, deliberately penned in an hypnotic manner, best suited for reading out loud to a small private audience.¹⁹

To the mystic of the Crooked Path, it is become something quite beyond the sum of its parts: a collection of moments suspended in the ever-present still-point of Transmutation, an alchemical rosary whose verses are the stations of a cross, coiled about by the universal Dragon. Its verses are the wordless speech

18. Personal Correspondence to Robert Fitzgerald, 29 April, 1996.

19. Personal Correspondence to Daniel A. Schulke, July 30, 1997.



Andrew D. Chumbley. *Munkar and Nakir* (upper), and *Point and Path* (lower) from *Qutub*, 1995.

of the Thrice Wandering One, the eternal Al-Khidir. Green-of-face and bearing the living flame of incarnadine gnosis, his every Step is an initiate newly-born. The manifest book is thus the flesh of the Opposer-made-Logos, and the pyre in which the Word is reduced to the ash of all worlds. It is the imprint of the Dragon's body upon the soul of all Witchblood.

Midwinter 2008 saw the release of the second edition of this seminal work, marking the thirteenth year of its first printing.

Edition Specifications

Octavo, 8.5" x 6", 88 pages, Published June 21, 1995 by Fulgur for Xoanon.

Standard Edition

Midnight-blue boards and gold-printed heavy blue paper dust wrapper, limited to 475 copies.

Deluxe Edition

Midnight blue boards with black quarter morocco, midnight blue endpapers and slip-case; limited to 36 copies. Each copy signed by the author and accompanied by a numbered hand-drawn colour talismanic card binding one pair of goetic demons.

Special Edition

Full black morocco designated *hors commerce*, gilt edged pages, and midnight-blue slip-case. Each copy signed by the author and accompanied by a hand-drawn talisman. Limited to 5 copies for private distribution.

Sigillised Bookmarks

A number of copies dispatched to North America through Fulgur's distributor J.D. Holmes included bookmarks handmade and sigillised by the author in red, black, gold, and white inks.

Book Design

Robert Ansell and Andrew D. Chumbley.

The Dragon-Book of Essex

Andrew D. Chumbley

1997 (1992-2003)

Grimorium Synomosia Draco-Taus, known by the title *The Dragon-Book of Essex* - was in its original form the collected rites and practices of an inner conclave of the Cultus Sabbati based in rural Essex. This group was known as the "Column of the Crooked Path" and at the height of its operating theater possessed nine active members.²⁰ While the resulting grimoire was chiefly the work of Andrew Chumbley, several ritual pieces and invocations were written by other members of the group, and the overall tone of the work as a whole, received its numina from this collective 'mind'. In particular, Frater Azhi Dahaka, who co-founded the Column with Chumbley, and Frater Dr'ku Aleaos Sottoz. The Column operated in Essex until 1999, after this date Column activity continued in the United States, first under Robert Fitzgerald (1999-2002) and thereafter under Daniel A. Schulke (2002-present). The ritual cycle of the Dragon Year is also magically perpetuated by a number of solitary individuals within the Cultus Sabbati and in the Companie of the Serpent-Cross, its outer sodality.

This substantial work expounds the sorcerous ethos and praxes of the Crooked Path ritual system. Its contents include a cycle of ten extensive Mystery-rites, each accompanied by adjunctive solitary rituals and detailed commentaries; texts relating the intricacies of Sabbatic ritualisation; an extensive body of stellar lore and ritual; the Sorcerous Formulae of Number; together with detailed exegeses of the Quadrige, the covine-type of the Crooked Path, and the inner grade structures operative within its ambit.

This Draconian Grimoire is intended as an entire resumé of the ancestral and ophidian components of Traditional Sorcery and Sabbatic Gnosis. Chumbley later reflected on the autochthonous nature of the Draconic daimon retinue, and their

²⁰ See Chumbley, Andrew. "A History of Crooked Path Teachings", *Opuscula Magica Volume 2*, (2011) p. 81. The initial members of the Column were Chumbley, Frater A.D., Frater D.A.S., and Soror P.A.

presences as magical organising principles of the textual cycle itself:

Whilst working on the Dragon-Book it was evident that the complex interweave of signs, sigillae, symbolic forms, and so forth, established for themselves, via dream, intuition and insight a number of interconnected patterns; the whole constellating into the system of Nine Great Rites, diverse interstitial praxes and the 'idea' of the Dragon-Body itself.²¹

One purpose of the Column was to reify the Stellar and Telluric sorceries implicit to the Crooked Path. Central to this mandate was the intent to enflesh the power of the primordial Serpent of Eld both within the bodies of the initiates as the First Sorcerer Azha-Cain, and within the very earth of the World-Field as the Dragon Azhdeha. This dual-natured work is accomplished via inception rites of bodily sacrifice unto the Serpent, and subsequently through a year-long cycle of practices. These rites, being solar, lunar, and stellar in nature, serve to earth the celestial attributes of the Dragon's body within the telluric ritual arena and the sensorium of the practitioner. *The Dragon Book* was the culmination of years of ritual practice, embodying diverse strands of tantric, sufic, and shamanic methodologies, all intricately woven within the rural witchcraft native to the Essex region of England.

Cainite Gnosis operates implicitly and 'between the planes' within the structure and substrate of *The Azoëtia*. It finds, however, an explicit manner of representation throughout the corpus of ritual realization within *The Dragon Book of Essex*. By its very nature, the grimoire partakes of the transgressive ethos of the Crooked Path and thus thrusts the figure and sorcery of Cain into the forefront of the ritual and psychic arenas of the practitioner of Art. *The Dragon Book* is a distillation of the Quintessence only symbolically demonstrated within the pages of *The Azoëtia* and as such provides a means of ingress into the Second Circle of Sabbatic Craft whereby the dreaming becomes flesh.

21. Personal correspondence to Schulke, 30 Sept, 2000.

No reading may rightly convey its true essence, for only those who have passed through the fourteen ordalia of the Dragon Year, year upon year, may know the subtleties and power of its teaching. In this, the Book is less spell-book than a Master of the Path, giving forth the teachings of the 'Sabbatic Tantras' in an active and scriptural form for the Assumption of the Dragon-Body. And yet its voice may serve to convey the flavour of adversity which governs its rites:

*For We, who carry the Curs'd Mark of Wiseblood,
have drunk the World's Poison in our forbidden communion;
therefore have we grown wise as the Children of Exile.*

*We have beheld the Sun shining at Midnight
and the Moon exalted in the pool of her blood;
the Eye hath opened in the palm of our hand
to witness the light that shineth amidst all darkness.
Therefore have we become
the Bearers of the Noctilucent Flame -
the Fulmine-torch that blindeth all mortal gods
and mortal men.²²*

A private initiatic edition of ten copies, A4 size with comb binding in three volumes, was published in 1997, having 833 pages. Subsequently, other sections of the book were diffused through the Cultus' outer sodality, 'The Companie of the Serpent Cross', initially via Robert Fitzgerald in an empowered magical lodge in California under his authority.

Permutations of the Draconian rite of RA also formed the first and second degree cycles of working in Ku-Sebbitu, the lodge of Astral Sorcery initially formed as a working nexus between Cultus Sabbati and the Typhonian Order of Kenneth Grant.²³ Principally, the Rite of the Phoenix Vessel served as the Midummer zenith anchored to the nadir of the Midwinter hot-point of KA.

22. "The Address Unto the Gate of SA".

23. The initial published manifesto of Ku-Sebbitu was Chumbley's "Opening the Way for the Daimons of the Void", *Starfire* Volume II, No. 2.

Of its American dissemination, Robert Fitzgerald remarked:

As a probationer unto the Cultus, the task I was given by Andrew was to work the Dragon Cycle of rites in their entirety to the best of my ability over the space of a year. In order for me to accomplish this task I was given by him a three volume comb-bound edition of the book in May 1998. I initiated the work on Thu'ban²⁴ June 7 1998 and finished it in July 1999. It was then ritually consummated in person with Andrew in August 1999. When I returned to the States in September of 1999 I began to officiate Cultus matters and did so until 2002. From May 1998 till December 2005 I worked the Dragon Cycle as delineated within the Dragon Book with only a few alterations and deviations of schedule and exaction. For the work to be truly appreciated and incepted it should be ideally executed for a minimum of seven years. The meaning of this will become clear once the book finally sees publication.

After the inception of the Draconian rites in the America in 1998, Chumbley wrote concerning the results of the preliminary workings:

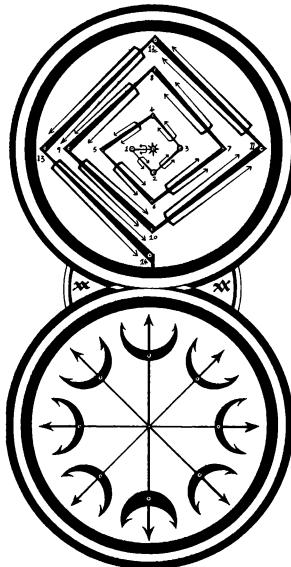
The results from your magical record are most interesting. Many aspects of your dreams evoke powerful memories from my own execution of the praxes. After working through the Grimorium Entire last year in the context of covine operations, I am engaged this present year in private and solitary practise, dividing each Great Rite into smaller and more accessible sections - more suited to a daily sadhana. Many will find the rites too long or verbose, but this is a Western problem to my mind. Having direct acquaintance with Tantric sadhanas, I realised some time ago that the Western approach was, despite the virtues of its brevity, a meagre spirituality, and that if a mature body of practical mystical gnosis was to evolve in our culture it had to flesh itself into a full anatomy.²⁵

24. Thu'ban: the star α -Draconis. Its corresponding Mystery-Rite in The *Dragon Book of Essex* takes place June 7th.

25. Personal correspondence to Daniel A. Schulke, 18 September 1998.

Many of Chumbley's variant manuscripts of the *Dragon Book* are extant in the archives of the Order, penned in the hand of the author, or else hand-annotated typescripts, amounting to in excess of 3,300 pages. These include diagrams, tables, research notes and rough sketches, together with integrative schemata of working ritual results and relevant correspondence with initiates undertaking the Draconian ritual cycle. This massive corpus of work reveals the painstaking and thorough process of reification of the complete Ophidian-Sabbatic Arcanum, driven by an ongoing crucible of seven years' work and the magical dedication of its hardy brethren. Following the first printed publication in 1997, considerable addition and revision was made, first in 1998, then 2000, then 2003, adding a total of 10,000 words over the 1997 edition, both in the form of expanded drafts and additional material distributed to initiates. About half of the originally-intended illustrations for the work were completed by Chumbley prior to his death in 2004.

At present, it is intended that the outer edition of this work will be published in the near future. Each book will be produced to a very high standard in a single volume-format in a special limited edition.



Andrew D. Chumbley. Draconic Circle of HU.
Dragon-Book of Essex, drawn in 2000.

ONE:

The Grimoire of the Golden Toad

Andrew D. Chumbley

1999-2000

Eight years after its founding, Xoanon Publishing was forged anew in Summer 2000 by Andrew D. Chumbley and Daniel A. Schulke, its intent to serve as the Way of the Logos for the Cultus Sabbati, manifest wholly by the hands of its brethren. The first crystallisation of this new empowerment was Chumbley's *ONE: The Grimoire of the Golden Toad*. *ONE* is a magico-poetic explication of the East Anglian Toad-Bone Rite, as performed by the author, and the Word of SABATRAXAS, presiding spirit of the rite. The incepting Triad of copies emerged as black incunabula inset with the flayed skin of the Toad itself, binding the telesmatic function of the Book with its power as a Granary of Words.

One emerged as a private textual emanation of Chumbley's undertaking of 'The Waters of the Moon', the toad-bone ritual known amongst the horsemen, farriers, farmhands and cunning folk of East Anglia. According to Essex lore, the osseous talisman obtained by the rite's successful exaction conferred the power of the Devil, and the ability to control or 'witch' animals. In other streams of lore it was a love charm, a medicine, or an angelic lamp to cure or curse. Reports of its usage in modern times were extant but rare, and highly individuated. Teachings concerning the power of the Toad and Toadmanship had long been a part of the internal lore of the Sabbatic Cultus, albeit adumbrated with wariness and tabu. The subject, espyed from a magico-historical perspective, formed the core of Chumbley's undergraduate dissertation at the University of London's School of Oriental and African Studies (SOAS).²⁶

After conclusion of the rite in late summer of 1999, the text was privately circulated amongst fellow initiates and several practitioners in the extended family of the Cultus. Among them was Robert Fitzgerald, a new initiate who was overseeing Cultus work in North America at that time.²⁷ Upon first reading the

26. "The Leaper Between", 2000.

27. Consisting of the Companie of the Serpent Cross in North America, a lodge of Ku-Sebbitu, and a quadrigan covine of two men and two women.

volume, Fitzgerald proffered the following comments in a communication to Schulke:

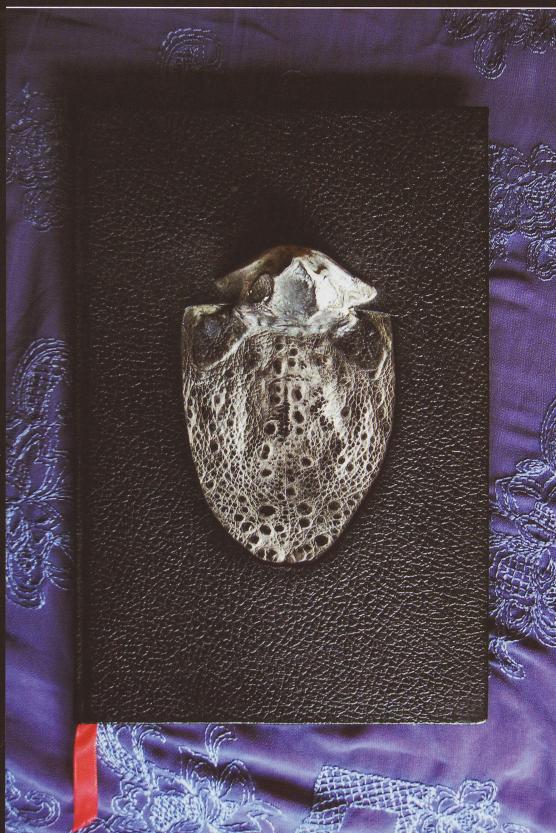
ONE is a labour of dreaming practice attached to an antiquated cunning craft superstition pertaining to the general arena of actual black magic. By using this terminology I am placing the rite and those who have exacted it over the past few centuries into the realm of the most infernal of sorceries. For the Toad-Rite doesn't just purport to go against Nature - it is unnatural in and of itself. Having said these things however the Toad-Rite is also a means of ingress to a psychic and ritual arena of magical operation whereby specific Unmanifest entities and forces may become Manifest. It would be unwise to venture further words of explanation or speculation in this place upon an essentially tabu-burdened and oath-ridden practice.²⁸

Through mutual lodge work, Fitzgerald shared the text with Schulke and proposed collaborating on a private leather binding of the work in an edition of three. A copy of this was to be presented by the latter to Chumbley in person during his visit to Chelmsford the following year.

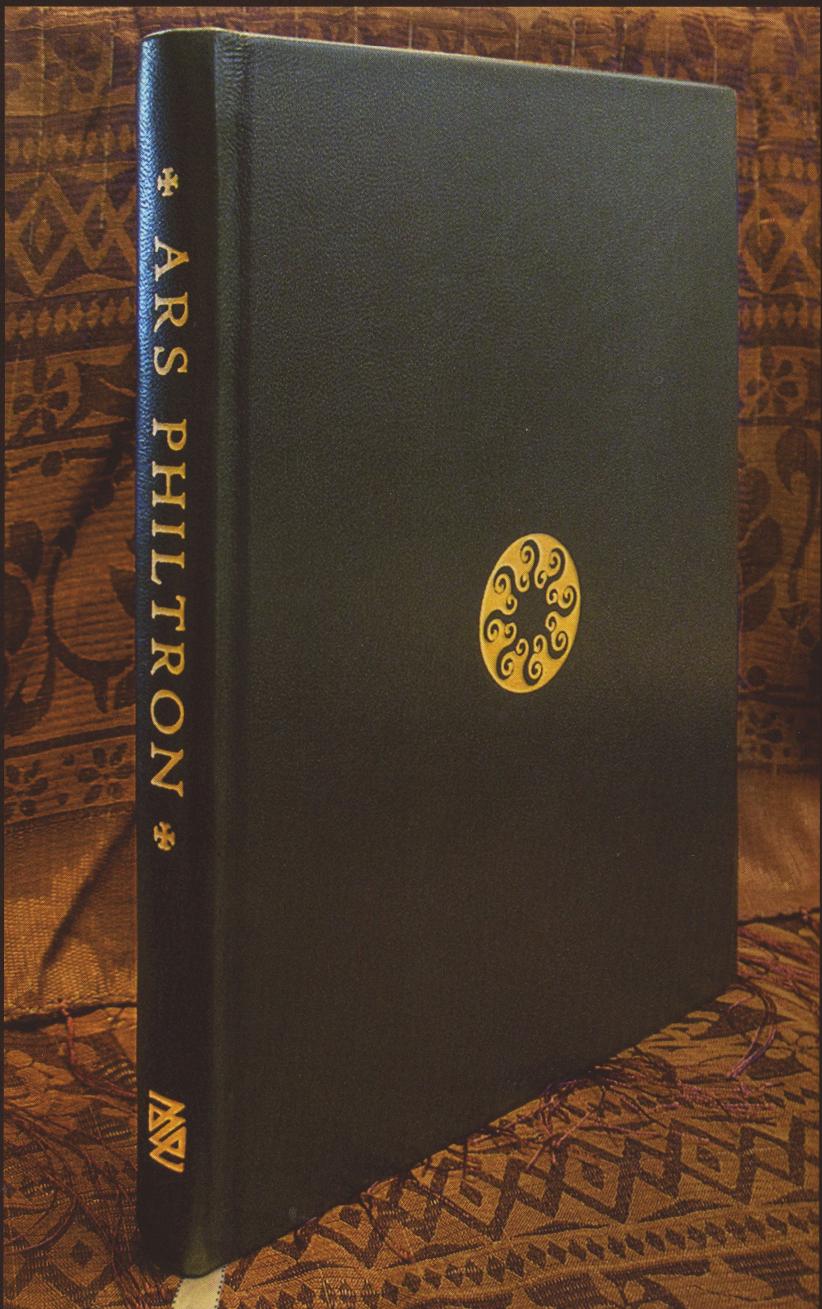
Through multiple serendipities, the collaborators gained possession of a number of tanned toad-skins which had originated in Europe forty years prior. The decision was made to incorporate these into the cover of the book. These became the three Initiatic Editions whose cover panel featured a full toad.

As with events surrounding the text's writing, production of the book assumed extremes of anti-mimesis. In correspondence during the period, Schulke remarked in detail about the procession of complicating forces and omens attending the making of the book. This included printing and binding mishaps, injuries, and the destruction of heavy machinery, including a guillotine paper cutter. Multiple errors in binding led to all copies suffering severe mutilation. In the process, a number of these were completely disfigured, rendering them unfit for reading. Thus 14 remaining text blocks were bound by a different

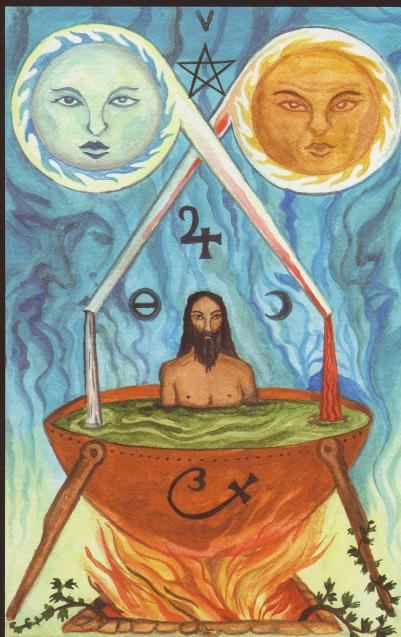
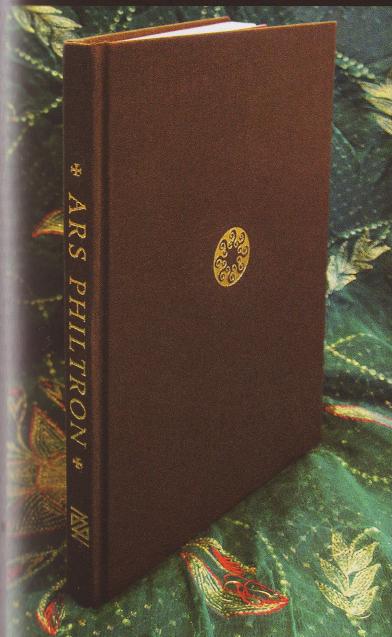
28. Personal Correspondence, September, 1999.



Upper: One: *The Grimoire of the Golden Toad*, initiatic edition, 1999.
Lower: Painted toad-skin talisman to accompany initiatic edition.

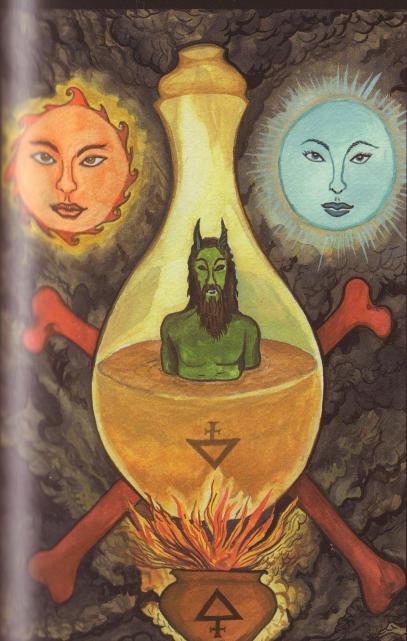


Special Edition *Ars Philtron* by Daniel A. Schulke, 2001.

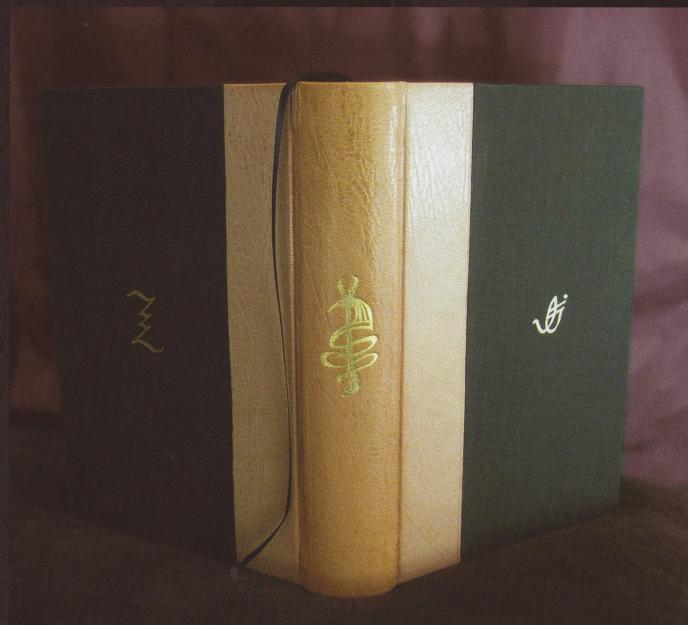
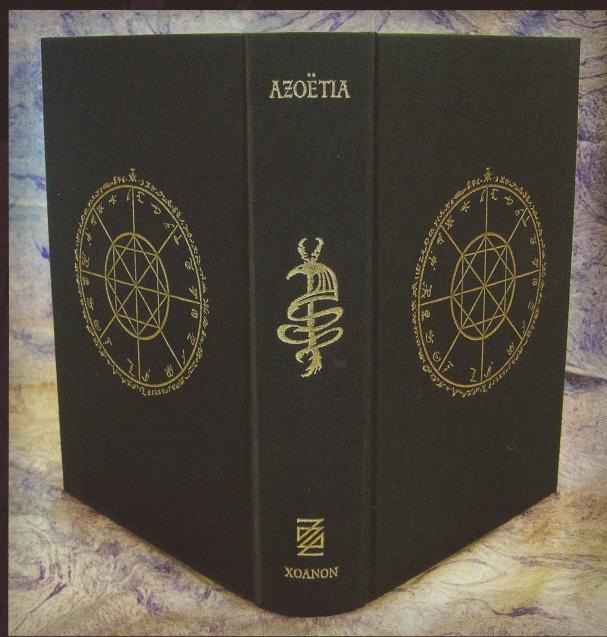


Left: *Ars Philtron*, standard edition.

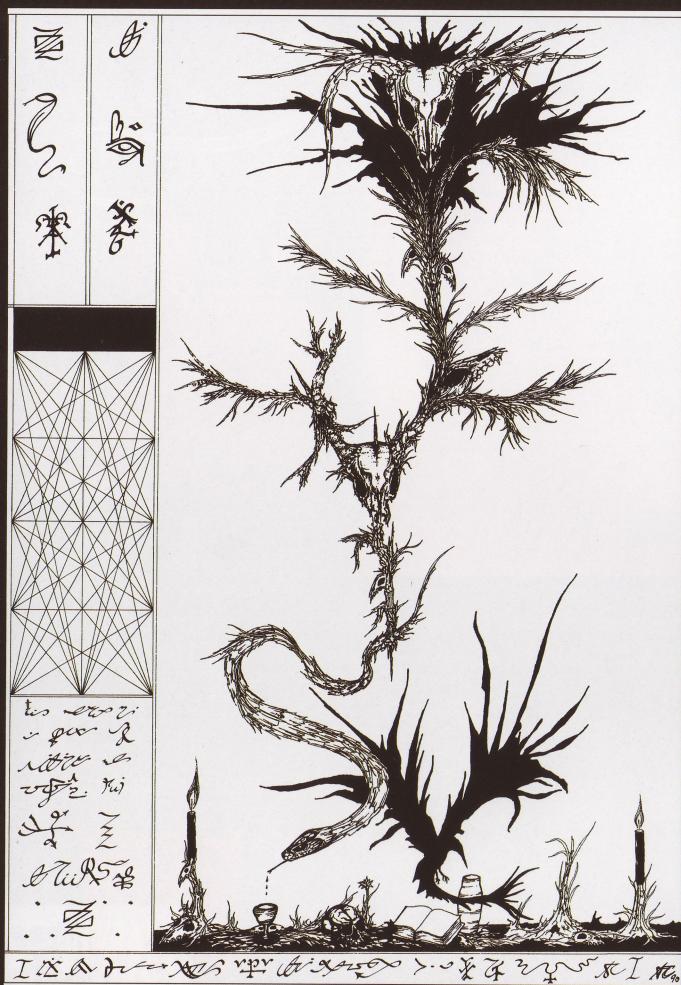
Right: *Balneum Sagax*, from *Ars Philtron* colour image series.



Ars Philtron colour image series. Left: *Greater Sabbathic Balneum*, Right: *Cain and Awan at Eden's Northern Gate*.



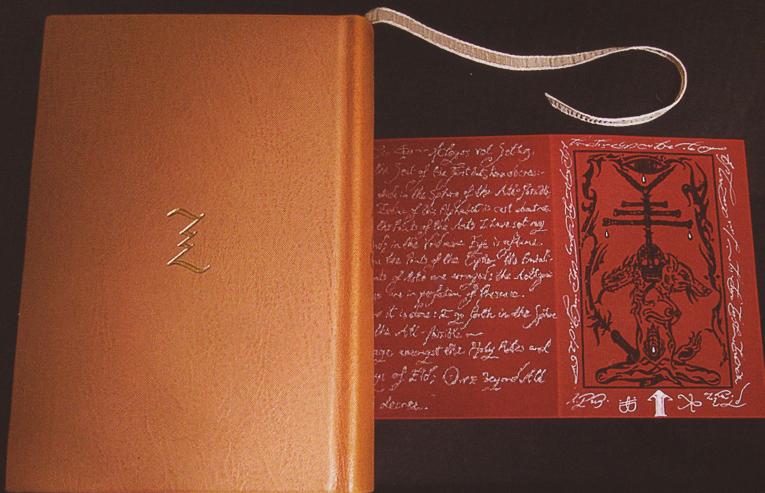
Andrew D. Chumbley's *Azoëtia: Sethos Edition*, 2002.
Upper: standard; lower: Deluxe; lower.



Three Drops: Essence of the witch-Marriage, from *Azoëtia: Sethos Edition*.
The original version of the stela bore the name XOANON.



Cover detail, standard edition.



Above: Special full-goat issue, *Azoëtia: Sethos Edition*, limited to 11 copies.
 Below: *Azoëtia: Sethos Behena Edition*, 2003. Book, slipcase, talisman, and stamped enclosure of *The Rite of Amethystine Light*.

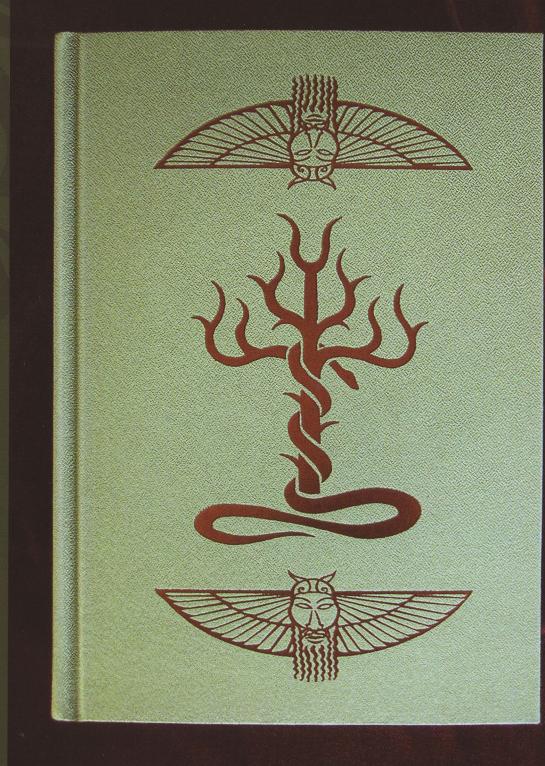


Hand-made talismans accompanying *Azoëtia: Sethos Edition*, showing Tricephalos of the Sabbatic Cultus. Left: Deluxe Edition; Right: Special Edition.

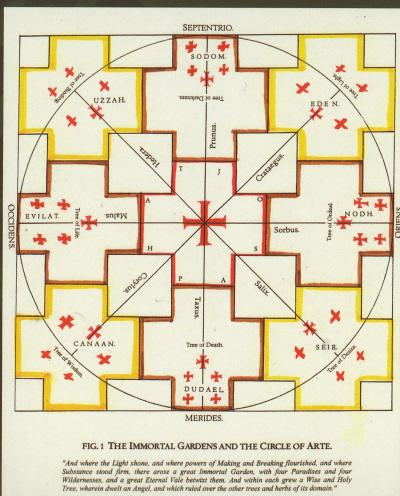


Left: Untitled image from *Sethos Edition* image series.

Right: *Azoëtia: Sethos Edition* X-Series, with slipcase, limited to 22 copies.



Above: *Viridarium Umbris* by Daniel A. Schulke, standard edition, 2005. Below Left: Cartography of the Pleasure-Garden of Shadow, from the author's notes, 2001. Below Right: detail from Votary of *Qayin Sa' Ira*, from *Viridarium Umbris*.



bindery with maroon endsheets. Schulke remarked:

What I conclude from all of this is that there is an attendant spirit presiding over the entire process resisting manifestation –the Bone against the Current, the Unmanifest against the Manifest... it is the Making of a particular level of Magistry or the Breaking of that potential forever. A moment of truth, a crucible, a threshold with one password.²⁹

Ever restless, the Toad-spirit violently resisted binding; the dissemination of the books upon their completion was also accompanied by similar omnia. For reasons that have never been satisfactorily explained, a quarter of the print run “leapt” out of its transatlantic trajectory and landed in Chelmsford, Massachusetts, subsequently referred to by the publishers as ‘the Pit of Melanchon’. Upon receipt of the published books, the author was moved to write:

I consider the work to be something we can be very proud of. The book is a genuine grimoire, in content, appearance, and in ambience. Of course, we can recognise the flaws and mistakes, but this small print run has provided many valuable lessons which will arm and prepare us valiantly for future works. We must remember that the Toad-book is a rare thing, and its magical nature has shown itself through a series of hostilities.³⁰

Despite the prevalence of imperfectly bound copies, the book sold out one month prior to publication. Indeed, the number of gross binding errors typical of the 63 blighted copies has become a verifying watermark, a ‘Mark of Cain’ signaling their accurst and transgressive nature. One interpretation of the book’s stroke of deformity was as a wrathful transmigration of the soul of Sabatraxas, the Toad-Devil, from the immolated body of sacrifice into the material vessel of the book. The warped, black, warty appearance of the volumes evoked batrachian zoomorphism, and their rebellion against their own physical structures the power of ‘One manifesting against the Current of All’.

29. Personal correspondence to Andrew Chumbley, 19 October, 2000.

30. Personal correspondence to Daniel Schulke, 25 October, 2000.

Edition Specifications

Hardcover, 9 7/16" x 7.25"

Standard Edition

77 numbered copies of the book were bound in faux black leather, silver-stamped, with buff endsheets, printed on flecked Birch paper. Typical of the 63 copies of the Trade Bindery standard edition is warped boards, torn endsheets, and imperfect sewing and foil blocking. The corrective Taurus binding, considerably rarer, is representative of the book as originally envisioned, with maroon endsheets.

All standard copies are accompanied by a sealed envelope with a single page of the Sabatrachion, the 'shadow-grimoire' of the book, containing charms and automata of direct Sabatrachian gnosis. In addition, a small envelope is also present containing a triangular talisman of the Daimon of the Book hand-painted by the author on toad leather, and a single spine of Blackthorn.

Initiatic Edition

Three Copies in full black morocco with inset toad on front and back boards, bound by Jytte Beatte of Dansk bog Bindery. Accompanied by large toadskin talisman, blackthorn spine, and toad bone, together with pages from the Sabatrachion. Signed by Chumbley, the interior is stamped with a woodcut device designed by Fitzgerald and carved by Schulke.

Anomalies

Five copies with maroon endsheets were issued by Xoanon as 'study editions' in 2005 and provided to initiates and other selected parties; one of these resides at the Museum of Witchcraft in Boscastle, Cornwall. These five copies, bound by Diane Newel of Taurus Bookbindery are made to a much higher standard than the bulk of the standard editions of 2000, with no warping to the boards, and superior stamping. Their status as copies exterior to the 2000 edition is noted in a revised colophon.

One: The Grimoire of the Golden Toad

Book Review by Chel Bardell

Pagan Times, Issue 35, Autumn 2001

Ever held a real grimoire in your hands? One that seems to exude a magickal current through its exquisite binding, before you even get to tasting the subtle power of the words within?

Such books are few and far between. Such books are only for those with a genuine desire to explore authentic, traditional magick as it is practiced by initiates dedicated to keeping the Arte alive and functioning in the modern world. Such magick is not about a simple regurgitation of what our ancestors did, word for word, action for action, often without any real understanding or purpose: rather it is about re-creating the practices of the past in light of what works in the present. Thus it is pragmatic and evolving putting the greater emphasis on function and outcome, while still maintaining a respect and acknowledgment of the wisdom of the past.

One: The Grimoire of the Golden Toad is a magnificent example of such a book. Produced in a limited edition of 77 copies, each comes with a hand-made talisman that speaks of a powerful, magickal initiatory journey undertaken by the author in the Summer of 1999, that is revealed, page by page, throughout this fascinating book.

In re-living the experience with the author, it is necessary to understand a few important concepts. Firstly, this book is written, not as a step-by-step "how to" manual on becoming an initiate of the mysteries of Toadmanship, but rather as a detailed exposition of the author's personal journey. How it worked for him, leading to an implicit realization that for each of us, the path will be unique. Secondly, in true grimoire-style, the language used is a magickal blend of verse and riddle, metaphor and mystery, leaving the reader to at times reach their own conclusions, read between the lines, and discover insights for themselves.

At other times, what is revealed may be found to be, at the least, eye-opening for those more accustomed to mass-produced magick. Details of various magickal workings, rites and charms used by the author are given, as well as a little historical background (including all the tantalizing usage of Full Moons, graveyards, and cross-roads at Midnight!). Reading the grimoire leaves no doubt as to the authenticity of the author's experiences

indeed at times, their magickal impact is almost palpable, and their emotional legacy sends a chill up the spine. The author also very generously reveals, at the conclusion of the book, his own credentials in the Magickal Artes, lending further credence to the power of this work as a transformational, traditional magical journey.

Thus what we have in *The Grimoire of the Golden Toad* is a selfless gift to the body of magickal knowledge from a highly respected, long-time practitioner of the Arte, who has chosen to give back a little of the magickal current that has enhanced his life. It is a book that will find a place of honour in many personal libraries.

Ars Philtron

Daniel A. Schulke

2001

Many are the gods indwelling the Potion-Flask. Far From drawing its power merely from Chymical Virtues in suspension, the Philtre is vivified as well with Plant Genii, Water Elementals, and the good magics of the Green Magus.³¹

2001 brought forth the sorcerous potion-formulary *Ars Philtron*, borne of the witch-praxis of Furnace, Cauldron, and Cup, and the arcana of their eroto-alchymic formulae. The book had its pre-Xoanon beginning in 1999 as a small staple-bound booklet with art paper wraps, limited to 200 copies, and a hardcover issue limited to 25 copies. At the time of the 1999 publication, Schulke had known Chumbley for over three years and also had growing involvement in the work of the Sabbatic Tradition.

At Chumbley's suggestion, the text underwent further development incorporating Sabbatic arcana, particularly insights arising from *The Dragon-Book of Essex* and an increased focus on the transmutative aspects of witchcraft and magical herbalism. This was a part of Schulke's dedicatory work toward the station of the Verdelet or 'Green Master' within the Cultus Sabbati. Having re-worked the entire formulations of the book several times, a critical breakthrough came for the author during his performance of the year-end Draconian Rite of KA. In a communication to Chumbley in December 2000, he wrote:

Within the last week there has been a groundswell of gnosis, typical for the season and its rites, which have codified the Sabbatic aspects of the Philtre in terms of sacred geometry and alchemical energetics. In brief, there is a hidden and revealed numeric Arcanum in the Art of the Philtre which crystallizes potions into eight hypostases, four of Cain and Four of Lilith in the forms of Solar and Lunar Salt, Mercury and Sulphur.³²

31. *Ars Philtron*, p. 31.

32. Personal correspondence, December 12, 2000.

Chumbley's analysis of the text's newly revised sections was positive, and an ongoing subject of discussion as the year 2000 drew to a close.

Your recent alchymic additions and revelations which have been located within the work of Ars Philtron connote the manifestation of the Three Phases according to the First Circle Teachings of the Verdelet. Two poles of rarefaction and reification are being shown and the simultaneity of their processes is affirmed by the impress of dreams, intuitions and omens within the field of mind, body, and circumstance. Your additional sections, from the sample supplied, indicate a connection established through the Current of Sabbatic Dreams and manifesting within your present insight.³³

Practically, the kernel of the text is a formulary of potions. Much of the work arose as adjunctive to Azoëtic and Draconian operations, but some of it was gleaned from the author's extensive private record of occult herbalism.³⁴ The operations which eventually became the *Balneum* or ablution section, treating matters of the sacred ablution, were performed on a large scale, using ten and twenty gallon brewing vessels, and, in some cases, 500-gallon tubs heated over wooden fires. The usual quantities prepared were 40-100 gallons and required four to six hours of harvest and preparation time. The major period of Balneum experiments using poisonous plants were conducted between 1997 and 1999 and involved a core group of ten participating adepts.

A sequence of twenty-four watercolour images depicting the progressive arcana of the potion types discussed in the book was created for inclusion, a mutus liber using the symbolism of both alchemy and the traditional witchcraft lineages of Cultus Sabbati. Each of the 144 cloth copies uniquely paired of one of the 24 colour plates and 1 of six different verses invoking Lilith or Cain as the patrons of the witches' alembic and transmutative fire. The nine full leather special editions each contain the

33. Personal correspondence, December 24, 2000.

34. Schulke, *Hypnotikon*, unpublished.

complete set of painted images, but lack the six verses. These images and verses have appeared nowhere else.

Chumbley's influence is readily apparent in the text; the entire work was painstakingly co-edited by him and the author. As the text was going to press, Schulke wrote:

There were powers and lore germane to the Domain of the Verdelet that needed to be absorbed via my Draconian praxis, before I could put my seal on this book and see it birthed. In addition to the domain of the Green Mantle, these informing currents also concern [the *Viridarium*] this book's important textual successor, with which it should have an alignment. Your advice concerning the obsessive automata of revision are appreciated, but a teaching well-known to me. Behold in my parlour a small mountain of incomplete texts, some nigh 15 years old; and beside it a handful of completed ones. Such is the Rock and the Idols hewn therefrom: the discipline of the carver is truly in discriminating a pebble from the Stone of Stones.³⁵

The Rectification of the Matter within the Sabbatic Philtre is demonstrated in the Work's successive profusion of editions. The Spiritus of the book thus displays a fecund and fornicative radiance allied with the millennia-old orgiastic dynamis between Cain and Lilith, its principle patrons.



35. Private correspondence to Chumbley, April 27, 2001.

Edition Specifications

10.125" x 7.5", 144 pages, printed on off-white paper with linen finish.

Standard Edition

Full brown cloth, gilt blocking of eightfold potion wheel on front boards, gold headbands, marble-embossed maroon endpapers of heavy art paper. Limited to 144 hand-numbered copies. All copies signed and sigilised by author.

Special Edition

Dark green skiver, blocked with eightfold potion wheel on front boards, with reversed design on back boards, green and gold endbands, saffron endpapers with embedded grass fibres, satin ribbon book marker with vibrant leaf-green and silvery moss-green faces. The edition was limited to nine copies, though the limitation statement in the book reflects only eight. Each copy is marked not with a number but a corresponding Sigil for one of the eight philtre types; the ninth copy bears a sigil uniting the full round of eight. The complete set of 24 paintings of the alchemic-sabbatic gnosis, in their correct order, are included. Some copies of the Special edition have a small decal on the back endpaper reading 'Handbound by Jytte', the personal seal of Jytte Beatte of Dansk bog Bindery.

X-Series

Four additional binder's proofs for the standard cloth edition with identical specifications, enumerated X-1 through X-4.

Book Design

Daniel Schulke and Andrew D. Chumbley.

Special Edition Binder

Jytte Beatte, Dansk bog Bindery, Felton, California.

Standard Edition Binder

Diane Newel, Taurus Bookbindery.

Ars Philtron, First Edition
Titles and Sequence of Colour Images

1. Angelic Guardian of the Eastern Gate. (Sulfur)
2. Petition of the Wayfarer to Midnight's Eden. (Salt)
3. Liliya, Mistress of the Vessel. (Mercury)
4. Tubalcain, Master of the Forge. (Sulfur)
5. The Balneum Sagax. (Salt)
6. Arbor of the Wise. (Mercury)
7. The Vinum Acerbus. (Sulfur)
8. Transmutation of the Bitter Wine. (Salt)
9. Nectareum Succubus. (Mercury)
10. The Vinum Sabbati. (Sulfur)
11. The Veneficium. (Salt)
12. The Threefold Marking of the Purged Matter. (Mercury)
13. Twin Arbours and Guardian of the Western Gate. (Sulfur)
14. Lord of the Wastes. (Salt)
15. Elixir Sacramentum. (Mercury)
16. Ascent of Shemhazia-Azazel from the Vessel of the Wise. (Sulfur)
17. Spirituus Luna Nox. (Salt)
18. Dream-Harvest of the Angel's Flask. (Mercury)
19. Philtron Animatio. (Sulfur)
20. Elixir Mandragore / Mannikin in Vessel. (Salt)
21. The Fons Vitae. (Mercury)
22. The Greater Sabbatic Balneum. (Sulfur)
23. Apotheosis of the Green Qayin. (Salt)
24. Cain and Awan at Eden's Northern Gate. (Mercury)

Azoëtia: Sethos Edition

Andrew D. Chumbley

2002

A decade after its first fleshing, *Azoëtia* was released in a second, *Sethos Edition* in 2002, named for the informing genius of the Book. The grimoire was revised with additional texts not present in its forbear, including a new introduction and the magical names of each letter of the Sacred Alphabet. Supplementary images not present in the first suggestion issue were also included.

Previous plans for the book to be released through Fulgor Limited changed in 2000 when it was decided that future production of Xoanon titles would issue directly from within the Cultus Sabbati. By the time the Sethos Edition was published, Xoanon had issued two titles (*One: The Grimoire of the Golden Toad* and *Ars Philtron*) as publisher operating exclusively within the Order.

Preparation of the book commenced in Autumn 2001 and was ongoing throughout 2002. Chumbley revisited many of the earlier drafts, including three volumes of handwritten notes written subsequent to the 1992 edition. Likewise many drawings made in the same period but not included were considered for inclusion in the new edition. Writing in September, Chumbley reflected:

Curiously, today I found two manuscripts of *Azoëtia* in my book cupboard; they were dated 1990! The mss. show the nigh-completed state of the book at that time and provide a page which details areas to be completed. I found myself envious of my 22 year old self and its capabilities. These papers are a timely find and will assist me in forthcoming proof-reading and re-assessing my original vision of the book.³⁶

Final work on design and layout took place in late 2002, when Chumbley and Elizabeth Spedding visited North America. At this time a considerable number of initiates were convened to

36. Personal correspondence to Daniel A. Schulke, 19th September 2001.

assist in proofing and design as the book was prepared. In a letter to Schulke after his return to England, Chumbley wrote:

And thank you most sincerely, my Brother, for your perseverance on matters of the Book. Indeed the time spent working there-on during our visit was an unexpected labour, but one can perceive a fortuitous design therein, both for the sake of the Grimoire's presiding ingenium and its manifest form as tomeby this work I feel enriched personally, indeed I believe the Book has been profoundly ennobled in form and design, and has now reached a point where the intended 'vessel' of paper and ink will truly befit its spiritual power.³⁷

The process of bringing forth the Sethos Edition stirred up many an entity bound within the previous vessel of *Azoëtia*. This resulted in obsessive gravitations of its emanants toward distinct new physical manifestations, accompanied by a forceful inertia amongst the bound *eidolae* of Sethos. These events occurred physically in the day-to-day, and also in the oneiric strata of the Dreaming Cultus, shaping and re-shaping the vessel anew. The Opposing force of the new textual vessel, that working against its own manifestation, Chumbley called Sethos-Behena. This force was at the centre of magical work performed at Midwinter 2002, and which gave rise to *The Rite of Amethystine Light*, partially as a means of stabilising the egressive outflow of the Daimon. The remaining unbound signatures of the Sethos Edition were dedicated to the entity out of respect, and hence the Black or 'averse' form, and its negative enumerations. After the Black Edition was bound, Chumbley was moved to assess its virtue in the following manner:

The book itself bears the name of the meta-text as its own title, hence it symbolizes its own higher reality and – by maintaining a multiplicity of potential readings – perpetually reifies that higher reality of text as its own mundane revealings to private readers, thus becoming the symbolised itself. Hence, as a grimoire, it is always open, out-pouring, mutable, beyond its own being, yet always imminent to its full nature.³⁷

37. Personal communication, 3 January, 2003.

38. Personal correspondence to William J. Kiesel, 15th June, 2003.

Edition Specifications

Octavo, 9" x6" 366 pp.

Standard Edition

484 hand-numbered copies in holly-green cloth, with gold blocking of the Circle of the Sacred Alphabet on front and back boards, green and white endbands, brown endsheets.

Deluxe Edition

44 hand-numbered copies in quarter fair goat and holly green cloth, gilt blocked with the First Holy Letter of the Sacred Alphabet on front cover, and the Twenty-second Holy Letter on back board. Green and red endbands, Wand of Sethos device gilt-blocked on spine, green English Marbled endpapers. Half of the 44 have red satin ribbon place markers, the other half have black. Slipcased in green cloth gilt-blocked on both sides with the Circle of the Sacred Alphabet. Each is accompanied by a black textured paper envelope, numbered and signed in metallic ink, containing sigilised card by author with triform talismanic image of the Cultus Sabbati, bearing an aphorism of its corresponding Azoëtic alpha-numeric equivalent.

Special Edition

11 hand-numbered copies in full fair goat, gilt-blocked with the First Holy Letter of the Sacred Alphabet on front cover, and the Twenty Second Holy Letter on the back. Green and yellow endbands, Wand of Sethos device gilt-blocked on spine, green English Marbled endpapers, pale gold ribbon-marker. Slipcased in green cloth over boards gilt-blocked on both sides with the Map of Possibility. Each of the eleven copies accompanied by a black textured paper envelope, numbered and signed in metallic ink, containing sigilised card by author with triform talismanic image of the Cultus Sabbati on heavy red card, aligned with one of the 11 Aats.

Edition Specifications, Azoëtia: Sethos Edition

Continued

Standard Edition Binder

Scott and Diane Newel

Taurus Bookbindery, Berkeley, California

Deluxe and Special Edition Binder

Jytta Beatte

Dansk bog Bindery, Felton, California

2003 issues

After the originally-envisioned standard, deluxe, and special copies were bound, there remained 110 text blocks, printers' overages. Given the success of the title, it was recognised that two additional guises of the book were demanding manifestation.

Sethos-Behena Edition

2003

Full black cloth-covered boards. The front cover is stamped in silver with the skull and masonic square, the slipcase is stamped on both sides with the Azoëtic Map of Possibility. Green and black or black and white endbands, black-on-black endsheets with a serpent-skin pattern. The edition is accompanied by a hand-numbered white envelope holding an 8 page booklet with red stone-marbled paper covers, entitled *The Rite of Amethystine Light, Liber Sa-Bapho-Mitr sub figura 77, a Conjuration of the Averse or Shadow-form of the Daimon Sethos*, it being the Patron of the Grimoire Azoetia. Enclosed within is a small white envelope containing a talisman hand-painted in black walnut ink on oriental snake-skin paper. Limited to 77 copies in total, hand-numbered from -1 to -77.

The hand-painted talismans which accompanied this edition were made singly, one at a time, as orders were filled, from the time of the book's release until Chumbley's death in 2004. A small number of this edition remained at the time of his death; thus 16 copies of the book are accompanied by *Liber Sa-Bapho-*

Mitr 77 but lack the walnut ink talisman. The cover-materials of the remaining *Amethystine Light* booklets are either blue or textured maroon card stock, differing from the red stone-marbled paper of the rest of the series. Endpapers on eight copies have endpapers hand-decorated by the author.

Twin Lions 'X-Series'

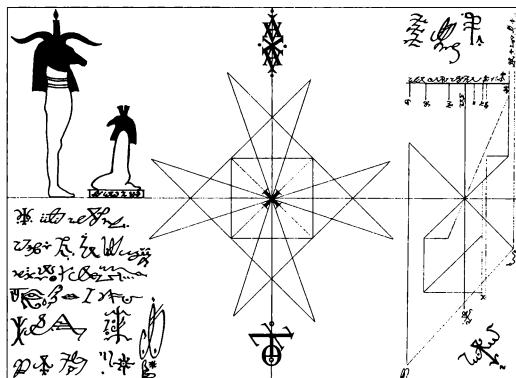
Full holly-green cloth, the double-headed Lion and Seth-headed Wand stamped in gold blocking on the front boards as per the 1992 edition's cover, a profound reaffirmation of the grimoire's reincarnation in a new vessel. Red and black endbands, black-on-black endsheets with a serpent-skin pattern. Slipcased in holly green cloth over boards, gilt-blocked on each side with the Circle of the Sacred Alphabet. 22 hand-numbered copies.

Anomalies

During the course of binding the 2003 limited editions, eight copies were bound as prototypes prior to a final decision on their forms. Each is different, bearing permutations of the Masonic Square, Map of Possibility, Twin Lions and Sethos-Wand, and Circle of the Sacred Alphabet stamps. Some possess slipcases, others do not. Editions hand numbered as AP 1-8.

Binder for 2003 Issues

Scott and Diane Newel, Taurus Bookbindery, Berkeley, California.



Iconostasis of the Deval, Alogos ve Sa-Bapho-Mithr (detail).



Daniel A. Schulke, *Stela of the Cauldron*. From *Viridarium Umbris*.

Viridarium Umbris

Daniel A. Schulke

2005

Viridarium Umbris, or *The Pleasure Garden of Shadow* came forth in 2005 as an *encharidion* of *Midnight's Eden*, the primordial 'earthed' emanation of transgressive witch-power. At its core was the concept of *Witch-blood*, the transmigration of heaven's power unto *Woman* by the fallen *Host*, transmitted through serpentine initiatic succession unto the *Generations of the Wise*. The *Viridarium* is a volume of occult *herbalism*, magical *plant-lore* and *praxis*, a *Grimoire* of the *Woodwose* weaving the earthing of *Angelick Light* with the rustic wisdom of the *wilderness-dwelling Seirim*. The first book of a triad of works treating *arcana* of herbs and trees in *Wise-Craft*, it unfolds as an upwelling of the sap from *Al'Thuba*, ancient *Tree of the Great Serpent*. The book posits an eightfold division arising from the intersection of two opposing crosses — that of *Wilderness* and that of *Paradise*, both realms of the wandering *Cain*. This same ontological structure underlies Schulke's *Gospel of the Sojourner* (2001) and Chumbley's *The Green Gospel* (2003), both internal texts of the *Cultus Sabbati*. The occult powers of individual angelic herb-sentiences manifest in the sigillic forms of 71 cross-seals with accompanying incantations.

Aside from the folk *herbalism* and traditional *witchcraft* strands evident in the work, the *Draconian Gnosis* exerts a strong influence. This crystallizing force manifests most strongly in the presence of *Cain* as the flesh of the sorcerer, wanderer of the antipodal domains of hedge and plot. Also present in the patterning of the shadow garden is the great *Dragon* itself, here identified with *Samael the Revelator*, its tortuous form emblematic of the *Path* itself. Portions of the book arose from the confluence of dream and practice, but are also informed by the traditional *witchcraft* practice of the 'dryadic oracle' which petitions power directly from arboreal spirits.

The book was derived from the author's first magical work after having assumed the station of the *Green Master* or *Verdelet*, an office which had been vacant in the *Cultus'* founding

lineage since before World War 2. In a letter to Chumbley in the Summer of 2003, Schulke wrote:

The predominating image of the work is a dreamt sign equally emblematic of the foursquare Plot of Eden, the cosmic tree, the powers of the Cross, and Old Craft via East Anglia... its image is wholly apposite as a Monadic Device of the Verdelet and his work.

It should be remembered that the so-called “Fallen” angelic host was an army. This militant nostalgia is borne witness to throughout the Viridarium in the overarching telesmatic theme of the Sword. The ancient Host of Old was thus armed, and armoured, and the Cross-Seals of power serve as beacons of this aspect, both warding and pinioning the powers they contain.

This presentation of witchcraft-herbalism was exceedingly new with little written precedent. Its concepts wed the practical and mystical threads of an angelological approach to occult herbalism to the Crooked Path Sorcery for which the Cultus was known. It drew both lineal and conceptual power from systems of Welsh craft present in the Cultus Sabbati, receiving their influence from the so-called ‘fairy doctors’.

Edition Specifications

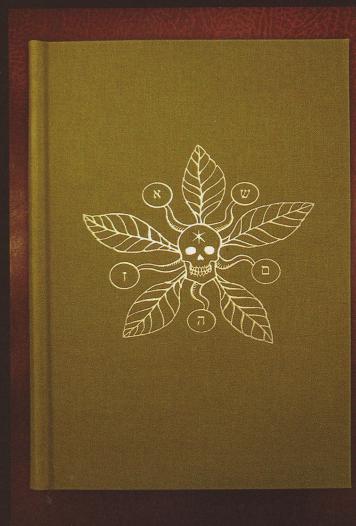
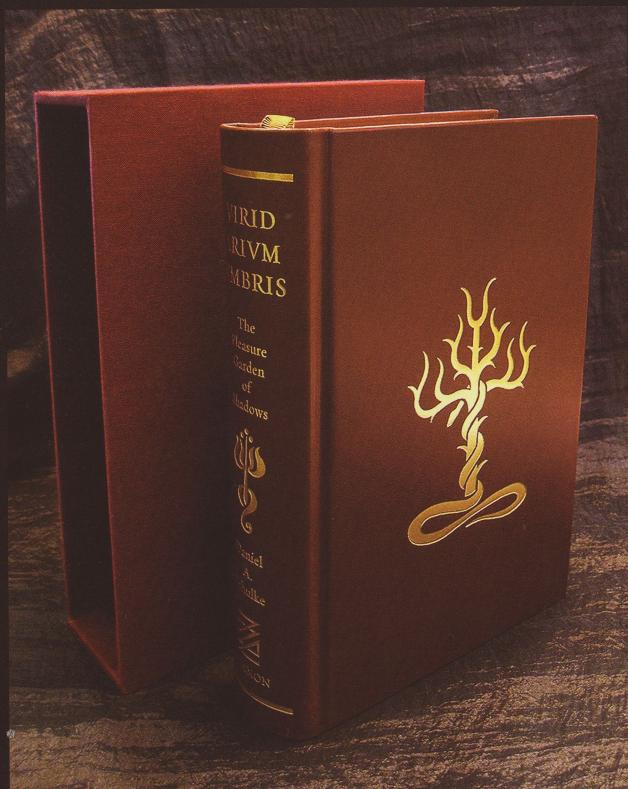
Octavo, 9.5” x 6.25”, 526 pages.

Standard Edition

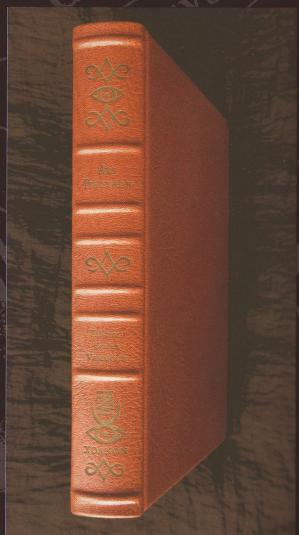
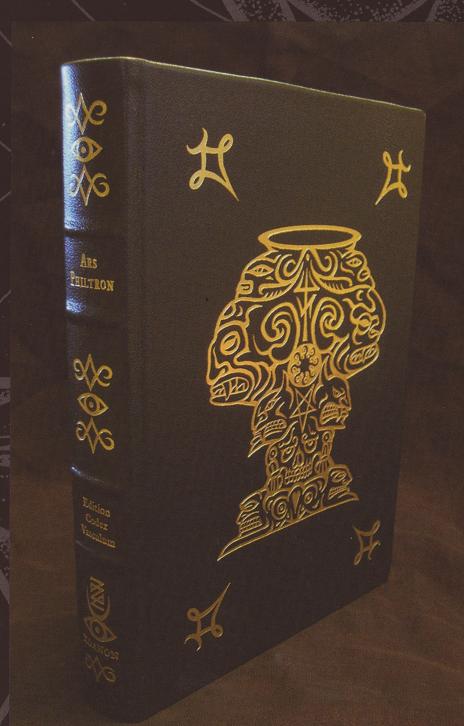
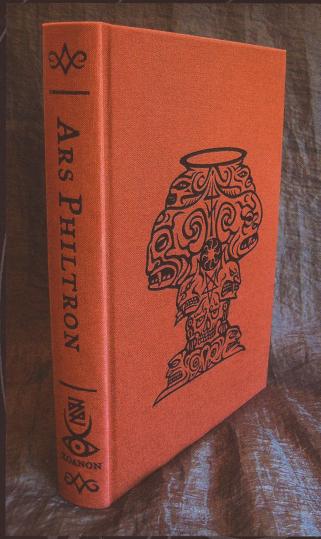
Full iridescent sage green cloth, front boards blocked in bronze foil with emblem of Tree, Serpent, and Kerubim of Midnight’s Eden; black endsheets, brown and gold or black endbands, limited to 576 hand-numbered copies.

Deluxe Edition

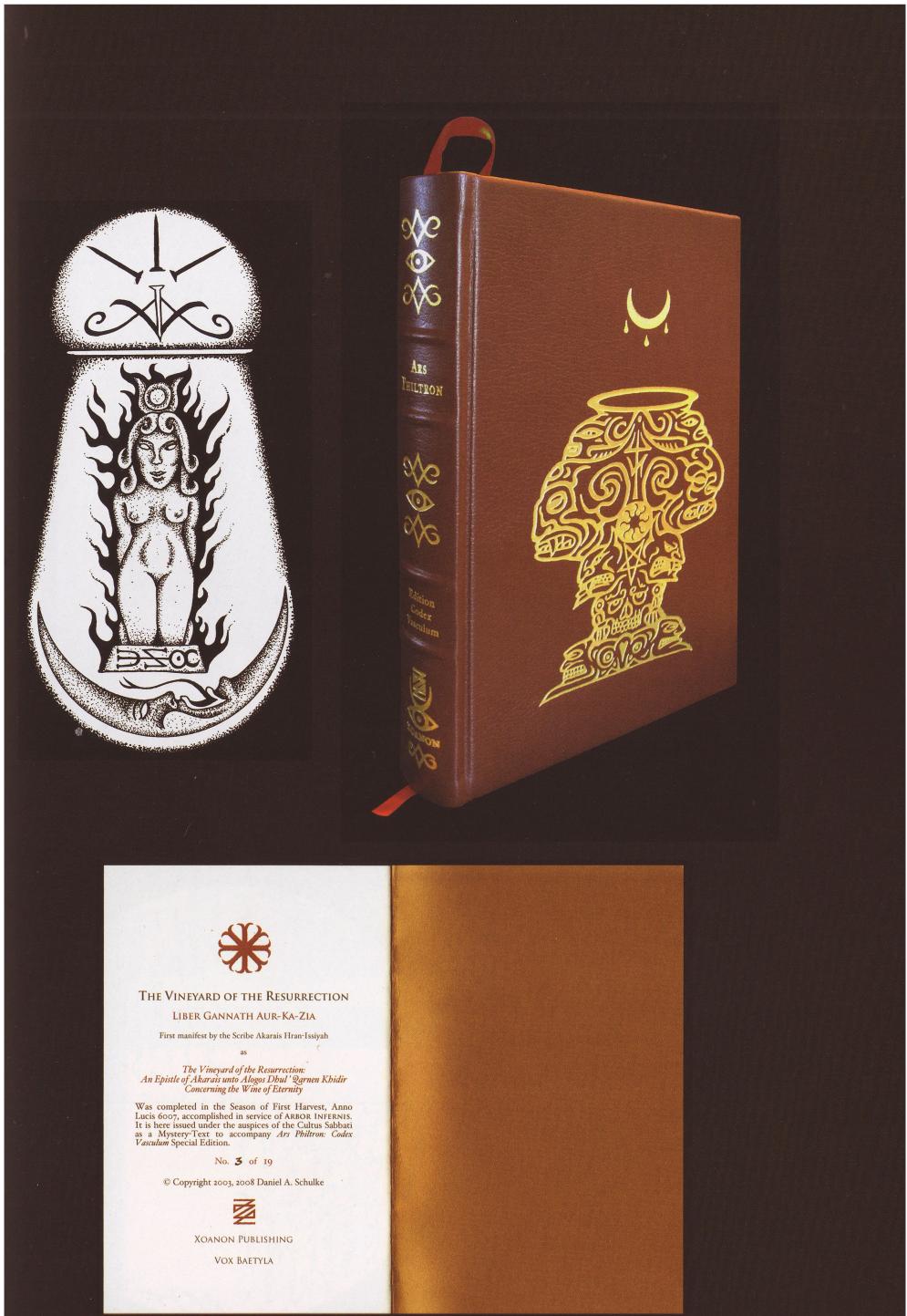
Full antique smooth brown goat blocked with Serpent and Tree device on front board, green endsheets, brown and gold endbands, olive green grosgrain ribbon marker, slipcase in maroon cloth over boards, limited to 72 hand-numbered copies.



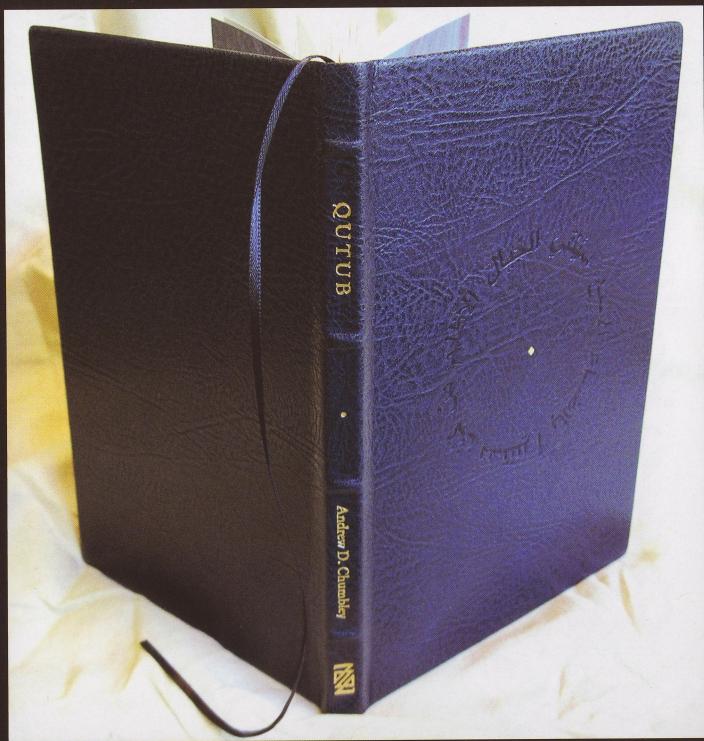
Top: Viridarium Umbris, deluxe edition, 2005. Bottom Left: papyrus talisman to accompany Arbor Infernis Edition. Bottom Right: Viridarium Umbris, Arbor Infernis edition.



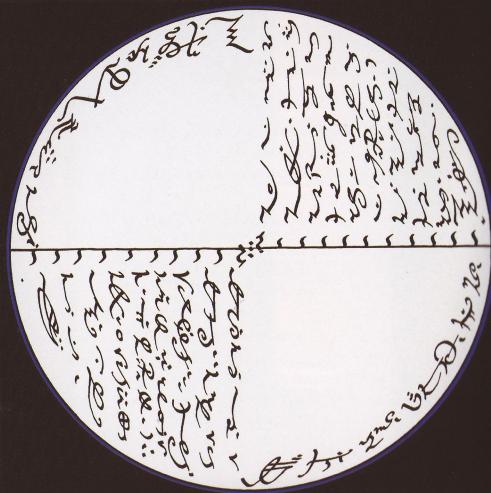
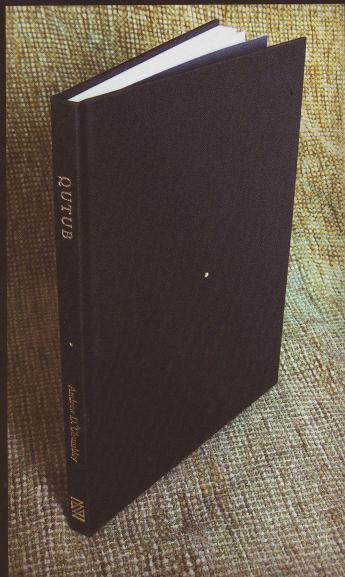
Permutations of *Ars Philtron: Codex Vasculum*. Editions clockwise from top right: X-Series, Herbarius, Deluxe, and standard.



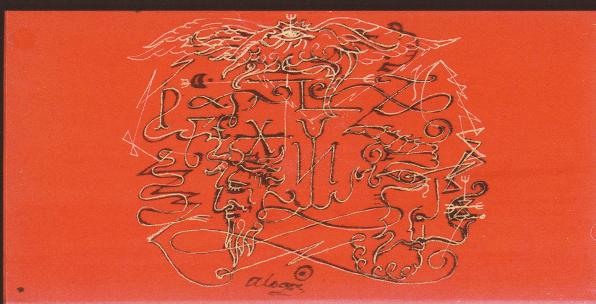
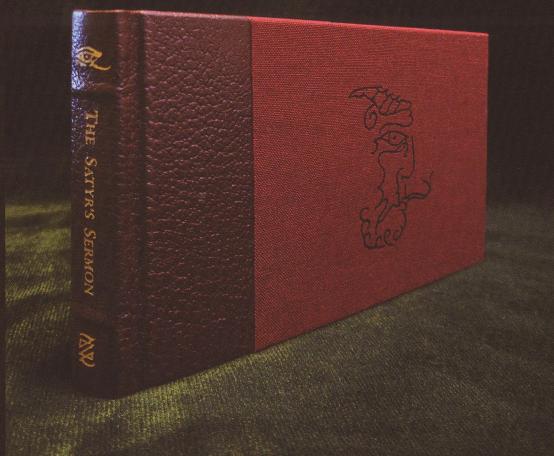
Above left: *Cucurbita of the Black Moon*, Daniel A. Schulke. Above Right: *Ars Philtron Codex Vasculum* special edition. Below: *The Vineyard of the Resurrection*, mystery-text accompanying the special edition.



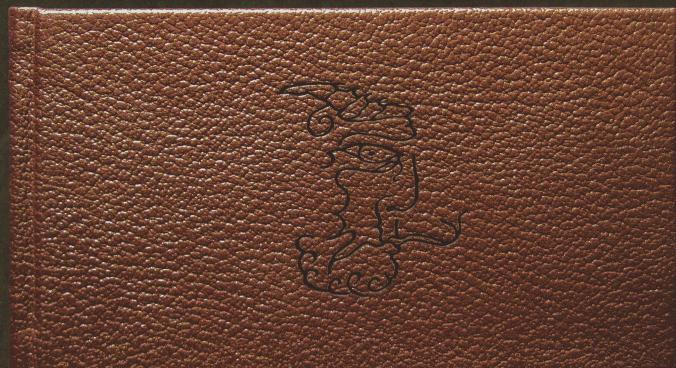
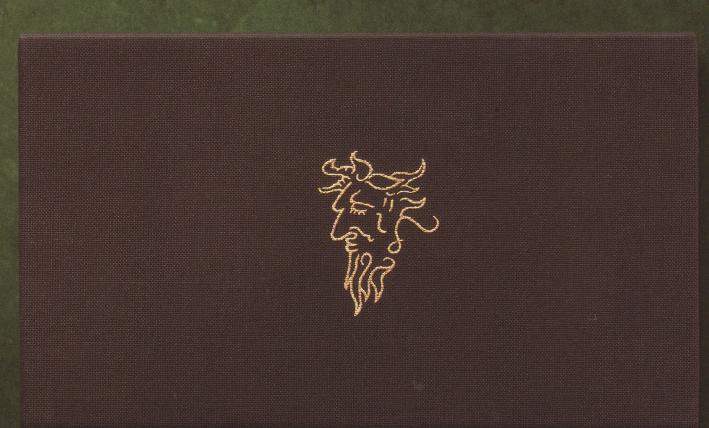
Qutub, second edition, deluxe issue, 2008.



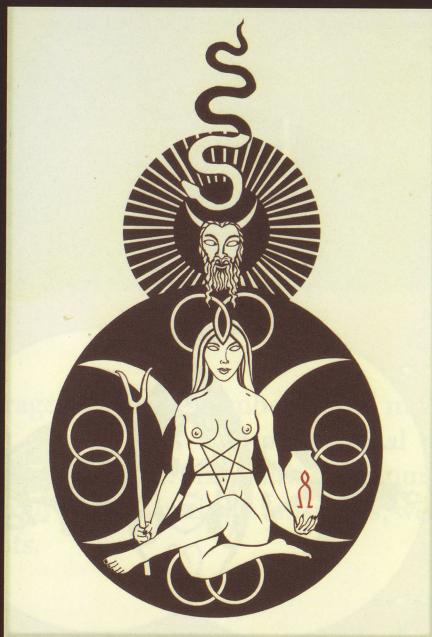
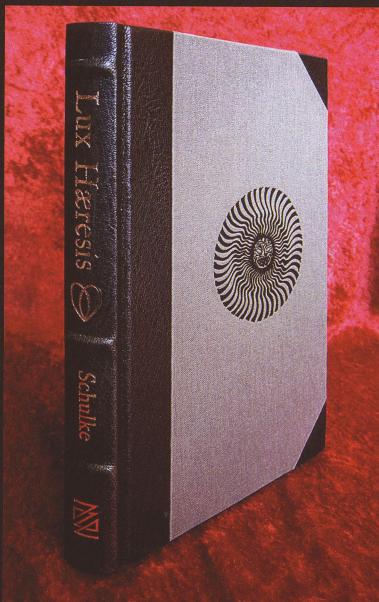
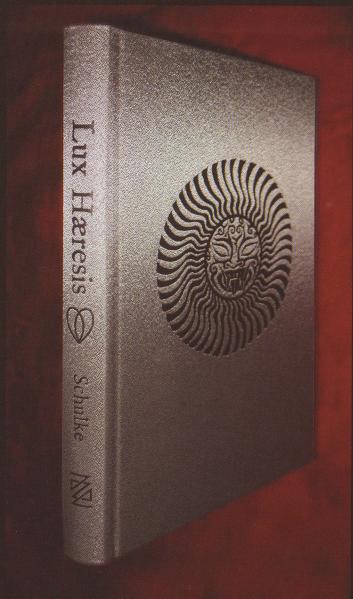
Left: *Qutub*, second edition, standard issue, 2008. Right: Ward-Seal of the Point, by Andrew D. Chumbley, from the *Qutub* drawing corpus, 1995.



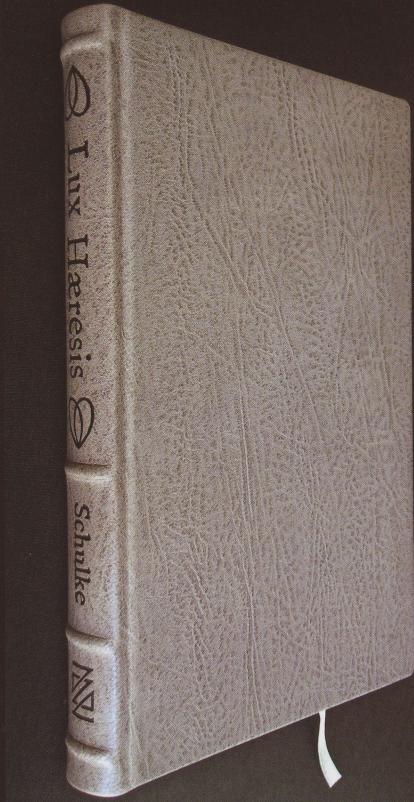
The Satyr's Sermon by Andrew D. Chumbley, 2009. *Top*: standard edition. *Centre*: Deluxe edition with oak boxes. *Bottom*: Wooden box, hand-decorated by author, which housed the original text.



*The Satyr's Sermon, '13 Maxims' Edition. Obverse and reverse views of pocketed slipcase, accompanied by letterpress talisman of the *Corpus Satyri*. Limited to 13 copies.*



Above: *Lux Haeresis*, by Daniel A. Schulke, 2011, standard edition (left), and deluxe edition (right). Below: *Re-Ordering of the Body of Knowledge*, Daniel A. Schulke, *Lux Haeresis*.



Top left: *Lux Haeresis*, special edition (left); wax effigy of the Presiding Daimon of the Book. Below: Letterpress talisman of *Zha-Baetylon*, which accompanied the Special Edition.

Edition Specifications, Viridarium Umbris *Continued*

The Deluxe Edition was accompanied by 20pp booklet, sewn into green card covers entitled *The Epistle of the Tree: Being the Oracle of the Witch-Tree Eshemhayya*.

Book Design, Standard and Deluxe edition:

Daniel A. Schulke and Andrew D. Chumbley. *Epistle of the Tree* designed and hand-bound by Soror S.I.

Book Design for Arbor Infernis Edition

Daniel A. Schulke and Elizabeth Spedding.

***Arbor Infernis* Edition**

2006

98 text blocks of Viridarium remained as printers' overages. 77 of these were bound as Edition Arbor Infernis in moss-green cloth, gilt-blocked with Skull and Mandrake device, with black endsheets and endbands. Each copy was accompanied by a hand drawn ink-on-papyrus talisman, contained within a wrap-round green card case. The talismans were enumerated 1-77 and representative of the Genii of Midnight's Eden.³⁹

Anomalies

15 binders' overages, each un-numbered and marked with the Xoanon LIBER SUBCISIVUS stamp; material specifications identical to Standard Edition. Six additional unnumbered copies of the *Arbor Infernis* edition, without talismans, were also bound as binder's proofs.

39. The Emblem is also representative of arcana arising out of magical operations conducted by Chumbley and Schulke in Essex in 2001, and which incepted the *Arbor Infernis*, an interior magical cell of the Cultus Sabbati.

Ars Philtron: Edition Codex Vasculum

Daniel A. Schulke

2008

Scarcity of the 2001 *Ars Philtron*, as well as new work and perspectives gained by the author since his formal induction into the Sabbatic Mysterium, prompted a revised version of the work: *Edition Codex Vasculum*, or 'Book of the Little Vessel' in 2008. Expansions over the first edition include greater exposition of Sabbatic principia, with longer and more detailed sections on vessels, and discussion of twenty-four stages of operations, being eight triplicities under the governance of the eight philtre types. Sexual enchantments are expanded as are the illustrations, though none of the colour plates which lent the first edition its dark atmosphere are present. In addition, several new receipts appear in the formulae section.

Material not present in the 2001 edition includes 'Elixirs of the Faithful Gods', a twenty-seven stanza mystical cipher of the Genius of the Book. 'Elixirs' was inspired by the poetical approach in alchemy, particularly the work of Eirenaeus Philalethes, and makes use of the symbolism of the Royal Art and of Sabbatic Witchcraft. Sublimated within the allegory are several embedded formulae, participating in spagyric, metallurgic and magico-sexual spheres of witchcraft-power. In particular, the imagery of Samael, the Cauldron, the Vessel and the alignment of the furious host with alchemical volatility are of note.

A large amount of notes, and additional formulae emerged from these operations and remain the preserve of private notebooks. Like *Azoëtia*, not all of the artwork created for the book was used, and several of the pieces were offered for sale through Ben Fernee's Occult Art Gallery. In one advertising circular announcing the book, Fernee wrote:

The author notes that the traditional craft of plant use was associated with witchcraft and often had very negative associations of hexes and poisons causing intoxication, madness, illness and death. These associations are not disowned but rather regarded from

a Gnostic viewpoint and charted as negative, counter balanced with positives under the patron of the Craft who is a form of Tubal Cain.

The Cainite witchcraft arcanum, present in Xoanon texts on a consistent basis since *Azoëtia*, is also pervasive, though specifically in the guise of his descendant Tubal-Cain, patron of the Forge, Furnace, Metallurgy, and, in some esoteric schools, Alchemy.

Edition Specifications

Octavo, 8.75" x 6.125", 304 pages, printed on heavy off-white vellum stock.

Standard Edition

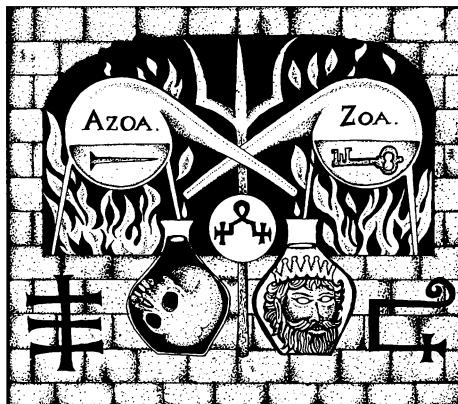
Rust cloth-covered boards blocked in dark pewter with potion cup device, heavy café brown endpapers, black tailbands limited to 720 hand numbered copies.

Deluxe Edition

Full bottle-green smooth goat, cover gilt-blocked with potion cup device and four airt-sigils of the Vas Liliya, spine gilt blocked with four raised bands, hand-marbled endpapers in gold, blue, and rust; black endbands, with black cloth-covered slipcase, limited to 72 hand-numbered copies also bearing a stamp in green of crossed retorts of Serpent and Cross.

Special Edition

Full brown heavy sheep leather evocative of the brown cloth of the 2001 edition, cover gilt stamped with lunar crescent, three drops and potion cup device, raised spine bands; red gilt endsheets, red tailbands, red satin ribbon page marker, in brown cloth covered felt-lined slipcase limited to 11 hand-numbered copies also bearing a stamp in red of amphora and crescents. Accompanied by a 20-page booklet with metallic gold card covers entitled *The Vineyard of the Resurrection* or *Liber Gannath Aur-Kha-Zia*, a mystery-text appertaining the Wine of Midnight.



The Witches' Furnace, from the *Ars Philtron* corpus.

X-Series

Rust cloth as for standard edition, hand-marbled endpapers as for deluxe, black endbands, black cloth-covered slipcase copper-stamped on both sides with eightfold potion-wheel sigil, accompanied by the small tractate *Alembick of the Wise*, an extract from a larger lexical treatment of the subject, as yet unpublished. Released in 2010, limited to 14 copies.

Herbarius Edition

Full two-tone chestnut goat, cover unstamped, eight raised bands on spine with green blocking, black unryu endpapers, black satin ribbon marker, black cloth-covered slipcase. These were given as gifts to magical brethren who are practicing herbalists. Limited to six signed and hand-numbered copies.

Anomalies

Four deluxe binder's proofs were produced over the limitation of 72 using bottle-green goatskin with slipcase and numbered "1-4XD". Aside from this numbering difference, it is identical to the other deluxes and produced at the same time using the same materials.

Over-runs

71 copies of the standard edition exist as binder's overages and are stamped with the XONON: LIBER SUBCISIVUS seal.

Qutub: The Point

Andrew D. Chumbley

Second Edition

2008

Thirteen years after release of the first edition of *Qutub*, Xoanon began to implement long-term plans for publication of all of Andrew Chumbley's magical writings intended for outer release, including unpublished works and selected titles that were out of print. Certain non-grimoire works, such as his magical and academic essays, were to be released through Three Hands Press, a sister publishing house conceived by Chumbley, Schulke, and another initiate in 2003 for the initial purpose of releasing an accessible version of his doctoral thesis on ritual dream incubation. A considerable number of magical texts, each with its own relation to the Sabbatic Current awaited.

This endeavour began with a second edition of *Qutub*, long out of print and highly sought-after. The text was re-set by Bob Eames in a fresh typeface, but whose design paid homage to the first edition. The same illustrations are used as in the original, the sole new graphical addition being a peacock feather-quill ornament which appears on the title page and also page 88, which originated in the *Qutub* corpus of Chumbley's artistic work.

As with all titles which see a second edition, specific magical work was exacted by initiates for the peaceable metensomatosis of the presiding genius, invoking the nostalgias and governing powers of the 1995 manifestation, as well as the virginal vessel of the new. Convoking the entire entic complex of *Qutub*, its hoard of 'lost verses', excised from the final, were given voice for appeasement in accordance with the Formulae of Opposition:

*Envenom'd, the Manna that courts our Kiss
Poison drippeth golden from the Dragon's Maw,
It cools the metal and stills thy Pain,
To forge thy Flesh, thy Sword, and thy Sacred Law.
And rouseth thee to step beyond the deeds
Of Man and Mortal Kings, to reign aloft yet veil'd,
Hid behind this Temple Door.⁴⁰*

40. Chumbley, Andrew D. From a parallel draft of *Qutub*, 1993-1995.

Edition Specifications

Octavo, 9" x 6", 88 pages.

Standard Edition

Full black cloth with gilt point stamped on cover, blue endsheets, gold or blue endbands, and gilt-stamped spine, limited to 700 hand-numbered copies.

Deluxe Edition

Full midnight blue goat, cover gilt-stamped with the Point and compassed with a blind-stamped sigillic talisman encompassing the Silent Mystery of the Opposer. Hand-marbled of peacock hue, black endbands, thin black satin ribbon marker. Slipcased in black cloth over boards with white felt lining, the edition was limited to 72 hand-numbered copies.

Overruns

68 un-numbered standard copies also exist as binders' overages and stamped with the XOANON: LIBER SUBCISIVUS seal.

Anomalies

Four copies in full midnight-blue goat exist out of series as binder's prototypes. Three of these are bound identically to the deluxe edition, hand-enumerated X-1, X-2, or X-3. One is bound identically to the deluxe edition with the cover circle-and-cipher talisman in full gilt blocking instead of blind-stamped. These are slipcased as for the Deluxe Editions.

Book Design

Daniel A. Schulke, Elizabeth Spedding, and Bob Eames.

Binder

Klaus-Ullrich Rötzscher, Pettingell Bookbindery, Berkeley, California.

The Satyr's Sermon

Andrew D. Chumbley

2009

The Satyr's Sermon plumbs the sorcerous precept of Unfettered Desire, unfolding in parable form as a dialogue orated by the twin sexual hypostases of the Sabbatic Agapae – the Satyr and the Virgin. The book gives voice to a connubial dialectic patterned upon 26 aphoristic formulae or 'Sermons' and their accompanying calligraphic sigils. At other levels, the work may be understood as a Sabbatic treatise on magical liberty, the initiate poised at the fulcrum between license and restraint. Though the shortest of all of Chumbley's published works, the Sermon is a potent testimonial to his powers as mystic, and as magical poet.

The *Sermon* began life as a small blank book created by Soror S.I. and given to Chumbley in 2002, bound from signature trim from larger-format projects. This was later filled with a small manuscript text, *The Satyr's Sermon, a Monadic Transmission*, and sold to a collector in Europe. The book is a Coptic binding with exposed chain-stitch, with sapphire-blue boards, heavy white binding thread, illuminated in metallic inks throughout. It was wrapped in a veil of iridescent gray silk, housed in a hand-painted scarlet reliquary and accompanied by a sigillised communion wafer or *Corpus Satyri* in four fragments. In 2008, through the hand of Providence and attended by rustic omen, the Satyr was repatriated in complete form to the Cultus Sabbati.

The unusual size and aspect ratio of the Xoanon version is based on that of the original book, which is in fact approximately half the size of the published version. In the spirit the book itself, the design was a labour of love, given by several initiates and designers.

As an artifact of the Sabbatic Mysterium, the *Sermon* reflects the 'holy and heretical intimacy' born of the Pure Love of Art, sexualized through the Adept's poetic dialogue with Other-as-Beloved. The first reading of the bound book, delivered in the form of a sermon and accompanying Mass of the Satyr and Virgin, was accomplished by the Inner Conventicles of the Cultus in an ancient ruin in the woodlands of the West Country, shortly before its release.

Edition Specifications

Small format, 3.25" x 6.25", printed three-colour letterpress on heavy paper, 86 pp.

Standard Edition

Quarter burgundy morocco and maroon cloth blocked with a satyr's head in black; gilt-blocked spine, with two raised bands, heavy black endsheets, black endbands, in brown cloth-covered slipcase, limited to 333 hand numbered copies.

Deluxe Edition

Full burgundy morocco blocked with a black-stamped satyr's head; gilt-blocked spine, with two raised bands; gold, silver and black hand-marbled endpapers, black endbands. The edition is accompanied by a 'Corpus Satyri' talisman in small brown envelope, with talisman and book sealed together in a specially made box of Kentucky Red Oak.

13 Maxims Edition

The final 13 text blocks of *The Satyr's Sermon* were bound in 2010 as the 'Thirteen Maxims Edition', after the enumerated heteroglossia of the book's prime voices: the Satyr and the Virgin. Full burgundy morocco blocked with a black-stamped satyr's head; spine gilt-blocked with two raised bands; gold, silver and black hand-marbled endpapers, black endbands. Black cloth slipcase gilt-blocked with a device of a Satyr's head. The unblocked side of the slipcase is pocketed, to contain the Corpus Satyri letterpress Talisman. Limited to 13 hand-numbered copies. The edition is accompanied by a small card slip printed in maroon and yellow on heavy goldenrod stock:

This reserve edition of *The Satyr's Sermon* was bound on May 15, 2010 from the thirteen remaining text blocks of that title, in full burgundy morocco and a pocketed slipcase of black cloth. The book is accompanied by a Talisman of the Corpus Satyri, faithfully reproduced from the sigillised communion wafer which accompanied the handwritten original copy.

Book Design

Andrew Chumbley, Daniel Schulke, Elizabeth Spedding, Bob Eames, James Dunk.

Printer

Dependable Letterpress, San Francisco, California.

Binder

Klaus-Ullrich Rötzscher, Pettingell Bookbindery, Berkeley, California.

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Of Binding, the Satyr, and the Virgin

Soror S.I.

Book design, and especially bookbinding, is an art truly aligned with the witch's creation of images or puppets, and also with spell-casting. It requires absolute concentration, with little room for error, but also allows a meditative state to be achieved which offers the possibility of magical suggestion. My years of creating single handmade editions, many as personal spell-books for the brethren of the Cultus Sabbati, have allowed me to integrate my own Craft teachings with traditional skills. There is a moment during the process when a book awakens as a distinct entity - and it is all in the sewing. Here, as the signatures are sewn in, one may use the knotted cord charms of traditional witchcraft as well as the trance induced by repetition.

In the case of the *Satyr's Sermon*, the small book was one of many generated from the scraps of my work. These were made purely for practice, but Andrew had asked me for a few small handbound books, for private devotional texts or his Unique Transmission series. When this small book was complete, it was definitely 'alive' with its own charm, but the entity assumed a different character when *The Sermon* was written into it. The grimoire is a kind of dialogue between the Satyr and the Virgin: the blank book, with its 'holy' and 'unblemished' form was evocative of the Lady - an object of pristine beauty. The written text was evocative of the ingress of the Satyr - filled with a licentious power. Bound as one together, the book's shade is a union in perfect congress.

Lux Haeresis

Daniel A. Schulke

2011

Lux Haeresis is the first of a two-volume work entitled GAMMÆAS, concerning the arcana of the Witch's Eye and its mutual interaction with sentient luminosity. Treating the twin mysteria of ocular malediction (the so-called Evil Eye), and seership or 'The Sight' as it is known to witches and cunning-folk, the book proceeds beyond this duality unto the realm of Telaesthesia –the unique perceptual modalities of the Witches' Sabbath, abberator of the sensorial field. Explored in detail is the magical relation between Hand and Eye, the Body of Void, and the vivification of the Magical Image.

The work expands significantly on Azoëtic precepts of the Fifth Cell, particularly the arcana of the Sixth Holy Letter and, by implicate adumbration, that of the Seventeenth Holy Letter.⁴¹ The transposition of the Magical Eye across the entirety of the sensorium is the primary concern, allying this body of work with the Sabbatic realm of the New Flesh.⁴² The text makes use of a Brunonian *Ars Memoria* which is aligned, not with concepts or their mental prefigurations, but actual powers of the sensorium crystallised within the body:

It is the teaching of the Wise that No Thing is ever truly lost, but becomes accessible through intercourse with Eternity. This is one meaning of necromancy. As scattered bones, the Body of Wisdom Past is 're-membered' through the Great Work, and diverse corpora of knowledge are revived, even as new bodies take flesh in the present era. ⁴³

Interspersed throughout the text are sigillic forms, most permutations of the *vesica piscis*, which serve as somato-mnemonic keys for the the so-called 'Grottoes of the Flesh', the void-spaces conjured through the Flesh itself to serve as

41. *Azoëtia, Sethos Edition*, pp 219-233.

42. This concept is woven throughout the entirety of the written corpus of Cultus Sabbati, but its earliest named treatment is Chumbley's 'Wisdom for the New Flesh', *Starfire* Vol 1., No. 5, 1994.

43. *Lux Haeresis*, p.85.



Daniel A. Schulke, *Grotto of Remembrance*. From *Lux Haeresis*.

void-spaces conjured through the Flesh itself to serve as portals or 'Eyes' of sensorial reception. Of these signs, Schulke wrote:

These diagrammatic ciphers/passes each empower a separate current of sexual sorcery such that the whole generates a complete lexicon (as opposed to an alphabet), arising from 'seed syllables' of the New Flesh.⁴⁴

As a manual of the Magical Art, the work makes use of a number of literary devices including an allegorical narrative interspersed with sections featuring a more direct treatment of arcana. A third level exists in the operative spell-formulae and rites themselves, concerned with the expansion of Magical Perception in the Arena of the Witches' Sabbat. In a circular advertising the book, Ben Fernee of Caduceus Books wrote:

Previously the author's works have concentrated upon the herbal mysteries, he now turns his attention to the essential mysteries of the Sabbatic Craft itself. Sections of the book describe astral mindspaces, initiatory visions which inform the rituals and teachings of the Sabbatic Craft. Others describe actual techniques. Teachings concerning our magickal potentials and an initiatory view of our place in the Universe and its nature are given. A useful glossary clarifies the specialist vocabulary in which the nature of the Mysteries are explained. It augurs well for that vitality of the current that much which is explained, or at least clearly implied, in these texts and images is not, as might be expected, jealously guarded as "secrets of the Order". An important book giving significant information not available elsewhere.⁴⁵

In the original manuscript for the grimoire GAMMÆAS, *Lux Haeresis* served as the Introduction. In the course of the book's

44. Magical Record, 22 October, 2010.

45. Caduceus Books Advertisement, 31 August 2011. In an epistle to a sabbatic postulant, Robert Fitzgerald noted: "*The Light Heretical* purports to be a work by a 'Man of God'. Let the reader beware. It is a record of demonic possession most vile -- one giving divine dispensation and revelation to the text. For the impious Seeker, it serves as a gateway, both liminal and all too physical. If thine Eye offend thee, pluck it out, Verily and Amen." (December 19, 2010).

development a bifurcation occurred which, like the Mirror of Opposition the book speaks of, gave birth to magical division. Though expanded, its length in comparison to the second volume is quite short. Both books are to be bound in complementary materials with similar limitation numbers, forming a two-volume set.

Edition Specifications

Octavo, 9.25" x 5.75", 144 pages, printed two-colour on Mohawk Superfine eggshell, with seventeen original illustrations by the author.

Standard Edition

Iridescent gray cloth over boards, blocked with Gorgon device in black on front board and blocked in black on spine, maroon endsheets, black endbands, limited to 729 hand-numbered copies.

Deluxe Edition

Half black goat with iridescent gray cloth over boards, blocked with Gorgon device in black, three raised spine bands, silver blocking on spine, hand-marbled endpapers, gold endbands, burgundy satin ribbon marker, limited to 81 hand-numbered copies. Slipcase: iridescent gray cloth over boards.

Special Edition

Full two-tone ashen goat with unblocked cover, three raised spine bands, black stamping on spine, maroon gray and black hand-marbled endpapers in reverse bouquet pattern, black endbands, with silver satin ribbon marker, limited to 27 hand-numbered copies, all signed by author. Accompanied by letterpress talisman of *Zha-Baetylon* in iridescent pearl envelope. Slipcase: dark brown paper over boards with felt lining.

X-Series

Full gray cloth with unblocked cover, silver gilt blocking on spine only, gold endbands, two-tone gray textured endsheet, black satin ribbon-marker, with slipcase of black unryu paper over boards silver gilt-blocked with the Masque of the Gorgon, lined with gray and yellow hand-marbled paper. Limited to 18 hand-numbered copies marked X, signed and sigilised by author.

Anomalies

One Deluxe Binder's proof marked DBP-1; Three Special Binder's Proofs marked SBP 1-3, with slipcase and Zha-Baetylon talisman.

Book Design

Daniel A. Schulke and Soror S.I.

Binder

Klaus-Ullrich Rötzscher, Pettingell Bookbindery, Berkeley, California



Daniel A. Schulke, *Mill of Eternity*, from *Lux Haeresis*, 2011.

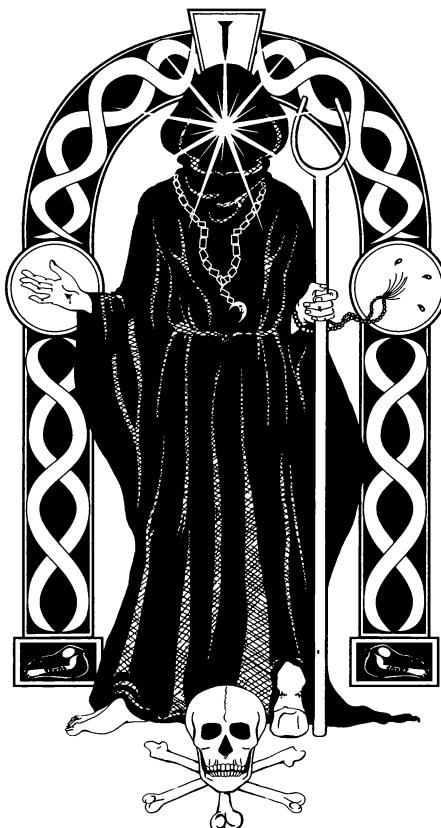
The Psalter of Cain

Cultus Sabbati

2012

Conceived by Andrew Chumbley in 1996, several private manuscripts were reified from that time through 1999, each with different emphases. One version was entirely private, consisting of accumulated charms and lore of the Cultus' Essex covines; another intersected with early drafts of the collaborative *Nocturnalia*, which never saw fruition. The final conceptual draft, for which several different introductions survive, was envisaged as a collection of spells, charms, and devotional material to Cain, patron of the Witch's Art as taught in certain recensions of traditional witchcraft, and the preeminent corporeal hypostasis of the Initiate. Envisaged from the beginning as a collective work of the Body of Sabbatic Initiates, it was a work of the collective ingenium of the Curren, the traditional autonymic term for Essex cunning-folk. In all, contributions from twelve different authors were included, including a number of previously unpublished works by Andrew Chumbley.

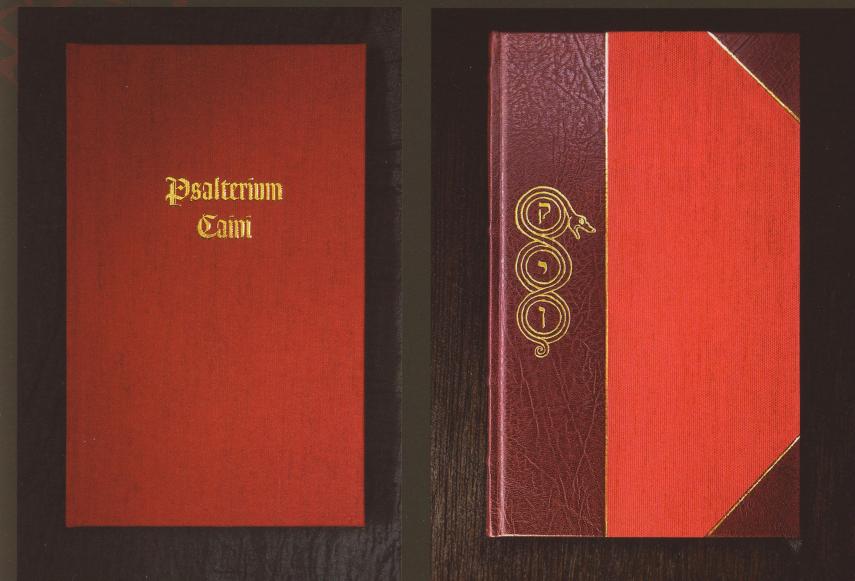
The Cainite gnosis of witchcraft apparent in the Psalter arises from a rich variety of textual and folkloric sources, most notably the foundational root-teachings of the inceptive lineages of the Cultus. As refracted light these teachings penetrate the flesh of the initiate, wherein they assume new and unique forms. This occurs partially in resonance with the native wisdom of the individual, and also according to the manner in which oral teachings become active. The Sabbatic Mysterium thus manifests through the bodies of the assembled witches' covenant; without embodiment, it remains as ghost and thereby only potential. Because of the nature of the covines of the Cultus, and the cultural and geographic diversity of its initiates, the Cainite arcanum was especially suited to treatment by multiple authors. Exile and its rubric of alienation is thus inherent, though through differing magical modalities, in all collective and solitary work. Initial envisionings of the *Psalter* took the form of both private and public spell formularies; but the final form as manifest in 2012, returned the book to its devotional roots — a text comprised of many hands but one blood — the life-stream



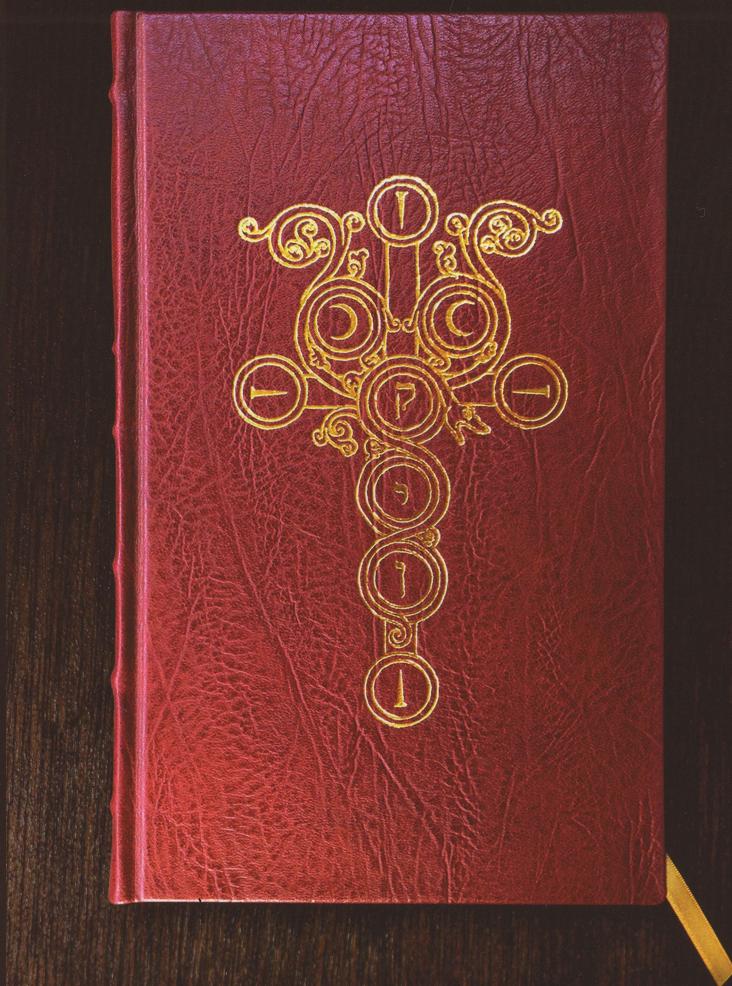
Frontispiece, *The Psalter of Cain*, by Soror T.A.

of Cain the conqueror, primordial wanderer-in-flesh of Heaven and Hell.

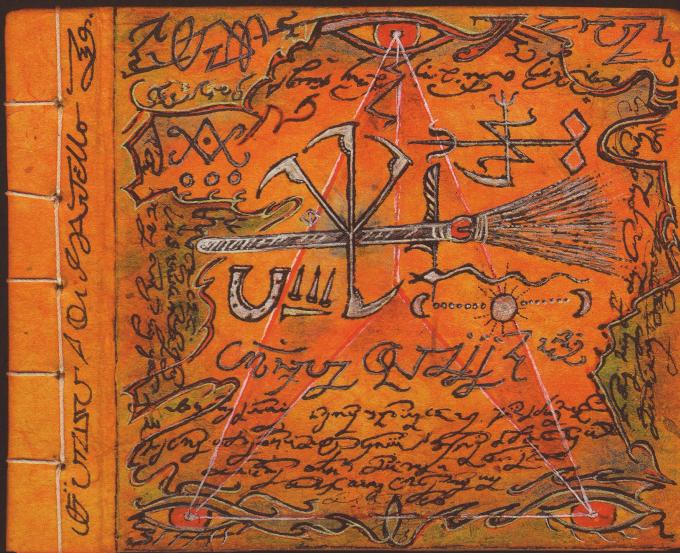
The core body of Cainite concepts, though initially emanating from the founding witchcraft-lineage of the Cultus Sabbati, partake of added dimensions from the body of Draconian lore and praxis manifest from 1992 to the present, arising from The Column of the Crooked Path. A number of Cainite Draconian charms appear in the work, including Andrew Chumbley's "Charm of the Forge", as well as 'Charm for the Road of the Down-Going Sun', his haunting paean to the Black Dog of Cain. "The Hammer's Song" and "Translation and Epiphany" also emanate from the Cultus' Draconian Corpus, and are the work



*Top: Image by Frater A. A. for 'The Execution' from *The Psalter of Cain*. Bottom: *The Psalter of Cain*, standard edition (left) and deluxe edition (right), 2012.*



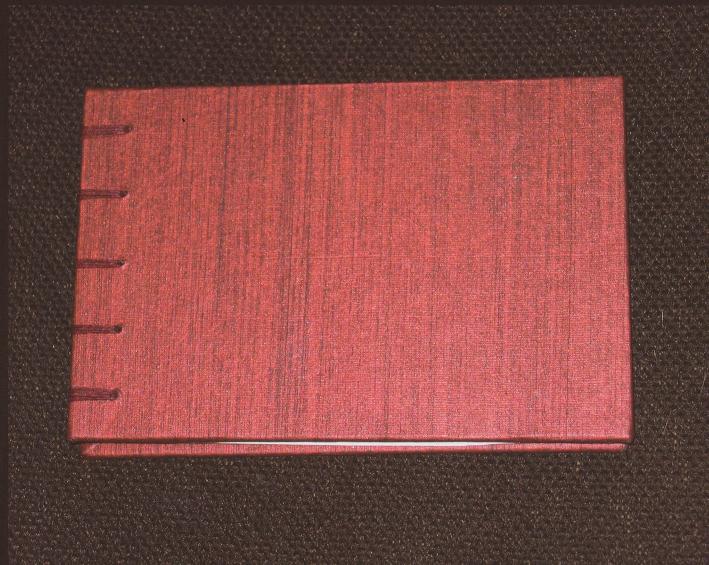
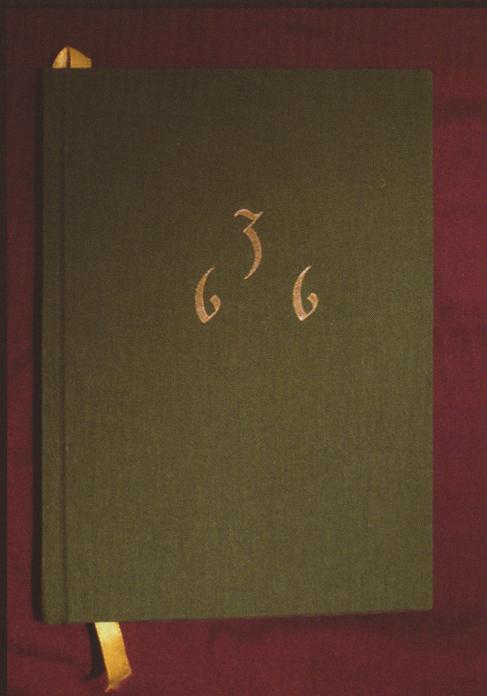
Above: *The Psalter of Cain* special edition, 2012. Below: The final standard cloth edition of the book to be bound.



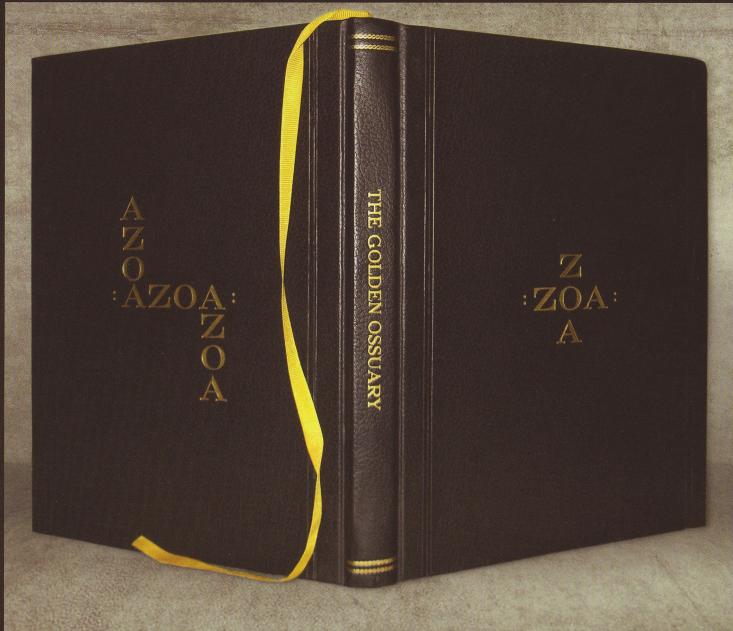
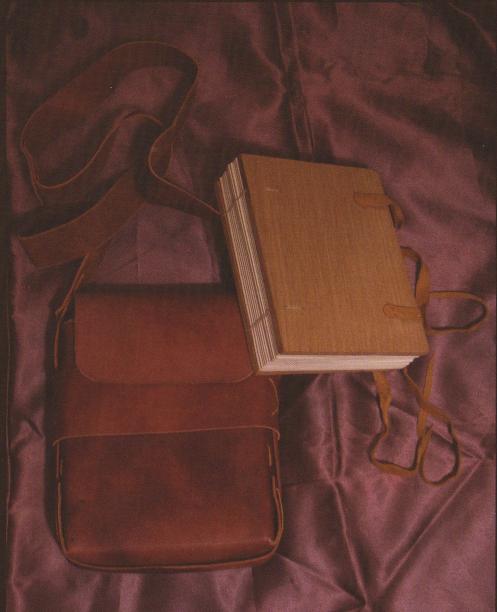
Szethah. Monadic Tradnsmission by Andrew D. Chumbley.



Hexaxeh. Monadic Tradnsmission by Andrew D. Chumbley..



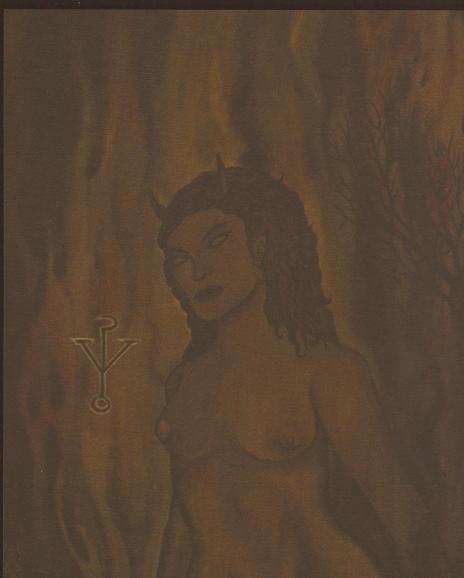
Top: *The Gospel of the Sojourner*, by Daniel A. Schulke, 2001.
Bottom: *The Vineyard of the Resurrection*, by Daniel A. Schulke, 2003, book made by Soror S.I.



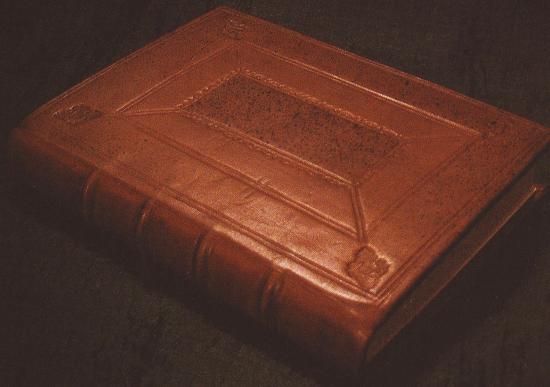
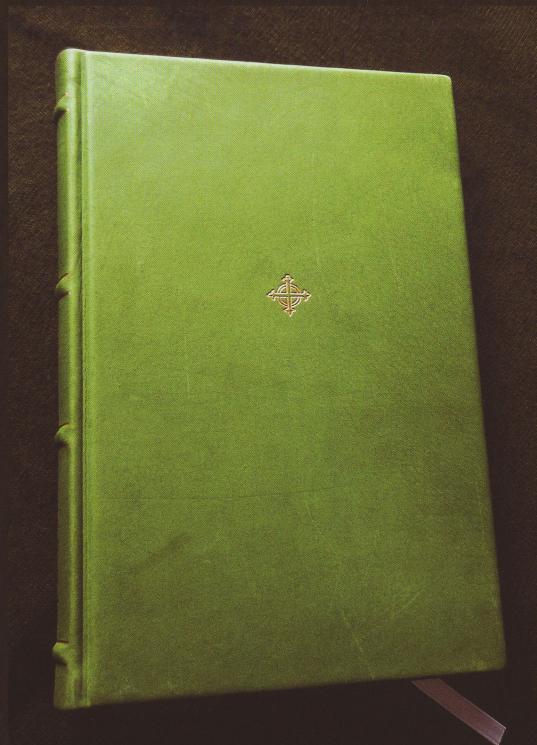
Top: private charm book and leather case, traditional Ethiopian codex binding and Madhar, by Soror S.I. *Bottom:* *The Golden Ossuary*, private magical record of Daniel A. Schulke from 1997-1999.



Essex Fragment, by James Dunk, 2012.



Above Left: Image for Soror I.S.'s *Seven Dedications Unto Exile*, by Frater A.A. Above Right: *Dryadic Consort* by Daniel A. Schulke, Lower: *Qol-Qina* by Andrew D. Chumbley.



Top: private spell-book of an Initiate. Bottom: Liber Abyssus, Monadic Transmission by Daniel A. Schulke, design and binding by Soror S.I., 18th century trade binding with Cambridge panels.

of Gavin W. Semple, one of the Column's original members.⁴⁶ In addition, unique lore and teachings concerning Cain are present in a separate stream of witchcraft originating from an area on the Welsh borders, which passed into the Cultus in 2003-2004.

The grimoire is unique in that it witnessed the expansion of the Cultus' talents in artistic and literary form. In particular, the illustrations of Soror T.A. and Frater A.A. presented a striking new dimension to the artistic aesthetic of the Sabbatic Current, evidenced by the iconic portrayal of Cain in the book's frontispiece. The book was also notable for the inclusion of work from members of the Companie of the Serpent Cross, the sorcerous guild comprising an external body of the Cultus, one of whose sorcerous foci is the perpetuation of the Cainite Gnosis of Crooked Path Sorcery.

By intent the design sought an elevation of the historical concept of the psalter, largely being a devotional assemblage of prayers, with the added inclusion of charms, spells, and mythopoesis. Although votive in nature, and clearly evoking the traditional sacrality of the liturgical manual, the book may be appropriately placed in the context of 'black books' due to the immediacy of its language and lack of exegetical treatment. It also features several rustic spells embodying the cunning-folk charming of traditional witchcraft, such as Andrew Chumbley's 'The Corpse-Knot', for binding the corpse of Abel. The letter-press printing was labour-intensive, taking six weeks to complete. Additionally all copies were collated by hand by brethren of the Cultus, some 11,000 signatures in all. After the final bindings, the work was ritually sealed in an oak grove, the rites of the book worked in full in offering to the First Murderer of Man.

46. Both of these works are part of Semple's black book of Cainite-Draconian gnosis, *The Devil's Noctuary* (2004), forthcoming from Xoanon.

Edition Specifications

Octavo, 9.25" x 5.75", 110 pp., printed three-colour letterpress on Mohawk Superfine eggshell. The book features eighteen illustrations Soror T.A., Frater A.A., and Frater A.H.I.

Standard Edition

Textured heavy crimson linen with brown endsheets embossed with a serpentine pattern. Gothic lettering gold blocked to spine and cover, limited to 701 hand-numbered numbered copies.

Deluxe Edition

Half crimson goat with red linen, gilt blocking of Cainite serpent device on the front edge, and brown endsheets embossed with a serpentine pattern. Red and black endbands, four raised spine bands, and black satin ribbon marker. Gilt trim-outlines on spine-bind and corners on front and rear boards. Slipcased in gray metallic paper over boards, the edition is limited to 171 hand-numbered copies.

Special Edition

Distributed privately, the special edition was bound in full crimson goat and featured a full cover gilt stamp of the Trident Cross of Azha-Cain, in a device evoking the medieval Anglo-Saxon psalters and brevaria in honour of the magical heritage of Essex. Red, black and metallic gold hand-marbled endpapers, gilt-blocked spine with Stang-Cross device, title, and publisher's name and six raised bands, gold satin ribbon page marker. Enclosed in a felt-lined slipcase, with black crush-textured paper over boards. Limited to 16 hand-numbered copies.

Book Design

Cultus Sabbati.

Printer

Joel Benson, Dependable Letterpress San Francisco.

Binders

Klaus-Ullrich Rötzscher and Diane Newel
Pettingell Bookbindery, Berkeley, California.

Interiority: Shadow Texts

‘Shadow Texts’ so-named are an Oneiricon through which the collective dreams of the Cultus Sabbati operate. Existing first on the interior of the witches’ conventicle, they occupy a liminal space between presence and absence, hence their prefigurative, umbral state. At such time as their abiding wardens dictate motion toward the periphery, a new mask is assumed, and they may transmute into the form of a book, or something other. Each Textual Masque thus emerges as a face anew from the spirit-swarm of the Grand Agapae of the Sabbat.

Of these books, two types are here listed: The Monadic Transmission and the Book Forthcoming. In addition to such works are private devotional volumes, psalteria, books of hours and formularies.

I Monadic Transmissions

The Monadic Transmissions were conceived as Handwritten Books-of-Arte consisting of a single copy. Most are given to initiates of the Cultus Sabbati, though some are possessed by non-initiates outside the Order, sent to herald the publication of future texts, such as the *Auraeon* of Alogos.

Hexaxeh (The Red Book) Andrew D. Chumbley

Written December 2001. Red paper-covered boards with Japanese stab-binding and handmade papers, hand-written text with colored illustrations and sigillisation throughout. Given within a carved yew-wood box with a bone-bead rosary capped with a hag-stone, together with a sealed letter to the owner.

The text of *Hexaxeh* arose out of a procession of potent dreaming during Auraeonic operations of late 2001. Its arcanum specifically tessellates the eroto-cognitive magical faculty with the will-to-attainment of the Void-Body. Its verses contain language reminiscent of *The Satyr's Sermon*, a text with which it is co-identified in early drafts of *The Auraeon*:

Flesh in pleasure without falsehoods of Law; the Dream-couplings of El; the Phantasies of Body-Beyond-Selfhood; the Eye-feast of the Lust-Arousing; the Elixirs and Perfumes of the Brothel-chamber, of Wayside Passions and Chance-chosen Lovers; the Sapient Tactility of Hand-Eye-Phallus-Mouth; the Masquerades and Garments of Sensuality; the Golden Coinage of Whoredom; the Foods, Wines, and Incenses of Intoxication; the Words of Seduction; the Gestures and Postures of the Insatiate Heart.

This is the Whore-born Book of Virginal Wisdom —it is dedicated to you... who dare to pay the Temple's fee!

Qol-Qina (The Green Book)

Andrew D. Chumbley

Subtitled *The Oracles of Qayin to the Houses of Albion, the Isle of the White Rose*. Small format, green paper-covered boards, Japanese stab-binding, with handmade paper, hand-written text with coloured illustrations and sigillation throughout. Given to Daniel A. Schulke, concerning the Auraeonic hypostasis of Qol-Qina and its dependent field strata of the Oneiric Meadow.

Szethah

Andrew D. Chumbley

Small format, yellow paper-covered boards, Japanese stab-binding, with handmade paper, hand-written with illustrations and sigillised throughout. Written in March 2004, the work expounds *The Coming Forth of Szethah unto the Fields of Sentience and Absence*. A rustic explication of the nature and reality of the Three Circles of Arte, ruled over by hypostatic emanations of Abel, Cain and Seth respectively, and replete with full page background

illustrations accompanying the handwritten text. Sealed in a hand-carved box of blackthorn wood, with a small rosary and sigilised communion wafer.

Kundrel

Andrew D. Chumbley

Small format, yellow paper-covered boards, Japanese stab-binding, with handmade paper, handwritten and illustrated, composed at Midsummer. The book was written at Midsummer 2002 and is a subtitled *The Rite of the Empty Circle*. Encrypting the totality of the Auraeonic hypostasis Kundrel, the 'Field of the Bodiless Body' is summoned through several magical permutations and pathways. Originally sold to a private party, the Book has recently returned to the Order.

The Gospel of the Sojourner

Daniel A. Schulke

Moss-Green cloth over boards, gilt stamped coved and spine, gilt endpapers with peacock and swan motif, gold satin ribbon page marker. The author composed the text in 2000-2001. The edition consists of two copies, one given to Andrew D. Chumbley and one retained by the author. Incorporating a Cainite understanding of the Sabbatic Mysterium, the book expositis the foundational aethyric meta-structure of Midnight's Eden which underlies *Viridarium Umbris*, its trees, and its magical and metaphysical divisions. This structure also was used by Chumbley in his interior work *The Green Gospel* (2003).

Vineyard of the Resurrection

Daniel A. Schulke

Coptic chain-stitch, iridescent metallic burgundy cloth over boards, designed and sewn by Soror S.I. Composed in 2003, and originally given to Andrew Chumbley. The text, written in 144 verses, concerns the Arcanum of the *Vinum Sabbati* or Wine of the Sabbath. Seven years after its completion, the Transmission was issued as a mystery-text to *Ars Philtron Codex Vasculum* Special Edition.

II

Forthcoming

The Wayfarer's God

Daniel A. Schulke

Subtitled *The Book of the Field of Ku-Hadam*, the text known as *The Wayfarer's God* was written between the years 2000 and 2009. It reifies specific fields of gnosis indwelling the witchcraft-arena of infernal wortcunning, the so-called Garden of Abomination. The work is the direct shadow-emanation of the 'Arbor Infernis' edition of the *Viridarium Umbris* of 2006, whose 77 hand-drawn talismans embody the complete Arcanum of Ku-Hadam as a *Mutus Liber*.

The Devil's Noctuary

Gavin Semple

Written in 2004 as an expansion on the Cainite Gnosis of Draconian Sorcery, the author has herein milled the grain of his participation in The Column of the Crooked Path to bring forth a book of diablerie truly apposite the Heart of the Exile. Using the poetic formulae, the Crooked Path ethos of witchcraft is revealed anew through mythopoesis and incantation. Portions of the *Noctuary* appeared in *The Psalter of Cain*.

Midnight's Table

Robert Fitzgerald

Midnight's Table is the result of thirteen years of labour in the fields of Our Lord. It is a compendium or granary of the Arte Magical fashioned after the old-time black books that used to be commonplace among rural cunning-folk throughout England, Europe and America from the 17th to the 20th centuries. It is, however, not merely a simulacrum of such books, but a grimoire on its own terms and rites, and one that is dedicated to the explication of what has come to be called the Sabbatic Tradition.

INTERIORITY

The work is divided into three sections, the first being works, charms, spells and rituals pertaining to the Living practitioner of the Arte. It is herein that those matters concerning the raising of spirits are delineated. Works of healing, cursing, dreaming, charming, incanting and binding are presented.

The second part concerns the Lore of the Faithful. Collected is the lore of the Invisible Companie and the practice of the 'Fourth Road' as it is known to the Sabbatic Tradition. The third part is comprised wholly of the Rites Necromantic: the rituals, spells and declarations of the Mighty Dead.

All three of its books are bound by the Sign and Power of the *Tabula* – the Communion- Table of the Witches, whereupon the Feast of Midnight is served. The whole is illustrated with original woodcuts by Frater A.H.I. Portions of *Midnight's Table* have appeared in the journal *The Cauldron*.

DE MORTIS TABULA

It has oft been spoken yet seldom writ that the Wise prepare a place and a platter for the Grey Wraith. For there are none living, even amongst the Wise who know the hour of their dying. This truth - perhaps this truth alone - makes Life worth its living. So let the Wise and Profane lend their ears to this truth alike - and whenever the time comes to Sup - set a place and a platter for Death - that He may have no Dominion in the House of the Lord - by Day or by Night. Further - it may also serve the Judicious to set aside a chair for the Spectre alone - and this - when not at the Table - is best set by the Hearth - that He may warm His eternal chill with heat from the flames in place of Our Souls.

MIDNIGHT'S TABLE

Auraeon

Andrew D. Chumbley

Known also as the *Cryptogrammaton of the Alogos*. Subtitled: *Being an Exposition of the Three Circles of the Holy Arte Magical, an exegesis of the Triune Void, and the Sorcerous Deeds of the Trimorphic Attainer upon the Lonely Road*. This comprises the final volume of Chumbley's three-book 'Trimagisterion' series, preceded by *Azoëtia* and *The Dragon-Book of Essex*. Written in its present form between 2000-2004, it was conceived by Chumbley in the period following *Azoëtia*, and will be issued complete with sigillic diagrams prepared for the text by the author.

Gammæas II

Daniel A. Schulke

As a face to a mirror'd image, the second part of *Mysterium GAMMAEAS* is the operative embodiment of its predecessor. Moving the principia of *The Light Heretical* into their enfleshed forms, the entire range of Sabbathic Aesthesia is projected through the body of the witch, and the Art itself, to expound its permutative and copulative forms. Containing four sections, the book expounds substantial facets of the Sentient Effigies of the witch's sensorium.



Trajectories of Magical Text in Charming Traditions

Folk-magic, being essentially a practice, has long made use of text in manifold forms. The European exemplar of the grimoire is an outward manifestation of the ‘magical book’ used by the ceremonial magician or necromancer, and perhaps the image most indelibly fixed when ‘magical text’ is summoned to mind; lesser-known book-recensions of folk magic such as The Devil’s Plantation of 19th century Essex also partake of this legacy. But the spoken charm, orally transmitted and manifest, is a textual vessel far older than the written word, and a medium of enchantment possessing entirely different parameters. Magical traditions where such charms fulfill a central role often command unique approaches to text and its specialised use for magical power. In this article I will examine some examples of charming traditions, especially those existing at the boundaries of traditional witchcraft, as well as their usages of the Word, be it spoken, sung, written or inscribed.

‘Charming Traditions’ is a modern academic term applied to surviving exemplars of “verbal magic, spoken or sung”. Though the study of verbal charming is rooted in the academic climes of the late eighteenth century, the discipline has experienced a recent revival as a partial result of the European witchcraft studies of such scholars as Carlo Ginzburg, Gustav Henningsen, Eva Pocs, and Wolfgang Behringher. At present a vigorous and lively series of researches is unfolding, producing original work on the magical charm which adds considerable breadth to our knowledge of the layered magical topography of Europe and its magical heirs. Even if one disagrees with the approaches or conclusions of such research, the scholars themselves are to be commended for bringing much obscure magical material to light.⁴⁷

47. See, for example, Roper, Jonathan ed. *Charms, Charmers and Charming: International Research on Verbal Magic*, Palgrave MacMillan, Hounds Mills, Basingstoke, 2009.

Researchers presently studying such charms employ a taxonomy for their typological classification, applying such names as *Flum Jordan* (invoking the River Jordan, often present in blood-stopping charms), and *Tres Angeli* (invoking the power of three angels). The burn-healing charms common to folk magical practice in Europe and North America is an exemplar of this latter type, as is this magical prayer collected from North Carolina:

*I saw six angels coming from the North
Three had fire, three had frost.
Go out fire, come in frost
By father, son, and Holy Ghost.*

American exemplars of the 'Fire and Frost' charm type have been collected from practitioners who knew it exclusively as an orally-transmitted tradition. Many variants of this charm are scattered throughout the weaving of folk magical practice over a wide geographic area, including a curious version where-in the bearers of power are not angels, but Indians.⁴⁸ These North American charms, still practiced in a localized folk-healing context and outside the urban phenomenon of popular occultism, are similar in many ways to the charms of rural Cornish Charmers, also still practiced:

*Feyther Son and Holy Ghost.
Naale the Devil to this post!
Throice I stroikes with Holy Crook,
Won for God an one for Wod and one for Lok!*⁴⁹

48. Kirkland, James. "Taking Fire out of Burns: A Magico-Religious Healing Tradition" (*Herbal and Magical Medicine* ed. Kirkland, Holly F Matthews, CW Sullivan III, Karen Baldwin. Duke University Press, Durham 1992, pp 41-52.) Both the blood-stopping and burn charms here referenced are ultimately European in origin; for example the popular medieval charm for healing wounds and arresting hemorrhage found in the *Compendium Medicinae* of Gilbertus Anglicus, physician to the Archbishop of Canterbury in the twelfth century.

49. Mullins, Rose. *White Witches: A Study of Charmers*. PR Publishers p. 12. This charm occurs with vernacular variations in a number of published sources, both widespread and obscure; one well-known version appears in Paul Huson's *The Devil's Picture-Book* (Putnam's, 1971) p. 157.

This particular example, utilizing both ‘pagan’ and Christian elements, typifies the so-called ‘dual-faith observance’ found in modern recensions of traditional witchcraft and allied folk-magic.

Amongst the Pennsylvania Germans of North America are Brauchers, those who practice the art of *braucherei* —or, more rarely, *hex*— a form of Christian charming largely of German-Swiss origin whose greater concerns are healing, protection from devils, and exorcism. The Art is said to be given by God, and, like many forms of charming in the West Country, the word ‘witch’; is very rarely used, if at all, to describe the practitioner. Yet in my own experience as a practitioner of traditional British charms, these vital streams of *braucherei* share considerable commonality with traditional witchcraft, as their root-ethos, concerned with the efficacious usage of magical power, is not religion but sorcery.⁵⁰

While many oral charms are used within *braucherei*, several forms of written magical text arise from that tradition as well, and represent curious transits from verbal charm to printed. One is *Pow-Wows, or The Long-Lost Friend*, a magical manual containing folk remedies and charms, and bearing textual similarities to the “black books” of Europe. Compiled by Johan Georg Hohman in 1820, there are several variants of the manuscript in private hands, as well as the more commonly available recension in published form.⁵¹

One aspect distinguishing *The Long Lost Friend* is its inclusion of ‘proofs’ alongside some of the spells it contains. Statements of efficacy such as “proven”, or *Probatum* underscored the reliability of the magic, or in some cases took the form of a testimonial. This distinction also occurs in the Scandinavian svartebøker or ‘black books’, and may be a feature arising in the historical transmigration from an orally-transmitted and practiced charm to the hypostasis of a textual vessel. We might also consider that to transpose into published text an Art which has long remained the orally-transmitted preserve of initiates,

50. I am most grateful to those good Brauchers who were kind enough to answer some of my questions personally regarding the finer points of these practices, and who must nonetheless be cited here as ‘anonymous’.

51. Originally titled *Der Lange Verborgene Freund*, the title is currently published by Health Research Books, Pomeroy, WA, USA.

would necessary entail that Art entering the world of profane men, and skepticism. Proofs, while a minor feature of a printed magical text, are likely a buttressing textual device lending additional power or credence to the printed charms. Perhaps more cynically, we may see Proofs as a partial appeal to Reason, for in entering a book, a magical narrative would transmogrify into the world of the rational; much as Science was one of the lynchpins of the written magical recensions of Aleister Crowley.⁵² Alternatively, Science and some forms of Magic share a common aim of illuminism.

As with many magical books, the book of *Pow-Wows* was also considered a textual fetish: mere possession of the *Long-Lost Friend* was sufficient as for magical protection. Within the text itself we have a direct affirmation of this:

Whoever carries this book with him is safe from all his enemies, visible or invisible, and whoever has this book with him cannot die without the holy corpse of Jesus Christ, nor drown in any water, nor burn up in any fire nor can any unjust sentence be passed upon him. So help me.

This idea of the ‘talismanic book’ is present in many magical traditions using books, for example Christian practices of weighing witches against the Bible to determine their guilt or innocence. More important to the traditional witch or charmer, we may cite the Welsh dream-incubation ritual at the healing well of Llandegla, whereby patients suffering from epilepsy would sleep beneath the altar using the Bible as a pillow.⁵³

Another unique magical text of the Brauchers is a distinctive written charm called a ‘Himmelsbrief’ or ‘letter from heaven’, penned by God himself and serving as a magical talisman of protection, worn on the person or secreted in a house. As with the *Long Lost Friend*, the text was talismanic: its possession was

52. For a traditional witch’s perspective on the relation of Science to Magic, see Chumbley, Andrew D. “A Short Critique and Comment Upon Magic” *Skoob Occult Review*, Autumn 1990, re-printed in *Opuscula Magica Vol. 1*, Three Hands Press, 2010.

53. Bord, Janet. *Cures and Curses: Ritual and Cult at Holy Wells*. Heart of Albion Press, 2006, pp 75-77.

apotropaic. In rare cases, where a person possessing a Himmelsbrief was the direct subject of demonic attack, or required extra power, the letter could be taken out and read aloud as a spoken charm. An excerpt from one Himmelsbrief held in the Pennsylvania German Broadside Collection at Franklin and Marshall College reads:

The Holy Trinity be with me, on the land and on the water, in the wood, in fields, towns, cities, villages, groves and thickets. Lord Jesus Christ protect thou me against all enemies, seen and unseen, secret or open; keep me safe from all harm through the bitter sufferings and death of our Lord Jesus Christ, and his holy raisin-colored blood, which he shed at the foot of the cross. Jesus Christ was conceived at Nazareth, born at Bethlehem, and crucified, murdered and died at Jerusalem. These are words of truth written in this letter, that I may not be caught and bound by men or murderers. They must flee from me all arms and guns, and not take hold on me and loose all their power over me. Rifle hold thy load.

Himmelsbriefs ascribed their authorship to God and were hand-copied from one person to the next. This, as well as the fact that the actual texts of known letters is different, may be seen to constitute a notion of kind of ‘textual lineage’ within Braucherei, similar to that of a trade, craft, magical tradition, or religious sect. Each Himmelsbrief therefore had a distinct history of passage from hand to hand, back into time to divine origin itself.

Following in certain forms the magical contours of inscribed Graeco-Roman Lead Curse-Tablets, often found thrown in wells or in graveyards, is the transference of verbal charm to a physical substrate, often used as a talisman. The Welsh fairy-doctors, whose traditional cures of physick were both spoken and compounded in mortar and pestle, stand at the heart of a charming tradition centred upon healing. *The Physicians of Myddfai*: a manual of healing magic and cures set down in the

18th century but by tradition said to date from the 1200s, includes inscriptions of Apples and Nails with healing charms:

For all sorts ofague, write in three apples on three
separate days.

In the first apple O NAGLA PATER
In the second apple O NAGLA FILIUS
In the Third Apple O NAGLA SPIRITUS SANCTUS.

And on the third day he will recover.

The Latin components of this charm are already recognizable from a number of charming traditions, here they have been transferred in script to the living flesh of apples to effect healing. Of additional interest is that, like the *Long-Lost Friend*, some traditions of Welsh charming have ascribed especial powers to magical books or those who own them. The power of Huw Lloyd, the 15th century Dyn Hysnby, was attributed in part to his possession of magical books, two of which were alleged to belong to a faerie woman who lived in Bridge Lake.

Possession of magical manuals is also considered a magical specialization of Russian sorcery, the term chernoknizie loosely translating as 'blackbookery' or 'art of the black book'. Texts thus utilized included *Charovnik*, a book of spells no longer extant, which gave instructions on "how to leave your body as if dead and fly like an eagle or a hawk or a crow or a magpie or an owl, or run like a panther, a savage beast, a wild beast, a wolf or a bear, or fly like a serpent." W.F. Ryan notes that while most of the banned Russian magic-books were of Byzantine origin, but *Charovnik* has clear Russian shamanistic features.⁵⁴

The Scandinavian *svartebøke* comprise another European charming tradition, this one melded with the textual trajectory of the magical manual. Essentially private collections of magical charms, the 'black books' may vary widely in their contents, sometimes attributing the origin of the magic to the Devil.⁵⁵

54. *The Bathhouse at Midnight*, p. 55.

55. Stokker, Kathleen. *Remedies and Rituals: Folk Medicine in Norway and the New Land*. Minnesota Historical Society Press, 2007, pp. 75-91.

A leaf from the Norewgian svartebøker known to scholars as the Rustad Manuscripts, dated from 1790 to 1820 and published in 1999 under the name The Black Books of Elverum, describes a geoglyphic spell utilizing magical text:

To put out the eye of a thief:

Take the fat from a chicken and mercury and man's blood, on a Sunday morning during the church service. Blend together to make a dough. Then drawn an eye with this mixture on a table with these words around it, as follows:

DIABOLA, APURT, SIO

Then take a copper nail that has been forged on a Sunday morning, before the sun goes up, made with three blows from a hammer in the Devil's name. Then set the nail against the drawn eye and strike three blows with the same hammer and and say:

“Satan, Beelsebub, Belial, Astarath, and all the Devils that are in Hell.”⁶⁵

Present in this charm is a well-known formula of Christian inversion present in many folk magical practices which came to be called 'witchcraft'; it is noteworthy that the Devil, at times specifically named as Lucifer, recurs within this manuscript as the source of the charms' power, whilst Christic potencies are invoked throughout. Spells utilizing inscriptions and written components are also numerous, including the inscription of the words **I ERBUM DIE MANET ME TERUNEM** on the door of a burning house to stop the fire, and the inscription of an Aspen leaf with a magical charm to cause everyone in a house to dance.

65. Rustad, Mary, ed. and trans. *The Black Books of Elverum*. Galde Press, 1999, pp. 72-73. Similar books have been found in North America as the magical relics of European immigration, such as *Perfect and Tested Secrets or Various Medical, Magical, Chemical, Sympathy and Anti-sympathy Treatments* (*Vollkommen und bewarte Geheimnisse oder allerhand Medicinische, magische, spagijrische Sympathetische und atipathetische Kunst-Stucke*).

A curious usage of magically inscribed corpora occurs with regard to the so-called ‘Hendy Head’ of Anglesey, an enigmatic stone head conforming to the archaeological contours of so-called ‘Celtic’ stone heads often found in Wales. Enjoying modern cultic veneration, the head’s mouth bears a drilled hole, into which a worshipper inserts an iron tube-like object whose Welsh name translates as ‘staple for hell’s chest’. Inside this tube is a scroll bearing the following prayer:

O Gwydion protect your servant, he who was with you in the battle of the shores of Llifon. Keeper of the secret routes, protect him so that he might be saved from the Betrayal so that he can return through the vortex when he is ready.

He was born in the presence of the Black Well, three ages and thirteen circuits after the Great Crisis. This is affirmed by one hundred less fifty of the suitable sisters on the shores of the perfect lake.⁵⁷

The Hendy Head and its faithful have been the subject of controversy among academics and occult practitioners alike concerning the origin and antiquity of their practices; it is not my purpose here to examine this question. I cite the example because its specific usage of a physical text as an intercessor between practitioner and spirit bears a striking resemblance to similar practices of other charming traditions long extant, such as the Himmelsbrief of the Pennsylvania Germans. Its geographic situation in Wales, where charming traditions and written talismanic texts have an established history⁵⁸, is also worthy of consideration, as is the wording of the prayer inscribed on the scroll.

My ongoing inquiry into these matters is experiential as well as scholarly, for the historical radices of the witchcraft tradition to which I belong arise from charming traditions which are not mere historical artifacts but living magical corpora practised by its body of initiates. Though this tradition has come to coin the

57. Ross, Ann. *Folklore of Wales*. Tempus, 2001, pp 151-153.

58. Merrifield, Ralph. *The Archaeology of Ritual and Magic*. New Amsterdam, New York, 1988 p. 152.

modern term ‘Sabbatic Witchcraft’ to describe the particulars of its magical foci—namely the ecstatic communion of the Witches Sabbath—it remains a tradition of charming. The initiatic conjunction with the heart of what academics presently call ‘charming traditions’ is thus a vital and energising force of the Magical Current of the Sabbatic Cultus, ciphers of its charm-bearing physium are present in its published magical texts.

Inasmuch as ours is a magical tradition utilising, in part, the verbal charm, it is also a literary tradition, having produced a corpus of magical text since the early 1990s for both inner and outer use. Of these magical texts, a salient feature is the book arising from dream. Both *Azoëtia* and *Viridarium Umbris*, as well as Chumbley’s *One: The Grimoire of the Golden Toad*, owed their genesis in part to oneiric revelation or refraction resulting from magical dream-control. Other Cultus grimoria, both complete and in preparation, are similarly reified. Additional types of magical text I am familiar with personally are the sigillised communion wafer, and an inner magical lexica shared in common by a cloister of initiates.⁵⁹

Yet the glamours of the book, and even the fixation of the Logos itself, must be understood only as the outer periphery of the witches’ rhombus, a skin of mediation whose right reading is its own flaying. To the reader encountering a written magical text, whether appearing in publication or as an archaeological artifact, perception is impressed by the exteriorisation of Sign and Substrate, and what may be correctly intuited from them. For the textual compiler self-conscious of the magical narrative’s potential trajectories, this is the fertile field wherein the fascinum is sown. For the scholar seeking to contextualise the text in the greater narrative of magic itself, comparison with other extant charms and texts, as well as orthographic analysis, can in fact broaden understanding—but only to a degree.

In addition to those portions of a text directly experienced upon reading, a magical text possesses a number of ‘secret

59. One example of the inscribed communion wafer occurs in the calligraphic manuscript *The Satyr’s Sermon* by Andrew D. Chumbley (2004, 2009 Xoanon), and is given the name ‘Corpus Satyri’. A type of ‘inner magica lexica’ is the Richel-Eldermans collection of artifacts housed at the Museum of Witchcraft in Boscastle, Cornwall.

histories' known only to its compilers and users which, of necessity, forms a hidden legacy of the magic itself. This shadow-narrative unfolds within the bound circle of the Art Magical; it will include correct ritual actions performed adjunctive to the charm, incidents of its use and efficacy, the nature of the spirits attending, and the manifold factors which led to its textual reification. In the case of the latter consideration, a printed magical operation may, by custom, omit or falsify words considered too sacred to be committed to text, or those vouchsafed by oath. One may consider in this light the Hebrew 'magical name of God', whose spelling is often standardised as a series of Hebrew characters but whose correct vocalisation is known but to the high priest.

Similarly, there are significant differences in power between reading a magical charm and exacting it; betwixt that rite encumbered by text and that wherein the *voices magicae* is held in balance to apprehension of a magical text's ritual hot-points. There is a profound and measurable difference between reading a printed charm from a book and speaking prayers from the heart to the presiding powers direct, without the intercession of the printed word. The two processes are fundamentally different, requiring different aspects of the sorcerous mind, as are their 'results'. Rote memorisation of a magical text fulfils a function of exactitude, as well as a sacrifice of the *Ars Memoria*, but allows scant liminal state wherein the sorcerer may achieve a state of presence with the spirits and their actuating powers.

In other words, there is an inevitable degradation of power when a spoken charm takes the form of the printed word: something is gained (such as the outward beauty of the text's corporeal form, or technical notation), but much is also lost (such as vocalisation, telaesthetic impress, magical link, and magical or cultural context). Even where such charms are studied by ethnographers and anthropologists observing their direct usage, the observer almost always lacks the inner perspective gained by the practical use of such charms *in situ* over time and their interconnectivity to such highly personal elements as kin, clientele, and ancestors, as well as the breadth of personal spiritual revelation (gnosis). In essence, the format of the printed

text, thesis and synthesis, constrains extratextual understanding of the charm.

Returning to the concept of linguistic intertextuality, a distinct tradition of magical language has emerged within the tradition of Sabbatic Witchcraft, a patterning based in part on the interior *lingua magica* of the witch-cult. Magical Books speak in a language both subtil and barbarous, their pages a-whispering unto the Ears of the Dreaming. Those who hear and comprehend do so in silence –unspoken, unwritten, but self-realised as the Charm-Become-Flesh. Such is the *Enchiridion of the Grand Sabbat*.

It has been suggested that the complex style and language of such books is inconsistent with the ‘simple’ nature of cunning-folk charming. Such assertions are historically inaccurate, for both folk magic traditions and cunning-folk have traditionally made use of charms of considerable literary complexity, ranging from Homer and Virgil, to Saxon charms such as the *Lay of the Nine Twigs of Woden*. The King James Bible, a critical document of Early Modern English, is an important source of spoken magical material in traditional witchcraft, as are incantations drawn from the grimoires of Solomonic magic. Whilst it is true that simple charms formed an essential part of the repertoire of the cunning-man and folk sorcerer, it is also true that ‘Holy Books’ from diverse traditions were known to possess an independent numen of their own and were held in high magical regard. Specifically, there is an ethos present among folk charmers that one dimension of ‘words of power’ is the complexity of their language, concepts, and symbolism.

Part of what assures the longevity or atemporal *fascinum* of a book is its ability to hypostasise Eternity. If it draws from, and speaks to, the Eternal, it gains purchase in the arena of the immortal. Symbol is configured in such a manner that it presents itself anew with each reading, according to context, and the unique mind of the Reader. In this manner, the same words may be read by a thousand different eyes, and have a thousand different meanings, all of which are true. This exact principle is true of the spoken charm, which endures and is perpetuated through centuries without paper or ink, remaining vital to each who receive and pass it.

Traditional witchcraft, and the varied magical currents which have fed it, contains specific teachings regarding the Magical Book. One is that the very flesh of the initiate is the Great Book, and that magical texts of ink and paper dwell in the abyss of Dead Letters. In the Sabbatic Tradition, this notion harmonises with the aeons, carried from hand unto hand, mouth unto ear unto mouth, and back to the realm of spirit. Another teaching is that specific texts possess their own ‘authority’ as bibliomantic oracles, or otherwise able to convey magical power as a specific fetish-emanation. Christians used the Bible, pagans used Virgil. Certain magicians of our acquaintance use Rabelais’ *Gargantua and Pantagruel*, or the ancient scriptures of the Gnostics.

Such matters are worthy of the charmer’s consideration when encountering all forms of the Logos, written or spoken. The reciprocity between verbal and written forms of magical text, as well as the unspoken and unwritten narratives of the Circle itself, will ever serve to inform the tongue and temper the quill. If magical text may be understood as dynamic, fluid and part of a larger procession of calls sounding from the atavistic reservoir, then textual reification is not merely the edilon of the profane. Thus we may strive ever closer to remembrance of words-of-spirit, inscribed on the black pages of the aethyrs, whose reading awakens the Flesh of Light.

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Spirit-Road, by James Dunk, 2011.



ΕΙΚΟΣΤΟΣ was printed at
Lammastide, Anno Lucis
6016 under the auspices of
Cultus Sabbati. The book
is strictly limited to 766
copies, comprising 740
hand-numbered copies in
variegated natural linen
with colour dust jacket,
and 22 slipcased copies in
full light tan goat and
hand-marbled endpapers
for private distribution.

1/740