

THE ILLUSTRATED PICATRIX



*The Classic Medieval Handbook
of Astrological Magic*

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Renaissance Astrology



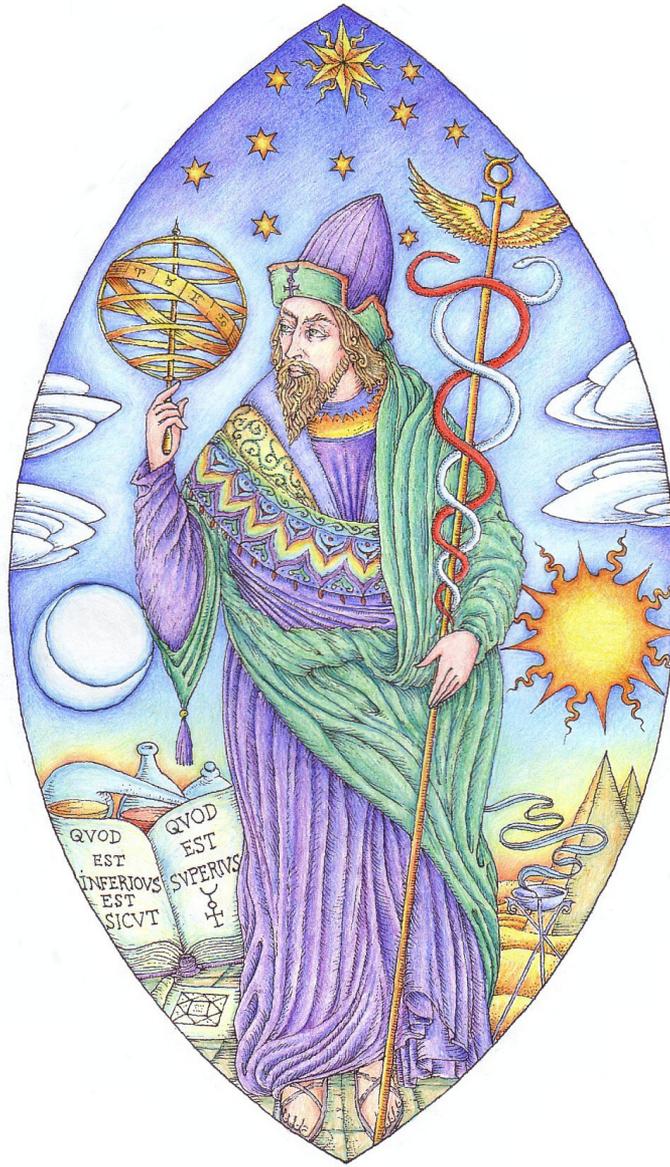
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*This edition of the Illustrated Picatrix
is dedicated to
N son of N
and consecrated to the 7 Planets*

The Picatrix

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Translators' Introduction



In an age when such terms as “classic” are the everyday fare of advertising copywriters, it is difficult to know how to introduce a genuine classic of occult literature, but the book you hold in your hands is impossible to describe in any other way. Originally written sometime in the ninth century by an anonymous Arab wizard in North Africa or Spain, and credited in the fashion of the time to the notable Sufi and scholar al-Majriti, it was originally titled *Ghayat al-Hakim*, “The Goal of the Sage.”

Like so many works of Arabic occultism, it eventually found its way to Europe. It was translated into Spanish and Latin at the court of Alfonso the Wise, King of Castile, in the year 1256, and received the new title of *Picatrix*. Scholars to this day are uncertain what the name means. The explanation that seems most plausible is that it is the Latin version of an Arabic transliteration—perhaps Buqratis—of a Greek original; it is tempting, though unprovable, to suggest that the name may have been Harpocrates, the Hellenistic Egyptian god of silence and mystery. The Latin text makes the mystery more intriguing by claiming that *Picatrix* was the name of the book’s author.

The influence of *Picatrix* on the magical traditions of the western world was immense. Most of the significant scholarly occultists of the late Middle Ages appear to have drawn on it, or on material borrowed from it by other authors. Marsilio Ficino, whose translation of the *Corpus Hermeticum* launched the Renaissance occult revival, borrowed heavily from it for his pathbreaking *Three Books on Life*; Heinrich Cornelius Agrippa’s *Three Books of Occult Philosophy* was even more extensively influenced by *Picatrix*, and some of the leading figures in the English occult renaissance of the sixteenth and seventeenth centuries—Simon Forman, Elias Ashmole and William Lilly—used it as a primary source for their own magical work. With the end of the Renaissance and the rise of the scientific materialism that dominated seventeenth-century culture, however, *Picatrix* dropped from sight, and the revival of magic in the western world that began in the middle of the 19th century passed it by. Even today it remains the least known of the major works of western occultism.

PICATRIX

