

LE TAROT- ISTITUTO GRAF

*present*

## WITCH HUNTING



### CURATORS

FRANCO CARDINI - ANDREA VITALI  
GUGLIELMO INVERNIZZI - GIORDANO BERTI

## HISTORICAL PRESENTATION

"The sleep of reason produces monsters" this is the title of a work of the great Spanish painter Francisco Goya. He portrayed a man sleeping on a large stone, while around him there were all kinds of nightmares, who become living beings. With this allegory, Goya was referring to tragedies that involved Europe in his time, the end of the eighteenth century. But the same image can be the emblem of other tragedies closer to our days, nightmares born from intolerance, incomprehension of different people, from the illusion of intellectual, religious or racial superiority.

The history of the witch hunting is an example of how an ancient nightmare is recurring over the centuries in different forms. In times of crisis, it is seeking a scapegoat for the evils that afflict society. So "the other", the incarnation of evil, must be isolated and eliminated. This irrational attitude common to primitive cultures to the so-called "civilization" modern and post-modern.

The witch hunting was break out in different locations of Western Europe, between the Middle Ages and the Baroque age. The most affected areas were still dominated by particular cultures or on the border between nations in conflict for religious reasons or for political interests. Subtly, the rulers of this or that nation shake the specter of invisible and diabolical enemy to unleash fear and consequent reaction: the denunciation, persecution, extermination of witches.

Now, reread the history of the witch hunting means to rediscover the logic of persecution that periodically comes back (as shown by the European history of the twentieth century), when human reason falls asleep and monsters get the better.

Magic was born with the men's thought and marked the affirmation of important social and moral values. All the sacred texts of antiquity confirm the continued use of magical arts in everyday life; arts linked to royal and priestly power. Then, the advent of Judeo-Christian monotheism transformed some forms of magic in idolatry and absorbed equally ancient popular practise, but mainly related to fertility cults now fallen from their primitive religious supremacy. So, witchcraft was born.

The first official condemnation of witchcraft by the Church of Rome dates back to the IV century. In the Middle Ages this condemnation was softly reiterated by the so-called *Canon Episcopi* (end cent. IX) and the *Decretum Gratiani* (1140). It took a sudden leap in quality in the bull *Vox in Rama* (1233) of Gregory IX, which associated of black magic and devil worship. But only from 1484, with the bull *Summis desiderantes affectibus* of Innocent VIII, that the real "witch hunt" begun.

In 1487 two Dominicans, J. Sprenger and H. von Kraemer, printed the *Malleus Maleficarum* a volume which explained ecclesiastical tribunals all the necessary means of discovering and exterminating witches and followers of satanic cults. The volume of Sprenger and von Kraemer followed an infinite number of works equally intransigent which spread fear in Western Europe against magicians and witches.

For almost two centuries the European continent experienced every day the sinister crackle of pyres on which suspects were convicted of witchcraft: epileptics, the demented, the psychopaths, and generally all those who brook the law, and also then, victims of private vendettas, legal framing, evil intent or popular prejudices, (homosexuals, scientists, heretics, etc.)

A tragedy, it has to be said, that the responsibility of this tragedy rests not only with the Church but also with civil institutions, it should be noted that the persecution of witches was very soft in Italy and Spain, where the Inquisition wielded an enormous power.

It was only at the end of the seventeenth century that light of intelligence began to prevail, thanks to renewed theological debate and the courageous publication of works against harassment of inquisitors, both Catholic and Protestant. At beginning of the eighteenth century the last pyres went out, a century after the witchcraft became a romantic myth.

Then, the invisible enemy changes face, and persecutions were directed towards new scapegoats.

#### **SUMMARY OF EXHIBITION**

The trials for witchcraft have left an indelible mark in Western culture, whose clearest characteristics arise in the literary and graphic works of the XVI - XVIII centuries.

This exhibition illustrates the phases through which the general condemnation of ancient agrarian cults passed towards quarter against every form of superstition.

So, the most widespread magical beliefs and sorcery practices were clarified. The inquisitorial methods are described in both the religious and courts lay.

By selecting the most exemplary, a fascinating exhibition project was prepared which path rigorous historical, artistic and folkloristic. The educational apparatus consists of a series of explanatory panels that are designed to clarify, in simple language, the origins and development of witchcraft from the Middle Ages to the Modern Era.

## RARITY

The exhibition consists of **120 original etchings** of the XV-XIX century, some of which are signed by important artists: Albrecht Dürer, Hans Burgmayer, Jan Luyken, David Teniers, Bernard Picart, Harmensz Rembradt, Francisco Goya, to highlight the most well known. All engravings, which form part of the Collection Invernizzi and “The Tarot”, are mounted on frames.

Some of the rarest exhibits are represented by **40 volumes** covering the Church's action in the fight against the phenomena and so-called **magic books exorcism** (the most important of the XVII century) as well as original manuscripts on magic rituals. Inside the scenery **The Witch’s Antro** (see below) is referred to the **The witch’s Kitchen**, a collection of which explains the nature and functions of sorcerer objects.

Completing the exhibition is a series of **film posters** that show the survival of witchcraft myths in the contemporary world.

Depending on the available space, will be made a choice of the most representative, or only some themes, on demand.

## SECTIONS

1. *Archaeology of Witches and the Sabbath*
2. *Portraits and fantasies of Witches*
3. *Magic for all uses*
4. *Tam O’ Shanter and the popular myth*
5. *The Witches on the Sabbath*
6. *The Hand, cards, sings*
7. *The Art of exorcism*
8. *A repressive law*
9. *Trials and burning*

At request it would be possible to integrate the exhibition with documents concerning events related to local history.

## SCIENTIFIC COMMITTEE

<i>Marco Bertozzi</i>	Philosophy of History , University of Ferrara
<i>Franco Cardini</i>	Medieval History, University of Florence
<i>Cecilia Gatto-Trocchi</i>	Teacher in Cultural Anthropology, La Sapienza University, Rome
<i>Massimo Oldoni</i>	Medieval Latin Literature, La SapienzaUniversity, Rome
<i>Giordano Berti</i>	Essayist
<i>Guglielmo Invernizzi</i>	Expert on Graphic Art
<i>Giordano Berti</i>	Historian of Sorcery, President Istituto Graf
<i>Andrea Vitali</i>	Iconologist, President of the Cultural Association “Le Tarot”

## COORDINATION

Andrea Vitali  
Franco Cardini  
Guglielmo Invernizzi  
Giordano Berti

## THE CATALOGUE

An essay-catalogue entitled **Witches - Devils - Sibille. Engravings, drawings and books from fifteenth to the twentieth century** (format cm. 24 X 21) is available. The volume, which can be customized, consists of 155 pages and boasts a considerable photographic apparatus. (133 photos b / n).

It can be made available on request in any language one prefer or it could be possible to create a new work whose characteristics could be agree.

## SCENOGRAPHIES

A backdrop consisting of a **The Witch's Antro** rebuilt according to the indications of iconographic of the XVI century, is available. The structure adaptable to any type of environment, was produced by the set designer Leonardo Scarpa.

## TECHNICAL REQUIREMENTS

For the development of the exhibition panels are needed or wall chains on which to hang prints as well as showcases for exposure to the public of manuscripts and antique books. Since several prints exhibited together in the same frame, consider that the size needed for full exposure of prints is 80 metres long.

## LIST OF WORK ON SHOW

Here is a list of works belonging to the main exhibition. Film posters are not mentioned. The comments about individual works have a purely illustrative function and do not match the descriptions with which they are presented in the exhibition.

### *P R I N T S*

MARTIN BOUCHE OR BOUCHÉ (Antwerp, 1640 - 1693)

**Europa And Jove** (Metamorphosis Bk. II by Ovid)

**Aglaurus, Erichthonius and Coronis** (Metamorphosis Bk. II by Ovid)

The bull to which Europe offers some grass is actually Jove the King of the Gods, who has disguised himself in order to carry her off, which he succeeds in doing to her friends' astonishment: Aglaurus, the daughter of Cecrops, the founder of Athens and the first King of Greece discovers the basket where her sisters are hiding Volcan and Earth's half-snake, half-human child. In a tree to the right can be seen Coronis, Coroneus's daughter, who has been turned into a crow by Minerva to save her from Neptune's lust.

MASTER OF THE VIRGIL BY GRÜNINGER (Germany, 1502)

**Dido predicting the future**

Since she is in love with Aeneas, Dido is sacrificing lambs to Ceres, Apollo, Bacchus and Juno, the goddess who takes care of marital relationships. Dido is therefore pouring wine between the young heifer's horns while she's examining the entrails of the sacrificed animals, hoping to be able to predict her happy future with Aeneas.

MASTER OF THE VIRGIL BY GRÜNINGER (Germany, 1502)

**Aeneas and the Sybil**

Aeneas can be seen entering Sybil Cumana's den and then Avernus. The Sybil is pouring wine on the heads of the four black heifers that Aeneas is sacrificing to hell by laying them on the sacred altar to burn; followed by a female lamb to propitiate Night and Earth and a sterile cow to appease Persephone. The Sybil utters magic formulae and invites Aeneas to enter Avernus with her.

MASTER OF THE VIRGIL BY GRÜNINGER (Germany, 1502)

**Aeneas and the Sybil in Hell**

Aeneas and the Sybil Cumana are by the Styx, the infernal river. The souls ferried across it are beaten by devils.

MASTER OF THE VIRGIL BY GRÜNINGER (Germany, 1502)

**Circe, the sorceress**

Having buried his nurse, Caieta, on the promontory later called Gaeta, Aeneas sails beyond the Cuma promontory avoiding the appeals of Circe, the sorceress, who turns man into pigs, wolves, lions and bears.

MASTER OF THE VIRGIL BY GRÜNINGER (Germany, 1502)

**Amata's madness**

Fury Allecto lets a serpent creep into the mind and heart of Queen Amata, who goes mad and hides her daughter Lavinia in a wood. By pretending to dedicate her to Bacchus, the Queen prevents her daughter from marrying Aeneas.

MASTER OF THE VIRGIL BY GRÜNINGER (Germany, 1502)

**The furies and Juno**

Juno encourages fury Allecto to upset the peaceful relationship between Aeneas and King Latin

MASTER OF THE VIRGIL BY GRÜNINGER (Germany, 1502)

**Orpheus and Euridice**

Orpheus enchants Hell with his music in an attempt to rescue his beloved Euridice, who is carried back among the dead by a serpent hidden in the grass. Orpheus himself is to die by being beheading on the banks of the River Hebrus.

MASTER OF THE VIRGIL BY GRÜNINGER (Germany, 1502)

**Tisiphone's rage**

The engraving shows the symptoms of various diseases, in particular the plague, which men and animals suffer from or die of. The fury Tisiphone rejoices over the misfortune she manages to cause.

MASTER OF THE VIRGIL BY GRÜNINGER (Germany, 1502)

**Ascanius killing Silvia's deer**

To the wrath of the Latins fury Allecto makes Aeneas's son, Ascanius wound mortally a deer, loved by Silvia, the royal shepherd Tyrrhus's daughter.

MASTER OF THE VIRGIL BY GRÜNINGER (Germany, 1502)

**Allecto telling Juno the news**

Juno is told about the disagreement and war between the Latins and the Trojans by Allecto, who is obliged to go back to Hell through a chasm yawning in Lake Ansarte (Mefite Springs and the little lake at St. Theodore's Baths, between Mt. Cerasito and Mt. Forcuso, Rocca. S. Felice - Avellino).

MASTER OF THE VIRGIL BY GRÜNINGER (Germany, 1502)

**The Rural Gods**

The figure is singing hymns in praise of the Rural Gods. The images of Pan, Silvanus and the Nymphs are worshipped by those who prefer the countryside and don't hoard riches or dig for treasure. Those who are always intent on fighting or settling disagreement in the forum aren't happy men because they are motivated by a desire for others' riches or commercial interests.

ANONYMOUS (Florence, 1470 - 1490)

**Moses on Mt. Sinai and the bronze serpent**

When the Israelites raised lamentations to God in the desert near Aqaba, many poisonous snakes appeared and bit them. Moses prayed for the people and God told him to make a bronze snake and put it on a pillar. All those who were bitten by the snakes were healed as soon as they looked at the snake on the pillar.

MICHAEL WOLGEMUTH (Nürnberg, 1434 - 1519)

**The Golden Calf**

Aaron relates that the people wanted a God to lead them. They have given up all their gold and he has made a golden Calf out of it by casting it into the fire.

GAETANO GHERARDO ZOMPINI (Nervesa - Tv, 1700 - Venice, 1778)

**Chiron teaching Achilles alchemy, 1758**

Chiron, born of the God Chronos and the oceanid Philyra, is well known as the wisest of the centaurs, an expert in music, hunting and medicine; he also taught Aesculapius (the God of Medicine), Jason (the mythical conqueror of the Golden Fleece) and Achilles (the Greek hero, who was King Peleus's son).

GERARD DE LAIRESSE (Liege, 1641 - Amsterdam, 1711)

**The great Bacchanal**

A drunken nymph, lying under Bacchus's herm, is listening enraptured to the songs and sounds of the Satyrs and other drunken nymphs.

MOLIEN (France, - England, 18th Century)

**Momus**

According to Hesiod, Momos was the God of mockery and burlesque, frolicsomeness, and the son of Sol (the sun) and Nox (the night); he was also known as the God of slander. Others say that he was born of Nox (the night) and Somnus (the sleep), and that he could turn black into white and make men carefully observe the Gods' deeds.

FROM REMBRANDT HARMENSZON VAN RIJN (Leiden, 1606 - Amsterdam, 1669)

**Doctor Faustus**

Doctor Faustus, dressed in a magician's robe, wants to make a pact with the devil. A hand points towards a mirror where he can read the magic formulae, as they are too bright for him to look straight at.

ALBRECHT DÜRER (Nürnberg, 1471 - 1528)

**St. Catherine of Alexandria's martyrdom, 1496-97**

Catherine of Alexandria, the patron saint of girls of marriageable age, suffered martyrdom in the year 307 under Emperor Maximinus, for having converted his wife, the Empress Faustina, to Christianity. The heathens believed her to be gifted with magical powers both because a shower of sparks fell while she was undergoing torture on the wheel, and because she survived the ordeal.



In older times unmarried women used to change the hair on the statues of the saint on November 25th, which is her feast day.

DOMINIQUE VIVANT DENON (Chalons-Sur-Saone, 1747 - Paris, 1825)

**The Awakening, 1791**

Venus looks on as Bacchus and their son Priapus awaken after a night of merrymaking and libation. A partly-concealed man lying on the ground to the left is about to turn to Priapus for help.

GIOVANNI BATTISTA FRANCO KNOWN AS SEMOLEO OR SEMOLEI (Udine, 1510 - Venice, 1561 or 1580)

**Ancient Cameos or Bacchanal with Apollo and Daphne**

The scene shows nymphs and a satyr having a bacchanal. A naked nymph is seated on the starry universe, taking the helm in a witch's presence. On the right, Apollo is attempting to grasp Daphne, who has already almost been turned into a laurel bush by Mother Earth. Once he has lost any hope of rescuing her, he is left holding a wreath of laurel branches from her metamorphosis.

SIMON FOKKE (Amsterdam, 1712 - 1784)

**Elfde Boek (Eleventh Book)**

A woman, seated on a throne and flanked by two terrified soldiers, seems to be conjuring up a spirit from the mist. She is surrounded by a large number of typical symbols of magic such as bats, fires, demons, skulls and snakes.

EDOARDO RAIMONDI (Parma, 1837 - Reggio Emilia, 1919)

**A witch, 1869**

An old woman, seated on a chair beside a vase, is staring at something in the distance. It is one of the few examples of romantic feature in magic iconography.

BERNARD PICART (Parma, 1673 - Amsterdam, 1734)

**A witch riding on a monster, 1732**

A witch, fully equipped with her symbols and surrounded by her followers and flapping owls, is ready to set off for some evil gathering on the back of an incredible monster held up by a devil.

C. NEUREUTHER

**Hänsel und Grethel (Hansel and Grethe), 1876**

The print, originally published in *Illustrierte Zeitung*, on December 5th 1885, shows Hansel and Gretel meeting the witch.

J.W. WATERHOUSE (Rome, 1849 - London, 1917)

**The magic circle**

A fine, well-dressed gypsy-woman surrounded by crows and frogs is drawing a magic circle around herself, while herbs are boiling in her pot to make magic potions with.

HENRY CHAPRONT (Rochefort-sur-Mer, 1876 - ? La-Bas, 1924)

### **Images from the depths of Hell**

Apart from various symbols of Hell such as animals, demons, fantastic landscapes and strange signs, there are frequent hints at religious themes mixed with lascivious scenes.

CHARLES-AMEDEE COLIN (Bourg-en-Bresse, 1808 - Paris, 1873)

### **Le petit home rouge (The little red man)**

The engraving, originally made to illustrate a book, shows up the political situation in France at the time of the Paris Commune. Apart from the witch and the friar/devil, the engraving shows the Jacobins, who were the most fanatical revolutionaries. Revolutionary partisans of the kind who had demonized the church and tried to extol witches, staged a come back in 1871.

ERNST LUDWING RIPENHAUSEN (Göttingen, 1765 - 1840)

### **Credulity, superstition and fanaticism**

The engraving brings together three themes: credulity, superstition and fanaticism. The conflict was between the orthodox churches (the Sleepy Congregation) and the demonizing Methodist churches. The actor/preacher (St. Money-trap) terrorizes the congregation with two puppets: one of a devil with its gridiron, the other of a witch breastfeeding an animal. In the centre two cherubs are holding up an angelic boy-server who is staring disapprovingly at two lovers.

ALBRECHT DÜRER (Nürnberg, 1471 - 1528)

### **A witch sitting back to front on a he-goat, 1500-05**

Dürer was inspired by Italian models (such as Mantegna) and classical reliefs. The group of four putti, which Dürer picked up during his journey through Italy from bas-reliefs belonging to the Giustiniani collection at Villa Carpegna in Rome, has made many scholars' imaginations run wild. Among other things they have interpreted the scene as representing ancient games, symbolic positions and attributes and the four seasons. Unless he intended his symbols to be more complex, Dürer probably only meant the witch scene to have an allegorical significance and added the putti, partly because they stood for stability, faith, love and virtue, and partly because they served as a contrast to the witch, who is going to the witches' Sabbath riding a he-goat back to front in an attempt to upset the world and nature by making them go backwards.

HANS BURGMAIR (Augsburg, 1473 - 1531)

### **Der weiss(e) Kunig (The young prince learns witchcraft), approx. 1515**

The print shows one of the main events in the life of Emperor Maximilian I, who (among other things) needs to learn about the sky, the stars and magic as part of his training as king. Some scholars believe the prince is learning theology while others think he's learning Black Magic.

GUILLAUME CHASTEAU (Orléans, 1635 - Paris, 1683)

**Le portrait de la Voisin (The portrait of La Voisin)**

Catherine Deshayes, Monvoisin's widow, also known as "La Voisin", who was born before 1640 and burnt at the stake in Paris in 1680, practises divination but was actually a famous poisoner and accomplice to the Marchioness of Brinvilliers. The latter would point out to her those to whom she should administer food or drink that had been purposely poisoned or allowed to go off so that they would seem to die natural deaths.

WILLIAM HENRY SIMMONS (London, 1811 - 1882)

**The Sabbath day 1887**

An apparently calm elderly woman is walking over the hills on a rainy day carrying a key and a book in her left hand but the title under the engraving makes one think she's a witch.

CHARLES GAUTHIER PLAYTER (London ?, - 1809)

ROBERT THEW (Patrington 1753 - Stevenage 1802)

**King Henry the Sixth, 1796**

The print illustrates Act I Sc IV of Shakespeare's play *Henry VI Part II*.

A newborn baby lying on the ground has been sacrificed as part of a magic rite, which a number of characters are taking part in and which is presided over by a witch sitting before an enormous pot where a potion is brewing. To round off the scene a devil is appearing with a torch in one hand, while a skeleton is coming out of the ground in the half-light.

JOHANN THEODOR DE BRY (Luttich, 1561 - Frankfurt, 1623)

**The witch of Malleghem**

The witch of Malleghem or Mallegem (perhaps today's Maldegem on the Dutch-Belgian border) practises her healing powers publicly. She's highly considered as she acts as a general practitioner attended by a servant holding a lantern. A long queue of petitioners are awaiting their turns.

EUGÈNE LE ROUX (Caen, 1811 - Paris, 1863)

**Preparing a magic potion**

The scene takes place in a room lit up by the flames of a fire round which witches are preparing a magic potion. On the floor to the left there's a broom and on the table a crouching cat seems to be watching the witches' ritual, as if it were their accomplice.

LÉOPOLD DESBROSSES (Bouchain, 1821 - Paris ?)

**Hille bobbe**

The print is taken from a painting by Frans Hals in 1628. An old sorceress with an owl on her shoulder animates this scene in a Dutch tavern.

LOUIS MAISONNEUVE (Paris ?, - Tananarive, 1926)

**Witches**

Three witches sitting on the ground are taking part in a ritual, surrounded by other witches and symbolic animals. In the top left hand corner a naked woman is hanging by her arms alongside the skeleton of another (which may be an allusion to the torture witches bore). On the right a man is pointing out the scene to another man who is terrorized.

QUIRIJN FONBONNE (Holland, 1680 - Paris ?, worked in 1720-34)

**Saulus consulit Sagam (Saul with the witch of Endor)**

Saul consults the witch of Endor and asks her to evoke the prophet Samuel's spirit. In Egyptian tarots the soothsayer of Endor is a negative sign and the symbol of discord.

ROBERT SHIPSTER (London, worked in 1796-99)

**The witch of Endor, 1797**

King Saul has fallen down exhausted by fasting and frightened at Samuel's words. The prophet has been called up by the witch of Endor, under the order of Saul himself, who doesn't know how to face the Philistine army now that God has deserted him. The spirit predicts his and his son's ends and the destruction of Israel's camp.

F.V. EUGENE DELACROIX (Charenton-St. Maurice, 1798 - Paris, 1863)

**Macbeth, 1825**

Macbeth, an early case of demonology in Scottish history, introduces the weird sisters, originally prophetesses who appeared to him in a dream. The legend depicts them as sybils rather than witches.

RAFFAELLO GUALTEROTTI (Florence, 16th Century)

**The witch and the dragon, 1579**

Illustration from *The Most Serene Don Francesco Medici's Wedding Feast* printed by Giunti in Florence in 1579. Apollo is ordering the witch (mounted on a monster with a scorpion's tail, two rows of breasts, webbed feet, a crowned bearded head) to rob the five-headed dragon of its crown.

ALBERT RACINET (Parigi, 1825 - Montfort-l'Amaury, 1893)

**La mendiante, la folle, la sorcière et les sergents d'armes (The beggar, the mad woman, the sorceress and the sergeants)**

Figures taken from ancient manuscripts of the Dance of Death (Paris Library: *Danse des Mortes de Blois*). This is a traditional depiction of the witch as an old woman wearing her long hair loose over her shoulders and carrying a broom.

FRANÇOIS MORELLON LA CAVE (Amsterdam - Paris, worked in 1720-40)

**The Adamites' nocturnal meetings**

The sect of the Adamites, also known as the Brothers and Sisters of the Free Spirit, sprang from a heresy in about 130 A.D. and attempted to restore their forefathers, Adam and Eve's innocence. They prayed to God and went to public gatherings naked.

ANONYMOUS (Switzerland, early 19th century)

**Déplorables effets des associations religieuses secrètes, connues sous le nom de Sectes (The effects of secret religious associations)**

Heresy was condemned by the Catholic Church because of its excesses of licentiousness, suspected occult rituals and collective possession by the devil. The scene takes place in a room where two women can be seen lying on a bed. One is nailed to a wooden cross, while the other, who has fainted, has a bowl at her feet (perhaps to collect her blood, as if she has been bled to death). A woman standing over them is raising a stick to beat them, while a man is trying to stop her. Three other people with clasped hands are standing by, as if witnessing the scene, without taking part.

GABRIEL EHINGER (Ausburg, 1652 - 1736)

**King Saul consulting the witch of Endor**

The witch of Endor evokes Samuel the prophet under the orders of King Saul, who has lost God's favour for having broken some ritual laws and doesn't know how to face the Philistine army. His spirit predicts the king and his sons' ends, as well as the destruction of Israel's camp. Samuel can be seen coming out of a tomb, while Saul is lying on the ground surrounded by graves, skeletons and signs of imminent death. A bare breasted witch wearing a straw hat, is holding a torch in one hand, and in the other a stick with which she has just drawn a circle with magic symbols around herself.

FRANÇOIS JOSEPH FOULQUIER (Toulouse, 1744 - Martinique, 1789)

**Evoking the dead**

This scene shows all the elements relating to the raising of spirits: formulae, the magic circle, stregozzo, monsters, bats, the full moon, a tomb, the possessed and the medium who calls spirits forth. The climax comes when the magic formulae have been uttered and those present are listening to the raised spirit, surrounded and accompanied by monsters and devils.

WENZEL HOLLAR (Prague, 1607 – London, 1677)

**Ceres is mocked by Stello, 1646**

Ceres, exhausted by her long search for Proserpine, eats porridge and drinks wine offered her by an old woman who calls her greedy and mocks at her. The goddess then pours wine on the boy who is turned into a lizard with star-shaped spots on it, known as Stello Novae Hispaniae.

ANONYMOUS

**December, 1653**

The month of December is symbolized by a witch holding a lighted candle, attended by a ram on her right and an owl perching on a windowsill in the background. A sandglass and a skull can be seen on a table.

MECHIOR KÜSELL (Augsburg, 1626 - 1683)

**Discord**

Discord, which can be seen in the background throwing the prophetic apple among the Gods, is holding bellows to spread wrath with. Women can also be seen pulling each other's hair, while men are fighting duels, others are arguing animatedly, and dogs are biting each other, as if they were imitating their masters.

MAX KLINGER (Leipzig, 1857 - Grossjena, 1920)

**Zauberer und Ritter (A Magician and a Knight), 1915**

This is the 34th sheet of the second part of the series entitled *Zelt Opus XIV* which was issued between 1912 and 1915. A knight is resting in the shade of a tree, half way between the real and the dream worlds, when a magician appears behind him. A woman's shadow is silhouetted in the foreground while a horse is neighing restlessly in the background.

ANONYMOUS (EMMET ?) (England, early 19th century)

**An Irish wizard and various Caricatures, 1832**

The print is divided into two halves; in the top one there are five caricatures, while in the bottom one an Irish magician (so the title says) is preparing a magic potion by stirring it with a broom handle and uttering a magic formula.

ANONYMOUS (England, 19th century)

**Shon-ap-Morgan, Gentleman of Wales**

Shon-ap-Morgan, wearing fine clothes and a hat with a bulb (probably garlic) stuck in it, is riding an enormous goat. He is shown cutting off one of its horns with a pair of scissors and carrying a shoulder bag, out of which two tiny goat-demons are peering. Under the print there's a long sermon delivered by the Curate of Clangothan, containing references to conversations with the devil. The figure is inspired by another print in which the gentleman has no symbols of witchcraft; there is the sermon delivered during the funeral service, in two parts: the first one is dedicated to the Original Sin, the second one to the features of the inhabitants of Wales.

LEON AUGUSTE SALLES (Paris, worked in the second half of the 19th century)

**The sorceress**

A detailed portrait of a witch who mockingly thrusts her face towards the observer and lifts her dress to reveal her aged, skinny, wrinkled body.

FERDINAND LANDERER (Stein, 1743 - Vienna, 1795)

**The alchemist and the scorpion**

An alchemist is adding a scorpion to his potion as a sign of both a death threat and love of truth. His laboratory shows the apparatus and symbols of his trade: a pestle and mortar, a skull and crossbones and a book of magic formulae.

DE BORET (Paris, 19th century)

**Knights and Witches, 1864**

Three knights and three witches meet in a ghostly setting. Castle towers can be seen to the left of the background.

PASTELOT (Paris, 19th century)

**Les sorcières (Witches), 1864**

Five naked witches wrapped in their cloaks are taking part in a sabbath in a desolate landscape. One of them, standing next to a snake, is holding a huge open book. The second one is lighting up its pages with a torch and holding a stick in her other hand. The other three, leaning on their brooms, are engrossed in reading it. There are skulls, fragments of bone and a vase on the ground; in the background another figure (perhaps another witch) stripped of flesh and wearing a snake's mask, is holding up a stick round which a bat is flying. An enormous full moon shines over the scene.

FRANÇOIS BONNEVILLE (Paris, worked in 18th century)

**Cagliostro**

This is portrait of Alexander, the count of Cagliostro, a Sicilian adventurer, whose real name was Giuseppe Balsamo, a famous magician, who founded Egyptian Freemasonry and was its head. In 1785 he was first imprisoned in the Bastille in Paris for his involvement in the scandal of the Queen's necklace and then forced to flee Paris. After being arrested in Rome, he was sentenced to life imprisonment in 1791 and shut up in St. Leo's fortress, where he died in 1795.

FELIX BRAQUEMOND (Paris, 1833 - Sèvres, 1914)

**Don Quixote, 1860**

While Don Quixote is reading adventure stories full of monsters, demons and imaginary animals, he plans to carry out foolish deeds in the future.

JEAN VEBER (Paris, 1868 - 1928)

**Modern witches**

Two young witches are riding on a broom, from which hangs a bell telling people that they are coming.

KAREL SVOLIN (Kopecek near Olmutz, 1896 - after 1941)

**A midsummer night's dream, 1941**

Titania the Queen of the Fairies and her husband Oberon are both irresistibly overcome by human passions. Titania is shown here in the arms of Bottom with a donkey's head on, while an owl looks on.

These six following prints are illustrations from a work published in 1893 about popular beliefs that mocks at the excesses in magic and spiritual features in popular Scottish legends. Halloween is the Eve of all Saints and has always been regarded as having an aura of magic by both the English and the Americans. Legend has it that witches danced in Tam O' Shanter's house.

JOHN ROGERS (England, approx. 1808 - New York, 1888)

**The deil cam fiddling thro' the town  
Death and Doctor Hornbook**

SAMUEL SMITH (London, 1809 - 1879)

**The witches dance in Tam o 'Shanter**

S. BULL (England, 19th century)

**Address to the deil**

JOHN ROGERS (England, approx. 1808 - New York, 1888)

**Tam o' Shanter**

EDWARD SCRIVEN (Alcester, 1775 - London, 1841)

**Halloween**

LUMB STOCKS (Lightcliffe, 1812 – London, 1892)

**Witches and wizards dancing**

JAMES STEPHENSON (Manchester, 1808 - London, 1886)

**The infernal legion leaping out**

Illustrations to another 19th century edition of *Tam O'Shanter*

ANONYMOUS (17th century)

**Happiness, Envy, Favour, Fortune and Flattery, 1571**

Shy, blind Favour is standing in the middle, turning the wheel of fortune with her wings and watching it turn, hoping to be able to rise higher and higher with the help of flattery. Favour is always followed by Envy, an old woman with a sagging bosom. With snakes in her right hand, she walks slowly and gravely along, looking askance at others' happiness. The iconography of Envy reminds one of the image of a witch. However, Happiness, seated on a pedestal with Caduceus and Cornucopia, isn't afraid of Envy's surly looks.



MARTIN BOUCHE OR BOUCHÉ (Antwerp, 1640 - 1693)

**Fury spreads discord in the king's bower**

Spilling the contents of a vase and holding a torch in her hand, Fury breaks into the king's bower and finds him with a concubine.

WILLIAM STUKELEY (Holbeach, 1867 - London, 1765)

**Syr Mitchil Bruce Stonekiller, 1742**

The main representative of the Bruce family was King Robert Bruce who defeated the English at Bannockburn and then founded the new kingdom of Scotland. The Bruce family was Norman-French in origin.

GEORGE RAPHAEL WARD (London, 1797 - 1879)

**The Ghost Story, 1835**

A family are absorbed in listening to a man, elegantly dressed in black, telling them a ghost story in their house. On the right of the background, even a little girl sitting in the half-darkness on the stairs beside a dog, seems to be listening, as she has spilt the spoonful of food she was about to put in her month.

SAMUEL WILLIAM REYNOLDS I (London, 1773 - 1835)

**Raising kings' and heroes' spirits**

In a dismal nocturnal setting, witches and demons, with symbolic animals such as a snake, a toad, a cat, and a hedgehog round their feet, are calling up the spirits of kings and heroes.

EDWARD J. PORTBURY (London, approx. 1795 - 1885)

**The magic mirror**

This was an illustration made for an English work which was probably about Faustus. Two women are looking at past events evoked by a medium in a mirror.

JEAN-JACQUES ALIAMET (Abbeville, 1726 - Paris, 1788)

**Depart pour le Sabat (Leaving for the Sabbath)**

**Arrivée au Sabat (Arrival at the Sabbath)**

The first print shows an old witch sitting at a table next to a devil. Having drawn a magic circle, she is now preparing a potion. In the background another witch is kneeling, surrounded by disquieting beings. She utters a magic formula to try to urge a naked young woman riding a broom to go towards a burning hearth (a demon can be seen flying up the hood of the fireplace, as if it were the witch herself, already transformed by the magic spell). The second print shows a nocturnal sabbath where women, men and other awful beings are gathering together round a pole, near which a large lantern lights up a little long-haired devil with a beard (a small votive statue, perhaps). Four of those taking part in the gathering stand out in particular; a masked figure raising a broom with a lighted candle attached to it; a woman carrying a torch in her hand and wearing an apron full of herbs; a lute-player, and another woman who is digging a grave.

CLAUDE GILLOT (Langres, 1673 -Paris, 1722)

**Réunion de diables et de sorciers (The devils and witches' gathering)**

The text under one of the prints, showing the witches arriving at the Sabbath, runs as follows: "It's only enchantment and illusion! Should I believe my eyes, fear or mind? There's a fierce necromancer with three witches heralding the frightening folly of the coming Sabbath with all its participants, cries and sins in this wicked place. The necromancer has prepared a tragic scene for the enraged demons, which makes two evil-doers, who are looking on, suffer cruel torments. By a deadly coincidence all sorts of hellish things and mysterious objects can be seen here: potions, filters, mirrors, strange instruments, snakes, dragons, insects and bones; the earth quakes and yawns! I wonder what else may come out of it - more monsters and wild fancies, I suppose!" The other print shows the celebration of the Sabbath. The text reads: "As I wander alone at night, a secret horror seizes my senses. I can see, or think I see, a thousand amazing things in a feeble light. It's the Sabbath being celebrated nearby. Exhausted, shaking and pale with fear, I tell a reckless youth about my experience and a dance I have seen. He retorts: 'Do you really think I'm going to let a joking disciple of the devil trick me?' Therefore I ask a fearful sensitive person to listen to my story and try to appeal to his common sense. However, when the sun sets, I am seized with fear again and only the sun's rays the following day can calm my dismay".

ANONYMOUS (Second half of 18th century)

**The Sabbath**

Witches, demons and monsters have gathered under a tree to recite formulae and cast spells, while playing music, singing and dancing.

ANTON JOSEPH VON PRENNER (Wallerstein, 1698 - Wien, 1762)

**Departure for the Sabbath**

Illustration from *Theatrum Artis Pictoriae...*, Vienna 1728-33, showing a gathering of witches and magicians in a desolate landscape full of ruins. To the left of the foreground a bent witch, holding a sort of rosary and surrounded by bones, is standing in front of a crowd of people, all intent on reading a sheet of paper by candlelight. In the middle of the picture a huge pot is boiling, attended by three witches, one of whom can be seen from behind riding a dog and raising a brush, while another is stirring the potion with a broom, and the third is taking the brew out of the pot and pouring it into amphoras and vases. The smoke that is given off seems to lift and move the witches and magicians about. To the right of the background some people can be seen setting off on foot.

B. PAOLOCCI

**Rome - St. John's Eve, 1876**

This illustration made for the 16th July 1876 issue of the review entitled "Illustrazione Italiana", shows St. John's Eve feast in Rome. The feast falls on 24th June. That is when several prodigious events recur every year; water turns into wine, ferns bloom, animals speak and witches cast binding spells. Likewise on the same day trolls came out of caves that gape on the mountain sides in northern countries.

ANONYMOUS (Italy, late 18th century)

**Portrayal of the witches' gathering or Sabbath**

The print belongs to the 11th volume of an Italian reissue of the *Encyclopédie*. It is a reverse image of an original by Bartholomaeus Spranger (Antwerp 1546 - Paris 1611) which was lost and copied by various artists (in fact, it can also be found in L. Bardelon's *Histoire des Imaginations de M. Oufle*, Amsterdam and Paris 1710). Its iconography is divided into several scenes. To the left of the foreground witches and devils are sitting at table eating children cut up in pieces. While in the background others are dancing round a tree: in the middle a devil is sitting on a throne surrounded by acrobats performing their feats. To the right of the foreground children are being cut up and cooked.

SALVATORE VIGANÒ (Naples, 1769 - Milan, 1821)

**The witches' dance or the walnut tree of Benevento**

Salvatore Viganò, who was a ballet-dancer, scene-painter and choreographer, was responsible for inventing the subject for the scene painting for the Milan performance of *The Walnut tree of Benevento* in 1812 (This print is likely to have come from Carlo Rotorni's *Commentari delle vite e delle opere coreografiche di Salvatore Viganò*, Milan 1838). Devils brandishing torches and snakes are shown climbing a big tree in the middle, while witches and devils can be seen in various attitudes in the wooded background. In the foreground a row of witches leaning on their sticks are talking to some devils.

COBERT BELIAROFF (Late 19th century)

**Departure for the Sabbath**

A witch sitting next to a devil has an open book full of magic symbols on her lap. She looks at two young naked women (undoubtedly witches going to the Sabbath) who are flying astride their brooms.

JOSEPH HEMARD (Mureaux, 1880 - ?)

**Femmes damnées (Damned women)**

These prints illustrate Baudelaire's work *Femmes Damnées*. Two long processions of naked woman in various attitudes are driven along by devils armed with tridents.

SAMUEL WILLIAM REYNOLDS I (London, 1733 - 1835)

**La bohémienne (A Bohemian woman: a gypsy)**

A smiling noblewoman is sitting on a terrace, running a necklace thro' her fingers. She is fondled by a man and his dogs, while she is having her palm read by a gypsy with a child on her back and accompanied by a growling dog.

PIERRE FRANÇOIS BASAN (Paris, 1723 -1797)

**La lecture diabolique (Diabolic reading), 1769**

With an inkpot and a skull next to him on the table, and a bottle and a box on a stool, a man is engrossed in reading. In the foreground a witch, with her back turned, is reading

some books which are lying open on the floor. A monkey and a dog can be seen on the right and other horrible animals are flying in the air.

AUGUSTE BLANCHARD I SENIOR (Paris, 1766 - approx. 1833)

**La tireuse de cartes (The fortuneteller)**

**La diseuse de Bonne Aventure (The soothsayer)**

Both prints show the same scene of two elderly soothsayers teaching girls how to read fortune, love and good health in the cards.

JOHANN HEINRICH FRIEDRICH LUDWIG KNOLLE (Brunswick, 1807 - 1877)

**The fortune-teller**

The two gypsies are experts at telling people's fortunes using cards. A cat can be seen rubbing against the door of the room where the three women are in order to push it open and enter.

BERNARD PICART (Paris, 1673 - Amsterdam, 1734)

**Le toucher (The chiromancers)**

An old hag is reading a young woman's palm while a boy is stealing her bag behind her back. It is to cost the pretty girl dearly to learn that she will be happy in love. The text under the picture reads: "my dear girl, though you are afraid of love, you mustn't worry about suffering on its account. People like you can't help being lucky in love".

FRANCESCO BARTOLOZZI (Florence, 1727 - Lisbon, 1815)

**Olivia and Sophia with fortune-teller, 1789**

An old soothsayer with a child on her back is reading Olivia's and Sophia's hands and foretelling their brilliant, happy lots.

ALBERT HENRY PAYNE (London, 1812 - Leipzig, 1902)

**The fortune-teller - Die Wahrsagerin**

A young noblewoman, comfortably seated in a chair, is holding a letter (probably a love letter, since a curled-up dog is clearly a symbol of loyalty) and listening, with a dreamy expression on her face, to an old veiled woman wrapped in a cloak.

LOUIS MICHEL HALBOU (France, 1730 - Paris, approx. 1810)

**Les Bohémiennes (The Gypsies)**

The younger of the two gypsies, finely dressed, is foretelling a young officer's imminent loss just as a little girl thief is stealing his bag. Ranks of soldiers can be seen in the background.

NICOLAS DE LAUNAY (Paris, 1739 - 1792)

**L'abus de la crédulité (Betraying someone's trust)**

In a round picture trimmed with vine shoots as if it were stuccoed, an old woman is reading the palm of a bare-breasted, barefoot girl who is carrying a basket under her arm. Three other people are listening to the chiromancer's words.

HEINRICH GUTENBERG (Wöhrd, 1745 - Nurnberg, 1818)

**La bonne aventure (Good luck)**

Two couples and a woman, holding a newborn baby on her lap, are sitting round a table where there's a pack of cards and some fruit (figs, grapes and pomegranates which are all symbols of fertility and plenty). A veiled chiromancer is reading a woman's hand.

WILLIAM C. SHARP (London, approx. 1800 - Philadelphia, after 1850)

**Cup-tossing**

Another speciality of soothsayers is that of reading the dregs in people's cups. What the soothsayer is telling the girl in this pretty picture is apparently fascinating because she seems spellbound.

BENEDIKT JOHANN WINCKLER (Augsbourg, 1727 - 1797)

**David Teniers fait dire la bonne aventure a sa femme (David Teniers having his wife's fortune told)**

This is the 40th of a series of engravings made for David Teniers Collection of about 250 prints. Three groups of people are arranged in careful perspective in a showy rural setting. To the right of the foreground a boy is holding a dog on a lead; in the middle there's a couple and a soothsayer reading one of their hands, while in the background to the left a woman can be seen nursing a little baby sitting on a stone, under which lie a basket, a flask and a bowl. A man (probably her husband) and a little girl are watching her.

BENOIST AUDRAN II (Paris, 1700 - 1772)

**Bohèmiene disant la bonne aventure (Gypsy foretelling the future)**

The print, which is a copy of a painting by Caravaggio, was published in Crozat's *Recueil*.

CHARLES LÉANDRE (Champsecret, 1862 - Paris 1934)

**The winged messenger**

The artist's contribution to the journal *Rire*, which included this illustration, rightly gained him a reputation. A very elegant lady is seen getting out of a carriage while a winged child in livery points out to her a man who is bowing. The latter is barely sketched in by the artist with a few dynamic strokes so that at first sight the viewer hardly notices his presence.

RENÉ GAILLARD (France, approx. 1719 - Paris, 1790)

**La diseuse de bonnaventure russe (The Russian fortuneteller)**

A Russian fortuneteller, attended by a uniformed soldier, is foretelling the future.

PIETRO SCATTAGLIA (Venice, 1739 - approx. 1810)

**Symbols, numbers and magic cards of white magic**

This is a series of prints from an 18th century treatise. Besides various symbols, numbers, cards, dice and figures relating to magic, there is an interesting collection of

objects, furniture, clock faces and conjuring equipment. The two musical compositions put down on staves in G clef are a curiosity. Models for tricks, optical illusions and equipment for theatrical make-believe are quite out of the ordinary. Besides, the information and figures used to manipulate objects are very useful to conjurers.

GAETANO GHERARDO ZOMPINI (Nervesa, - TV 1700 - Venice, 1778)

**La Strolega (The witch or gypsy), 1753**

This is the 43rd of 60 prints illustrating *Le arti che vanno per via nella città di Venezia* (Skills practised on the streets in the city of Venice) first published in Venice in 1753 (this engraving, however, belongs to the second edition of 1785). A hooked-nosed gypsy can be seen sitting on a canopy, crying out to catch the attention of unmarried girls and women, because, as the text reads, “they need her skills more than anyone else”. The stars can reveal anything to those who can read signs in the sky or at least read a book about them: even a woman’s husband’s name and her fortune to come, the more so if the lines of her hand confirm them. In many parts of Northern Italy the dialect term “strolega” means both witch and gypsy.

PAUL SULPICE GUILLAUME GAVARNI (Paris, 1804 - Auteuil, 1867)

**Le philtre (The filter)**

This lithography was made for *L’artiste* a journal founded around 1840 and to which Gavarni contributed a number of “fines compositions”. A witch, wrapped in a cloak and leaning on a stick, can be seen standing before a kneeling girl, who is holding a vase up, and dropping leaves and herbs into her cauldron to make a magic filter.

NICOLA SANESI (Florence, 1818 - 1889)

**Pregiudizio per amore o la zingara indovina (Superstition on account of love or The gypsy soothsayer), 1875**

People have always been made to believe that gypsies can foretell the future. In this picture two richly-clad ladies go to a gypsy camp in a wood to have their fortunes told. An old woman reads one of their palms with the help of a pack of cards. A little girl looks on, almost as if she wanted to learn the art of fortunetelling. A man smokes a long pipe under an awning and a bare-bosomed woman breastfeeds a newborn baby while two little girls stand next to her. Other gypsies can be seen camping in the background to the right.

MICHAEL WOLGEMUTH (Nürnberg, 1434 - 1519)

**Sibilla Erithrea (Sybil Eritrea), 1493**

From H. Schedel’s *Chronicorum liber* 1493. Sybil Eritrea (from the place name Eritrea in Lydia) was responsible for turning spoken into written words, and offered the *Sybilline Books* to Tarquinius the Proud. The latter, deeming the Sybil’s price too high, let her destroy most of the books before deciding to buy the last three.

PHILIP GALLE (Haarlem, 1537 - 1612)

**Sybilla Cumana (Sybil Cumana)**

**Sybilla Phrygia (Sybil Phrygia)**

These two prints were inspired by pictures by Anton Bloclandt for a complete series of Sibyls. The latter weren't witches strictly speaking. They were rather mediators between gods and man. The interpretations of their oracles were the object of such controversy that some of them were believed to predict Christ's coming. That's why the Sibyls belong to the Christian tradition along side the Prophets.

FRANZ SERAPHIN HANFSTAENGL (Bavaria, 1804 - München, 1877)

**Ein Chemiker in seinem Laboratorium (A chemist in his laboratory)**

An alchemist can be seen in the foreground, while in the background some people sitting round a table covered with ampullae and books are discussing some matter, and a boy is using a large pair of bellows. The accurate details of the inside of the laboratory are typically northern in taste.

JACQUES-PHILIPPE LE BAS (Paris, 1707 - 1783)

**Doubful tests**

A doctor is consulting a book and analyzing the contents of an ampulla by holding it up to the light; urine tests were the only way to ascertain a patient's state of health at the time. In the background two apprentices are preparing medicines, while a woman is peeping through the door.

BALTHASAR ANTON DUNKER (Saal di Stralsund, 1746 - Bern, 1807)

**Preparing a remedy**

In olden times remedies, potions, and specific preparations were compounded by doctors when needed for any ailment. This alchemistic activity was regarded by most people with diffidence as if it were the devil's work. Any disease seemed to them to be punishment from God and could be traced back to whatever sins they had committed. That's why people didn't usually seek remedies. God would let them heal if he forgave their sins. If they didn't get better, they wouldn't be forgiven. Anyone who sought unnatural means or the help of alchemy did so against God's will.

JEAN JACQUES LE VEAU (Rouen, 1729 - Paris, 1785)

**La consultation appréhèndée (Women awaiting the result of their tests)**

While two women in the waiting room are anxiously awaiting the results of their tests, an alchemist can be seen looking carefully at the contents of a test tube in his laboratory. His young helper/assistant is standing next to him and handling ampullae.

JACQUE PHILIPPE LE BAS (Paris, 1707 - 1783)

**Le chimiste (The alchemist)**

Another print depicting more or less the same scene as the previous one that is an alchemist at work in his laboratory with his collaborators.

ALBRECHT DÜRER (Nürnberg, 1471 - 1528)

### **The syphilitic**

#### **Astrology**

#### **Magic**

The print on the left, which portrays a syphilitic, can be attributed to Dürer. It is an illustration for a volume in folio (in this particular copy the figure has been cut out) with Latin verses by Teodorico Ulsenius, (Dietrich Ulsen) who was a doctor, physicist and poet. Their subject is the origin of syphilis, born – it seems – from a rare conjunction of the sun, moon and four planets under Scorpio's influence. The two other prints on the right are also attributed to Dürer, possibly to illustrate other papers produced by Ulsenius. They depict the allegorical figures of Astrology and Music. All three prints belong to a late 19th century edition.

ANONYMOUS

### **Ptolemy the astronomer, post 1550**

Ptolemy - second century A.D. astronomer, geographer and alexandrine mathematician who wrote *Almagesto* - is shown taking measurements. The print was an illustration for the treatise called *Cosmographeii oder Beschreibung aller Lander, Herrschaften ...* by Sebastian Munster (Hessen 1489 - Basel 1552), published in Basel for the first time in 1550 then reissued various times in several languages.

ANONYMOUS (Second half of 19th century)

### **Le sorcier du village ou l'Oracle universel (The village sorcerer or the Universal oracle)**

Popular leaflet printed in Epinal, concerning how to tell the past, present and future; a home-made way of casting your horoscope and spending the evening telling jokes and laughing, though not so heartily!

ANONYMOUS (19th century)

### **Merlin the magician in a modern key**

The print shows a carnival-like costume, retorts, devils and an enormous book bearing such unusual symbols as an air-ballon, a snail and a parachute (perhaps illustrating a children's story?).

JOHANN GOTTFRIED ABRAHAM FRENZEL (Dresde, 1782 - 1855)

### **Der Freischütz**

A poacher is carefully preparing infallible magic bullets in a cave

ANONYMOUS (18th century)

### **An Alchemist and a devil**

An alchemist has conjured up the devil who appears in the form of a hunchback dwarf with goat's hooves, dressed like a minstrel and walking on crutches.



ANONYMOUS (19th century)

### **De Toovenaar**

Dutch snakes and ladders printed in Metz, France, by Gangel who along with Pellerin in Epinal, is one of the main producers of game sheets and popular games. Unlike modern games of the kind which go up to 90, this one is full of magicians who offer spells and prizes up to 63, as was usual in early games.

ANONYMOUS (Netherlands, 17th -18th century)

### **Tortured Christians and the Roman emperors who persecuted them**

At the top of the picture you can see a row of round portraits of Roman emperors from Nero to Massenzio, all of whom ordered Christians to be tortured. The flying dragon in the middle is a symbol of the apocalypse as confirmed by the text. It is the first sign of the end of the world. Universal Judgement will bring justice back. The lower half of the print shows various scenes of torture and martyrdom such as hangings, wheels of torture and gridirons.

ANONYMOUS (Netherlands, 16th century)

### **The Duke of Alba, God's Rod, 1569**

This print shows the Duke of Alba, the cardinal of Granvelle and the persecutions carried out in the Netherlands from 1567 to 1573 against Evangelists, Lutherans, Calvinists and Anabaptists after the Bloody Council in Rome and with Philip II of Spain's consent (the papal tiara and the imperial Crown held up by the devil on the left stand for these two authorities). Various methods of torture are depicted including hanging, quartering, beheading, burning, stretching, drowning, enslaving, confiscation of goods and mutual accusation of wrong-doing. The middle of the print portrays the beheading of both Philip of Montmorency, Count of Horn (es) and Lamoral, Count of Egmont, for having risen up against Granvelle to denounce the excesses of the Spanish Inquisition and defend their Nation's freedom. The 17 provinces of the Netherlands are symbolized by the women kneeling in chains at the Duke's feet.

ANONYMOUS (Netherlands, 17th century)

### **Act of faith and judgement of the Inquisition at Valladolid**

Foreshortened view of the city of Valladolid, the building where the local authorities have their offices, and two platforms, one for those who are to be examined, the other for their examiners. A procession witnessing the true faith can be seen on the left, whereas on the right those accused of heresy are shown on their way to their persecution. In the background a dozen or so victims are burning at the stake.

CORNELIS BLOEMAERT II (Utrecht, 1603 - Rome, 1684)

### **Ixion strapped to the wheel, 1655**

King Ixion of the Lapithes in Thessaly, who Jove had welcomed to Olympus, then showed lack of respect for Juno. Thus the jealous king of the Gods threw him off and down into Hell. His punishment was extremely severe. The naked Ixion was strapped to a burning wheel by the Eumenides. His eternally regenerated flesh was roasted and torn

off by hooks. A similar kind of torture can be found in ancient sentences or in the painful quest for truth in witches' trials. The text under the print refers to its literary source.

HANS SEBALD BEHAM (Nürnberg, 1500 - Frankfurt, 1550)

**The Michelfeldt Arras, 1524**

This print, showing an arras kept at Michelfeldt castle on the Rhein, used to be wrongly attributed to Dürer, but is now thought to be by H.S. Beham. Originally made up of three parts but often printed as one, it is rightly thought to stand for an allegory of social injustice. Apart from the magic symbology of the wheel of fortune (turned by a fox and a woman), Justice, Truth and Wisdom are condemned to the pillory, awaiting further tortures, which two Lawyers seem about to inflict on them. Craftiness is sitting on a throne dressed as a benevolent clergyman and scornfully observing the fate of the three virtues. The baby lying in a cradle at her feet stands for innocence.

GIOVANNI BATTISTA SCULTORI (Mantua, 1503 - 1557)

**Reatus diverse, acriterque Julii Cesaris Imperatoris iustitia torquet, 1545**

Prisoners in a cell are sitting in the pillory bound in chains or hanging by their arms. A boy is watching them suffer through a window grating and seems to be talking to two of them.

MASTER OF THE VIRGIL BY GRÜNINGER (Germany, 1502)

**The Furies, Hydra and the damned**

Aeneas and the Sybil are watching King Radamante of Cnossus inflicting punishments for secret crimes, while Tisiphone urges her sisters to go out of the Tartar gate which is guarded by a 50-headed serpent. Those who rebelled against the Gods of Olympus can be seen among those being tortured: the Titans, Ixion, strapped to the wheel, Salmoneus in the River Phlegethon, Pirithons seated at the laden dinner table but unable to eat, and Titius, whose bowels are eaten over and over again by vultures.

ALBRECHT DÜRER (Nürnberg, 1471 - 1528)

**Torture**

Beheading and hanging are depicted in the upper print, whereas in the lower one there's a man strapped to a wheel, another trying to stab his rival over a card game and a devil tempting a knight.

JAN LUYKEN (Amsterdam, 1649 - 1712)

**Magicians and witches burning at the stake**

A crowd has gathered in the church square to watch people accused of witchcraft burn at the stake. The guards are piling faggots on the platform, the fire is about to be kindled and smoke can already be seen rising.

ANONYMOUS (16th century)

### **Several tortures**

BERNARD PICART (Paris, 1673 - Amsterdam, 1734)

**Jugement de l'Inquisition dans la grande Place de Madrid (The trial of the Inquisition in the Great Square in Madrid)**

**La Procession de L'Inquisition a Goa (The procession of the Inquisition on Goa)**

**L'Auto-da-Fé, ou L'Acte de Foi (Act of faith)**

**Suplice des Condamnez (The suffering of the condemned)**

The four prints taken from: *Memoires historiques pour servir a l'histoire des Inquisitions*, and based on drawings and descriptions made on the spot, show how the Spanish Inquisition proceeded in Madrid and on Goa, the Portuguese colony.

ANONYMOUS (Worked in Zürich from 1546 to 1548)

### **A parson's deceit, 1548**

This print, from a work by Johann Stumpf called *Gemeiner lobricher...* printed in Zürich in 1548, shows a deceitful parson burning at the stake in Chiavenna in 1533. After falling in love with the young daughter of a citizen of Chiavenna and being rejected by her, the parson disguised himself as the Virgin Mary and, so attired, he criticized the presence of the Lutherans. Besides, he asked the girl to let her fellow citizens know how important it was to pray and expiate their crimes, and herself not to reject a holy man's proposals of love. The citizens of Chiavenna proclaimed a three day fast, while the girl yielded to the parson, believing she was serving God, but really flattering the devil, instead. The wretched parson's deceit was found out, however, and he was duly beheaded and burnt.

BERNARD PICART (Paris, 1673 - Amsterdam, 1734)

### **Costumes of the penitent and condemned**

These prints, taken from the work *Memoires historiques pour servir a l'Histoire des Inquisitions* issued in 1728, show various costumes worn by those condemned to corporal or capital punishment, when held up to public ridicule.

FRANCESCO CICHÉ (Palermo, approx. 1680 - 1742)

### **Cathedral Square: Palermo. Apparatus ready for the trial**

This one and the three that follow illustrate the book *L'Atto Pubblico di Fede solennemente celebrato nella città di Palermo à 6 aprile 1724 dal Tribunale del S. Uffizio di Sicilia...* issued in Palermo in 1724.

**Palermo: 1st Procession. 5th April 1724**

**Palermo: 2nd Procession. 6th April 1724**

**Palermo: 6th April 1724: carrying out of the sentence and the burning at the stake of Sister Gertrude and Friar Romualdo at Porta Felice.**

GIUSEPPE DE SANCTIS (Naples, 1858 - 1924)

**St. Anthony's temptation**

The print is a reproduction of a well-known painting by Domenico Morelli. The saint is depicted leaning against the wall of his cell near a primitive shrine, as if he were trying to avoid the tempting sight of a half-naked woman who is coming out of the floor.

JACQUES-PHILIPPE LE BAS (Paris, 1707 - 1783)

**La tentation de S.t Antoine (St. Anthony's temptation), post 1746**

The print is a reproduction of a painting by David Teniers. The kneeling praying saint is being molested by several demoniacal presences: a horned woman is pulling his beard and pointing at a young woman who is approaching, while a monstrous animal, half-fish, half-frog, is tugging at cassock. Artists of all times have imagined the most varied apparitions of devils and she-tempters ready to catch St. Anthony out or persuade him to sin in order to taint his virtue as a hermit.

LUCA ANTONIO GIUNTA (Florence, approx. 1452 - Venice, 1537-38)

**St. Anthony being cruelly beaten by many demons**

**St. Hilarion freeing a horse from the devil**

The two prints are from a Venetian edition of *Vite dei SS. Padri col Prato Spirituale di S. Girolamo*, almost certainly that of Giovanni Ragazzo da Monferrato for Luca Antonio Giunta. Their stylistic features resemble those of other works by the same engraver, which is why they are thought to be by Giunta himself.

LUCAS HUYGENSZ VAN LEYDEN (Leiden, 1494 - 1533)

**St. Anthony's Temptation, 1509**

This late 19th century photoengraving faithfully reproduces Lucas Huygensz van Leyden's original. While the Saint is reading a book, his attention is caught by the sight of a woman, therefore he takes his eyes off her and goes on praying.

JAN SADELER SENIOR (Brussels, 1550 - Venice, 1610)

**Stories of Monks, 1598**

As a punishment for not having listened to the Christian fathers teachings or paid heed to God's word, a monk is thrown to the ground and tormented by spirits who whip him with snakes. In the foreground to the right another monk, who has retired to the seclusion of a hermitage seems to want to defend him, as he is holding a rosary, a breviary and a lighted lantern, standing for vigilance.

JASPAR ISAC or ISAAC (Antwerp, approx. 1580 - Paris, approx. 1640)

**St. Anthony's temptation**

Despite the manifold demoniacal apparitions around him, including the inevitable presence of the virgin, the saint goes on meditating, sitting outside his hermitage.

JACQUES CALLOT (Nancy, 1592 - 1635)

**St. Anthony's temptation**

An observer of this print has to look carefully at its complex, curious, detailed, spectacular phantasmagoria before recognizing St. Anthony on the right armed with nothing but a cross, fighting against devils. A naked young woman, personifying the devil and temptation, has already taken flight.

RIE CRAMER (Soekaboemi, Dutch Indies, late 19th - early 20th century)

**St. Anthony's temptation**

This is a reproduction of a painting by David Teniers. The kneeling Saint is clasping his hands in prayer and seems so engrossed as not to notice any of the many devilish presences around him, until he is bothered by a man behind him, who points something out to him on the right.

DOMENICO FABRIS (Udine, 1812 - Turin, 1893)

**S. Antonio Abate (St. Anthony the Abbot)**

The saint is portrayed with a skull, a cross and a pig, which belong to the traditional iconography. Strange animals and a demon tempting the saint with a maiden are the other inevitable elements of the print.

FRANCISCO GOYA Y LUCIENTES (Fuente de Todos, 1743 - Bordeaux, 1828)

prints belonging to the Capricci series IV edition. 1881 -1886

**Hilan delgado (Weaving subtle plots)**

In all 12 prints Goya strays into theme of witchcraft, also dear to him in his paintings. The three witches remind one of the procuresses already met in many of his works including others belonging to this series. They are so shrewd that they can weave intricate plots that even the devil is unable to unravel. The main figure in the light is grotesque and contrasts with the wicked faces. Naked children, who may be doomed to become the object of magic rites, can be seen hanging in clusters in the background.

**Correccion (Correction)**

Goya regards here the effects of good breeding and teaching both ironically and irreverently. While the teacher is seen as the Great Magician, his pupils who need correcting are apprentices to witchcraft.

FRANCISCO GOYA Y LUCIENTES (Fuente de Todos, 1743 - Bordeaux, 1828)

prints belonging to the Capricci series IV edition. 1881 -1886

**Obsequiá al maestro (Paying their respects to their teacher)**

Magicians and witches reverently approach their teacher, seeming in their Satanic rites to echo Christian rites, thus profaning them.

### **Soplones (Spies)**

The Spanish word 'Soplón' means both 'blowpipe' and 'squealer'; once again Goya is punning on the word, in referring to an irritable, scheming magician as being on the one hand a 'blowpipe' punished by a sprite spitting at him, and on the other a 'squealer' people spit at out of contempt for his disloyal behaviour.

FRANCISCO GOYA Y LUCIENTES (Fuente de Todos, 1743 - Bordeaux, 1828)  
prints belonging to the Capricci series IV edition. 1881 -1886

### **Y aun no se van! (They still haven't away gone!)**

The practices of witchcraft may account for the mysterious character of this scene which very effectively illustrates the instability of fortune. An enormous slab of stone is falling upon men who luck is against, while others haven't got out of its way yet, although they are in immediate danger of being crushed. Therefore, they will inevitably be knocked off their feet by the course of events. It is a bitter allegory of men's inability to learn from experience and of their being overcome by misfortune, despite being clearly forewarned.

### **Ensayos (Attempts)**

A woman disciple's attempts to learn to rise are somewhat clumsy but she will soon learn. She has already made quite good progress suspended as she now is between the earth and the sky thanks to the loving care and temporary support of her woman teacher. The main figure depicted is a ram, while the others: cats, spindles and a skull, all belong to the world of witchcraft.

FRANCISCO GOYA Y LUCIENTES (Fuente de Todos, 1743 - Bordeaux, 1828)  
prints belonging to the Capricci series IV edition. 1881 -1886

### **Quien lo creyera! (Whoever would believe it!)**

Whoever would believe that, in order to establish who was in command, two witches could come to blows like fierce animals in this shameful manner! Two horrible monsters seem to be the two rivals' seconds. In this print Goya may have meant to show how wicked people behave.

### **Miren que grabes (Look how serious they are!)**

Two wizards of high standing can be seen going for a ride on the backs of two animals. The latter seem to stand for two people, who have been forced to undergo a degrading transformation, while the shady characters they are carrying behave like humans. Which two are more like animals?

FRANCISCO GOYA Y LUCIENTES (Fuente de Todos, 1743 - Bordeaux, 1828)  
prints belonging to the Capricci series IV edition. 1881 -1886

### **Aguarda que te untien (Wait for them to initiate you)**

"You can't leave until you are ready" seems to be the message for the ram that would like to practise what he has learnt about the art of witchcraft before being fully initiated.

### **Linda maestra! (The good teacher!)**

Reproduction on old paper

Two witches can be seen riding through the sky on a common millet broom. Goya uses the most popular image of the witch to illustrate the handing down of powers from the teacher, whose body is old and wrinkled, to her disciple, whose body is young. It is interesting to note the correct position of the broom with its handle behind the witches.

FRANCISCO GOYA Y LUCIENTES (Fuente de Todos, 1743 - Bordeaux, 1828)

prints belonging to the Capricci series IV edition. 1881 -1886

### **Sopla**

This print shows one of the most shocking scenes of witchcraft. The tender flesh of small children is being eaten at a witches' banquet at night according to a magic rite of unheard-of violence.

### **Devota Profession (A devotee taking up the witches profession)**

A devotee is going through the rite of swearing an oath of loyalty to witchcraft before becoming a witch.

MARCO DENTE (Ravenna, approx. 1493 - Rome, 1527)

### **Skeletons**, approx. 1518

In this allegory of human mortality, men and women, both young and old, most of whom are naked, are despairing round a skeleton. Another winged skeleton is standing nearby reading and pointing at a big book, as if he were proving the truth of the words he is addressing to a man next to him, who seems to be asking for an explanation.

STEFANO DELLA BELLA (Florence, 1610 - 1664)

### **Death and the woman**

### **Death and the old man**

The two prints, which belong to a set of five, are oval in shape. The former shows two skeletons carrying away some women's corpses. A church can be seen in the background. The latter shows two skeletons carrying an old man's corpse to his grave, as if it were natural, while two more can be seen in the clouds on the left.

ANONYMOUS (Venetian Region, second half of 16th century)

**Scenes of the Dance of Death** from "Discorsi morali contro il dispiacer del morire, chiamato Athanophilia", 1596

Hans Holbein (Angsburg 1497 - London 1543) produced an indefinite number of drawings to illustrate printed works on the theme of death. The first printed Italian version of the *Dance of Death* inspired by Holbein's is that of Valgrisi, published in Venice in 1545, containing 41 prints. Nevertheless the rarest and most curious set is the one exhibited, belonging to Fabio Gliscenti (or Gliscenti)'s *Discorsi morali contro il dispiacer del morire chiamato Athanophilia*, issued in Venice in 1596.

BERNARD PICART (Paris, 1673 - Amsterdam, 1734)

**Le Déluge (The Flood), 1731**

**Les Enfers (Hell), 1731**

In this portrayal of the Flood, an event described in all the ancient holy scriptures, the Gods of Olympus can be seen sitting on the clouds, watching Neptune, Frost and the Nymphs busy pouring water on the earth in various ways. People are desperately trying to save themselves. Hell is depicted according to the tradition of Greek mythology, as Hades, Pluto's underground kingdom, with his wife Persephone, the furies [Erinnyes] and Charon who beats and ferries the damned across the Styx, one of the four infernal rivers. The furies send the damned to their doom, beating them with snakes and burning torches.

ANONYMOUS (16th century)

**Guérison d'un Possédé, Aveugle & Muet (Healing a blind, dumb, possessed man)**

The print, from a book about Jesus' life, illustrates the Gospel story of a man possessed by the devil. The devil can be seen coming out of his mouth which is evidence of his being healed.

JACQUES CALLOT (Nancy, 1592 - 1635)

**A woman possessed by the devil, 1630**

A priest is performing an exorcism in a church with the help of the Madonna of Monte Summano, near Schio.

GIUSEPPE MARIA MITELLI (Bologna, 1634 - 1718)

**Saint Ubaldo**

Devotional print, which once blessed was used as a lucky charm to protect the family. The verses quoted on the scroll held up by angels are taken from chapter 31 of the Book of Isaiah about God's loyalty to his people. Saint Ubaldo, the patron saint of the possessed, is shown blessing and exorcizing a woman. Three small demons can be seen coming out of her mouth.

PIETRO ANTONIO PAZZI (Florence, 1706 - 1770)

**Polyeuctos' son freed from the devil thanks to St. Nile's intercession**

Polyeuctos (the Roman centurion martyred for his faith in Armenia in about 254 A.D.) is portrayed holding his son in his arms, while the priest anoints his throat and mouth with oil from the holy lamp at St. Nile's command. The latter is kneeling in prayer to free the child from the devil's influence.

ANONYMOUS (15th-16th century)

**Witches preparing a storm**

**The devil embracing a woman**

**A girl and the devil**

**A pair of lovers and the devil**

**A witch milking an axe handle**



19th century reproductions of wood-engravings made by several anonymous artists, taken from *De lamiis et pythonicis mulieribus...* by Ulrich Molitor, Cologne 1489.

ANONYMOUS (Germany, 18th century)

**Three witches setting off for the Sabbath**

In this 18th century reprint of an illustration from Ulrich Molitor's work *Von den Unholden oder Hexen...*, published in Cologne 1489, three masked witches are setting off for the Sabbath. Two of them are riding on a forked stick, while a third is hanging on to it.

ANONYMOUS (Florence, early 19th century)

**The devil in the cemetery in Pisa**

The print shows part of the fresco in the cemetery in Pisa. Satan can be seen standing, while devouring men, whose mangled bodies then fall at his feet wrapped in flames.

ANONYMOUS (Germany, 19th century)

**The Pact between the devil, a minstrel and a Lutheran pastor, 1848**

19th century reprint of an illustration to Thomas Murner's *Von dem groszen lutherischen Narren* Strasbourg 1522. A Lutheran pastor can be seen urging a minstrel on the left wearing a cap with bells on it, to shake hands with the devil.

WILLEM ISAAKSZ SWANENBURG I (Leiden, 1581 - 1612)

**Reaching for wealth and honours**

**Gold and beauty enslave the soul**

**A heart full of pride and sensuality**

**Nothing can stop the arrow of Death**

Vices, the misuse of earthly goods and the search for fleeting values, are the themes of this set of prints.

OSVALDO MONTI (Belluno, 1819 – 1904)

**Asmodeo Primo (Asmodeus I)**

**Un consiglio d'amico (Friendly advice)**

These two prints are illustrations from a work by Arnaldo Fusinato. In the first print Asmodeus, with demons on both sides and an owl above him, is portrayed as a satyr wearing a crown and holding a sceptre. He is seated upon two naked women lying on the backs of elegantly dressed men in top hats, supporting them as if they were Telamones. A monk is lying prostrate at his feet. In the second print Asmodeus is talking to a monk who is holding a young man by his long pigtail, while a demon is looking on from above. In the Book of Tobias in the Bible. Asmodeus is the demon of impure pleasures who kills Sarah's seven husbands on her very wedding night.

ANONYMOUS (16th century)

**De sortilegiis (Sorcery)**

**De maledicis (Slandes)**

The two prints were published in 1514 as part of Gregory IX's *Decretales*.

In the first print one a young man under the devil's influence is practising casting spells in a magic circle, while another is preparing magic filters. In *Decretales* the punishment for clerics and priests who were tempted to utter magic formulae and perform magic rites was 40 days' penitence as well as suspension "a divinis", whereas the punishment for laymen was expulsion from the church assembly. In the second print the devil is urging a man to utter curses, obscene words and oaths. *Decretales* set down punishments according to the gravity of crimes committed. Besides having to pay large fines for serious crimes, clerics and priests were relieved of their duty to say mass and buried in deconsecrated ground, whereas for petty crimes they were kept on bread and water. As for laymen, they were sentenced to fines as well as beating on the hands and tongues.

LUCAS VORSTERMAN SENIOR (Bonnell, 1595 - Antwerp, 1675)

**Job tormented by his wife and devils**

This 17th century print is a reproduction of a painting by Rubens (the triptych of Brussels) depicting episodes from Job's life. The trials God put Job through to prove his faith are now at their climax. The first four have bereaved him of his sons, while in this trial, Satan covers his body with sores and makes his devils torment him.

MICHAEL WOLGEMUTH (Nürnberg, 1434 - 1519)

**Malefica auguriatrix (The evil augurer)**

While she was being buried in England and clerics were singing psalms around her, the evil augurer was carried off on a horse into the sky by demons, while an uproar could be heard for four miles around.

HEINRICH ALDEGREVER (Soest, 1502 - 1558)

**Parable of the Rich Man who went to Hell**

The second of set of three prints concerning the Parable of the Rich Man. Devils are shown carrying to hell a rich man who did nothing but eat, drink and indulge himself all his life. Besides, he threw poor Lazarus out of his house and didn't even let him pick up the crumbs under his feasting table.

JOHN-CHARLES HEATH (London, 1785 - 1848)

**Demonology and witchcraft**

This set is taken from *Omnium Gatherum in Caricature Scrap Book*, a collection of humorous scenes showing devils, witches and animals enjoying themselves, getting drunk and chasing each other in an endless bedlam of tricks, practical jokes, dances and processions. The artist personifies the world of magic, attributing to it a desire for earthly joys, pleasure in jesting and a lively love of escape from everyday life.

JAMES GILLRAY (Chelsea, 1757 - London, 1815)

**The birth of Minerva, 1790**

The print was one of the illustrations to the history of Georges III's kingdom and courtiers published in London in 1830 under the title of *The Genuine Works*. Alectos inspiring Gall Stone and the portrayal of the birth of Minerva armed with a cannon are an excuse for introducing a political theme and ridiculing the mad George III who fiercely opposed the French Revolution.

**Bull issued in 1541 concerning the Church of Sagunto (Valencia - Spain)**

The pope decrees that neither the sons nor the grandsons of Jewish heretics, who have been sentenced by the Inquisition to death at the stake or imprisonment, or have returned to the sacraments, can be admitted as neophytes or students to the Church of Sagunto or aspire to ecclesiastical rank of any kind.

ANONYMOUS (16th century)

**Figura della vita humana (A picture of human life)**

The exhibition is suitably rounded off by this print showing good and evil, the two main aspects a human nature with their respective destinations. Oddly enough, people hope witches will eventually settle down in paradise, while inquisitors, hangmen and all those who ever believed witches thought "where the proud go and subsequently where they deserve to go!". Just as they think they are going to paradise, they fall into hell!

*B O O K S*

DIONYSII AREOPAGITA

**Caelestis Hierarchiae**

Venice, 1502

C. PLINIJ SECUNDI

**Historiae Naturalis libri XXXVII**

Frankfurt, 1582

ARISTOTELE STAGIRITA

**Parva Naturalia**

Venice, 1525

SOPHOCLIS

**Tragoediae septem**

Paris, 1528

DIOGENE LAERTIO

**Le vite degli illustri filosofi**

Venice, 1545

VINCENZO CARTARI  
**Le Immagini de i Dei de gli Antichi**  
Venice, 1587

PUBLIO NASONE OVIDIO  
**Le Metamorfosi**  
Venice, 1601

LUCREZIO CARO  
**Della natura delle cose**  
Lugano, 1827

GIOVANNI DE NICASTRO  
**Beneventana Pinacotheca, in tres libros digesta**  
Benevento, 1720

ANGELO MICHELE IANNACCHINO  
**San Barbato ed il suo secolo. Cioè l'Apostolo del Sannio**  
Benevento, 1902

JULES MICHELET  
**La Sorcière**  
Paris, 1911

ALEXANDRI AB ALEXANDRO, IURISPERITI NEAPOLITANI  
**Genialium dierum libri sex**  
Paris, 1570

CASPARO PEUCERO D.  
**Commentarius de praecipuis divinationum**  
Frankfurt, 1607

JOHANNE OPSOPEO  
**Sibyllina Oracula**  
Paris, 1607

ANDREA ALCIATO  
**Emblemata**  
Paris, 1618

NICOLÒ CAUSINO  
**Effemeride Astrologica et Historica**  
Bologne, 1652

JEAN BELOT  
**Les Oeuvres**  
Lyon, 1654

PAOLO SEGNERI  
**Il cristiano instruito nella sua legge**  
Milan, 1690

ANTONIO VAN DALE  
**Dissertationes de origine ac progressu idolatriae et superstitionum**  
Amsterdam, 1696

LODOVICO ANTONIO MURATORI  
**Della forza della fantasia umana**  
Venice, 1745

FRANCESCO SCIPIONE MAFFEI  
**Arte magica dileguata**  
Verone, 1750

BARTOLOMEO PREATI  
**L'Arte magica dimostrata**  
Venice, 1751

M. GILBERT - CHARLES LE GENDRE  
**Traité historique et critique de l'opinion**  
Paris, 1758

ANONIMO  
**.../ Lucii Ferrarsi /.../ Prompta/Biblioteca /Canonica, Juridica, Moralis, Teologica /  
Nec Non / Ascetica, Polemica, Rubricistica, Historica /.../  
Genova, 1767 - 1773**

ANTONII DE HAEN  
**De magia dissertatio theologico-physica**  
Naple, 1777

ALFONSO MARIA DE LIGUORI  
**Storia delle eresie, colle loro confutazioni**  
Monza, 1824

WALTER SCOTT  
**Letters on demonology and witchcraft**  
London, 1830

GIROLAMO MENGHI

**Flagellum daemonum, exorcismos terribiles, potentissimos et efficaces**

Venice, 1663

F. ZACHARIA VICECOMITE

**Complementum artis exorcisticae**

Venice, 1619

GIOVANNI PAOLO MORETTO

**Ritus coniurandi et expellendi nubes, grandines et fulgura a daemonibus**

Cuneo, 1697

ANONYMOUS

**Opera dei miracoli del Santissimo Sacramento**

Venice, beginning XVII th Century

PAOLO MARIA CARDI

**Ritualis romani documenta de exorcizandis obsessis**

Venice, 1733

JACOB SPRENGER - HEINRICH KRAMER

**Malleus Maleficarum**

Venice, 1574.

BERNARDO RATEGNO

**Lucerna inquisitorum haereticae pravitatis**

Venice, 1596

MARTIN ANTOINE DEL RIO

**Disquisitionum magicarum**

Venice, 1606

ANONIMO

**Memories historiques pour servir a l'histoire des Inquisitions**

in: **Ceremonies et coutumes religieuses de tous les peuples du monde**

Amsterdam, 1723

GIROLAMO TARTAROTTI

**Del congresso notturno delle Lammie**

Rovereto, 1749

D. GIO. ANT. LLORENTE

**Storia critica della Inquisizione di Spagna**

Milan, 1860