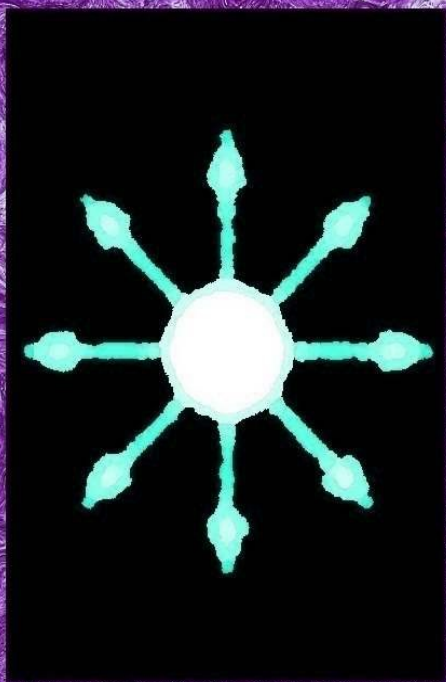


# SPIRIT SUMMONING AND SECRET GRIMOIRES



***Spirit Evocation  
and Secret  
Grimoires***

*An Experimental Manual*

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## Introduction

In addition to my chaos magic practices, I have also experimented with non-standard forms of sorcery. This book is the result of certain experiments of mine. I have written it as a manual so that others may understand the theory behind the experiments and perform the same experiments themselves. This is not a book for new sorcerers, however. Though I attempt to be comprehensive, I am assuming that those who read it already have a working knowledge of magic and success in spirit evocation. It is for those who wish to broaden their magical horizons. Still, I recognize that many new and curious sorcerers may read the book, and I have therefore tried to include as much

introductory information as I could without bogging the book down with inessentials. I hope it is a success. It is my theory that more grimoires exist than are commonly known. I propose that some lay hidden within larger grimoires or works of magic and esoteric philosophy. This is a record of the method I used to uncover them. In other works I will describe my experiences and detail some of these hidden grimoires, but this work itself is intended to be practical. With the tools outlined in this book you will be able to repeat my experiments.

# 1

A grimoire is a book of magic.

Examples of popular grimoires are the Arbatel, the Picatrix, and the Lemegeton or "Lesser Key of Solomon". Three forms of grimoire are most common: grimoires of spells, grimoires of herbs and grimoires of spirits. There is much overlap of these three kinds, but it is the grimoire of spirits which is the oldest.

There are many possible etymologies of the word grimoire. The most common theory is that it derives from the Latin *grammatica*, from which our English word *grammar* stems. And *grammatica* ultimately stems from the Indo-European proto-word *gerv*, meaning "to etch, to scratch, to engrave", implying the ancient Runic

origin of language, as the first alphabets of Europe were scratched into wood or upon stone. Deriving ultimately from *gerv*, the idea of a *scratch* is implied in the word *grimoire* – hinting, perhaps, at a Runic origin. Prior to alphabets there were ideograms, hieroglyphs and other such representations, but all were scratched and etched in some manner. Alphabets are a distillation and simplification of these older, more complex forms. But, as with the runes, letters and ideograms were not restricted to their communicative properties in antiquity, as they also had magical properties and uses. And, most interestingly, one of those magical properties was as a *seal* or *sigil* for spirits, gifted with which a magician may call forth a

spirit to manifestation, for the seal was believed to represent the spirit and serve as both a focal point and a means of contact. The witch or sorcerer of antiquity would scratch the seal in the ground, or upon wood, or write it on parchment and use it as part of their evocation ceremony, believing the seal had the power to bring forth the spirit. And this use of seals was quite common, even though the shape of such seals differed from culture to culture, grimoire to grimoire. Though books of magic which mainly deal with spells and herbs are called *grimoires*, the ancient usage implied primarily those works which presented a list of spiritual seals to be used in summoning. This, then, gives us a hint as to what a grimoire really is, and

how to uncover new grimoires: A grimoire is a book of *scratchings*, of *etchings*, of *engravings* – or, rather, a book of seals that can be used to evoke spirits.

From a material perspective, language is the transference of our private thoughts to another – a task which would seem quite magical to those who did not comprehend how it was done. I suggest that there was a time when all words were imbued with a double-usage: magical and communicative. In time, the communicative usage became predominant, but the magical usage was never completely obscured. I also suggest – contrary to popular belief – that the alphabets given in the old books of magic are more than ciphers.

While it is undeniable that such alphabets were used to conceal *Books of Shadows* from the prying eyes of priests and hostile secular authorities, that was not their only use. The alphabets, once listed, were also put to magical usage as seals for purposes of summoning various spirits. The seals given in grimoires overtly also function as ciphers. Both always serve a dual function. When the technique of evocation is known, it is only a matter of having the seals – the magical alphabet – and using them in the proper way. Then the spirit converses with the witch or sorcerer, revealing its secrets and conveying its truth. Under this interpretation, a letter is a seal used to summon a spirit. If that is the case, then the magical alphabets given in old

books of magic – or even ancient and modern alphabets in general – *may* constitutes secret grimoires. The "secret", of course, is hidden in plain sight for those who read such books, but unless the author of such books specifically directs the reader to use these alphabets as seals, how many people will actually try it?

Heinrich Cornelius Agrippa gives some very interesting hints in his *Three Books of Occult Philosophy*. He specifically states that the characters and seals of various spirits were regarded by the ancients as "hieroglyphs" and "sacred letters".

These sacred letters were used in actual writing as a form of cipher used to impart divine wisdom to those who knew how to read them while keeping

all others in the dark. But in addition to being used as ciphers, he also states these "sensible figures" – i.e. the visible form of the letter – were also used to signify "invisible things", meaning spirits. Without explicitly saying so, Agrippa hints that these ancient sacred alphabets had a usage similar to that of the seals given in grimoires. It follows, then, that these seals may be used to summon spirits not mentioned in the traditional grimoires – unknown spirits, hidden from all but those who are astute enough to understand the hints and attempt their evocation.

Such experiments are only for the most adventurous and curious sorcerers, however. It should be clear from common grimoires and magical

techniques that one can "color in the lines" and follow known paths and still acquire enough magical benefits to complete their magical vocation. To evoke unknown and undescribed spirits is not necessary except for those who have a desire to do so. And it is for them that I write this book.

Once it occurred to me that this could be done, it was then a matter of finding out how best to summon these spirits. I knew from past studies and ceremonies that effective evocations could be conducted so long as I possessed the proper state of mind. In antiquity, the Orphic mysteries evoked such entities as spirits, gods and goddesses through a very simple method. The Orphic sorcerer would simply commit certain prayers or hymns to memory pertaining to the entity he wished to summon, compose a suitable incense, then travel to a distant spot where he would not be disturbed, bringing the entity's symbol or image with him. Alternatively, he would go to a temple or shrine dedicated to the entity where the image

was already set. Occasionally special times were observed. Once everything had been arranged, the sorcerer would then recite the prayer, light the incense and await for the presence to manifest. This, in brief, was the ancient ceremony. With slight variations, it can be found in all cultures and constitutes the basic template of spiritual communication.

Such ceremonies, however, were performed with the intention of evoking generally benevolent entities. When it came to entities of darker aspect, the ceremony would involve two other parts to it: a banishing ritual and a license to depart. The banishing ritual is designed to clear the area of undesirable and negative influences whereas the license to depart sends the

entity away. With these additions in place, the sorcerer does not run such a risk of negative influences invading the ceremony or lingering after the ceremony is over. And, in time, the banishing ritual and license to depart became a feature of almost all evocations in the Western tradition. Knowing this from my previous studies and evocations, I decided that it would be best to experiment by using all the basics of such ceremonies. This was also in keeping with what I had learned through my practice of chaos magic. Initial experiments were not forthcoming, however. Though performing the ceremonies according to exact specification, the perceptions of the spirits were either weak or not evident at all. I thought about various

reasons why this was and I decided on spending more time with a particular seal before using it in a summoning ritual. I drew the seal on various sheets of paper and hung them up around my house. I would spend up to an hour simply looking at the seal and meditating on it, hoping a connection would be established. After doing this for a few days on a seal, I then attempted a basic evocation ritual. I soon achieved success. I did not know exactly what aspect of my familiarization lead to the successful summoning, however. Was it through a connection I established to the entity or was it due to the familiarity with the seal itself? It occurred to me to memorize all the seals beforehand – the entire alphabet – and then try to

evoke. This, to my surprise, worked perfectly. Once I was sufficiently familiar with a seal, the spirit often came through as vividly as a seal from an established and commonly used grimoires.

My practical advice, then, begins with this: if you wish to evoke the seals of a hidden grimoire using one of the magical alphabets, begin by memorizing the entire alphabet, doing so to the point where you can write it out from memory by hand. Luckily, training yourself to both memorize and write with an alphabet is not at all difficult. Humans can easily recognize hundreds of thousands of different signs. In the Chinese language, for example, there is no alphabet, with each word having a different character

to represent it. Yet people learn this language fairly easily, and learning a few occult alphabets is far easier than this.

To memorize the alphabet, I recommend spending time each day writing the entire occult alphabet 50-100 times. Do this until you can write it out in entirety from memory.

Alternatively, you can focus on one letter at a time. Once you have a sufficient memory of the alphabet – sufficient enough, that is, to write it from memory – it may then be helpful to use the letters to compose English sentences. Learn to use the alphabet to write your own thoughts in cipher. You may even want to begin this technique before you have fully memorized the alphabet. Some learn better this way.

Once you have it completely memorized, perform evocations using the letters of the alphabet as the central spiritual seal (one at a time).

With memorization in place, I am confident you will be able to perform the evocations with the same degree of success, provided you can successfully evoke.

### 3

After I achieved success in these evocation experiments, I decided to put a little more effort into crafting the spiritual seals by increasing the elaborateness of the rituals. If memorizing them as an alphabet was sufficient enough to grant a decent degree of success, I reasoned that taking greater time and care with the seals and ceremonies would also heighten the effect. This is also a principle I observed in chaos magic. Before describing some of my methods, a word on the proper keeping of seals: All seals, once made, should be kept in cloth and not exposed to daylight or the gaze and touch of people. They should also be kept separate from one another, with each

having its own cloth wrapping. They should be hidden away where no one can find them. The seal has a unique connection to the magician who made it – this is part of its power. Do not allow anyone to see the seals you make and do not look at them or handle them until they are ready to be used.

That being said, the first method of crafting the seals was based upon the old method of writing magical images and designs on paper. It was an especially popular method with poorer magicians during the middle ages.

According to this method, you must simply write the spirit's seal on a fresh sheet of paper. The paper should not have been used beforehand, hence it was called "virgin parchment". The ink is normally black, though some choose

to use paints as a substitute for the ink. I recommend not using paint or any colored ink until you already have successfully evoke the spirit and are able to discern what colors would be appropriate to it. Once finished, the seal is ready for use. It can be used again for future summonings, but a spirit should only have one seal for itself at a time. If you decide to craft another seal – whether using the virgin parchment method or another method – then bury the first seal in the earth before using the new one.

Another method of establishing seals is through wood painting. To use this method, first acquire a wooden block. Ideally you will have a series of them, each the same size. It is not a good idea to have one block larger than

another. All blocks should be equal in size. Once you have acquired them, paint the seal upon them.

The final method is to engrave the seal upon wax. To use this method, acquire clear wax and a mould to pour it in.

Heat the wax in a pot on the stove. Do not use the pot for any other purpose.

Keep an eye on it while it melts, making sure not to burn it. Once melted to liquid, pour the wax into the mould.

If you wish to color the wax, you can use any form of liquid colorant, but do not use color until you have already summoned a spirit and know its nature.

If you do choose to use color, pour in the colorant while the wax is still liquid and stir until the colorant is evenly represented throughout the wax, with no variations. Then let it set.

After the wax is fully set, engrave the seal into it. My preferred method is to take a nail, heat the end with a candle, then engrave it while it is still hot. The burn-off from the metal colors the grooves of the engraving black.

I have found wax engravings to be the most potent form of seal. It takes longer to make and therefore had a deeper and more intimate connection with the magician and they are quite aesthetic in appearance.

Now that you have a working knowledge of how to memorize and craft the seals, let us look at how to use the alphabet in evocation. A basic method of evocation is in order – a method that is as simple and effective as possible. A ceremony, in terms of its bare minimum, requires the following:

*An Observance of Magical Time*

*Banishing / Clearing the Air*

*The Spirit's Seal*

*The License to Depart*

Some prefer more elaborate ceremonies but they are not entirely necessary – especially not if you are already magically inclined. The aim of ceremony is to lull the mind into a desired state of magical awareness. I am assuming you already have this

ability – you are, after all, curious about hidden grimoires, implying that you have already had some success with the "unhidden" ones.

The observance of magical time is simply to conduct the ceremony at a time of magical power. Night is especially valuable, though some seals may be more powerful during the day. The period of the Moon's waxing and waning ought also to be observed, with experiments conducted at on both cycles in order to determine what is best. In some cases, the time will have no effect at all, but until that has been established I recommend erring on the side of caution.

A banishing ceremony clears the atmosphere of unwanted influences. Structurally, it is the sorcerer

conveying his power over the environment. A simple gesture suffices if one knows how to strengthen and extend internal magical power. The banishing ceremonies normally advocated are the Lesser Banishing ceremony of the Pentagram or a series of Latin prayers and barbarous words, but a strict adherence to these is also unnecessary, as I see it. You may craft a banishing ritual as you wish.

After setting up the ceremonial space or ritual area, gaze at the seal with powerful focus. This is enough to summon the spirit, even if its name is not known. The spirit will likely reveal a name to call it by in the future. Write this name down in your own *Book of Spirits* or *Book of Shadows*, next to the spirit's seal. When the spirit

arrives, commune with its presence. Depending on its nature, make your commands or requests, if warranted. Otherwise, simply experience the sensations of the spirit.

As for the license to depart, this is as simple as commanding or requesting the spirit to depart. Then clear and clean the ceremonial space, centering yourself and writing what occurred in your *Journal of Magic*.

An important note: the potential nature of each spirit is quite different and your interactions with it should proceed accordingly. You will not know a spirit's nature until you successfully evoke it, however. Once known, it must be addressed accordingly.

Once the nature of the spirit is

understood, more items can be included to increase the ritual's intensity. The underlying philosophy of older forms of magic is one of ascent and descent. Ascent applies to the spirit, the mind, sublime emotions and perceptions, dreaming and magical consciousness. It is taught that our ascending psychic centers touch realities above the physical. Descent applies to the flesh, the body, visceral sensations, biological impulses, physical pleasures and pains.

Transmuting and inverting them through mystical and alchemical processes is sometimes spoken of, but grimoires are more concerned with working within the already existing context of our reality – albeit in a magical sense – rather than altering it. In keeping with

the ethos of the grimoires, the ceremonial elements I suggest follow this basic template.

Certain senses are uniquely aligned to the idea of ascent. Ceremonies of evocation are most powerful when certain senses are stimulated: sight, sound, smell. Sight and sound are senses associated with ascent – in this case, ascent into magical consciousness. This is why human art forms focus on these senses. Touch and taste feel more physical and therefore apply to descent. Smell, in a magical context, usually pertains to ascent but it can also be used for purposes of descent. Magical perceptions may therefore be intensified through an intelligent and esoterically suggestive use of sight, sound and smell.

For seeing, draped cloth and candles of colored wax will suffice.

For smelling, an offering of incense or scented oil.

Sound is a more difficult issue. Ideally, a proper audio track should be found which embodies the sense of the spirit sought. Unfortunately I cannot at this time give much advice, as all respond to different styles of music, with some responding best to no music at all.

Environmental sounds, drones of a single sound (such as a sine wave), or white/brown noise also work for some. In this regard, it is best to experiment.

When experimenting with these ancient alphabets, I recommend crafting ceremonies which inspire all the ascending senses – eye, ear and nose.

You will come to find certain combinations work better than others with different seals. Keep a catalog of these combinations for future use.

To conduct a ritual using these expansions, set up all items at the proper magical time. Then light the candles, drape the cloth and light the lamps if present. Then turn on the sound.

Calm yourself, preparing your heart, body and mind for what is to come. Meditation or a silent prayer are the best ways – especially those in keeping with the nature of the spirit you are attempting to summon. After this has been done, offer the incense or fragrance specified by the ceremony. Then focus on the seal, calling the spirit forth. Once it arrives, ask it what

you wish – whether requests you wish it to perform or knowledge you wish to receive – and experience the sense of its presence. It may appear in a wrathful or peaceful form, or something else entirely, but the success of the ceremony is occasionally predicated on the intensity of how the spirit affects you. Therefore do not be negligent in communing with the sense of the spirit's nature, whether good, evil or otherwise. When the time arrives, give the spirit the license to depart and end the ceremony.

*A brief note on the names of spirits:* It is a habit of human beings to name things but such need not necessarily apply to a spiritual world. The seals are necessary according to this system of magic, but not the names of the

spirits. However, if one studies the names of the various spirits in the grimoires, it becomes clear that the names of spirits were either generated from the sorcerers who initially summoned them or were tailored by the spirits to meet human expectations. The names of Kabbalistic angels, for instance, are rarely anything more than a particular Hebrew word with the suffix *el* (of God) applied to it. But Hebrew, like all languages, developed over time among humans. There would be no reason for actual angels to have Hebrew names. Still, according to the lore of magic, a name is useful – perhaps even necessary – and once it has been assigned to the spirit, the spirit answers to it. The *Arbatel of Magic* – a famous 16th century

grimoire – even makes the claim that the names of spirits change over time and that names lose efficacy eventually. It is for this reason that I do not suggest the use of a name for a spirit in evocation until it reveals its name to the magician.

## 5

To summarize what has been said above, I believe it is possible to uncover new grimoires and encounter new spirits through using ancient alphabets and seals

I have found the spirits of these other grimoires to be just as amiable as those of others. The difference is that these other, secret grimoires contain spirits who are not accustomed to being regularly summoned and who therefore have a stranger atmosphere to them. This makes the encounter more interesting and, I think, ultimately more rewarding. There is something about the freshness and strangeness of the experience which tends to heighten all forms of magical consciousness and power – a tide which makes all boats

rise, as it were.

The first step in unlocking or uncovering these hidden grimoires is to find where the alphabet/seals are located, of course. The most well-known source is the book I referred to earlier: Heinrich Cornelius Agrippa's *Three Books of Occult Philosophy*. In the third book of his series Agrippa gives a series of magical alphabets, including the "Theban" Alphabet attributed to Honorius of Thebes, the Celestial alphabet, the Malachim or Angelic alphabet and an alphabet called "Passing the River." There are other ancient works of importance, also, including Ibn Wahshiyya's book on ancient alphabets. Having these alphabets, a magician can then use them as seals for summoning.

The second step is to perform experimental summonings using one of these seals. This is where things can become quite difficult. A working knowledge of how summonings are performed is required, along with an ability to "see" spirits. If a magician is not accomplished enough to see spirits, it is doubtful he will be successful with these seals.

The third step comes once the spirits have been successfully summoned.

Then the magician ought to record the details of success in a special journal.

After having successfully summoned the spirits of the entire alphabet in question, the magician will then have a complete grimoire of their nature and use.

Success is not granted immediately.

You will likely need to conduct many experiments before a genuine experience occurs. Variations of color, sound and scent may be as crucial to success as observing the proper times. In some instances, none of these will be truly necessary: the spirit of the seal will make itself known immediately with little to no prompting beyond the basic observance of a ceremony. If your experience conforms to mine with regard to "hard cases", your initial experiments will prove uneventful. You will try different arrangements periodically and, then, you will notice a change. Focusing on this change, you will then perform further workings and, in time, you will isolate what aspects are required. In my own case, though, I would not say

that "hard cases" are especially common. If you work with the alphabets given in Agrippa's Three Books of Occult Philosophy first, I do not anticipate any trouble for you. The spirits that correspond to such seals/letters seem to be particularly amiable and interested in contact with humans.

With that, I end this book. Good luck.