

# GRIMORE BODIAN

The Bestial Rites of Aesthetek

ROK



ROFDON

A Complete Dæmonic Musical System

EDWARD O'TOOLE

# GRIMOIRE BEDIAE

THE BEDIAAN RITES OF AETHIOPICA



A COMPLETE DALANIC MAGICAL SYSTEM  
THE LHP GRIMOIRE FOR THE  
21<sup>ST</sup> CENTURY OCCULTIST

BY EDWARD O'LOOLE

# Grimoire Bestiae

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# NON DERVIAM

## REVIEWS FOR SOPHIA BESTIAE

"Here is an unusual tome which sets out to prove that the God of the "Holy" scriptures is malevolent, alien to those of European ethnic origin, neither omnipresent nor omnipotent, and may have been in fact an alien visitor who harassed the primitive Israelites into subjugation and worship. Also posited is that the hero of Genesis is The Serpent, and that the true Satan—the adversary of God—is Man. O'Toole quotes from biblical passages to provide evidence for his theories and even presents one of the Gnostic texts discovered in Nag Hammadi as an alternative, and God-damning, creation myth. Ultimately he arrives at the position we Satanists advocate, that of the self as the only proper God in one's life."

- The Church of Satan

"Sophia Bestiae can take its place at the front of a line of books stretching forwards in time from as far back as the second century.....And to end at the beginning: The opening story of Sophia Bestiae deserves to be widely distributed, preached in churches, taught in Sunday Schools, aired on the radio and discussed with urgency. What are known as "God's evil verses" in the Bible, the lists of atrocities and admissions of evil behaviour by God, in the Old Testament in particular, also deserve to be widely publicized. This book achieves both of those ends."

- Vexen Crabtree

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“This book is filled with truth which was sadly downplayed or corrupted by the Catholic church and much of Christianity as a whole, it is worth re-exploring.”

- Singagogue of Satan

“Not only is this an important history lesson especially to the ignorant; it manages to present understandable explanations for the many teachings that most people had been asked to take on "faith." I am encouraged that diversity in understanding God's message has always existed and strangely relieved that politics has been a part of the church experience. It is amazing and just that chances for truth and wisdom can still be revealed, no matter how much time has passed.”

- Dr Marvin 'Knife' Sotelo

## Grimoire Bestiae

Edward O'Toole has spent most of his adult life living and working in a variety of countries including Israel, Poland and Switzerland, and has always maintained that writing, art and esoterica are his *raison d'être*.

He studied poetry, culture and creative writing under the famed poet, George Szirtes, in Norwich, England, and is Phenomena Magazine's Esotericist-at-large.

He currently lives in the Carpathian Mountains of Slovakia with his wife and three children.

Also written by the author:

*Sophia Bestiae – The Wisdom of The Beast*,  
Aestheteka Press / Crystal Dreams Publishing,  
ISBN 1-59146-075-1

*Clavis*, Crystal Dreams Publishing, 2006,  
ISBN 1-59146-035-2

“In order for the artist to have a world to express he must first be situated in this world, oppressed or oppressing, resigned or rebellious, a man among men.” (Charles Baudelaire)

“When choosing between two evils, I always like to try the one I've never tried before” (Mae West)

“Secretum secretorum, Tu operans sis secretus horum”

# Grammaire Bestiale

# DEDICATION

For my father, who set me on this road. My studies begin where his left off...

Cheers Pops.

My gratitude goes to all those who helped in the making of this work. There are times when second and third opinions are needed. I would particularly like to thank:

A Maurer of the Heathen Theologians Group  
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Studies group



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# Grammaire Bestiale

# INTRO+DUCTION

The two-in-one, Duallist paradigm, is only one possibility from several and one I disagree with. The Demiurgos is not our lower base selves, nor is the Lucifer Christos our higher Selves, the Lucifer Christos is a means of awakening our Higher Selves and the Demiurgos can only be truly known and therefore rejected through accessing our lower selves.

One's Self is in and of itself an aspect of the Infinite and in this reality, that of the Demiurgos' creation, is blocked from accessing the Infinite due to a 'wall' of perpetuated ignorance. The only means of escaping this cyclical prison is through *Knowing*<sup>1</sup>

---

<sup>1</sup> Both experientially and intellectually. I dislike the emphasis on the former by certain cult leaders in their instruction of their followers as it actively persuades the individual to reject knowledge based on study and discovery, thereby making them more accepting of wisdom-on-a-plate offered by the cult leader. Think Osho.

but it is insufficient to merely aim for the Light without first confronting the Dark otherwise one does not know if the Light one aims for is again an illusion. Telling oneself that one knows the properties of Good and Evil<sup>2</sup> is distinctly dissimilar to Knowing this.

### The Luciferian Gnostic answer?

As with Christian Gnosis, the Promethean character of the Christos Jesus is one aspect of the Lucifer.

The modern concept of the Lucifer as evil is completely illogical; the Lucifer is a means of awakening from evil and therefore an archetype the student of the Bestian Rites should employ in his or her search for the escape route from the dark prison of clouded ignorance which we inhabit. The misunderstanding of the term *Lucifer* is based solely on one verse: Isaiah 14:12 where the Hebrew *heilel ben Shachar* is used to describe King Nebuchadnezzar, basically by calling him a peacock<sup>3</sup>. It is only when this verse was translated into the Latin:

---

<sup>2</sup> Terms I dislike but applicable

<sup>3</sup> To prevent confusion over my use of this analogy, as has oft arisen when I have used it elsewhere, permit me to state that it is merely my own interpretative metaphor of how the ancient Israelites described King Neb as being full of himself, thinking he shone like

14:12 quomodo cecidisti de caelo lucifer qui mane  
oriebaris corruisti in terram qui vulnerabas gentes<sup>4</sup>

that the term *lucifer* (without capitalization) appeared. Note that this translation of the word *Lucifer* is utterly irrelevant to the NT reference – it is merely calling the subject a braggard and is in no way connected to the archetype that would later evolve from the *Stella Matutina*. The same term is used to describe the Christos, by himself:

2 Peter 1:19 et habemus firmiorem propheticum  
sermonem cui bene facitis adtendentes quasi lucernae  
lucenti in caliginoso loco donec dies inlucescat et lucifer  
oriatur in cordibus vestris

In Revelation there are two references to the Christos as the Lucifer but the alternative words for the Morning Star are used (*stella matutina*):

Revelation 2:28 sicut et ego accepi a Patre meo et dabo illi  
stellam matutinam

---

the Morning Star and was greater than all else. It is a metaphor, naught else.

<sup>4</sup> From the Vulgate of Jerome, c.400CE

Revelation 22:16 ego Iesus misi angelum meum testificari vobis haec in ecclesiis ego sum radix et genus David stella splendida et matutina

The principle difference between Satanism and Luciferianism (or, more properly Luciferian Gnosticism) is that the Shaitan worked for God as his prosecutor and then, after Persian dualist influence became God's opposition. Lucifer, on the other hand, is a being sent by the Pleroma (the Highest 'god') to enable the imprisoned souls of the Light to face the abominable God of this world/reality.

Both Satanism and Luciferianism recognize the individual-as-god, but there are distinct differences in the accessing of Self-Godhood (achieving Gnosis). Satanism is restricted to the Earth and this life as the only existence whereas in the Aestheteka Luciferian system, this world is merely a prison preventing the Self-God from expanding.

There are obviously cross-overs between the two systems but the aforementioned information is sufficient to understand the basic differences.

Faith is the last bastion of ignorance and is as far removed from knowledge as is possible. Faith is belief without proof and, in Gnostic terms, the

realm of Ialdabaoth. It is the awakening from this state that is Gnosis, and that is only possible through the attainment of knowledge and its comprehension.

Here we have dissected the position of the Christos as the Lucifer - and substantiated this using texts central to the Christian faith. The Morning Star is not the name of the one next to God, neither variation means that (and here we're talking fact, not Faith).

IOVS \* KDM \* MN \* DCN \* QII  
IOVS \* KDV \* W \* FADN \* DOUK \* ND  
↓  
IOVS \* ROFTDN \* NENF \*  
EN \* W \* M \* U \* D \* O \* F  
IOVS \* EN \* W \* M \* U \* D \* O \* F \* NENF \*  
N \* T \* C \* O \* Z  
IOVS \* N \* T \* C \* O \* Z \* NENF \* RTDN  
RO \* W \* T \* M \* RTDN \* RO \* F \* O \* N \* O \* N \* O \* N \* O \* N  
O \* F \* N \* T \* F \* U \* N \* I  
O \* F \* N \* T \* F \* U \* N \* I \* RO \* E \* K \* O \* I \* I \* O \* K \* F \*  
EN \* V \* O \* K \* V \* O \* K \* O

To seek the Divine we must turn the mirror and look first at the dark backing that causes its reflection to appear, with ourselves as the glass dividing the Divine from the Universal Chaos. An order of regulated nothingness, uniting.



But first we must locate the Abyss and as this famed pit is relevant only to the individual it is to within that we must turn our gaze. The false trappings of the kitsch couture of Anti-ness separate the Self from the Self and instead direct it to a manageable subject, preplanned and as individualistic as any fast food franchise<sup>5</sup>.

“See me – I rebel. I wear the garment of the Opposer.”

This binary opposition is a necessity – society cannot function with an unbalanced scale. The Abyss we must search for is not one that is deemed identifiable by fashion or music or language; it is a closed room. A Cabal of One.

How can we recognize the Divine unless able to compare it with the Anti-Divine or the Sans-Divine? The god of the Israelites, Ialdabaoth, made sure that the Tribe of his obsession was removed from quantifying His Divinity. A corrupted, miniature aspect of the whole, His use of technology and persecution was enough to overwhelm and sway opinion.

Where we are going, YHVH is but a whisper twisting on the ether – one of many scratching at the imprisoned conscious of our hidden souls. We

---

<sup>5</sup> ‘McMagick’ as one friend, Lamar, termed it

## Grmoire Festive

will move beyond the petty gods – we shall meet them again later in a much clearer light and know their divinity to be limited.

We shall plunge ourselves into our own Abyss and pray to our Selves that we do not drown.

# Grammaire Bestiale



PART 1  
IMMERDION

# Grammaire Bestiale

Part 1a ~ VADIE



Preparatory Work

### III

## ALPHABET & BESTIAL SCRIPT

Thou shalt obtain the order & value of the English Alphabet; thou shalt find new symbols to attribute them unto (Crowley)<sup>6</sup>

Know first that words must be hidden from the prying eyes of the Gods – both black and white – and their minions, who we intend to use for our own devices.

In the Slavic tradition, words are phonetic – they are written how they sound. Our work shall be also. To hide our thoughts and plans from the denizens of other realms we shall disguise the English tongue in its phonetic dressing and then force the sounds to twist into an alphabet of our own devising. For we aim to use the wisdom of Gods and daemons without exposing ourselves. *Heka* loses its potency when the recipients of its direction are anticipating its use and are given time to prepare their own defences.

Our will and wish and want are reason enough; our cunning and knowledge our means.

---

<sup>6</sup> Aleister Crowley, Liber AL vel Legis II:55

Arrestæretæka Ensusû Linsua Occultum

Inliš is ð nû liŋwa franka, ð nû latin. Az a sekund laŋwij it iz glöbal & iz ð tuŋ ov čis fó kom\,s, medesin, diplōmasě & teknolojë. Höev\, spōkn Īnliš – wīl kwīt ěžě tø l\ n – dif\z grātlě from ð riten form az ðis iz plāgd bī non-fōnetik w\ dz høz spelij orijinātz from kultûrz az dīvers az Frenč, Nós, Keltik, Saxon, Latin & uð\z.

Laŋwij šud not rěkwī\ tranzlāšon from riten form tø spōkn – wons an alfabet & set ov simbolz haz bĕn komited tø memorě, it šud not nesesitāt a sepat set ov fonetik simbolz in ód\ tø enšó ð korekt rědiŋ or pronunsěāšun ov w\ dz. Wot iz riten šud bĕ prōnōnsd az šuč.

From an okult p\spektiv, ðis non-fōnetikaspekt tø an uð\wīz īděl laŋwij plāsez an imens barĕ\ on axesij unkonšus. Menĕ ritčøalz ä loŋ & komplikāted & ä ól but imposibul tø komit v\bātim tø memorě, ð\ fó đā must bĕ red. Wen ð praktišon\ must dedikāt a sepat pāt ov ð\ bran pūlē tø konsentrāt on int\pretāšun & korekt prōnunsěāšun, az opōzd tø ōnlě won pāt ov ð bran ūžalĕ engājd wið spēč, ðis adz a stumblij blok tø prop\ & tōtal mental dedikāšun tø ð aktivitĕ at hand. Latin, Hĕbrø & uð\ ākān laŋwijez ä fōnetik – but tø trölĕ und\stand, bilĕv & fĕl ð w\ dz & ð



měníň ov a ritčøal, ð mājó bodě šud bě in ð praktišon \ 'z muð \ tung – wið äkãik nãmz w \ dz bëjň ûzd sölë fó ð \ esoteric signifíkans.

Wið ðis in mīnd, ī hav konstruktēd a fōnetisīzd v \ šun ov ð Injšiř lanwij tø bë ûzd in esoteric ritčøalz. Az iz spōken, sō iz riten.

Az kan ólredě bë sěn amuň adōlesenc, text spēk iz bëkumjň ð lanwij ov čjś fó tīpd Injšiř. Wið ð lesnjň in kwalitě ov ð edúkãšun system, inkřesd ũs ov mōbīl fōnz & glōbal int \ net ũsij w \ spēd tīpiň haz fã öv \ tãken ð tradiřunal 'korespondens bī pōst' az ð mēnz ov komũnikãtiň bitwěn frendz & pē \ z, it iz esenřal ðat an olt \ nativ meðud bë fond wič wil bōð přēs \ v ð bũtě & ũsfulnes ov ð Injšiř lanwij & briň it inlīn wið ð 21<sup>st</sup> Sentũřě.

On meně okãžunz ī hav sěn 'spelz' ó inkantařunz pōsted on mesij bódz bī něofitz tø won anuð \ - in text spēk. Ī kan trølē und \ stand ðis. A yuň p \ sun int \ estēd in ð äkãn ätz but at a disadvantij dû tø pó skøliň ó misled into bilěviň ðat majik tranzlãtz fařunablě kud end up sufrjň sērěoslě from inkorektlě sumoniň & dismisiň dēmonz, az an exampul, bëkoz ðã ĩð \ stumbul öv \ ð tradiřunal Injšiř speliň (nō pun intended) ó misřed w \ dz bëkoz text spēk fãlz ðem.

Ðis ðen – ð Esðeteka Injšiř Liňwa Okultum – iz ð ĩděl soluřun.<sup>7</sup>

---

<sup>7</sup> There are two deliberate errors in this section. Can you spot them?

# Bestial Script

## Consonants

Letter	Pronunciation	Symbol
B	B As in Bat	ᵿ
C	TS As in lotS	ᶘ
Č	CH As in CHair	ᶙ
D	D As in Dog	ᶚ
F	F As in Fun	ᶛ
G	G As in Girl	ᶜ
H	H As in Hat	ᶜ
J	DJ As in Jug	ᶜ
K	K As in Killer	ᶜ
L	L As in Load	ᶜ
M	M As in Mother	ᶜ
N	N	ᶜ

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	As in NitrogeN	
	NG	
N	As in somethiNG	Ɽ
	P	
P	As in Pull	ⱦ
	R	
R	As in Rabbit	Ⱨ
	AR	
Ř	As in ARE	ⱨ
	S	
S	As in SyStem	Ⱪ
	SH	
Š	As in SHout	Ⱬ
	T	
T	As in TorToise	ⱬ
	TH	
	As in This and	
ð	Think	Ɑ
	(represents both	
	types)	
	V	
V	As in Valium	Ɱ
	W	
W	As in Wind	Ɐ
	KS	
X	As in aXE	Ɒ
	Y	
Y	As in Yellow	ⱱ
Ŷ	As in WHY	Ⱳ

## Grammar Exercise

Z	Z As in Zebra	ʒ
Ž	ZH As in pleaSURE	ʒ

## Vowels and Diphthongs

Letter	Pronunciation	Symbol
A	A As in bAg	ʌ
Ä	AY As in sAY	ɔ
E	E As in Echo	ɛ
Ē	EE As in sEE	o
\	ER As in CentRE	ɜ
I	I As in Igloo	ɪ
Ī	AI As in Ice cream	ɔ
Ț	OI As in ploY	ɔ
O	O As in Oblong	ʊ
Ō	OH As in windOW	o

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Ø	OO As in bLUE	☞
Ó	OW As in cOW	☞
Ö	OR As in mORE	☞
U	U As in Umbrella	☞
Ū	YU As in YOU	☞

# VI

## MEDITATIONS ON THE SACRED SYSTEM OF NINE

### THE NINE METERS OF THE BEAST

$$9 \times 1 = 9$$

$$9 \times 2 = 18 / 1 + 8 = 9$$

$$9 \times 3 = 27 / 2 + 7 = 9$$

$$9 \times 4 = 36 / 3 + 6 = 9$$

$$9 \times 5 = 45 / 4 + 5 = 9$$

$$9 \times 6 = 54 / 5 + 4 = 9$$

$$9 \times 7 = 63 / 6 + 3 = 9$$

$$9 \times 8 = 72 / 7 + 2 = 9$$

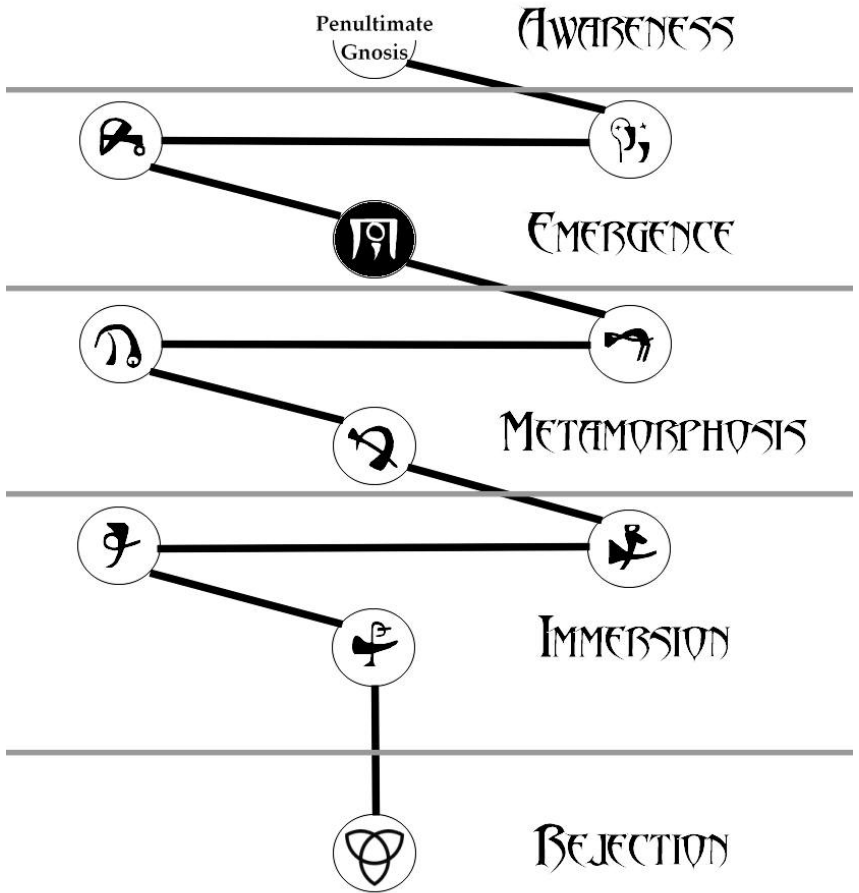
$$9 \times 9 = 81 / 8 + 1 = 9$$

... infinitely multiplying & adding up to NINE. Satan's number. The number of the EGO, as it keeps returning unto itself.<sup>8</sup>

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<sup>8</sup> Draconis Blackthorne's Satanic Numerology

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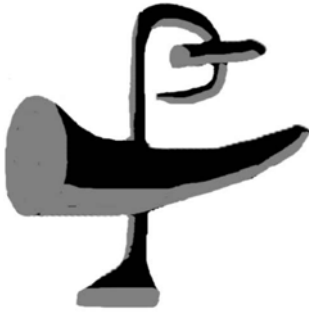
No.1

Name – Vadte

Meaning – Anticipation, Anxiety

Negative Influences – Numbness, Dread

Symbol –



Meditation on Vadte:

DCN. ΘNNE. W. IIND. D. DAFON.  
VATN. RQWAPN. VATN. RQWQ  
N.  
JONONON. N. ME. NTON. OF. ND  
\* RQW \*  
D.  
D. IINAFON.  
D.  
UNO. W. NTON. UNRQWQWOT



No.2

Name – Atdev

Meaning – Pain, Fear

Negative Influences - Avoidance

Symbol –



Meditation on Atdev:

✱. 𐌹. 𐌹. 𐌹. 𐌹. 𐌹. 𐌹. 𐌹.  
𐌹.  
𐌹.  
𐌹.  
𐌹. 𐌹. 𐌹.  
𐌹.  
𐌹.  
𐌹.

No.3

Name – Tdeva

Meaning – Communication, Vision

Negative Influences – Self-Repression

Symbol –



Meditation on Tdeva:

ΠΥΚΑ \* ΥΝΘ \* ΚΟΥΚΩΠ \*  
 ΠΠΣΝΥΑΤΩΜ \* ΛΘΝΟΤ \*  
 Δ \* ΔΘΝ \* ΝΔ \* ΡΩΔ \* ΟΩΜΕ \* ΩΘΠ \*  
 ΠΠΥΔΩΥΩΜ \* ΕΤΩΔ \*  
 Δ \* ΑΔΔ \* ΑΠ \* Ω \* ΚΩΩΨ \* ΡΟΑ \* ΣΩ  
 ΟΩ \*  
 ΣΚΩ \* Ω \* ΛΚΑΔΗ \* ΝΕΚ \* ΑΥΦΩ  
 ΚΟ \*  
 ΥΝΘ \* ΩΩ \* ΠΠΟΤ \* ΝΔ \* ΔΗ \* ΥΡΩΝ  
 \*

No.4

Name – Taved

Meaning – Infernal Divinity

Negative Influences – Blind Acceptance, Gullibility

Symbol –



Meditation on Taved:

II T K O M O H O . N O N F . M E . I O . † .  
F K O I I . † .  
D . V O K . O M . N S I I O T . W H E . N D . X  
J N F .  
N D . I I N O N . M O T O K F .  
N D . I I O O . T U F . N O . I T U D O .  
D . T U K . N T . I T U D O .

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No.5

Name – Avedt

Meaning – War, Aggression

Negative Influences – Pacifity, Compromise

Symbol –



Meditation on Avedt:

RQ. ΘNNE. WOF. DE. DUK. AT  
 HD. ND.  
 W. ΘKON. JWNF. UNO. IIMOK.  
 W. DQ. ADFF.  
 ONIIMOD. TK. JHOD. D. MIM.  
 UT.  
 DOIIM. UNO. UT. UNO. NONTH  
 OF.  
 DCN. ΘNNE. WON.  
 DCN.  
 DCN.

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No.6

Name – Vedta

Meaning – Defense, Strengthening

Negative Influences – Cowardice, Submission

Symbol –



Meditation on Vedta:

ᚱᚢᚥ.  
ᚱᚢᚥᚢᚢ.  
ᚱᚢᚥᚢᚢᚢ.  
ᚱᚢᚥ.  
ᚱᚢᚥ.

No.7

Name – Edtav

Meaning – Mastery

Negative Influences - Delusion

Symbol –



Meditation on Edtav:

D \* II O \* III \* II O K \* T N \* III \* N U I I A O M  
\*  
A O D \* N U O \* D O D \* N U O \* A O D \*  
N U O \* D O D \*  
O \* N T A \* III O N \* I I A M \* III \* N O N \*  
I I K O N I J \* I I M O N I O K \* I I O F K O N U  
O M  
U A D F \* V A T N \* III \* D O D \* U O D \* I I  
J K

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No.8

Name – Vated

Meaning – Pleasure, Beauty

Negative Influences – Kitsch Conformity, Self-Hatred

Symbol –



Meditation on Vated

S D U F N \*  
F A U \*  
K O N R O D \* K O D O F \*  
R T O M \* U N D \* D O N \*  
R O K \* O N F O K O N M O T \*

No.9

Name – Vadet

Meaning – Understanding, Direction, 3 = 1

Symbol – Defeat, Regression



Meditation on Vadet

CEKOT. IAOFF. VKUFII. ND. AOW  
J.  
IIEWOI. RATM. RATF. IINOTD.  
D. IO. OTADFFOTOF. OTM. IOW.  
DOIMUOM.  
ND. VOTOF. IIMAO. T. UOD. MONT  
\* W. ION.  
D. UN. D.



# Grammaire Bestiale

## The Nine Lucifer

“The prince of darkness is a gentleman” (Shakespeare)

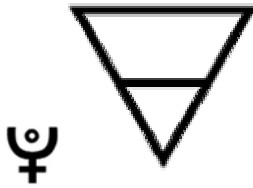
Know them by their names and know that by uttering these names we may cast a Light of purity upon the darkness of our travails.

UFFUFFUR

"The strongest of mountains", "Arrogant towards God"

The fear of the impure and the duallistic antithesis of YHVH

The scapegoat



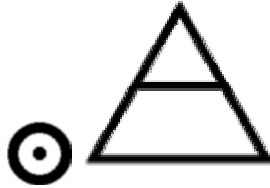
Symbol – a goat with a red ribbon tied about its horns



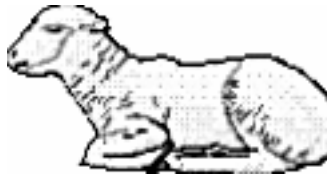
## ANCIENT

"The anointed"

Sent by the Pistis to awaken Man from the dreamworld of the Demiurgos, Ialdabaoth  
Stimulation of Unconscious memory through  
Gnosis



Symbol - a lamb





"Lord of the Earth"

Protector of Man

The source of secret and magical knowledge and  
life eternal



Symbol – a man covered in fish scales



FAṬNḶṬḶḶ

Sausryqua beheaded the giant  
And brought back a fire-brand<sup>9</sup>

“Forethought”

Rebellion against tyranny and oppression, the  
deliverer of fire, supporter of the Truth.



Symbol – a ring bearing a precious stone



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<sup>9</sup> "The Folklore of the Circassians," Nalchik, Kabarda, 1979 (Trs. Amjad Jaimoukha)

NONNOFFODU

“Lord of the Tree of Life”

Fertility, healing and magic – Creation Force  
Androgynous



Symbol – a man-headed serpent (similar to *Naga*)



## DOUODIIII

Then I commended mirth, because a man hath no better thing under the sun, than to eat, and to drink, and to be merry (Ecclesiastes 8:15, KJV)

“The Liberator” (Eleutherios)

Attainment of the Divine through ecstasy, insanity and alcohol



Symbol – a bunch of grapes or a thyrsus tipped with a pine cone





𐤎𐤓𐤏𐤕 ~ 𐤌𐤁𐤕𐤍𐤏𐤓𐤌𐤏𐤓

"Hermes the thrice-greatest"<sup>10</sup>

The god of writing and magic – wisdom through sacred and secret texts. He who brought the word of the gods in written form to Man.



Symbol – the caduceus



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<sup>10</sup> In the first few Centuries CE, Thoth and Hermes were combined to make Hermes Trismegistus. The Thrice-Greatest is like the new and improved culmination of both the old Egyptian and Greek gods but also displays slightly different characteristics which I wished to depict - specifically his gift of esoteric writing. However, I still feel he is distinct enough from Thoth (specifically in the fact that Thoth is the Divine Will SPOKEN rather than written, and is also the judge of the dead) to warrant his own inclusion.



“Lord of Divine Words”, “As the Ibis”

Divine Will spoken. The judge of all magic, science,  
and the dead.



Symbol – Ibis or Ibis headed man



NONOJ

“He Who Remembers”

Divine memory personified. Guardian of the Well of highest Wisdom and Knowledge



Symbol – a head or skull with the Mannaz rune on the forehead



## IX

### Preparans for the Bestian Ritual Prosession

The location and equipment of magical operations are as important as the mindset of the Magician. Wherever possible the Magician should produce his or her own equipment and meditate on the purpose of each while doing so. Such Zen concentration cannot help but imbibe the object with the exact essence of itself and fill it with the purpose for which it is created.

*I exist therefore I am*

In regards to eating and sex prior to undertaking the Rites, food should not be consumed within a 24 hour period leading up to the Rite and no sexual activity (specifically orgasmic, physical or otherwise) within a 72 hour period.

### Taboos

Due to the Nature of the Bestian Rites of Aestheteka, there are certain taboos which MUST be observed; mostly these pertain to symbols representing the Archangel Michael as he is the

Demiurgos' pet killer and is unlikely to favour the Magician following the Bestian Rites; he is more likely to cause harm. Until the Magician is of such a level to confront and confound Michael on an individual level, his presence and influence should be avoided at all cost.

Michael is also associated with Hod and the Number 8 (in the position of No.2, or Atdev in the Aestheteka system – far more appropriate for the deliverer of pain and fear); his characteristics are Splendour and Wisdom yet these are the mirror image of the Luciferian concepts of Splendour and Wisdom that the Bestian Magician strives for as they are emanations from the imperfect Demiurgos – feminine reasoning confounding the natural instinct and drive of the masculine Netzach. The number of Aestheteka is 9 – Yesod (in the position of No.1, Vadte, in the Aestheteka system) – the amalgamation of Hod and Netzach, a foundation for pure magic based on much a much deeper and darker source coupled with refined mental and animal drives leading to Wisdom and Will directed as the Magician pleases.

## Michael ~ The true winner of the Battle of the Host

“Princeps militiae coelestis quem honorificant angelorum  
cives”

Saint Michael the Archangel. God’s Messenger and Warlord, who will be called upon at the end of time to defeat the serpent, as his alter ego and pseudonym, St George, once did back in the mists of legend; one of only four archangels to be named in the Bible (Michael, Uriel, Raphael, Gabriel; Jophiel, Chamuel and Zadkiel are not mentioned). Sounds like a superhero and, as one, has been called upon for millennia to protect those in need:

“St. Michael, the Archangel, defend us in battle. Be our protection against the wickedness and snares of the devil. May God rebuke him, we humbly pray, and do thou O prince of the heavenly host by the power of God, cast into hell Satan and all the evil spirits who prowl about the world seeking the ruin of souls. AMEN”

Being a sword wielder, and the Captain of God’s legions, St Michael is the Patron Saint of soldiers and the hugely successful selling of prayer-

engraved pendants and medallions to servicemen in Iraq shows that this tradition is being kept. The Catholic Church sees St Michael as Defender of the Faith and Catholic Culture, a barricade from 'evil'. However, the Archangel's military prowess has not always been a barricade – sometimes he has been used as the symbol of evil, as was the case with the Legion of Saint Michael, otherwise known as the Iron Guard who, under the leadership of first Corneliu Codreanu and later Horia Sima, combining fascism with ultra-religious dogma, dominated Romania between the World Wars. Saint Michael, it would seem, did nothing to stop their activities in his name. A far cry from the much older Order of St Michael, which laid down the laws of chivalry in 15<sup>th</sup> Century France. Saint Joan d'Arc, the famous La Pucelle who was tried and burned by the English and Burgundians for heresy, blasphemy and witchcraft, claimed Michael was the voice that commanded her, in God's name, to free France by waging war:

Asked which of the apparitions came to her first, she answered that St. Michael came first.

Asked in what form St. Michael appeared, she answered "There is as yet no reply to that, for I have not had leave to answer."

The Sieur Louis de Conte, in his personal recollections of the Maid of Orleans, recalls actually seeing the great Archangel when in Joan's presence:

"I felt myself turning cold with fright, for now I knew of a certainty that I had not been dreaming, but had really been in the presence of a dread something not of this world. Then I remembered that my sinful feet were upon holy ground - the ground where that celestial shadow had rested. I moved quickly away, smitten to the bones with fear. Joan followed, and said -

"Do not be afraid; indeed there is no need. Come with me. We will sit by the spring and I will tell you my secret." ...

"But tell me one thing now; what was that awful shadow that I saw?"

"I will tell you, but do not be disturbed; you are not in danger. It was the shadow of an archangel - Michael, the chief and lord of the armies of heaven"

A dread presence? Awful shadow? Hardly a fitting description of an angel, especially one so high in the ranks of the Heavenly Host. Perhaps in his guise as the Charon-like Angel of Death, who brings the souls of the dead for Judgment, he is a dark and terrifying figure. While many state that Michael weighs the souls of the dead, it is more



likely that he is more of an Anubis type. It is worth noting that not once in Joan's trial does she say that God commanded her personally to wage war – always Michael played the character of Hermes the Messenger, relaying God's wishes; a practice he has apparently always adopted. It is odd that in the Bible, Michael always appears and says what God wants. There are no references to, for example: God said, 'Go Michael and...'.

10:11. And he said to me: Daniel, thou man of desires, understand the words that I speak to thee, and stand upright: for I am sent now to thee. And when he had said this word to me, I stood trembling.

10:12. And he said to me: Fear not, Daniel: for from the first day that thou didst set thy heart to understand, to afflict thyself in the sight of thy God, thy words have been heard: and I am come for thy words.

10:13. But the prince of the kingdom of the Persians resisted me one and twenty days: and behold Michael, one of the chief princes, came to help me...(Daniel)

12:1. But at that time shall Michael rise up, the great prince, who standeth for the children of thy people: and a time shall come, such as never was from the time that nations began, even until that time. And at that time shall thy people be saved, every one that shall be found written in the book. (Daniel)

12:7. And there was a great battle in heaven: Michael and his angels fought with the dragon, and the dragon fought, and his angels. (Revelation)

1:9. When Michael the archangel, disputing with the devil, contended about the body of Moses, he durst not bring against him the judgment of railing speech, but said: The Lord command thee. (The Catholic Epistle of Jude)

There are a number of instances where an angel fitting Michael's description appears but he is not named individually.

22:22. And God was angry. And an angel of the Lord stood in the way against Balaam, who sat on the ass, and had two servants with him.

22:23. The ass seeing the angel standing in the way, with a drawn sword, turned herself out of the way, and went into the field. (Numbers)

19:35. And it came to pass that night, that an angel of the Lord came, and slew in the camp of the Assyrians a hundred and eighty-five thousand. And when he arose early in the morning, he saw all the bodies of the dead. (2 Kings)

Michael the Messenger or Michael the Slayer?  
Either way, the Archangel describes HIMSELF as

being God's arm and champion – a fitting post for one supporting a deity prone to genocide.

The ongoing animosity between the archetypal Satan (whether named as such or not) is present throughout the written history of Michael:

And Michael went out and called all the angels saying: 'Worship the image of God as the Lord God hath commanded.' And Michael himself worshipped first; then he called me and said: 'Worship the image of God the Lord.' And I [Satan] answered, 'I have no (need) to worship Adam.' And since Michael kept urging me to worship, I said to him, 'Why dost thou urge me? I will not worship an inferior and younger being (than I). I am his senior in the Creation, before he was made was I already made. It is his duty to worship me.' (Vita Adae et Evae 12-16)

Michael as Guardian is often inferred from the Genesis 3:24 reference to a Cherub with flaming sword who barred the entry of Paradise (and thus the Tree of Knowledge and the Tree of Life) to Adam and Eve after God evicted them, and his support for the Jews (Qu'ran Sura 2:98, Midrash Esther Rabbah iii. 8). The debate over Michael's Angelic rank (Cherub, Seraph, Angel, etc.) makes this reference a bone of contention. If, as Greek Liturgy suggests (St Basil et al), Michael is *Archistrategos*, then he is the Highest General of all angels, therefore above the ranks, as the title

Archangel would suggest. The Roman church (Thomas Aquinas et al) believes he is merely the highest of the lower ranking Angels. In the early 4<sup>th</sup> Century CE, Christian scholars – working on the basis of Paul’s writings, Ephesians and Colossians – placed Michael and the other Archangels in the third hierarchy, between the Vitrues and the Angels, thus making them the second lowest of the host, the eighth rank, and those designated to minister to humans and act as a go-between. Despite this, there is no doubt that Michael is generally seen as THE foremost of the Host. Certain sects see Michael as something more than an angel. The Church of Jesus Christ of Latter Day Saints sees Michael and Adam to be one and the same, with Michael being the immortal portion (similar to the Gnostic concept of the mortal Jesus and the immortal *Christus*), while the Jehovah’s Witnesses believe him to actually *be* Jesus, an argument that could be substantiated by two texts:

10:16. And behold as it were the likeness of a son of man touched my lips: then I opened my mouth and spoke, and said to him that stood before me: O my lord, at the sight of thee my joints are loosed, and no strength hath remained in me. (Daniel)

10:21. But I will tell thee what is set down in the scripture of truth: and none is my helper in all these things, but Michael your prince. (Daniel)

10:34 [Jesus said] Think not that I am come to send peace on earth: I came not to send peace, but a sword.  
(Matthew)

His very name is a conundrum on its own: Michael, in Hebrew, means 'Who is like God?' or, 'The likeness of God?'. A question, not a statement. Does this mean that Michael LOOKS like God or IS Michael God in anthropomorphic form? With the Biblical God's penchant for violence, appearing in the form of a dread presence wielding a sword (the *Vau*) with the capability of killing 185,000 people in one evening, it certainly would not be out of character.

It is interesting to note that Michael is not named in any Gnostic texts (except as one of the unnamed Archangels) other than The Apocryphon of John, until Mani's time:

I invoke the powerful angels, the mighty ones,  
Raphael, Michael, Gabriel, Sarael,  
So that they may protect us from all misfortune  
And deliver us from evil Ahriman (The Invocation of Bar Simus)

## Grmoire Festive

May Raphael, Michael, Gabriel and Sarael,  
Together with all the most powerful angels,  
Increase peace and faith

For the whole Church of the Eastern Province. (Invocation  
of the angels)

Whereas in the Bible (Hebrew tradition), Michael does not reappear by name after Daniel, he does appear in later occult texts in connection with the wisest king, Solomon. Legend has it that Michael instructed Moses, as alluded to in Midrash Deuteronomy Rabbah xi.6 and the Apocryphal Apocalypse of Moses, and also Enoch in the Book of Enoch. Solomon, the greatest daemonologist of all time, received his instruction in the conjuring and commanding (*conjuro et confirmo...*) of daemons (intelligences, Gr.) from:

The archangel Michael appeared to him, and gave him a small ring having a seal consisting of an engraved stone, and he said to him: "Take, O Solomon, king, son of David, the gift which the Lord God, the highest Zebaot, hath sent unto thee. With it thou shalt lock up all the demons of the earth, male and female; and with their help thou shalt build up Jerusalem. But thou must wear this seal of God; and this engraving of the seal of the ring sent thee is a Pentalpha." Armed with it, Solomon called up all the demons before him, and he asked of each in turn his or

her name, as well as the name of the star or constellation or zodiacal sign and of the particular angel to the influence of which each is subject. One after another the spirits were vanquished, and compelled by Solomon to aid in the construction of the Temple. (Legends of the Jews)

Solomon's supremacy over daemons was later reaffirmed in *The Wisdom of Solomon*, the *Apocalypse of Adam* and the *Testament of Solomon*.

"Now when I Solomon heard this, I entered the Temple of God, and prayed with all my soul, night and day, that the demon might be delivered into my hands, and that I might gain authority over him. And it came about through my prayer that grace was given to me from the Lord Sabaoth by Michael his archangel." (*Testament of Solomon*)<sup>11</sup>

Yet it is in the much later *Ars Notoria* (the *Notary Art of Solomon*), where Michael is called 'The Medicine of God', and *Le Clavicule de Salomon* where Michael the Archangel reappears in force.

'...called *Ars Nova*, & was revealed to Solomon by the holy angel of God called Michael and he also received

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<sup>11</sup> note reference to Sabaoth, Lord of Hosts as opposed to Sabaoth of Gnostic tradition (same character – different side of the fence)

many brief notes written by the finger of god which was delivered to him by the said angel with thunder claps..." (Ars Notoria)

In the Greater Key of Solomon Book 1, Michael is one of the Angels of the Hours, is the Archangel for Wednesday (a simple Angel on Sundays) ruling the planet Mercury, is referred to as : "Who is like God on Earth" (consider the Pope: *Vicarius Filii Dei, Quasi Dias in Terra, faciat unum et idem tribunal cum Christo, and ab ore Deo* ), and is associated with the East. In the Second Book, Levi's translation from the Hebrew suggests that Michael is not a name, but a TITLE (one cannot help but wonder if this corporeal entity is somewhat akin to the infamous Gilles de Rais' doppelganger, Rais le Heraut).

Robert Turner's translated Arbatel cites Michael as the Fortitude of God and the Governor of God's people.

Ars Paulina (Lemegeton: Clavicula Salomonis BK 3) states that Michael is ONE of the Chief Messengers, is connected with the South and governs the spirits of the Fiery Regions, while Faust assigns Michael to the North of his *circulum*. The Goetia of the Lesser Key uses Michael's name in the construction of the triangle into which summoned demons are kept while being interrogated by the adept.



Agrippa, who uses Michael often, puts the Archangel in the ranks of *Tutelars*, below the highest rank of *Doctrinalls*; also, Agrippa holds with the Angel of Death motif:

“...so Michael the Archangel the priest of the higher world, sacrificeth the souls of men, and this by the separation of the soul from the body, and not of the body from the soul, unless perchance, as it happeneth in fury, Rapture, Extasie [ecstasy] and sleep, and such like vacations of the soul, which the Hebrews call the death of the body.” (Agrippa)

De Arbanus, in his *Heptameron*, places a similar significance to Michael's role in the Hours and Days, as well as in preparatory exorcisms and conjurations as do Agrippa's works and the *Clavicula*. The use of Michael's name in conjuration/dismissal is continued in the deliberately misdated *Verus Jesuitarum Libellus*. Johannes Trithemius uses Michael as his example in his 'The art of drawing spirits into crystal', probably because it's safer than dealing with the lower denizens.

Dee, in his *De Heptarchia Mystica*, places Michael above the other Archangels:

“Now Michael thrust out his right arme, with the sworde. And bad the Skryer to loke. Then the Sword did seame to cleave in two. And a great fyre flamed out of it

vehemently. Then he tok a Ring out of the flame of his sworde, and gave it to Uriel, and sayde, The strength of God is unspeakable. Praysed be God for euer, and euer: Then Uriel did make cursy to him."

The Sword of Moses, most of which reads like a Cthulhu text, refers to Michael as 'the mighty hero' and 'the living one'. When one considers the legend of Michael preventing Satan/Samael's wish for trial of Moses' body, perhaps the sword reference is to that wielded by the Archangel himself, the Vau.

So who was or is Michael? He's an angel of an uncertain hierarchy but clearly the Captain of the Legions. He's violent and warlike (aka Mars), yet acts as a messenger (aka Hermes); he shepherds the souls of the dead for final judgment (Anubis) and perhaps even judges them (Osiris); he is the advocate to Satan's prosecutor, yet acts the role of Prometheus in the giving of arcane knowledge to Man, as his enemy was punished for; he is the immortal spirit of Adam, the Divine aspect of Jesus (but not the Gnostic Christ); he is the capo di capo of both Sabaoth and Yaldabaoth; he fought – and won – the Battle of the Host at the beginning of Time and will fight – and win – again at the end of Time; he is an angel of Light yet his presence is dark and disturbing; he is the Champion of the

Faithful and Inspiration of Occultists. Whoever Michael the Archangel is, and whose side he is on, depends on whether God is the good guy or not – and, even then, it appears that throughout history disparate groups have adopted the symbol of the winged, armoured, sword-wielding angel with Qui Deus emblazoned on his shield, to represent their cause, whether for good or for evil. In the Ophite diagrams, the first demon – called Michael – is lion-shaped, the same as Ialdabaoth. The only thing we can truly say about Michael’s affiliation is that we only have his word for it, but as an Intelligence to be called upon to protect, there is none better.

“... for such another field

They dreaded worse than Hell; so much the fear

Of thunder and the sword of Michael

Wrought still within them...

...Whereat Michael bid sound

The Arch-Angel trumpet; through the vast of Heaven

It sounded, .... Now storming fury rose,

And clamour such as heard in Heaven till now

Was never...

...But the sword

Of Michael from the armoury of God

## Grmoire Festive

Was given him tempered so, that neither keen  
Nor solid might resist that edge: it met  
The sword of Satan, with steep force to smite  
Descending, and in half cut sheer; nor staid,  
But with swift wheel reverse, deep entering, shared  
All his right side: Then Satan first knew pain,  
And writhed him to and fro convolved; so sore  
The griding sword with discontinuous wound  
Passed through him" (Milton's Paradise Lost)

However, being as though we reject the God of the Israelites, we must reject Michael also – therefore he becomes our opponent. A very dangerous opponent.

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Therefore, the following are regarded as taboo:

No Rites may be performed on a Sunday  
No Rites may be performed on the following days  
at these hours:

## Grimoire Bestiae

<b>Monday</b>	3-4 am	10-11am	5-6pm	Midnight- 1am
<b>Tuesday</b>	7- 8am	2-3pm	9- 10pm	
<b>Wednesday</b>	4- 5am	11am- Midday	6-7pm	
<b>Thursday</b>	1- 2am	8-9am	3-4pm	10-11pm
<b>Friday</b>	5- 6am	Midday- 1pm	7-8pm	
<b>Saturday</b>	2- 3am	9-10am	4-5pm	11pm- Midnight
<b>Sunday</b>		No Rites whatsoever		

The Sun, and solar imagery, is false as it portrays the imperfect God and is presided over by Michael; therefore any Solar Imagery used should be defaced with the Aestheteka Symbol (see original cover of *Sophia Bestiae*) to show that the Magician understands that what is portrayed is but a weak illusion of the real.

## Equipment

### Personal Grimoire

The Magician should take it upon themselves to create their own grimoire, which should be kept within the altar and bound by a red ribbon. Until the grimoire is complete it should have no cover and be merely a collection of handmade paper pages. It is of vital importance that this paper not be bought.

The Magician can easily learn how to make paper from pulped newspapers online or at a craft shop.

### Quills

Two quills are necessary, one black, and one white. These are to be fairly large and should therefore come from large birds. Ideally, the black should be from a raven and the white a stork but a crow and a goose will do in a pinch.<sup>12</sup>

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<sup>12</sup> Note – historically, quills were stripped of the feathering before use but to keep the symbology of the black and white the Magician should refrain from doing this.

## Grimoire Bestiae

### Ink

Dove, lamb or kid blood is ideal but difficult to come by. Chicken blood is readily available at most butchers. Blood from an animal or bird sacrificed by the Magician specifically for such a purpose has the most potency. An anti-coagulation agent can be bought from occult stores and mixed with the blood to stop it clotting. All entries into the grimoire should be made with the black quill using blood for ink.

### Salt and Water Pots



Preferably two small brass pepper and salt dispensers with lids – one for water, one for salt

### At Home

DO NOT BUY AN ATHAME. This defeats the object. Instead, buy a blade blank and a hilt. File and sharpen the blade blank and then fit it to the hilt. A full moon is the best time to do this with the light of the moon illuminating the blade while the Magician is working it.

It is not important if the athame looks ugly – it is for the Magician's use only and is for practical not decorative purposes.

A sheath should be made for the Athame, again from a leather blank – one designed to hang from the Magician's sash rather than an ordinary belt hoop. The Athame of the Aestheteka Rite is to be worn and used not purely kept as an interesting conversation piece.

The Aestheteka Rites use a single athame (in place of the white-hilt and black-hilt of the Solomonic traditions). The finished decoration of the knife is left to the Magician's personal aesthetic and abilities.



## Grimoire Bestiae

### Scourse



### Incense Burner

The liturgical type (censer on a chain). Fist sized.

### Torches

Three waist-height oil torches. Those used to illuminate garden paths will suffice

### Sword

This will be discussed later (Rite Vedta XLVIII)

### Robe

Black

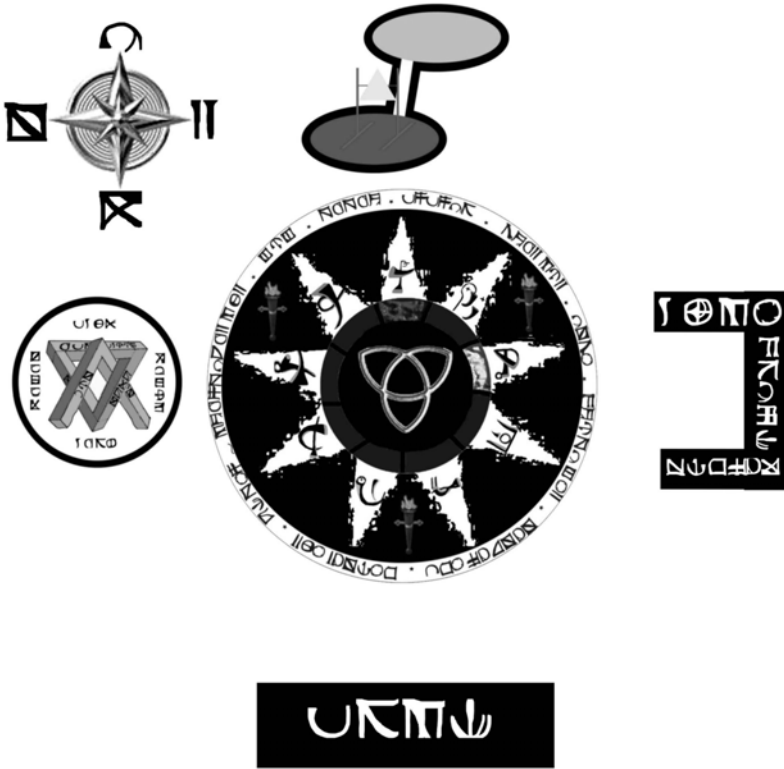
### Vestment

A white one-piece robe to be worn under the Magician's black robe for daemonic operations

## CELLA SACRORUM

The Cella Sacrorum for our purposes must be exact, clean and undefiled. It should be reserved solely for the purpose it was designed for and kept removed from otherwise everyday existence. The Magician should treat it – and especially the entering of it – with the utmost respect as it is in here that the lowly mortal human seeks to converse, deal and even subjugate both the Divine and Infernal.

# Grimoire Bestiae



The floor should be black in colouring, the walls red and the ceiling gold thus symbolizing:

**Black:** the darkness beneath all and the realm of the undiscovered, the reality from which we aim to emerge

**Red:** the pain and pleasure of mortal existence

**Gold:** the perfection to which we strive.

The entrance door to the Cella Sacrorum, coming from the south, is decorated with the Three Steles of Aestheteka:



These Steles should be thought upon and acted upon as guiding principles. Ideally, there should also be an ante-room leading from the south which should be dedicated as a garderobe and for ritual washing prior to entering the Cella Sacrorum. As this is not always feasible, the Magician should make sure that all ceremonial and preparatory ablutions are performed with due concentration and respect prior to entering the Cella Sacrorum. NEVER enter unless properly cleansed.

Similarly, the Black Robe of Aestheteka should be stored safely outside of the Sacrorum, along with the three sashes of initiation:

Vadte, Atdev, Tdeva – Blue

Taved, Avedt, Vedta – Red

Edtav, Vated, Vadet – Black

The Silver Sash of Adeptship should not be acquired prior to mastery of the Neteru and the

subsequent ritual burning of each lower sash in turn (as and when applicable).

The order of washing oneself should be:

Feet, genitals, hands, face, hair and head

While the Magician chants:

ƆƆ. ƆƆ. ƆƆ. ƆƆ. ƆƆ. ƆƆ. ƆƆ. ƆƆ. ƆƆ. ƆƆ.  
\* ƆƆ. ƆƆ. ƆƆ. ƆƆ. ƆƆ. ƆƆ. ƆƆ. ƆƆ. ƆƆ. ƆƆ.  
\* ƆƆ. ƆƆ. ƆƆ. ƆƆ. ƆƆ. ƆƆ. ƆƆ. ƆƆ. ƆƆ. ƆƆ.  
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\* ƆƆ. ƆƆ. ƆƆ. ƆƆ. ƆƆ. ƆƆ. ƆƆ. ƆƆ. ƆƆ. ƆƆ.<sup>13</sup>

The Magician should then anoint their temples and eyes with anointing oil made from wild honey, cinnamon, spice cane, cassia, and olive oil.<sup>14</sup>

Ablutions should be performed while completely nude and the Magician should then immediately dress him or herself in the Black Robe, saying:

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<sup>13</sup> Almost universal in Grimoires, this passage of cleansing from the Psalms is 50:6,7 from the Latin Vulgate but 51:6,7 from English translations (here, Young's Literal is used). While the Psalm is obviously dedicated to God, He is only referred to in the formal second person singular so we may instead alter the object of our plea for cleansing to the Luciferi as it is the Luciferi who reveal hidden Wisdom and not the God of David as depicted originally.

<sup>14</sup> Exodus 30:23,24

I O W T H . I I O D O . C C O . U N D U D U .  
 O N O C . W O K O I I O I I .  
 D . R O K . F O M . T O . W . D C N O N C . T  
 K . I I U K X O T O N . W U M . W O I I . R O T  
 . D . D O F D W . D . N O . I F O T . O N N E .  
 O V O N M .  
 C N O N .

The Magician should then bless the sash of their level, by means of kissing both ends of the sash and saying:

N O . W . A U F O T . T K . W O I I . W A O  
 O . U Y A M . N D . F U I I O N . N O N . F .  
 R O W . U N O W W .

R T M . R T F . I I O F O A O M O O . I D .  
 W . K O N W . T K . O C O K V . I O . N A  
 . U . A T N F K O M . D O K .

The Magician should then wrap the sash thrice about their waist leaving both ends to hang down their left side.<sup>15</sup>

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<sup>15</sup> Solomonic tradition requires a belt of lion’s skin 3 inches wide but unless the Magician hails from Africa or some other place where lions are resplendent I fail to see how this could help operations as it is both superfluous and pretentious. Should the Magician feel the need to wear a pelt, it should be worn about the white vestment and should, in the Aestheteka Rites, be of snakeskin. The Pseudomoarchia suggests a hart’s skin as an

Upon entering the Cella Sacrorum, the Magician should take up the handbell and the liturgical incense burner. The blessing of these is as follows:

⊙. ॥ F O H O C . T K . K D M . D E . D O U D O  
\* ⊙ . D T O F .  
F K O ॥ . ⊙ D . I K O ॥ O T . Θ F T O . ⊙ O F .  
F U V O N F . U N O . ⊙ . F O K F . T K . ⊙  
⊙ ॥ . I O K . ॥ ⊙ . U F . M E . O D N A O ॥ .  
⊙ . F A U . T K . ⊙ U . V A O D A U O ॥ . U  
N O . M E . N O K . ⊙ . ॥ A N O . A O T . A M  
\* ⊙ A E . ⊙ . A O K N F . O N . U O U . ⊙  
U M . N O . O N O N O . Π U K . I O . O I O K  
\* M E . O N M U . N U . O N O . Θ U U . U S  
N F .  
O N . ⊙ . N O N F . T K . ⊙ . K E N O U O A D  
\*  
C N O N .

The Magician should then proceed to slowly walk the entire circumference of the chamber 3 times in anti-clockwise (widdershins) direction, ringing the bell slowly in sets of 9 and swinging the burner filled with valerian and hyssop. There is no need for speech or chant as the sound of the bell and the cleansing properties of the Valerian are more than

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alternative (and one much more readily available from any game suppliers)

## Grimoire Resting

enough to remove any unwanted ethereal presence. The Magician should end this general cleansing by reaching the entrance door where he/she should store away the bell and incense in their box.

## The Altar

Prior to any ritual work involving the circle, the Magician should pay his or her respects at the altar. In terms of decorative paraphernalia, it is up to the Magician what they wish to display upon it. In terms of the Aestheteka Rites, the only necessities are the Athame, the brass receptacles and the Grimoire, along with the relevant writing equipment. The Athame lies in its sheath on the altar proper along with the brass salt and water pots in a pouch while the grimoire etc are kept underneath, beneath the black sheet that covers the altar.

A candle at either end are advisable and a centerpiece reflecting the particular deity that the Magician is striving to gain favour from (e.g. Bast, Cernunnos, Ganesh, etc). Satanists might prefer Levi's Baphomet and the true atheistic Satanists a black mirror to reflect the Magician's own features as centerpiece.



## Grimoire Bestiae

A simple kneeling pad before the altar should be used for the meditations of the Magician. The Athame, and the brass pots pouch, should be then hung from the sash with ceremonial intent after any prayers have been said.

## The Circle



The very centre – and dominating all – of the Cella Sacrorum is the circle. At its very heart lies the Aestheteka symbol (read Sophia Bestiae for explanation). Around its circumference are the 9 Great Names of the Luciferi:

UFFUFFOK\*  
 NADIIINII\*  
 ONNO\*  
 FANTONWII\*  
 NDTDFODU\*  
 DOTNDIIWII\*  
 DUNOF ~ NADIIIN ONDIIINWII\*  
 WTW\*  
 NDNDA\*

The Nine Neteru guard its cardinal points, running counter-clockwise.

The inner circle is divided into 9. Each Rite to be performed should be signified by either a Gold or a Gold and a Red marker, with Gold reflecting the higher number and red the lower. The circle depicted above shows Rite Vadet LXXXI<sup>16</sup> with the Gold marker on the eighth point – Vated – and the Red on the first – Vadte. For the 3<sup>rd</sup>, 6<sup>th</sup> and 9<sup>th</sup> Rites, only the Gold marker should be used; for the 33<sup>rd</sup> and 66<sup>th</sup>, the Gold should only be used.

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<sup>16</sup> A Rite beyond the scope of this work as it concerns the emergence of the Divine Self

The three torches should be kept within the circle to prevent the Magician leaving the protective enclosure should one torch be extinguished during a Rite – especially when performing a summoning where there is great danger in leaving the sanctuary.

Before entering the circle, the Magician should circle it 3 times bearing the brass salt dispenser all the while holding the Athame in his right hand, speaking these words:

ΛΥΙΙΠ \* ΔΩΝ \* ΩΚΩ \* ΙΙΨΛΘΚ \*  
ΛΥΙΙΠ \* ΡΩΚΝΩΠ \* ΦΩ \* ΡΩΩ \*  
ΛΥΙΙΠ \* ΕΩΦΩΠΩ \* ΦΩ \* ΩΔΩΦΩ  
ΩΙΙ \*  
ΛΥΙΙΠ \* ΦΠ \* ΛΥΙΙΠ \* ΦΠ \* ΛΥΙΙΠ  
\* ΦΠ

The Magician should allow a stream of salt to fall from his left hand all around the edge of the circle. Returning the salt pot to his sash pouch he should then take up the brass dispenser of water. The Magician may now enter the circle from the south.

Once in the centre, the Magician should face West and sprinkle water in that direction; this action is then to be repeated to the North, to the South and

finally to the East, still with Athame in right hand, and then put the dispender in the sash pouch. Facing East, the Magician should hold out the Athame and thrust upwards in a stabbing motion saying:

UF \* UJ EK \*

Then thrust downwards saying:

II O \* JOK O \*

The Magician then turns the point of the knife to face his or her stomach and pretends to stab themselves saying:

UF \* ROKON \*

Then turns the blade to face directly away from his or her body as is stabbing someone else's stomach, saying:

II O \* ROKON \*

This done, the circle is cleaned and ready. The Magician may now sheath the Athame and sit and meditate to clear the mind in preparation for ritual work.

The best mantra to use for this is *Om Mani Padme Hum*, ending in *Aum* (Crowley's -ng suffix is

## Grimoire Bestiae

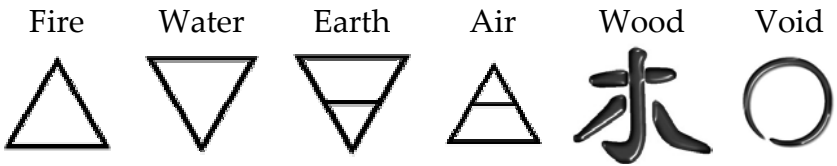
superfluous and should not be used). The Magician should keep repeating this mantra until the mind feels warm and empty and the outside world, for the moment, is no longer of any concern.

# Grimoire Bestiae

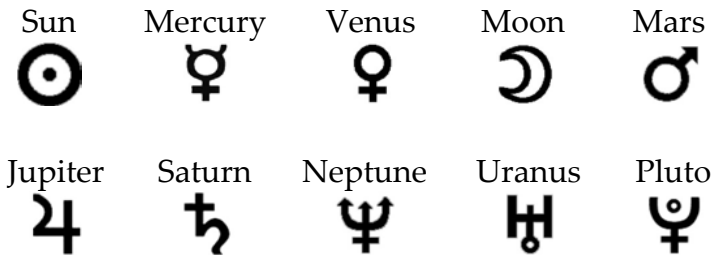
## Signs and Symbols

The Magician must take it upon themselves to learn these symbols as they are essential in the creation of circles and understanding the various historical texts that are referred to throughout the Grimoire Bestiae.

### Signs of the Elements



### Planets



# Grammaire Bestiale

Part 10 ~ A I D E V



Into the Abyss



ገጽ ፳፻፲፯

ሀንጽዕተ  
ፍጥጥ፡ ሀገራት፡ ገጽ ፳፻፲፯፡ ጽዕን፡ ሀ  
\* ስገጥ፡ ሀገራት ሀገራት

ለንጽዕተ  
ገጽ ፳፻፲፯፡ ገጽ ፳፻፲፯፡ ገጽ ፳፻፲፯፡ ገጽ ፳፻፲፯፡ ገጽ ፳፻፲፯  
\* ገጽ ፳፻፲፯፡ ገጽ ፳፻፲፯፡ ገጽ ፳፻፲፯፡ ገጽ ፳፻፲፯፡ ገጽ ፳፻፲፯

ንንጽዕተ  
ገጽ ፳፻፲፯፡ ገጽ ፳፻፲፯፡ ገጽ ፳፻፲፯፡ ገጽ ፳፻፲፯፡ ገጽ ፳፻፲፯  
\* ገጽ ፳፻፲፯፡ ገጽ ፳፻፲፯፡ ገጽ ፳፻፲፯፡ ገጽ ፳፻፲፯፡ ገጽ ፳፻፲፯

ገንጽዕተ  
ገጽ ፳፻፲፯፡ ገጽ ፳፻፲፯፡ ገጽ ፳፻፲፯፡ ገጽ ፳፻፲፯፡ ገጽ ፳፻፲፯  
\* ገጽ ፳፻፲፯፡ ገጽ ፳፻፲፯፡ ገጽ ፳፻፲፯፡ ገጽ ፳፻፲፯፡ ገጽ ፳፻፲፯

ጸንጽዕተ  
ገጽ ፳፻፲፯፡ ገጽ ፳፻፲፯፡ ገጽ ፳፻፲፯፡ ገጽ ፳፻፲፯፡ ገጽ ፳፻፲፯  
\* ገጽ ፳፻፲፯፡ ገጽ ፳፻፲፯፡ ገጽ ፳፻፲፯፡ ገጽ ፳፻፲፯፡ ገጽ ፳፻፲፯

ጸንጽዕተ  
ገጽ ፳፻፲፯፡ ገጽ ፳፻፲፯፡ ገጽ ፳፻፲፯፡ ገጽ ፳፻፲፯፡ ገጽ ፳፻፲፯  
\* ገጽ ፳፻፲፯፡ ገጽ ፳፻፲፯፡ ገጽ ፳፻፲፯፡ ገጽ ፳፻፲፯፡ ገጽ ፳፻፲፯

## XII

### Rite of the Unforgivable Sin

It should be noted that performing this ritual ensures that there can be no salvation, in Christian terms, for the practitioner. It is quite literally unforgivable. The pneuma, the soul, which is imprisoned inside the mortal body by the Will of the Demiurgos, will be ripped out and cast into the Lower Depths. Concluding the ritual will leave the Magician feeling torn and depressed, suffering great loss. It is essential that the Magician therefore progress quickly to the creation of a Shadow Self, a Mayavirupa, with which the soul may be recovered. Prior to this (and before the Magician is ready to begin Tdeva), the Self as body and mind must be strengthened through both mental and physical suffering (Atdev Rites XV and XVIII). The weak fail and they are lost.

Note – Magic is about intent. The Magician must truly believe in this, and all Rites, for it to be successful. Should the Magician have any doubts whatsoever then they must postpone until they are quite confident and will not stumble over any of the words or actions.

## Grimoire Bestiae

### Triasle of God



### Items Needed

White robe

Crucifix necklace (preferably large and wooden)

Holy Wafers (blessed by a priest)

This Rite is a total rejection of God and the Holy Trinity – God the Father, God the Son, god the Holy Ghost – specifically as was highlighted in the Sophia Bestiae, the Unpardonable Sin is the

## Grimoire Festive

blasphemy against the Holy Spirit. From further exploration we learned that the specific blasphemy is accrediting creation and miracles of Christ to the Satan, thereby insulting the Holy Spirit. For this ritual therefore, the Magician shall undertake a variation of the Black Mass as it is the Black Mass which truly blasphememes the Holy spirit. Instead of merely ridiculing the Holy Spirit, we replace all that is sacred and holy to the Church of Peter the Liar with imagery of the Satan.

The Magician should undertake this ritual whiel dressed in religious clothing; specifically an ordinary white robe and wearing a crucifix about their neck. This ritual is to be performed from within the circle, on a Sabbath, facing in the direction of the enscribed Triangle of God. For the greatest efficacy, this rite should be performed in a church or on holy, consecrated ground.

## The Rite

The Magician shall first turn to the west, towards the setting sun for it is in the west that we shall see the setting of our former selves and our souls as entrapped by Ialdabaoth.

As the Magician's last celebration of the Christian Rite, he shall cross himself, kiss the crucifix and say:

ON. NTONON. FUMHOLL. ON VOK  
O. ON. IFOFONOLL. IUNANTO. CN  
ON.

Note – the Amen is to be drawn out until every last breath has left the Magician’s body. Amen translates as ‘So mote it be’ or ‘So be it’ and it is the Magician’s Will, not in the name of God’s Will that we perform the following part of the Rite so this symbolically shows that this is the final Amen to be performed while associated to God’s Will.

The Magician then turns to the South, hold out both arms 90 degrees to the body, bow his/her head and say:

UF. JONW.

The Magician should then turn and face the North, raise his/her hands high above his body, raise his/her face to the sky and say:

IOW. UJOK.

The Magician must then face the East and spend a moment collecting themselves and considering the action they are about to take. There is no turning back upon completing this ritual. After all, this is

the Rite of the Unpardonable Sin – there can be no forgiveness.

Once ready, the Magician should remove the crucifix from around their neck and place it in the circle, on the ground at their feet. They should strip of the white robe and leave it fall to the ground, standing thus naked and facing to the east.

The Magician must then say the following:

Α Ω Μ Υ Φ \* Α Ω Μ Ι Ι Τ Θ \*

Θ Ω Ν Ο \* Τ Κ Ο Ν \* Ο \* Ι Ι Τ Θ \* Ο Α Ω Ι Ο Κ  
Ο Ο \* Μ Ω \* Ι Ι Ο Α Μ Ι Ι Τ Θ \* Ι Ι Θ Σ Ο Α Τ Μ Ο  
Λ Ω Φ \* Ι Ι Τ Θ \* Ο Μ Τ Θ Α Ω Φ \* Ω Ο Ω Ω \* Ι Ι  
Ο Ι Τ Θ \* Ο Δ \* Ν Θ Ο Ο Ο Δ Ο Μ Ε Λ \* Ν Ω  
Σ Τ Θ \* Ν Ω Ω Υ Φ \* Ν Ο Α Ω Μ \* Ω Ο \* Ω Μ \*  
Ν Θ Κ Ω Τ Λ \* Ω Ο \* Μ Θ Ν Ο Ι Ι \* Ν Θ ~ Θ Μ  
\* Ι Ι Ο Μ Θ Κ Τ Χ \* Μ Ο Ο Ο \* Ν Θ ~ Θ Μ \* Ν  
Θ Ψ \* Μ Ο Ο Ω Ω Κ Δ Ο \* Ν Θ ~ Θ Μ \* Ω Ω  
Ν Τ Θ \* Μ Θ Μ Ω Ν Ο Ω Μ Ν Ω Ι Ι \* Ι Ι Ο Κ Ω  
Τ Λ \* Ω Ο \* Ι Ι Ω \* Ο Θ Λ \* Α Ω Σ Τ Θ \* Α Ω Μ  
Υ Φ \*<sup>17</sup>

Once done, the Magician must then say:

---

<sup>17</sup> The *Retap Retson* - Pater noster, qui es in cælis, sanctificetur nomen tuum.  
Adveniat regnum tuum; fiat voluntas tua, sicut in cælo et in terra.  
Panem nostrum supersubstantialem da nobis hodie, et dimitte nobis debita nostra, sicut et nos dimittimus debitoribus nostris.  
Et ne nos inducas in tentationem, sed libera nos a malo. Amen  
.(Matthew 6:9-13, Vulgate)

D. IIDD. RQW. UFFUFRK. W. IIMFA  
FIIIM. TK. NAFIMINOF.  
D. DOND. @. UNO. UDUN.

Then, the Magician should turn their back and face the West because God as the Sun is an illusion. It is to the West and the dark where God resides. The Magician must then state:

D. [MAGICIAN'S NAME]. DEFF. IIDN. OFF  
. NQW. IOW. ON. W. DOKONOF. UN  
D. W. DOKF.

D. DE. RQF. NQIM. NAFONMID. ID  
. @. IEM. TN. @. W. RNL. UNO  
F. @. NAFONTE. ON. SK. DC. O  
FUF.

D. DEFF. FUM. RQF. NCKD. IOVS  
. @. DAFONLONKO. IIFONK. @. O  
IIONII. ONME. NUN.

D. DE. UKON. IIMUNO. IOVS. @.  
ON. NDKDRQ. UNO. ON. @.

D. DUK. QO. QOD. TK. UN. ONMFA  
WONTE.

@. LUN. VOK. NO. RQD. D. NEX.  
RQD. D. IIFON. RQD. D. DAFON.  
UNO. ON. ND. DAFONF. D. IO. @.  
WII.

WUM. RQIM. DUFF. KTF. ION. DQ  
DUN. VAFN. W. NAFWOT. IIO

𐌲𐌱. 𐌳. 𐌵𐌹𐌺. 𐌸.  
 𐌶𐌷𐌸𐌹𐌺. 𐌻𐌽.  
 𐌲𐌱. 𐌳. 𐌵𐌹𐌺. 𐌸.  
 𐌸. 𐌹𐌺. 𐌻𐌽𐌾𐌿. 𐌽𐌾. 𐌷𐌸. 𐌹𐌺𐌻  
 . 𐌸. 𐌹𐌺. 𐌻𐌽𐌾𐌿. 𐌽𐌾𐌿.  
 𐌸. 𐌹𐌺. 𐌻𐌽𐌾𐌿. 𐌽𐌾𐌿. 𐌷𐌸. 𐌹𐌺. 𐌻  
 𐌷.  
 𐌶𐌷𐌸. 𐌽𐌾. 𐌷𐌸. 𐌹𐌺𐌻. 𐌻𐌽. 𐌸.  
 . 𐌹𐌺.

𐌵𐌹𐌺. 𐌷𐌸. 𐌽𐌾. 𐌷𐌸. 𐌹𐌺𐌻. 𐌻𐌽. 𐌸.  
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 𐌸. 𐌹𐌺. 𐌻𐌽. 𐌸. 𐌹𐌺. 𐌷𐌸. 𐌹𐌺. 𐌻𐌽. 𐌸.  
 . 𐌷𐌸. 𐌹𐌺. 𐌻𐌽. 𐌸.  
 𐌸. 𐌹𐌺. 𐌻𐌽. 𐌸. 𐌹𐌺. 𐌷𐌸. 𐌹𐌺. 𐌻𐌽. 𐌸.  
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 𐌸. 𐌹𐌺. 𐌻𐌽. 𐌸. 𐌹𐌺. 𐌷𐌸. 𐌹𐌺. 𐌻𐌽. 𐌸.  
 . 𐌷𐌸. 𐌹𐌺. 𐌻𐌽. 𐌸.  
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 . 𐌷𐌸. 𐌹𐌺. 𐌻𐌽. 𐌸.

𐌸. 𐌹𐌺. 𐌻𐌽. 𐌸. 𐌹𐌺. 𐌷𐌸. 𐌹𐌺. 𐌻𐌽. 𐌸.  
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 𐌸. 𐌹𐌺. 𐌻𐌽. 𐌸. 𐌹𐌺. 𐌷𐌸. 𐌹𐌺. 𐌻𐌽. 𐌸.  
 . 𐌷𐌸. 𐌹𐌺. 𐌻𐌽. 𐌸.  
 𐌸. 𐌹𐌺. 𐌻𐌽. 𐌸. 𐌹𐌺. 𐌷𐌸. 𐌹𐌺. 𐌻𐌽. 𐌸.  
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 𐌸. 𐌹𐌺. 𐌻𐌽. 𐌸. 𐌹𐌺. 𐌷𐌸. 𐌹𐌺. 𐌻𐌽. 𐌸.  
 . 𐌷𐌸. 𐌹𐌺. 𐌻𐌽. 𐌸.



D. UN. NO. NUIIM~ UIIDD. IICMUN  
\*  
D. UN. NO. IKOWJOT. IJFONM.  
NS. DKONJOT. KEIOW  
⊕. NO. DE. D. UN.

NON.  
D. SOW. ⊕.  
NON.  
D. ANUNOD. ⊕.  
NON.  
NANNSAW. OM. ANNOVONNO.  
NON.  
VOK. ND. AUW.

The Magician then turns back to face the East. Take one of the blessed wafers and hold it high, stating:

WOM. OF. W. SADO. TK. ZOFFOII. D  
E. RTH. IIONM. ME. JW. ON. W. N  
ON. TK. IDMUN. UNO. DE. F. NDA  
UNOKF. B. W. RWNII. TK. IICMUN

The Magician then chews on the wafer before spitting it onto the crucifix on the floor.

The Magician then pisses<sup>18</sup> on the crucifix stating:

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<sup>18</sup> Greater symbolism would be the slaughtering of a newborn lamb, with its blood pouring onto the trampled crucifix, but this is unnecessarily theatric



## Grimoire Bestiae

D. FΘII \* TΘ \* ✠ \* N \* UN \* UN \* UN \* D \* F  
OII \* TΘ \* ✠ \* IIΘ \* UN \* D \* FΘII \* T  
Θ \* W \* D \* D \* D \* D \* D \* S \*  
O \* UN \* DC

Note – it is HIGHLY advisable that prior to leaving the circle, the Magician performs an extremely in-depth cleansing ritual and prepares themselves for a night of quite unpleasant visitations. Of greatest concern is Michael.

The Magician now no longer has a soul.

XLV

## Rite of Nightmares

And the LORD God formed man of the dust of the ground, and breathed into his nostrils the breath of life; and man became a living soul. (Genesis 2:7, KJV)

Ato Bra Golem Devuk Hachomer V'tigsar Khavel Torfe Yisroel (From Rabbi Loew's Golem)

This is the first Rite to be performed as Self-without-Soul. The Magician must test their resolve against the Archons of the Demiurgos in a trance-like dreamstate.

5 clay figurines, each 18" (45cms) tall should be made by hand by the practioner. 4 should be male, 1 female. It is not necessary to bake these figurines but instead just set them at equidistant points around, and outside, the circle (180°, 252°, 324°, 36°, 108°).

During construction of the figurines, the name of each of the Archons they will represent should be

written on a strip of paper made by the Magician, and scribed in blood with the Black Quill<sup>19</sup>.

The names to be written and inserted into the moulded clay are:

Female:

FHΘNDU

Male:

UDTNDTH.\*  
QNDTH.\*  
UINUSUNDTH.\*  
NTHQDTH.\*

For the first three days after construction of the figurines, the Magician is to perform a ‘tea-party’ thrice daily, ‘feeding’ the figurines with sheep or goat’s milk to their lips and calling them by name. The more the Magician addresses the statuettes by name and the more care and love and attention given to them the better.

For the three days following, the Magician is to utterly change personality and feed the figurines blood<sup>20</sup> while cursing and insulting them – a

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<sup>19</sup> For the curious student, an exploration into the creation of golems will prove interesting – particularly the Sefer Yetzirah

<sup>20</sup> Pig’s blood works best as it is by far the greatest insult

twisted version of the 'tea party'. The more hate and vehemence that can be delivered to these statuettes the better.

For the final three days, the Magician should taunt the statuettes with water<sup>21</sup>, still referring to them by name, but not feeding them. The Magician should cruelly scratch and break bits off them, torturing them by burning their eyes, etc.

On the 9<sup>th</sup> night, the Magician should sleep in the circle, surrounded by the now disfigured statuettes. The cleansing of the Cella Sacrorum should be modified to include a heady mix of marijuana and belladonna along with the valerian – enough to produce a smog within the chamber. The names of the Archons should be chanted as a mantra continuously until the Magician, lying down, cannot help but fall asleep. When the Magician feels that they have no strength or will left to remain awake, this is what he or she must say:

ME. W. FROII. VAHTN. RDN. D. D  
UK. RON. WJ. TUK. D. HONJ  
N \*

Now the Magician must sleep and await the nightmares the Archons will surely bring. The

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<sup>21</sup> Preferably ditch water

weak fail and insanity is a possible outcome; either that or a low, miserable existence begging for forgiveness from the Archons' superior, the Demiurgos – despite no attrition available for the Unpardonable Sin.

Either the Magician faces the Archons in the dream state and overcomes them, thus becoming mentally stronger, or fails.

Note – should the statuettes begin moving or change positions, the Magician should immediately smash them all, burn their paper names and cleanse the circle and room. As precaution, a brass vessel identical to that used in Tdeva XXVII, along with its seal, should be kept in readiness and the fragments of the figurines, along with the ash of their paper names should be deposited within. This vessel should then be buried at a crossroads at dawn as the sun first begins to appear on the horizon.

The Magician should wait a full moon before performing the Rite again.

## ÆVIII

### Rite of Pain

"No matter what class or educational background you hail from, enduring pain can give you an incredible feeling of power: power over your own body, power over your circumstances. If you can refuse to feel the pain, or to react to it, you can control your life."

(An Intimate Look at Ritual Pain, by Amanda Silvers<sup>22</sup>)

The Rite of Pain is one which the Magician should not undertake lightly as it is designed to test the resolve of the flesh. All pain may be mastered but only through experience. A gradual increase in both the number and severity of the lashes accompanying the ritual should be determined by the Magician's own limits. At each point where the Magician believes he or she can bear the pain and burning sensation no longer, 9 more lashes should be self-administered, pushing both the body and mind beyond its natural boundaries. Each evening when the Rite is performed, the initial number of lashes should be increased until by the 9<sup>th</sup> night, the Magician should be able to flay off their own

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<sup>22</sup> [www.waningmoon.com](http://www.waningmoon.com)



skin and consider it naught but a minor distraction to the mantra they are chanting.

The Magician should, on this occasion, enter the circle (after observing all cleansing rites) wearing nothing but the sash, pouch and sheath) and bearing the scourge.

Facing East, the Magician should kneel and lay the scourge before him or her, and begin chanting *Om Mani Padme Hum* as a meditative and hypnotic *Geisslerlieder*<sup>23</sup>, focusing on nothing but that. At the point where the warm sensation of loss of conscious thought begins taking over, the Magician should take up the scourge in their right hand and lash backwards over their left shoulder, striking the left shoulderblade and back, with no break in chanting the mantra despite the stinging sensation. This action should be followed over the right shoulder and then on back and forth, left and right, with a slow rhythm matching the natural pace of the Magician's chanting. The lashes should not be delivered lightly at any stage.

Blood spilt during this Rite should be carefully mopped up with a kid skin cloth<sup>24</sup> and preserved in a sealed jar as it may be used in later rituals as a

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<sup>23</sup> Observe early *flagellanti*

<sup>24</sup> Untreated chamois leather is a good alternative

## Grimoire Rite

concrete specimen of the Magician's Will and resolve.

This Rite may be performed later at any time when the Magician feels that their resolve in a situation is slipping and that their Will is being undermined by another. It is especially useful as preparation for the Avedt Rites, as a warm up exercise.

The Magician who has accomplished this Rite need fear no physical suffering.

# Grammaire Bestiale

Part 1c ~ IDEVA



Communications with  
Lower Denizens



## Rite of Dragon Self

Atman means self, and as the true mayavi-rupa -- not a merely aberrant projection during sleep by the average man of the linga-sarira which can go only a few feet from the sleeping body -- is actually the ether condensed around the whole man who has gone, it obviously includes atman, or the root of selfhood. Please understand that the mayavi-rupa is the whole being that is worth anything. All the will, all the self-consciousness, all the highest part of the superior four principles are in and above and around the mayavi-rupa.

(The Dialogues of G. de Purucker, Theosophical Society, 1930)

Illusory body or thought-body, a higher astral-mental form. The projection of thought-consciousness-will power to any distant place while the physical body is left "entranced." It is the whole man except the sthula-sarira (physical body), the linga-sarira (the astral or model-body) and prana. This projection can assume any form at the will of the adept. This body is called illusory because when it has accomplished its purpose, it is withdrawn and thus disappears. Synonymous with protean soul, the medieval German doppelganger, and the Tibetan hpho-wa."

(<http://www.experiencefestival.com/mayavi-rupa>)

The Bestian Rites centre on Abyss workings. The object is to remove the Self from False Reality and enter a reality where the True Self and the Divine may be, if not discovered, then at least 'tasted'. In order for the Self to enter such a realm or plane, the Self must separate from the False Reality of the Demiurge. One must remove oneself from the False Light of the Sun and work oneself inwards into what is known in esoteric terminology as The Abyss.

There is great debate whether The Abyss is a 'real' location – e.g. tangible and physical and accessible via the physical Self or if it is, in Jungian terms, the Shadow of the Unconscious; that part of the soul, the brain, the mind that usually lies dark and untouched while the physical Self strives to exist in 'normal' moral society. A place inhabited by inner daemons – the daemons of the Freudian Id; lust, anger, the primal Self.

Having performed the Rite of the Unpardonable Sin and having removed the soul from the grasp of the Demiurge, the Magician finds that the Divine aspect of the Self is no longer constrained within the Physical Self. Somewhere deep inside The Abyss, the soul has plummeted, and it is the purpose of the Rite of the Shadow Walk (Vedta LIV) to retrieve the soul so that it may be unified

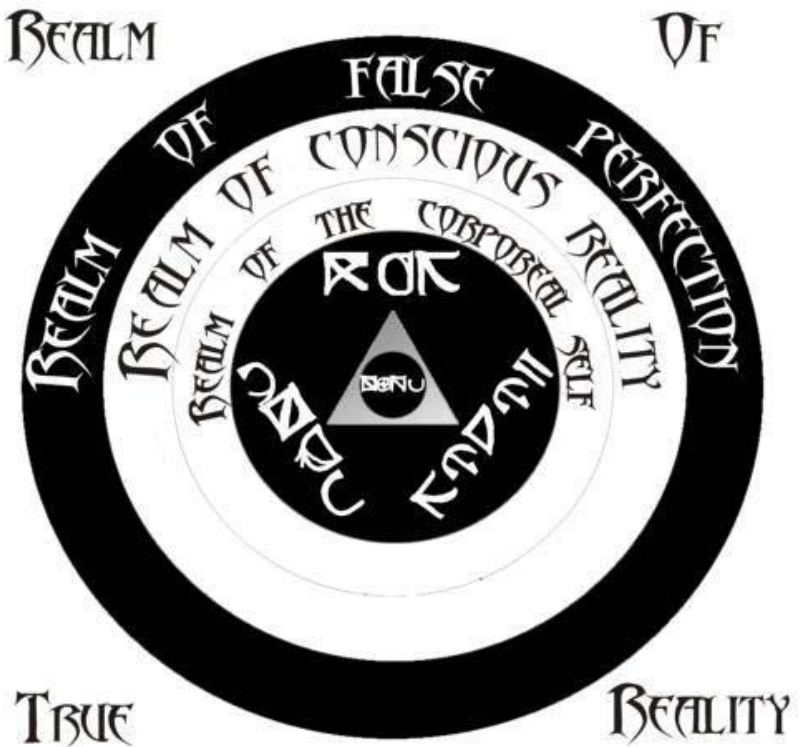
once more, albeit this time without the intervention of the homicidal Demiurge.

In order to enter The Abyss, it is necessary for the Self to turn inwards. There is a barrier which separates the Conscious Self from the Unconscious Self. Hypnosis is often a reliable means of accessing hidden or repressed memories and as has been pointed out by symbologists there are universal constants within our Unconscious; symbols which appear globally in all cultures which suggest that the deeper one pries into one's Unconscious one accesses a pool of information stemming from a time when all were one. The individual Self that we portray is merely a hereditary descendant of what has been termed as the 'Mitochondrial Eve'. As with our fear of the Dark stemming from ancient and primal memories of cave dwelling and being hunted as prey by lions and saber toothed cats, the Unconscious – The Abyss – is another memory, a memory of knowledge before The Fall, perhaps the knowledge that Ningizzida presented us when our ancestress was tempted with the fruit. Perhaps The Abyss stems from before this, from during the time of innocence when, if anthropology is to be believed, we were pre-sapient; little more than bipedal simians. Perhaps that is how simians think.

Nowadays, there appears to be an obsession with the Akashic Records and the astral plane. This striving to project the soul through OOB (Out Of Body Experience) into the astral realms clouds what must surely be the first step of any Magician wishing to learn the nature of their soul. Instead of projecting outwards via *hpho-wa*, the Magician should project inwards, towards the Unconscious, towards The Abyss. In doing so, the Magician learns more about their Shadow side, the areas of the mind and of the soul which the Ego-Conscious desperately avoids showing in public yet which are fundamental aspects of not only one's character but also one's spirituality. The Magician therefore must turn inwards.

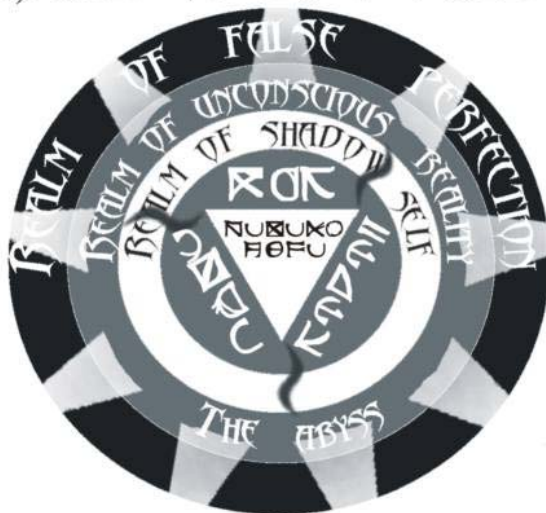


In the following diagram is shown Corporeal Reality, that of the Physical Self trapped within the Demiurge's realm, where the soul is imprisoned.

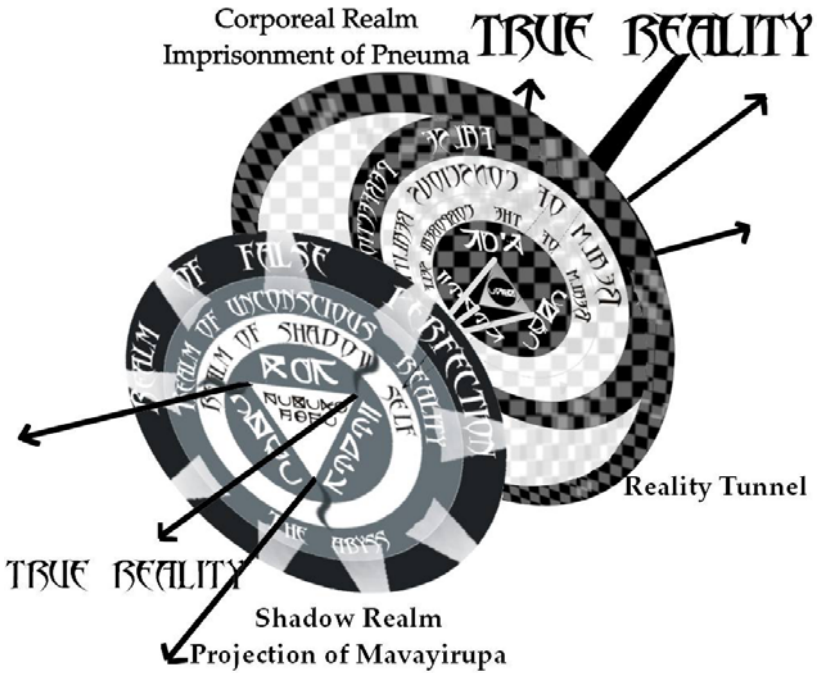


In the following diagram is shown Shadow Reality, the realm of The Abyss, where once the material and corporeal has been removed, e.g. the Physical Self, the pneuma is free to travel. Having had an aspect of the pneuma, the soul, already removed from the Corporeal Self through performing the Rite of the Unpardonable Sin, the Magician is not only encouraged to retrieve this vital aspect of themselves but is also more free to do so than the uninitiated who still suffers from the bonding of the soul within the Corporeal Self as it was placed there by the Demiurge and His Archons.

## BEALM OF TRUE REALITY



This Rite extends from the above explanation and into Vedta LIV, the Rite of the Shadow Walk, which in classical terms is Orpheus in the Underworld, which is Gilgamesh, or Odysseus, which is any of the classical heroes who entered the realm of Hades by whatever name their culture recognised it in search of the beautiful or Divine. The successful hero, the symbolic Magician, after facing great evils and obstacles, retrieved that which they sought – the beautiful, the perfect, the Divine – and successfully emerged from The Abyss not only in possession of the treasure that they had sought but also far wiser and more experienced. Once in the darkness of The Abyss, the False Light which had previously blinded the Hero-Magician becomes merely a memory; an inverted memory of what The Abyss first appears to be when seen from the position of the Corporeal Self.



Once one has passed through the Reality Tunnel into The Abyss, all aspects are reversed. The memory of The Abyss *becomes* The Abyss; the reality of the Corporeal Self becomes a memory and the Light which shone upon it is remembered as being tainted. Black is the absence of Light. The Magician must turn his or her back on the Corporeal Self, enter their own mind, reject the Conscious and enter the Unconscious. The Magician must pass through the Reality Tunnel and enter The Abyss, through the dark and musty

corridors of the mind. The further into The Abyss the Magician goes, the darker it becomes and the false warmth of the Light of the Conscious is left behind. The Magician finds him or herself alone but with the archetype of The Hermit in mind, showing the way with the Lamp of Thoth, the Magician may face those daemons that lurk within The Abyss. The Hermit is like the ghost of Virgil in Dante's Inferno who had an answer, a retort, a means of combating every evil and every situation that Dante faced in The Abyss. For him it was a simple matter of speaking the correct phrase or performing the correct deed to dismiss such creatures as Minos or Cerberus, even Pluto himself, with the aim of leading the Magician, Dante, through the very pits of Hell and out through the other side.

# ÆÆIV

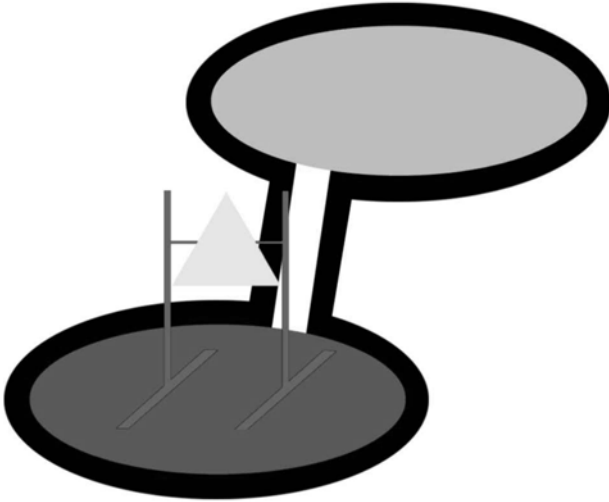
## Preparation of Immortal Mirror

These words are to be written around the circumference of the circles and joining path. The last word continues fluidly into the first so that the passage repeats ad infinitum<sup>25</sup>:

UDD \* RAN \* W \* IIFODOM \* DUD  
 \* DODDOD \* DM \* FODONCNDM  
 OD \* DCORV \* UDD \* ROKD \* D  
 N \* DR \* N \* T \* R \* ENMOR \* DM  
 \* ENDDWIMED \* UDD \* W \* AN \* W \* T  
 OR \* DDD \* UDD \* W \* IIFODOM \* W  
 SM \* RW \* ME \* DO \* N \* AN \* UDD  
 \* RAN \*

<sup>25</sup> Daemons don't do word games...

## Immortal Mirror



The two circles joined may be drawn either as an optical illusion or concretely on two different levels. The circular verse that is to be inscribed around the circumference is essential in that it entices a Being to complete the reading of the sentence prior to breaking the containing bond of the circle. As the passage folds back on itself and repeats in fluid form continuously, the nature of the Being brought forth into the circle will work against itself. It will become trapped in circular logic and unable to free itself from the bond.

The Higher circle should be painted in gold and the Lower in dark red.

Mirror positioning is also of great importance. The summoning of Divine and Higher Beings (Gods and Angels) should be performed using the Divine Mirror (White side), with the mirror being positioned in the Lower Circle – this will induce the Being to leave the Mirror and head towards the Higher, gold area where it will remain trapped within circular logic and at the disposal of the Magician until dismissed. The summoning of Infernal and Lower Beings (Daemons and Lower Plane entities) should be performed with the Infernal Mirror (Black side), with the mirror being positioned in the Higher Circle. The Lower Being will then head to the Red, Lower Circle where it will remain at the Magician's disposal until dismissed.

Unlike 'traditional' Goetia and other demonological systems, here the mirror is once again introduced as being an essential aspect of the summoning (its reason for removal originally being to prevent the inexperienced from summoning the 72 on their own). Also, unlike other Kabbalah-heavy systems, we have no need for the Names of God and His ministers for our protection (and it most certainly would not be



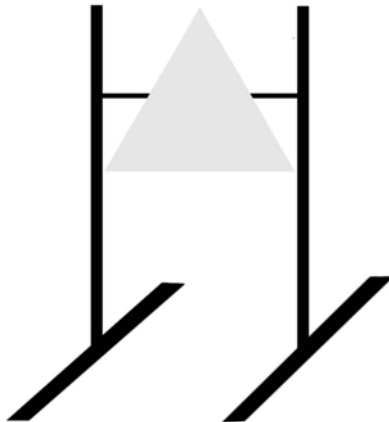
## Grimoire Bestiae

forthcoming) – the circular passage of the Spirit of the Self is protection enough.

Depending on the Being to be evoked, the actual positioning of the mirror is also of importance. As all Rites are performed with the Magician facing East but the mirror should be angled to the degree from where the Being originates.

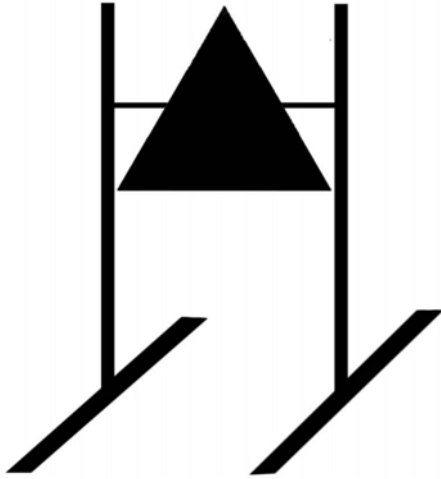
The swinging triangular mirror and frame can be easily commissioned at a local old-style glazier or carpenter's workshop.

## Divine Mirror



Grmaire Bestiae

Internal Mirror



# XXXVII

## Rite of Daemons

19 And the messenger of God, who is going before the camp of Israel, journeyeth and goeth at their rear; and the pillar of the cloud journeyeth from their front, and standeth at their rear,

20 and cometh in between the camp of the Egyptians and the camp of Israel, and the cloud and the darkness are, and he enlighteneth the night, and the one hath not drawn near unto the other all the night.

21 And Moses stretcheth out his hand towards the sea, and Jehovah causeth the sea to go on by a strong east wind all the night, and maketh the sea become dry ground, and the waters are cleaved (Exodus 14<sup>26</sup>)

The most important thing about dealing with daemons is to remember that ultimately what you are doing is opening a part of your brain/mind/soul (some aspect of your Unconscious) that otherwise lies dark and dusty and unused. Perceiving the daemon as an

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<sup>26</sup> The text from which the Shemhamphorae originates, Young's Literal Translation

anthropomorphic shape is just a means of aiding concentration and bringing it from the abstract into the concrete realm of reality. The danger in dealing with daemons is that you are opening aspects of your mind that you have no experience with. Imagine the daemon as pure directed Will, tapped straight from the root of your Unconscious - because that is basically what it is. As Jung, Einstein and others put it, we already hold all the answers to the universe in our minds - we just need to learn how to access them. In the case of Asmodee for example, he<sup>27</sup> is traditionally associated with astronomy, arithmetic, geomancy and craftsmanship, and also mind reading - a very important daemon for occult studies, especially in the western esoteric traditions.

All of the above is the Truth and all of the above is a modern falsehood. Yes, there are daemons in the mind but there also daemons which exist in their own right. Experience and practice will show which is which.

Preparation for the ritual, and the ritual taken seriously - with full belief in its working - are extremely important. Daemonology can be

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<sup>27</sup> Or she, depending on mythology sourced

compared to Buddhist mantras and to modern psychology.

One finds the source of one's Will at depth, not on the surface. Thinking one has control over one's Will is utterly different to actually having control of one's Will.

The Goetia, along with many ancient rites, is based on the old adage:

Secretum secretorum, Tu operans sis secretus horum

The secret of the hours, the names, the circles, the methods, etc are handed down from adept to adept and enshrouded with contradictions, blatant falsehoods, false ends, wild goose chases etc to prevent the uninitiated from merely 'copy and pasting' (to use a modern allegory) rites.

One needs to spend a good amount of time comparing the various 'recipe books' - by doing so one will see which aspects are kept and which are discarded, which are universal, which are unique, and which are merely diversionary tactics to hide the truth (occultum).

If one really wishes to evoke a Being then I do suggest one invests the time and effort in studying

how it has been done since time immemorial. There are ways of altering the rituals, as each time period 'infects' the method with its own dogma and prejudice, often in a superfluous fashion.

However, to reach such a stage, one must first be comfortable with the tried, true and traditional. Discarding the wisdom of far greater persons than ourselves because it doesn't fit a 21st Century time frame (or lust for knowledge based on study, practice, and experience) and adopting the one-minute-wonderism of New Age fluff<sup>28</sup> will leave one evoking a very thin projection of one's own fantasy and definitely not those Beings that have emerged time and again throughout the ages on both sides of the coin of good and evil.

The following is the Aestheteka adaptation of the Goetia of the *Lemegeton Clavicula Salomonis* (Turner version, 1657) and Wierus' *Pseudomonarchia Daemonum*<sup>29</sup>. Essentially, the Rites and Means of Protection stem from the *Calvicula* and the Rites and Means of Summoning

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<sup>28</sup> McMagick raises its head once more...

<sup>29</sup> Elements are taken from other grimoires also, most notably Peter De Abano's Heptameron and the books of Agrippa; however, it must be noted that the Aestheteka Rites work without relying on the Names of God, and therefore Adonai-heavy workings such as the Heptameron do not fit well with our own position. Compared to the Lemegeton, the Heptameron reads like an alternative Vulgate or Septuagint....

from the *Daemonum*. Certain observations should be made prior to reading the body of this text:

- a. The Shemhamphorash is not listed because it may be found in innumerable other works.
- b. No.48 of the Shemhamphorash is listed as the president, Haagenti but in the names of the 72 attendant ministers of God it is the position of Michael so is best avoided.
- c. The Goetia, and the Ars Paulina, center on Solomonic rites where God and his ministers are essential for the summoning, protection of the Magician, etc. The Bestian Rites of Aestheteka have already dismissed such interjection as unnecessary and condemned the YHVH as being UN-Tetragrammaton-like. It is to the Luciferi we turn when we request aid as it is they who bring the gift of illumination and wisdom from the gods; it is to the Self we turn when in need of defense and strength (the Magician may now fully understand the necessity of undertaking the Atdev Rites XV and XVIII)

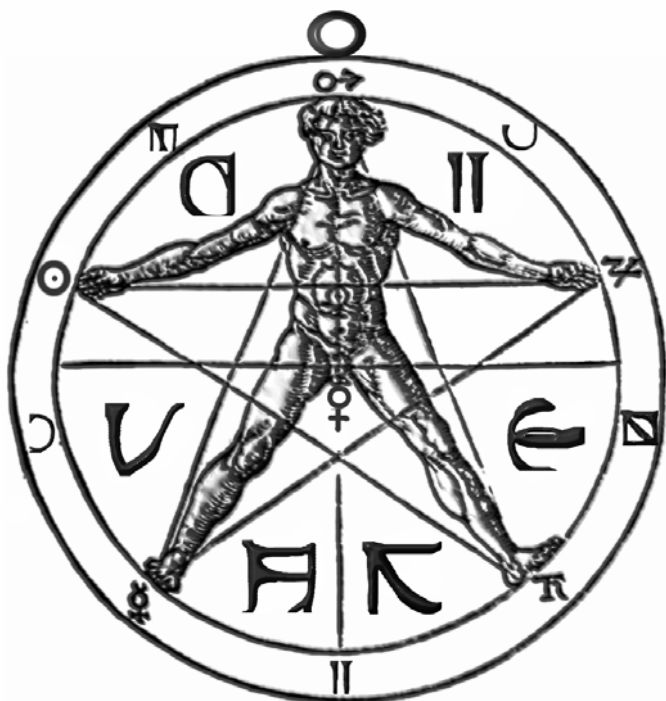
Notes prior to operations:

## Grimoire Bestiae

Rites of summoning should only be performed when the moon is waxing.

The 9 days of purification and 3 days of fasting and prayer is too much and reflects a medieval stance rather than a modern one. The time requirements for preparation already stated are sufficient.

## The Pentagram of Arestreka





To be worn on a chain around the neck hanging onto the skin of the breast. Made from silver and with the sign of the Daemon engraved on the rear. It is to protect the Magician.

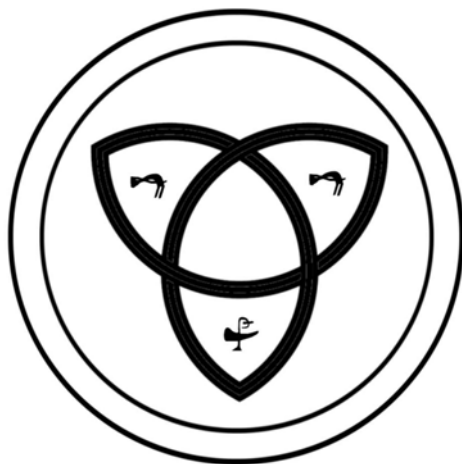
The Hexagram of Aestheteke



## Grimoire Bestiae

The hexagram is to be made by the Magician on calf's skin and sewn onto the under robe (the white vestment) and covered with a linen flap. It is to be revealed only when commanding the spirits to take 'fair and human shape'.

### Iae Arestæreka Rins of Protection



To be worn on the little finger of the Magician's left hand and to be raised in front of the Magician's face should a Daemon attempt to breathe obnoxiously in that direction.

## The Seal of Solomon

The Secret Seal of Solomon remains the same as that seen in the Lemegeton.

The seal must be made when the Magician has not had sex for a month and has focused his or herself on the spiritual aspect of the Self.

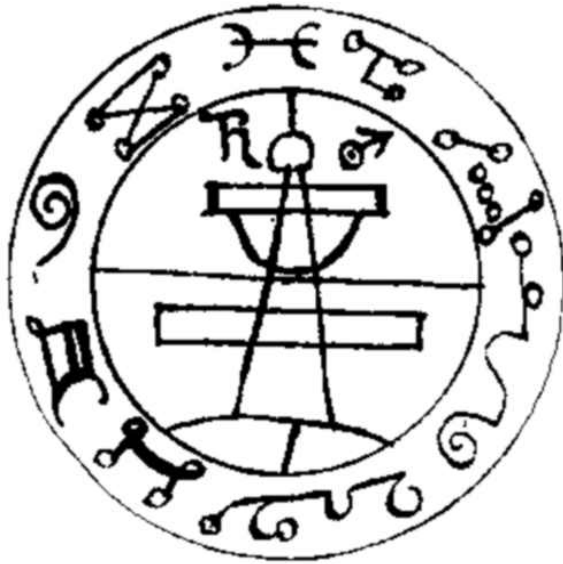
It is to be written with the blood of a Black cock that has never been bred with a hen, and written on virgin parchment.

It is to be made on either a Tuesday or a Saturday night at midnight when the moon is waxing.

The incense is to be made from alum, raisins of the sun, dates, cedar and lignum aloes (a ready made concoction can be easily bought at occult suppliers)<sup>30</sup>

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<sup>30</sup> Unlike the hexagram and pentacle, the Seal of Solomon has no direct relationship to the well being of the Magician in the Rite and is instead designed to contain the daemons in a language they best understand, therefore it is unnecessary to change it. We are not asking the God of Solomon or His ministers, in this case, for protection



### The Brass Vessel

In place of the traditional Hebrew names of God, the Ogdoad<sup>31</sup> is inscribed around the circumference of the centre of the vessel.

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<sup>31</sup> This is not to be confused with the Magickal System of The Ogdoadic Tradition, nor the Aurum Solis; the Aestheteka System does not in any way promote the invocation or evocation of the Archons as that opposes utterly the primary Rites of removing the Self from the subjugation of the Will of the Demiurgos – it is a complete contradiction to the Sophia Bestiae.



The Front reads:

ἸϞϞϞ.Λ.ο.Ϟ.ο.ϞϞ.ϞϞϞ

The Rear reads:

ἸϞϞϞ.ϞϞϞϞϞϞ.ϞϞϞϞϞϞ.ϞϞϞϞϞϞ

Traditionally, a selection of prayers to God et al must be said, and repetitious blessings of the circle and every other item of the Magician's equipment

and clothing be made. This is now redundant as the Magician has since become the object of his or her own Divinity and therefore it is the emanation of the Self to which prayers should be directed and as that is naught but a narcissistic and egoistical act, it shall not be performed. Belief in the Self is more than enough.

### The Days and Hours

Again, there is no need to repeat what has been written on extensively. The Magician should refer to the Solomonic texts when deciding on which spirit he or she wishes to conjure, and then divine the relevant details such as days, hours, metals, etc that are specific to the Being in question.

### The Conjunction

D. A S I I D F . U N D . N O N O U .

[Daemon's name] . W . F F U N M O I T O U .

U N D . F F O I I O F M S . T K . W O I I . C M .

I D . W . F O K O K U . T K . W . I I O N A O C .

T K . W . T O K O O F . U N D . T K . W . U

W . U N D . I D . T O F F . I I U N A O U O T O K .

K U M O . U N D . I D . T O F F . T O K O . M D

M O K . N E I I O U U .

D . N O N O U . U N D . A S I I D F . W O .

[Daemon's name] . I D . W . K U M O . T K . S K

. I I O F U V O N . U N D . I D . W U . K U M O

F. UNO. ID. W. NODIM. MFE. UNO  
 \* IIFOTUK. DON. TK. S. NCIIMU  
 \* WUM. O. DE. LEN. OOME. NO. O  
 N. W. UNO. DONUN. MCF. DOW  
 \* KOFFOTOK. IOVS. WOI. IULOK. U  
 NO. OTM. MAFOTOK. ON. ONO.  
 NUNU.  
 WOI. IULOK. IODT. ND. MODOE  
 N. UNO. FADOMOTON. ID. W. RO  
 K. TK. W. IONV. UNO. TK. W. RO  
 FODON. DUMOD. NO. ID. W. FAD  
 NODOUN. KENDOVAD. NCMUF.  
 UNO. WUM. O. UNUW. TONIMKO  
 \* FOWAM. DOWTNU. S. DOWOM. S  
 K. TK. ND. DONUNOF. UNO. N  
 RONOTOF. ON. W. DON. TK. W.  
 DOKON. IONV.  
 CNON.

### The Bindings of the Spirit

When the spirit finally appears, command the following:

D. NTONUNO. WO. [Daemon's name]. ID  
 \* W. DOKON. FOK. TK. W. IONV. W  
 UM. WAF. IUKM. OTM. DOFCM. A  
 M. TK. ND. IONV. S. TCMU. WD.  
 IADOKO. MCF. WUM. WAF. IUK. U  
 FOWD. ON. S. ONO. FAW. IUK  
 M. WAF. IUK. TK. ND. IADOKO. S. II

ΩΚ. VΘFΘΛUK. Ξ. IIFΘHΘMΘUK  
\* IΘM. ME. IO. TIOOΘOΘNM. ME.  
NO. UNO. ME. Θ. RΨOΦ. TK. ND  
\* ΛTΘOΞOΠΘN.

D. ΛTΘUNO. ΘO. [Daemon's name]. ID  
\* ΞK. IIOHUVON. UNO. ID. ΘΨ. KΨ  
MΘF. UNO. FΦΨF.

D. ΛΘOΞΨ. UNO. TCO. IDNO. UNO  
O. ΛTΘIIMHON. ΘO. [Daemon's name].  
ID. ΞK. RΨOΦ. UVSIOO. UNO.  
ID. ΘΨ. KΨMΘF. ΘUM. ΘΦ. IO. T  
IOOΘOΘNM. ΘNM. NO. UNO. ME  
\* ΛΘN. UNO. UFOΨ. KOFFOIKO. Θ  
NM. NO. UNO. ΘUM. OΘ. ΞK. O  
OΦ. UNO. ΦΨF. UNO. NOOΘC. R  
ΨIIOAKΨ. D. NO. IO. IOOHT. ΛΞKO  
\* ID. Θ. KΨMΘ. TK. Θ. KEIIOVΨ. Λ  
HΘIIMH.

IO. HODO. ME. UFOΨ. IOVS. NO  
\* UNO. ME. DOK. DED. ΛTΘIIOK  
\* TΦ. ME. [here the Magician must state the  
skills or gifts that the Daemon has charge over  
and that the Magician requires]. UNO. OΘ. Ξ  
K. ΘΨΨ. ΘOHT. ND. ROK. ΛRΘNK  
O. ME. IO. VONVOKO.

D. TCO. ΘO. ΘFTO. FON. TK. OK  
ΨKUIIMOT. ΛTΘOΘOΘOΠΘN.  
VOUM. VOUM. VOUM. CNON.



The Spirit may now be questioned. However, it is essential that the Magician not enter into any games or arguments with the spirit that could be treacherous and deceitful. The Magician is to state that which he or she requires, command the spirit to make it so and then end the conjuration. Should the Daemon not appear, the Magician is to repeat the conjuration. If after several tries it becomes clear that the Spirit is not going to attend do not act in the manner described in the Lemegeton and continuously threaten the Spirit with the fiery pits of hell etc. Repetition of the initial conjuration is enough to summon the Spirit (although should the Magician 'desperately' require its presence and the Magician's Will is not strong enough to enforce such an order then the rank above the Daemon should be summoned and requested to force its underling to appear).

Dismissins the Spirit

ᎠᎠ. ᎠᎠᎠᎠ. Ꭰ. ᎠᎠᎠᎠ. ᎠᎠᎠᎠᎠᎠᎠᎠ  
ᎠᎠ. ᎠᎠ. ᎠᎠ. ᎠᎠ. ᎠᎠᎠᎠ. ᎠᎠ. ᎠᎠᎠᎠ  
ᎠᎠᎠᎠ. ᎠᎠᎠᎠ. Ꭰ. ᎠᎠ. ᎠᎠᎠᎠ. ᎠᎠᎠᎠ. Ꭰ  
ᎠᎠᎠᎠᎠᎠ. ᎠᎠ. ᎠᎠᎠᎠᎠᎠ. Ꭰ. ᎠᎠᎠᎠ.  
ᎠᎠ. ᎠᎠᎠᎠ.

ᎠᎠ. ᎠᎠ. ᎠᎠᎠᎠ. ᎠᎠ. ᎠᎠᎠᎠ. ᎠᎠᎠᎠ  
Ꭰ. ᎠᎠ. ᎠᎠ. ᎠᎠ. ᎠᎠᎠᎠ. ᎠᎠ. ᎠᎠᎠᎠᎠᎠ

\*UF\* D\* N>K\* MO\* OFTO\* FDN\* T  
K\* NKU\* KUIIMOT\* DUN DITON\*

Should the Daemon not depart...

If, for any reason, the Magician finds that the spirit ignores the license to depart it may be necessary to forcefully eject its presence by saying:

ON\* NTN ONO\* KENOVORHON\* ON  
O\* ON\* FUND\* UD\* KOLU\* KAN M  
FU\* O M\* FUB\* IOM\* ONM\* NTI  
\* OM\* K TI\* FUFUMO\* IOMOI\* KO  
NOH\* KTLUMO\*

When the Magician is sure that the Spirit has definitely left, he or she may then begin cleansing the circle and the Cella Sacrorum. NEVER leave the Cella Sacrorum, especially after a summoning, without cleansing it first.

# Grammaire Bestiale



Part 2

MEIAMORPHODIS

# Grammaire Bestiale

Part 2A ~ I A V E D



Invocation ⊕  
Demonic Archetypes

So if you meet me  
Have some courtesy  
Have some sympathy, and some taste  
Use all your well-learned politesse  
Or I'll lay your soul to waste<sup>32</sup>

---

<sup>32</sup> Sympathy for the Devil, Rolling Stones

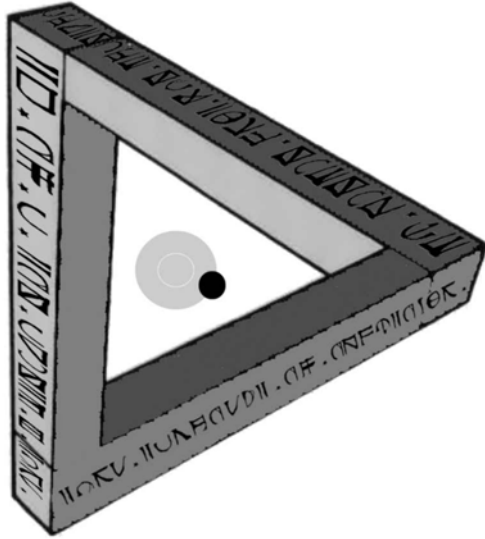


## Rite of Three

A preparatory ritual to be used prior to any invocations which the Magician might perform.

First the Magician must identify each of the three paths and then dismiss each in turn thusly, drawing their symbol in chalk outside of the circle:

The Magician draws the Triangle of Sisyphus to the South:



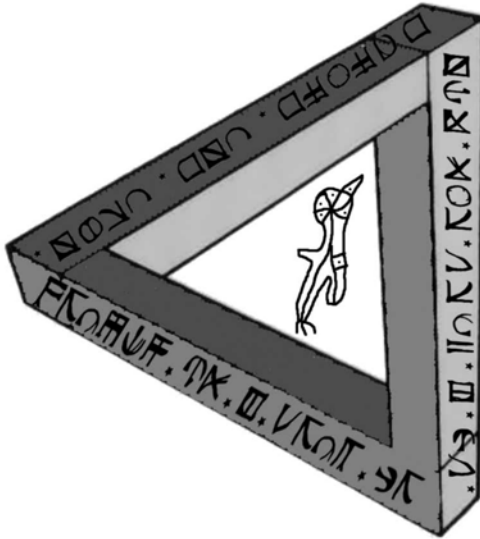
Then says:

Q. DUK. MATHON. W. ADM. DUN  
D. FUM. UND. ENDOUIMED. II O II  
OV O II.

II OKV. II UNADU II. OF. ON FII O  
I OK. ME. N O N O N O. F K O II. R O N.  
M F U N F D F O II O. OF. U. II O N. U D O  
N II M. W. II OKV

The Magician draws the Triangle of Tantalus to the North:

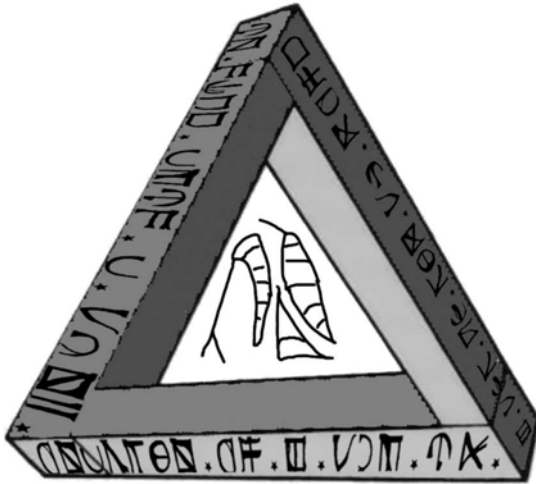




Then says:

D. T. U. K. M. A. T. O. O. N. . W. . K. O. V. M. . T. U.  
N. O. . F. U. W. . U. N. O. . O. N. O. W. I. I. M. O. D. . M. U.  
N. M. U. K. O. I. I. .  
F. K. O. H. U. F. . T. K. . W. . V. K. O. T. . S. K. . V. S.  
. W. . I. I. . O. K. V. . K. O. K. . R. T. O. . O. O. F. O. F. O.  
. U. N. O. . U. R. O. N. .

The Magician draws the Triangle of Antigonus to the West:



Then says:

D. P. U. K. M. A. T. O. N. O. N. O. D. O. R. \*  
F. U. O. U. N. D. O. N. U. I. I. M. E. D. U. N. T. O. D.  
T. O. O. I. I. \*

O. N. U. N. T. O. N. O. F. O. V. S. M. T. K. O. V. E  
N. D. E. K. O. R. U. S. R. O. F. F. O. N. F. U. N. D.  
\* U. N. T. F. U. V. O. I. I. \*

The Magician then stands in the centre of the circle and faces East and says:

Grimoire Bestiae

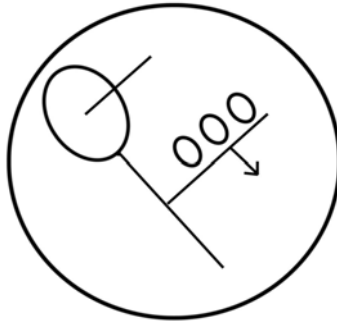
WII \* R \* OF \* NDN \* ON \*  
OM \* OF \* W \* R \* TK \* W \* II \* ON \*  
R \* W \* AN \* Q \* EN \* O \* NM \* VA \* TN \* D \* W \* J  
\* NU \* N \* S \* D \* TD \*  
WII \* OF \* W \* FU \* W \* D \* ND \* N \*

The Magician has now stated his or her position and may proceed to invoke godforms, archetypes etc.



# Invocation of Lucifer

The Magician should draw the Mark of Lucifer on their left breast, over the heart:



And then say:

KE II DVW. NA OII M TI.  
 ⊕. DVK. AEN. EDW. NT K DZ.  
 W U M. ⊕. ND M. A O J ⊕ N. W W. V D O  
 M V O K D O II.  
 ⊕. DVK. AEN. EDW. A O N T K O M T  
 T D.  
 W U M. ⊕. ND M. A O J ⊕ N. W W. O D N T A  
 U II.  
 I I M O K U. N U M E M O D U.  
 D. O D K O N. ⊕.

Grimoire Bestiae

o n m j . n d . n o k . u n d . o n i d j . n o  
\* r o w . k d m .  
m d n . w h e . n d . d f . i i o . w u m . d c n .  
n o i i . v s k f . u r o .  
v o k . n o . r o w . i o m o . u n d . f r o h  
j . u n d . r o f d e n . u n d . i i o i i .

k e i i o v j . f a o n o w o o i i .  
d o u m . n o . v a t n . w . d t o f .  
d . u n . u . k o i i o k . r o m o t . m e . i o . v  
o n d .  
o n f o n . n d . i i o k . r o w . s k . w u m  
\* w . u s t n o n o i i o . v o j f .

k e i i o v j .  
k e i i o v j .  
k e n o v o h o

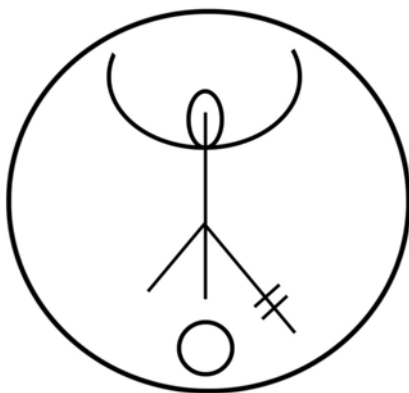
Note – to be repeated thrice, pronounced louder and more forceful each time

The Magician may invoke the ‘umbrella’ archetype of Lucifer or any of the 9 specific Luciferi, depending on requirements (substitute the names). This rite is especially useful for when the Magician is preparing for study or any form of mental development or prolonged work.

# 3333VI

## Invocation of Satan

The Magician should draw the Mark of Satan on their left breast, over the heart:



And then say:

O. IIMHONW. TK. NUN. D. WO. O  
 NKON A  
 O. UDKU IUF O.  
 O. TFOFJ.  
 O. DE. IIMUND. ON. VATHOM. TK.  
 DTD. UNO. IIFOM. ON. DOFF. VU II  
 \*  
 O. DADN. KSD. TK. W. JW.  
 FAV. OF. WD. DN\*

D. N. S. K. W. D. F. P. J.  
D. N. S. K. W. D. I. M. F. O. N. U.  
V. O. K. N. O. R. O. W. F. S. V. S. I. I.

ID M U N . ID M U N . ID M U N .

W. D. F. O. M. I. I. O. M.  
W. U. P. F. O. N. U.  
F. O. O. V. S. I. I. N. D. R. O. K.  
V. O. K. N. O. R. O. W. D. O. M. U. N. O. U. T. O. N.

\*  
N. O. N. N. D. D. O. K. F. A. K. O. J.  
N. D. U. N. J. O. T. O. N. F. N. O. J. I. M. F. I. I.  
V. S. I. I. U. I. D. O. W. O. F. D. E. I. I. M. U. N. O. O.  
O. N. D. R. O.  
A. F. O. T. W. O. F. D. E. O. N. F. O. D. N. O.  
D. O. I. M. F. O. W. O. F. D. E. D. O. M. N. O.  
D. O. M. W. O. F. D. E. K. O. K. N. O.

ID M U N . ID M U N . ID M U N .

Note – to be repeated thrice, pronounced louder and more forceful each time

This invocation is particularly powerful if preceding a job interview or another situation where the Magician must convey power of presence. Knowing that the Mark of Satan is safely ensconced under one's clothing and over the heart does wonders for one's confidence.

Part 2/5 ~ A V E D I



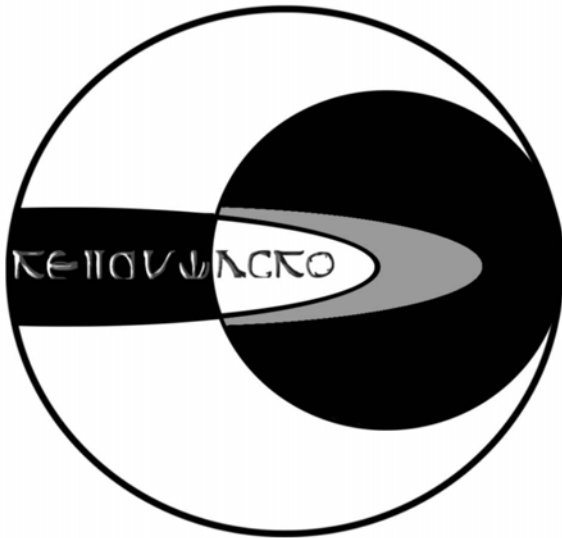
Dark Weapons



These Rites are to be performed when the moon is waxing and is in either the sign of Cancer, Scorpio or Pisces.

“Anguish is always there, lurking at night,  
Wakes us like a scourge, the creeping sweat  
As rage is remembered, self-inflicted blight.  
What is it in us we have not mastered yet?”<sup>33</sup>

The Lucifer, Man of Light, and the Kali, Woman of Darkness:



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<sup>33</sup> The Invocation to Kali by May Sarton



## Rite of Succubus and Incubus

Succubi and Incubi are the Shadow Self projected either consciously or unconsciously for good or for ill but always with negative consequences for the recipient. Extreme lust and unrequited love can be an unconscious cause where the Projector fuels their Shadow Self with concentrated sexual desire and, in sleep, projects this onto the recipient. In the conscious variety, it is a wilful act of malice, dominance and spiritual rape. One could associate such phenomena with poltergeist.

Note - one generally knows who sent a succubus as the creature either emits a 'sense' of the projector which the recipient may recognise, or even (with very strong projections) resemble a grotesque caricature of the Projector in the form of a Lust-figure - basically, how they believe themselves to be while in orgasmic state yet unconfined by the laws of physical reality.

The Rite for the creation and projection of Succubi and Incubi is fairly simple; sex, after all, is a very powerful tool in magic.

The Magician, nocturnally, is to masturbate him or herself to the point of orgasm but refrain from 'finishing'. The image of the recipient is to be focused upon, and the recipient's name repeated again and again as a mantra with the Magician focusing his or her Will solely on the intended victim. This action is to be repeated again and again, never to the point of climax. Utterly frustrated, the Magician should then sleep with the recipient's image and name in mind. The more this Rite is repeated, the stronger the succubus or incubus becomes and the more dominance the Shadow projection of the Magician's lust will have over the victim.

## ÆLII

### Rite of Dark Light

The Rite of Dark light is the Magician's first excursion into what I would term 'Mind magic'. Similar to the Rite of Succubi, it is where the Magician produces energy from their body, their physical form and projects it externally. This form of magic does not require ritualistic trappings; in fact, this form of magic can be utilized on the spur of the moment – in a moment of rage, hatred, and anger the Magician can project what is globally known in primitive cultures as the Evil Eye. This is an unconscious wave of ill-will forced from the depths of the Magician's Unconscious and slammed against the victim. For the sake of the Bestian Rites however, such Bezerkangung is uncalled for. It lacks self-control and a Magician who lacks self-control might as well rejoin the flock and be herded once more. Therefore the Magician needs to learn how to apply such instantaneous ill-will and rage at a later date of their own choosing, following the old adage:

*Revenge is a dish best served cold*

In order to tap the source of such rage, unlike the later Rite where a poppet is used, the Magician needs to conjure the image of the victim in their mind. Similar to the Shadow Self, and the *mavayarupa* except instead of the Magician projecting their Shadow Self away from their physical form, he or she invokes securely the Shadow Self of the victim into the enclosure of their own mind. The Magician is creating a doppelganger of the victim internally. The mistake many Magicians make in attempting to use such forces as the Dark Light is that they try to visualize externally a ball of dark flame or a psi-ball and shoot this ball at the physical victim. The Magician, having conjured the doppelganger/Shadow Self of the victim in their own mind can create circumstances in which the projection of a Dark Light weapon can, within the Magician's own laws of reality, created within the Magician's constraints, inflict serious damage – even death – upon the victim.

In order to achieve such a state of mind, the Magician should attempt to meditate and concentrate to such a point where there is no external sound, no outside interference. It is to within the Magician must look.

Firstly, the Magician should meditate and utilize breathing exercises to the point where the body is relaxed. A half lotus position is ideal for this.

Once the body is suitably relaxed, the Magician can begin separating him or herself from the outside world. Any form of distraction will shatter the fragile reality that the Magician is attempting to construct. To perfect the art of Dark Light, the Magician should spend considerable time just practising the art of meditation without any ultimate goal in mind other than the removal of the Self from False Reality so that the Magician is in tune with the greater whole. The body no longer has a purpose and is merely a collection of electrically charged atoms.

When the Magician is satisfied that he or she can separate themselves they can begin constructing the Scenario Chamber inside their own mind. The Scenario Chamber is best envisaged as an empty hall, similar to the hall portrayed in the Rite of Shadow Walk. It has wooden floors, it is wide, it is tall, it is long and it is dark. The Magician need not concern him or herself with useless details – this is merely another distraction. The Magician's own Shadow Self, instead of projecting outside of the body (as in *mavaya-rupa*) should project inside the mind, within the constraints of the Magician's own construct. There, the Magician should begin meditating so that we may see the Magician meditating externally in the realm of False Reality

– the physical world – and meditating in Shadow Reality, internally.



### Outer and Inner Magician

Once the Magician's two selves – the physical Self and the Shadow Self – are attuned, the Magician may then begin to invoke the Shadow Self of the victim using similar methods of concentration and separation, the Magician must bring forth the image – a living, breathing avatar of the victim inside their Scenario Chamber. It is good for the Magician to allow the avatar to become

acclimatized. The more real they are the less likely they will be zombified and sedentary. They will move around, perhaps even explore yet their Will will be greatly subdued and confused.

Once the avatar is acting within what the Magician knows to be a good semblance of the victim's own character, the Internal Magician should then begin to draw energy from every part of their own body (both physical and spiritual). From the toes, the Magician should feel dark energy rushing and clawing through the feet and up through the legs. At the same time, from the very tips of the fingers this energy should be sweeping up the back of the hand, up through the forearm. The Magician should be concentrating on drawing every ounce of blackness from within his or herself and dragging it slowly up the legs and up the arms and into the spine, then up through each of the chakras, concentrating on each individual point<sup>34</sup>.

Once at the base of the spine, this energy should feel like a ripple causing the hairs on the neck of both the Inner and Outer Magician's neck to stand on end. This energy should slowly, slowly climb, causing a shuddering sensation in the Magician – all the while concentrating on the victim.

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<sup>34</sup> The Bestial system prefers the Vajrayana interpretation of the chakras. There are only four – the navel (64 petal Nirmana), the heart (8 petal Dharma), the throat (16 petal Sambhoga) and the head (32 petal Mahasukha)



Once the Magician feels the energy to be in the Mahasukha charka, the Magician should raise both arms outwards (both Inner and Outer Magician, 90 degrees to the ground. The Magician must then call the victim's name, loudly and clearly – and here the candle's flame brightens.

The Magician should then move his or her arms synchronously to the front and extend the fingers towards the victim. The ball of Dark Light energy that is residing caged in the Mahasukha should feel as though it is about to erupt. The Magician should take a long, deep breath, stare at the victim and then scream:

**DD!**

At exactly this point, the energy should release from the head, fly down the arms, through the fingers and out and slam into to the victim, enshrouding them in a dark mist, piercing through their very being.

The Magician should repeat this two more times:

**DD!**

**DD!**

At this point the Magician should feel the last of the energy leaving them and should feel utterly

drained, a sense of collapse. Before succumbing to exhaustion however, the magican must release the Shadow Self of the victim so that they may re-enter and reconnect with their physical form.

The Magician, with their last essence, should dismiss the victim's avatar by saying:

D. JUNDON. ⊕. JUN. ME. ⊗. AONN.  
TK. ⊗. AOUN.  
D⊗.

The avatar should disappear instantaneously, taking with it the black mist of Dark Light. The Magician may then collapse and sleep.

## XLIV

### Rite of Revenge

A Malay charm of the same sort is as follows. Take parings of nails, hair, eyebrows, spittle, and so forth of your intended victim, enough to represent every part of his person, and then make them up into his likeness with wax from a deserted bees' comb. Scorch the figure slowly by holding it over a lamp every night for seven nights, and say:

*"It is not wax that I am scorching,*

*It is the liver, heart, and spleen of So-and-so that I scorch."*

After the seventh time burn the figure, and your victim will die. This charm obviously combines the principles of homoeopathic and contagious magic; since the image which is made in the likeness of an enemy contains things which once were in contact with him, namely, his nails, hair, and spittle.<sup>35</sup>

There are two distinct types of Voodoo Doll, or Poppet as it was known in Medieval England. The first utilizes Homeopathic, or Contagious, Magic, the second psychology. The actual construction of

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<sup>35</sup> The Golden Bough, Ch 3.2, Sir J.G. Frazer

both types is the same – the Magician must make (NEVER BUY!) the doll from cloth, straw, wax, clay etc, incorporating as much of the intended victim's 'essence' as possible in its construction.

<b>Essence of Self</b>	<b>Representation of Self</b>
Hair	Photograph
Nails (fingers/toes)	Clothing
Emissions	Personal item (e.g. jewelry)
Blood	Mud or dust from footprint

The doll can be used for good or ill – projected usage is as fitting as any hex and the Magician should always bear in mind that secrets learnt may benefit the Magician and his or her loved ones as well as damage others.

Much has been written elsewhere concerning the 'traditional' preparation and usage of the dolls, especially within Vodun culture, therefore here we will look at the Poppet's usage as a psychological weapon – perhaps more fitting for the current political climate where implied threat of impending doom far outweighs empirically qualifiable death and destruction from third parties.

Understanding the psychological effect of the Poppet, the Magician quickly realizes the psychosomatic knock-on effect where the recipient of the doll – for, if the Magician means it to work, it should be given or sent to the victim – begins to associate every illness, injury or negative event connected to their person as originating from the ‘curse of the doll’. This has a compound effect. The more the victim worries, the more likely they are to suffer nervous reaction thus opening the door to common colds, etc, and their mind becomes so pre-occupied that injuries caused through accidents which would otherwise be avoidable become more frequent. It is in fact the first initial injury or negative event that seals the curse’s effectiveness – a stubbed toe or, more dramatic, problems at work leading to possible demotion or redundancy etc; these sort of concrete negative effects remove the curse from the realm of the fantastic or just plain abstract and set it squarely into the real and plausible.

However, contemporary society being what it is (with the exclusion of certain regions of the globe or particular countries where religion is still a major factor in life, thus leaving the victim more open to ‘persuasive damage’ in a curse), there is the possibility that the victim has lost faith and as such their agnosticism does not permit space for

such 'Medieval' paranoiac fairy tales. The metropolis-nurtured realist is quite capable of dismissing such Poppets and associating any post-Doll negative event as pure chance and coincidence. It will give them pause for thought but very quickly become a redundant concern and may even become a mantelpiece curio – ridiculing both the curse and the Magician.

Therefore, the Magician should construct his or her Poppets to simulate the loved ones of the victim, yet still send the Doll to the intended victim. A far more disturbing and effective curse, and one not so easily dismissed.

# Grammaire Bestiale

Part 2/c ~ MEDIA



Defense and Reclamation



## ÆLVIII

### Rite of the Sword

The steel blade should be forged in the hour of Mars, with new tools. The pommel should be of hollow silver containing quicksilver, and the symbols of Mercury and the moon and the signatures of Gabriel and Samael should be engraved upon it. The hilt should be encased with tin, with the symbol of Jupiter and the signature of Michael engraved upon it. A copper triangle should extend from the hilt along the blade a short distance on each side: these should bear the symbols of Mercury and Venus. Five Sephiroth should be engraved upon the handle, as shown. The blade itself should have the word Malchut upon one side and Quis ut Deus upon the other. The sword should be consecrated on Sunday. (Eliphas Levi, The Magical Ritual)

The Magician is now in a position to begin Sword work (although the Sigil of the Freed Soul of the Self cannot be engraved onto the end of the blade until after the Magician has successfully completed Rite Vedta LIV).

Unlike the athame, the sword may be purchased as it should be of exceptional workmanship.

## Parameters

The blade should be 36" in length

The blade should be double-bladed (e.g. no Katanas)

The sword should reflect the Will of the Magician; therefore its design should be an extension of the Magician's projected aesthetic.

The sword should be light enough for the Magician to hold for long periods (no double handed swords).

The best design is a bastard sword (one and one half handed), double bladed and of the 'Dürer' type:



However, the sword is an intensely personal item and should the Magician feel that a fantasy shape would be more suitable (and it is in their budget range) then it is up to the Magician to decide.

The blessing of the sword is as follows:

At sunrise (6 am) on a Monday morning, the Magician should sacrifice a dove and wash the blade with its blood mixed with red wine. The sword should then be wrapped in a red silk cloth and left on the altar.

In the evening, the Magician should, after properly cleansing the Cella Sacrorum, kneel before the Altar, with the point of the sword touching the ground and the pommel at headheight, hands clasping the cross, the pommel or grip. The Magician should lower their forehead to touch the pommel and remain in this position from Monday nightfall to Tuesday sunrise (or 6 am), meditating on the sword and its symbolism. At 6 am the Magician is to clean the sword with white linen and then say the following over the sword:

U F U F O K .  
N A O I I M T I I .  
O N L O .  
F A O N O W O T I I .  
N O T O F O D U .  
D O T N O I I T I I .  
N U N O F ~ M A O F N O D O I I M T I I .  
W T W .  
N O N O A .

K E I I O V U . N A O I I M T I I . N U I I M . X S .  
K D N . T F T N . [Name of Magician] . N E . O

F. OKE NODD MHD. WAE. B3. BU  
NFOK. UDD. DE. RDTOF. ME.  
SUMOK. TD. BE. JODCV.

PAJMM. WUM. BE. JDDOKF. ND  
\* UUDMM. NO. UDD. WUM. WJ. DE  
\* BTM. SJUDDTD. NO. OD. ND. O  
DDWFADFFOF. UDD. WAE. O. BK  
\* IIAJUVON. OD. B3. NCQ. LON.  
UDD. PAJMM. NO. IIF3M. OD.  
BK. ND. TFWUITONF. UDD. WUM  
\* WJ. DOKW. SJUDDTD. NO. UDD  
\* JD. W. FAW. TK. W. CM. PAJMM  
\* WUM. WJ. B. V3WVOK. UDD. O  
JDDODMM. ME. NO. WAE. B3. O  
ON. KE IIOVW. NAODIIMII.  
CNON.

The final act of consecrating the sword is to be performed after the successful completion of Rite Veda LIV, again at 6 am. The sword is to be blessed with incense and the names of the 9 Luciferi read over it. It is then to be sheathed and placed upon the altar until needed.

# LI

## Rite of Daemon Exorcism (Deus)

Exorcizo te, omnis spiritus immunde, in nomine Dei Patris omnipotentis, et in noimine Jesu Christi Filii ejus, Domini et Judicis nostri, et in virtute Spiritus Sancti, ut descedas ab hoc plasmate Dei (name), quod Dominus noster ad templum sanctum suum vocare dignatus est, ut fiat templum Dei vivi, et Spiritus Sanctus habitet in eo. Per eumdem Christum Dominum nostrum, qui venturus est judicare vivos et mortuos, et saeculum per ignem<sup>36</sup>

Have you ever dreamt of a specific demon – or a certain animal or individual – and then discovered that within days you have developed an illness, lost your job, ended a relationship badly? Daemons may be summoned unconsciously – or, worse, sent to you by someone you have angered. Infecting your dreams they plant their seed within your Self and create dilemmas which no amount of medical attention can cure.

The following Rite isa means of reversing the effect of the Daemons and removing them from one's

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<sup>36</sup> From The Sacrament of Baptism of the Manual of Prayers, Archbishop of Baltimore, 1889

## Grimoire Bestiae

Self. This Rite may be adapted to aid the removal of daemons within others and is an excellent alternative to the Roman Catholic rite of Exorcism.

### Equipment<sup>37</sup>

Four black candles

One blue candle

Mint scented incense or mint-scented candle plus a sprig of fresh mint.

A child's toy or a picture of a whale (picture is better)

Three copper coins.

One large copper disc (1.5 – 2 inches in diameter) with a hole in the top to thread a necklace through

A nail

A brass bowl with flammable charcoal or firelighters

Matches or cigarette lighter

### Metas

Abstain from sex for 3 days, also, eat no meat, nor drink alcohol for that period. Each day when you

---

<sup>37</sup> This ritual is based on negating the effects of Asmodeus. Items to be changed are candles, metal disc (choose the metal of the daemon you wish to remove), icons, incense, herb, monetary offering if the daemon in question has another specific requirement

arise and each evening before bed perform a cleansing ritual (LBRP for example).

On the fourth day, make sure you have enough time to be alone. In the Cella Sacrorum (it's a daytime ritual, not a night time one<sup>38</sup>), light the mint incense/candles – fill the room with this scent. Use the incense censer as much as possible so you can get the air as heavy and hazy as you can. Cleanse your mind.

Place the blue candle in the circle arm that faces 7 degrees of Virgo <sup>39</sup>. The four black candles are to be placed equidistant as in pentacle formation (degrees stated in Rite of Nightmares).

Place the brass vessel with the burning coal in front of you (don't light it yet)

Take the brass disc<sup>40</sup> (which you will inscribe with the nail) and inscribe it thus:

---

<sup>38</sup> The daemons should be removed at their correct hours

<sup>39</sup> The degree and candle are daemon-specific and are of vital importance

<sup>40</sup> Or other metal....



- a) Elemental symbol
- b) Daemon's sigil
- c) Alchemicaical symbol
- d) Planet



## Grimoire Bestiae

The object of the saturation of symbols in such a configuration is to overpower the Daemon's elemental and planetary attributes, thus it does not need to seek more from its victim, e.g. you.

While all the time saying:

U FN T D D O II \* U N R U N T II \*  
U FN T D D O II \* U N R U N T II \*  
U FN T D D O II \* U N R U N T II \*

When you have inscribed one side of the disc with this symbol, turn it over and the on blank side inscribe the Aestheteka symbol with your own personal sigil:

This time chanting:

Q II W Q N Q L U \*  
Q II W Q N Q L U \*  
Q II W Q N Q L U \*

Once complete, light the charcoal. Place the sprig of mint (or relevant herb) in the flames, then the picture or of the whale (or other relevant icon) while saying:

D. DVUM. ⊕. DVUM. UFN TDJ. ND  
T. TK. DVUM  
VDND. ⊕. DVUM. DVUM. DVUM. DVUM  
\* DVUM. DVUM. DVUM. DVUM. DVUM. DVUM.  
DVUM. DVUM. DVUM.  
UFN TDJ. UFN TDJ. UFN TDJ.  
DVUM. DVUM. DVUM. DVUM. DVUM. DVUM. DVUM. DVUM.  
\* DVUM. ⊕.

Place the coins in the flames then cut your finger with the knife. Drop three drips of blood into the flames, then pass the newly created disc through the flames three times, fixing your mind on the Being named Asmodee physically leaving your body. And then douse all with the water. Wait a while, and then fix the amulet about your neck. Cleanse the circle completely.

Wear the amulet until your problems cease. They will.

# LN

## Rime of the Ancient Mariner

Yea, though I walk through the valley of the shadow of death, I will fear no evil (Psalms 23:4)

Her lips were red, her looks were free,

Her locks were yellow as gold :

Her skin was as white as leprosy,

The Night-mare LIFE-IN-DEATH was she,

Who thicks man's blood with cold.<sup>41</sup>

D. ONUØØØ. U. AEN  
U. KØØ. AEN. RØ. Ø. RØKØ. B. M  
E. VC. URØ. ME. ØØØØØØ. RØØ  
. ND. ØØØØ.  
RØ. Ø. VØØ. ØØ. RØØØØ. ØØØ. II  
NØØØ. ØØ. ØØØ. ØØØ. ØØØØØ.  
IIØØØØØ. Ø. ØØØ.  
Ø. VØØ. ØØ. IIØØØ. ØØØ. D. VØØ  
. ØØØ. ØØØØØ. ØØØ. ØØØØØØØ. II  
ØØØØ. ØØØ. ØØ. IIØØØØ. ØØØØ. ØØ  
ØØØ. ØØ. ØØØØ. VØØØ. Ø. ØØØ.  
ØØ. Ø. ØØØØØ. AEN. ME. Ø. VØ  
ØØØ. ØØØ. D. ØØØØØ. IIØ.

<sup>41</sup> Rime of the Ancient Mariner, Samuel Taylor Coleridge, 1798

UJOK \* NO \* W \* IIOKOT \* OFF \* KCIIIM \*  
 UNO \* IIO \* D \* WUM \* OM \* OF \* IEM  
 \* UN \* OLO \* TK \* ITUDOF \*  
 D \* OT \* NTM \* KOLM \* ND \* DF \* ME \*  
 IIO \* UF \* OM \* R \* OD \* IIMON \* WON \* V  
 OMDKO \* UNO \* ND \* IIMM \* NOLIM \* V  
 OLOII \* TN \* RTM \* OFF \* R \* OWOON \*  
 D \* IIMM \* R \* O \* W \* K \* O \* DF \* NA \* TI \* I \* O \* O \*  
 FTN \* W \* VK \* UNO \* D \* VOK \* ND \* A  
 OJ \* KEII \* UJAM \* ND \* ITOKOW \* U  
 NO \* O \* KW \* ND \* KUF \*  
 W \* N \* UM \* O \* H \* O \* UK \* OFF \* ITVM \* UNO  
 \* KDM \* UNO \* A \* OD \* IO \* N \* TM \* T \* ON \*  
 S \* IIO \* K \* UNO \* OM \* F \* A \* OK \* S \* OFF \* K  
 TI \* IM \* ME \* N \* ON \* T \* H \* O \* IEM \* D \* IOK  
 OK \* OM \* ME \* IO \* R \* DM \* S \* A \* OD \* S  
 \* H \* O \* IM \*  
 ND \* U \* UN \* OF \* E \* V \* OK \* O \* O \* O \* O \* O \* KW \*  
 RTN \* UN \* O \* W \* O \* O \* O \* ND \* KUF \* R \* O  
 W \* W \* ON \* F \* M \* ON \* OT \* UNO \* W \* FA  
 NF \* VOK \* R \* S \* N \* UNO \* O \* AD \*  
 D \* VOK \* U \* I \* H \* OF \* IEM \* W \* E \* E \* NO  
 \* R \* O \* O \* O \* OF \* IIO \* OM \* N \* O \* IM \* IO \* W \*  
 O \* O \* I \* IM \* U \* ON \* N \* ON \* T \* H \* O \* TK \* ND \*  
 I \* H \* O \* W \* U \* K \* OT \* M \* H \* U \* K \* O \* ND \* W \* H  
 E \* W \* UM \* KCIIIM \* R \* F \* UN \* II \* UNO \* A  
 O \* M \* W \* NO \* ME \* ND \* IIMOK \* IIMOT \* V  
 S \* N \* UF \* D \* K \* O \* N \* R \* O \* W \* ON \*  
 ND \* DF \* D \* E \* N \* K \* O \* F \* O \* IEM \* NTM \* II  
 O \* MDM \* WUM \* D \* N \* UN \* VOK \* W \* K  
 O \* OF \* S \* K \* U \* T \* O \* F \* UNO \* O \* S \* DE \*  
 W \* O \* H \* OK \* I \* UN \* UF \* D \* U \* K \* NO \*  
 R \* O \* T \* ME \* IIO \* ND \* O \* N \* V \* K \* O \* T \* V \* S

\*ND\* JTDQ \*OF\* NQ \*KTIIM\* ME\*  
 W \*DΘIIM\* WUM \*KDF\* ON \*VOKDF\*  
 \*ULATIIM\* W \*SNTIOM\* UNQ \*FATK\*  
 QITD \*VKZ\* UNQ \*OF\* QMIION \*U\*  
 \*NHNTHO\* TK \*NHO\* ΘWJF \*D\*  
 E \*DUX \*IIM\* R \*D\* NQ \*IIM\* U  
 QD \*WZM\* ΘFT Q \*W \*IIN \*DQOJ\*  
 \*UNQ \*DE \*DUX \*NQ \*DTQ \*JUN\*  
 \*S \*DTQ \*RQWQD\*  
 D \*WQNL \*TK \*QTHOT \*VZ \*W \*VK  
 QJ \*UNQ \*W \*LUNQOK \*WUM \*D\*  
 NΘQW \*ME \*IIM \*ND \*VONΘIIM\*  
 TQ \*DUX \*RQKIMQD \*UNQ \*NOKM  
 QD \*UNQ \*KIM \*NO \*QD \*W \*JKT  
 IΘNKIIM \*DGL \*R \*D \*IIFQIM  
 \*OF \*UDZ \*R \*RQW \*ZK \*UN  
 D \*D \*QW \*KTHJ \*QD \*W \*LTIIM  
 QIM \*IIN \*JUNIM \*TK \*W \*NUNQ  
 QOUK \*HQKN \*VZ \*D \*DUX \*QOII  
 NQID \*ZK\*  
 D \*KΘL \*RQWQD \*UNQ \*VQD \*ND  
 IIN \*QD \*U \*DGLQD \*HEN \*KD  
 L \*W \*HEN \*RQWQIM \*JΘM \*WQII  
 \*HEN \*OF \*NO\*  
 D \*LTIIMQD \*ME \*WQNL \*RQWQIM  
 \*WZM \*ΘQIMOK \*VUNQKOW \*TJQ  
 QIM \*UFOJ \*~ \*DOW \*ND \*KQII\*  
 WJ \*ND \*KQIMJ \*WJ \*ND \*MOWJ\*  
 WJ \*ND \*IIT \*WJ \*ND \*IIOK \*UNQ  
 \*DOW \*ND \*IIOQOK\*  
 D \*QFQD \*ND \*NDQD \*VWJ \*UN  
 D \*IIO \*W \*RQDOW \*QIM \*DZFF \*W \*K

E II J . W . W A H O D F . W U M . I I M O T N . O M  
 . O N M E . R T O . I I O T O K . I T F .  
 D . F A H I I . T N . W . W A H O D F . R O W .  
 N D . I I N D K O T . N T N N O I I . U N D . O M  
 . J O D O N F . M E . W F O N . K O L . U . V K  
 A W . T N . U . K O K O . F U D . V K O M O  
 F . O N . U . D A O N . M O T O . K S L . W U  
 M . D . T U K . N O K W . N O O . S . I I O N . U  
 N O . W . I I O N M . T K . T O K N O I I . V O K  
 F . N D . N D O O . U N D . D . D A O M . T  
 N . O M I I . N O A H O M . U F . O M . R O K  
 F . U N D . M W N F . U N D . I I F A H O D F . O  
 N M E . U . N O A O U D . O W J . I I O N O K  
 C . U N D . N T M . I I O . I I O N O K C . W A H  
 O D F . T K . T O F . T K . F O N N . U N D . A  
 O D F . U N D . F W F O K F . U N D . I K E  
 F . U N D . D . V O K . A U F O . O N . U . R A  
 N W . W U M . A O T O F . V C W J . O N I I D  
 O . N O . W U N . D . N O . F T I I O T O K .  
 N A . D . W F O N . N D . D F . U N D . D . U  
 N . N O . K T F W . O N . W . A E N . W U M  
 . D . T U K . K T F . I I O N I I . V S D T M O N  
 . U F . O M . N O K W . R O I I M O D . I I S K .  
 U F . U . D S M . V S . F K O I I O F . V C . N  
 S . O N M U N O O T O K . W U N . N U N . J O  
 . D O I I N A D I S O . O N . R U D F .

The Magician has now regained their soul and also is in possession of their own sigil. It should be

noted that the observant will know where to 'free-form' in the above exercise.



PART 3  
EMERGENCE



# Grammaire Bestiale

Part 3a EDIAV



Masters the Abyss

“In the coffin I tap once then twice  
Rise from the dead , scream Jesus Christ”<sup>42</sup>

ⲃⲚⲔ. ⲙⲨⲚⲞⲫ.  
ⲃⲚⲔ. ⲧⲢⲟⲢⲟⲓⲓ.  
ⲃⲚⲔ. ⲨⲟⲧⲚⲟⲓⲓ.  
ⲃ. ⲨⲚ. Ⲩ. ⲡⲃⲚⲟ. ⲧⲔ. Ⲩ. Ⲩⲟⲓⲟⲓⲓ  
  
ⲃ. ⲨⲚ. ⲢⲧⲚ. ⲢⲟⲨⲟⲓⲓ.

<sup>42</sup> Born Again Gnostic, Padre Engo

## L<sup>IV</sup>VII

### Rite of Necromancy

Death is before me today

Like the recovery of a sick man...

Like the longing of a man to see his home again

After many years of captivity...

(Man Disputing over Suicide with his Soul, Egypt, c. 2100 BCE)<sup>43</sup>

The Magician, in preparing for this ritual<sup>44</sup>, should keep their eye on the Obituaries column. Suicides are the best for this Rite.

#### Items needed:

Hazel Vane

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<sup>43</sup> The oldest recorded reference to suicide - Breasted, JH Development of Religion and Thought in Ancient Egypt [NY, Scribner's Sons] 1912, pp163-9

<sup>44</sup> Partially adapted from Reginald Scot's *Experiment With The Dead*, from 1584, along with more ancient sources, including the Greek

## Grimoire Bestiae

Front - 𐌺𐌸𐌹𐌺𐌴𐌹𐌶𐌰 . 𐌹𐌺𐌴𐌹𐌶𐌰



Rear - 𐌹𐌺𐌴𐌹𐌶𐌰 . 𐌺𐌸𐌹𐌺𐌴𐌹𐌶𐌰

The length of the wand should be 18" (45cms)

Note – when dealing with the spirits of the long-dead, it is better to use a bone from their skeleton, preferably the left ulna:

Front - 𐌺𐌸𐌹𐌺𐌴𐌹𐌶𐌰 . 𐌹𐌺𐌴𐌹𐌶𐌰



Rear - 𐌹𐌺𐌴𐌹𐌶𐌰 . 𐌺𐌸𐌹𐌺𐌴𐌹𐌶𐌰

## Sacrificial Offerings

To be kept separate:

Honey mixed with milk

2 parts red wine to 1 part water

Barley meal (a handful)

A live black hen and a white cockerel

## The Crystal

The Crystal should be the size of a small orange and as perfect as possible (do not use perfectly round crystal ball types which are pulverized and melted crystal). It should be set in a pure gold mounting at the centre of a wooden board thus<sup>45</sup>:



---

<sup>45</sup> The adaptation is from the standard known as the Trithemius Crystal

## Metrae

Observe the already mentioned conditions for pre-ritual preparation, e.g. fasting, meditation, cleanliness and no sex.

Go to the gravesite of a freshly interred suicide victim at 11pm.

Carve a groove at the foot of the grave approximately 1 inch width and depth and 18 inches in length. First pour in the honey mixed with milk, then the wine and water mix, then sprinkle barley meal over the top.

Sacrifice the hen by slitting its throat in one cut with the athame, and allow its blood to spill into this little trench, saying:

ND. W. KDV. TK. WOH. NHOHTJ.  
FD. VS. RUDF. TK. ROFDON. VA  
TN. JOHTND. WOH. HOKN.

VAHT. JNOD. ME. KEHND. W. MO  
T. TK. W. DOD.

Sacrifice the white cockerel likewise while again saying:

ND. W. KDV. TK. WOH. NHOHTJ.  
FD. VS. RUDF. TK. ROFDON. VA  
TN. JOHTND. WOH. HOKN.

VAHOT. IKOD. ME. KEIION. W. MO  
F. TK. W. DOD.

Note – the bodies of the hen and cockerel must be taken back to the Cella Sacrorum and burned as offering to Hades and Proserpine. The Prayer to Persephone (none is said to Hades as he doesn't accept them) is as follows:

*In the night where thine eyes are as moons are in heaven, the  
night where thou art,*

*Where the silence is more than all tunes, where sleep overflows  
from the heart,*

*Where the poppies are sweet as the rose in our world, and the  
red rose is white,*

*And the wind falls faint as it blows with the fume of the flowers  
of the night,*

*And the murmur of spirits that sleep in the shadow of Gods  
from afar*

*Grows dim in thine ears and deep as the deep dim soul of a star,*

*In the sweet low light of thy face, under heavens untrod by the  
sun,*

*Let my soul with their souls find place, and forget what is done  
and undone.*

*Thou art more than the Gods who number the days of our  
temporal breath;*

*Let these give labour and slumber; but thou, Proserpina, death.*

## Grimoire Bestiae

*Therefore now at thy feet I abide for a season in silence. I know  
I shall die as my fathers died, and sleep as they sleep; even so.  
For the glass of the years is brittle wherein we gaze for a span;  
A little soul for a little bears up this corpse which is man.  
So long I endure, no longer; and laugh not again, neither weep.  
For there is no God found stronger than death; and death is a  
sleep.<sup>46</sup>*

Note – this blood trench is to be guarded by the sword to prevent the spirit of the suicide from just drinking and retreating without entering the crystal or answering questions.

Holding the hazel wand/bone in your left hand and the crystal in your right, say these names:

U F U F O K \*  
N A D I I M T I I \*  
O N L O \*  
F A O N O W O E I I \*  
D O T O F O D U \*  
D O T N D I I E I I \*  
D W N O F ~ M A D F N O D I I M E I I \*  
E T W \*  
N O N O A \*

---

<sup>46</sup> Taken directly from “Hymn to Proserpine” by Algernon Charles Swinburne, 1866



Grimoire Bestiae

Then tap the grave three times with the hazel wand/bone.

Then say:

UADFF [Name of deceased]!

UADFF [Name of deceased]!

UADFF [Name of deceased]!

D. ΛΘΝΖΩ. ΩΟ. ΙΙΦΟΡΟΜ. [Name of deceased]. ΙΔ. Ω. ΑΟΙΙΘΑΟΛΠΘΝ. ΤΚ. Ω. ΚΕΙΙΟΒΩ. ΛΑΟΙΙΜΤΙΙ. ΟΘΜΕ. ΛΚΟΑΟΜΟ. ΟΝΟ. ΘΝΟΩΙΙΜΟΝΟ ΟΤ. ΩΟΜ. ΩΑ. ΔΕ. ΩΝ. ΝΟ. ΡΩΟ Φ. ΟΝΟ. ΛΘΝ. ΘΝΜΕ. ΝΟ. ΩΟΙ. Ν ΔΜ. ΚΟΑΟΚΟ. ΟΝΟ. ΜΑΕΚΟ. ΟΦ. ΩΚ. ΩΑ. ΙΟΚΟΚΟ. ΩΑ. ΡΩ. ΙΟΟ Τ. ΙΙΩΚΟ. ΤΝ. Ω. ΔΩ. ΤΚ. ΖΘΖΝΟ ΟΜ. ΙΔ. Ω. Υ. ΥΤΚΙΙ. ΔΤΟ.

ΟΝΟ. Δ. ΡΟΚ. ΙΙΡΩ. ΜΕ. ΩΟ. ΤΝ. ΩΩ. ΙΔ. Ω. ΝΩΝ. ΟΝΟ. ΙΙΟΖΟΚ. ΤΚ. ΝΟ. ΑΟΛΘΚΩ. ΙΙΩΚ. ΩΟΜ. ΩΚ. ΩΑ. ΡΟΝΤ. ΛΘΝ. ΘΝΜΕ. ΝΟ. ΟΝ Δ. ΟΦΟΩ. ΜΕ. ΝΟ. ΩΟΙ. ΝΔΜ. ΟΝ Δ. ΠΩ. ΝΟ. ΜΑΕ. ΚΟΦΘΝΦ. ΟΝ. ΩΟΙ. ΛΑΟΙΙΜΟΚ. ΙΙΜΩΝ. ΟΝΟ.

[state Magician's wishes]. ΟΝΟ. ΟΝ. ΙΙΩ. Δ ΕΟΤ. Δ. ΡΟΚ. ΔΟΚ. ΑΟΚΩΙΙ. Ω. ΛΤΝ ΔΟΝ ΝΩΠΘΝ. ΟΝΟ. ΑΛΤΝΘΝΟΝ ΟΠΘΝ. ΤΚ. Ω. ΙΙΩΚ. ΙΟΝΤΦ. ΤΚ

\* ⌘ \* N O I I D O D \* O N \* W \* D F \* T K \* ⌘ \*  
 \* T S T \* U N D \* D \* R O K \* D D D \* ⌘ \* S \* I I  
 O K \* V A T N \* W \* I I U D O F \* U N D \* O N M  
 E \* O K E N O N O T O N \* I D \* R O \* T K \* W \*  
 K E I I O V \* N A O I I M T I I \* W U M \* O \* N O \*  
 N T M \* I I O V \* V S \* S K \* O M U N O M O \*  
 U M \* W \* T U N O F \* T K \* W \* O O N O U D  
 T I I \*  
 C N O N \*

The Magician then stands at the Head of the Grave, holding the crystal over it, saying:

D \* N O N O U \* W O \* I I F O F O M \* [*Name of deceased*], O N \* W \* N O N \* T K \* W \* K E I I O  
 V U \* N A O I I M T I I \* T E \* I D \* T O F \* O K E  
 N O N O T O N \* T U F \* I T O N \* W \* M A E W  
 \* I O N D N O \* W \* K O N O \* R U N O \*

D \* N O N O U \* W O \* I I F O F O M \* [*Name of deceased*], O N \* W O F \* T O K O \* N O N F \* T  
 K \* W \* K E N O V O F O

U F U F O K  
 N A O I I M T I I \*  
 O N O \*  
 F A O N O W O O I I \*  
 N O T O F O D U \*  
 D O T N O I I O I I \*  
 T U N O F ~ M A O F N O D O I I M O I I \*  
 W T W \*

NDNOH\*

DE. S. W. MAE. IIUNKOTON. TK.  
 NUO. WUM. DO. NDN. HONUN. M  
 E. W. KDN.\*  
 ID. WU. ROFFON. UNO. FCU. U  
 NO. UM. W. SUU. TK. W. RDN. TK  
 . ND. IIUN. D. LEONNU. WO. IIFODN  
 M. *[Name of deceased]*. WUM. MU. ONOD  
 ONKO. WU. DE. UFOU. ON. WOU  
 . NAOMNU. IIMON. ROFFONKO. M  
 E. NO. ROWNM. ONO. DOU. S.  
 DOION.\*

D. LEONNU. WO. IIFODN. *[Name of  
 deceased]*. ID. W. RDNON. ONN. TK  
 . W. KEIUVU. NAOMNU. UF. RO  
 WM. IIO. ROWNM.\*

D. LEONNU. WO. IIFODN. *[Name of  
 deceased]*. UNO. TVU. O. VAHT. NKOD  
 . ME. RDN. MU. WUUM. UNO. M  
 E. KEION. MU. MOF.\*

D. LEONNU. WO. IIFODN. *[Name of  
 deceased]*. ID. W. KUNOF. UNO. FUU  
 F. TK. SU. W. ONNF. UNO. RUO  
 F. TK. WOF. DE. DUK. RFOFO.  
 W. IKUUNON. OI. DO. DE. DUU.  
 LEONNU. MU. IIOU. ME. UNO. O  
 NUONNO. TK. IIVUHO. WUM.  
 WM. ID. OONONON. ENNE. N

○. ʒND. ME. ND. R ʒDF. ʒON ʒII  
D.

OK. ʒA. ʒOV ʒFF. ʒOII. ME. DE. D  
\* ʒD. ʒ. ROK. TK. ND. II ʒNV. ʒND  
\* VʒOD. II ʒK. DE. N ʒND ʒON. ʒO  
\* II ʒDF ʒDM. [Name of deceased]. ʒDM ME.  
ʒ. ʒK ʒII. R ʒ. ʒ ʒ. ʒFF. ʒO. ʒOF. ʒ  
R. ʒON ʒDO. ʒ. ʒON ʒM. ʒOM. ʒK ʒ  
ʒII ʒM ʒF. ʒ ʒ ʒ ʒ. ʒND. ʒDN. ʒ ʒ.  
ʒR ʒK ʒF. ʒND. ʒ. ʒK ʒII. R ʒ. ʒ  
ʒ. ʒFF. ʒDN. ʒF ʒDN. ʒDN. ʒDN. ʒDN. ʒ  
ʒ ʒ ʒ ʒ ʒK. ʒND. ʒUN ʒDN ʒ ʒ ʒK.  
ʒD. ʒDN. ME. ʒO. ʒ ʒ. ʒDN ʒDN ʒ  
D. ʒFF. ʒ. II ʒC ʒ. ʒDN. ʒ. ʒK ʒDN ʒFF  
\* ʒFF. ʒ. ʒ ʒ ʒK ʒK. ʒ. II ʒND. ʒDN.  
ʒ. II O. ʒDN ʒM. ʒA. II ʒDF ʒDM.

[Name of deceased]. DE. ʒFO ʒ. ME. NO  
\* KOFF ʒ ʒK. ʒND ʒDN ʒK. ʒDN.  
ʒOII. N ʒDN ʒM ʒK. II ʒDN. ʒND. ʒDN  
\* ʒ. ʒ. ʒ. ʒ. ʒND. ʒDN. ʒK. ʒ. ʒ  
ʒK ʒ. ʒK. ʒ. ʒ. ʒ ʒ ʒFF. ʒK. ʒ. ʒND  
D. ʒ ʒM. ʒA. ʒK ʒ ʒ. ʒ ʒM. ʒD. ʒ  
F. D. ʒDN. ʒO. ʒF ʒDN. ʒDN. ʒK. ʒ  
R ʒK ʒII ʒM ʒF. N ʒDN ʒON ʒDN ʒDN.

Here the Magician must hold the sword over the grave

D. N ʒDN ʒ. ʒO. II ʒDF ʒDM. [Name of  
deceased]. ʒD. ʒ. ʒ ʒDN ʒDN. II ʒDN. ʒND  
\* II O. ʒA. II ʒDF ʒDM. [Name of deceased].

ነብሳ ስላሴ ይቀርባል ስለዚህ የሚቀረፅ  
 ጽዕኑ ወይም ዝህንኑ ስላሴን ስላሴ ስላሴ  
 ይቀርባል ስለዚህ የሚቀረፅ ጽዕኑ ወይም  
 ዝህንኑ ስላሴን ስላሴ ስላሴ ይቀርባል ስለዚህ

ለሌላው ወይም ለሌላው ስላሴ [Name of  
 deceased] ነብሳ ስላሴ ስላሴ ይቀርባል ስለዚህ የሚቀረፅ  
 ጽዕኑ ወይም ዝህንኑ ስላሴን ስላሴ ስላሴ ይቀርባል ስለዚህ

ለሌላው ወይም ለሌላው ስላሴ [Name of  
 deceased] ነብሳ ስላሴ ስላሴ ይቀርባል ስለዚህ የሚቀረፅ  
 ጽዕኑ ወይም ዝህንኑ ስላሴን ስላሴ ስላሴ ይቀርባል ስለዚህ

ስላሴ ይቀርባል ስለዚህ የሚቀረፅ ጽዕኑ ወይም  
 ዝህንኑ ስላሴን ስላሴ ስላሴ ይቀርባል ስለዚህ የሚቀረፅ  
 ጽዕኑ ወይም ዝህንኑ ስላሴን ስላሴ ስላሴ ይቀርባል ስለዚህ

ስላሴ ይቀርባል ስለዚህ የሚቀረፅ ጽዕኑ ወይም  
 ዝህንኑ ስላሴን ስላሴ ስላሴ ይቀርባል ስለዚህ የሚቀረፅ  
 ጽዕኑ ወይም ዝህንኑ ስላሴን ስላሴ ስላሴ ይቀርባል ስለዚህ

D. WD. V. W. WD. P. K. W. U. ND. II. UK  
K. O. T. E. N.

V. S. WD. P. H. O. M. D. O. M. I. O. S. O. D. O. R. O. N. I. I.  
W. P. C. M. R. U. W. O. M. E. I. O. N. A. T. O. R. O.  
N. O. W. S. V. S. K. O. M. W. D. O. K. D. N. I. I. O. H.  
U. V. O. N. U. N. D. S. K. W. I. W. K. F. T. K. N.  
C. M. W. F. I. O. W. T. K. N. O. N. U. N. D. R. O.  
N. O. N. A. T. O. R. O. N. W. O. V. S. O. K. W. U.  
N. O. I. O. U. R. O. M. I. O. I. I. U. D. O. I. I. M. W.  
O. U. M. W. D. T. K. Z. O. Z. N. O. N. I. O.  
A. T. F. T. K. W. D. D. O. M. I. O. S. O. D. O. R. O. N. I. I.

V. O. U. M. V. O. U. M. V. O. U. M.  
C. N. O. N.

When the spirit appears in the crystal (which the Magician will know because it will first become hot to the touch and secondly because there will be a small child inside it), bind the spirit as following:

D. A. E. N. O. S. W. O. I. F. O. H. O. M. *[Name of deceased]*. W. U. M. C. M. U. F. O. W. D. M. E. N. O. O. N. W. O. I. I. A. F. O. I. I. M. U. K. I. I. M. O. N.

D. A. E. N. O. S. W. O. I. D. S. K. W. H. O. K. R. U. W. O. F. U. V. S. I. I. O. D. W. R. O. T. D. O. D. A. T. O. I. I. M. H. O. N. W. O. M. E. U. F. O. W. W. U. D. N. U. N. D. W. S. K. W. M. O. F.

D. NCQ. WO. IIFOFOM. ID. WON. S  
K. WUM. WAF. TUKM. OTM. DOFC  
M. AM. TK. WOH. NAOMUK. IIMW  
N. ENMOK. ND. ROK. SODT. VERV  
OKO. WAF. SO. NDHONHO. ME. DOF  
CM.

D. AENQW. UNO. IDNO. WO. IIFOF  
FOM. [Name of deceased]. ON. W. ONN.  
TK. W. KEHOUW. NAOMITII. WUM  
\* WAF. TUKM. OTM. DO. AM. TK.  
W. NAOMUK. IIMON. N. ENM. M  
E. TKMW. WD. MF. UM. WOH. MD  
N. RHF. D. ATNUNO. WO. EWJ  
RDF. JEM. ME. AEN. ENME. NO  
\* UM. SK. FKOHO. UNO. ON. SK  
\* CW. UNO. NDNEMF. RHO. UN  
D. RWIOWK. D. TUK. ASK. WO.  
ID. W. KWMO. TK. W. KEHOUW. NA  
OMITII. UNO. ME. TW. NO. MFE.  
KOHOMF. ON. WOH. NAOMUK. IIM  
ON. TK. HO. WOT. S. WOT. WU  
M. D. RHO. IO. UM. HO. MDN. S  
\* MDNF.

D. AENQW. WO. IIFOFOM. [Name of  
deceased]. ID. W. DFM. ROFDON. T  
K. NDN. ON. DT. HO. ND. RO  
K. ME. VERVOK. UF. OF. UVSIO  
D.

D. NCQ. WO. OFTO. FDN. TK. AT  
NDONNO. IOW. ON. WOH. RW





# Grammaire Bestiale

Grimoire Bestiae

LX

The Black Rite

WIKO. VS. III. WIKOIKOIKOIKO.

## LXIII

### Rite of ZOMBIE

The blackest of arts is when the Magician, instead of hiring help, creates it. There are several possibilities including the use of denizens of the Infernal Region but here we'll concentrate on physical helpers.

#### To make a ZOMBIE

First select the victim – one who has already given up on life but not from any form of Enlightenment; apathetic and pathetic.

Create a potion from a mixture of biogenic amines, bufogenine and bufotoxins (from the skin of a common toad, *Bufo Bufo*, which has been threatened into producing secretions) and anhydrotetrodotoxin 4-epitetrodotoxin (from Puffer Fish – 'fugu' – or Blue Ringed Octopi). This potion should be of miniscule proportions to the lotion it is inserted into and the Magician should test it on dogs or other such guinea-pigs to ensure that the victim suffers from a death-like state and not death itself (e.g. coma, slow breathing, virtually non-existent heart beat, reduced body

temperature). The potion should be applied to the victim's skin or added to their food.

Jimsons Weed (*Datura stramonium* L) should be force fed to the victim while they are catatonic and then the victim should be interred in a coffin and buried alive for up to 8 hours (no more or they'll suffocate).

The victim should be disinterred after 8 hours and fed more of the Jimsons Weed – an action to be repeated for the rest of the victim's mindless existence in order to pre-empt remembrance of identity or awareness of their surroundings. It is also advisable to keep the zombie away from anything or anyone which might trigger a drug-suppressed memory.<sup>47</sup>

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<sup>47</sup> From the findings of the Ethnobotanist Karl S. Kruszelnicki

# Grammaire Bestiale

Part 35 ~ VAIED



Hedonism & Aesthetics

We must always surround ourselves with beauty as it is the closest we may find in the corporeal realm to Divine Perfection. Pleasure reminds us that there is a greater existence than the sorrow, misery and pain of this realm. Beauty is transient.

ᄀᄁᄂ. ᄃᄄᄅᄆᄇᄈᄉ.  
ᄀᄁᄂ. ᄃᄄᄅᄆᄇᄈᄉᄊ.  
ᄀᄁᄂ. ᄃᄄᄅᄆᄇᄈᄉ.  
ᄀ. ᄁᄂ. ᄃ. ᄄᄅᄆᄇᄈ. ᄉᄊ. ᄋᄌ. ᄍᄎ. ᄏ  
ᄐ. ᄑᄒᄓᄔ  
ᄀ. ᄁᄂᄃᄄ. ᄅᄆᄇᄈᄉᄊᄋ. ᄌᄍᄎ.  
ᄏᄐᄑᄒ. ᄓ. ᄔᄕᄌᄍ.  
ᄀ. ᄁᄂ. ᄃᄄᄅᄆ. ᄇᄈᄉᄊᄋᄌ.

## LXVI

### Rite of Attered Dew

How is it that a room can be filled with people and the entrance of a particular person attracts all attention? The room goes quiet, the crowd moves to make space, yet the entrant is neither famous nor beautiful, nor otherwise out of the ordinary. How is it that the Magician can create the same effect without becoming a caricature? Much has been written concerning aura and how some are able to see the hazy echoes of colour that surround another and define their mood, their personality, etc.

#### Aura colours

White	Energy, vitality
Pale White	Out of touch with real world
Monk's White	Alienation
Red	Passion, power, courage, determination, fire, primal creative force
Dark Red	Anger, overstimulation, inflammation, imbalance, nervousness, temper, aggression, impulsiveness, excitement



## Grimoire Bestiae

Orange	Confidence, independence, warmth, creativity, emotions, new awareness, astral awareness
Pale Orange	Low self-esteem, identity concerns, worry
Dark Orange	Pride, flamboyance, vanity
Yellow	Logical, dedicated, thirst for knowledge, awakening of psychic abilities
Pale Yellow	Optimism, intellect, enthusiasm
Green	True love, generosity, abundance, strength, friendliness
Dark Green	Uncertainty, miserliness, jealousy, possessiveness, self-doubt, mistrust
Turquoise	Mature wisdom, positive leadership, healing ability
Blue	Maturity, detachment, idealism, justice, calm, quiet, telepathy, seriousness
Pale Blue	Active imagination, good intuition
Dark Blue	Melancholy, rushing, worrying, domineering, fearfulness, forgetfulness, oversensitivity
Royal Blue	Devotion, found (or almost found) life path

## Grmoire Bestiae

Violet	Warmth, transmutation, independence, intuition, balance of heart and mind, physical and spiritual, one who is still looking for their life path
Purple	Integrity, spirituality, wisdom and originality, practicality, worldliness
Pale Purple	Humility, spirituality
Dark Purple	Erotic imagination, overbearing, needing sympathy, feeling misunderstood
Pink	Love, gentleness, purity, love of art and beauty
Dark Pink	Immaturity, untruthfulness
Light Pink	New love, new vision, truthfulness
Brown	Grounded, loyal, reliable When seen in the position of chakras it implies cleansing is necessary, possible physical ailment
Black	Regeneration, protection, secrecy
Dark Black Greas of Gura	Psychic Vampirism, illness, psychological problems
Grey	Innate abilities, initiation

## Grimoire Bestiae

Dark Grey

Indecision, lack of determination,  
compromise, secrecy

Gold

Dynamic spiritual energy, devotion,  
high spirituality, inspiration (shade of  
gold denotes level of bearer's alchemical  
advancement, spiritually speaking)

Silver

Feminine energy, fertility, pregnancy,  
creativity

Developing one's aura and Willfully altering it to affect the mood of one's environment by forcefully projecting the ethereal presence of the Self, is one of the greatest weapons in the Magician's arsenal. Work on it. Work on it hard until one can manipulate th every colour of ones aura. Many books have been written concerning the development of self-confidence – a trait essential for the successful pursuit of the occult arts – and there are countless proscribed methods as to how the meek may become lions. In order to affect change, the Magician must go beyond this mere portrayal of Self as Self-reliant; the Magician must infect the very atmosphere in which he or she moves.

Confidence in oneself inspires confidence in others. Self-doubt leaves holes which attract critics and other social vampires. In the old military tradition,

it is better to make a decision and stick with it, to follow through with an aim, rather than to debate its validity endlessly. As there is no Truth, any decisions made, or ideas generated, may be torn apart after long enough consideration. By doing so, the Magician fails to achieve any goal – whether good or bad – and instead remains stagnant, chewing the cud. The Aestheteka path is one of direct action:

### **Thought – Action – Goal**

Whether or not the idea works or not in every case is irrelevant. By undertaking the procedure, the Magician dedicates him or herself to the attainment of a definite goal; failure to attain the goal through a tried but unsuccessful attempt permits the Magician to gain experience with which to build upon for future ventures. A failed venture through lack of trying is not beneficial in any way whatsoever and will eventually lead to Self-paranoia where the Magician begins to doubt any action that he or she might contemplate. In terms of portrayal of the Self, the Magician should employ the following formula:

### **Thought – Decision – Action**

The Magician contemplates HOW he or she wishes to be perceived and then acts upon it, creating an image for him or herself; a role to be played.

One danger is the creation of an image with permanence in mind. Fluidity should be at the very centre of every thought – adaptation and maneuvering should be utilized without hesitation should the need arise.

“Our nature lies in movement;

Complete calm is death” (Blaise Pascal)

As was mentioned earlier, the Magician must be wary of caricature; stereotyped and kitsch imagery (e.g. the Magician replicating the LaVey or Dracula styles, etc) should be avoided unless it has a definite purpose. Clothing and jewelry do add presence (power dressing) but still the Magician should rely on projected Aura to create the desired effect.

Similarly, the Magician should not make him or herself appear as an object of ridicule or contempt by dressing or acting so alien to their environment that attention garnered is of the negative variety. If the Magician is a businessman or businesswoman, then they should learn how to power dress as this is far more respected, and will likely attract far more positive attention than by being contra status

quo (e.g. wearing heavy metal T-shirt and jeans to an international corporate meeting). The aim is to be part of this Reality but better than it. Aim to live within the time period or, preferably, one or two years advanced. Rebelling against such norms as dress code is counter-productive if one is trying to be successful in an environment where it is deemed compulsory. Power comes from adapting to one's environment, effecting change from within and then rising above the masses as the leader in the field – it is at that point that the Magician's personal tastes may begin to filter through and ultimately become the convention (and thus incur rebellion by a future Magician...).

A careful balance must be maintained between individuality and acting acceptably enough in order to survive in a given period or culture.

Disregarding the aforementioned instructions is tantamount to futile martyrdom and until the Magician has become widely known, successful or succeeded in the goals they have set for themselves, this is an utterly pointless act.

Emulating a well-known figure – through dress and mannerisms – such as a film star or historical person, is one way of developing an altered persona. It does, however, carry with it the danger of appearing 'wooden'. Taking Clint Eastwood as an example, how viable would it be to talk like him

or act like him in daily life? The Magician would be seen as pretentious at best. Collecting attributes from several different personalities (and not restricting to one gender) and moulding them into a workable persona – one that the Magician would be comfortable to wear – is far more viable but still I'd suggest that the Magician start from scratch. The Magician should assemble a list of qualities that he or she would like to be known by in a specific environment and then adopt them. NEVER contradict these qualities.

To begin working on the Magician's new persona for the creation of the Altered Self, consider these areas of use:

- Daily Home Life
- Daily Work Life
- Friends
- Magical Usage.

The creation of the persona, the projection of the Self, is ultimately up to the confidence level of the Magician. For one who regularly enacts Atdev XVIII and has faced the nightmare visions of Atdev XV, such an exercise should be simple.

The Magician should, upon rising each morning, say the following to determine that their strength of Will grows daily:

D. UN. USAM. ME. ONM. U. N. O.  
 V. F. ON. ND. KDV.  
 W. OF. U. D. T. F. D. F. O. N. W. U. M. M. D. N.  
 F. R. O. N. K. O. S. N. O. W. U. D. O. K. O. K. O. O.  
 O. R. U. L. U. I. I. M. I. I. N. D.  
 ME. R. O. W. W. O. I. I. M. S. N. U. N. O. I. I. O.  
 ND. M. O. F. S. U. M. W. D. S. ME. S. F. A. K. W.  
 R. O. W. W. U. N. O. I. I. C. V. S. W. D. T. F. D.  
 F. O. N.  
 U. M. O. N. F. O. I. I. M. S. F. F. F. R. O. W. O. N. F. O.  
 V. K. O. L. M. O. F. W. U. M. L. U. I. I. M. O. F. T. N.  
 NO. V. F. A. T. N. R. O. W. F. M. W. O. W. K. U. M.  
 W. O. F. N. T. M. T. K. N. D. O. N. T. E. F. O. F.  
 O. M. O. F. W. W. N. T. N. W. K. O. I. I. U. N. O. O. F.  
 U. M. O. I. I. M. T. K. N. D. R. O. K.  
 ME. L. U. F. O. M. O. K. O. M. U. N. O. L. A. T. O. V. S.  
 N. S. S. U. M. W. N. D. R. O. R. O. W. D. U. M.  
 W. D. O. N.  
 ME. K. O. K. W. I. I. M. S. N. O. S. O. M. L. A. T. O. M.  
 O. N. O. R. S. M. W. F. S. V. S. I. I. N. D. N. O. W. N.  
 O. F. A. O. N. M. W. O. I. I. O. N. T. S. O. F. N. O. F. O.  
 M. W. N.  
 I. I. O. N. W. S. C. R. O. D. O. K. O. K. O. T. N. N. O.  
 S. O. M. D. U. N. D.  
 O. I. I. M. W. D. O. D. I. I. U. M. L. C. N. K. O. U. F.  
 W. I. I. M. S. N. K. U. M. O. U. D. O. N. I. I. M. N. O.  
 U. S. F. O. F. U. D. O. N. I. I. M. U. D. F. U. N. O. M.  
 O. D. O. V. O. I. I.  
 R. U. W. F. I. I. F. U. M. S. O. M. O. N. O. F. U. N. O.  
 L. N. U. L. T. K. I. I. L. R. O. F. U. N. O. I. I. L. R.  
 O. K. F. U. N. O. M. U. K. O. I. I. K. U. N. O. W.  
 D. V. O. K. M. N. D. I. I. O. N. M. F. W. U. S. O. K.  
 W. I. I. M. S. N.



ODDOVHONM.  
 W. OKOKETON. TK. ND. ROK. TN  
 \* U. MDDNIIK. ONKOFFOTOK. ME.  
 W. KOKTJ. WUM. NKSD. UM. ND  
 \* ONDOFONONII.  
 ON. DJ. D. FOMFON. W. ONOKO  
 MUYOK. MFDNIIVSNDTON.  
 VDDOOF. MOWWF. ON. W. OKO.  
 JOM. NON.  
 W. RSD. VDDONJ. TK. W. NUKO  
 USOK. IOKV. UF. OM. IMFDKF. M  
 E. NOKO. JO.  
 JOM. NA. RGL.  
 D. UN. D. UNO. ROK. JO. NS. IOW. V  
 S. ND. ROK. OFF. SK.  
 W. NA. OFF. KTF. IONII. ND.  
 D. UN. D.  
 D. UN. D.  
 D. UN. D.

LXXIX

The Gnostic Paradox



"If I take death into my life, acknowledge it, and face it squarely, I will free myself from the anxiety of death and the pettiness of life - and only then will I be free to become myself." (Martin Heidegger)

Here is Wisdom: there is a point which every Gnostic reaches where the boundaries of philosophy attain their penultimate position. To go beyond this – into the realms of true Gnosis – requires more than a leap of faith and incurs far more than the mere risk of entering the Abyss. To accept full Gnosis, the Enlightened Gnostic must relinquish reality. In concrete terms, the Gnostic KNOWS on all Conscious and Unconscious levels that Reality (as they have known it up to that point) is a nightmarish fiction and naught but a thin veneer painted on ∞. The material world becomes a cloying fog choking and suffocating the Illuminated Self and the Enlightened Being is forced to either surrender its grasp on acceptable societal behaviour – should they be weak – or terminate their mortal condition.

In the former, institutionalization is the next step, where the Gnostic retreats inside their shell (a false solution) and hands over the reins of his or her existence to a psychiatric facility. This is the escapism of Nietzsche and far removed from the Nirvana of complete Gnosis as the Self has thus imprisoned itself further within the boundaries

and confines dictated upon its mortal shell by those wishing to aid its return to Anti-Gnosis, e.g. a normal, obedient and functional member of society.

In the latter, we see the true drive behind the early Christian Martyrs. The propagated myth that such a quantity of otherwise sane individuals would willingly go to their deaths (in human terms) merely on the basis of having read the weak, ambiguous platitudes and contradictory biography authorized by Constantine in the New Testament, is clearly lacking. The universal acceptance by these martyrs that the corporeal shell, by necessity, had to be shed in order for the Self to attain Gnosis was the driving motivation. The Christos, as Lucifer, showed the human race that only by sacrifice of the mortal shell can the Self return to the Pleroma.

The Siege of Montsegur (1243-44), the final round in the long drawn-out war between the Cathari and supporters, and the Roman Church and its mercenaries with its Papal Inquisition, came to its end when the Perfecti – the entire body of 200, of their own volition – walked out of the castle and into the flames of their own funeral pyre. They willingly accepted their fate and burned themselves to death on the Inquisition's bonfire.

But with such a terminal conclusion – and the only plausible means of attaining true Gnosis – how could such a paradigm have lasted more than a few years? Why did – and do – adherents not just kill themselves and be done with it?

The secret lies in two primary texts: *The Thunder, Perfect Mind* and *Traditio, immersion in the parfait community, from the Lyons Ritual*<sup>48</sup>.

Ascetism is a personal choice and adherence to its tenets is a form of masochism, therefore a hedonistic fetish; it is also unnecessary until the Gnostic has reached a point where such a conscious choice (a pre-step to material death) is the only means forward. The majority of Cathari postponed *Consolamentum* until their actual death beds and accepted such a strict dogma as a form of Last rites, in the full knowledge that they were no longer physically capable of acting out the excesses of the flesh as listed in the Lyons ritual:

"Do you promise that henceforth you will eat neither meat nor eggs, nor cheese, nor fat, and that you live only from water and wood (i.e. vegetables and fish) ,that you will not lie, that you will not swear, that you will not kill, that you will not abandon your body to any form of luxury, that you will never go alone when it is possible to have a companion, that you will never sleep without breeches

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<sup>48</sup> Both may be found at [www.gnosis.org](http://www.gnosis.org)

and shirt and that you will never abandon your faith for fear of water, fire or any other manner of death?"<sup>49</sup>

This postponement is explained in the final stanzas of The Thunder, Perfect Mind:

For many are the pleasant forms which exist in numerous  
sins,  
and incontinencies,  
and disgraceful passions,  
and fleeting pleasures,  
which (men) embrace until they become sober  
and go up to their resting place.  
And they will find me there,  
and they will live,  
and they will not die again.<sup>50</sup>

The penultimate point mentioned earlier may be seen therefore as a form of quasi-Gnosis where the Gnostic KNOWS and UNDERSTANDS the step to be taken next but deliberately postpones adopting this route, safe in the knowledge that the pleasures of the flesh may be experienced with a KNOWN safety net (e.g. aware identification of the

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<sup>49</sup> <http://www.gnosis.org/library/traditio.htm>

<sup>50</sup> Trs by George W MacRae,  
<http://www.gnosis.org/naghamm/thunder.html>

Demiurgos' false reality) until such a time where *Consolamentum* becomes unavoidable. The Gnostic is therefore always at the point of suicide and thus holds an invincible position in the physical world of Reality as they have no fear of exiting it, unlike the unenlightened who avoid such an extreme.

As for the Pandoran revelation of Reality without the Demiurgos' curtain draped across it (and what horror might lie beneath), progression through the Aestheteka Rites – particularly from Rite Atdev XV onwards – will enable the Magician to expose themselves gradually to what lies lurking and waiting.....

## LXXXII

### Deal Perceptions

As we saw in Vadet LXXV, the Magician is unable to reach Pure Gnosis AND exist in this Reality. Once the Penultimate Gnosis has been reached, the Magician (having temporarily decided for whatever reason to retain the physical shell) then may progress to discover means of bending Reality to fit his or her own designs – true use of Will as Magic. Rather than in a pure Existentialist manner, the Magician no longer has to confront reality and force him or herself hard against it in order to create their own foundation and path, by having come to understand it the Magician will be able to find and see the holes and flaws and use these to his or her own advantage.

The physical positioning of the Magician is still Existentialist but the perspective will have changed to where the Magician feels the flow of Reality washing over them and will, through magical and mystical means, be able to move against such a current, change direction or even dam such a flow from a personal perspective.

Depending on the sphere of Influence in which the Magician wishes to work (e.g. exercise Will), the



denizens, guardians and gods of such a realm should not be ignored as their intervention and aid may directly facilitate the Magician's wishes and needs. The Theology of Gods does not require the Magician to subjugate the Self in order to utilize the power and range of gods. Invocation, evocation, sacrificial rites and ritualistic placation according to their idiosyncratic requirements does not equate to worship. It is not for the Magician, having reached the point of Penultimate Gnosis, to then reject such a state of clarity and assume an obsequious posture. It is enough to observe the Rites of the Individual god in question when and where necessary.

In terms of locality, aboriginal gods should be contacted when entering their space – purely as a sign of respect. A simple ritual based on the traditional belief system of the region is enough. Cultural gods (e.g. those stemming from the Magician's own heritage) are an excellent means of the Magician manipulating Reality with Will. These gods are far easier to contact and negotiate with as they share the same Primal Unconscious Tongue as the Magician and therefore are more likely to understand the distinct nuances of the Magician's request than the god of a foreign land/culture/epoch where the Magician must first learn their language and means of thinking (along

with other theological and magical concerns such as Hierarchy, Days, hours, customs, etc.) Spirits, sprites and other folkloric parallel Dwellers of this Reality should also be included in the Magician's pantheon and Bestiary. The world is the Magician's oyster and any exclusion should be solely due to its negative effect on the Magician and his or her Work, not due to cultural bias. If any paradigms can further the Magician's Work then they should be explored both philosophically and practically. By this same theory, no paradigms should be excluded UNTIL they have been fully explored. The Magician should find a balance between the Higher State of Penultimate Gnosis and the Primal State of Earthly and Planetary traditional magical systems.

# Grammaire Bestiale

Part 30 ~ VADEI



Emergence of Divine Deity

72 is the number of the Shemhamphorae. 72 is the number of the beginning. 3=1.

Mastery of the 72 enables the Magician to extend towards 81, 9 by 9 in and of itself.

It is not my intention in the Grimoire Bestiae to write more on the post-Abyss Self as that is for later works and until such a time as the Magician has comfortably worked through the rites herein contained, such Divine Rites as Vadet LXXXI, alluded to in the beginning of this book, should not be focused upon. Indeed, modern *McMagick* encourages the budding Magician to race ahead of themselves – to what aim I know not. After all, it is the journey that teaches and not the arrival.

My suggestion for those students who have actively partaken in the Rites described in the Bestian ritual progression is to meditate upon and envisage their own Rites for those markers Vadet LXXV and Vadet LXXVIII. For those students wishing to become ordained as *Ensi*<sup>51</sup>, this is especially pertinent as it is in the Magician's personal aesthetic that the core of Aestheteka teachings lie – the moulding of the environment to one's Self.

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<sup>51</sup> The term for ordained priest of the Bestian Order of Aestheteka; one permitted to form a semi-autonomous sect with which to expand the Self using the Aestheteka system, and to encourage others to contemplate likewise.

Come, let us create! Let us envision a world bent  
before us; a world carved of our dreams!

Beyond now, and into the Divine.

Now the Magician must prepare to shed the old  
and emerge. into brighter realms where gods and  
angels stand shoulder to shoulder with the  
initiated.

The universe is our playground, we are merely  
restricted by the physical Self – and we have since  
learned to shed such a heavy carapace in favour of  
the luciferic Being within.

The stars beckon, as does the core at the heart of  
the crystal.

Beyond now.

[www.aestheteka.com](http://www.aestheteka.com)

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# Grammaire Bestiale





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