

FRIMOST & KLEPOTH

THE STRONG SPIRIT
AND
LUCIFER'S HARLOT



JAKE STRATTON-KENT

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INTRODUCTION



At first glance at his powers in the *True Grimoire*, Frimost does not seem a terribly prepossessing spirit. Such a snap judgement would be mistaken; his powers are far wider and his nature considerably more interesting. However, let us start by mentioning these powers, as he is certainly employed in such matters.

Frimost has power over what concerns men and love. He has power over women and girls, and will help you to obtain their use. He can excite or obstruct all human passions, can extinguish or augment the passion of girls, and provoke miscarriage in women.

The *Grimoire of Honorius* gives him the additional name of Nambroth, and urges the magician to treat him very respectfully, also to give him the first stone the magician finds. This is but one of several indications that this is a particularly powerful and important spirit. The advice to treat him very respectfully is reminiscent of the advice given by the *Goetia of Solomon* regarding Asmodeus, who must be called standing and with head bare. It is well to transfer this advice over to Frimost. Asmodeus of course is particularly important in the legends of King Solomon, and has been called ‘the second or smaller Satanus’. So too in different editions of the *Grimoire of Honorius* the operations of the day of Mars are variously said to be under the rule of either Frimost or Belzebuth.

	Italian Verum	Honorius '1670'	Honorius '1760' '1810'	Honorius 1800
Monday	Lucifer	Lucifer	Lucifer	Lucifer
Tuesday	Belzebuth	Frimost	Frimost aka Nambrot	Frimost aka Nambrot
Wednesday	Astaroth	Astaroth	Astaroth	Astaroth
Thursday	Silchade	Silchade aka Acham	Acham	Acham
Friday	Bechaud	Bechaud	Bechet	Bechet
Saturday	Guland	Guland	Nambrot*	Nabam
Sunday	Surgat	Surgat	aka Acquist	aka Aquiel

*The accompanying diagram bears the name Nebirots, another Verum spirit.

While *Honorius* is not always a reliable source, in this case there appears to be value in the variants. On some – though not all – occasions when working with Frimost I have been advised to include herbs of Belzebuth as well as Frimost in the incense.

Besides this, there is the interconnection of his name with that of Klepoth, who in Brazilian syncretism is equated with Exu Pomba Gira, the female partner of Lucifer. In the *True Grimoire* Klepoth presides over the hazel rod, while Frimost’s sigil is inscribed on the elder rod. Here too plainly his role is that of

a 'stand in' for a chief, in this case the Emperor of the spirits. Through such details his importance in the system begins to be revealed. By examining his role throughout the Grimoire, clearly Frimost's status is higher and his powers far broader than appears in the straightforward catalogue of powers.

THE STRONG ONE

In my *True Grimoire* I give the following explanation of his name:

Frimost: Latin Frimotus, roaring, snorting, noise. Note however that *Lansdowne* 1202 gives Frimost's name as Frimoth, and on the blade of 'the knife with the black hilt' in *The Key of Solomon* appears the name 'PhRIMThON', presumably a form of "PRIMEUMATON which Moses named and invoked, and there fell a great and severe hail throughout the land of Egypt, destroying the vines, the trees, and the woods which were in that country". Frimost's name also appears among the demons of the days of the week in some editions of the *Grimoire of Pope Honorius*.

More significantly in some respects, the name Frimost is essentially the Latin equivalent of the Greek Brimos. This is a title of Dionysus, and the shorter form Brimo is a title of Persephone and Hecate. Hence the cry in the Mysteries of Eleusis:

"Our Lady hath brought forth a Holy Son: Brimō to Brimos".

This is interpreted, 'the Strong to the Strong'. Hence the title of this booklet, 'Frimost: the Strong Spirit', underlines his association with Dionysus in chthonic mode. He incarnates not the misleadingly languid and feminine Dionysus, but the lord of the panther, the bull, the snake and the fire. We recall too the ability of Dionysus to sweep whole female populations into trance and ecstasy. Through his inspiration they abandoned their conventional lives in the city, leaving their meekly performed duties to follow the god into the wild places of the earth. Thus we may justly deem Frimost's power over women indicates a very different conception from that of procurer or pimp.

When I see this spirit in human or anthropoid form, he emanates confident strength and composure. No violent shouting or threatening gestures, but a calm stillness, eloquently expressive of a truly formidable power. There is in this the essence of male beauty in one of its most compelling forms. We see this in the greatest athletes, true men of action with nothing to prove. Thus, far from being a mere sexual bully on behalf of frustrated males, Frimost has qualities deeply attractive to many women. So too, some female magicians would gain much from working with him.



FRIMOST BY JUSTIN BEDWELL



Frimost's name in the Brazilian cult of Quimbanda is Exu Quebra-Galho. The literal meaning is branch breaker, but it refers to his power to decisively resolve problems facing the magician, in particular those of the heart. Some images of him depict him literally breaking a branch, but the meaning is nevertheless symbolic. The symbolism derives from a Brazilian expression; when some one has overcome difficulties they have 'broken the branch'.

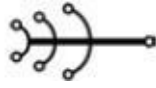
In Western magic Frimost is associated with the fourteenth Lunar Mansion, 17 degrees of Virgo to the end of the Sign. In the modern schema the animal symbols of this mansion are the Osprey and the He Goat. The latter of these has very clear associations, particularly with sexuality and the traditional image of the devil. The osprey too is replete with folklore, and is a powerful sea bird. Frimost's strength and his associations with water are both visible in this attribute.

This Mansion nowadays contains the Zodiacal degrees corresponding to stars of the Great Bear (Ursa Major). This is very significant as it again connects Frimost with Asmodeus, who the *Testament of Solomon* attributes to this constellation. Another important association of this constellation is with the Greco-Egyptian god Typhon-Set.

In this constellation two stars in particular have magical associations as follows:

Cor Caroli (Chara, Dubhe) corresponding to 24:34 Virgo. In astronomy this star is called Alpha Ursa Major. This star is martial in nature. In natal astrology it confers destructive tendencies, arrogance and conquest; also some psychic ability and talent for astrology. These powers are appropriate to Frimost, and if he is the ruling demon of the nativity they will be conferred upon the native.

Another star in the constellation has a sigil and correspondences listed in Agrippa.



This is Alkaid (Benetnash), Tail of Ursa Major corresponding to 25.31 Virgo. Of this is said that it 'availeth against incantations, and maketh a man secure in his travels'. For all this it is a malefic star, but one whose powers may be harnessed. This is a pattern well-known in mythology and magic, where a spirit may have powerful destructive energies, but be propitiated and become a protector.

Appropriately to a constellation pointing to the Pole, the stone of this star is the lodestone. This, the magnet, is much used in magic ancient and modern (among the Greeks and in Hoodoo for example). The metal lid of a jar used for incense of Frimost may usefully have a lodestone attached to its underside. Such a stone may also obviously be used in erotic spells in which his aid is invoked.

The plants corresponding are chicory (found particularly at the roadside and for magic ideally at a crossroads), mugwort and flowers of periwinkle. These may all be used in his incense, along with frankincense, all well-ground together. He is also fond of chicory coffee, which he will occasionally request in return for services rendered.

On occasion it is also appropriate to add herbs attributed to Belzebuth to the incense of Frimost; these are Lady's Thistle and Woodruff.

Another traditional attribute of this star, very appropriate to Frimost, is the tooth of a wolf. This can be the actual tooth or the frequently found jewel stone in its shape.

The colours associated with Frimost are a complex group, and underline his nature and powers. His connection with the seventh day of creation (Saturday) gives him the colours Red and Black. These are also the standard goetic colours, since they represent the 'malefic' planets Mars and Saturn. This heraldry represents among other things his importance in the hierarchy, and his connections with the two male chiefs in various roles.

He also has Mercurial associations, so that Purple is connected with him. Mercury is connected with aggressive love magic, as for example in the *Natural and Supernatural Secrets of the True Grimoire*.

He is also associated with blue, as his element is water. It should be remembered that the astrological ruler of water is Mars, the ruler of Scorpio. This, rather than the more feminine aspects of the element, is the key to this association.

Lastly, in the English Qaballa the Divine Names to be invoked and written upon talismans when working with Frimost are Hrumachis, Jesus, Bes, Isis and Hua-Inri.

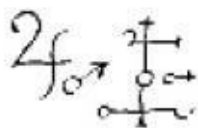
HIS SIGIL

The sigil of Frimost forms an integral part of the conjuring method of the True Grimoire, as it is engraved upon one of the two wands employed in its ritual. It is also employed in various spells, but for

now our focus is the wand.

The Wands: used in purification of the circle, and in invocations.

You make the Baton of Art from elder wood that has never borne fruit, and cut it with a single stroke on the day and in the hour of Mercury at the Crescent Moon. And you engrave upon it the Seal of Frimost.



Then you make a similar rod of virgin hazel on the day and in the hour of the Sun and you engrave upon it the Sigil of Klepoth.

These wands may be usefully compared with those in the *Key of Solomon*, Book II Ch. VIII. The elder wand is there referred to as the Staff, and alternatives to elder are given, namely rosewood and cane. All three of these woods share the ability to be hollowed out. This is an important feature of the elder wand that can be employed in various ways such as directing of smoke or breath, and embellishment with herbal sprigs.

For our present purposes however it is important to note the status of Klepoth as the Verum counterpart of 'Exu Woman' in Quimbanda. This female spirit is an important spirit, of whom a fuller account follows in this booklet. In the meantime the pairing with Frimost in this context strongly underlines his status as outlined above.

What else can the instructions for making the wand tell us? Firstly there is the timing of the ritual, the day and hour of Mercury. This time is encountered very frequently in Solomonic ritual, particularly instrument making, so does not apparently tell us very much. However, contrasting it with the wand of Klepoth, made in the day and hour of the Sun, does take us a little further. The day and hour of the Sun are connected with prophecy, particularly through their association with Apollo. This is apt, as the wood this wand is made from is hazel, much used in divining. The days and hours of Mercury are commonly employed precisely because Mercury is the planet associated with magicians and magic.

Elder

The elder wand bearing the sigil of Frimost is replete with significance. The Latin name of the Elder is *Sambucus Nigra*, it is widespread in Europe, the Middle East and North America.

As with all botanicals in the grimoires, its folkloric associations are the key to understanding its role and importance in the scheme of things. Such a study also reveals a good deal about Frimost. There appear to be two layers of folklore to the elder; while there may be other factors at work, by and large this suggests a layer of pagan symbolism overlaid by later Christian associations. In the first layer its role is positive and protective, while in the other the reverse is the case. Despite the Christian theology which suffuses the grimoires, it appears to be the older layer which explains the importance of the botanicals, and the elder wand is a specific instance of this.

The elder tree has many folkloric associations with protection of houses from witches and evil spirits, often placed outside the back door of a house (sometimes at the front). It is connected with fire, the Anglo-Saxon root of the name 'Æld' means fire, while the Low Saxon equivalent Eldrum is connected

with fire chambers and furnaces. This is not because the wood is good fuel – it is not. However elder rods hollow out easily and can then be used to blow a fire into life. The pith may also make good tinder. This symbolism connects with the legend of Prometheus, who brought fire from heaven in a hollow wand. Although a different ‘stalk’ performed this task it is interesting to note that it was the same wood as that forming the typical Dionysian wand. As the name Frimost connects with a title of Dionysus this is unlikely to be mere coincidence.

SPELLS

The power of Frimost described in the *True Grimoire* makes him eligible for works of ‘aggressive’ love magic. This type of magic is common in the Greek Magical Papyri; many examples from that source may readily be adapted for work with him. Another spell, published in my edition of the grimoire, involves another kind of magical aggression.

Death Spell by Magick Image

Make a wax doll representing the person you wish to destroy, slit the head, chest and stomach and insert the sigils of Frimost, Guland and Surgat. Impale the image head to foot and turn over the brazier saying: ‘It is not my hand which scorches thee, it is the hand of Frimost which scorches thee; It is not wax which I scorch, it is the head, heart and spleen of N..., that I scorch’.

Operations of this type are known in Solomonian magic as *Works of Wrath and Chastisement*. This is a type of magic to which Frimost is equally well-suited, and the two demons named in the spell above are appropriate henchmen for him in this role.

Aggressive Erotic Magic

The *True Grimoire* is clear that all its spells operate by means of the spirits. Several examples are given in which this is explicit, while others are left for the reader to adapt as appropriate. Among the Natural and Supernatural Secrets is a classic example of aggressive love magic, its precedents going back to the Greco-Egyptian magical Papyri. Among these older examples of the genre are several which involve the writing of magical formulae or the drawing of images upon a sea shell: PGM VII. 300a-310; PGM VII. 374-76; PGM VII. 467-77.

From the context and the nature of the formulae employed it is clear that the shell represents a connection not with Aphrodite but with Typhon. He is, among other things, the ruler of salt water; the connection of Frimost with both Typhon and water has been shown above. These spells therefore are an excellent basis for composing rites involving an invocation of Frimost and the writing of his sigil upon the shell.

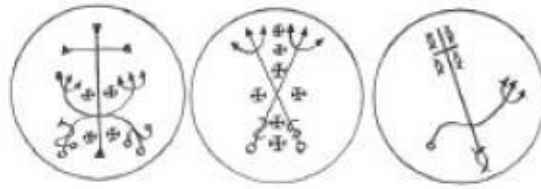
When the Moon waxes in either Aries or Taurus take a seashell and write the names and the image of Typhon with the blood of a black ass (other forms specify myrrh ink, and the two may be magically synonymous). Say over it these words:

‘I adjure ye shell, by those appointed to administer the Punishments, attract her, NN, daughter of NN (mother’s name) letting her have no sleep until she come to me NN (state what you wish). Tarry not nor refuse me but attract her NN with her soul and heart on fire, speedily, speedily, now, now (state what you wish)’

Relieving the Pain of Past Love

The more benign side of Frimost's nature is revealed by an operation I undertook with him some years ago. I was happily involved with a new partner, but the pain of a past relationship was still with me. I felt unfairly treated and could not 'let go' of the unpleasant feelings and anger the previous lover had left me with. A little lateral thinking later and I settled on Frimost as a likely source of help. My divination confirmed this intuition, and I duly set up a conjuration. This was not too difficult as I already had a pact with Frimost. Nevertheless I put everything into it, laying my canvas circle out: performing a full opening via *Liber Pyramidos*, complete with purifications and consecrations. I then conjured Frimost and made my petition – that the woman concerned would no longer have any hold over my feelings. This was granted, as confirmed by use of the pendulum during negotiation with the spirit. This done I shared the four part sacrament with the spirit and closed the ritual. From that day to this I have felt little beside indifference toward the former cause of emotional pain.

KLEPOTH



HER NATURE

The *True Grimoire* informs us that Klepoth is a subordinate spirit of Agliarept, who in turn is a deputy of Lucifer. So too one of the paired wands of the evocatory method bears her sigil, as the other does that of Frimost. The grimoires are sparse sources regarding the background mythos of the spirits, but these indications should prepare us for the larger picture. In the Brazilian magical cult known as Kimbanda she is syncretised with Exu Pomba Gira, a beautiful female ‘demon’ and the lover of Exu Lucifer.



Klepoth has more than a little in common with Lilith in Middle Eastern tradition. So too she can be compared with Erzulie Mapyang, a Petro loa of the Voodoo pantheon who – in New Orleans magic – protects and assists prostitutes. The very name Klepoth is reminiscent of the Hebrew ‘qlipoth’ the plural of qlipah, the literal meaning of which is harlot. Such terms are commonly used for forbidden relations with ‘strange gods’ in the Old Testament, and of course none were more forbidden than strange goddesses. While appropriate to the association with Pomba Gira, no exact use of the term is necessarily implied; in context it may simply mean ‘spirit’. Alternatively Brazilian tradition includes a variant name, Klepta, which could indicate a Greek root meaning thief.

The description of her powers in the various editions of the *True Grimoire* is as follows:

Klepoth can turn a 1000 turns, when dancing with her companions and will make them hear beautiful music, which one will believe is real. If you wish, in passing she will whisper in your ear the cards of those who are playing with you. According to others: Makes you see all sorts of dreams and visions; and others still: knows all arts of divination, especially by crystal, cards, mirror and dice.

This description is tantalising in its implications; despite its brevity it is replete with fascinating hints. There is more than a suggestion that her relations with the magician will exceed the usual clichéd understanding. She is not going to dance with these ‘companions’ or for that matter whisper in your ear without a greater degree of intimacy than envisaged in supposedly traditional ceremonials. It is immediately obvious that, separated by bounds of circle and triangle, such contacts could not occur.

My experience in conjuring Klepoth confirms this impression of deviation from the ‘usual’ spirit

contact in Western terms. At a gathering of magicians some years ago a conjuration with full ceremony was performed at a very secluded location. After suitable preliminaries an invocation of Lucifer was performed and both his deputies conjured, before their subordinates were summoned to confirm a multiple pact. The details of the rite itself need not concern us here, suffice it to say it was successful, and proceedings continued from there.

Klepoth was among the subordinates who agreed to the pact, so at a later point of the conclave we performed a ritual divination in which she was – so to speak – consulted. So began an extraordinary series of events. It began with several magicians holding a single pendulum over a circle of letters on a table. A very coherent conversation with Klepoth certainly occurred, but that was by no means the most interesting or memorable experience of the night.

As the divination proceeded it became increasingly obvious that one of the magicians – a woman – was incorporating the spirit. The pendulum and other equipment thus became redundant. One of us was possessed by Klepoth and was speaking and wished to be spoken to directly. She was not happy, but neither was she particularly hostile. Adapting to events, the spirit was placated and made to feel welcome among us. As events unrolled over some hours, a male member of the group was also possessed. Then another person who happened to touch him was possessed ‘by contagion’.

No simple banishing or license to depart was effective, indeed it was plain the spirit was – in a very ladylike way – offended by such terms!

Eventually her needs and opinions regarding our approach to her were ascertained. The earlier ritual was then ‘reconvened’ with some fast thinking adaptations. Klepoth was offered a very comfortable seat within the circle (as the male magician – the only one present familiar with possession states – had since regained his senses, ‘she’ now consisted of two possessed female magicians). Klepoth was addressed not with the formal authoritarian tones of the grimoires, but as to a sensitive and sophisticated woman, and offered flowers, chocolates and fine wines. Satisfied, she eventually took her leave, more or less.

A cloth that she understood as given to her remained ‘contagious’ for some time after this ritual. It induced possession on several occasions, until its supposed human owner took suitable steps to as it were return it to Klepoth with additional offerings.

Although inclined to be experimental and progressive, adapting to experiences such as these involved a very steep learning curve for these Western magicians. It was the first indication that approaching the spirits of this system in ways more familiar in Voodoo and other New World traditions was both possible and welcomed by the spirits themselves.

Nevertheless, these events should be taken as a warning that these spirits are not to be taken lightly. They are powerful and potentially dangerous, and perfectly capable of taking modern western magicians outside their ‘comfort zone’. On the other hand this same ‘comfort zone’ is the result of decades in which false or incomplete ideas have been current concerning spirits and spirit work. The magical revival has been guilty of many ‘sins of omission’. Chief among these is failing to embrace the wisdom of Living Traditions, existing often on their own doorstep, through racism and arrogance. It is important to recognise that venturing outside the limits set by past failings is both useful and necessary if our magical traditions are to fully recover from centuries of neglect and ‘scientism’.

KLEPOTH AND HER STARS

The Western astrological correspondences of Klepoth involve the Fifteenth Lunar Mansion, its degrees

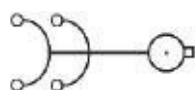
and stars. This Mansion, significantly, begins at zero degrees of Libra (0.00.00 Libra to 12.51.26 thereof). In the Solar Year this corresponds with the Autumn Equinox of the Northern Hemisphere, while a Libra Moon is approaching its 'Burning Way' ('Via Combusta'). The impersonal astrological lore of Via Combusta conceals a mythological spiritist base. Ancient enough to precede the separation of the Signs Libra and Scorpio from the single vast constellation of the Scorpion (whose 'claws' are Libra's scales).

Naturally zero Libra falls opposite the Aries point, representing the Spring Equinox (in Northern terms, the seasons are reversed in the South, though naturally the Equinox points remain 'critical degrees'). This placing reminds us that in Quimbanda Klepoth is paired with Exu Lucifer, thus we reconnect with the mythic core underlying the math of astrological data.

The stars occupying this Mansion in the current era include Edasich at 03.31.04 Libra. Termed Iota Draco, this is an orange star, identical with Al Dhiba (in 15th century sources) and Al Dhih, the Male Hyaena in the 13th, later corrupted via Ed Asich to our Edasich. In early January this region emits the Quadrantid meteors. The star is also named in Chinese sources. Its proximity to Thuban, and position in Draco make it a significant 'Typhonian' star.

Another important star in this mansion is Gienah Corvi. Of the nature of Saturn/Mars, its old unprocessed position of 7 Libra still has some currency in traditional circles (its relation to Via Combusta is a likely contributor to this attachment). Tradition aside, its processed position of 10:44 Libra should really be preferred.

Magically this star can be invoked to confer or inflict 'naughty dreams'. Talismans made under its auspices can also expel evil spirits or gather them together and are also good against the malice of men, devils and winds. This reputation is stated more baldly by modern astrologers, who consider it to bestow courage. Agrippa calls it the Wing of the Crow, and his older sources associate it with stones 'such as are of the colour of black onyx stone', with henbane and comfrey, and the tongue of a frog. All of these may be employed in workings with Klepoth under this star.



Some of these associations may involve henbane's power as a potent clitoral stimulant and a likely ingredient of witches flying ointments.

Another important star in this mansion, with a pedigree in stellar lore thousands of years BC, is Vindemiatrix (Epsilon Virgo) at 9.48 Libra. 700 years ago it marked the boundary between Virgo and Libra. A 'mischief making star' in medieval Arab astrology, it is nowadays a prominent significator of Widowhood in natal charts. It is connected too with loss and depression, also with witch hunts. However it also predisposes to study and learning, mysticism and the occult.

Klepoth is most certainly not to be confused with a typical 'love goddess'; even though Libra is ruled by Venus, it is as well to recall that it is also the exaltation of Saturn. Plainly the female partner of Lucifer is not a totem for happy mortal wives. The associations of Vindemiatrix suggest a Lamia-like sorceress figure, lurking behind the impersonal degrees and numbers and their tabulated meanings.

The Fifteenth Mansion has occult inter-relations with the Twenty-first. The spirit of this Mansion is Humots, a learned spirit who assists the magician as regards rare and mysterious books. The stellar associations of this spirit's 'Mansion' are manifold but one in particular stands out in relation to Klepoth and her connection with Draco. This is Eltanin, 'The Dragon's Head', also called Rastaban, at 26.35.27 of Sagittarius. Known to astronomers as Gamma Draco, it is one of the Eyes of the Dragon. In early Egypt

it was worshipped as representing Isis. Prior to this Apet, Mut, Taurt and Sekhet were all thought to be different names of the Goddess of this star. In other words the Eye of the Dragon was associated with major female deities in ancient Egypt from the earliest times.

In later Greco-Egyptian magic the Lunar Mansions were seen as expressing the universality of Hecate. In this role she was seen as a female and lunar pantheistic deity comparable with the solar and male Helios or Abraxas. The Mansions played the same role as her symbols as the solar months and days did for them. In this schema the 15th mansion was symbolized by the Egyptian Baboon; in modern attributions the symbol of the Pelican has been added as an alternative. Either may be employed in the 'heraldry' of Klepoth, or as symbols in rites under her auspices.

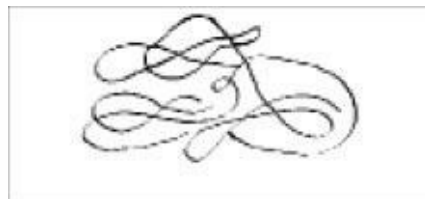
So too nominally each Mansion corresponds with one of the seven days of the week, or on another level the Seven Days of Creation. The Day of Creation proper to this Mansion is Sunday, as befits its connection with the Equinoctial point. The colours, to be used in talismans or altar decorations etc., are Gold with Silver and Green.

The Hazel Rod

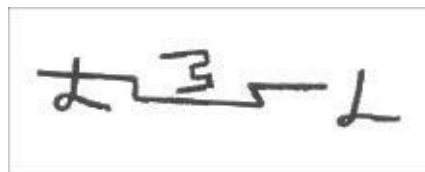
Of the two wands employed in the rituals of the *True Grimoire*, one is traditionally of hazel and marked with one or more sigils of Klepoth. As seen earlier the other, attributed to Frimost, is of elder and is held in the hand during rituals of evocation. This is its plain purpose when employed separately from that of Klepoth. Both are held, one in each hand, during the preparatory confessional stage of the rite. Not specified but implicit is the use of the wand of Klepoth in divinatory rituals, for example with the Magical Mirror prepared in her honour.

Hazel is replete with folkloric associations, and a suitable tree could be incorporated into the 'magical geography' of the magician's environment. This tree may then be visited and honoured as part of the magical relationship with Klepoth and perhaps other spirits with whom she has a working relationship. All this should be thoroughly investigated and confirmed before being incorporated into your magical routine.

HER SIGILS



Italian 'dancing' sigil



French 'divining sigil' inscribed on the wand

CONJURING KLEPOTH

Among the spells in the family of texts known as or based on the *True Grimoire* are the following. First we give this one which conjures Klepoth.

For hearing a pleasant music.

[From the Third Book of Solomon]

To hear beautiful music inscribe in a circle the sigil of Klepoth, and say the 11 words following:

ADOR. KLEPOTH. CHELATH. MIGAROTH. CABOT. SILMA. SIRATH. SERNCHIEL. ROTHO. MARON. COLLEN.

And quickly afterwards you will hear pleasing music.

This involves another significant departure from the simplistic view of grimoire magic. Here the sigil is drawn inside a magic circle to produce a magical result (other instances in the same genre confirm this use of the circle). This use of sigils, while not identical to veves, firmas etc., is also not dissimilar. The sigil of the spirit is drawn, a manifestation follows; this emphasis on sigils is very distinct throughout the *True Grimoire*. In the meantime this spell provides us with a very useful ‘mantra’ for calling Klepoth, and in benign mode.

THE MIRROR OF KLEPOTH

There is a section in the *Natural and Supernatural Secrets* in the *True Grimoire* concerning the *Mirror of Solomon*. For the ritual in its original form consult the grimoire. What concerns us here is Klepoth’s association with vision and divination, including the use of a magical mirror; an adaptation of the original rite was plainly envisaged by the compositor of the grimoire. The beginning of the work with this mirror commences:

‘When you perceive the new Moon during the first hour after sunset’.

Make the mirror facing the Moon at a window (or other suitable place). It should be made of:

‘a shiny and well polished plate of fine steel, slightly concave’.

An ideal basis for this is a Feng Shui mirror, whose wooden frame can be repainted and marked with the appropriate divine names, sigils, etc.

‘and write on it with the blood of a white pigeon, in the four corners, the names “Jehova, Eloym, Metraton, Adonay’.

The ‘blood of a white pigeon’ used for the names can be substituted with Doves Blood ink, a Hoodoo staple the title of which is plainly inspired by the grimoires. Alternative divine names may be selected from the English Qaballa if the operator is familiar with that system. Other options include the names of the Four Elemental Kings. Complete this preparation with the consecration method employed for all instruments in the grimoire, substituting ‘mirror’ for ‘instrument(s)’. Be careful not to splash liquid directly on the steel – most kinds of holy water are not good for metal. Add a suitable petition for Klepoth to appear in the mirror at the end of the words of consecration.

Next make an incense offering and say:

“I burn this offering of frankincense in the name of and to the honour of Klepoth; that she may grant my wish and reveal herself to me in this mirror”

Recite this three times, and afterwards, blow on the mirror as many times, and say:

“Come Klepoth, come, and let it be your good pleasure to be with me by your will, come to me, N (say your name over the mirror), and reveal to my eyes those things which are hidden from me.”

After saying and doing the above, raise your eyes towards Heaven and say:

“O God of gods, the cause of all things, grant my prayer that Klepoth comes to this mirror”

When you have finished doing these things, make the sign of the cross on yourself and on the mirror, on the first day and the following days, continuing for a period of forty-five days. And at the end of this time Klepoth will appear.

Note that forty-five days is not always necessary to make the mirror; often she will appear on the fourteenth day, following the operation, depending on the devotion and fervour of the operator. When she appears to you, request of her what you desire, and also pray to her to appear any time that you may invoke her and to grant your desires.

After this process is complete, when you wish to see in this mirror and obtain what you desire, it is not necessary to recite all the above orations; but after perfuming, say over it: “Come, Klepoth, come, and let it be your good pleasure...” etc.

The invoking mantra from the spell for music is useful to strengthen the link with Klepoth and to focus the mind when using the mirror. It may be written with the same ink on a slip of clean paper during the preparation and kept with the mirror.

When you have seen and spoken with her say:

‘I thank you, O Klepoth, that you come and satisfied my request. Go in peace, and return when I call you’.

When not in use:

‘Put the steel in a clean white linen cloth.’

If a shrine to the spirits is being maintained, including Klepoth specifically, then the mirror should be kept there. It is to be treated as her possession, and only consulted in work with her. If the mirror can be hung from a tack in this location and a chair placed before it when in use, it is better.

The effects of this operation vary from one operator to another. Some will see Klepoth and speak to her in a fairly straightforward fashion. Others will find their psychic abilities enhanced by the process, but without the mirror taking a noticeably active role in their manifestation. Dreams will likely be significant during the process, and may indeed take the place of visions in the mirror. The whole process may be supplemented and bolstered with mugwort tea.

In English Qaballa the names invoked or written upon talismans – or indeed the Mirror of Solomon – are Horus-Ahathoor, Nuit or Apep, Zagreus or Abrahadabra, Titan and IAO-Marsyas.

VISIONS OF KLEPOTH

My own employment of the magic mirror extended over many days magical work. In the course of this work I was granted several recurring visions of Klepoth, verified by employment of the pendulum and consultation with Scirlin (the 'spirit guide' and intermediary of the entire *True Grimoire* method). There were three images which came again and again, all of which were confirmed as images of the spirit in this way. These are important clues to her complex nature, and should be carefully noted.

1. A full length vision of a beautiful naked woman with tanned skin and thick black hair. She was standing with arms raised and her back to the viewer. The setting too was exotic, the whole being reminiscent of her Brazilian identity.
2. A portrait vision, of a very pale 'Moon Goddess' with a pointed chin and slanted eyes. The impression was not of a human, and the background was dark.
3. Another portrait vision of an unappealing goblin like face, not attractive to look at.

These should all be taken as expressive of Klepoth in various modes. It is unwise to select one in particular and ignore the others, as all are verified expressions of her.

FURTHER READING

Agrippa, Heinrich Cornelius: *Three Books of Occult Philosophy*. Llewellyn. 1995.

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: *The Book of Elelogap*. Hadean Press. 2009.

: *Goetic Divination*. Hadean Press. 2009.

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ABOUT THE SPIRIT WORK SERIES

This series of booklets is intended as an introduction to working with spirits, particularly those of the *True Grimoire*. This once famous Grimoire, until recently much neglected and undervalued, is one of the few surviving links in the West to an all but lost tradition. Under a thin veneer of terminology borrowed from its enemies, the Inquisition and their ilk, lurks a potent and pre-Christian system of evocation.

Unlike the Grimoires themselves, the type of magic encouraged here is thoroughly Spiritist, in common with modern African traditions and those of mixed African, Amerindian and European origin in the Americas. The view of the spirits is generally respectful, and the company of some of them is distinctly encouraged and welcomed. The existence of difficult, 'hard' or even hostile spirits is recognised; but others have simply been unjustly demonised in Western cultural contexts. The Grimoire, while masking itself as a handbook for controlling the former, is in reality far broader in its scope and involves both, as did its ancient predecessors prior to the demonisation of magic and the entities with which it deals.

The supposed 'demons' of the *True Grimoire* consist in reality of a wide range of spirit types, principally Elementals and Nature spirits. Nor do these in fact accord with the stereotyped picture of later Western magic, particularly in relation to Elementals. Their nature is far more in accord with the view of the late pagan philosophers, and their interpretation of the gods and spirits of the traditions with which they were in contact. Accordingly many of these spirits will be found to possess considerable intelligence. Some among them will enhance the spiritual, moral, ethical and even physical development of those who approach them. This is almost the precise reverse of some modern views of spirits, which envisage the magician binding a 'demon' in order to liberate some potential previously inhibited by it. By contrast, some of these spirits will often encourage personal transformations the magician is resistant to and cannot achieve unaided.

In order to get the most out of this approach to magick the operator will need to be open to new ideas, though they are in fact extremely ancient in origin. In particular it must be realised that not all approaches to magick are compatible. Many modern Western systems have little in common with the approach involved here. While a Western Grimoire underlies the family of spirits described in this series, great care should be taken in adapting Grimoire materials for use with this approach.

On the other hand, this tradition has much common ground with many traditions outside the Western milieu. As well as the Living Traditions mentioned earlier, materials from ancient Greek and Egyptian sources will be found to be particularly compatible. The relationship of these materials with the later Grimoires provides useful indications on how to adapt the latter for use with these spirits. The empathy this magick has with the late period in ancient Egypt involves another significant advantage. This period was that of the emergence of Christianity in many forms, and of Gnosticism which in some of its forms was also Christian while including philosophical, magical and astrological ideas from various sources. This magick similarly can be embraced by modern Gnostics of whatever religion, so long as the Spiritist approach is embraced in return.

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