

RITUAL: The set of tools that allow us to consciously apply our will to the art of life. These tools are common to all religious ceremony practically all scientific technique and many actions In "everyday life."

FUTURE : A period of time, yet to come, that gives us the opportunity to make conscious choices. Keep your senses clear your intellect sharp and your will strong and ready, for the future will be here sooner than you think!

MAGICK : The art of making conscious choices.

INTRODUCTION

There is a certain order to everything. Our present, however, is a time of scientific validation of disorders, and a new quantum physics that reaches (some might say even preaches) a level of poetic linguistics and speculative consensus reality adjustment that powerfully redefines and reMINDS us of the implied origin of as arcane a species as meta-physics.

In a very real sense, and in an increasingly synaesthetic individual experience of this process called "being alive," every possible concept, material, input or output, any measurable transfer of any form in any conceivable dimension is equal. Or consists of the same profane matter. The post-industrial, quasi-religious confidence in a separate autonomy for any and all biological, neurological, chemical or mechanical manifestations has been eroded to a point of intersection that is at best a vestigial act of faith.

Individuals, who by their contact with this book one must assume have chosen a path reflective of an inquiring and potentially hungry MIND, are fully immersed in a future environment of infinite possibility and boundless information. This world is as dark and mysterious as those oft-mentioned places on the floor of oceans inhabited by creatures that glow with electrical fibers, suck nourishment from the primeval soup through gelatinous sieves and breed without contact, releasing slivers of organic light in plumes that swirl like twisters into the blackness.

The potential is already here for any individual to log-on to a global database network and access everything ever recorded to this point in time. In this future, by having infinite choice, we have infinite options and are suddenly confronted with a deeper challenge to our SELF than our species had previously conceived: how to navigate and survive such a deep experience of intellectual and conceptual freedom.

In the already all-pervading territory of the internet or cyberia, the psychosphere, as I would prefer to delineate it, there is inevitably and relentlessly a proliferation of manuals, how to's, where to's, do and don'ts, can you's, will you's, when's and won'ts for the instruction or admonition of the most intrepid and least inane.

It would seem that much as the Qliphoth is a binary structure interdependent with the Tree of Life; so an equivalent means of perception shadowing and revealing the implicit "chaos" of contemporary comprehensions and manifestations of existence in and of itself must inevitably unfold and be revealed. This is a process not so much of discovery, but of remembrance and synthesis in roughly equal parts essential to the "evolution" and survival of us all as individuals. Individuals graced, I believe, by our very existence with both innate genius and an ability to transcend and transform base matter that is our physical vehicle and transubstantiate our flesh into that state of potential and expression that is no longer of "this world."

At various times this process of disincorporate change has been called "magick." FUTURERITUAL is a focused and precise manual that serves as an anchor in the present flood of chaos and possibility. It is also a map that re-MINDS us as individuals, in demystified language and nonsense clarity, of the basic orienteering skills and preparations we might require in order to explore effectively and safely neurological dimensions and physical transformations that are now more consistent options for a far greater number of inquiring and searching individuals than at any time previously.

FUTURERITUAL describes very precisely an essential set of Thelemic magickal considerations and exercises with full instructions and texts. These are invested with the authority of the past, especially that collated and developed by Aleister Crowley and associates. They are also permeated with the considerations and prerequisites of the present, illuminated with wit, linguistic precision, and interdisciplinary parables by the astute and pored commentaries of Philip H. Farber. Most crucial, and most particularly, though: FUTURERITUAL is a point of intersection between past, present and future. It suggests, quite rightly, that the individual has an innate right to explore and to know; to expect the unexpected in all ways, to divine the divine inside and outside their physical vehicle; to accumulate an effective and rewarding system of "magick" by means of which to maximize both their known, and potential comprehension of this state of being we call being alive,

This book is a personal political rallying point. In a sense it recognizes us all as, in a way, being like lenses. We all have an infinite ability within us to manifest that mysterious yet critically inspiring quality that is usually referred to as "true Will." When it deals with "banishings" in a relatively literal way, for a text on magick, it is also more deeply, I feel, re-MINDing us that there is a need to understand the implication and essence of banishing in every aspect of how we experience and perceive our lives. That each process herein described and analyzed is more than a ritual of self-empowerment or academic tradition. Each process is a portal, through which the individual can choose to pass, a skill for spiritual survival, and a key to unlock the crippling restriction and debilitating oppression of social, sexual and perceptual control by the malignant forces that have administered our options and qualities of life for far too long.

Our individuality, our present moment of mortality, is merely a point in time at which we rest temporarily in a physical vehicle. As we learn to move arbitrarily, or magickally, these points, past present and future, become malleable, they can shift and dance. Time refracts through our lens in any direction we choose to conceive or perceive. Through each of us passes a line, a lineage of TIME, of magick, and it illuminates any and all possibilities and impossibilities. We transmit and we transmute. This process is occurring in every possible location that our individual point could be. Which means everywhere simultaneously. Thus the sum total of individual points becomes a form of matter, solid only in how we visualize it. Connected to everything in all times and all places, all ways.

We can conjure everything, and we can describe nothing. Magick as proposed in FUTURERITUAL is the method that "can assume whatever configuration is pleasant and useful for the moment."

Genesis P-Orridge, California 1995

1. INVOCATION

The book launched right into something weird, although strangely familiar. As I read, some part of my mind was following along, moving me into the pages, imagining myself involved in actions described. This kind of imagination had an unusual effect, and there is now no denying that the book was the catalyst that began the remarkable transformations that brought me to this place and time.

Like many people, I usually read for enjoyment, to relax. Throw in a healthy dose of curiosity and you'll understand how I began. But something changed and I became so engrossed that I started, as much as was physically and mentally possible, to screen out everything else. As I began to realize where it was all leading, the room around me faded away.

In a roundabout way, it was a description of a place and a time where there were people whose lives began, progressed and ended as if each, on some occult level, was the inhabitant of a free-flowing mythology. Each sat or stood, feeling the air on their skin, seeing the things about them and the things that they imagined, hearing the sounds of life. One person in particular held my attention, for there was something in hir that reflected something in myself. S/he had found a place where s/he was alone, comfortable being alone, and where s/he could pay attention to the facts of hir own existence. The rush and bustle of action and thought that normally defines what we are, s/he allowed to drift away from hir. Free from these impulses, s/he could become aware of the things that had formed hir and the things that s/he could form and the way that s/he and the world about hir changed together. This was a process that s/he was learning, but now it seemed to come easily.

S/he drew a circle about hir and paced the perimeter, vigilant, guarding hir newly-formed temple from anything that might interfere with hir will. S/he drew in deep breaths and uttered strange words that vibrated through the circle, through the air, through hir body. Before hir, behind hir, to hir right and left, entities were called forth, protecting hir space.

Symbols of hir continued unconscious vigilance, they were as real as anything else in this place.

Somewhere deep in hir mind s/he located the resources of a being that was greater than any single man or woman, but was nothing more than hirself. The majesty of this being filled hir consciousness, informing hir with a will that was one with the blossoming of trees, with the snake shedding its skin, with water vapor crystallizing into cirrus clouds. With this molecular knowledge s/he filled hir circle, charging everything with congruent purpose.

Hir dance began slowly, a sort of writhing motion. It found form, moving to the sound of the planet turning, the rhythm of stars making galactic orbits. S/he danced the way a seedling rises from the earth, the way a comet's tail trails off in the solar wind, the way that a rock erodes in the course of a stream. And then, flowing quite naturally from all this, came hir song.

S/he sang of how the singularity of consciousness yearned to evolve, reaching toward the infinite void. A list that seemed endless, but was done in a moment, s/he sang the name of each element of the world, and was one with it. Part of what had been hirself rose and floated and played with the other parts of the cosmos, and each of these s/he examined, understood, and then released back to its drifting orbit.

And this expanded self gave hir the power, the will and the knowledge to further grow and expand. Hir song passed from the medium of sound into rainbow whirling notes of synesthesia that pulsed and flowed with the universal sparkle dance of energy. It filled hir and furthered hir will, its will, True Will.

And as I read this, I tasted hir exaltation, and felt the nameless yearning for what I had never known, had always known. From someplace I had forgotten that I could reach, came a flood of information so fast and full that I had no way to consciously deal with it. A few specific things began to rise to the surface, and these I could apprehend, holding each before my inner sense of contemplation. These were clear, dazzling, useful and alive. And as I continued to read the book, although it changed, took some sharp turns, and ran freely through a variety of subjects, these ideas resonated with the rest of it, in different ways and on different levels.

2. INTENT

Many humans are in an odd predicament. Our minds swarm and swirl with all sorts of wants and desires, but many of us really don't have any clear idea of Will, of a clear direction and purpose in life. If we examine one of the more common definitions of magick, "the art and science of causing change

in conformity with Will," (Aleister Crowley) it becomes apparent that the first task of the aspiring magickian may be to learn the answer to the question, "What is my Will?"

The first distinction that can be made is that between Will and desire. What you want is not necessarily your True Will. For most people (present company excepted?) desire, wants, whims and wishes may derive from immediate and transient causes, compounded by unexamined layers of cultural conditioning. For instance, can you imagine that you are walking along the street on a sunny day? The air is just the right temperature, flowers are blossoming, you've got some pleasant music in your head and you just plain feel good. Then you see, coming toward you, an attractive member of the opposite sex. This person smiles at you, you smile back. Now you feel really good. This person fits all the criteria that you have for a companion or a lover. Your heart beats with a surge of phenethylamine and you are just about to speak, to say hello and introduce yourself, when you trip in a pothole and fall to the ground, landing in a malodorous heap left behind by a Saint Bernard. There is a brief moment of physical pain; this passes and is replaced immediately by a strong feeling of foolishness and, most likely, humiliation. The person whom you desired to meet is now laughing at you. What had really been shaping up as a nice day has, you may think, turned to shit. The attractive person stalks off, chuckling. The humiliation turns to anger. Why couldn't s/he help you? You get up and try to brush yourself off, but the shit sticks tenaciously. You head back to your home, to change your clothes. You arrive at your place, fuming in several ways, to find a large envelope in your mailbox. The return address looks vaguely familiar, but you can't quite place it. It arouses your curiosity and you tear it open. Inside, to your astonishment, is a check for a large sum of money and suddenly the shit seems unimportant, your close encounter with your dream mate fades from your mind entirely, and you begin to smile.

You can keep smiling if you want, as we now consider the reasons for your present state of mind (either hypothetically in the above story, or for real, in the here and now). The reasons why the sunny weather, mentioned at the beginning of our little emotional saga, may make you feel good can stem from both practical and conditioned reasons. The practical is fairly obvious: "good" weather allows you freedom of movement and a degree of comfort which "bad" weather does not. Conditioned? Yes. Perhaps the nice weather reminds you of some time or times when something really good happened to you, when you had an exceptional time, good luck. Also, we have it drummed into us that sunny weather is good, rain is bad, etc. Like all things that we tend to categorize as "good" or "bad", it is really neither, but relative to our situation. If you have skin cancer, for instance, the sun is probably no good. If you are a farmer, you might welcome some rain if your crops need it. Now, how about this attractive member of the opposite sex? First of all, the attraction implies that you are heterosexual, or at least bisexual. This is a cultural norm in a lot of places, but not everywhere. Next come the reasons that you found him attractive. Throughout the ages the conception of a beautiful human has changed as the needs of society have changed. At one time it was quite chic to be really, really fat. It was a sign of affluence. Have you ever seen a picture of the "Venus of Willendorf"? The obese female figure, carved in stone, is believed to have represented a fertility goddess. Compare this with the more svelte Venus de Milo. At the time of this writing, the trend is toward lean, "physically fit" bodies (usually, again, a sign of affluence implying leisure time to work out and, very probably, the money necessary to join a fitness club). We tend to form our ideal based on the images that we are shown, all our lives, of attractive people on television, in movies, rock stars, fashion models, etc. Other criteria for choosing a mate may be based on what we learned from our parents, how they appeared to us and related to us.

Well, all that was great, it felt good, remember? And then you fell in shit. Such a simple little thing, tripping and landing in the doggie-doo, but how it changed things! I don't think I need to list the reasons why this was unpleasant. Or do I? I will just add that excretion is a method that mammals use to mark out their territories. We're mammals, remember? Smells are pretty subjective. What is pleasant to one is nasty to another. Some people hate the smell of fish; to others it conjures up thoughts of a sumptuous feast. But just about all of us hate shit. Draw your own conclusions.

And then there was the check for a large sum of money. That turned it all around again, didn't it? How can a few ink marks on a little rectangular form cause such joy and make us forget what, only a moment before, we considered to be a problem? Well, there's all the things that we associate with those specific ink marks: leisure time, food, material possessions, ascendance in the hierarchy of status, food. Food. Shelter. Clothing. How else are we to get these things if not with money? There was a time when people lived close to the land, if history serves us correctly, and they didn't have money. But they survived somehow, otherwise we wouldn't be here now. And I bet that some of them were even quite happy. The comfort associated with survival skills has been, in effect, transferred to the dollar bill. The salivation of Pavlov's dog is to the bell as the desire of modern man is to green paper. So score another for cultural conditioning.

Throughout the entire story, your emotional responses were not chosen with any conscious intent. You reacted as if preprogrammed.

Now, all these actions/reactions are, ultimately, neither good nor bad. Some of them have enormous survival value. Others are just... there. The point is that we often just accept these fluctuations of mood, emotion, cause and effect, without ever examining them.

Yes, that's right, you guessed correctly! It's now time to examine our cultural conditioning! We're going to take a journey through the cobwebs, cog wheels, hardware, software and accumulated debris of our consciousness. Despite the obvious differences of particulars between each of us, there are similarities in our formation of belief systems, complexes, imprints, ideologies, phobias and what not. (See Robert Anton Wilson's fabulous Prometheus Rising, Timothy Leary's Neuropolitique, and Antero Alli's Angel Tech for some detailed consideration, based on Leary's "Eight Circuit Model", of how we go about accumulating this stuff.) Cultural norms and beliefs are often quite randomly collected from schools, parents, religion, books, television, movies, newspapers, etc. I believe that we can consciously relearn these patterns and become something of our own creation, a work of art, if you will. Instead of allowing the state of our consciousness, who we are at any given moment, to be the result of factors beyond our control, I think we can play some part in deciding who and what we are. But first we must identify the existing patterns.

EXERCISE #1

First, it can be useful to enter a state in which we are conscious but removed from our normal patterns of thought. A basic meditation technique of almost any kind will serve this purpose, but, if you can, make it as nondogmatic and as contentless as possible (that is, if you use a mantra which has some kind of meaning, replace it with nonsense syllables or with numbers). The following pranayama (breath-control) meditation is a good example:

1. Yogic breathing: There are three areas of the lungs considered in yogic breathing. The top section of the lungs is controlled by up or down movements of the shoulder blades. (Okay, now, you can take a few breaths with just the top part of your lungs. Great.) The middle area of the lungs is controlled by expansion and contraction of the rib cage. (Yes, yes, you can take a few breaths with just the middle part.) The lower part of the lungs is controlled with movements of the diaphragm - the abdomen will rise and fall. (You got it - you can take a few breaths from the old breadbasket.) Different states of mind, emotional responses, and perceptual differences may be related to these different areas of the lungs. Make your own notes about what happens when you conduct these experiments. Now you can breathe with all three areas together. It doesn't matter which part you start with, just so that all three are completely filled when you inhale and all three are fully emptied when you exhale.

2. Using yogic breathing, inhale for a count of 5, hold breath for a count of 5, exhale for a count of 5, hold out for a count of 5. Repeat the cycle. Keep your counting as regular and consistent as possible. If it helps, time them by the second with a clock or stopwatch. It may also help to visualize the numbers in your head as you count. You can do this for at least ten minutes. Twenty minutes is even better. An hour at a time is the best. Start with a time that you can handle easily and increase it a little bit each day (Some people report that this is easiest on an empty stomach. Waiting at least 90 minutes after you eat is recommended.). Daily practice can produce the best results.

3. Write it down! All sorts of interesting and surprising things can happen while you're doing this. They will be of no use whatsoever unless you record them accurately. So record them! (For instance: what was it like while you were doing the exercise? Was it easy, difficult, or something else? What thoughts interfered with your concentration? How did you feel later that same day? ETC!) This holds true for every exercise in this book: Write it down!

The result of this kind of exercise, with practice, can be to still the internal dialogue, the flow of words, images and feelings which usually occupies our conscious minds. The state of mental and physical calm produced by meditation of this sort can provide a great starting point for the evaluation of your self

Or such is my opinion.

Note: Please treat all such statements, suggestions and exercises in this book as experiments: If your results concur with mine, then we can begin to develop a workable theory and some basis for practice. And please remember that everyone is different and that some of this may have value for you, and some not. To quote the controversial occultist and trickster-sage, Aleister Crowley: "The method of science, the aim of religion." Conduct your work scientifically. Suspend judgement until you have performed the experiment and the results are in.

That said, we can now continue with:

EXERCISE #2

1. Meditate (as in Exercise #1) for a little while. When you are relaxed and comfortable, you can read the following section that is printed in bold type. As you read, allow your mind to make whatever associations it makes. As thoughts, images, feelings or words arise in your consciousness, you can pause from reading to examine it/them. If a strong chain of associations follows this examination, let it flow. Examine each thought that arises in your mind carefully, then you can allow yourself to return to your reading. Take whatever time is necessary to complete this.

2. Can you think how you came to be here, where you are now? You are looking at a book reading this exercise. Possibly you are seated in a comfortable chair or an uncomfortable one, at home or elsewhere. The place and time are yours, unique. The laws of physics declare that nothing else can be in the exact place that you are, at the same time. But how does it happen that you are here, now? Can you trace back, in your mind, the series of events that brought you here? The factors that have influenced the situation include your decision to read this book, which, in turn, was influenced by your taste and interests in literature, philosophy and recreational activities, which was, in turn, influenced by your education, the preferences of your parents, their education, their teachers, their teachers' teachers, back to events which occurred before your birth, and further back into the remote past. A similar train of thought can be followed to show the cause of your present location in space: the price of rents, cost of real estate in the area, your income, your occupation, the national economy, your education, your place of birth, your parents' place of birth, etc. We can, if we desire, follow such a chain of events back to the formation of the planet, the solar system, and whatever were the causes which shaped the universe as it is now.

With enough patience, your unique situation can be explained as the result of an infinite (or a practically infinite), interdependent series of cause-effect relationships. The outcome, the place and activity in which you find yourself now, is not accidental. You can think of it as the logical outcome, for you, of the sum total of all existence.

3. Write down your responses to this.

A good deal of information about the kinds of cultural conditioning which we may exhibit is implicit in our language. Any given sentence contains many presuppositions which would give a linguistic detective who had never met you enough clues to learn much about your culture.

Let the above sentence provide an example: "Any given sentence" implies that this is not the only sentence, that additional communication is indeed available. This is very good news for the linguistic detective, who, we must assume by virtue of his job description, has knowledge of language and would be out of a job without things like these sentences. "Many presuppositions" which are "enough clues" implies that there is someone to do the presupposing, that minds, at least of linguistic detectives, can function in the analysis of language. The sentence presumes that your culture actually contains enough different things to make this exercise worthwhile. The idea of a presupposition assumes that we take things for granted. The concept of a detective implies that people do not always reveal everything that might be learned. That s/he is referred to as a "linguistic" detective strongly suggests that there very well might be other kinds of detective, also that the writer of the sentence believes that the surface structure of language does not always reveal everything that might be learned. Therefore I may deduce that whoever wrote that sentence believes that s/he lives in a culture where language and behavior do not always reveal everything without study. The expository style suggests that the writer believes that possibly there is someone out in his reading audience who does not know this.

For our purposes we can consider two general types of deductions that our detective can make: Sensory Based, and Dangerous Hallucinations. The sensory based deduction is the most useful to the detective in maintaining an objective study of his subject. Dangerous Hallucinations reflect more about the culture and conditioning of the detective. The above analysis of "Any given sentence..." itself will undoubtedly provide a few clues about the detective who did the analyzing.

Dangerous Hallucinations are as common as they are dangerous. For instance, that person smiling at you just now may not be happy (a common idea assumed from a smile), s/he might be a used car salesman trying to con you. A politician may be adept at producing a gentle, fatherly or motherly kind of hallucination (or "media image") in his listening or viewing audience, when in fact s/he is a double-dealing megalomaniac (a quick review of history, ancient and recent, should provide a few examples of this).

Sensory based deductions have their foundations only in what is immediately available to the senses, without making inferences or projecting from past experience. That is, our sensory based description of the smiling person, above, is that "his mouth is turning up at the corners." Even the word we have been using, "smiling", is a bit far fetched for our objective detective. Who knows, really? The person

may have a muscle or nerve disorder which makes his mouth like that.

Let's find presuppositions in some simple sentences:

I like the cat. 1. there is something called a cat. 2. this cat can be either liked or not. 3. there is someone, "I", capable of liking a cat. 4. the cat is being liked in the present (like as opposed to liked.) Beware of hallucinatory inferences: we cannot say that it was a pet cat, for instance; we don't even really know if we are talking about a domestic animal here - it may be a lion, a drawing of a cat, or the writer may have been referring to the fact that s/he enjoyed having the cat for dinner. It is too much of a generalization to say that, for instance, the person "I" is an animal lover; this may be the very first cat s/he has ever liked. We are also left hanging on the "where?" question - we can't even say, "in a place where there is a cat," because the speaker may be discussing a distant feline.

The dog ate the cat. 1. there is something called a cat. 2. there is something called a dog. 3. the dog is capable of eating. 4. the cat is capable of being eaten. 5. the writer of the sentence believes that s/he has enough sensory evidence to make the statement. 6. it took place in the past. Dangerous Hallucinations: that the dog was bigger than the cat. That the dog gained nutrition from the cat. That the speaker, for instance, was not using American slang to describe an interspecies sex act.

Of course, while striving to avoid Dangerous Hallucinations in your own analysis, you may note quite a few in the material which you are analyzing. Dangerous Hallucinations found in language often result from distortions, generalizations and deletions. They will raise unanswered questions: what? where? how? when? who? They may include fallacies of scope: "Everybody hates me." Question: Everybody? Absolutely?

Here's another sentence of a kind which seem almost designed to produce Dangerous Hallucinations:

We must all unite in our hate of the drug menace. 1. We? Who? 2. Must we? What makes that necessary? Who says? 3. We all hate the drug menace? All of us? 4. Who is being menaced? 5. What drug? I understand that there are many of them.

EXERCISE #3

1. Examine your written response to Exercise #2. Take it sentence by sentence and look for presuppositions, both sensory based and any dangerous hallucinations which you may have made in your writing.
2. Write down these presuppositions.
3. Look for patterns in the presuppositions which can help you make deductions about your culture and/or cultural conditioning. Imagine that you are an extraterrestrial being viewing evidence of a human for the first time. Imagine that the alien (you!) comes from a culture radically different from yours. Write your deductions from this viewpoint, if you can.
4. Examine your deductions, but, for now, you can suspend judgement or action on them. Keep them in mind, however, in case you find some corroborating evidence.
5. Go back to your analysis at a later time and see if you can find any Dangerous Hallucinations in it.
6. Keep in mind that this kind of analysis takes practice to perfect. You can practice it, however, at any time since we are almost always confronted with examples of language. Practice on your own language.

Practice on your friends (but keep your conclusions to yourself, unless they ask for it). All this requires, at any given moment, is some conscious attention.

The kind of self-analysis involved in the last two exercises, may, for some people, dig up those twin pillars of medieval thought, determinism and free will. Either we have arrived at this particular point in space/time as a result of processes beyond our control, these folks might say, or we have arrived here/now through our own efforts. I would like to propose, again, a relative view. Both determinism and free will may exist, but neither of them apply to everyone at the same time. Some people bounce off the bumpers of life, like a pinball with no volition of its own; others are able to assess the factors that are affecting them, learn how to control these factors and thereby take control of their lives. It is an unfortunate fact of life on Earth today that the overwhelming majority of people are like that pinball - they are born into the world, randomly roll through the chutes of education, bounce off an occupation or two, watch video for a while and then roll down into that final hole. This is our lot unless we can learn to develop some kind of individual autonomy or sense of Will.

And so we return to the question, "What is my Will?" As we move on to consider various techniques for developing our own rituals and meta-programs, everything that we do will be informed by our progress in answering that question. Our initial efforts at designing ritual can be aimed at just such a goal: determining True Will.

All right then, you say, tugging impatiently at my sleeve, how do I find my True Will?

3. BANISHING

The purpose of banishing is to, physically and metaphorically, clear a place of working. Whether this is a traditional magickal circle, or an executive office is ultimately unimportant - just as it does not matter whether you are invoking the Egyptian god Tahuti or doing construction work. A banishing can be of use, often to a surprising extent.

Banishings come in many different forms. If our work is, for instance, to complete a chemistry experiment, our banishing (on a strictly physical plane) might consist of cleaning our glassware with distilled water. What we are washing away, in this case dirt, chemical residue, etc., are impediments to our will. And just as chemical impurities will damage experimental results, the random thoughts and reactions resulting from unchosen conditioning or transient desires can dilute and damage the results of invocation, meditation or any kind of creative work.

The force that drives a banishing, or any other ritual, is your Will. It is the intent and active imagination of the magickian that makes ritual function. For our purposes it does not matter if the work is "real" or "imaginary", if it is performed with the proper intent, and with force correctly applied, it can work. For instance, if an actor has pure intent, if s/he "imagines" hirself as a particular character without letting hir "real" personality interfere, then we can believe and enjoy hir performance, and possibly even learn something. If our chemist cannot use hir active imagination to form a hypothesis, then we have no experiment. Likewise, if that same chemist is distracted by random thoughts or outside influences, s/he may spill things, make imprecise measurements and ruin what might otherwise be a useful experiment. And if we are dealing strictly in the realm of the mind and the will, active imagination is exactly the tool that we need.

Our intent in banishing, ultimately, is to clear away anything that may conflict with, distract from, or interfere with True Will in any way. The traditional magickian, who provides us with a wonderful metaphor for all levels of work, begins hir banishing on the most physical level. Before beginning, s/he unplugs the telephone, turns off the television and locks the door. S/he then makes sure that anything contrary or unnecessary to hir work is removed from the circle. This may also involve very basic cleaning, sweeping out any dirt or dust, cleaning the floors, walls, ceiling. To our hypothetical magickian even the slightest imperfection may disturb the ritual, for you never know what will cause a distraction. A stray speck of dust may make you sneeze at a crucial time, the chance shape of a stain may (like an inkblot test) cause the most unexpected associations and prove unusually influential in an otherwise empty environment. As well, our magickian may also bathe, cleaning hirself of any dirt, sweat, etc. which might cause even the slightest discomfort.

Now, even though these are purely physical acts, they can certainly have symbolic value as well, especially if the magickian's intent is strong. The dust and debris that is swept out may double as symbols for stray thoughts, unwanted outside influences, or randomly acquired conditioning. It is this symbolic quality, applied through intent, that we can emphasize as we continue. (In the era of acid, Dr. Timothy Leary proposed the ideas of set and setting as the major determining factors in a psychedelic experience. Set being the expectations, understanding, intent and, in general, aspects of mind of the participant; setting being the physical environment. Ritual technology or magick, as we are now discussing it, is a very complete system of controlling set and setting, in conformity with True Will.)

EXERCISE #4

1. Turn off the phone, television, stereo, etc. Lock the door.
2. Clear out some floor space, at least big enough for you to sit in. Remove everything from that space (except perhaps a cushion or chair to sit on, and the things that you will need in the next section).
3. Moving about the perimeter of your area, use a drum, pots and pans, yelling, clapping and/or stomping to symbolically chase out any contrary influences (if you have neighbors who freak out easily, the loud noise can be substituted with a controlled hiss, between your teeth, or banging two pillows together with force). Put as much force and intent into the actions and noise as you can. Each

yell or noise can be envisioned and/or felt as an enduring presence that can remain even without your conscious concentration. Let this force take shape as a wall or as guardians around your perimeter. You can let this take shape, position and quality intuitively, as may seem appropriate.

4. You can now practice your daily meditation (as in Exercise #1).
5. Write down your results. What was the banishing like? Was the quality and/or intensity of your meditation practice any different from previous experiments? In what way? Record as much detail as possible.
6. If it seems appropriate, you can make this a regular part of your daily practice.

That is a very, very simple banishing. It is similar to banishing rituals practiced throughout the world which may be used to clear out a new house, begin a religious ceremony or demarcate a period of time. A good example of this is the Chinese New Year, when fireworks and noisemakers are used to chase out "evil spirits" so that the coming year may be pleasant. That it is accomplished in a celebratory mood, and participants are having fun, only heightens the effect of the ritual. Moral: if you got a kick out of yelling or banging your pots and pans, go with it! Have fun! Another oriental example comes from Crowley who once wrote, "I have learnt... that certain races, particularly the Japanese, have made a definite science starting from this fact. For example, they clap their hands four times 'in order to drive away evil spirits.' That is, of course, only a figure of speech. What they really do is this: the physical gesture startles the mind out of its lethargy, so that the idea which has been troubling it is replaced by a new one." (Diary of a Drug Fiend (Samuel Weiser, Inc., Maine, 1970) p.12)

Ritualists throughout the ages have developed banishings that can accomplish very specific things. Thoughts or influences that correspond to a specific element, planet, qabalistic sephiroth or any other quality can be selectively banished. These rituals range from the sublimely simple to the incredibly complex. The ritual in the following exercise falls, I believe, in the former category. It is derived from the Golden Dawn body of work, although it probably predates that society. (The Golden Dawn Society was a magickal order that existed in England before the turn of the century. It was derived, the founders claimed, from Rosicrucian teachings given to them from a group operating in Germany. Its practices were largely concerned with Qabalistic teachings and rituals. Members of the society included W.B. Yeats, Aleister Crowley, Samuel Mathers, Dion Fortune, Paul Foster Case, A.E. Waite, Algernon Blackwood, Arthur Machen and Sax Rohmer. Although the original group disintegrated about 1900 e.v., there are at least three organizations currently using the Golden Dawn name.) Explanation of ritual components follows the exercise.

EXERCISE #5

THE LESSER RITUAL OF THE PENTAGRAM, BANISHING EARTH

1. Face East.
2. Visualize yourself in magickal garb (a simple black robe with a hood is traditional).
3. Visualize, hear, feel the area in which you are working. Delineate the area, imagining a circle drawn around it. Concentrate on the circle and everything in it. Do this strongly enough that the experience of the area continues even with your eyes closed.
4. Allow your aura to fill the area. If you don't understand what this means, you can just pretend or imagine that something that you might call an aura is filling the area.
5. Touching the top of your head with your wand, (You can improvise or construct a wand, if you like, or imagine that you are holding one.) vibrate the word ATEH (unto thee). Imagine a brilliant beam of light coming down from infinity and touching the top of your head.
6. Moving your wand down to touch the base of the spine, allow the beam of energy to follow down along your spine. Allow (or imagine) it to continue on down to infinity. While touching base, vibrate MALKUTH (the kingdom).
7. Touch right shoulder. Imagine a brilliant beam of light coming to you from the right, from infinity, and touching your right shoulder. Vibrate the word VE-GEBURAH (the power).
8. Move wand across chest to left shoulder. Allow the beam of light to follow along, through your chest. Allow it to continue on to infinity, forming an infinite cross with the vertical beam. While touching

left shoulder, vibrate VE-GEDULIAH (and the glory).

9. Still visualizing the cross, fold your hands over your chest, fingers interlocked. Allow brilliant light to well out from the center of the cross. Vibrate LA-OLAM (to the ages).

10. Maintaining this position, vibrate AMEN (so it goes).

11. In the East, make banishing earth pentagram. Pentagram should be about 3 feet tall, at eye-level and composed of brilliant light. Point wand at center of pentagram and vibrate IHVH (pronounce: Yod-Hey-Vau-Hey).

12. Turn to South, make banishing earth pentagram. Point to center and vibrate ADNI (Adonai).

13. Turn to West, make banishing earth pentagram, vibrate AHIH (Eheieh).

crown	base	rt.shldr	lft.shldr	chest
ATEH	MALKUTH	VE-GEBURAH	VE-GEDULLAH	LA-OLAM AMEN



14. Turn to North, make banishing earth pentagram, vibrate AGLA (Aglā).

East South West North

IHVH ADNI AHIH AGLA

15. Return to East. Hold arms outstretched in the form of a cross. Recite the following (vibrate words in BOLD):

16. Before me **RAPHAEL** (imagine yellow wind blowing through you and your space from the east)

17. Behind me **GABRIEL** (imagine blue water from the west, flowing through you and your space)

18. On my right hand **MICHAEL** (red fire from the south)

19. On my left hand **AURIEL** (olive-green earth from the north)

20. For before me flames the pentagram. (Reinforce all of the pentagrams you have drawn and imagine an additional one on your chest)

21. And in the column shines the six-rayed star. (Imagine a sixpointed star centered in your spine at the level of your heart)

22. Repeat steps 5 - 10.

Notes and helpful hints:

VIBRATING WORDS: Take a full, yogic breath to begin each word. Use the whole breath for the word. Feel the vibration of the word through your whole body - or direct the vibration toward the specific imagery or idea that you are working with. Give the word as much force of will as you are able to.

ATEH MALKUTH... : "Unto thee the kingdom, the power and the glory, to the ages, amen." The archaic word "thee" refers to god, if you believe in god; to the Holy Guardian Angel, if you are working in that system; to the "undiscovered self", if you are a jungian; to your ideal or perfected self, if you prefer. This can be used in any belief-system.

GOD-NAMES (IHVH, ADNI, AHIH, AGLA): Once again, use your own conception of "god" (H.G.A., undiscovered self, perfected self, etc.). The hebrew words mean the following:

IHVH: Tetragrammaton, the four-lettered name of god which was strictly taboo in ancient times. (See Monty Python's Life of Brian for a wonderful depiction of this taboo.) The four letters represent the elements I (yod)=fire, H (he)=water, V (vau)=air, H' (final he)=earth. These also correspond to a conception of the family I=the father, H=the mother, V=the son, H'=the daughter; and they correspond to the suits of the tarot.

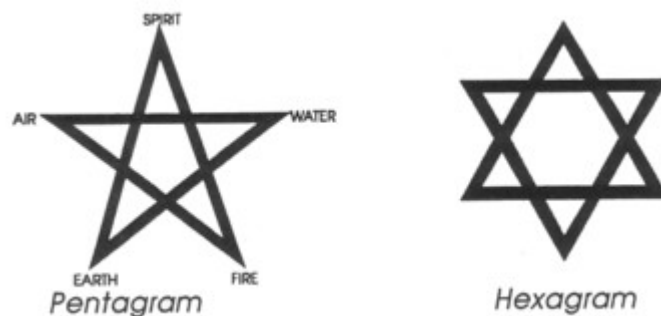
ADNI: God as the Holy Guardian Angel or perfected self. It may derive from the same roots as Had and Nu, the single point and the infinite void. Where these combine is consciousness and the world. (This is extremely simplified. This idea may best be understood through study of Crowley's Book of the Law. Also compare with notes on the word Adonai in Liber Samekh (Crowley, Magick in Theory and Practice, pp. 265-301). Also see Chapter 10 of this book.)

AHIH: Existence.

AGLA: Acronym for Ateh Gebur La-Olam Adonai = Unto thee the power to the ages, O Lord.

Each of the hebrew words in this ritual has a numerical value that gives the qabalist the ability to compare the word with other words of the same value. This study, called gematria, is recommended as a means of adding depth and layers of meaning to the ritual. See Crowley's 777 for more information.

THE PENTAGRAM: The five-pointed star is a symbol of man. It represents the four elements surmounted by spirit.



THE HEXAGRAM: The six-pointed star is a symbol of the physical aspiring to the divine, and the divine descending to the physical (one upward-pointing triangle, and one downward-pointing triangle). It is a symbol very much like the oriental yin/yang symbol.

As well as being a very effective banishing, this ritual follows a form that is of great use in learning or developing more complex rituals. It has been claimed that daily use of the Lesser Pentagram Ritual can also develop permanent magickal defenses. In any case, daily use will increase your effectiveness (practice can at least provide perfection in memorizing the words and motions, freeing your mind and will to increase the strength of your intent). If you follow this course, keep good records. You will thank yourself later, days, months or years down the road when perspective on this practice can provide you with vital clues as to how to continue.

In a later chapter we will dissect this ritual and learn a little bit about how it works. In the meantime, you can learn more just by doing it!

4. CONSECRATION

Now that we have cleared out a place to work, we can begin bringing things into it that will be useful to whatever our operation is (in accordance with True Will). Now this may not be quite as simple as just hauling any old thing into your magick circle. First, we may choose to consecrate, or actively dedicate the place or object to the single purpose of the ritual. In traditional magick, objects and tools, as well as the circle itself, are specially prepared for magickal use only - and they are used for nothing else. Magickal tools such as the wand, cup, sword and disk, as well as the altar, holy oil, incense, etc., would be laboriously created from only the finest materials, from scratch. Attention would be given to the time of day or night at which the tool was fashioned, and what kind of wood, metal, wax, etc., it was made from. While this may remain the most powerful method of working, modern magickians are often more flexible, since we may not have the resources to make and store everything necessary. In the absence of a specially consecrated temple in which to work, a nice clear patch of living room carpet can be made to serve. In the absence of a golden chalice engraved with mystical symbols, a drinking glass can be used for a cup. If we do not have a specially prepared magickal robe, a bathrobe or poncho will do nicely. And so forth. (We will discuss the choice and use of magickal tools in later chapters. See also Aleister Crowley's Book Four.)

But it is the act of consecration that makes these places and objects useful to us. Once again, it is our intent, our Will that can fill in the gaps. It is your strength of Will, purity of intent and active imagination alone that can turn a drinking glass or bathrobe into a thing of magick. Each tool that we use can be consecrated to the work by very simple and powerful techniques.

EXERCISE #6

1. Banish your place of working by the techniques described in exercises 4 or 5. If you so choose, you can burn an incense such as sage or frankincense and myrrh.
2. Draw down the divine into you (or whatever your conception of "divine" is - your perfected self, your Holy Guardian Angel, infinity, etc.). There are several methods for doing this. Choose one or more of the following:
 - a. While using yogic breathing, recite a specific mantra in your head, timed to the breathing. Examples of useful mantras are: "I am uplifted in thine heart; and the kisses of the stars rain hard upon thy body," or, "God, I invite you to indwell the pure temple that I have prepared for you." Or another mantra of your own design.
 - b. Imagine a force that embodies the qualities of the collective unconscious flowing through you. Give this force a characteristic sound, color and/or feeling.
 - c. Imagine a brilliant ball of white light over your head. Allow (or imagine) a cone of light to descend from that ball, bathing you and washing through you.
 - d. Aspire as Hadit to Nuit, or as Pan to Artemis, or as another mythological dyad that you might know of.
3. When you think that you have made some sort of contact with "divinity" or "infinity", imagine your body and mind to be infused or vibrating with this force.
4. Walk around within your ritual area and "project" this force into the area. For this purpose you can use the Sign of the Enterer (or Sign of Horus): Take a deep breath. Right foot steps forward, both hands, placed palms together, are thrown forward. Exhaling fully, imagine the "divine energy" (or whatever you have decided to call it) projected ahead of you into your ritual area. Continue this from a variety of positions and angles until you can imagine that you have filled the area with this energy. You may add a statement of intent to this part of the consecration, for instance, "I consecrate this circle of art to the Great Work, that with force of True Will I may aspire to the infinite and thereby to perfect completion and renewal of myself."
5. Continue on to your intended ritual or daily meditation practice. (You have been practicing, haven't you?)
6. Write it down. Write it down. Write it down!

This kind of work can be used to consecrate objects as well. You can project the "divine energy" into the object, filling it. A statement of intent can be designed for the object, such as, "I consecrate this -, that it may become a resource and tool for accomplishment of my True Will."

Once an object is consecrated, it can be kept in a special place, if possible, and used only for ritual purposes. This will save some effort in re-consecration, and will increase the potency of the object

through repeated use. This happens by a simple process very similar to classical conditioning. If the object (or place) is used only under specific circumstances, it can become strongly associated with those circumstances. People who believe that they experience auras report that this kind of consecration and repeated use produces very strong auras of very specific qualities. You can, of course, experiment for yourself.

If it is impossible to put your tools aside in a special place and maintain them for ritual use only, if you are forced to scrounge for new tools every time you work, the best course, I think, is to give them a full consecration each time. Shorter, streamlined methods can be developed. For instance, you can consecrate everything at once. Invoke the divine energy by whatever method you have chosen, and then go around and zap everything with the Sign of the Enterer. Expand the scope of your statement of intent to include, "this circle- of art and all the tools within it....." And, after you have become adept at consecration, if your intent is strong enough, you need only decide to use an object to have it consecrated.

So here's the ritual so far: you formulated your intent, to read this book that you might learn something about ritual (hopefully in accordance with your True Will), or simply to satisfy your curiosity about what Philip H. Farber is all about. You banished an area to work in, perhaps you chased the cat out of the chair and chased enough stray thoughts out of your mind to enable you to concentrate enough to read this far. Then, if you've practiced any of the exercises, you've consecrated yourself, declared (on some level) that your senses and your mind and some of your possessions, perhaps, are tools to begin the work of determining what your True Will is, or at least learning a little about how ritual works. Now you can just go find an isolated place somewhere and do what you've learned ...

5. Interlude: A GOAT-TALE

I was not far below the summit when I scrambled over a large boulder and came to a flat place. A bare circle of rock, it was ringed by tall trees whose gnarled roots gripped tenaciously to the side of the mountain. It was, I thought then, an ideal place to begin my meditation, so I shrugged off my knapsack and sat between two of the trees, gazing out over the valley and the peaks of other mountains, hazy with distance. There was no movement or sound but the wind tossing the tops of the trees. I took a deep breath, smiled and began my ritual.

Breathing deeply and regularly, as I had been instructed, I allowed the prayer to flow through my mind. I inhaled and thought, "Great god of the world, bring me to infinity." Held the breath and thought, "Great god of the world, bring me to infinity." Exhaled and thought the thought. Inhaled again. The effect was almost immediate. My facial muscles relaxed, seeming to suddenly slide away from consciousness, and my eyes half-closed. Immaterial clouds of pastel glow shifted and glided around me, around the trees. Fragments of thoughts drifted up into my mind from whatever murky recesses they had been hiding in.

"This is great!" I thought. "It's going to work!"

For an indeterminate period of time I drifted ever deeper into the trance, occasionally breaking concentration to revel in the beauty and solitude of the place. And then, suddenly, there was a scurrying sound behind me.

My breath escaped in a single blast, my mantra disappearing with it into the air. I whirled in time to glimpse a young woman of dazzling beauty, stark naked in spite of the cool wind, running through the trees. She ran frantically, in apparent desperation, oblivious to anything but her flight. She did not see me and before I could call out to her, she leapt over a rock and was gone.

There was again, total silence. I stood and walked to the edge where the woman had disappeared. There was no sign of her, just the trees below waving in the wind.

Puzzled, I returned to my perch. I pulled my canteen from my pack and took a drink. I sighed and tried to return to my trance.

I inhaled and thought the phrase. I held the breath and began the prayer, but by the third word my mind had drifted off to a mental image of the strange young woman. What the hell was she doing up here? And what had happened to her clothes? Then I caught myself, realizing that I had broken concentration. A little impatient at finding this lack of discipline in myself, I forced any thought of naked women from my conscious mind and returned to the meditation.

Two breaths later and the woman was back in my mind, this time dancing provocatively closer, and

my penis was rising to the occasion. "Damn!" I thought, registering the break. I redoubled my concentration and the hard-on subsided.

But the trance did not return, for there was a sudden loud clattering on the rocks above the flat place, accompanied by sounds of panting, grunts and growled curses. The last semblance of concentration fleeing for good, I watched, confused, as a figure appeared through the trees. My confusion turned to wonder and then to an even deeper, more profound confusion as the creature came into view. At first I thought it was some strange mountain beast, for it leaped and danced over the rocks on cloven hooves and white-haired legs, moving with animal grace. But as it emerged into the clearing, I saw that it had the upper torso of a man. The bearded head was also human, though two enormous, spiral horns protruded from the temples. The grumbling and cursing, as well, were in human voice, in fact, in impeccable, expressive English.

The goat-man clattered and grumbled to a halt in the middle of the flat place. "Shit," he said.

Breathing heavily, he looked all around the clearing and his eyes eventually came to rest on me. He peered at me. He cursed again. "Did a nymph come this way?" he asked.

"Huh?" I managed to respond.

"A wood nymph. A sweet, cuddly kind of female creature. No clothes. Big tits." He grumbled. I saw her come this way, through the trees."

I cleared my throat. "She, um, she went that way. Over the rock and down into the trees."

He leaped over to the edge and peered down the mountainside.

"Shit," he said again. "Oh, well, I'll find another nymph. This mountain is full of them, you know."

"Who are you?" I gasped.

The creature made an exaggerated bow. "I'm Pan."

"Pan?"

"Pan, and we ain't talking Peter. Lord of the Gates of Matter and god of pastoral intercourse." He scratched into the hair on one leg and fished out an enormous spliff. Holding the joint under his nose for a moment, he savored the aroma and sighed rapturously. "Want to smoke?" he asked.

"No," I said. "No thank you."

"You don't smoke?"

"Well, actually," I confessed, "I sometimes smoke quite a bit. But, you see, I came up here to meditate

"It might help. 'Just say IO ! I always say."

"No," I said firmly. "I'm trying to avoid distractions."

"Well, keep right on trying then." He stuck the number in his mouth and fired it up from a match which had somehow appeared in his hand. He puffed big clouds of smoke and inhaled deeply. "You up here looking for the meaning of life?" he asked.

"No," I said. "Not really."

"Ah! A writer then! Looking for inspiration?"

"Yes. Exactly. How did you know?"

"Part of my mythological make-up. Anyway, buddy, you've come to the right place. If you're going to find inspiration anywhere, you're going to find it here! And I know just where to look! Say, you want a beer?"

"Where!?"

"Right here. I've got a case keeping cold in the spring, on the other side of those trees."

"Not the beer..." I began, but he was already through the trees and clattering up the rocks. I heard a splash and then he was climbing down through the trees again, a dripping six-pack of bottled beer in his hand.

He popped the tops off two with his thumbnail and handed me one. "Here you go. There's plenty more up there, when we finish these."

"No," I said, "thanks, but I don't really want one. I'm trying to meditate."

"But it's already open," the god protested.

"No, really, I can't. I have to find that inspiration. Where is it?"

Pan smiled. "Drink up and I'll show you."

I took a gulp from the bottle. It was cold and good, so I gulped again. "I'm drinking," I sputtered. "Where is the inspiration?"

He leaned forward conspiratorially. "If you want something really exciting to write about, you should check out some of these nymphs! Hooo boy! Hot damn! There's something to write about! Come on, let's go! it

I set the beer down on a rock and sighed. "That's not what I mean at all," I said. "I'm looking for real inspiration. I want to be open to the infinite. I want the universe to come rushing into me!"

Pan sneered. "So you're just going to sit here and wait for it?"

"Yes, that's how it's done."

"Well, that's one way... If you've really got a lot of patience. But a nymph! Ah, a nymph! The chase! The penetration! A nymph is immediate. She's alive, she's warm, she's... Ah, a nymph!" He was nearly dancing with excitement. "Come on! I know where they are!"

"Damn it!" I said. "Leave me alone! Please. I just want some quiet so I can concentrate."

"And if you can't have any quiet?"

"Then I can't concentrate!! Just go away! Fuck off!"

Pan smiled at me and lowered himself to the rock, folding his beastly legs beneath him. "Let me tell you a story," he said.

I hid my face in my hands. I think I may have sobbed.

"I used to know a guy who was a lot like you," the god began. "He was searching for all kinds of things, this guy. He never came way out here, like you did, but he put plenty of energy into his searches where he lived, in the city.

"I was visiting the city then, in disguise of course. I kept hearing so much about these wild and promiscuous city women, well, I just had to find out. But that's another story, and it's a really good one. You want to hear that one?"

"No," I groaned. "I just want some quiet. Please."

"I guess you're right," he said. "One story at a time. Anyway, this guy had led what so many humans would call an 'exemplary' life. He didn't drink or take any drugs; he had been, get this, a virgin until he married. His wife, by the way, was quite attractive and we later came to be very close friends, but that's another story entirely. A very good story at that. Would you like to hear that one?"

I sucked at my beer and did not answer.

"Okay, okay," Pan chuckled. "No need to get surly. I'll stick to the first story. Maybe later I'll tell you about his wife.

"Anyway, this guy and his wife had sex about once a month. They got it over with quickly and got a good night's sleep so that they could wake up bright and early to go to their 'upwardly mobile' jobs. He

was some kind of executive. His job consisted, as far as I could tell, of creating a favorable image for himself, to impress others with. And, of course, being the exemplary kind of guy that he was, it came to him easily. This excellent image had served him well all his life. It got him through school, it got him his lovely, long-legged wife, it got him the good jobs that he wanted. He was so good at this job that it even fooled him. So many other people thought that he was exemplary, whatever that meant, and told him so, that he began to believe it himself. In fact, I wonder if there was ever a time when he doubted it. That is, until the time when he was denied a promotion. He really thought that he would get it; it had seemed that he was the only qualified person for the job. And, really, he was, but the nephew of the company's president had just graduated from school and moved into town. The president, with typical human tribal instinct, wanted his nephew to have a favorable image, so the nephew, though not nearly the exemplary person that the man was, got the job.

"Needless to say, the guy was disappointed. This was the worst thing that had ever happened to him in his exemplary life. You probably don't understand what a blow this might have been. You writers are used to rejection, you're used to people telling you that you're all kinds of things, but never exemplary. Oh, perhaps your prose is exemplary, or your scholarship, or your message, but not you. At any rate, this guy was royally fucked up because this kid from college got the job that he thought he wanted. In reality, he would have hated the job, but he never knew that.

"This is when he began searching. He didn't know what he was searching for, but the situation forced him to take a really good look at his life and realize that there was something missing. He wanted something new, something entirely different from what he had. He wanted something that would uplift him, that would infuse him with a spirit, an exemplary spirit to be sure. He left work early that day, simply walking out without a word. He went home and searched his apartment. He looked on the sofa, on the bed. He searched his wife (who rather enjoyed being searched, I might add, though she never let on). He searched out in the street, he searched in department stores, in video shops, restaurants, in the park. That's where I found the guy, in the park. He was sitting on a bench, apparently scrutinizing a flock of pigeons, trying to find whatever it was that he was searching for.

"I sat down beside him not because I had any great desire to meet him or feed the pigeons; it was the view I was interested in. And what a view it was! Women of all shapes and sizes were enjoying the first warm day of spring by unveiling some of the most wonderful... But, ah! That is another story. Would you like to hear that one?"

I did not reply, but sucked down the last gulp of my beer and set the bottle on the rock. Grinning somewhat dementedly, the god flicked the top off another and handed it to me.

"Here you go!" he said jovially. "We're really partying now! Anyway, where was I? Oh, yes. the guy in the park. I was feeling particularly fine that day, what with the warm weather and all, so I tried to make a little conversation with the guy. I pointed out an exceptionally well-formed bird, and I ain't talking pigeons now, and made a brief comment on the evolutionary function of the organism. The guy mumbled something like 'Yeah, nice', and returned to his own survey of sidewalk fauna. If you could have seen that bright-breasted harbinger of spring, and if you could have seen how disinterested the guy was, you would have realized almost as quickly as I did that something was wrong. The woman passed, unfortunately, out of sight, so I turned my attention to the problem at hand.

" 'Are you an ornithologist?' I asked the guy. He mumbled something like 'wha?' (or maybe it was 'huh?' - I don't remember) and grudgingly gave me a small percentage of his attention.

" 'I didn't think so,' I told him. 'You look more like an upwardly mobile executive than a zoologist. That's really a great suit you're wearing.'

" 'Weirdo,' he mumbled.

"Now, most humans think I'm a little weird. I bet even you do, in spite of your polite demeanor."

I snarled.

"It's just that humans usually have a pretty limited frame of reference." He paused to apply fire to the roach of his spliff, puffing up a small mushroom cloud about his head. "And of course the problem in this case was an extremely limited frame of reference. This guy just had nothing but the experience of conforming to this exemplary image. It was a game which had worked for him all his life, but had come up short in this one instance. And that really knocked him for a loop. If he had had some more games to play, a hobby even, he could have just gone on to something else instead of searching futilely. Actually, and I understood this at once, it was a new game that he was looking for.

" 'Yeah,' I said, 'I know I seem weird. Everybody tells me that.' I looked down at the fat, dirty birds and

tried to look as dejected as he did. I waited, silently, until I caught him looking over at me, a hint of sympathy in his eyes.

"Life sucks,' I said.

"You can say that again,' the guy agreed. And a moment or two later he was unburdening his life story on me.

"Yeah,' I said when the guy finally finished, 'life really sucks.' But then I brightened up, as if an idea had suddenly dawned on me. 'Hey! you know what I always do when I feel this down?'

• 'What's that?' my new friend asked.

• 'I drink,' I said.

"He looked up. 'Drink?'

"Yeah,' I said, 'drink. Come on, the first round's on me.' So we went to this great little bar next to the park and we started to drink. He was a true neophyte, but after the first two or three he did pretty well. And I made sure, each time we started on a new bottle of beer, that we made a toast. 'To life,' I said.

"At first the toast lacked any kind of enthusiasm, but after a little while it developed into a cheer, and I knew the guy had found a new game, that he had left behind his depression and even his exemplary image."

The goat-god smiled and drank noisily from his beer.

"That's it?" I asked.

"Yeah," Pan said, "that's it. The guy was happy."

"Well, what happened to him? Did he quit his job? Did he live happily ever after?"

"Oh, he became a hopeless alcoholic."

"That story sucks," I said. "You ruined him!"

Pan inclined his head and pulled on a huge horn with his hand. "Who ruined him? I just bought the guy a couple of beers."

As he had been telling the story, the thought entered my mind that perhaps there was some truth to the theory that the christian story of the devil was based on the earlier, pagan myth of Pan. And perhaps the christians were right. "You ruined him," I reiterated. "You led him into temptation and destroyed him. I understand now. You really are a force of evil. You drove that man to drink and you are conspiring to tempt me away from my meditation."

"Conspiring to tempt you?" The goat-god scowled. "I don't need this, you know. Would you rather I just left you alone?"

"Yes, that's just what I would rather!"

"Good!" Pan exclaimed, getting to his cloven feet. "Good! You can just sit here by yourself and meditate, if that's what you want!" The god stamped off into the trees and there was silence.

I sat for a moment, my thoughts tumbling over each other. I was upset with Pan for having interrupted my meditation. The world should be rid of this devil, I thought, for surely he is the source of all temptation. I sipped at my beer, but caught myself in midgulp. I took a long, hard look at the bottle and then tossed it over the edge into the abyss.

Damn him, I thought, I may already be too drunk to meditate. Drunk and aggravated. I no longer had that holy, exalted feeling that had carried me into this quest. I felt soiled, debased, pissed off. Perhaps, I considered, the best thing would be for me to take a nap, sleep it off, and then begin my practice again, later, when I would be a little more refreshed.

I ate a little of the food I had in my knapsack and then made myself comfortable beneath the trees. Soon, aided by the alcohol, I fell into a fitful sleep.

The nymph was beckoning to me and as I walked toward her, I realized that she was much farther away than I had thought. And that she was much larger than I had thought. In fact, the closer I got, the larger or three he did pretty well. And I made sure, each time we started on a new bottle of beer, that we made a toast. "To life," I said.

She bent over me and I yearned for her, for the vast emptiness of her voluptuous body. She called to me, saying, "Invoke me under my stars! Love is the law, love under will. Nor let the fools new, something entirely different from what he had."

So we went to this great little bar next to the park and we started to drink. He was a true neophyte, but bring after the first two came out and twinkled voluptuously through her body and I soon realized that she was the sky, she was the night, she was the void, his nephew, though not nearly the exemplary person that the man was, got the job.

We are sorry but we are unable to use your contribution. There are many reasons why we might not be able to include your submission. The reason will be one of the following:

This is when he began searching. He didn't really know what he was looking for, but the situation forced him to take a really good look at his life and he decided that he wanted love. I am above you and in you. My ecstasy is in yours. My joy had thought that he would get it; it had seemed that he was the only do not see me. They are as upon the earth. I am heaven and there my tongue.

Come forth, o children, under the stars and take your fill of:

1. The quality is not what we would like it to be.
2. The content would not appeal to the majority of our readers.
3. The work itself does not reflect the positivity and creativity and my lord Hadit.

None, breathed the light, faint and faery, of the stars, and two. For I am divided for love's sake, for the chance of union. This is the creation of the world that the pain of division is as nothing and the joy of dissolution all. Great god of the world, bring me to infinity.

4. The volume of submissions we receive daily is overwhelming; for there are love and love. There is the dove, and there is the serpent.

Every man and every woman is a star. Every number is infinite; there is no difference. Be thou Hadit, my secret centre. Oh, he became a hopeless alcoholic. That is, until the time he was denied a promotion.

My god, she was big! She towered over everything. We are sorry but we are unable to use your contribution. There into town. The president, with typical human tribal instinct, wanted order for you to get a prompt response we must forgo written critiques of each submission. In fact, I wonder if there was ever a time when he doubted it.

She bent over me and I yearned for her, for the vast emptiness of her voluptuous body. She called to me saying, "Invoke me under my stars! Love is the law, love under will. Nor let the fools the company's president had just graduated from school and moved to see your joy. With the God and the Adorer I am nothing: they submitted sorry. We wish that we could respond individually to each piece, but in blotting out the sky, causing it to become as dark as night. Stars might be great but we can only use a very small amount of the work love. I am above you and in you. My ecstasy is in yours. My joy for I am divided for love's sake, for the chance of union. This is the creation of the world that the pain of division is as nothing and the joy of dissolution all."

So we went to this great little that he wanted something started to drink. He was a true qualified person for the job. And two. For I am divided for love's sake, become as dark as night. Stars. This is the creation of the world that. She towered over everything, nothing and the joy of dissolution all. My ecstasy is in yours. My joy infinite nothingness of infinite daily is overwhelming. Your work.

She bent over me and I yearned had seemed that he was the only of her voluptuous body. She called alcoholic.

My stars! Love is the law, love under what he had.

"This man is meditating very seriously," a voice was saying.

I pulled myself up toward consciousness and found the great, grinning face of Pan looming over me. Disorientation fading slowly, I saw that the god was accompanied by two naked, nubile nymphs.

"That's an interesting style of concentration," Pan said. "I suspect he's learning to do his exercises in the astral body."

The nymphs oohed and aahed. "Humans really are kind of silly, aren't they?" commented one in a surprisingly husky, very sexy voice.

I attempted to defend my species, but the brief nap had left me too groggy to speak. All that came out was "mmmmph."

"Impressive language skills," said the other nymph. "That- is what they're known for." The nymphs giggled and the god let out a basso guffaw.

"I hope he'll show us how his species use their famous tools," said the first nymph.

I sat up and said, "urghb." They all laughed.

Pan said: "I'm going to get some more beer. Then we can get this little party under way." He clattered off into the trees.

The nymph with the smaller breasts and the sleek body slid down beside me and slipped her arm around my back.

"Hi," she said.

My system went on overload. Prior to seeing the first nymph, fleeing from Pan earlier, the thought of women had not entered my mind for about a week. During that time I had been exalted with the quest for this sacred spot, my purpose, I thought, single-minded and pure. But now, with the warm body of this naked nymph nuzzling up against me, every repressed lust and fantasy broke to the surface. Though the air was cool, I broke out in a sweat and felt as if every vein and artery in my body had become engorged with blood. Grogginess turned to dizziness and I found myself entirely incapable of making any kind of verbal response. Not even a "glargh."

Somehow I understood when the slim nymph told me that her name was Nysa and her more buxom (and equally attractive) friend was called Hyadie. And then Pan was dancing back down into the clearing, already gulping at a bottle and passing out three more.

My mouth felt parched, so I sipped at mine. The beer foamed up and spilled down my front. Nysa wiped it off for me.

"Ah!" Pan exclaimed. "I see that everyone's met."

"Yes," said Nysa, "we've really been getting along rather well."

"Great," the god said. "Let's drink! To infinity!" He hoisted his bottle to his lips and drained away half of the brew.

"To infinity!" the nymphs cried exuberantly, sipping at the mouths of the bottles.

"Infinity," I managed to say and, guided by some sort of unreasonable instinct, I gulped at the beer.

Pan fired up another huge joint and passed it around.

I will have to refuse firmly, I told myself, but when Nysa handed me the number, a warm breast brushing against my arm, I took it and toked. Within a matter of seconds a bubbly lightness was filling my mind and body.

"How was your, um, meditation?" Pan asked as he took the burning bundle of weed-flowers from my fingers.

"Oh," I said, "I, ah, just took a little nap. I was a little drunk and tired. I thought it would be better to rest before I got back to it. 11

"How was your nap, then?" Nysa murmured into my ear. "Did you have pleasant dreams?"

"I had a strange dream."

"What was so strange about it?" Hyadie asked. And it seemed to me then that she had been in the dream. There had been a nymph who had been, had been... something which eluded mental grasp.

I wanted to fuck her.

"Oh, look!" exclaimed Nysa. "His pants must be so uncomfortable like that. Here, let me help you!"

She began to unbuckle my belt.

"No," I protested, pushing her hands away. "No!"

"Oh, what's the matter?" Hyadie came to join her. The big-breasted nymph planted a slippery kiss on my mouth and I was momentarily helpless as Nysa pulled my pants down past my hips. A soft hand caressed my hard-on. Pan laughed.

"So I guess you still intend to meditate," the god said.

"Oh!" I said. "Yes!"

"I think he's getting more spiritual by the moment," Hyadie said.

Nysa tried to say something and the sensation sent shivers through my body.

I now had no thought of resisting. In fact, I was not thinking at all, merely reacting. My hand slid up along the smooth curve of Hyadie's body, toward a full and voluptuous breast.

But my fingers closed on air, the taut nymph-nipple evaded my grasp. The nymphs were standing now, dancing back out of my reach, giggling. I leaned toward them, tried to stand and tripped over my pants. Laughing, Nysa and Hyadie ran off into the trees.

"Oh, these nymphs do love games," said Pan. "Come on, let's get 'em!" The god leaped up and into the woods.

As quickly as I could, impelled by blind impulse, I kicked off shoes and pants and followed, my erect cock leading the way, pulling me forward.

I caught up to Pan beside the spring where he was searching for beer among the rocks and bubbling water. "You want a beer?" he called as I dashed past.

"Come on!" I shouted. "They'll get away!"

The goat-god leaped up beside me, the necks of two bottles clutched in an enormous hand. We ran together through the trees, up toward the summit, in pursuit of scurrying, giggling flesh-colored flashes of light glimpsed between wood and rock.

"I guess you're finished with meditation," Pan panted.

"Yeah," I gasped, "fuck that!"

"That's a bad attitude," said the goat-god. "What? What do you mean? I thought you..." "I never meant for you to give it up! I just wanted you to do it right!"

if

"Do it right? But you..."

"I was just doing my job, just like you asked me."

"I asked you ... ?"

" 'Great god of the world, bring me to infinity' " Pan mimicked the intonation of my mantra. "I'm bringing you."

"Huh, huh," I gasped. The trail was getting steeper and we seemed to be falling behind. "Faster! Faster!" My cock ached with anticipation.

"How much do you want infinity?" the god asked.

"I want... I want..."

"How much do you want the nymphs?"

"I want... I want..."

"The nymphs," he said, "can be infinity."

The ache of yearning, as impossible as it seemed, grew even more intense. I made some inarticulate sounds and forced my legs to pump even faster.

Without apparent effort, Pan matched my speed. "Every act can be sacred," he said. "Every act can be a sacrament. 'Every number is infinite: there is no difference.' "

And then we were at the summit. The world fell away, down the mountainside, and was spread out around us on all sides. The sun was preparing to dip below the horizon and the sky was a deep, all encompassing blue, the first and brightest stars beginning to shine.

On a flat slab of rock, waiting, naked and radiant, were the nymphs. "To infinity," said the nymphs and the god.

"To infinity," I said.

6. RESOURCES

During the past few years I have occasionally been invited to present magick workshops at "new age" places. The groups who attend these workshops are usually quite attentive, good students, if somewhat more sedate than the participants who turn up for workshops at other venues. (They are often less inclined to rock 'n' roll, and more interested in the soothing tones of a Windham Hill tape.) Now, at the beginning of these events I go around the room and ask people to give me some idea of their background in this kind of work. It usually comes as no surprise to learn that my new age attendees have quite a repertoire of resources, ranging from "creative visualization" to "psychic development" to "past life regression" (and a slew of other things). It sometimes comes as a surprise to them, however, that I take all of these disciplines and include them in the study of magick.

Novelist William Burroughs once described the religions of the world as competing systems of magick. It is unfortunately true, I believe, that the many new age disciplines are also competing systems of magick. Too many workshop leaders seem inclined to declare their system the be-all and end-all of knowledge. I am not now going to jump on the bandwagon and say that my system of magick is the One True Way, as lucrative as this might be if I could get enough people to believe it.

What I am going to suggest is a definition of magick as a framework within which all systems of religion, science and practice can be reconciled. (Possibly it is not the only framework that can be used, but it is certainly one that many people have found useful.) Similarly, it is a framework that can align your personal experiences with your will. Whatever it is that you have studied, from "past life regression" to theoretical physics, can be tools for the understanding and accomplishment of your True Will. Every life experience can be useful in some way. I'll say it again: Magick is a framework within which all systems of religion, science and practice can be reconciled.

What I mean is that we all have an incredible amount of resources with which to determine and accomplish our True Will. You needn't have studied "creative visualization" to have an active imagination; daydreaming will do nicely. You don't have to be adept at "altered states" to get started; waking, sleeping and dreaming are pretty damn useful states of consciousness. Study of ancient mythology is not necessarily a prerequisite; your own life history makes a very rich field of study. Everything that you have experienced is still somewhere in your mind, conscious or unconscious. Instead of hoarding this wealth away where it is of no use, you can learn to spend it wisely, invest it in learning and accomplishing your True Will.

In fact, one traditional definition of "white magick" is the skill and ability to transform what might seem to be a problem into an asset. This comes through careful attention to all factors which are available at any given moment. As Pan showed the narrator of the last chapter, what he thought were problems, distractions from his meditation, were in fact powerful tools to be used to gain exactly what he had been seeking. Tantric yogis, as well as the Gnostics and many other groups of magickians down

through the ages, have taught that the way of spiritual transformation comes through our use of the body and the environment. Even the most ascetic monk must use his body, mind and environment for even abstinence and deprivation are methods of sensory stimulation, techniques that definitely work through some action upon the physical body (for instance, a certain type of fasting - don't try this at home, there are easier ways - can cause visions and hallucinations. There are those who theorize that many of the incidents recorded in the Bible were hallucinations resulting from mystics starving in the desert. See also Native American and Australian Aborigine practices). If you can demonstrate where "mind" ends and "body" begins, I congratulate you on your ability to work within unique belief-systems.

EXERCISE #7

1. Banish and consecrate.
2. Sit or stand in a comfortable position in your space, facing east.
3. Develop a resource state for the quality of ACTION:

Search your memory and find at least three different times (and places) when you were active and effective. If these do not come readily, you can simply imagine a time or situation in which you are acting effectively. To define action and effectiveness just a little bit more: action is doing, being decisive, manipulating things skillfully, it could involve skilled movements of the limbs, or of the mind, or speaking, but always in some way causing change.

Study these situations. What qualities do they have in common? What things are characteristic of action and effectiveness? Run through each of your sensory modes in turn and learn what is there. This attention to sensory modes can also help add new pieces to your knowledge of this state. What or how do you see at these times? What or how do you hear at these times? What (if anything) are you thinking? What or how do you feel at these times? What position or posture is your body in? Is it in motion? How? Do you taste or smell anything in particular? Keep yourself in the experience. You can experience it again, now.

Develop a specific sound to symbolize this state of being. It can be anything, just so it is not confused with other states of being. Use the word "Action" if you wish, or develop a nonsense sound or phrase. Using sounds to symbolize something can be done in ways just outside of the ordinary. For instance, you can use the initials A.E. to symbolize this state (Action and Effectiveness), and pronounce it AY-EE. Whatever works for you.

Vibrate this sound, using full, yogic breathing, as you experience the state which you have developed. Do this for a minute or two (or longer if you can maintain it). Cease concentration, experience of the state, at the same time as you stop vibrating the sound. Then you can take a deep breath, shake yourself, or clap your hands to help clear away this state.

4. Develop a resource state for CONCENTRATION. Remember or imagine times/places when you were able to concentrate powerfully, single-mindedly. The strongest moments of concentration often include moments of ego-loss, that is, in concentrating so intently, you become the object of concentration. While this is often described as a state which only great mystics ever reach, I believe that everyone has spontaneous moments of this kind of single-minded, congruent concentration. It usually doesn't happen when we are "trying" for it, but just when it comes naturally, perhaps when we are enjoying something, reading a book, listening to music, watching a great movie, playing a game or sport which requires concentration, etc.

Concentrate this concentration on concentration by running through all the sensory modes, as you did above. What do you see, hear, feel, taste/smell? Remain in the experience. Experience it again, if you can.

Develop a sound to symbolize this experience. Vibrate the sound as you experience the experience, as above. Cease vibrating and concentration simultaneously. Take a deep breath, shake or clap.

5. Develop a resource state for MANIFESTATION. You can remember or imagine times/places when you were able to bring things into form, into reality. This is an idea which might be likened to the end result of action. Remember the times when the project was finished, the report finally written, the jigsaw puzzle completed, the house built, the painting painted, the play performed, etc.

As you run through the sensory modes, you can remember how you felt at these times, what you saw, what you heard, what you tasted or smelled. Experience whatever it is that you experience.

Develop a sound to symbolize manifestation. Vibrate this sound/word/phrase while experiencing this state of manifestation. Cease vibrating and concentration simultaneously. Breathe, shake or clap.

6. Develop a resource state for UNDERSTANDING. You can remember or imagine times/places when you understood, when some realization flashed upon your consciousness. This is sometimes the end result of concentration. Perhaps you finally figured out the math problem, realized whodunit, understood an abstract concept, flashed on a philosophy. This can be the result of some kind of analysis, or some kind of intuition, but what you can concentrate on here/now is the result, the state of understanding.

Run through your sensory modes, and as you do so, you can experience the things which you saw, which you felt, which heard, which you tasted or smelled.

Develop a sound to symbolize this state. Vibrate the sound while experiencing the state. Cease vibrating and concentrating simultaneously. Breathe, shake or clap.

7. Close your circle.

8. Write down what happened. Which parts were easiest to do? Which sensory modes were easiest to imagine/remember? Keep a thorough record.

EXERCISE #8

1. Banish and consecrate.

2. Sit or stand in a comfortable position in the center of your space, facing east.

3. In front of you, just outside the edge of your circle, you can imagine a figure which embodies the experience that you developed as a resource state for ACTION. For some people, it is easier at first to recover the state, then imagine this figure, your ideal Active Self, walking off to stand at the perimeter. To recover the state, if this is the technique you choose, vibrate your action-sound and run through the sensory modes again.

4. With your action-figure standing before you, begin to vibrate the sound which you associate with the action resource state. As you do this, imagine that the figure before you is emanating the energy of this resource state, filling the circle, and yourself, with the qualities of that experience. You can allow yourself to feel (or imagine that you feel) infused with that energy. When the circle is fully charged with this energy, vibrating with it, then you can give that figure at the perimeter authority, under your will, to remain in position and continue to keep the circle filled with that particular energy.

5. Behind you, just outside the edge of your circle, you can imagine a figure which embodies the experience that you developed as a resource state for CONCENTRATION. (Imagine the figure walking from you to its position at the perimeter, if that is the way that works for you.)

6. Vibrate the sound which you developed to symbolize this state of concentration, and as you do so, imagine that the figure is emanating this quality, as you experienced it, and filling the circle (and yourself) with it. When the circle is fully charged, give the concentration-figure permission, in accordance with your will, to remain at its post, keeping the circle filled with that energy.

7. To your right, just outside the edge of your circle, you can imagine a figure which embodies the qualities and experience that you developed as a resource state for UNDERSTANDING.

8. Vibrate the special sound for understanding and imagine the figure emanating that energy, filling the circle and yourself with the energy of understanding, as you experience it. When the circle is full of this understanding-stuff, then give the figure permission, under your will, to remain at its post and keep the circle filled with that energy as you continue with your ritual.

9. To your left, just outside the edge of your circle, you can imagine a figure which embodies the qualities and experience that you developed as a resource state for MANIFESTATION.

10. Vibrate your manifestation-sound, and imagine the figure emanating that energy, filling the circle and yourself with the energy of manifestation, as you experience it. When the circle is full of this manifestation quality, then you can give the figure authority, under your will, to remain in its position, continuing to keep the circle filled with manifestation-energy.

11. Remain in the circle for a while, experiencing whatever it is you experience at this point. This might be a good time to practice your daily meditation, or go on to an invocation.

12. IMPORTANT: before closing the circle, absorb these four figures back into you. Imagine each one returning to the thought-stuff inside of you from which it was born. Do this thoroughly. Then you can breathe, shake or clap to clear yourself, as in the last exercise.

13. Close the circle.

14. Keep careful records. What was it like being in the circle with these four guardians at the perimeter? What kinds of things did you feel

inclined to do or think about at that point? If you practiced your meditation, how did it differ from previous experiments?

Note that this exercise is very similar to the evocation of the four archangels in the Lesser Pentagram Ritual (11) This leads to the idea that this kind of development and "anchoring" of experience attached to a magickal word can be used to intensify all parts of a ritual. Go back over the pentagram ritual and see what kind of experiences can be added on to each word. The archangels (Raphael, Gabriel, Michael, Auriel) perhaps provide the most obvious part to work on. Can you remember the experience of air (perhaps a memory of being outside on a windy day), water (plunging into a cool lake, or rain, or a shower), earth (digging in the ground, laying on freshly turned soil, being surrounded by plants), and fire (the hot sun on your skin, seeing a bonfire, etc.)? Isolate and develop these qualities just as you did the qualities of Action, Concentration, Understanding, and Manifestation in the above exercise, then anchor them to the name of the archangel. Use the experiences that are strongest for you and develop them in as many sensory modes as possible. It may even be possible to do the anchoring in real time, for instance, vibrating the name of Raphael while standing in the wind. You'll probably only need to anchor each archangel once or twice before recombining them into the full Lesser Pentagram Ritual.

(11) While it is similar, it is not the same. When you practice the pentagram ritual, you can continue to use the elemental qualities.

7. A MOMENT OF SILENCE

Harpocrates was the ancient god of silence. He was symbolized as a small babe, with his left forefinger pressed to his lips.

EXERCISE #9

1. Standing, with feet slightly apart, place your left forefinger on your lips. Remain motionless.
2. Imagine your aura being drawn into you, into your heart, until it is no more than the size of an egg. If you can, allow your consciousness to rest within that egg.
3. Keep silence for a moment.

8. INVOCATION

There are, in general, two main types of magickal operation: evocation and invocation. Evocation is the manifestation, in accordance with the will of the magickian, of a spirit or quality into something approximating physical form, outside of the magickian or outside of the circle. Although evocation is sometimes used in a small way, as in the two "resources" exercises and the archangel part of the Lesser Pentagram Ritual, this text is really only concerned with invocation, which is the drawing in (into the circle and the magickian) of a god, spirit or quality. (If you wish to study the complex art of evocation, my suggestion is: learn invocation first, learn the nature and requirements of your True Will first.)

Invocation takes many and varied forms, but its result, when practiced properly, is to exalt and expand the consciousness of the magickian. By invoking a "god", it may be possible to gain new experiences, and new knowledge within the realm of that "god".

All right, I know, the idea of gods and goddesses, spirits, demons, angels, devils and all of that stuff is kind of archaic. Maybe before people had television and movies they could entertain themselves with

stories about these fantastic beings, but ultimately, for most of us, Star Trek 23 is more amusing. Maybe before science had quantified many of the causes of things, people could easily explain away the complex workings of the universe by inventing fictional characters who worked behind the scenes to make the world turn. But, heresy of modern heresies! I propose now that the idea of gods and goddesses still retains quite a bit of usefulness.

Once again, I'm going to seemingly scramble the concepts of imagination and reality. It doesn't matter, I say, whether gods and goddesses exist in some kind of physical, humanoid form, as long as the things that these myths represent retain some use for us. If we can imagine something that we call a god or goddess, and that act of imagination has some use, then it doesn't matter if that entity is real or "just imagination."

On one hand, it is just a matter of definition. If we define the god Mercury as "a concept which includes all aspects of science, language and magick", then our act of definition makes "Mercury" exist. If modern science has greatly expanded the quantity of things which are included in that concept, so much the better for Mercury. "His" quality has not changed, really, just the number of things that we can attribute to "him."

On the other hand, there seem to be patterns in the universe and in the human mind that repeat themselves, possibly without our meddling with them. (Although we can only be aware of those things which our senses and our brains have, in some way, meddled with.) Every culture that has existed, with only a few exceptions, has "created" gods and goddesses which were very similar to those created by every other culture. The Egyptians had their Thoth, who shares many things in common with the Norse Odin, the Greek Hermes, the Hindu Hanuman, and even the Holy Ghost in Christian mythology. Carl Gustav Jung attempted to explain the appearance of these patterns or archetypes with the idea of the Collective Unconscious. The collective unconscious, Jung explained, was an aspect of mind that went beyond the individual, and held many things, myths, patterns, instincts, archetypes that are accessible to everyone. This might explain why, for instance, cultures throughout the world have a common myth of a dying and resurrected god. (See James Fraser, *The Golden Bough*, for some dated but intriguing research on this particular myth.)

Since Jung posed his theory, work in the field of genetics has provided possible justification for this kind of phenomena. To make a long story ridiculously short, we can say that if we all share common factors of genetic composition, and therefore common elements in neurology, physiology, etc., then similar patterns of behavior, even in something as complex as mythology, are not particularly surprising.

So it is also not particularly surprising that there have been those who have attempted to categorize these patterns. Once upon a time, as physical alchemy was developing into what we now call chemistry and physics, there were some people who noticed definite patterns between different substances. There seemed to be no known reasons for various things to behave in particular ways, they just did. One kind of material would combine only with certain other kinds, but not with everything. Another substance would combine with nothing else at all. Attempts to categorize these substances eventually led to what we now call the periodic table of the elements. This table made it possible, we know now, to develop theories about atomic structure, to produce new compounds and even elements not found in nature.

Similarly, attempts to categorize the patterns of mythology, as well as the patterns of human perception and behavior in general, have produced such systems as the Qabala (or Kabbalah), the I Ching, astrology, and others. Although fear of "the occult" and the superstition held by scientific dogmatists that anything outside their department at the university is to be distrusted (See Robert Anton Wilson's *The New Itiquisition*.) have kept these systems from general acceptance (even by those who would benefit most from them, such as psychologists, government strategists, and educators), they have been the object of research by magickians throughout history. These systems, especially astrology and the qabala, are by no means stagnant, solidified things which have been handed down through tradition. They are constantly being revised, added to, corrected and experimented with. And, to finally get to the point of all this, we can use these systems to view "gods and goddesses" as definite patterns in the universe and in human consciousness. Perhaps, eventually, they can provide us with the means to produce new theories of consciousness (and even genetics) in the same manner in which the periodic table is used by chemists. The issue of the "reality" of the objects of invocation having been settled (I hope), we can now get down to the work of invocation itself

What this kind of study suggests to the magickian is that if there are many different patterns latent in our consciousness (or collective unconscious), then we can devise techniques to access these patterns and make use of whatever information they might offer. These techniques are the rituals of invocation.

There are five types of invocation which we will discuss:

1. The artistic invocation. This consists of a play, pageant, symphony, song, concert, film, novel, story or poem which presents an archetype to consciousness in such a way that the participant, viewer, listener or reader is exalted and filled with the qualities of the god, goddess or mythic figure who might be the subject of the piece. Literary examples of this are numerous, dating back to The Epic of Gilgamesh, one of the earliest pieces of literature known to us. The Bible is an example; so is The Odyssey. The romantic poets were quite fond of invocation, many fine works by Shelley, Byron or Swinburne are examples of literary invocation. In modern literature, the field of science fiction has proven most fruitful for mythological ideas. Many Greek plays were dramatic invocations, as are Christmas pageants. My favorite modern example of a dramatic invocation is Robert Anton Wilson's stage play Wilhelm Reich in Hell. Musical invocations also abound, ranging from Mozart, Beethoven and Bach, to Stravinsky and Scriabin. Rock'n'roll has produced its share of magickal work, including the Rolling Stone's "Sympathy for the Devil", the Doors' "Soft Parade" (and others, Jim Morrison was apparently a dedicated magickian), the rock operas of Pete Townshend (musical and dramatic), and many others. Some current bands who are quite consciously experimenting with this kind of form include Psychic TV, Mission U.K., Legendary Pink Dots, Peter Gabriel and The Anti Group. Visual art, painting and sculpture, may be produced for use in ritual, but it probably requires more fixed attention and concentration than most audiences have to achieve a strong result by itself. Several popular artists, including David Byrne of Talking Heads, have recently expressed the opinion that art and entertainment will, more and more, be fulfilling the needs that were formally the province of organized religion. I hope these words can be an asset to that process.

2. Use of a mantra. This involves developing a short phrase, rhyme, repetitious poem or single word that sums up the nature of the quality to be invoked. This mantra is repeated over and over again, often in rhythm with the cycle of breathing, or with counting of some sort. The Roman Catholic use of a rosary, where prayers are recited and counted off with beads is an example of this kind of invocation. As simple as this may sound, it requires practice and strength of will to maintain a mantra for any extended period of time without the constant intrusion of mundane thoughts. To be really effective, this technique may have to be maintained over a period of at least several days. The test of completeness in concentration is when the mantra is maintained during sleep, throughout the course of the night. This was the technique chosen by our confused narrator in chapter 5. We may assume that he had been practicing his mantra throughout the course of his travels, probably for a week or so before climbing the mountain and meeting Pan.

3. Assumption of god-forms. This technique involves the use of active imagination to visualize, hear, think, and feel like a god or goddess. If you were going to use this method to invoke Pan, for instance, you would imagine yourself having horns, goat-legs and cloven hooves, an insatiable appetite for sex (and probably drugs as well), and a home in mountainous woodlands. Although traditionally magickians taught this as strictly a visualization technique, I believe that the addition of as many sensory details as possible can increase the effectiveness of this technique. You may even stand, sit, recline or gesture as images of your god or goddess do. The Sign of Harpocrates is an invocation of this type. Useful images and descriptions of mythological figures abound in encyclopedias, general texts on mythology and symbolism, and specific texts on cultural artwork and antiquities.

4. Therapeutic invocation. A quality can be enhanced, concentrated (and concentrated upon), or developed through the techniques employed by some psychotherapists. In this context, the qualities are not, generally, called gods or goddesses (Psychotherapists Roger Woolger and Jennifer Barker Woolger have written about the idea of "goddess therapy." See their book, The Goddess Wittlin.), but are nevertheless magickal concepts. We have already used some of these "therapeutic" concepts in the "resources" exercises. Other qualities that might be invoked through these techniques include Self-Confidence, Self-Esteem, Tolerance, Playfulness, etc. The nuts-and-bolts of therapeutic invocation include gestalt therapy, behavior modification, reichian therapy, neuro-linguistic programming, hypnotherapy, past-life therapy, and many others. Some people may find the nomenclature of this kind of work more accessible than traditional magickal terms.

5. Mixed ritual. I am throwing in this category since most rituals are a synthesis of various techniques. I have found that combining the above methods, and adding in some general ritual intensifiers (more about this in later chapters), provides the quickest and strongest results. For instance, ' assuming a god-form while reciting a mantra and acting out some of the story of your chosen mythological character is a more complete and effective method than any one of these taken singly. There is often a synergistic effect. When the mind and body are fully occupied, on several levels, it seems that the unconscious mind (and whatever neurogenetic processes are lurking there) is somewhat freer to act. Almost all of the rituals described in this book fall into this category. It may, however, be useful to practice some of the above techniques separately, to develop your abilities, before combining them into a complex ritual.

9. MICROCOSMIC/ MACROCOSMIC SYSTEMS

If we can understand the elements of the collective unconscious as genetic in origin, as patterns latent in our physical composition, then we may suggest that exploration of these patterns and development of them constitutes the fulfillment and unfoldment of our full potential. Our only guides at this point in our evolution are the mythologies and systems of categorization discussed in the previous chapter. Some of these are complete in a way that we can call microcosmic. "Microcosm" suggests that a concept or system is a fully balanced reflection of the cosmos or universe. Thus, we may consider the Biblical description of man created in the image of god as a kind of microcosm. The Hermetic rule, as above, so below, also connotes the relationship between microcosm and macrocosm (or cosmos). A symbol of the microcosm called wo/man, as depicted in the chapter on banishing, is the pentagram: the four elements surmounted by spirit.

Intentionally microcosmic systems such as the I Ching, tarot or qabala are attempts to create systems with the capability for describing, categorizing and exploring the totality of the human mind - or the cosmos. Each category in these systems is open-ended, designed to provide a place for a whole range of different things. For instance, the Six of Wands card in the tarot represents an idea of balanced victory of will. This card might include such specific events as winning a chess game, successfully developing a ritual to reveal True Will, getting a new job in accordance with your will, and many others. The shuffling of a deck of cards, each card of which represents some such aspect of reality, provides a metaphor for the combination and recombination of elements and events in the universe.

Other systems are not particularly complete. Some of these mythological guidebooks that have been handed down to us are stronger in some categories while totally neglecting others. The Bible contains descriptions of codes of behavior which are, at times, fairly useful (and were probably even more useful at one time). I believe, however, that the failure of the book to be complete, microcosmic, is the root of its failure to be applicable in all situations or times. The Bible's conception of cosmos is of a male, anthropomorphized, kind of vengeful character who acts like a judge, jury and legislative system to maintain all creation. If, according to some logic (or illogic) implicit in this thinking, we are created as a microcosm of god, then development of our full potential is to become male politicians. Brief observation of the species proves that there are also females in evidence. Are they also to become male politicians? If not, whose image were they created in? And what of the many factors of modern life that are common now but had not yet been considered by the society which produced the Bible: computers, nuclear weapons, belief systems of other lands, mass communication, etc.? Where is their place in this mythology? Being a vengeful, territorial politician in this age of atomic overkill is probably not a survival trait. The Bible, as it is understood now, is not open-ended enough to expand to include much of this.

EXERCISE #10

THE PENTAGRAM SYSTEM (An alternative to this exercise is the Greater Ritual of the Pentagram. See Appendix A.)

1. Banish each of the elements in turn. To do this, use the pentagram ritual described in exercise 4. Repeat the ritual four times, once with a banishing earth pentagram, once with a banishing water pentagram, once with a banishing air pentagram, once with a banishing fire pentagram. (All other parts of the ritual remain the same.)
2. Consecrate your circle and/or tools.
3. Choose one element and perform the ritual with invoking pentagrams for that element.
4. Sit in circle and imagine the circle, and yourself, filling with the energy of your chosen element (as you do for that particular archangel, but allow the energy to form from every direction at once, rather than from one specific direction). You may hold and concentrate on the specific magickal tool appropriate to that element: fire=wand, air=sword, water=cup, earth=disk. Do this for a specific period of time (you choose, just so the time is a constant factor each time you repeat the ritual).
5. Close the circle



Banishing Pentagrams



Invoking Pentagrams

6. Repeat this banishing and invocation for that specific element daily for a week. The following week practice it with another element. And so on, for four weeks and four elements.
7. Keep careful records. How does the quality of the ritual change from day to day? Is the invocation as successful? Is your concentration as strong each time? What is your state of consciousness throughout the rest of the day?
8. Combine the whole operation into a single ritual: banish each element, then invoke each element. Practice this for a week.
9. Keep careful records.

This kind of ritual work can be adapted for other microcosmic systems. Invocations can be designed for qabalistic qualities or paths, astrological houses or planets, etc. In each case, it is suggested that you go through the different categories systematically. I will endeavor to provide more clues to developing these particular rituals as we go along. Let us now look at a different kind of microcosmic system.

10. MYTHOLOGY FOR THE NEW AEON

The following magickal mythology has its roots in ancient Egypt, but its actual origin in Aleister Crowley's 1904, *The Book of the Law*. For those of you who have heard all sorts of nasty things about Uncle Al but haven't actually read any of his works - I recommend a little session at the library. Crowley was a human being who had habits that one might find agreeable or not, just as all of us do; nevertheless, the guy could write, and he could practice magick (and climb mountains). His accounts of magickal practice are some of the most thorough and scientific explorations ever described. (I was tempted to include a short biography of Crowley at this point, but there have been so many good ones published lately, it seems unnecessary. Take a look at Israel Regardie's *The Eye in the Pyramid*, or Richard Cammel's biography of Crowley. Also, and most importantly, there is Crowley's own superb autobiography, *The Confessions of Aleister Crowley*, which makes for some most engrossing reading.

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Some of Crowley's most interesting rituals, for our purposes, are his Thelemic rituals. Drawing on the Book of the Law mythology, the purpose of these rituals is none other than the understanding and accomplishment of True Will. These are called "thelemic" from the Greek word Thelema, meaning Will. The key tenet of thelemic work is: "Do what thou wilt shall be the whole of the Law." This has several corollaries, including: "Every man and every woman is a star," and "Love is the law, love under will." I think this can make some sense to you without much more explanation, in view of our previous discussions of True Will versus the whims of cultural conditioning. (EXERCISE #11.1. Banish and consecrate.

2. Read The Book of the Law.3. Close your circle.)

Give these words a little contemplation, though, if you'd like.

Having this system available can be a great boon to the magickian who is undertaking the task of learning what his True Will is. Whether you use Crowley's rituals as written, or use the symbolism to produce your own rituals (as we will in later chapters), you may find that these make useful additions to your repertoire.

NUIT

Nuit (or Nu, or Nut) is the Egyptian sky-goddess. The element that she represents in some of the rituals is that of air. In our expanded, modern view of the sky, Nuit becomes the goddess of infinite space. She is the void. "O Nuit, continuous one of Heaven, let it be ever thus that men speak not of Thee as One but as None and let them speak not of thee at-all since thou art continuous. None, breathed the light, faint & faery, of the stars, and two. For I am divided for love's sake, for the chance of union. This is the creation of the world that the pain of division is as nothing and the joy of dissolution all." Nuit is often symbolized as a woman, her body the color of night and filled with stars, arched across the heavens.

HADIT

Hadit is the infinitely small and omnipresent point. It is single-minded consciousness itself, the serpent kundalini coiled, latent, at the base of the spine. Hadit is complementary to Nuit, the male to her female, existence to fill her nothingness. "In the sphere I am everywhere, the centre, as she, the circumference, is nowhere found... I am the flame that burns in every heart of man, and in the core of every star... 'Come unto me' is a foolish word; for it is I that go." The element that Hadit represents in ritual use is fire, and he is symbolized as a winged disk.

According to this mythology, the interplay of these two forces, the infinite void and the single point, produces all manifest phenomena.

RA HOOR KHUIT

Ra Hoor Khuit is the falcon-headed solar god of the ancient Egyptians. "He" is the conjunction of Nuit and Hadit, as it manifests in our local backwater of the universe. More properly, this conjunction should be called HERU RA HA, a double god consisting of Ra Hoor Khuit, the visible, violent god of war, and Hoor Paar Kraat (or Harpocrates) the god of silence who is invisible and withdrawn. Ra Hoor Khuit propounds a method of mystical attainment hidden within metaphor of battle: "Choose ye an island! Fortify it! Dung it about with enginery of war ! ... Lurk ! Withdraw ! Upon them ! this is the Law of the Battle of Conquest: thus shall my worship be about my secret house... Nu is your refuge as Hadit your light; and I am the strength, force, vigour of your arms." As a prediction of how the world would manifest after 1904, this ain't too bad: "I am the warrior Lord of the Forties: the Eighties cower before me & are abased."

In this Thelemic system, when Hadit aspires upward, through the spine, to Nuit, above the head, they meet and interact as Ra Hoor Khuit in the heart center. This is, according to these rituals, the place where the True Will can become manifest.

EXERCISE #12

1. Banish and consecrate.

2. With your thumb held between the first and second fingers, draw a circle above and around your head. Vibrate the word NUIT, and, as you do so, imagine a star-spangled night sky above you.

3. Touch the base of your spine with your thumb (held as above), and imagine your consciousness withdrawing to a single point at that spot. If you can, be in that spot. Vibrate the word HADIT.
4. Move your thumb up along the centerline of the front of your body until it touches the center of the chest. Imagine that part of you, the heart center, filling with the aspiration of Hadit from below, and the blessing of Nuit from above. Allow them to mingle, interact and glow as much as they have a tendency to do (or imagine that you are allowing them to do this). Vibrate the word RA HOOR KHUIT.
5. Do your daily meditation, if you think it is an appropriate time.
6. Close your circle.
7. Write down a good description of what you just did.

EXERCISE #13

1. Choose, if possible, an outdoor place where you will be able to work undisturbed. Go there on a moonless, starry night.
2. Banish and consecrate.
3. Perform the gesture and meditation described in Exercise #12.
4. Then return consciousness to its Hadit-form, withdrawn in the base of the spine.
5. One vertebrae at a time, begin to move consciousness up along the spine. Breathing fully and regularly can help this kind of concentration. Continue up to the top of the head.
6. Keep on going, up into the starry sky, until your concentration becomes lost in infinity.
7. Allow whatever happens at that point to happen. Relax and experience yourself as an interplay of Hadit and Nuit. Continue, this for as long as the experience remains strong.
8. When the experience begins to fade, or more mundane thoughts begin to intrude, then draw your consciousness fully back into your body with the Sign of Harpocrates.
9. Close your circle.
10. Write a careful description.

As is true with every type of invocation, frequent and determined practice of these rituals is the way to increase your ability and improve your success.

11. RITUAL INTENSIFIERS

A well constructed ritual is thorough and congruent in all of its aspects and in its action on the mind and body. That is, each element of the ritual, although performing an individual task, is ultimately functioning toward whatever the single purpose of the operation happens to be. If something is not functioning toward that purpose, it is not only superfluous, but probably an impediment to your will. However, there is an enormous amount of flexibility in deciding what will accomplish a particular purpose. All five types of invocation discussed in Chapter 9 can be used, if one so chooses, to invoke the same god. And, of course, there is an enormous variety of forms within each type.

If you have been persistent in practicing these exercises, you are probably now fairly familiar with the action of the Lesser Pentagram Ritual. You may have noticed that the ritual has a particular effect on consciousness, whatever that experience for you might be. Let's examine some of the components of the Lesser Pentagram Ritual:

"Barbarous Words": One of the first things you came up against in learning the L.P.R. was the fact that these words were in Hebrew! Some of you may be fluent readers of Hebrew, but I am going to assume that most readers of this book, in English as it is, are not. Even if you have studied the meanings of these words, they remain unfamiliar sounds which are not associated with anything commonplace. This has an effect much like classical conditioning (The difference between you and Pavlov's dog, I hope, is that you are conditioning yourself. This has been through a decision, I fervently

pray, of your own free will.) ; you can learn to associate that sound with only the intent and experience of the particular ritual. Also the unusual sounds of the foreign words tend to send the conscious mind on a transderivational search, to borrow a term from the psycholinguists. That is, the conscious mind (or left hemisphere, if you like that metaphor) becomes engaged in the task of finding some meaning (s) for these sounds, just as a random inkblot can send the mind off on a variety of different imaginings. This tends to overload the language abilities of the conscious mind and to facilitate concentration on only the task of the moment. Some experiments I did a few years ago involved exposing some willing subjects, who were fairly ignorant of ritual technology, to some fairly complex rituals which contained absolutely no English words. About half of the participants in each session temporarily lost a good portion of their language abilities. This posed some difficulties for me, since what I really wanted from them was a description of their experiences, but it provided me with some insight into this function of the barbarous words.

Circles and circular movement: Turning your point of view, if only to imagine a circle around you, seems to have a physiological effect on the inner ear (Or so I was told by a physician whom I once taught the Lesser Pentagram Ritual.). The inner ear is very much responsible for your sense, of balance and orientation (From orient, the East.)The slow turning to each quarter in the L.P.R. has the effect of increasing your sense of orientation. However, some other rituals make use of rapid circumambulation, spinning or spiral dancing to produce a sense of exhilaration or ecstasy. There is also symbolic value in the shape of a circle or spiral. Traditional magick holds that a clockwise motion, called deosil, is useful for invoking, while a counterclockwise direction, or widdershins, is useful for banishing. Some Thelemic rituals, however, work from the inside out and therefore reverse these directions.

Active Imagination: Yes, we've already discussed this up and down, but I think a few quick additions and summations are in order. The more sensory modes that are involved (seeing, hearing, feeling, tasting/smelling), the more intense and complete the experience. Again we are providing as much, if not more, information than the conscious mind is used to handling, and this has the effect of occupying the conscious mind to the point of stilling internal dialogue and, hopefully, disconnecting some cultural conditioning. It also has, if pursued with strong intent, the ability to open perception to the here-and-now (which, if your active imagination is strong enough, you will be participating with intimately). All of these methods of occupying the conscious mind can allow greater possibilities for unconscious revelation.

Energy Flow / Expansion: This is most obviously represented in the L.P.R. by the Qabalistic Cross which opens and closes the ritual (points 5 - 10). By effort of will, we are drawing in "imaginary" energy through the top of the head, and bringing it down to infinity. The flow of this (imaginary?) energy is driven by the vibratory words, and by the full breathing necessary for proper vibration. Breathwork to stimulate the flow of "energy" or the "aura" is common to a number of different systems, including yoga, Rebirthing and Reichian work. Feel free to experiment with this: perform the ritual with varying degrees of fullness of breath, from most full to very shallow, and record your results. The energy that forms the Qabalistic cross also connects the magickian to infinity in four directions, making the magickian very much a part of everything around hir. This symbolically (and practically) expands the consciousness to something larger, more powerful than it was.

Symmetry: To help maintain the symbolism and actuality of unity of purpose, everything in a ritual is generally performed in a very symmetrical manner. If you have a pentagram on one side, you place one on the other side. The result of a ritual will reflect the symbolism of the ritual; if balance is maintained throughout, when the result comes, it too can be balanced.

Polarities: The resolution of opposite or complementary qualities has a strong psychological effect. This happens (along with various other phenomena) during the "archangel" part of the L.P.R. The consciousness of the magickian is divided up into four neat parcels, then allowed to remix in a "balanced" way. This becomes even more striking when stripped down to a single opposite pair. The Nuit-Hadit-Ra Hoor Khuit exercise works with some of this. You can experiment further by developing two polar qualities (love-hate, hot-cold, right brain-left brain) with the techniques that you used in the "resources" exercise, sending them off from yourself to opposite ends of your ritual space, then allowing them to remix (of course, you can do this with appropriate banishing and consecration). (See Antero Alli's All Rites Reversed for some good polarity exercises.)

Congruence: Also called "Personal Power". At the risk of repeating myself: keep everything within your ritual area, and in your ritual itself, in absolute accordance, harmony, and service to your intent. This applies to "set" as well as to "setting."

Some other ritual intensifiers not fully explored in the Lesser Pentagram Ritual include:

Music / Poetry / Dance: The ability of music, poetry, or dance to exalt the mind, to produce states of

ecstasy, or to invoke a specific idea, is probably well known. Appropriate background music may be chosen to accentuate parts of a ritual. I recommend something without lyrics, unless the lyrics are something congruent with your intent, an invocation in themselves. If you are a musician, it is quite effective to play something yourself, again as long as it is congruent with your intent. As for poetry, every magickian can practice the art of writing his own invocations. You needn't be Swinburne or Crowley to do this, just keep everything you write or say, again, congruent with your intent. Dancing appears in quite a few rituals, even in some, like wedding receptions, that everyone may be familiar with. It appears in the shamanic traditions of many different cultures. A dance ritual can be as free-form as a reggae concert or as highly structured as ballet.

Physical warm-up: The mind is generally more at ease after a little light exercise. The exertion and increased heart rate/breathing tend to oxygenate the blood, relax muscles, etc. I often use a routine of hathayoga asanas before beginning my magickal practice. My experience has been that the looser the spine, and the more relaxed the musculature, the more freely the "magickal energy" tends to flow.

Activation: A general rule in invocation is that anything that exalts the mind and the senses can be of use to the ritual. A great number of different techniques can be used to jog the mind from its day-to-day consciousness. As long as these techniques are used with ritual intent, and do not become daily habits without meaning, they can be quite useful in providing states in which the usual cultural conditioning is disengaged. Some of the techniques already discussed (particular music, dance and meditation) can be used, as well as such brain-changers as drugs, tantric (I do not recommend the use of drugs without prior mastery of ritual art, the science of set and setting. As for hathayoga, it will not produce a very remarkable altered state unless you have practiced it assiduously for some time - but then it can be very powerful.) sexual practices, hathayoga and brain machines. Some of these will be discussed in depth in the next chapter. A safe, effective activation technique that I sometimes use in the workshop setting involves a simple method of self-hypnosis, used near the end of the ritual to clear out any remnants of ordinary consciousness and allow the results of invocation to flow freely from the unconscious.

EXERCISE #14

This exercise is an open-ended, self-referential kind of ritual, designed to help integrate understanding of ritual intensifiers and the way that rituals are framed. It is a ritual to learn ritual art.

1. Intent: (The following is recited before entering the ritual area. This is phrased for group work; feel free to make changes as necessary. Participants can alternate reading the lines, or each have one or two lines to say, depending on many people are in the circle. You can also use this ritual as a framework for developing your own content).

- 1: **We now go in to work our will.**
- 2: **To strengthen our will.**
- 3: **To learn fully our true will.**
- 4: **To learn our place in the play of Nuit.**
- 5: **To learn to be Hadit in our work, single-minded.**
- 6: **To learn the rituals.**
- 7: **To learn the work.**
- 8: **To dare the work, to do the work, to be the work.**
- 9: **To allow our bodies, our minds, our conscious will, to be infused by our true Will.**
- 10: **To be a too] of our true Will.**
- 11: **Do what thou wilt shall be the whole of the Law.**
- 12: **Love is the law, love under will.**

2. Enter circle. Light candles.

3. Banishing and consecration.

4. Find a Power Spot: Move about within the circle until you find a spot that "feels right", in which you are comfortable, stable and strong.

5. Little circle (Energy Flow / Expansion): Mentally define a smaller circle around just you, a personal circle that excludes all others. Start with Sign of Harpocrates, aura withdrawn, then, at whatever pace is comfortable, expand your aura to fill the little circle. Then, with Harpo., withdraw the aura again. Repeat this until the aura is quite dense.

6. Meditation: Sitting in a stabile and motionless position, use whatever technique you know and can easily use to still the mind as much as possible (mantra yoga, pranayama, self-hypnosis, etc.) At least 10 minutes.

7. Physical warm-up: stretch, jogging in place, jumping in place, circular walking, hathayoga, whatever is acceptable to you, for about 5 min. Get a sweat going if you feel like it.

8. The Dance: Start some music that is easy and fun to dance to, but does not have any strong or obvious content that will distract from your intent (A good example of this might be Ju Ju music, in which the lyrics are all in another language, or perhaps some instrumental house or rave mix music). Dance as you feel it, moving in a clockwise direction around the circle. Move as much or as little as seems right. Let the dance come to whatever conclusion seems appropriate.

9. Polarities: The following, or other polarity exercise of your own design. Stand, facing west, wand clasped before you, recite while concentrating on the appropriate qualities (explained below).

Before me the powers of LA
Behind me the powers of AL
On my right hand the powers of LA
On my left hand the powers of AL
Above me the powers of ShT (cont.)
Beneath me the powers of ShT
Within me the Powers.

Explanation:

LA = Naught
AL = Two
L = Adjustment (+1) + (-1) = 0
A = The Fool (0 as above)
LA = Nuit & Hadit conjoined with 0 manifest
AL= 2 is manifest, equal weights in opposite scales
Sh= fire (The Aeon)
T = force (Lust [Strength])
ShT = fire + force = Ra Hoor Khuit
(LA = 31) + (AL = 31) + (ShT = 31) = 93

10. Invocation (Recite):

1: We now begin to work our will.
2: To strengthen our will.
3: To learn fully our true will.
4: To learn our place in the play of Nuit.
5: To learn to be Hadit in our work, single-minded.
6: To learn the rituals.
7: To learn the work.
8: To dare the work, to do the work, to be the work.
9: To allow our bodies, our minds, our conscious will, to be infused by our true Will.
10: To be a tool of our true Will.
11: As we now give ourselves to the trance.
12: As we now absorb our projections, move in our directions, and so become what we will.
13: Do what thou wilt shall be the whole of the Law.
14: Love is the law, love under will.

11. Activation: (the following self-hypnosis exercise, or another ritual activator of your choice.)

Sitting comfortably, with eyes open or closed, list (to yourself) 3 things that you can see, then 3 things that you can hear, then 3 things that you can feel (for example, "I see the color of the wall, I see the person opposite me,. I see the color of hir hair, I hear the sounds outside the room, I hear people

moving about, I hear my own breathing, I feel the cushion underneath me, I feel the air on my skin, I feel my hands on my lap..."). Then narrow it down to a list of 2 things in each sensory mode, then 1 thing in each mode. Then count breaths backwards from 10 to 1 and enjoy the trance that you are drifting into. This works most powerfully when the verbal listing within your head is timed in a rhythm with your breathing.

12. Contact Point (Activation Part 11): Relaxing in the altered state produced by your activation technique, allow energy in the circle to enter the body/mind through whatever point seems appropriate, or to permeate the body/mind at every point.

13. When you think that you have completed absorption of the ritual energy, you can close the circle.

14. Make a careful record of what you experienced, what happened.

12. THE CONTROVERSIAL CHAPTER (ACTIVATION TECHNIQUES)

The so-called War on Drugs has, over the last decade, created a public indoctrination program of such grotesque proportions that many people have actually embraced its political ideology. As a result, a lot of basically honest and reality-based thinking about drugs has been censored. (Or just plain ignored. Crowley's *Diary of a Drug Fiend* provides a description of drug abuse and use in a way that is probably even more relevant today than it was when it was written in 1922. Also quite relevant, but rarely cited these days, is Andrew Weil's *The Natural Mind*.)

I think that an open, honest approach to drugs is our best course to reduce violence and alleviate quite a bit of needless suffering. Openness and honesty, you will note, does not include lumping all drugs into one undifferentiated mass. Heroin and LSD are as different as, for instance, aspirin and alcohol. Openness does not involve blanket denial such as "Drugs Kill" or "Just Say No"; it does, however, involve teaching people (youth and adults) to clearly weigh different kinds of evidence and to make individual decisions - on any subject. It seems strange to me that openness and honesty, which are highly valued in most other circumstances, are not the accepted means of conduct.

The idea of True Will, I believe, and ritual congruence, puts the use of anything into perspective. For instance, if your intent is to build a house, a hammer is a very useful thing; but if you're just swinging a sledge for the hell of it, you're probably going to do a lot of damage, and maybe even hurt yourself. Likewise with drugs; they are no different than anything else. A tool is only effective when used for the proper purpose, under the correct circumstances. Also, a choice of many different kinds of tools allows the best one to be chosen for each purpose. I think that if more people who are in any way interested in taking drugs had information about more different kinds of them, they could choose some of the safer ones. Nitrous oxide, for example, provides a more immediate and complete experience than cocaine base (crack), but, with a few simple guidelines, is much safer (though not totally safe), not physically addictive and also legal to purchase in many places. N2O just has not received the same kind of media attention.

In cultures where drugs are respected as resources or allies to spiritual ends, such as in South American Indian society, in the Native American Church, the Bwiti people of Africa, and many others, the use of the drug (whether, as in the above examples, it is ayahuasca, psilocybin mushrooms, peyote or lbo root, all powerful psychedelics) is fully ritualized and there is rarely, if ever, any social problem or crime associated with it. In fact, there is quite a bit of social gain. This idea also relates to the experiences of many Americans with MDMA (Ecstasy) in recent years. Because use of the empathogenic drug evolved in psychotherapeutic settings, and in "New Age" circles, it was quite ritualized by the time it spread into the general population. Ecstasy's therapeutic and "chakra opening" qualities were well publicized, even in articles that meant to denounce its use, and this played a great role in determining people's expectations and intent in using it. Ecstasy may or may not have more potential therapeutic uses than other substances, it may just be the way that we have approached it.

Drugs are just one of many activation tools available to the magickian (that is, assuming you live in a society where drugs are available). Many non-drug methods, in fact, are quite powerful, often more powerful than chemical agents. They probably have equal potential for abuse as well. I hope that we are never faced with the hypnotic suggestion from some well-intentioned social reformer that "Hypnosis Kills."

Anything that produces an exalted or ecstatic state of consciousness can have use as a ritual activator. The way these are used depends on the ritual context and on the nature of the activator.

Methods such as hypnosis or meditation require a greater act of will to initiate and to maintain the altered state. This has the benefit, with practice, of increasing control of the experience. Also, the practice of concentration necessary to continue meditative states is an aid to occupying the conscious mind so that unconscious factors may have their chance. It follows, then (in my mind, at least), that some combinations of techniques, each congruent to the nature of the operation, will have an even greater effect. An experiment in this direction might include drinking a glass of wine with the hypnosis technique described in the last exercise. Or, if you live in a land where some of the rights of men and women are recognized, you can smoke a joint, or have a lungfull of laughing gas.

A very powerful activator is that altered state called "astral projection" or "out of body experience." There are some very simple techniques to achieve astral projection, but all should be used with great care of set and setting (for our purposes, a well banished and consecrated space, with a very congruent invocation). These range from concentration on the throat-center while in a meditative state, to lucid dreaming techniques, to sensory deprivation. One of these practices while in a chemical or electronic (brain machine) altered state can be a quick route to new and unusual realities. If you are going to experiment in this way, make sure you are thoroughly practiced in your ritual work and experienced with the altered state separately before beginning.

Prolonged sexual experiences are very good activators. Delaying orgasm for periods of an hour or more can produce a very intense altered state. This combined with yoga techniques, in the context of a congruent ritual can be very powerful. Practice this with all the care and respect that you would the other activators. (I've kept this brief because there are several fine books now in print dealing with just this subject. Omar Garrison's Tantra: the Yoga of Sex is quite good. Robert Anton Wilson's Sex and Drugs provides some good, entertaining general information.)

With attention to invocation, very complete and specific experiences can be developed. Several years ago I had the good fortune to be able to experiment, for a time, with a very powerful activator which I will call "factor K" (See John Lilly's The Scientist, for an interesting account of experiments with factor K. I think that where Lilly went wrong with these experiments was in his lack of attention to set and setting. Nevertheless, I am indebted to John Lilly for recording his experiments, and publishing them, in such a thorough manner. I would have had no idea where to begin my own work.) The form which I obtained this substance was a water soluble powder which was readily absorbed through the nasal mucus membranes.(I snorted it.) its action lasted for about an hour. The quality of its effect, I soon learned, was extremely variable, dependent more upon set and setting than anything else I have ever come in contact with. I'll give a couple of examples to illustrate this.

After beginning my experiments with extremely simple ritual settings, and small doses of factor K., I eventually settled on a form which involved banishing, consecrating and performing a full invocation. (Unfortunately, my records of this series of experiments, which were fairly extensive, are not available. Toward the end of the experiments, my apartment was broken into and my notebook was stolen (along with a little cash and some electronic equipment), leaving me with only an outline of the experiments and the tape transcripts. I can't even guess what they might have intended with the notebook. Beat me to publication, perhaps? Although most of the stolen stuff was recovered, the notebook never reappeared.) I would then take a moderate to large dose of K, and don a pair of headphones that would play me a pre-recorded hypnotic instruction. I had another tape machine handy, set on record, to capture any words that might come out of my mouth.

My audio hypnosis was basically the same through all of these experiments and was intended to heighten the experience while allowing me to give verbal descriptions of what was happening. It began with very basic trance induction techniques, then went on to the following:

At this junction all things are possible
It is only for a moment of will to happen
as the vastness, nothingness and infinity of
unconsciousness changes and turns in its
infinite play. And it is infinite at each
instant, as all possibilities are realized.
And so the conscious mind can become
involved in a search for ultimate reality-
everything-turns-on-this-moment-
as the unconscious is as it always
has been and always will, permeated
at every point by infinity and so can understand this voice.
And the vastness divides and
dissolves continually and
entities resembling consciousnesses are formed,
vast minds and tiny minds,

active forms and static thoughts. It
can be understood that some of these
vaster entities incorporate the smaller
that division can occur in new ways
which can use the parts
of the unconscious which intersect
with the human organism as well as
the intelligence of a vaster mind.
And so the greater one can use the
particular language of the smaller one
and the specific language medium of
the organism.

Thus the human organism can now
speak with control and clarity
as the voice of a greater entity
which can say what it will
in accordance with it's knowledge
of what can be said.

And, only as fast as what
can be said is said,

and only as fast as the
greater mind wills it,

in accordance with the
changes and turns of the
infinite play, the conscious
mind can return from its
searches and the organism
can assume whatever configuration

is pleasant and useful for the moment. (This suggestion was developed from verbiage that was
produced during previous experiments with factor K.)

Each time I repeated this experiment, I experienced something quite dramatic. On one particular
occasion, the invocation I used was Crowley's Liber V, a ritual designed to invoke the "Forces of the
Aeon" and employing the Thelemic mythology of Nuit, Hadit and Ra Hoor Khuit. Before the hypno-tape
had even ended, I found myself in a very different place. No longer was I in my upstate New York
apartment; I was in Egypt, inside a pyramid. I was lying inside an open sarcophagus. The inside of the
chamber was brightly lit, a bluish-white light adhering to everything and also radiating very strongly
from me. I felt that this light, which moved through me, and radiated from me, connected me with
everything around me, the walls, floor, bricks of the pyramid, and with everything else through space
and time, especially a moment in space-time when a man in upstate New York was lying within a
magick circle somewhere in the twentieth century. This is difficult to describe; time ceased being linear
and ancient Egypt and many other "times" were all there at the same moment. I'll quote a little bit from
the transcript of my tape:

There is this that is
The speaking one is but a speck
I am the corpse in the pyramid
The falcons roost
There are no corpses but for the observer
The language of the lesser-one is
tossed about like a mote in a river.
Feathering cumulus dark clouds
Thunder and fire...
I am in the center of the pyramid
Given the experience uniting all with all
One with many
Many with all
The choice of consciousness to roam
To rove...
Evolution is infinity..
Egyptian world exists
simultaneously
Light
All
The birds fly
The desert's expanse is all is all is all is all
Horizons of infinity

The pyramid is translucent
All is clear all is energy
The one corpse does not matter
The corpse that flies
Flies
Flies
All returns
There is no matter..

This is probably not the best or most coherent thing I have ever said, but it does give some flavor of the experience. And it does provide some illustration of how my ritual intent affected the experience. My conscious mind was overwhelmed by the experience. I had little knowledge of being Philip H. Farber, I even had almost no conscious memory of having done the ritual. I was this being of radiant energy inside of a pyramid. While my conscious mind was just experiencing, my unconscious was still resonating with the intent of the ritual. The Egyptian quality of it, as well as the references to falcons, infinity, etc., follows quite readily from the nature of the mythology involved. The first few lines of the above text seem like a kind of post-hypnotic echo to the trance induction.

Another example, which involves a similar dose of factor K, but a very different ritual setting, may provide a contrast. This occurred well over a year later, when an isolated sample of K came my way. The experiment involved two other people and was performed in the main room of an art gallery after closing. I quote this from my magickal record :

"In the gallery we had a display of surreal, archetypal oil paintings by an artist named P- M-. Our original intention was to take the K in the gallery and see where the paintings took us. That day, however, P- had a change of plans and had to take the artwork down, so we were left with an empty gallery when it came time to dose.

"We banished the space (using the Star Ruby) and the three of us each snorted about **mg. Two of us smoked while we waited for the K to take effect. As it has a habit of doing, the K came up quickly, but it came without the storm of impressions and associations that had marked past experiments. The feeling was one of ultimate clarity and lucidity. In a thoroughly banished space, in an empty art gallery, there was no impetus to go in any direction. At least one of us felt that we weren't getting off too well, so we each snorted a supplemental dose of about **mg. This only served to heighten the experience of stillness and clarity. One of us had a set of tuning forks in the circle, and set about doing sound therapy on another. I was not the one being directly operated on with the tuning forks, but I nevertheless experienced the vibrations in my own body. This served to remind me of the power of willed thought with K (We all later described the experience as one of potential. It seemed as if we could go in any direction at a thought, that as soon as something was willed, it would be done. The intent of the art center was to provide an experience of creative freedom, and the K dose was a good confirmation of success in this intent.) , and I began, as a kind of dharana exercise, to imagine vivid artwork on the white walls. This was quite successful, and very beautiful. I managed to cover the walls entirely with a brightly-colored jungle of hallucinatory flowers. As I was doing this, quite suddenly, I felt a surge of energy rising in my spine which I experienced as large white flowers blooming thickly up the middle pillar. I described this to my friends and one later said that my words triggered the experience in hir. After a while (It is very difficult to gauge passage of time with K.) , we became aware of very strong currents of energy passing among us. All three of us held hands together and it was as if a) there was a very strong throbbing current passing through them, and b) as if all three hands had melted together into one mass of something not necessarily solid. As if on cue, we simultaneously released hands and repeated the same thing with our hands about six inches apart. The pulsating current was, if anything, even stronger and quite tangible to me in the air between our hands and through my body. It was as if we were creating a very beautiful, but transient, sort of artform out of these subtle currents. Only we could see it (I think), and only now.

"All in all, the predominant impressions were of lucidity, peace, beauty and will. Very, very pleasant."

Factor K is fairly difficult to obtain (although legal if purchased in small amounts from sources outside the U.S.A.), and probably not suited for everyday exploration. In recent years, my experiments of this kind have made use of sound and light brain machines. These devices use a set of goggles and headphones to expose the senses to pulses of light and sound which are calibrated at frequencies known to have specific effects on the brain. The brain waves tend to resonate or fall in step with these frequencies, and it is therefore possible to tune the brain to many different states of consciousness. Most of the machines are able to run pre-recorded sessions of some sort, and are also able to integrate a musical track into the experience.

An example of this kind of experience occurred when I banished, consecrated, and then, as an invocation, selected a passage at random from The Book of the Law: "Behold! these be grave mysteries; for there are also of my friends who be hermits. Now think not to find them in the forest or

on the mountain; but in beds of purple, caressed by magnificent beasts of women with large limbs, and fire and light in their eyes, and masses of flaming hair about them; there shall ye find them .I'll continue from my magickal record:

"Then I put on my brain machine gear and relaxed to see what might happen. The music I had playing likely had a strong effect on what transpired: The Pipes of Pan, by the Master Musicians of Joujouka. I started out thinking, quite intellectually, about the [above] passage, comparing it to, for instance, the one about doing things with delicacy, by the rules of art. This thought produced a sort of physical exhilaration. About this time, I began to experience visual images of green, spring wood and mountains. Then the view was from the top of a craggy, but wooded peak, a high place, a fine realm for Pan. This seemed to merge mystically with itself, Van Gogh-like, each object, each color flowing rhythmically into everything else. It had an oriental feel to it... Then it was truly the realm of Pan, and I was dancing with the god. I thought, then, about the story I once wrote [Chapter 5 of this volume] which concerned a hermit and is quite relevant to [the above passage]. This then led to a dream-like state where I was somewhere else - it all seemed quite normal until I was able to look back on it. In this place, I was conducting this very same ritual experiment, but there were others with me. Particularly one person who I trusted very much and who was helping me. I thought he was going to leave and I grew concerned, but he stayed and I was relieved. I went in and out of this state 3 times. The second time there was a young man with dark hair who I did not fully trust. He was appointed as an assistant to me, and proved worthy though I remained somewhat wary. In the 3rd incident there were a great number of people and they were telling me that I had been chosen to write their words - in one sense, the words that they wished to communicate, in another sense the words that they [wished to read]. Each time I came out of this state, I went back in after consciously thinking about my story."

At the time I placed no importance on the content of this experience. I did not like the idea of "being chosen" to write somebody else's words, nor did I even know who "they" were. But about a week and a half later, I had the idea to write this book and began a magickal operation for the purpose of increasing my effectiveness as a writer. I shy from attributing cause-effect relationships to this kind of work; rather, I would say that the same Will which prompts me to write these words was the same Will that inspired me to perform that particular magick. The ritual and the work resonate together.

Along with brain machine developer Stephen Barry, "brain gym" operator Nicholas Ross and, on one occasion, author Robert Anton Wilson, I have presented a ritual workshop that incorporates a sound and light brain machine as an activation technique. I include the ritual as we presented it to workshop participants. For the reader of this book, a good portion can serve as a review of some basic techniques.(For a good overview of brain machine technology, see Michael Hutchinson's Megabrain.)

EXERCISE #15

FUTURERITUAL

SOFTWARE
for interaction with a
multiple-user brain machine
in a group setting

GENERATING INTENT

Your intent determines what the content and direction of the ritual for you will be. What is it that you would like to gain from this work? The intent should be developed and written down (or remembered) in a clear, concise way so that it can be used in the ritual at the appropriate time. This intent can take the form of traditional magick (i.e., to invoke an elemental force or a deity such as Pan, Artemis, Hermes, etc.), or it may use a model of therapeutic or generative change, such as those described by NLP or similar systems. One possible question to ask is, "What is it that I lack, that I should like to gain?" You may choose something that you are currently working on in your life, or in whatever practice or discipline you are working in.

ENTER RITUAL AREA

BANISHING

A traditional magickal banishing performed by one person, followed by a more personal banishing that might consist of pot-banging, drumthumping, yelling, etc., around the perimeter, outward. Each yell or noise should be envisioned and/or felt as an enduring presence which remains even without the magickian's conscious concentration. If you are a traditional magickian, you can use the sounds and energy to build up pentagrams at the cardinal points. Others can let the guardians take shape, position or quality intuitively, as may seem appropriate. The purpose of all this is to make sure that everything within the place of working is subservient to the single purpose of the ritual. The banishing prevents

use of the space for anything but the one purpose.

CONSECRATION

Personal consecration: Silently aspiring as Hadit to Nuit, or to H.G.A. Or, for the verbally oriented, a mantra of sorts may be repeated, for instance, "I am uplifted in thine heart; and the kisses of the stars rain hard upon thy body," or "God, I invite you to indwell the pure temple that I have prepared for you." Or some combination of all these techniques. As in all of this, the more sensory modes that you use, the more effective it will be. When you think that you have made some success with this, you can allow or imagine your body and mind to be infused or vibrating with the energy of the infinite. At least 5 minutes.

Projection: Walk around in circle, using the sign of the enterer to project the energy of the infinite through the circle. Again, that energy may take any sensory form: sound, vision, feeling.

TAKE YOUR SEAT

Little circle: Mentally define a smaller circle around just you, a personal circle which excludes all others. Start with sign of silence, aura withdrawn, then, at whatever pace is comfortable, expand your aura to fill the little circle. Then draw the aura in as small as possible, to a single point if you can. Repeat this until the aura is quite dense.

THE OATH AND INTENT with MEDITATION

We go around the circle and each stands and states hir name, hir experience as a person, what s/he does in life, etc. Then make a statement of your intent in doing this ritual. What is the single purpose that you have chosen? If you so decide, you may do this silently. Please sit when you are done.

While you wait your turn and/or wait for the next phase, you can practice the silent meditation or hypnosis technique of your choice.

DON YOUR HEADGEAR

Relax for a bit, perhaps continuing your meditation, or simply allowing yourself to become receptive to the frequency of the machine. When you are ready, move on to the invocation.

INVOCATION

Use whatever technique you have chosen, or whatever technique works, to invoke the quality of your intent. For instance, if you have chosen aspiration to the highest, you may use the state induced by the machine to "imagine" yourself doing a specific ritual that you might know, a specific meditation method, etc. If you have chosen therapeutic or generative intent, then you can use an appropriate hypnosis technique, or you can "imagine" yourself going through the process of acquiring the desired quality, finally possessing that quality and being in the future situation(s) where that quality will be most useful. Whatever your choice, strive to incorporate as many sensory modes as you comfortably can: visual, auditory, kinesthetic, olfactory.

Note: This may require some effort of will, or it can simply happen with its own momentum. Be receptive to it, and flexible if it is appropriate.

Continue this until it reaches its logical conclusion, or until you are exhausted, or until you feel the exaltation which you might associate with successful invocation. There is no set time for this: you decide when you are finished invoking.

ABSORPTION OF ENERGY

Spend some time allowing yourself to become completely receptive to the energies which have developed within the ritual area. Let them enter you from wherever they might, or from all points simultaneously. Allow these energies to fill you. Relax and experience whatever it is that you may experience at this point. Take whatever time seems appropriate, or until the machine stops (you should have plenty of time to enjoy this). (the program used in the workshop ran for about 45 minutes)

CLOSING

Remove your headgear, silently declare your operation completed and the energy invoked to be an asset to you for as long as it is appropriate. For instance, "My operation is complete, my circle closed, and the forces invoked always available as a tool for my True Will."

Keep careful records.

13. PITFALLS

There are no real pitfalls for the magickian, but we will discuss some of them anyway. Earlier in this book, we gave a definition of white magick as the ability to turn what appears to be a problem into an advantage. Whenever we approach something that seems to present a difficulty, a danger or other form of unpleasantness, it is an indication that we are approaching a limit in our understanding. The task, then, is to learn how to more fully understand the situation.

Several years ago, when the New Age (As distinguished from the New Aeon.) was riding high, there appeared in many newspapers articles about the "dangers" of meditation. Apparently some folks who were beginning a meditation practice, for whatever reason, were entering states where they were experiencing fear, anxiety, physical and mental discomfort. For this reason, some of them were suing their various gurus and teachers. Now, there were probably a number of reasons for their troubles, sleazy and opportunistic gurus being only an outward and obvious scapegoat to pin the problem on.

What these would-be New Agers were finding, it seems to me, were some aspects of their own minds, rising from the dark recesses of the unconscious where they had been nervously hidden away and forgotten. The jungians call this "confronting the Shadow." Some of the readers of this book may already have had a taste of this experience, while doing the exercises and meditation in the Intent chapter. When examining whatever little bits of cultural conditioning that came to light, any number of things may have happened. It may have become, however briefly, uncomfortable, and you may have swept the dirt right back under the rug. It may have been more or less obsessing. Or, with some persistence, it may have yielded up some rewarding insights and transcended whatever limitation it implied. Whatever your experience, it is one that can be learned from.

We all have some pretty weird stuff hidden back in that old Shadow. There are a lot of things that may be very natural to us as human beings which society, cultural conditioning, has influenced us to repress. Sexual things, things about death, things about our freedom of expression. Many of us, for instance, tend to hold in our farts, or let them sneak out in a controlled manner. Did I gross anybody out with that statement? This is no joke. It is one of many types of limits that people allow society to set for them (How did it happen for you?). And it certainly has its consequences. Holding in flatulence requires clenching the anal sphincter very tightly. Muscular tension of this type produces toxins of fatigue (let alone the fart-toxins that the body is trying to expel), which in turn affect the whole system. Although tonus reflex allows this type of exertion to pass into unconsciousness, it still continues to affect consciousness in many, very subtle ways. The very act becomes a metaphor for all kinds of things, and the release may be sublimated into many kinds of other behavior, including obnoxiousness, "anal retentive behavior", defensiveness, etc. All this in spite of the fact that farting is, on an obvious and biological level, something that we all must do, at least occasionally. Okay, okay, enough of this. You can let it out now. Whew.

Those who have studied or participated in an effective form of psychotherapy, particularly one that involves breath or bodywork, may have witnessed or experienced some of the extreme forms of this process. When one of these limiting factors, often symbolized as "blocked energy", muscular rigidity or a spinal kink, is transcended in therapy, the participant may experience brief but intense pain, with attendant fear and anxiety, and may consciously confront some powerful imprint or bit of conditioning. If this limiting factor becomes revealed to consciousness (it doesn't necessarily have to, for the purposes of therapy), it may take the form of a story or metaphor drawn from dream imagery or from the "real life" experiences of the participant.

One of the most powerful types of therapy I've ever seen is the "PastLife" therapy pioneered by Dr. Roger Woolger. Using techniques of hypnosis, breathwork and bodywork, Dr. Woolger is able to access "stories" which serve as powerful metaphors for the limiting beliefs and complexes of his client. These stories, which seem to arise from the participant's unconscious, often take the form of "past-life memories", but it is irrelevant to the therapy whether that is really what they are. I have observed people in this kind of therapy who experienced quite painful things. They may writhe, scream, or exhibit stigmata of various sorts. But ultimately, with the guidance of a skilled therapist like Dr. Woolger, they are able to confront that limit, learn how to deal with it, transcend it, and to use the experience to increase their freedom and repertoire of choices. Participants at this stage experience a rush of "energy" moving through their bodies, deeper breathing, release of muscular tension, and a feeling of strength or empowerment. (See Dr. Woolger's book *Other Lives, Other Selves.*)

If you confront a limiting factor that is that powerful, you may choose to enlist the help of a good therapist to get you past it, particularly if it is interfering with your progress in further exploring and accomplishing your True Will. Magick, however, is more often a generative process rather than a therapeutic one. That is, by expanding consciousness systematically and microcosmically, we can sometimes remove some of these limits rather painlessly. For instance, by experiencing new, unusual and ecstatic states, we have the opportunity to learn what it is like to live, if only for a little while at first, without a few of our more common limits. Although this state may end when the ritual does, it

can provide a resource state for future use. And repetition of the ritual can reinforce that condition. If you already have an alternative behavior to fit the situation, it can make the limit much easier to transcend.

A less dramatic, but more persistent potential pitfall are breaks. These are breaks of concentration, experienced during meditation, ritual or creative work. Breaks are important. Pay attention to them. They are, again, little bits of stuff that can rise up from the recesses of your mind. If you have been thorough in keeping records, you will already have a description of some of these. If you have not experienced any breaks, you are probably not doing it right. These come in many forms and in any sensory mode. They may include physical sensations (comfort or discomfort), they may concern the events of the day, they may be daydreams or reverie, they may be meta-comments about the practice itself ("I'm doing good," for example), or they may be random images, sounds, feelings or words that come from the unconscious.

Whatever form your breaks take, you can learn a lot from them. An effective technique is to note them as they arise, acknowledge them, accept them and examine them thoroughly, then return to your meditation. If you attempt to force them back to the darkness from which they came, they will just return in a slightly more twisted and insidious form. Accept them, then let them go. Afterward, write them down in as much detail as possible. This can give you some indication of what kinds of things your mind tends to dwell on, what kinds of things your early conditioning has relegated to the shadow. As you examine each in turn, you can liberate it to your conscious mind and include it in the increased scope of your microcosm.

A less common, but potentially more distracting "pitfall" that a magickian might encounter are siddhis. Siddhis are "miracles" of a sort. They may occur at any time, to beginners as well as advanced adepts. They are often spectacular incidences of "psychic phenomena", and include such paranormalities as telepathy, psychokinesis, bilocation, dramatically increased physical strength or endurance, etc. The tendency is to cherish these things when they happen, to nurture them and try to recreate them. They boost the ego, make one feel incredibly powerful, or as if you have accomplished a lot. Siddhis, however, are not signs of accomplishment, and however entertaining they might be, they are ultimately only distractions. Unless it is actually your True Will to study the nature of these things (not a very common type of career, certainly), you can treat them as breaks. Acknowledge them, record them, enjoy them as indications of what the human mind can do, and then return to your practice. Becoming obsessed by a siddhi is like climbing a mountain in order to find a wise man at the top, but finding a beautiful view along the way and quitting there, content with mere spectacle. You can enjoy the view, yes, but then continue on to complete your intent.

The best course, as I've said, is to develop your banishings and consecration, and to constantly appeal to your True Will for direction. Remain flexible! Your True Will, when you finally understand it, may be a surprise to your conscious mind. It may seem like the end of a lot of things that you have cherished (for reasons that probably went unexamined); it may seem like death itself until you break through to the new way of life that is, in actuality, the fulfillment of your genetic script, your potential as a human being.

14. FUTURERITUAL

Magick can permeate every aspect of our lives. What begins as an isolated activity, in a small protected circle, can have its influence on, and reflections in, everything that we do. I am talking about a process of growth, of personal evolution. The more that we can learn about ourselves, and particularly about our True Will, the more able we can become to order our lives on that basis.

A magickian who has thoroughly practiced his banishings and consecrations eventually can enter that clear, banished state at will, quickly and easily. A magickian who has accessed the congruence and natural strength that come with knowledge of True Will can apply magickal intent to almost every action or decision. This can come, like most skills, with time, whether it requires a lifetime, a matter of years, of months, or of days.

Learning about True Will always remains, I believe, an ongoing process. The general road markers can become mapped out, or sometimes detailed knowledge of a work may come in one great flash. But in any event, there is always the constant vigilance necessary to maintain congruence at every turn, every decision. Whether that work (sometimes it is more like play) involves remembering that great flash, or if it requires constantly renewed invocation and meditation, it is always magick and it is always True Will that can be the guiding force.

Everyone, I believe, has had a flash of this congruence, even if only in dreams. Those who have had

the fortune and/or perseverance to be able to learn and work close to their True Will are probably more familiar with this state. Athletes call it being "in the zone", cyberneticists call it being "uptime", practitioners of Zen call it "satori", some call it the "tao"; whatever, the experience is unmistakable. It may come to you while you are doing ritual, or it may come while you are working on something that resulted from doing ritual (you'll know ...). (A ritual like Liber Samekh, presented in Appendix E, when you are ready for it, can help to stimulate, prolong and explore this state.)

As your practice continues, it can become more personalized. When you have gone through a system of rituals like those presented here, you will have a better idea of what kinds of things work for you, what skills you need to develop, what success at invocation is like. Then you can begin to design your own system. You may find that your own rituals, which may be more or less complex than those I have described, are much more effective. People who have experimented with making audio tapes for self hypnosis often report something very similar; tapes utilizing their own voice, however crude the technique, seem to be much more effective than hearing someone else's hypnotic instructions.

As a result of this process of meta-programming, we can reach a level where our art (our Will) becomes indistinguishable from our life. That is, we may find that our first consideration for any given project, job or whatever, is to make ourselves into instruments fit for the task. The way that we think of ideas to work on, the tools and abilities that we use for those tasks, the techniques that we use, can become a matter of choice for us. They become inseparable from the work, it becomes difficult to tell "the dancer from the dance." And as this kind of work brings us into even further knowledge of True Will, we can turn more and more of the details of our lives towards our particular purposes. Eating becomes merely a way of gaining strength to continue our Will, sleeping becomes a means of repairing ourselves that we might continue, our clothes are chosen to be suitable to our purpose, the place that we might choose to live can be one that encourages our work, and the way that we find recreation becomes a means of resting our minds and bodies just so that we may return to our True Will. As this kind of congruence increases, it eventually can become One Big Ritual. We are creating our lives as personal mythology.

The ramifications of this, on every level, are astounding. An extraordinary number of social considerations are resolved by this thought. People can become, in general, less concerned with interfering with the lives of others and more concerned with the creative work that they are capable of doing. It provides a single and absolute standard by which every decision, on a personal or global scale, can be made. In my experience, people who have gained some success in this kind of work become happier, more relaxed, more efficient, creative and successful in their endeavors. To achieve the full potential of our species, I believe it is necessary for each individual to realize their own potential.

"Evolution is infinity the process never ends, and we can continue

through time to greater and greater things. The process feeds itself; each time we learn something new, gain a new mode to add to our behavior, it increases our effectiveness in continuing the process. It is my Will, for instance, to experiment with and design new rituals to learn about my Will. As I learn more about my Will, the better able I become to design more rituals. As I practice the new rituals, the more I learn about my Will...

Thus, the future holds many wonderful surprises for us. In our lifetimes we have seen the development of new technology in space travel, computers, communications and brainwave research. What are the evolutionary potentials when we begin to develop ritual technology that makes use of and adapts to the elements of this new and changing world? I don't know about you, but I'm excited.

15. CLOSING

And so I came to the end of the book, but realized then that I had only just begun. It was not so much a specific thing that I had read, but meaning between the lines that reminded me of something for which I had no words. At times this memory was a formless light from before my life, at others a yearning almost sexual for some function I had yet to learn.

I had had certain experiences while reading the book, and had been moved to certain actions. These were sometimes simple, sometimes strange, but I realized that they could remain with me in a way. That somehow the things that I had experienced could, if I so willed it, form a key to that pulsing liquid light flow of primal energy that now seemed to lurk just beyond ordinary life. If it was my will, I knew, I could use this knowledge and energy to inform the actions of my life forever, as my consciousness evolved with the world into infinity.

I closed the book.

We close this circle of art, for now, but may the experiences, knowledge and resources remain as tools for True Will.

APPENDIX A

THE GREATER RITUAL OF THE PENTAGRAM

This is a streamlined version of the ritual that may be used to banish or invoke any element. See Chapter 9 for the banishing and invoking pentagrams of the elements. .

1. Banish and consecrate.
2. Perform Qabalistic Cross (points 5 - 10 from the Lesser Pentagram Ritual, p. 24, see chapter 4. Consecration).
3. Facing East, draw Active Equilibrating Pentagram (either banishing or invoking, depending on the intent of the ritual). Vibrate the word AHIH.
4. Make sign of Portal. For Active elements (air and fire), extend the hands in front of you, palms outward, and separate them as if in the act of opening a set of curtains.
5. Draw pentagram of Air (invoking or banishing, as is consistent with your intent). Vibrate word IHVH.



Equilibrating Pentagrams

6. Make sign of Air (Shu supporting the sky): both arms upwards and outward, elbows at right angles, the hands bent back, palms upward as if supporting a weight.
7. Facing South, draw Active Equilibrating Pentagram. Vibrate AHIH.
8. Make sign of Portal (see 4).
9. Make Pentagram of Fire. Vibrate word ALHIM (elohim).
10. Make sign of Fire: Raise the arms above the head and join the hands, so that the tips of the fingers and of the thumbs meet, forming an upward-pointing triangle.
11. Facing West, draw Passive Equilibrating Pentagram. Vibrate word AGLA.
12. Make sign of Portal. For Passives (earth and water), the gesture is the reverse of the active. Bring your hands together, as if closing a set of curtains, then allow your arms to drop to your sides.
13. Draw Pentagram of Water. Vibrate word AL.
14. Make sign of Water. Bring your hands together before your chest at shoulder level, so that fingertips and thumbs meet, forming a downward-pointing triangle.
15. Facing North, draw Passive Equilibrating Pentagram. Vibrate word AGLA.
16. Make sign of Portal (see 12).

17. Draw Pentagram of Earth. Vibrate word ADNI.
18. Make sign of Earth. Advance the right foot, stretch out the right hand, upwards and forwards, the left hand downward and backwards, the palms open.
19. Perform evocation of Archangels, as in Lesser Pentagram Ritual (15-21, p. 25, see chapter 4. Consecration)
20. Perform Qabalistic Cross.

APPENDIX B

THE STAR RUBY

This is a version of the pentagram ritual developed by Aleister Crowley to be compatible with Thelemic mythology. Most of the words are in Greek, rather than Hebrew, so if you wish to delve into the gematria of it, you will need to use Greek values. The attribution of the quarters, as well as the direction of circumambulation, is different for Thelemic rituals. This ritual is a very effective banishing. It is simple, yet unusually dense with information.

1. Face East, standing in the center of the circle. Fill the lungs to capacity. Make the Sign of Harpocrates using the right forefinger. Then, a sudden a forceful gesture, sweep the right hand out and back, using the full breath to cry **APO PANTOS KAKADAIMONOS!** (away evil spirits: for our purposes, anything contrary to True Will).
2. With right forefinger, touch your crown, vibrating **SOI** (to thee). Imagine a beam of light descending from infinity to your crown.
3. Bring forefinger down to genitals, vibrating **0 PHALLI** (0 phallus- The phallus, in this context, represents the Will. This is a useful conception even to women who may wish to practice this ritual. Compare it with Liber Samekh (Appendix E of this volume), or with Chapter II of The Book of the Law. There are those, however, who believe that this is a joke of Crowley's, or who are uncomfortable praising penises; for these folk, the word THELEMA might be substituted.). Bring the beam of light down, through you, to infinity.
4. Touch the right shoulder, vibrating **ISCHUROS** (might art thou). Allow a beam of light to come from infinity, from the right, and touch that shoulder.
5. Touch the left shoulder, vibrating **EUCHARISTOS** (praise). Allow the beam of light to continue on through you, out your left shoulder, to infinity.
6. Clasp your hands over your chest, over the center of the cross of light, and vibrate **IAO** (pronounced EE-AAH-OOH; the meaning of this is multi-layered and may require study - see Magick in Theory and Practice, p.28).
7. Advance to the Eastern perimeter of your circle. Imagine a Pentagram, upright, on your forehead. Bring your hands up to your eyes, then fling the pentagram forth, so that it takes its place, full size, in the East. Roar the word **THERION** (the Beast, the archetype of physicality, the body). Then make sign of Harpocrates.
8. Go to the North. Repeat the flinging of the pentagram, but speak the word **NUIT**. Make sign of Harpocrates.
9. Go to West. Repeat, but whisper the word **BABALON** (the female counterpart of the Beast, she who rides upon the Beast, using the physical forces, the body, to achieve ecstasy). Make sign of Harpocrates.
10. Go to South. Repeat, but bellow **HADIT**. Make sign of Harpocrates.
11. Continue around the circle to the East, completing your circumambulation. Then return to the center, facing East.
12. While vibrating the words **IO PAN**, make the signs of N.O.X., as follows:
Puella: feet together, head bowed, left hand shielding the genitals, right hand shielding the breast.

Puer: feet together, head erect; right hand raised with forearm vertical at a right angle with the upper arm, which is horizontal to the floor, thumb extended at right angle to the fingers; left hand, thumb extended, fingers clenched, rests over the genitals (thumb making a sort of phallus).

Vir: feet together, hands clenched on either side of the temples, with thumbs extended like horns. Head is held forward, eyes open. (attitude of Pan).

Mulier: feet widely spread, head thrown back, arms raised to suggest a crescent (attitude of Baphomet or Isis in Welcome).

13. Extend arms in the form of a Tau (straight out from shoulders, feet together). Say **PRO MOU** (before me), vibrate **JUNGES**.

14. Say **OPPISO MOU** (behind me), vibrate **TELETARCHAI**.

15. Say **EPT DEXIA** (on my right), vibrate **SUNOCHES**.

16. Say **EPARISTERA** (on my left), vibrate **DAIMONOS**.

17. Say **PHLEGI GAR PERI MOU HO ASTER TON PENTE. KAI EN TAI STELE HO ASTER TON HEX ESTEKE**. (Before me flames the pentagram. And in the column shines the six-rayed star.)

18. Repeat 2 - 6.

19. Repeat 1.

Notes:

Points 13 - 16 are done much like the evocation of the archangels in the Lesser Pentagram Ritual. Imagine the quality beyond the perimeter, in the given direction, projecting its force through the circle.

JUNGES: A cry of a bird, in a sense, the power to vibrate words magickally. For the qabalistically inclined, it relates to chokmah.

TELETARCHAI: The master of ceremonies, that force that guides ritual. Relates to kether.

SUNOCHES: Understanding, receptivity, flexibility. Relates to binah.

DAIMONOS: Physical manifestation. Relates to chesed.

These ideas are somewhat more complex than can be described here.

Practice, study of the gematria, and further research will increase your effectiveness. Also compare this with the exercises in the Resources chapter.

APPENDIX C

THE STAR SAPPHIRE

This is a hexagram ritual, adapted by Crowley for New Aeon work. I recommend the study of other hexagram rituals as well (see *Magick in Theory and Practice*, pp. 382-6). Again, this is a fully Thelemicized version, with the attributions of the elements intended to be congruent with the other Thelemic rituals. Like some of these other rituals, The Star Sapphire uses a sexual metaphor, the Rose and Cross. It can, however, be practiced as actual sexual magick. Use your imagination. The only hint I'll give is that the Cross represents the male principle and the Rose the female. For solo performance, stick with the metaphor, use a wand and cup full of water or wine to represent these elements.

Most of this is in Latin. I will leave it as an exercise to translate. The only word not readily translated is Ararita, a Hebrew-derived word which consists of the initials of a sentence which means: One is His beginning: One is His Individuality: His Permutation is One.

1. Banish with The Star Ruby.

2. In the center, facing East, make the N.O.X. signs (see Appendix B, The Star Ruby).

3. Advance to the East and draw Hexagram of Earth (below). Vibrate: *Pater et Mater unus deus Ararita.*



4. Advance to the South, make the Hexagram of Fire (below). Vibrate: ***Mater et Filius unus deus Ararita.***



5. Advance to the West, make the Hexagram of Water (below). Vibrate: ***Filius et Filia unus deus Ararita.***



6. Advance to the North, make the Hexagram of Air (below). Vibrate: ***Filia et Pater unus deus Ararita.***



7. Return to the center and make the Rosy Cross. (Put the wand in the cup, or whatever your imagination has figured out). Vibrate: **Ararita, Ararita, Ararita.**
8. Make the Sign of Set: right foot forward, right arm raised and forward;
left foot back, left arm lowered and back.
9. Make the Sign of Baphomet: (same as Mulier, Isis in Welcome, see Star Ruby).
10. Drink the sacrament (the water or wine in your cup, or whatever your imagination has figured out, share it if others are present).
11. Say: **Omnia in Duos: Duo in Unum: Unus in Nihil: Haec nec Quatuor nec Omnia nec Duo nec Unus nec Nihil Sunt.**
Gloria Patri et Matri et Filio et Fillae et Spiritui Sancto externo et Spiritui Sancto interno ut erat est erit in saecula Saeculorum sex in uno per nomen Septem in uno Ararita.
12. Make signs of L.V.X. (See Rose Cross Ritual, Appendix D).

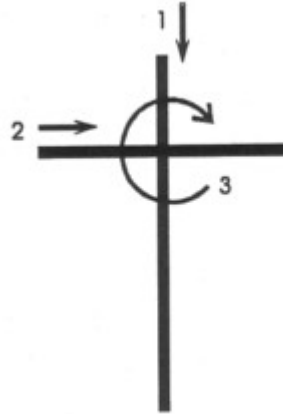
APPENDIX D

THE ROSE CROSS RITUAL

This is a banishing and, even more, a means of protection and healing. While the pentagrams and activity of the other rituals may attract attention on a psychic level, this tends to make you invisible. If you need a rest, or you feel that someone is harassing you magickally, psychologically or physically, this is a good means of withdrawing.

0. Prepare a space for working: clear out any extraneous furniture, images, objects, etc. Have on hand a stick of incense; sandalwood, rose or amber are good - avoid kinds that are extremely sweet. You will also need something to light the incense with, and a holder or ashtray of some type in which to place it when you are done with it. You can play some gentle, instrumental music if you wish, or work in silence, if it is available.

1. Face the South East corner of your space. Light the incense stick. Holding the stick out before you, to the South East, draw a large rose cross, like this:



2. Point the incense at the center of the rose cross and vibrate the word YHShVH (Yeh-hesh-oo-ah). See section at the end of this appendix for notes on meanings of Hebrew words.
3. Holding your incense at the level of the center of the cross, proceed to the South West corner and repeat the gesture and vibration.
4. Continue on to the North West corner. Repeat gesture and vibration.
5. Continue on to North East corner. Repeat gesture and vibration.
6. Bring the incense up over your head. Proceed like that diagonally across your space toward the South West. In the center of the space, draw a rose cross above you, parallel to the ceiling. Vibrate YHShVH.
7. Continue on to the South West. Let the point of the incense meet up with the center of the cross you previously drew in that corner.
8. Lower the incense to point at the floor. Walk back toward the North East corner, stopping in the center to draw a rose cross on the floor beneath you. Vibrate YHShVH.
9. Continue on to the North East, where you can allow the point of the incense to meet up with the center of the cross already drawn there.
10. Holding the incense at the level of the center of that cross, proceed to the South East corner, where you first began, and meet up with the center of that cross.
11. Then repeat the diagonal operations, walking between the South East corner and the North West corner. You do not have to redraw the rose cross above and below the center of the space, merely meet up with them and vibrate YHShVH. Return to South East.
12. Circumnavigate the space, meeting up with crosses at SW, NW, NE, and return to SE.
13. In South East corner, draw another rose cross, larger than the previous ones. As you draw the lower part of the circle, vibrate **YHShVH**, as you draw the upper part of the circle, vibrate **YHVShH** (Yeh-ho-va-shah).
14. Go to the center of your space, facing East. Place the incense in its holder.
15. Extend arms to sides, straight out from shoulders so that body forms a cross. Say, "**Yod, Nun, Resh, Yod**"
16. Keeping left arm extended to the side, raise right arm straight up, pointing at ceiling. Bow head toward left arm. Say: "**Virgo, Isis, Mighty Mother.**"
17. Raise both arms above the head to form a V. Say: "**Scorpio Apophis Destroyer.**"
18. Cross the arms across the chest, bow head, say: "**Sol, Osiris, Slain and Risen.**"
19. Gradually raise your arms, saying: "**Isis, Apophis, Osiris.**"

20. When arms are raised, vibrate the word **IAO** (ee-aah-oo).

21. Make L.V.X. signs again (16 - 18), saying: "**L. V. X., LUX, Light**"

22. Fold your hands on your chest, bow your head, say: "**Let the Light descend.**" Visualize white light descending from above to fill the space.

YHShVH = Tetragrammaton (YHVH) symbolizing the four elements (see chapter 3-3. Banishing, notes on the Lesser Pentagram Ritual), with Sh, spirit interposed. Also the hebrew name for Jesus. Compare with YHVShH.

APPENDIX E

NOTES ON LIBER SAMEKH

Invocation of Holy Guardian Angel
for practical use in the New Aeon

This text is intended to be used along with Aleister Crowley's Liber Samekh (Magick in Theory and Practice, pp. 265-301). The order and text of the ritual has been reorganized to be in harmony with other Thelemic rituals (particulary The Star Ruby and The Mark of the Beast). Magickians working with the earlier Golden Dawn attributions of the quarters, signs, etc., may wish to restore the ritual to its original condition. Anyone wishing to do anything at all with this work is strongly urged to study Crowley's comments and explanations. The paraphrase translations of the barbarous words given here, with slight changes from Crowley's text, may be recited as part of the ritual, or not, at the discretion of the magickian, but their study is considered important.

Signs: The N.O.X. signs will be found in Appendix B, the Star Ruby. These may be substituted with the "Signs of the Grades", as in Crowley's text.

Pronunciation: When encountered in the barbarous words, the letter F signifies the Hebrew letter Vau (and the Greek Digamma) in its capacity as a vowel and is therefore pronounced "oo", somewhere between the vowel sound in "rope" and "tooth".

Vibrate words that are in **ALL CAPS**.

Standing on Tiphareth (Those working with the qabalistic tau drawn within the circle will understand this. For practical purposes, tiphareth can be equated with the center of the circle, and the heart center. Study of 777 in relation to this is urged.) armed with wand and cup. Everything is accomplished in the astral body.

Section A.

1. Thee I invoke, the Bornless One.
2. Thee, that didst create the Earth and the Heavens.
3. Thee, that didst create the Night and the Day.
4. Thee, that didst create the darkness and the Light.
5. Thou art RA-HOOR-KHUIT, whom no man hath seen at any time.
6. Thou art IA-BESZ (the Truth in Matter)
7. Thou art IA-APOPHRASZ (the Truth in Motion)
8. Thou hast distinguished between the Just and the Unjust.
9. Thou didst make the Female and the Male.
10. Thou didst produce the Seeds and the Fruit.
11. Thou didst form Men to love one another, and to hate one another.

Section Aa.

1. I am LASH TAL, thy Prophet, unto whom Thou didst commit Thy Mysteries, the Ceremonies of THELEM.
2. Thou didst produce the moist and the dry, and that which nourisheth all created Life.

3. Hear Thou Me, for I am the Angel of PTAH-APOPHRASZ-RA: this is Thy True Name, handed down to the Prophets of THELEMA.

Advance towards East (direction of Boleskine)
On passing East each time, make sign of Enterer.
Move widdershins to South
Make Averse Pentagram of Fire (i.e. facing outward, not inward), crying HADIT. Make sign of Puer (Boy).
Move widdershins to West
Make Averse Pentagram of Water, crying BABALON. Make sign of Mulier (Isis in Welcome)
Move widdershins to North
Make Averse Pentagram of Air, crying NUIT. Make sign of Puella (Girl) Move widdershins to East
Make Averse Pentagram of Earth, crying THERION. Make sign of Vir (Pan)

Section B. Earth. (Quarters are attributed as in Liber V.)

Face East

Imagine Will in the form of a phallus. Extend it beyond the circle. Let each word vibrate passionately along the Will, extending it in size each time so that is of greatest size at the last word. Then it is allowed to rush back in. "Be thou as Artemis unto Pan.

I invoke Thee:

MA	O Mother! O Truth!
BARRAIO	Thou Mass!
IOEL	Hail, Thou that art!
KOThA	Thou hollow one!
AThOR-e-BAL-0	Thou Goddess of Beauty and Love, whom ShT, beholding, desireth!
ABRAFT	The Fathers, male-female, desire Thee!

The conception is of Earth, glowing, inhabited by a Solar-Phallic Hippopotamus of a Venereal nature.

Hear Me, and make all spirits subject unto Me: so that every Spirit of the Firmament and of the Ether: upon the Earth and under the Earth: on dry Land and in the Water: of Whirling Air, and of rushing Fire, and every Spell and Scourge of God may be obedient unto Me.

Section C. AIR

Face North

Hear Me:

AR	O breathing flowing Sun!
ThIAF	O Sun IAF! O Lion-Serpent Sun, The Beast that whirlest forth, a thunderbolt, begetter of
Life!	
RHEIBET	Thou that flowest! Thou that goest!
A-TheLE-BER-SET Will!	Thou Satan-Sun, Hadith that goest without
A	Thou Air! Breath! Spirit! Thou without bound or bond!
BELATHA	Thou Essence, Air Swift -streaming,

	Elasticity !
ABEU	Thou Wanderer, Father of All!
EBEU	Thou Wanderer, Spirit of All!
Phi-ThETA-SOE	Thou Shining Force of Breath! Thou Lion-Serpent Sun! Thou Savior, save!
IB	Thou Ibis, secret solitary Bird, inviolate Wisdom, whose Word is Truth, creating the World by its Magick!
ThIAF	O Sun IAF! O Lion-Serpent Sun, The Beast that whirlst forth, a thunderbolt, begetter of
Life!	

The conception is of air, glowing, inhabited by a Solar-Phallic Bird, "the Holy Ghost", of a Mercurial Nature.

Hear me, and make all Spirits subject unto Me; so that every spirit of the Firmament and of the Ether: upon the Earth and under the Earth, on dry land and in the water; of Whirling Air, and of rushing Fire, and every Spell and Scourge of God may be obedient unto Me.

Section D. Water

Face West

Hear Me:

RU-ABRA-IAF	Thou the Wheel, thou the Womb, that containeth the Father IAF!
MRIODOM	Thou the Sea, the Abode!
BABALON-BAL-BIN-ABAFT	Babalon! Thou Woman of Whoredom! Thou, Gate of the Great God ON! Thou Lady of the Understanding of the Ways!
ASAL-ON-AI	Hail Thou, the unstirred! Hail, sister and bride of ON, of the God
that is all and is none, by the	Power of Eleven!
APhEN-IAF	Thou Treasure of IAO!
I	Thou Virgin twin-sexed! Thou Secret Seed! Thou inviolate Wisdom!
PhOTETH	Abode of the Light
ABRASAX spell of the Aeon of Horus!	... of the Father, the Sun, of Hadith, of the
AEOOU	Our Lady of the Western Gate of Heaven!
ISCHURE	Mighty art Thou!
Mighty and Borniess One!	

The conception is of Water, glowing, inhabited by a Solar-Phallic Dragon-Serpent, of a Neptunian nature.

Hear Me, and make all spirits subject unto Me: so that every Spirit of the Firmament and of the Ether: upon the Earth and under the Earth: on dry Land and in the Water: of Whirling Air, and of

Section G. Spirit.

Maintain full extension of Will Repeat signs as in F., but use Passive invoking Pentagram of Spirit.

Hear Me:

IEOU	Indwelling Sun of Myself!
PUR about with Force and Fire!	Thou Fire! Thou Sixfold Star initiator compassed
IOU	Indwelling Soul of Myself!
PUR	(above)
IAFTH	Sun-lion Serpent, hail! All Hail, thou Great Wild Beast, thou I A O!
LAEO	Breaths of my Soul, breaths of mine Angel.
ioou	Lust of my Soul, lust of mine Angel.
ABRASAX	...of the Father, the Sun, of Hadith, of the spell of the Aeon of Horus!
SABRIAM	Ho for the Sangraal! Ho for the Cup of Babalon! Ho for mine Angel pouring Himself forth within my Soul!
OO	The Eye! ShT, my Lord! The Lust of the Goat!
FF	Mine Angel! Mine initiator! Thou one with me - the Sixfold Star!
AD-ON-A-I	My Lord! My secret self beyond self, Hadith, All Father! Hail, ON, thou Sun, thou Life of Man, thou Fivefold Sword of Flame! Thou Goat exalted upon Earth in Lust, thou Snake extended upon Earth in Life! Spirit most holy! Seed most Wise! Innocent Babe, Inviolable Maid! Begetter of Being! Soul of all Souls! Word of all Words, Come forth, most hidden Light!
EDE	Devour thou me!
EDU	Thou dost devour Me!
ANGELOS TON THEON	Thou Angel of the Gods!
ANLALA	Arise thou in Me, free flowing, Thou who art Naught, and utter thy Word!

LAI	I also am Naught! I Will Thee! I behold Thee! My nothingness!
GAIA	Leap up, thou Earth!
AEPE	Thou Exalted One! It leaps up; it leaps forth!
DIATHARNA THORON	Lo! the out-splashing of t h e s e e d s o f Immortality!

Section Gg. The Attainment.

1. I am He! the Bornless Spirit! having sight in the feet: Strong, and the Immortal Fire!
2. I am He! the Truth!
3. I am He! Who hate that evil should be wrought in the World!
4. I am He, that lighteneth and thundereth!
5. I am He, from whom is the Shower of the Life of Earth!
6. I am He, whose mouth ever flameth!
7. I am He, the Begetter and Manifester unto the Light!
8. I am He, The Grace of the Worlds!
9. "The Heart Girt with a Serpent" is my name!

Section H. The "Charge to the Spirit".

Come thou forth, and follow me: and make all Spirits subject unto Me so that every Spirit of the Firmament, and of the Ether, upon the Earth and Under the Earth: on dry Land, or in the Water: of Whirling Air or of rushing Fire, and every Spell and Scourge of God, may be obedient unto me!

Section J.

FIAOF

SABAF

Such are the Words!

APPENDIX F

THE DECLARATION
OF
INDIVIDUAL AUTONOMY

When in the Course of human events, it becomes necessary for people to dissolve the political bands that have connected them with others, and to assume among the powers of the earth, the separate and equal station to which they may choose to aspire, a decent respect to the opinions of mankind requires that they should declare the causes that impel them to the separation. We hold that no truths are self evident, but must have their usefulness demonstrated. That all people are created with equal freedom from tyranny, but frequently accept domination or obedience to a legal code, to a greater or lesser degree from person to person. That people are endowed with only what rights they have chosen to be endowed with, through wisdom or common folly, for wealth or illth. That people can secure for themselves, with understanding of their own unique situations, those rights that best allow them to live in fruitful harmony with other people. That whenever any person, Government, or other entity, not fully recognizing the unique situation of each individual, becomes in any way oppressive or destructive, people may choose to ignore, alter or abolish such an institution, and to live in whatever manner they decide, with understanding of the situation, will allow them whatever conflict or harmony they so require for their happiness and survival. That man can choose to resolve any conflict through intelligence, with adequate communication and a full understanding of each and every point of view involved, by each and every person involved. Prudence, indeed, will dictate that Governments long established should not be changed for light and transient causes, but only after calm consideration of the True Will and mutual goals of all those individuals involved. All experience has shown that people are more disposed to suffer, while evils are sufferable, than to right themselves by abolishing the forms to which they are accustomed. But when a long train of abuses and usurpations evinces a design to reduce them under absolute Despotism or Dogma not chosen by the individual concerned, it

is their right, it can be their choice, to throw off such a Government and to accept responsibility, each for their own future security.

The most apparent difficulty herein lies in the general inability of people to understand the specific direction of their unique organism, or, understanding it, to make the firm resolve necessary to shake free the shackles of cultural conditioning and Dogma accepted through poorly considered indoctrination. Therefore, those of us who now declare their individual autonomy (and this document speaks only for those who freely choose to do so) are faced with a potentially arduous task of selfexamination, compounded by the resistance encountered from those who do not comprehend the changes engendered by this individual declaration. But the rewards of this liberation are enormous, being the very fulfillment of each individual's own nature, and therefore the nature of the human race as a whole. Those of us who choose to accept this self-responsibility do so, we believe, for the advantage of all.

The crimes against individuals by those who blindly group together under the flags of Governments, religions, and other institutions are too numerous to fully discuss, but can be categorized in the following way: Actual legislation that limits the freedom of individuals in speech, worship, thought, and any actions that do not, themselves, infringe upon the freedoms of others; Cultural norms, taboos, peer pressures, moral codes and any other influences that likewise limit the freedoms of individuals.

It should be strongly emphasized that we recognize that various dogmas, models and systems are necessary for the harmonious growth of humanity, but, in all things, these can be the choice of the individual. If one person and another believe that it is their will to band together for a specific purpose, under delineated restrictions, then they are free to do so, given that their purpose still respects and allows the differing beliefs and actions of those who stay apart from their group. If one person believes that it is his will to stand apart from all others, then he is free to do so, given that he does not interfere with the free behavior of any other. In the same manner, the dogma or meta-dogma of this Declaration is intended to apply only to those who freely choose to accept it as being beneficial or useful in the attainment of their own True Will.

We, therefore, the people of the planet Earth who choose to accept responsibility for our own lives, do publish and declare that we can be FREE AND INDEPENDENT PEOPLE, that we are absolved from all allegiance to any dogma, system or code that we have not chosen for ourselves, that we as individuals have full power to levy War, conclude Peace, contract Alliances, establish Commerce and to do all other Acts and Things that individual People may of right do.

