



Beginning
Practical
Magic

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The material in this chapbook was given as a day-long lecture for The Association for Consciousness Exploration. It has been edited for sense and continuity, but it retains much of the informal tone of a spoken lecture.

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Preface

by **Donald Michael Kraig**

Ian is one of those people who is truly larger than life. Being rather tall, he is quite noticeable whenever he walks into a room. But it is his energy and personality that frequently make him a center of attention. Whether he is leading a group ritual and allowing his presence to demand attention or singing in a bardic circle, where his clear, deep voice rouses mystic visions, Ian is a person whom most people want to know.

Unlike those who try to hide their wisdom (frequently in an attempt to project an aura of awe and mystery to others), Ian is also a “regular guy.” He seems always willing to share what he knows with a twinkle in his eye and a lusty laugh. He has what the Irish call “The Gift,” the ability to say something clearly and concisely while making it fun and entertaining. And that is most obviously illustrated in “Beginning Practical Magic.”

This is not an attempt to reproduce the entire knowledge and techniques of any group. It’s not a manual of Witchcraft or of the Golden Dawn. Rather, it is a generic introduction to the basis of real magic which will give you a basic understanding of the subject and make work in any magical situation more understandable and viable.

Most books which give such introductions get bogged

down in giving too much minutiae or focusing on the particular magical path of the author. Someone wishing to learn the basics of magic can easily get confused by reading more than one source. Thankfully, that is not the case with "Beginning Practical Magic." Study this small resource and you will be ready to move on to the specifics of any magical system.

In this work, Ian is able to cover a surprisingly large amount of material. He does this by cutting away the additions which have been placed on it and focusing on the heart and soul - the ethos, if you will - of magical practice.

On the following pages you will discover such things as definitions of magic, basic magical laws such as those of correspondences, ethics, and perhaps one of the most overlooked aspects of magic; the function of intent on the part of the magician.

You will also learn about relaxation, candle magic, how to make talismans, working with the phases of the Moon, how to design your own altar, and the real use of images in magic. Ian stresses the nature of doing relaxation work and the mental training necessary to become a magician (primarily concentration and visualization). He points out that the trouble with mental training is not that it is difficult, but that it is a slow process. I think that this may well be one of the reasons people turn from the magical path: they're expecting instant results like they see in movies, on TV, in graphic novels or read about in fiction and in myths. When they don't get it, they rebel. Perhaps if they were simply told, "This isn't hard, but it will take time to master," the number of people doing magic

would be far larger than are currently practicing the art. If this had been available and people had read it over the past two decades, perhaps the number of magicians would be twice the current counting... or greater.

The wands, swords, altars, robes, incense, candles, and other paraphernalia of magic are just that: props to help you with your magic. The real work is what you do with the paraphernalia. Here, Ian discusses the way to form your magical spell and the importance of raising the power. For it is in that power where the real secrets of magic are born, thrive, evolve, and expand.

If you have never read a book about magic, you will find no better introduction to the subject than here. It will correct any misunderstandings or assumptions you have made and allow you to discover the basis of real magic. But "Beginning Practical Magic" is also valuable for teachers of magic, especially those who have been doing it for some time. It will help remind you that the essence of magic is simple, straightforward, and fun.

There is another group of people for whom this is ideal: those who have been doing magic for some time and have been having decreasing success. To explain this I want to share a personal experience.

Years ago I worked as a telemarketer. Back then, of course, we simply referred to it as "telephone sales." For those of you unfamiliar with this, in virtually every one of the jobs I had in this field I was given a script to read, verbatim. With experience, the other

salespeople and I would add our own nuances. Each little fillip would take us further away from the original script. After a time, for most of us, sales would decline. When that happened, management would insist that we go back to the script and use it verbatim. Usually, sales would increase.

Management would give us the script for one reason. With years of experience, they knew that the script worked. Add your own personality to it and sales might decrease. We were told to go back to the basics.

I have written elsewhere that, “Inevitably, all magick is personal magick.” Each magical practitioner puts his or her personality into the magic. The result is a twist here, a change there. Over time it is possible to so personalize what you have done that you have strayed far from the source of the magical power. Curiously, rather than go back to what had worked, most people try for more changes to find that one kick which will make things work. The real answer, of course, is to go back to the original script.

Unfortunately, that “original script” may be hard to find. However, I think you will find it here. Ian’s work can be a key to off-loading the additions you have placed on the work you were doing and help you find the core of magic.

Whatever your level of magic, the following work can help you on your path and should be read every so often. It doesn’t require a great deal of study. But it will bring you to — or back to — your heart. And for that we owe Ian a debt.

Introduction

It's one thing to use magic for spiritual development, to come in contact with your inner self, to come in contact with the greater spiritual powers in the world... all of which, of course, will lead you to more powerful and successful practical magic, let's not hedge about that at all. But it's very possible to put what amount to simple magical laws to work directly to achieve specific goals.

And, of course, that's a lot of what people think of when they think of magic; you wave the wand, the pumpkin turns into a carriage, and off you go to your heart's desire. But it's not as simple as that or we would all be doing it. And it's really a lot more natural than legend has led us to think.

I'm going to start with a couple of classical definitions of magic just for fun. My favorite one...it's a little lengthy and a little renaissance in tone, but...it is from the alleged Solomon in the Key of Solomon who says, "Magic is the highest, most absolute, and most divine knowledge of natural philosophy, advanced in its works and operations by a right understanding of the inward and occult workings of things, so that true actives being applied to true passives, strange and admirable effects will be produced" it says.

So then, "Magicians are profound and diligent searchers into nature. They, because of their skill, know how to anticipate an effect which to ordinary people shall seem a miracle" it says.

In other words, magic is the operation of natural laws just like science. Not *just* like science in particular, but more or less like science in general. And, of course, it's only been in the last several hundred years that all the practical applications of science...engineering, chemistry, astronomy...have moved out of what was called the wizard's work and into what's come to be called science as separate from any spiritual or occult kind of thing.

Good old Aleister Crowley defined magic as "the art and science of causing change in accordance with will." That's the most familiar modern definition nowadays. And he did use that to include almost everything. He says, "When I undertake to write a book the pen becomes my wand, the paper becomes my pentacle, I summon the spirits of the printers to facilitate the book and so work my will."

Somewhat more specifically Dion Fortune, a magician of the generation just after Crowley's, defined magic as "The art of causing change in consciousness in accordance with will." Some people have called this a cop-out, saying, "This is for people who don't believe they can really change their physical world with magic, and so limit themselves to a definition that they know they can achieve - changing their consciousness."

But what it really comes down to is that changing consciousness is changing the material world, or at very least changing the way you live in the material world.

We can say for our purposes that practical magic is the use of symbols and techniques to produce effects that are normally outside of probability.

You know, it's easy in these classical definitions to make magic all-encompassing, but what we really mean nowadays is achieving effects by means that are ordinarily outside of people's realm of thinking - by 'occult' means. Everybody knows that "occult" means "hidden" in Latin? Right? Right. Good.



Laws of Magic, and Ethics

In order to have a background understanding of how this sort of thing is possible we have to discuss a few possible laws of magic. Now if you go to a source like Bonewits' *Real Magic*, you'll find he describes somewhere over a dozen, probably thirteen or more, laws of magic. For our purposes we can talk about a few general concepts of occult law.

The first of those, the simplest and most all-encompassing really, is the Law of Mentalism, which says that all existence is mental in nature, is a reflection or is in fact an idea in the universal mind, or a reflection of an idea in the universal mind. And this means everything from the Platonic notion of the ideal, that perfect model of the table that exists somewhere in the heart of the universal mind, all the way out to the manifestation of the table itself...which science tells us is composed of more space than matter, exists only by virtue of its vibratory rate (that is, the atoms moving in such a way as to make it appear to be that material), and which doesn't respond easily to thought from the human brain (or, again, we'd be doing more marvelous things than we are currently) but which will certainly respond to thought if it's approached with the right instruments: a saw, for instance. All of which is a question of applying the proper tool to the proper goal, something that's very important in magic.

So, the universe is all mind. My general tendency is monistic and says that the universe is in fact all one mind. Let's not be prejudiced about that. The universe could in fact be three minds, or seven minds,

or eighty-two minds for all we know, but we can have a satisfactory system by assuming that it's all one mind.

Within that mind, just like within our minds which are reflections of it, are patterns and ideas of thought. These patterns express themselves in magic as what are called correspondences. And the Law of Correspondence, if you will...this has been said all kinds of ways, and all of these have been said all kinds of ways... the Law of Correspondence states that individual things, real as opposed to ideal things, physical things are...each one is a reflection of a certain pattern in the universal mind.

Now some of these are obvious: all tables are a reflection of the "table pattern", all humans are a reflection of the "human pattern". Because we're talking about occult science, secret science, that means that we are looking for the patterns that are hidden, the patterns in the universe that are not as obvious as simple form, as table to table. Patterns that are essentially more poetic in nature than empiric, than physically empiric.

So, for instance, Mars is the planet of energy and power (we'll get to this in some detail in a minute)...of energy and life force, and the power of blood and of, because it's connected with energy and life force, it's also connected with war, and death, and specifically the energy of the warrior, the energy and courage of the warrior.

So, Mars' color is given as red. Easy enough. Mars' metal, then, is iron, because of that continuing connection, and also, interestingly enough, because iron rusts red. And the pattern of correspondence goes on

like that more or less throughout.

But in order to make that connection between your mind sitting in your room in front of an altar full of symbolic objects, you have to use the patterns that exist in the universal mind. You have to use the hidden correspondences that will resonate with like things somewhere over on the other side of town or wherever your target is.

And the fact that that is possible illustrates the third law that I've listed, which I call Interconnectedness, which reaffirms that not only is the universe a whole, but it's a networked patterned whole. So within that universal mind all things interact according to their natures and according to their correspondences.

It is certainly true that everything is one way or another connected with everything else. That doesn't mean that you can most effectively achieve any goal by using any symbol. Some of the symbols are more directly connected with others, and some of the connections are so tenuous that they can't in fact transmit the information or intent that you have at all. So it is important to not fall prey to the tendency in magical thinking which says, "Well, since everything is connected, it doesn't matter *what* I do."

Before we go further we should talk about ethics. Ethics in magic derive not from any moral principles, not from any revelations, but directly from the magical understanding of natural law. If everything is interconnected, if our minds influence our flesh, if we are all in fact one thing, then the simplest and most straightforward kind of law that will keep us from hurting

ourselves is the rule that says "Harm None".

This is expressed in all kinds of different ways. "An it harm none, do as ye will". Crowley expressed the notion "Do what thou wilt shall be the whole of the law," by which he meant discover what your true nature is, your will, and do only that. The corollary is "Thou hast no right but to do thy will" it says in the same archaically-worded prose poem that it comes from. Saying again, discover your true nature and do it.

The traditional Witches' Rede, "An it harm none, do as ye will" is a simpler law than that. Doesn't demand in order to fulfill the law that you truly know yourself. It demands only that you harm none in the process of discovering yourself.

How this is interpreted has changed in the last ten or fifteen years of the magical revival. Eleven or twelve years ago, thirteen years ago (*twenty or twenty-five years, as of this edition.*) in the American magical revival, "Harm none and do as you will" was interpreted to mean as long as you have no intent to harm someone then you are free to do as you please. And that included love spells at the time as being basically ethically O.K. at the time. That included bindings with intent to keep people from doing evil as being ethically O.K.

Now in the last ten years, since the festival movement got rolling and a few books were published, that has come to be interpreted much more strictly, and it's come to be interpreted that any attempt to coerce or influence another person without their specific O.K. is in fact harm to that person.

Now there's no question that that's a value judgement. At that level there's no question that we're out of the plain realm of natural law and into the question of value judgement. There's also no question that if you want to be safe, like in fact safe as in not generating events in the network that will eventually return to you in a negative way, an undesirable way, you're best off operating under that interpretation.

From my personal experience of attempting practical magic under the older interpretation of that sort of thing when I was a youth, and from many others who you can talk to, the modern means of targeting and deciding what you're doing your magic for, and the modern interpretation of harm to mean non-coercion, non-manipulation, is certainly the safer of the two interpretations. But of course everyone is free to do precisely as they will, and as it says in most of the traditional books "The witch must bide the issue", which means you must suffer the consequences of whatever you do.

The Intent of the Spell

In order to work any kind of practical magic, you have to have a clearly defined intent. This may be the single most important... well obviously it is the single most important element in doing spells, because you wouldn't be doing a spell unless you had a clearly defined intent or at least, let me be more precise, at least a vaguely defined desire. That's what you don't want to enter a spell-casting situation with. Or you can be entering with too specific a request of the universe.

Most people, when they decide to use magic for a goal, beginners especially, have hit upon some deep personal desire of something they want to have: "I want that house in the country that I saw driving out Cedar Road the other day. I'd really like to have that house in the country."

To make magic work you're dealing with influencing probability. In practical magic you're dealing with switching, if you will, the binary switches of the universe to open a more probable path for your goal to come to you or you to go to it. When you specify "that house out on Cedar Road, currently owned by someone or other", you're limiting, you're extremely limiting the possible avenues that the universe can grant you your request.

So you don't want to work for specific objects of desire. Rather you need to work for what we'll call (for the purpose of this) basic background needs. So when you think about it, and give it a moment, you'll discover that what you really want is not that house

in the country, what you really want is a house in the country with...should you specify forty acres? Or should you specify sufficient land to do the work that I need to do? You should do the latter. With at least a room for sewing and a room for a temple, for instance. And maybe even mock tudor would be wonderful.

What you need to do is to prioritize your real needs and take it as far back to the background of your real desire and what will fulfill your real desire as possible. Now this takes a certain amount of maturity. You have to be willing to say to yourself, "Right. I know I'm not going to get that specific unit there. This guy's already in this wonderful job, and I'm not about to cause him to have a heart attack in order to get it, that's a definite no-no. And so what I need is a thing very like this." So. In targeting we look not for specific goals, but for basic background needs.



Training the Mind

In order to get started in any of this kind of thing, it's wise to take some training. Now, if you have something you need to do next week, don't feel limited if you haven't practiced mental discipline for six months up 'til now. There are certainly ways to trick yourself into producing the states of consciousness that will trigger the results that you want. And a lot of traditional spell-binding, when you go to the old books and even some of the more recent ones, include a variety of detailed ritual intended basically to trick your mind into entering the proper altered state of consciousness to do the work. And you can do that for yourself, and it works just fine, it's quite operative. It's a little chancier than having your mind properly tuned up and ready to go.

Mental training is not so much difficult as it is slow. It just doesn't happen overnight no matter how much you want it to. You simply have to continue to do either boring old exercises, which are the best way, or to attempt various spells time and time again until you start to get them right because you've practiced at them long enough to have done the equivalent of the boring old exercises. Mental training basically can be divided into the three categories that we're talking about here.

First of all, relaxation. Yoga spends a long time making you sit in ridiculous positions until you can feel comfortable sitting in any way possible and ignore your body and be relaxed.

That's not so necessary for moderns. There are a variety of mental and mental-physical techniques that can bring you to the relaxed state, the state where you can

sit for, oh, for a start call it three to five minutes without having to move.

If you want a simple measure of success in relaxation, when you can sit comfortably for three to five minutes without feeling an utter necessity to move, without holding yourself still by pure force of will, then you're achieving some success in relaxation.

Concentration turns its attention to the mind and will. If relaxation is a training of the body and to some extent the instincts... the instincts that keep us fidgeting, keep our neurons firing randomly... concentration is a training of the will and even of the intellect, if you will. It's training the intellect to be quiet. In concentration the mind is trained to focus on one thing at a time.

In this the measure is...you can consider yourself to have some success in concentration when you can actually, and you have to watch yourself and be observing, when you can actually hold an image or an idea in your mind without a break for forty-five seconds, forty-five to sixty seconds. If you think that sounds easy, try it. Try holding a word or an image, a circle or any other thing you want in your mind steadily without a break for forty-five seconds. If you can do it good, you've been practicing. If not, that's a basic measure of success.

And again, the exercises are much more boring than actually being in the middle of a spell-process. So, what you can do in the boring context of exercises, you'll find yourself able to do with much more energy and success in the context of a ritual.

Visualization is the training of the imagination

to be able to produce a realistic image on command. People go from both ends in training in visualization. Some people like to begin with a geometric shape only, fill that in with color, move that to a three-dimensional shape, and from there go on to an actual object. And some people find that that's just too boring and they'll have much better success beginning with a familiar and evocative object. A rose. It should be something with plenty of texture and variation in shape and color that you can bring out as detail for yourself, if you're going to start with something like that.

Success in visualization isn't quite as clearly defined. Again, if you can hold an image set for the concentration length you're doing well and you're practicing concentration at the same time. But maybe more important is the ability to feel in almost an emotional kind of way that the thing is in fact present, that you are in fact in contact with the essential nature of that object by your visualization.

That's not really very difficult. People do it in their randomly-generated daydreams all the time. The difference is to apply will to the whole business.

You hear a lot in magic about the will, and the training of the will, and it certainly is everything. All of these basic mental techniques are achieved by applying your will to yourself. The longer you do it, well, immediately upon doing it you'll discover that your self doesn't want to respond, doesn't want to be told to sit still, doesn't want to be told to hold this silly image in its mind when it could be thinking about Robert Redford... just doesn't want to do as it's told by your conscious self. Some magicians have prescribed exercises specifically

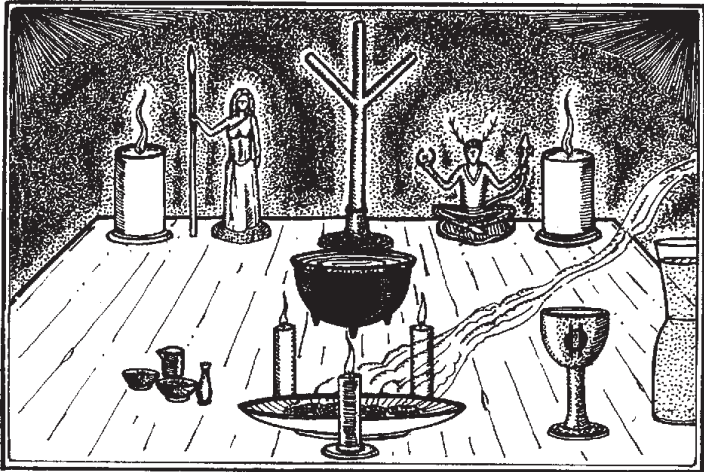
to develop the will. I think applying yourself to mental training and being successful at it is precisely the same as developing the will.

These three states: relaxation, concentration, and visualization combine to produce all the various things that are called meditation, trance, altered states of consciousness, and they all combine to produce the basic level of practical work that you can read about all over the place called creative visualization.

In creative visualization one creates a form, and again when you're creating a form you have to be careful how much is specified, you have to leave your heart open, as they say, to other possibilities and not try to lock your visualized ideas in stone. It's the creation of a form...a visualized pseudo-sensory form that you want to be able to touch, and listen to, and see, and taste if you wanted if it's appropriate, smell...that is your goal, that embodies your goal. And using that in a repeated and concentrated way will in fact bring things to pass. It can be a relatively slow process sometimes.

And the difference I would say between creative visualization as it's commonly practiced and occult spell-binding is that a spell is assisted by, again, more involvement of the hidden laws of nature. Spells use of correspondence to link your intention with the rest of the universe. The use of ritual involves your body in what would otherwise be a purely mental pattern. In order to get the most power out of your self you need to involve all levels of the self, and so the reason we bother to do ritual at all is to involve the body in what could otherwise be a purely mental goal.

So working practical magic in essence is a process of symbolizing the elements of a creative visualization form or goal, and then manipulating those symbols toward the goal.



Timing the Spell

One of the most important things in using natural law to enhance your creative visualization and spell work is proper timing. First, the largest and most important body of information of time that's used is the Lunar cycle, of course. If I were to describe what the phases were for, I would say that the waxing moon is for works of growth and increase, things intended to come to fruit, not instantly but in the near future, and for all kinds of blessing and general good works. It's for protections whose powers are intended to grow with time and to be long-term.

The full moon is best used for things that are intended to manifest immediately, including contact with spirit beings if that's your, y'know, if you do any of that action. It's for the strongest possible blessing intended to take effect immediately. It's for protections that are intended to be immediate or for putting protective energy into talismans and that kind of thing.

The waning moon is for works of decrease and diminuation, dwindling. Getting rid of disease, healing by banishing disease, weeding your garden in every kind of sense. You'll run into places where they tell you that "know that no work is to be performed in the waning moon". That's a kind of superstitious ethic that calls the new moon negative or nasty, or the waning moon nasty, but in fact there are lots of works that are proper to be done in the waning moon and in the dark moon, although the dark moon...those three days or so when there's no moon visible in the sky...is best used for purely introspective work; for trance work, works

of self knowledge, that sort of thing.

The next level of timing that's important is the planetary level, and that involves day of the week. This is pretty universal. Everybody familiar with the seven days as seven planets? The days of the week and their connection are straight-forward. Do people know the connections through the English?

Monday is obvious for the moon. Tuesday for Mars is from the Germanic Norse god Tui or Tyre who stuck his hand in the wolf's mouth. He was the war god in that neck of the woods. Wednesday for Mercury is from Woden, Odin, who is a mercurial god. Thursday is for Thor, for Jupiter. Friday for Venus is Frigga, whose name comes into a couple of other English words. And Saturday is obviously for Saturn and Sunday is obviously for the Sun.

One of the purposes of magical timing is to make it clear to your sub-conscious self that the process you're doing is not wand waving. You're not saying, "Hey, universe! Cough up! Hand it over!" You're being patient, timing your work as is proper, and putting yourself in a position in the macro-cosmic universe, in the physical universe, that is symbolic of your goal.

Even more impressive to the sub-conscious mind, because it's so obscure and involves a reasonable amount of intellectual calculation, is the planetary hour. There are always twelve hours of the day and twelve hours of the night, no matter what the season. People may know this. It's really a simple matter of determining sunrise and sunset, say, if you want to calculate the hours of the day, determining the total number of minutes between

hour	Sunday		Monday		Tuesday		Wednesday		Thursday		Friday		Saturday	
	night	day	night	day	night	day	night	day	night	day	night	day	night	day
1	4	☉	♀	☾	♄	♂	☉	♀	☾	4	♂	♀	♄	♄
2	♂	♀	♀	♄	4	☉	♀	☾	♄	♂	☉	♀	☾	4
3	☉	♀	☾	4	♂	♀	♀	♄	4	☉	♀	☾	♄	♂
4	♀	☾	♄	♂	☉	♀	☾	4	♂	♀	♀	♄	4	☉
5	♀	♄	4	☉	♀	☾	♄	♂	☉	♀	☾	4	♂	♀
6	☾	4	♂	♀	♀	♄	4	☉	♀	☾	♄	♂	☉	♀
7	♄	♂	☉	♀	☾	4	♂	♀	♀	♄	4	☉	♀	☾
8	♀	☉	♀	☾	♄	♂	☉	♀	☾	4	♂	♀	♀	♄
9	☾	♀	♀	♄	4	☉	♀	☾	♄	♂	☉	♀	☾	4
10	♄	♀	☾	4	♂	♀	♀	♄	4	☉	♀	☾	♄	♂
11	4	☾	♄	♂	☉	♀	☾	4	♂	♀	♀	♄	4	☉
12	♂	♄	4	☉	♀	☾	♄	♂	☉	♀	☾	4	♂	♀

sunrise and sunset, and dividing those by twelve. That gives you the length of one magical hour of the day. Total minutes, so that you come out with a figure

that is the total minutes in one magical hour. The total minutes divided by twelve gives you one magical hour. Likewise the total minutes of the night gives you one magical hour. We're just at the time of year now where the hours of the day are going to be longer than the hours of the night.

You then reference the handy-dandy chart here, which you can also find in a number of other sources, and that gives you a regular rotation of the planetary influences through the course of the day and night.

If you have your absolute choice, work in the proper phase of the moon on the proper day and in the proper hour, at least to begin. If you can't manage to do all of that, you're probably better off working in the proper hour of whatever day you're in, if that's what you need; work only in the hour if you can, or work only in the day if you must. Of course it's fairly easy, sunrise

and sunset are ...sunrise is always the hour or the day in which you're working, so sunrise on Sunday is always an hour of the Sun, sunrise on Monday is always an hour of the Moon. It makes it easy to time your spells, and sunrise is a nice time when psychic interference from wide-awake humans is at a minimum, and it's a reasonably good time for casting spells.

So you've chosen the time for your operation based on the kind of operation you want to do. Let's say your intention is to get a job. Let's be more specific. Let's say your intention is to get a new job that will pay you more than you had before, will have you in congenial surroundings, and will give you some freedom of scheduling so that you can get away when you need to get away.



The Altar and the Tools

1: Choosing the Powers

For that purpose you would choose either Jupiter or the Sun, or possibly both. Jupiter is concerned with monetary gain, and they used to say in the middle ages Jupiter was concerned with the favor of Princes. Now you know that if you're applying to the corporate president for a job, that's as close to needing the favor of Princes as any American is likely to get. And, of course, the Sun rules all kinds of benefit and, if you will, gold, and increase in wealth, also, in that kind of way.

So you decide to work in the hour of Jupiter, on the day and in the hour of Jupiter, and to include some Solar symbolism in your spell as well. And we'll kind of follow this as a model through the rest of the workshop.

Since this is ceremonial magic, you need some ceremonial gear to do it. The first thing you'll need is a relatively private space, where somebody isn't going to come in and say, "What the hell are you doing?"

2: The Magical Altar

If you've been practicing mental training, you will probably have developed for yourself, as any source-book will tell you to do, you will probably already have a place in your house where you regularly go to get away to meditate. If you have such a place, that's the place to begin to set up your practical altar. Beginning to work at a home shrine moves your work straight through into outward-directed things from the meditative and mental training work.

An altar is a word that some people don't even like. If you're not approaching this from a religious angle you don't have to call it an altar. I'm going to call it an altar for the rest of the workshop. But, y'know, it can be anything from the top of your dresser, to a table specifically set aside, to a corner of your room on the floor. Rest assured that in authentically Pagan traditions like the West African religions in America corners of the floor are used extensively, and so is every other kind of surface.

You can make your altar, your personal altar, as ornate or as simple as you like. People like to put religious images of one kind or another on their altar. I like to have a nice lingam and yoni on my altar. You'll need at the very least an altar cloth, especially if you're using a space that's not permanently dedicated to magic. You should have an altar cloth that, when it's there, indicates that this area is now being used for magic. In fact, let me back up for a minute and talk about the old requirement that everything used in the art be "virgin", they used to say; that is, never used for anything else.

Now in the middle ages and before in ancient times when they were making these requirements, iron was frequently re-melted to make new knives. Everything, every kind of material was re-used from generation to generation to make different and often progressively smaller things, as they chipped away at it.

That's something we don't have to worry about much anymore. We don't have to worry that the steel that was used in the knife that we buy was used for

murder when it was in some other form, we don't have to worry about animal fat...huh?

Q. Why not?

No, they do still recycle steel some, don't they.

Q. Almost all steel that's made now has some percentage of recycled steel...

...some percentage of recycled steel, yeah, that's probably true. We don't have to worry too much about animal fat in our candles. A fortunate thing for those who object to that, although beeswax candles still smell the best.

3: Obtaining the Tools

You're best off, you're simply best off buying everything new. Don't let this make you feel that you have to spend a lot of money, either. If you really get a kick out of, y'know, silver and gold vestments then go ahead and spend the money and you'll probably get an extra ounce of emotional juice out of using them on your altar. But, I was out at World Bazaar, is that what it's called, out at the mall, World Bazaar...you can furnish an entire altar in one walk through World Bazaar for probably, y'know, for under twenty dollars, and have as good a set as you need.

There's another old tradition that says that things should be bought without haggling. That's something we don't have to worry about too much in America, either. That's what it comes down to. That's what that regulation comes down to, is to realize that no amount of money that you can pay for this thing will in fact be

more than your magic is worth. The notion nowadays is not to devalue a thing that you seek by, I would say, by shopping around extensively, going for the third-best one because it costs a lot less than the second-best one when you could actually afford the second-best one. It means giving due value in good old money, which after all is solidified energy, to the work which you intend to do.

You'll need representations of the four elements, you'll need the physical fact of the four elements present on your altar. Incense stands for air, of course. For incense you can use commercial incenses, or again you'll be better off if you do a little reading and pound yourself up a simple two or three herb incense for yourself, y'know, a resinous gum and a couple of herbs, according to correspondence. You'll need a candle that will be a permanent candle to represent fire. It should probably be squat, large, easily distinguished from the candles that you'll use for your spell work. And you'll need vessels to hold water and salt for the earth element. The water vessel should hold enough to not empty in one round of sprinkling yourself, and the salt you can do just about whatever you want for a salt vessel. For practical purposes, use salt for its virtue in purification and cleansing. It's used specifically in the purification ritual and in a number of other ways to purify and cleanse an area.

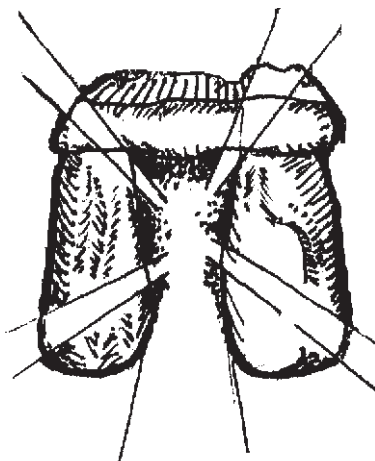
You don't need the classic Wiccan four tools to work simple practical magic, you don't need any tools at all other than your hands and the presence of the spell items and the four elements on the altar to work magic, and in some cases you can do without the four elements, but having them there all the time will give

you a sense of continuity and set-up.

4: Other Tools

And, of course, you'll need all the various gear for any given spell you want to do. You can either take that as they come, or you can run right out and buy yourself a big box of spell items, which is a fun thing to do anyway. Bring them home and put them in the closet and wait 'til you have a need.

Of course, to reinforce that, anything you can make yourself you'll get more benefit out of. Making your own candles is not actually that difficult. You might want to consider making the fire candle and the holders for the other three elements, for instance.



Types of Spellbinding

So you've assembled your gear. To get started you should take some time to affirm your presence as an operative magician. Before you walk right in and try to get the attention of your inner self, the spirits, the gods, take your pick, you should get their attention in a little more detail.

So the simple outline of how to get started is first, to practice your mental training until you're able to produce the basic results; second, assemble and set up your working altar, and on an evening that's appropriate for you - y'know, full moons are good - the three days leading up to the full moon are excellent, perform the self-blessing ritual.

People who've worked in the Craft, people who've worked in the formal Craft, can substitute a Circle-casting for this, obviously. It's the equivalent for the many novices who aren't here of the Circle-casting. The instructions give a simple pattern of grounding and centering the self. It's worth practicing that energy, that grounding and centering energy moving technique by itself a couple of times in the course of your meditative practice before you go on to using it in the context of the self-blessing. And when you're using it at your practical altar you should include the altar in the egg or sphere of energy that you generate. You should essentially be seated or standing as you will in front of your altar close enough to include that in the sphere of auric energy that that exercise generates.

If you're going to go on to any other work, you

should take the salt water and sprinkle the altar and all of the spell items that are on the altar, and cense all of them with the censer as well. That will suffice to dedicate and involve each of the articles in the work.

There are lots of traditional means of expressing your will in symbols. Certainly the most common of them nowadays, well, to this day and for many, many years, has been candle magic.

There are basically two popular kinds of candle magic; simple and compound candle magic. In simple candle magic a single candle, in the proper color or that in some other way symbolizes your goal, is dressed and charged and lit in the context of the operation of the spell. That's the key part; we'll get to that in a minute.

The easiest thing to use, obviously, is a single-colored wax candle which you dress. (*see pg 64*) Traditional candle dressing has you oiling the candle, one would assume with a properly corresponding scented oil, or a single oil that you use for all magic that then gets for you the scent connotation of working magic. Either of those can do. And oiled from the center out to the top in one direction, and out to the bottom in the other direction, just like the charming diagram.

That's the most common tradition. Feel free to dress candles however your intuition tells you to do it. The important thing is that you take a moment to physically change that candle from ordinary fresh-from-the-store to a candle prepared for magic. It's traditional to carve magical symbols in candles, at least a pentagram; commonly a one or two word description of one's in-

tent.

Compound candle spells, as opposed to simple candle spells, use several candles to represent the items in a spell and manipulate them, literally move them back and forth on the altar-top to symbolize the progressive day by day change that you want to achieve. The example of that that we have is a simple compound spell for prosperity, where the Petitioner Candle represents the witch's candle in her color, where black candles represent the inertia and ill luck that may be keeping prosperity from you, and Jupiterian candles, royal blue candles, represent the incoming prosperity. *(see pg 66)*

Just as a note, the petitioner's candle is commonly called the astral candle in this kind of thing. Why that is I don't really know. I guess because it's often...the color is often chosen according to the astrological sign of the person that you're working for.

So over a three-day period you move that original arrangement in the diagram to an arrangement where the black candles are extinguished at the edge of the altar and the four blue candles are surrounding the operator's candle and allowed to burn down to nothing.

When you do a compound candle spell you'll be lighting the candles for specific periods each day, and then putting them out. You can do a simple candle spell with one candle that way for a given number of days as well. At the end of the work when the work is finally in the position that represents your goal, the candles are allowed to burn out, to burn to the socket, a good reason for not using extremely cheap wooden candle holders, as I have found out.

Another very common kind of practical magic is talismanic magic, in which a more complicated symbolic design is put together intended to represent the goal of the work, or to represent the force that you intend to attract to the work.

The classical ones are planetary. You can find whole books of listings of planetary talismans from the middle ages, usually covered with Hebrew letters or even less comprehensible items, and they're mostly to be ignored. Unless you're really into medieval ceremonial magic and get a kick out of using them, there's not much point in using them.

One very effective way of making real 'occultische'-looking evocative diagrams and sigils...this is a means that was devised by a magician named Austin Spaire, who was your classic mad artist...he really was. It's pretty self explanatory. You express your creative visualization goal in as succinct but complete a sentence as possible, you remove all duplicate letters... some people say you remove all vowels, some people say you make two sigils, one for the consonants, one for the vowels...you pays your money and you takes your frame of reference. You then compose all the remaining letters into a set or eventually a single sigil.

The idea being here to bury your sentence like a seed in your subconscious by transforming it from this plain English into an evocative diagram which expresses your will. If you're the kind of person who really gets off on occult sigils and have always wondered what all those weird signs meant and wanted to use them but didn't feel you could because they were meaningless to you, here's a wonderful opportunity to stretch that

particular fantasy while retaining meaning.

It makes a wonderful center for a sigil. Say for our purposes, "I desire to improve my career", would be the simplest way to express that. That would then be reduced to a sigil and might be included with the geometric figures of the planets.

For the sake of simple practical magic like this, talismans should be drawn in the course of the work. You should sit down at your altar, be in your magic state, and draw the talisman there. That means you need to design the talisman in advance, and understand what you intend to do well enough to be sure of what you're doing. This is one of the things that gives you some chance of actually blowing a spell, when you sit down at your altar. If you utterly blow the graphic process of creating a talisman you may or may not feel yourself in tune enough to get going at it again. That's life. That's another level of investment that you take in either being careful enough to do it right the first time, or being conscientious enough to close it down if you blow it and start again when the cycle has come 'round to the proper time again.

A very commonly talked about kind of spell is image magic. It has a real bad rap, of course. Every two-bit horror novel and witchcraft movie shows people killing other people, usually, or seducing them as a "B" choice, by the use of image magic. But image magic nowadays, even assuming that there was a time when it was commonly used for cursing (if there ever was a time when cursing was common), image magic is mostly used nowadays for healing, mostly used for absent healing, as a way of creating the object link with

the target individual.

When you create an image that's intended to be an object link with an individual you should do your best to make it resemble the person. You don't have to be obsessive about it. It should be the right gender, you should try to make it more or less the right build for the person, it's perfectly acceptable to incorporate a photograph of the face, and of course the whole business can be done with a photograph. The use of a photograph as an object link with the person is precisely the same as using a wax image. They just didn't have photographs back when they were using wax images, so that's what they used.

And, of course, the well known and traditional thing to do with images is to attach a lock of hair, or fingernail parings, or used Kleenex, or any other thing you can get that was actually in contact with the body of the target. That's still a very operative, very effective means of making the magical link.

I'm going to digress a minute and talk about the magical link. Any time that you are working on something that already exists, any time that you intend to influence this individual to give you the job, or influence this bank to give you the loan once you're in the process, you need to provide if possible a physical means of conveying the charge of the spell from you to that individual. In image magic it works the other way around. The connection of an object link gives that person the connection to you, and transfers the magic that way.

In the case of a financial institution, since you

don't really want to attempt to manipulate any individual in that institution, you might for instance charge a letter. You might charge a special glass of salt water and run that salt water around the edges of the letter or the envelope that you send. Any means to take some physical portion of the work before you on the altar and bring it in contact with the target will greatly increase the quality of the magical link, and provide that correspondent opening for your creative energy to flow.

When you're using an image, the image needs to be identified ceremonially with its target. The classic medieval means of doing that was to use something like the rite of baptism. "In the name of the Father, and the Son, and the Holy Ghost I name you so-and-so". We don't need to make many bones about that. Baptism comes from long before Christianity. It was used all over Europe as a means of naming and initiation. You can feel free to use something like "passing through the waters", which you can see if you like as "going into the womb and coming back out of the womb born as that person". It's only important to somehow formally and ceremonially name the image; also by way of making the magical link.

Once the image is linked to the person, you operate on the image as you would with a present healing target, say. You do acupuncture on it. You do aura combing on it, those of you who do aura combing. You treat it in various symbolic manners if you have other intentions; it's also straight-forward. You bind it if you intend to restrict its behavior, etc.

There's another traditional use of images that doesn't get as much attention nowadays, and that's the use of images as talismans themselves. When you go

back to the hermetica, there's a whole business about creating an image of a given deity and then calling the force or the very person of that deity to in-dwell the image. In the same kind of way, a constructed image can be used as a talisman and left on a practical altar long-term to enhance a particular work, to act as a battery for a particular kind of work.

One fun trick with images is to drive a knitting needle up into it while either the clay is wet or the wax is workable, if you're not using a cloth image...cloth images can be stuffed with whatever corresponding herb you like to enhance the contact with the appropriate power. Clay or wax images need to be partially hollowed, like with a knitting needle, and that then leaves you an opening to fill with herbs or with the object links. Object links are hair, nails, that kind of action.

Another very common traditional kind of magic is cord magic. The most common of those involves tying knots.



Preparing for Ritual

So. You have your altar assembled, you've decided what kind of format you're going to use...A lot of people, the first time they do this, will just go ahead and go through the motions of a spell and hope that something happens. If you're not applying practiced - or induced by 'trickery' - altered states of consciousness, you have to apply the psychic technique to take that coded information that's going to be in front of you on the altar-top, and fix it in the astral light.

We talk about charging an object. Charging an object means, if you will, filling an object with the particular kind of energy that you're channeling. Maybe more precisely, it means identifying a given object with a part of the spell-work that you're doing, or if you're doing a single kind of object for a spell identifying that object with the whole creative visualization form that you've devised. This is most commonly done in practice in the circle, or at the altar, with a simple verbal description.

Now, you'll run into people who tell you that any rhyme is better than no rhyme, and as a result you'll... oh, I've got to find some, there's some great ones in here. As a result, in any case, you'll hear some of the worst doggerel ever produced by human brains in some of the books that suggest that to be true, and in some people's spell-work. It is certainly true that if you can put together a rhyme and rhythm that expresses your intent and doesn't offend your sensibilities, you're better off with it. I would not go as far as to say you're better off with any rhyme at all and don't worry whether it

sounds like poetry. You need to express your intention in whatever way actually is evocative of the emotional content for you. I like...y'know I was a medieval-style ceremonial magician in my youth, and still have some of those turns of phrase in my spell writing.

When in doubt, common English is by far the best. But put it in a simple kind of sentence that you can feel comfortable repeating. For beginners, and for practical purposes, repetitions are the way to drive the idea home.

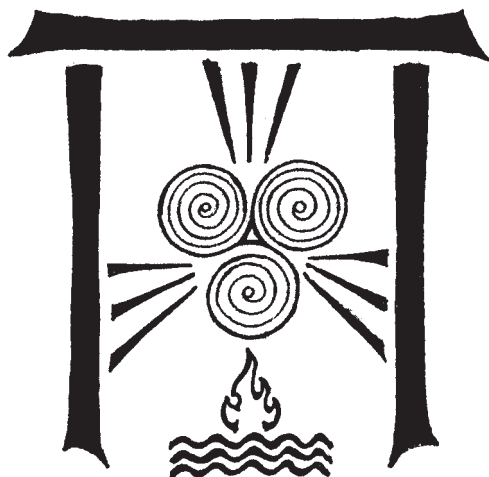
So, let's go back for a moment to our spell for prosperity under candle magic. (pg 66) For each of those principles, the candle that represents the target, which in this case is you, the candles that represent the Saturnian force of inertia, and the candles that represent the Jupiterian force of incoming prosperity, would be dressed at the altar while reciting a simple repetitive charm that expresses your intent for them. At the same time, you need to be visualizing and making real for yourself the feelings associated with that.

And that includes the negative stuff. If negative influences are important enough to symbolize on your altar, they're important enough for you to involve yourself with fully and feel fully when you're using them, when you're charging the item. If you don't bring those energies out into the light of day, they're not going to go away, they're not going to be in fact attached to those items and go away as they move in the spell pattern.

And don't be afraid to symbolize negative influences, even if you don't know what they are in some cases. You may, y'know, want to be...secondary, I'd

hardly call it minor results, one of the secondary results of doing this kind of work is that your obstacles and blockages may become very clear to you in the course of a three or four day work of that sort. So even if you don't know what a blockage or obstacle is, but feel that it's present, you can feel free to symbolize it and attempt to experience it.

If you want to go straight back to psychic theory, para-psychology...everybody knows what psychometry is?... knows that some psychics seem to be able to take a physical object and hold it in their hand and read human characteristics of its owner from it. The intention of charging, then, is to invest a physical object with a specific kind of energy that a clairvoyant could read.



Working the Spell

So. We have now assembled all of our requisite items, and are ready to actually perform this spell, to “do the do”. For any given work you must first define your intent, remembering to specify real background needs, leaving the detail to Nature to fulfill for you. From that intent you create a goal visualization, both a visual image (again being careful how much detail you specify) and a simple complete sentence out of which you create the sigil that will represent the work. Using that sigil as a basis you design a simple talisman to represent the energy that you intend to use. You set up your altar, making sure that everything is there so that you don’t get yourself halfway into the work and say, “Oops, I forgot the bat’s blood” and have to run to the kitchen and re-center.

Set the altar up in advance, then go and bathe in whatever way you do, (y’know, you can find lots of instructions for ritual baths in various places) and dress for ritual. Now, we didn’t discuss dressing for ritual. Some people like to dress for ritual, as in put on a robe and cord and jewelry and such action. Some people like to undress for ritual, which usually still includes putting on a cord and jewelry, although it doesn’t have to. And there’s really no reason if you’re not tuned into such things to just not work in clean fresh street clothes. But you should certainly...I mean, there are good reasons to separate the work from your ordinary life by not wearing street clothes, and if I were asked what my real choice would be if it were between two things, between working in street clothes and working in no clothes I’d say working in no clothes is better, unless it’s such

a terrible distraction to you that you just wouldn't be comfortable. And if you find yourself doing this with some regularity you might want to make a robe.

You come to the altar, light your fire candle and incense, generally prep the objects on the altar in that way, perform the self-blessing rite, and establish your magical space, individually charge and prepare your spell items with (in this particular format) the talisman given a special charge once everything else is set...the talisman represents the whole core visualization and should be identified with it...and if we're, as we are, assuming that we're still using our prosperity spell the talisman is then set beneath the central candle that represents the operator.

Now, the part we haven't discussed yet is raising power and activating the spell. All of your items are charged and identified with their proper goal. You now need to use some method to get yourself in an exalted state of mind, an excited state of mind, that state of mind where you can feel the energy that you want to work with flowing through you. Now the grounding and centering and power-moving work in the self-blessing rite will get you the basic level of that.

Raising power, as the technique is called, is done by a number of methods that I'm sure are not unfamiliar to everybody here. For people who don't feel bad about dancing, or people who feel comfortable dancing by themselves, it's a very effective means of raising power. You can use recorded music, feel free to use recorded music. Your intent should be symbolized in some way in a verbal chant that you can repeat. You may not want to make it direct. You may simply want

to invoke by planetary name the planetary force that you're calling. There's a certain virtue to burying the precise wording of your intent and, as it were, driving it into the subconscious. We'll talk about a part of that in a minute.

A drum is a wonderful thing to have if you're working solo, if you're raising power solo. You can't do much better, really, than sitting and drumming at a regular pace, and I've really found that good old Mike Harner's hundred and twenty beats per minute, or sixty beats per minute for a slower beat, depending on what you like, is good. For trance purposes you're better off with a consistent metronome beat, rather than something syncopated and interesting. Your purpose isn't to interest yourself in the drum beat necessarily, not to say that can't be used to effect, but rather to build up a tension, to build up an energy.

And when you feel, and that feeling is the judgment call and the thing that you'll only get with practice, when you feel that that energy is at the best peak that you can get...and that means the last moment before the energy begins to fade, the last moment before that energy goes to the down-swing of it...is when it should be released. And that release should always be by a dramatic change in your behavior. Going from dancing to not dancing is very effective. And in fact if you move from fast-moving dancing right to unmoving focussed meditation in as few moments as you can manage, you will feel the energy rushing through your body and out of your body, if you will, towards the goal.

The same can be said to a lesser degree for moving from intense drumming and chanting to silence.

It's the contrast that startles your self into releasing its power, and at that moment the key visualization should be brought in as strongly as you've seen it at any point in the work and filled like a glass with the energy that you're raising. Made numinous, made sacred. The feeling that's applied to your goal visualization at that point is really almost indistinguishable from the feeling one applies to the image of a deity when your intention is to give devotion to a deity. In this case you're giving devotion to a future goal, or releasing energy into a future goal.

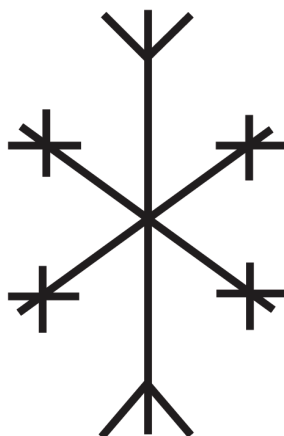
And also at that point, in that silence, the key gesture of the ceremony is made. In a simple candle spell the candle is lit at that point. If it's a cord spell, the final knot is tied in the cord at that point. If you're doing a cancer cure with an image spell, the dagger that represents the fiery cleansing energy is applied to the target area at that point. And that posture is maintained until you feel the energy has run its course.

And the feeling is fairly clear, more clear with practice of course, and again the rule is to stop focussing before you lose your focus involuntarily. You shouldn't maintain it until your mind naturally drifts somewhere else, you should (again, applying will in every case) deliberately stop the focus before your mind starts to drift.

After that point, if you're doing a formal circle, grounding and centering is all very clear-cut. You cut down the circle in the ordinary way. Otherwise you might be well off to soundlessly repeat the gestures of the self-blessing with the salt water, just by way of returning yourself to an ordinary state of consciousness

and close down that energy field, re-absorb the energy field that you've created into your body.

And something that's talked about some, but maybe not enough; once you've done a spell like that, forget it. You should call it to mind as infrequently as possible in the next hours and days. Let it go away. It exists in a time and space that should be for you completely separate from the rest of your life, so it just doesn't exist outside of that space except in that secret little part of yourself that will remember. And, of course, don't talk about it. The more frequently you bring it up, the more frequently you talk about it, the more you short-circuit the current that you've set up. And that's what you don't want to do is stick pins into the flow of electricity that you're establishing, you want to leave it clear and available.



Q & A

Do people have questions or comments? Oh, yeah, you had a question, and you did...

Q. The correspondences I found in *Spiral Dance*, in the hand-out at our local bookstore...

Right.

Q. What are other reasonably good places to find tables of correspondences for the beginning person?

If you can get a copy of Aleister Crowley's 777, it's called 777, and I don't know if you can get an independent copy. It's available now in a book called *The Kaballah of Aleister Crowley* if even that's in print, which is an expensive hardback. But you used to be able to get softbound copies of just 777. That is the single most complete tabulation of correspondences ever made, and of course, because they're always personal and poetic, you can accept them or reject them as you please. Most of the lists are pretty standard.

There used to be a book called *The Secret Lore of Magic*, which I'm not sure is in print anymore (we have it here, or I have it at home, we may even have a copy of it here) that has correspondences for the seven planets, that has very good if somewhat medieval correspondences for the seven planets. It will give you the Cornelius Agrippa perfume recipes that include wren's brains and stag's marrow and all these other obscure ingredients, but leave those out and include the herbs and you'll have good incense.

There's a big modern dichotomy, in fact, between the standard planetary colors and what are more commonly chosen. For instance, royal blue is the classic Jupiterian color correspondence, but many people nowadays prefer to use green candles for money spells. You decide whether you like the classic renaissance correspondence or you want to use a money-colored candle.

Q. I heard something very interesting. In two different lectures on candle magic, they talked about caution on Jupiter day and Jupiter hour, the idea being that Jupiter will magnify everything, and both of these people in different locations commented that it is not wise to do a Jupiter spell for money or a job or prosperity if you were currently without. In other words, if you were unemployed, you'd be better off to do your day in a Sun hour or Venus hour. The method is more intrinsic rather than the Jupiterian expansion.

Q. And it was real cute the person said, "If you have no money, don't do a money spell with Jupiter, because all you'll do is increase the 'no money'."

Q. I thought it was kind of interesting if you analyze the way the sign can be in Jupiter.

Q. So I kind of prefer Venus-Sun.

Yeah. It would never have occurred to me to use Venus for a prosperity spell.

Q. Yeah. It works really well.

Q. Would you use green then?

Maybe. Well, Venus has nothing to do with money, astrologically.

Q. Sure it does.

Yeah?

Q. Money, possessions, it rules Taurus.

Well it rules Taurus, but Taurus has to do with money and possessions because it's an Earth sign, not because it's ruled by Venus. I would say green is used for spell work because it's the color of Earth.

Q. You see, to me, Venus is green.

So you see, you pays your money and you takes your frame of references on correspondences.

We can go over the titles real quick, for anybody who doesn't know these books:

Positive Magic by Marion Weinstein. They just re-issued her *Book of Shadows* in a new edition. *Earth Magic*, with about 30% new material in it, thank God.

This, by Scott Cunningham who has been getting a lot play from Llewellyn, is good, a little light-weight...

Q. *Earth Power*, right?

Earth Power, it's called, for the sake of the tape.

This is also just out from Llewellyn, and it's a little silly, but it's called *Charms, Spells, and Formulas for the Making and Use of Gris-Gris Herb Candles, Doll Magic, Incenses, Oils and Powders to Gain Love, Protection, Prosperity, Luck, and Prophetic Dreams*, it's called. And it's an odd combination of Louisiana Voo-doo, including formulas for money-drawing floor wash, like not how to buy it from Woolworths but how to make your own, and that sort of thing, and modern Neo-Pagan Wicca. He's a graduate of the Seax-Wicca correspondence course. So it's kind of interesting.

Something I didn't bring, but that, y'know, people might be interested in, is something new called *Jambalaya*, that's out from Harper and Row, by a woman named Louisa Teish. She's a woman who was also trained in Louisiana Hoo-Doo, and a lot of very authentic...and later in the course of her development in the sixties as a Black Culture kind of person, got more involved in authentic West African religion.

She's now out in San Francisco working with Starhawk's gang and interfacing her West African tradition with Neo-Pagan ethical and ritual concepts. And what she's done is put together a book that's about a quarter, well about a third auto-biographical and the rest how-to-do-it stuff. Interesting authentic Paganism, separate from European ceremonial magic and the ceremonial roots. Not a lot of practical magic.

We talked about this before. For the sake of the tape, it's called *The Magic Candle* by Charmain Day. Now, the really very best book on compound candle magic is Ray Buckland's book, *Practical Candle Burning Rituals*. But all that that really is, is a compi-

lation of some thirty actual formats for compound candle rituals.

This gives some more general background on what different kinds of candles are available and what you might want to use them for.

And for practical magic you still can't beat with a stick *Mastering Witchcraft* by Paul Huson. Ignore the fact that he teaches you how to curse, and some nasty curses at that...

Q. *And how to summon demons.*

And how to summon demons, but not very well.

Q. *Bad way to do it.*

I know. It is. Don't follow his instructions on how to summon demons. But he still has a wonderful sense for taking the useless relics of medieval spell-binding and turning them into workable spells that people can do now. And of course it also has real straight-forward simple instructions for consecrating the tools and all of that kind of thing.

That's about it. That's it. Yes?

Q. *We all laugh about Hoo-Doo and all that...*

I don't.

Q. *But I find it fascinating Because when you talk to people who are Black, this is where they're from and this is their whole frame of reference like our ethnic heritage is ours.*

You bet. Oh, I brought it up only because I consider it the only remaining living Paganism west of the Middle East.

Q. I think it's wonderful. I got asked from someone in the audience at a little talk once on candle magic, "How can we relate the seven african deities to what I was talking about in candle magic", and I looked at her and I said, "Hey, I'm just a girl from Garfield Heights". Hey, I mean if you know someone who can tell me, let's get them in here to talk.

You bet. I'd love to...it's so hard up here to find any remnants of African tradition. I assume somewhere on the west side that people are practicing Santaria.

Q. Did you go to see the Voo-Doo Queen of New Orleans?

No. Here in town?

Q. Yeah. She has her own little group on the west side.

Do you know her?

*Q. Yeah. J*** J*****. I know her.*

Cool. I'd love to meet her. I hear there are people doing very authentic Santeria, which is West African religion in Spanish, as opposed to Voo-Doo, which is West African religion in French.

Q. I'm not into magic floor-wash either, but those cat candles worked better for me than anything going.

Oh, I'm not...actually, I'm only not into money-drawing floor-wash that you buy from Woolworths, in the occult shelf in Woolworths downtown.

Q. I've never been there.

Oh yeah. They have an occult shelf at the downtown Woolworths, yeah. You used to be able to buy, like, male and female image candles there and all this other action. Now they're a little more conservative. Now they only have aerosol incenses and...no foolin'.

Q. I can't get over that.

I know. It's unfortunate but...

Q. I suppose there's something good about that...

Yeah, you don't have to look...the kids can use it. You don't have to light matches.

But I have nothing but the utmost respect for authentic West African traditions in America.

Q. I've never studied it.

Yeah. I've done a lot of study on West African religion, actually, and would be practicing it if I were...less Celtic.

And so, good night. Thanks for coming.

Tools for Magick

The Shrine of Magick

Magick is a spiritual practice - in some ways it is like religion, because it teaches us to find the Divine Power in ourselves, and use it as the Gods do, to work our will in the world. When you want to do a specific work of Magick, you will need a hidden place devoted to Magick - your Shrine. Some people will be able to make a Shrine permanently in their bedrooms, or some corner of their house. Other people will have to set up the shrine each time they work Magick. You should try to work any Magickal spell alone, in as much secrecy as possible. Though Magick is a secret Art, it is always permitted to share your Magick with those you really love.

The Shrine of Magick needs only the presence of the 4 Elements:

Fire: A small candle, such as a tea-light is enough to be the presence of the Sacred Fire.

Water: a small bowl or glass with clean, fresh water.

Air: Incense is best for air, though even an open bit of perfume or herbs might do.

Earth: A small dish of salt, perhaps with a clear crystal.

These four are placed on a simple altar - a table, a flat stone, even a small box, with a piece of cloth to cover it. They are placed in the pattern of the Elemental Cross. Set the altar facing the north if you can, and set the Elements in their proper direction. The Gods and Spirits who you work with can be represented with

small statues, or with pictures, placed in the center of the Elements. If there are other ingredients to the spell at hand, they should be set before the images of the Gods and Spirits.

The Fire-Heart Spell

This spell is a basic charm that should be used to gather Magickal power before beginning any other spell. It is best performed for the first time under the open sky, when Sun, Moon and at least one Star are all visible in the sky together.

Like all real Magick, this spell depends on your imagination. Imagination is the power that humans have to see the Otherworld, and to affect the Otherworld in turn. What we see clearly, what we imagine well, actually happens in the world of Magick. So the visions described in the spell should be practiced often, so that they can be used in time with the simple spoken spell.

- Stand straight, but relaxed, your book in one hand, the other open. Take three deep breaths, and keep breathing deeply and evenly throughout. Say...

**Hear me, shining Sun and Moon;
And One Star high above
You shine so bright, by day and night
With Wisdom, Strength and Love**

- Raise a hand up to the sky, and imagine the light of the Three Lights shining on you...

**I raise my hand up to the sky;
To Sun and Moon and Star
Your light I call, upon me fall,
Bright shining from afar**

- Place your hand on your forehead and imagine the

Light filling your eyes and head...

**Gold and Silver, Starry blue;
It shines behind my eyes
The Magick Light, that brings the Sight
The Wisdom from the skies**

• Place your hand on your chest, and imagine the Power filling your heart, your center, and your arms...

**Into my heart the Power shines;
The Magic Fire so bright
Fire from above, the Fire of Love
That fills me full of Light**

• Place your hand on your belly, under your navel, and imagine the Fire filling your belly and legs...

**Now in my Belly shines the Light
Warm and clear and deep
The Magick flows, my Magic grows
The Strength that I do keep**

• Breathe deep, and feel the Light getting brighter and brighter, until it is a solid circle of light, surrounding you on all sides...

**Now shine within me Magick's Fire
Let my heart be your shrine
Strong will I be, and wise, and free
The Fire-Heart now is mine**

• Place your hand on your heart, and imagine the whole circle of light shrinking into your heart. If you feel that there is more energy than you can use, you can allow the extra to flow down your legs and into the ground. Let the light in your heart be a core of power and energy that you can call on at any time, bring to full size when you need it, that will stay burning in your heart until you renew it again...

**So as above me, so below
As outside, so within
The Power's mine, the Light divine**

The Magic now begins

Casting the Magic Circle

When you want to do a specific work of Magick, it is best to cast the spell that is called the Magick Circle. The Magick Circle is cast to focus your power, to keep the Energy you call and raise concentrated around you, and to keep out any unwanted influences. It is said that a well-cast Circle moves the Wizard away from the common world, takes her Between the Worlds, toward the Otherworld. Sometimes Magick can be done with only the Fire-Heart Spell as a beginning, but when you want something stronger, or more focused, then use the Circle Casting.

- Begin by setting up your Shrine of Magick. The Fire and Incense should be lit, and the Water and Earth bowls full. Stand at the Shrine, on its south side, facing north.
- Work the Fire-Heart Spell, or, if you have done it recently, and your heart is bright, just recite the final verse:

So as above me, so below

As outside, so within

The Power's mine, the Light divine

The Magic now begins

- Bring the Light into your Hands, and let it shine down onto the Elements on top of your Shrine. Say:

Fire and Water, Air and Earth

Blessed be you, in the Light of Magic

Let my Circle and my Spirit

Be balanced in this work.

- Take a little of the salt, and sprinkle it into the water. Lift the cup, and say:

By Water and by Earth,

**Let all ill be turned away,
And this place be made pure.**

Sprinkle the water around the edge of your circle-area, and on your altar-top, and sprinkle yourself, saying the water and salt charm over as you do.

- Pick up the incense and say:

**By Fire and by Air
Let all good be drawn in,
And this Circle be blessed.**

Wave the incense around the edge of your Circle area, and over your altar and yourself, as you repeat the charm.

- With all the Elements replaced in their positions, place your hands on your heart and breathe deep. Fill yourself with the Light, and let it flow into your hands.

Extend your stronger hand before you, and let the Fire burn in it. Turn three times around to your right, with your finger extended, and see a line of Fire being drawn in the air around your Shrine.

Then stand, facing north, and let the Fire shine out from your heart, making a sphere with it's edge at the Circle you have drawn. Say:

**I conjure you, Oh Circle of Magick,
to be a boundary between the world of Magick
and the common world, to contain and strengthen
the power that I will raise within you.**

**By Fire and Water, Air and Earth, and by my own
Light, so mote it be!**

- Turn to face the east, and raise the Incense. Say:
**Spirits in the East of the world, powers of Air
Bless this Circle with wit and clarity.
Spirits of Air, welcome!**

- Turn to face the south and raise the Fire. Say:
**Spirits in the South of the world, powers of Fire
Bless this Circle with light and transformation.**

Spirits of Fire, welcome!

- Turn to face the west, and raise the Water. Say:
**Spirits in the West of the world, powers of Water
Bless this Circle with love and understanding**

Spirits of Water, welcome!

- Turn to face the north, and raise the Earth-bowl.
Say:

**Spirits in the North of the world, powers of Earth
Bless this Circle with strength and growth**

Spirits of Earth, welcome!

- Stand at center, again, and say:

Air Fire Water Earth

Bring the Circle now to birth!

So Mote it be!

Ending the Circle

- When you have completed the work, the Circle Spell must be formally ended.
- Breathe deep and brighten the Fire in your heart. Allow any extra energy to flow down through your feet into the Earth. Imagine the Circle of Fire, the Sphere of Light, and the presence of the Four Elemental beings in the directions. Say:

By the Four and by the Five, I end what was begun.

- Turn to the east and raise a hand in parting salute, say:

Spirits of Air in the East

I thank you for your presence and power

Spirits of Air, go in peace. Hail and farewell!

- Turn to the south:

Spirits of Fire in the South

I thank you for your presence and power

Spirits of Fire, go in peace. Hail and farewell!

- Turn to the west:

Spirits of Water in the West

I thank you for your presence and power

Spirits of Water, go in peace. Hail and farewell!

- Turn to the north:

Spirits of Earth in the North

I thank you for your presence and power

Spirits of Earth, go in peace. Hail and farewell!

- Extend your hand and turn three times over your left shoulder. As you turn, imagine the Circle of Fire being erased, or gathered in. When you are done, draw the Sphere of Light again into your heart. Say:

The Circle is open, but never broken.

In Wisdom, Love and Power,

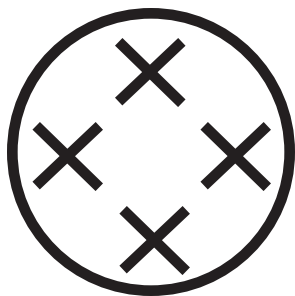
So mote it be!

- Carefully put away your Shrine.

The Spell of the Grail

There are many ways to cast spells to gain what you want in the world. One of the most traditional ways of placing an enchantment upon yourself, for luck, or wealth, or success, is to enchant a Cup, and drink the contents. Many people have heard of the Holy Grail, that gave everyone what they needed, healed illness, and granted wisdom. With this spell we bring a bit of the power of the Grail into our own Magick.

- You must obtain a Cup, a Chalice, or even a Cauldron of a kind that can be kept clean enough to drink from. This will be your Grail of Magick, that will bring you the Blessings you seek.
- When you wish to receive a Blessing, first you must decide exactly what it is you wish to do. Formulate your intention clearly, never asking for too specific a goal,



but leaving room for the Gods to grant you what you need. When you have found your goal, your target, you should choose a Rune or other symbol that has a power that will be helpful for your goal. Write that Rune in the four directions on a small piece of paper that can be placed under

your Grail.

- Prepare your Shrine as usual, with the four Elements, and any images of Gods proper to the work at hand. Place the rune-writing before the images, with the Grail upon it. In the Grail put whatever drink you prefer - something that you love, or that makes you think of your goal.

- Work the Fire-Heart Spell

- Cast the Circle

- Perform the Offering to the Spirits, and then add any specific invocations to Gods or Spirits that would be proper to your goal.

- Breathe deep, and brighten your Heart with the Fire of Magick. With the Gods and Spirits in your mind, say:

Hear me, Mighty, Noble and Shining Ones.

I have come into the Circle to make magic, to
(here you must plainly state your goal, in simple, direct words, without fear or hesitancy).

Let the Fire be in me, that I may work my will!

- Now begin to imagine a general picture of your

goal, allowing details to appear and change as they do. Breathe deep, and brighten the Fire in your heart, perhaps working the Fire-Heart again, while thinking of your goal.

- Begin to chant this charm, while you imagine the Magickal Fire growing stronger and brighter in you. Repeat the charm nine times, each time feeling the Light become twice as bright, twice as powerful, as before.

As above me, so below
As outside, so within
The Power's mine, the Light divine
The Magick now begins!

- As you near the ninth repetition of the charm, you may find yourself yelling the charm loudly, or whispering it intensely. You should imagine the goal once more, clearly. Then place your hands over the Grail and say the charm for the ninth time.

- Now you should imagine the Rune or symbol that you chose, shining over the surface of the Grail. Pick up the Grail with your left hand, and use your right forefinger to draw the Rune in the air over the Grail - see the Rune shine with the Fire. Take the Grail in both hands, and see the Fire entering it completely. Feel the Fire that you have gathered flow out from your center- see the Grail shine and burn with the golden, silver, starry light of Magick. Say:

By Fire and Water, Air and Earth
My Magick brings the spell to birth
By light of Star and Moon and Sun
As I do will, so be it done!

Set the Grail back down on the Rune-writing.

- Now let your mind relax - breathe deep, and hold a steady Light in your Heart. Don't try to think of your goal, or even of the Rune. With your eyes closed, pick up the Grail and drink the drink. Allow yourself to enjoy the drink itself, not worrying about your goal.

- When you are done, imagine any left over energy flowing down through your legs into the earth. Say:

**To all beings who have helped me,
I give my thanks.**

*(if specific Gods or Spirits were called,
they should be thanked.)*

**To the Gods, the Dead and the Spirits,
I give my thanks.**

**Remember my Magick,
and may the Grail give me it's blessing.
So Mote it be!**

- Close the Circle. The Rune-paper should be burned, or torn up and put into running water.

Dressing A Candle

It is traditional to specially prepare every candle that you use for spellwork. One chooses a scented



A Compound Candle Spell for Prosperity

- Begin by choosing a candle to represent yourself. You may choose it based on the color of your astrological sign, or its element, or any other symbolism that makes the candle truly symbolic of yourself. Place that candle in the center of your working space.
- Place a black candle on either side of your candle, to represent Saturnian influences that might keep you from gaining your goal.
- Place 4 blue candles at the four quarters, some distance from your candle. These represent Jupiterian powers of blessing and increase.
- Cast the circle, and gather power with the Fire-Heart Charm, or other method.
- Light your Petitioner's Candle, speaking aloud your name, and stating, simply and clearly, the intention of your spell.

- Light the black candles saying:

**By the Power of Fire,
let this candle be the power of restriction,
which departs in good time,
as this candle moves.**

**By Fire and Water, Air and Earth,
by the Great Goddess and all the Gods,
So Mote It Be**

Then move the candles one third of the way away from your candle, as shown in the diagram.

- Light the blue candles, saying:

By the Power of Fire
let this candle be the power of increase and bounty,
which draws near me in good time
as this candle moves.

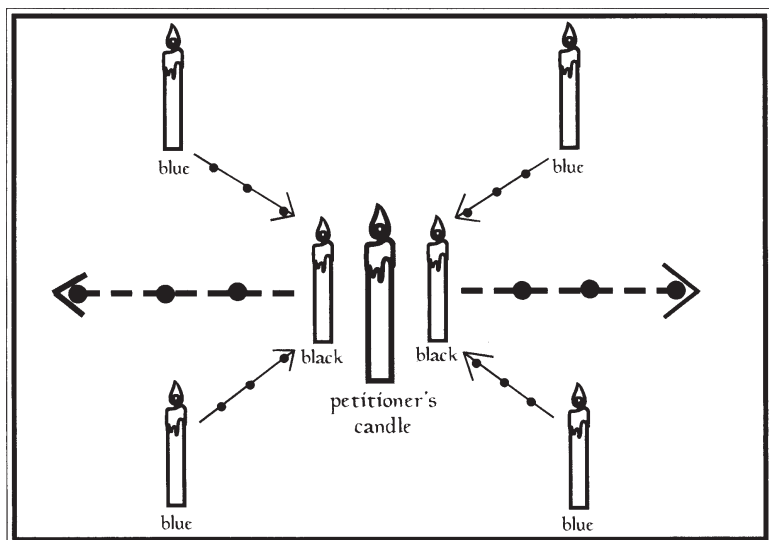
By Fire and Water, Air and Earth,
by the Great Goddess and all the Gods,
So Mote It Be

Then move the candles one third of the way away toward your candle, as shown in the diagram.

- Raise your hands over the lit candles and say:

By Fire and Water, Air and Earth
My Magick brings the spell to birth
By light of Star and Moon and Sun
As I do will, so be it done!

- This ritual is to be done two more nights. Each night you move the candles one third of the way toward their final position. On the third night you leave the candles to burn down to their socket, and the spell is done.



Sigils for Pagan Magic

These sigils were designed for magical workings intended to create powerful magical talismans. These signs have roots in the iconography of IndoEuropean Paganism, but have been rendered in an 'occult' style that is meant to titillate the imagination and inspire the mind. They are offered to the reader in hope that they may be of some use in future Magic work.

The Sigil of the Cosmos



This sign uses motifs from folk art depictions of the 'Tree of Life' to express core IndoEuropean Pagan concepts. It combines, the Sky-Wheel, The Hall of Lugh and the Underworld Spiral.

The Wheel is the sign of the Sky Powers, the turning, eternal order of the heavens. It is the sign of many sky gods, of the Thunderers, and of the Sun, Moon and Stars.

The Hall of Lugh is the pattern of the Great Hall of the Gods, the symbol of the quartering of the world, of the establishment of the Middle World

The Spiral is the sign of the Underworld Powers, the flowing, unshaped potential of all being. It is the sign of the goddesses of waters, of the whirlpool, of the Deeps.

Together, these signs affirm the Order of the Worlds, a protection from ill and an affirmation of blessing.

The Sigils of Danu & Bel

The Children of Earth
remember
the Mother of All

Power
of
Birthing

Fountain of
Wisdom

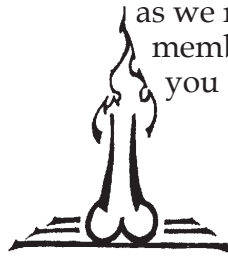
Loving Sustainer
Remember us
as we remember you



The Children of Earth
remember
the First Father

All-Kindler
Flame of Inspiration
Lightener of Ways

Remember us
as we re-
member
you



The Gate Sigil



The sign of the Open Gate. It combines the trilithon symbol of the ancient houses of the Gods, Dead and Sidhe, with the magical sign of the triskelion. Its power grows from the union of Fire and Water, at its base.

The Triskelion

The symbol of all the Sacred Triads - Land, Sea and Sky; Underworld, Midrealm and Heavens; Gods, Dead and Sidhe.

It is especially the sign of Manannan Mac Lir, the God of Magic, the Lord of Journeys, Keeper of the Gates.





The Sign of the Dead

The Mighty Ancestors, who watch and ward their descendants, and whisper their wisdom in our blood.



The Sign of the Spirits

The Noble Spirits, who grant us the sharing of the land, and keep the non-human world.



The Sign of the Deities

The Shining God/desses, who sustain us and inspire our souls, who bring all blessing to the worlds.

The Eye and the Hand

These signs are the power of humankind to work magic. The Eye is the power of seeing, of vision, of wisdom. The hand is the Power of Shaping, of making the world into the pattern of the will.



Ʒ - F	ᚱ - H	↑ - T
ᚢ - U	ᚦ - N	ᚷ - B
ᚦ - Th	ᚠ - I	ᚾ - M
ᚱ - A	ᚩ - J, Y	ᚿ - E
ᚱ - R	ᚫ - D	ᚢ - L
ᚨ - G	ᚷ - Y	ᚫ - Nᚢ
ᚱ - W, V	ᚷ - E	ᚫ - D
ᚨ - C, K	ᚷ - S, Z	ᚫ - O

The Runes

The magical alphabet of the Pagan Norse is a fine alphabet for talsimans and spells

The Making of Talismans

A talisman is an object charged with the intention or force that it represents.

A talisman is conceived through the Power of Vision, made by the Power of Shaping, and is consecrated by the Power of Speech.

The Primary Charge is the main symbol, in the most prominent place on the piece. It should express the core idea of the talisman.

The Secondary Charges are other symbols, representing the Powers that aid and support the work of the talisman.

The Statement of Intent is devised in poetic and shadowy terms, and inscribed on the piece.

The Making of Sigils

Any magical intention can be expressed in an artistic and arcane sign by this simple means.

First, devise a simple sentence to express your intent, for instance: "This is my will, to open a Gate Between the Worlds".

Second, remove all duplicate letters- thismywlopenag-brd

Third, use these letters to create symbols, combining shapes and using artistic license. The intent is to completely bury the intention in powerful, evocative symbols.

Titles by Ian Corrigan

Ian has been a teacher of magic and Paganism for more than fifteen years. With a background in the traditional Craft (Wicca), he has worked for the past nine years in the areas of Celtic revival spirituality. He is presently Vice-Archdruid of Ar nDraiocht Fein.

Audio Workshops

The Basics of Ritual Worship

The use of the basic components of ritual worship including centering, the Circle, the Altar and the Tools, invocation and Pagan Mysteries. Combining will, imagination and faith to enhance personal contact with the Divine.

Beginning Practical Magic

Techniques of effective spellbinding presented clearly and straight forwardly. Including the Laws of Magic, targeting your spells and training your mind for Magic.

The Hub of the Wheel

Discussions toward self-integration in the Pagan way. The three aspects of Self; using the Magical Persona for growth; Earth Mysticism; Attunement to the God/desses.

Sacred Fire, Holy Well

Basic principles of Celtic magical and religious ritual. The Two Powers, Fire and Water, examined in their many aspects. The Core Myths; Lore of the Fire and Well; practical and ritual uses.

Books

The Portal Book

Basic teachings of Celtic Witchcraft. The Celtic Wiccan Five-fold Pantheon; the Wheel of the Year; Self-Initiation and Spellwork. Many illustrations by the author.

The Book of the Dragon

A simple, imaginative treatment of Ritual Magic in a Pagan context. Starting with the basics, it leads the student into deeper practices, including a system of spirit contact.

Sacred Fire, Holy Well

Lore and Ritual For Celtic Paganism

An introduction to practical Celtic Paganism and Druidism, beginning with a concise and clear summary of Irish mythic tales, and a description of the Gods of the Gaels. Presents a complete system of Druidic ritual, including opening the Gates to the Otherworld, sacrifices and offerings, and a full round of Celtic seasonal rites.

Music

Once Around The Wheel

A workshop and sing-along performance, that takes a journey through the wheel of British and Pagan seasonal songs. An excellent source for Pagan ritual music.

• All titles (and lots more) are available at

www.rosencomet.com