

THE BOOK OF RESULTS

by RAY SHERWIN

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FOREWORD

This interesting contribution to the practise and theory of sigils certainly deserves a fourth publication. In it you will find some ingenious refinements of the practices and principles developed by the great English Mage Austin Osman Spare. This book is basically a practical extension kit to the now classic sigil technique which also helpfully resumes the original in plain language.

With a refreshing severity Sherwin reminds us that demons are very real personal blindspots which the aspiring magician can and should overcome with a daily regime of willed magical and material activity. On the non-reductionist side of the coin he shows how the basic sleight of mind techniques of sigilisation can be expanded into full rituals complete with banishing techniques, mantras and dervish whirling, to create longer and more powerful rites.

Sherwin discusses the theory of sigils and presents the basic mechanism, uncovered by Spare, explaining the entire range of seemingly bizarre analogical procedures of the old spell books at a stroke. This insight is a landmark in the history of magical thought. One can always tell the difference between those magicians who have understood it and those who have not. The Caltrop of Chaos banishing ritual is a useful addition to the chaoist's magical repertoire despite its reference to the now contentious big-bang theory. Similarly,

the apparent singularity of Self in Sherwin's model may well raise a chaoist eyebrow or two and provoke more debate and research on this topic.

The group ritual for a collective abstract sigil attracts my attention as it seems to transcend the limitation to a single operator of the classical sigil technique. It will doubtless form the basis for some challenging experiments amongst groups of many persuasions.

This is, above all, a book of accessible, practical technique. Buy it, study it, and use it. The ratio of practising magicians to collectors of magical books is probably 1:100. Hopefully this book will help to rectify the situation.

Pete Carroll.

CHAPTER ONE

Since the Book of Results was first issued in 1978 sigilisation has become a popular, if somewhat underrated, approach to certain types of sorcery. Within my personal attitude towards magick sigilisation figures very largely but hardly at all in isolation since its success relies heavily on other aspects of the art magical. It is perhaps best, at the outset of this short book, to assume an overview in order to appreciate the relative importance of sigils (from my point of view) before examining their construction and use in detail.

I have always been suspicious of the guru system and of magical hierarchies. To avoid entering into a lengthy argumentation on this point suffice it to say that in my experience magical orders which have a tendency towards this type of heresy, for whatever given reasons, always militate against the individual in favour of the order, especially when conflict arises but also, insidiously, as a matter of course. Since magick is an individualist pursuit the individual must always be of paramount importance and anyone who denies this is looking for profit or power or does not know any better.

It is always wise to listen to what other people have to say but decisions must be made and action taken according to comfort, pleasure and effectiveness after individual experimentation has taken place. Keeping oneself at the centre of one's magical activity, rather than following the peculiarities which someone else has found to be useful, also helps to keep one wary of picking up dogmas accidentally and treating them as personal truths.

This is the only way to realise that beliefs are not permanent concepts but changeable commodities which can be managed by the magician (and others) and manipulated to his benefit. When asked "What do you believe?", the magician, speaking from the central stillness of himself, should be able to reply, in all honesty, "I believe nothing". With such a blank slate at his disposal the magician can then adopt and discard beliefs as he sees fit. I worked many of the techniques useful for attaining this condition into my translation of The Golden Verses of Pythagoras which was included in *The Theatre of Magic*. The basis of the scheme is autopsy or strict and systematic self-enquiry.

There are two basic types of magical technique, one which gets you into your head and the other which gets you out of it. In some cases, whirling for example, either effect can be achieved according to the magician's intention. Drumming, drug-induced trance and some forms of mantra are gnostic techniques which also come into this category. Those techniques which inhibit the body, asana, sensory deprivation and so on, are best suited for looking inwards while those which tend to excite the body are most useful for projecting dynamically outwards.

The mystic might have a great deal to say about the evident duality of this. I have nothing further to add except that the individual should experiment with as many techniques as he can find or invent in order to immediately discard those which are obviously not suitable, for whatever reason. He can then concentrate his attention on the mastery of the remaining techniques. Daily exercises in technique need not be performed in magical mood and there is something to be said for treating such exercises as one might treat callisthenics or the more practical forms of body yoga. Once a technique has been mastered it can then be used confidently during ritual magick as such. The magician who attempts to use unperfected technique during ritual work does so at his peril. At best his ritual will be ineffective. Less optimistically, he may leave the temple feeling more foolish than when he entered, a positive regression, in his development best avoided.

I would recommend anyone who is just starting to use methods of this sort to set up a daily regime, a programme combining strictness and pleasure. A detailed written record helps to keep perspective and is an invaluable aid in helping to bridge the gap between performance and capacity, that is, between present ability and personal expectation. In other disciplines, yoga for example, one practices every day and with each practice the body responds by becoming more flexible. One's mind, however, is more subtle than one's body. The only reasons for not being able to adopt a yoga posture are inherent physical inability or the stiffness of joint which can, with practice, be relaxed. But there are all kinds of reasons for not achieving good results in other areas of one's life and it is the conquest of these which is called 'Magick'.

There are no new methods in magick, merely rearrangements and refinements of old ones. The self-integration process of driving out neuroses through meditation and abreaction is the same method in essence as would be used to drive the self on to greater things. The word 'evolution' has been 'new-aged' to death in this context but it remains the best word that we have.

Man is a lazy creature of habit. Laziness may indeed have been one of the major reasons for his evolution so far, encouraging him, as it must have done, to find easier ways for survival than the conditions in which he found himself allowed. Habit, even in complex activities, reduces the amount of concentration required for the execution of a task. The simple expedient of the grasping thumb would have necessitated a great deal of concentration at the time when such a facility began to develop, as would the development of three-dimensional vision and the beginnings of coherent thought and language. In ancient times it would have been the individuals most capable of using these new developments who would have been looked upon as magicians - the ones who could

run quickly, produce tools with greater precision or bring together their observation and skill to produce ideographs - yet they would be quickly emulated by those whose faculties were only slightly less developed. The ones who were not physically and mentally capable did not survive.

On the grand scale activities like grasping with the thumb and seeing three-dimensionally became habitual. We certainly do not need to think about them and in the latter case it is supremely difficult to reverse the process and see everything on a flat plane.

Habit reduces the degree of concentration necessary for the performance of any task and in so doing releases the faculty of concentration for application in other areas and it is this, now almost unused faculty, unused because it is no longer called upon for the maintenance of the organism, which provides the key to the scheme of magick which I have found most useful. Here we have a reservoir of potential concentration which is not being used. Because he is a lazy creature of habit man prefers comfort to adventure, stasis to motion in both the physical and mental sense. Only the greatest minds break out of this stasis to produce something new, vital and essential. For the vast majority, who can only see their own capabilities during rare moments of unusual lucidity, life goes on as normal, the supreme being rejected in favour of the habitual.

Traditionally the magician forced himself to do those things which his personality decreed would wait until tomorrow. This method failed because it relied on the imposition of new habits, albeit self-imposed rather than arbitrary ones, without stating its aims.

It has been said that there is a censorship mechanism which prevents us from performing to capacity. Whether this mechanism is seen as a function of the Holy Guardian Angel, as a natural and necessary mental barrier or, as some have seen it, as the work of demons or aliens resident in the mind, it is clearly an objective of the magician to bypass or destroy it. The magician must map his consciousness from within, wearing down the censorship mechanism proportionately to the increase in his self-knowledge until it no longer interferes with his overall strategy.

The first tactic towards this end is a catalogue of activities. There are many reasons why we do things - indeed we sometimes find it amusing to do something for no reason at all. The magician must analyse every action he makes and satisfactorily explain to himself the reason for each action until his mind begins to clear through the increase in *licit* activity and the dropping out of *illicit* activity. At that point he would be performing willed and necessary actions (*licit*) and not bending to the accretions of habit or appetite. The possible reasons for the performance or omission of any activity are several:-

1. NECESSITY: Health, welfare, income, evolution/development. This last category can be misleading. Activities such as reading or making whatever could be classified under the heading of development. The magician should be ruthless in analysing them.

2.HABIT: Smoking is an obvious example. Leaving aside the question of health which does not apply to all habitual actions it is necessary only to identify habitual activities.

These might then be subdivided into habits which interfere with category 1 functions and those which do not. In either case the magician should desist from their performance.

3.APETITE: This includes eating, drinking, sex, drug abuse and any activity whose only result is to stimulate the organism in some way spurious to the needs of necessity or nature.

4.FEAR: That is, fear of the consequences should certain actions not be performed.

5.LAZINESS: Any of the categories listed above could also belong to this category, even income. The man who uses mundane work as an excuse not to do those things he really needs to do is a clerk who will never become an Einstein.

6.UNSELFASSUREDNESS: “I will not prepare a meal because I am not a good cook”. Forced into the situation any man can become a Robinson Crusoe. “I am not a good telepath” is insufficient reason not to try - and perhaps succeed.

7.TIME MEASURING: Activities which serve only to amuse until a time when more important activities can be performed.

Further reasons might be listed as a) bravado, b) pride, c) anxiety to please, d) ambition - usually a conditioned or self-conditioned reflex which serves no other purpose than the fulfilment of b or c, e) the herd complex (doing as others do) and f) stimulus—response.

The observation and critical analysis of one’s actions is of paramount importance but this cannot be done in a vacuum. For the magician, skilled as he is in the methods of conjuration and sigilisation, the easiest way to become acquainted with and to destroy the subtle tricks of the mind which prevent him from working to capacity is to personify them as demons, each with its own name and sigil.

To be charitable towards the practitioner of traditional magick, it may be that when he evoked Behemoth, demon of the delights of the belly, and then banished him he was attempting to understand his own gross appetites and thereby to rid himself of them. But even if this were the case an operation of such an isolated nature would have had little or no permanent effect on him. In any case there is little benefit in identifying with a demon of someone else’s creation since that notion is sure to manifest in different ways for different individuals or in some cases not at all.

A number of morning meditations produces a list of categories of action as illustrated above. Licit activities, those listed under 1 need not be personified but all the others should be named and provided with a sigil. The names and sigils may be totally arbitrary or could be arrived at through word-association or similar methods.

Having identified these demons the magician must then settle down to observing their action which, in itself, may negate the effects of some of them. In order to destroy the more irrepressible of them, however, he needs to adopt a daily regime, a cycle of actions which not only aids his analysis of them but also provides supplementary activities to

reinforce his original strategy.

At this stage the benefits of observing one's actions so minutely may not be apparent. That doing so will inevitably encourage the magician to do something he has been intending to do for years is merely a by-product except inasmuch as that something might be a category 1 function. It is vital that illicit activity can be recognised for what it is so that it does not interfere with category 1 functions present or proposed.

A typical category 1 function is eating. If, because I am too lazy to buy food, I die of starvation it is as a result of the intervention of the demon of category 5. My instinct would always prove stronger than him in such a case because the survival mechanism, an integral category 1 function, is unaffected by demonic onslaughts of this kind. Should I become fat and unhealthy as the result of a combined attack by the demons of categories 5 and 3 the case is not so clear. Category 1 functions, badly affected, can only defend the self through the observation of potential disaster and the application of will. This is the type of problem with which everyone occasionally has to deal but confronted by the problem "Why can't I perform psychokinesis?", another possible category 1 function (leaving aside the question of concentration) the solution must be one or a combination of the following:-

- a) I do not believe it possible.
- b) I have not spent enough time in attempting it.
- c) I do not believe it to be necessary.
- d) I have better things to do.
- e) I don't know where to begin.
- f) I don't want to fail so I haven't attempted it.
- g) I know I can do it but I have more important things to do.

In the event that I do not believe it possible I succumb to my present level of performance, denying myself the option of functioning at capacity by not recognising that belief is arbitrary and that I can change my beliefs as readily as I can change my shoes. In all other cases I am being assailed by the demons who are expelled through observation and confrontation. The more successes I gain against them in the mundane areas of category 1 the better fitted I am to repel their seductions which deny my magick success.

THE BOOK OF RESULTS

As a result of his training the magician is superbly capable of disengaging his disbelief. He does this every time he enters his temple and every time he makes an invocation. (As an aside, there is a school of thought which suggests that the universe develops along the lines suggested by consensus belief, becoming ever more 'orthodox' and ever less amenable to the intercessions of magick. Constantly proving to oneself that the universe can be persuaded to operate in a different way is one of the beneficial side issues of sigilisation).

The traditional magician used an arbitrary tool - the grimoire of demons. The proposal

here is not that he used the wrong methods but the wrong tools. Had his grimoire been of demons apposite to his own inadequacies rather than flights of fancy and had he stated his overall aim and worked towards that aim he would have been more successful.

In keeping his record, in observing and identifying his demons the magician writes his own grimoire, a text which explores the every trick of each demon in a concerted effort to thwart him. He can contemplate his actions as much as he likes but he will find it much easier to rid himself of personality accretions of this nature when he has suspended his disbelief sufficiently to see illicit actions as being the machinations of something outside himself with its own personality. It is easier by far to nullify the effects of a demon than it is to destroy a function which ego is anxious to maintain.

The magical record is the magician's mirror. In it he sees himself, not as others see him but as he is. In it his qualities and faults are exposed and available for scrutiny. In it his successes and his failures are meticulously recorded. It is his glory and his shame. But that glory is not in success, that shame is not in his failure. The glory is in works attempted. The shame is in the unrecorded day. It is a permanent book, written carefully and clearly and illustrated where necessary.

THE OATH

The oath is a statement. It is not a promise to or a pact with any imagined exterior power or energy no matter how real such a power might seem to the magician. It is a statement of the magician's needs, intentions and motives, tempered by the strategy on which he has decided, but it is not static and should be changed or amended in accordance with his development. Delineating his position thus clearly is of great value when he faces difficulty in deciding a particular course of action even when he decides that the oath itself must be changed. In such an event his explanation of why the oath must change results in a clear restatement. This matter is not a task which can be completed quickly. For an oath to be effective it must be both strict and encouraging, confining the magician to licit activity (in whichever way he has defined it) yet permitting the broadening of his self-awareness, at the same time pointing him constantly in the direction he has chosen.

Having written his oath and meditated upon it to confirm its suitability the magician copies it into his Book of Results. He may choose to supplement it with a pantacle, a design which incorporates the functions of the oath and their inter-relationship.

THE DAILY REGIME

Given that the magician must order his life in terms of income and, to a certain extent, sociability, the inaugural phase of his writing of the grimoire must necessarily be a full magical retirement in order to establish the new order. The identification of demons and the formulation of the oath are proemial to this so that the magician has a workable basis from which to begin. The retirement should be of at least seven days, this being the minimum period necessary for the integration of a system within which each of the daily activities has an effect on all the other activities. Although the regime should be flexible,

the retirement must at least begin with a fixed programme so that not even an hour is wasted and so that the magician can begin immediately with the destruction of the demons already identified. An example regime follows:-

9.00am Perform acts of hygiene, nature and necessity. Drink water or fruit juice.

9.30am Pranayama. Emphasized because of its effects on self-discipline and clarity of thought.

10.30am Contemplation and writing up record. The magician looks at his activities of the previous day and analyses them as well as the things he should have done but did not. This may affect his programme for the present day. The performance of this exercise does not end with the retirement. It assumes an even greater importance when he resumes his day to day affairs. Recording his dreams may also provide useful information for analysis at the end of the retirement.

11.30am Physical exercise. Pranayama cannot be performed by an unhealthy person. Exercise is also a category 1 function, contributing to health and to a feeling of overall wellbeing.

12.30pm Breakfast. The oath will, no doubt, have something to say about the quality and quantity of food required.

1.30pm Concentration on a chosen power.

2.30pm Leisure.

3.30pm Pranayama.

4.30pm Contemplation and writing up record.

5.30pm Physical exercise.

6.30pm Dinner.

7.30pm Personal hygiene and necessity.

8.30pm Leisure.

10.30pm Pranayama and concentration on the chosen power. Thereafter Sleep preceded by a mantra devised to exemplify the oath.

At the end of the retirement the magician reassesses his situation and decides which of these activities he needs to continue. Of necessity he must continue his daily analyses and power concentration exercises which will inevitably be more difficult as he re-enters the world of mundane activity.

CHAPTER TWO

Magick has never been a popularist movement. It has always been a select few, more often than not working alone and in secret, who have carried on the traditions and explored the inner spaces of human consciousness. It is from such people as these, not the publicity seekers and flamboyant personalities, that we have inherited the present legacy of written information.

Recent attempts to popularize the subject have had several shattering effects most important of which is that a wealth of literature which might not otherwise have seen the light of day has become readily available. The opportunity to learn through another's mistakes speeds up one's own progress. A wide choice of material also affords the ability to choose working methods appropriate to one's own proclivities without necessarily experimenting with every method one comes across.

One of the few non—magical disciplines to speculate on the innate powers of the mind is dianetics. Its model of the mind was formulated out of its attempts to discover methods of removing aberrations but it can be used positively to create as well as being applied in the negative therapeutic manner. Dr Christopher Evans explains this model as follows:-

"...the cause of the aberrations is interesting. In normal circumstances, when the analytic mind is fully operational, it stores and computes *all sensory input* and reacts appropriately. Yet in moments of *unconsciousness* or *great emotional stress*, the analytic mind ceases to function properly and the reactive mind, which has been brooding away cloddishly without much to do, momentarily comes into play. It immediately begins to record details of the experiences - *generally alarming* - which have caused the analytic mind's loss of consciousness and stores them in traces which are called 'engrams'. With the return of consciousness and of normal' functioning the analytic mind gets underway again, having '*forgotten*' its recent traumatic experience which is, however, firmly stored in the data banks of the reactive mind..."

"The reactive mind then becomes a special kind of lumber room filled with unpleasant junk... and what is worse, it is junk which has some *definite power*..." (Quoted from *Cults of Unreason* (Panther) - emphasis mine).

In dealing with magick one is ultimately dealing with emotion without which no force could be generated. In ritual one is also dealing with unconsciousness (self-inflicted and controlled) which is the result of every gnostic technique and without which magick is ineffective. According to the dianetic theory both states (great emotional stress and unconsciousness) not only shut down the conscious, analytical mind but also permit data to be accepted and stored in the reactive mind, the 'lumber room' whose contents when accidentally restimulated cause disease and aberration. Disease and aberration are, however, the results of uncontrolled restimulation of engrams' or, to express this a different way, *accidentally created sigils*.

NEGATIVE EXAMPLE. *an engram.* A child crossing the road is hit by a car and sustains a head injury. The accident itself lasts one second in his perception. During that second he experiences fear, *pain* and *unconsciousness*. During that second his analytical mind is shut down by fear, pain and unconsciousness so that any impression formed in his mind is formed only in the reactive mind which does not have the ability to reason. *It stores all the impressions of that second together* regardless of whether the impression is the colour of the car, the sound of the traffick, the smell of the bread from the nearby bakery, the taste of blood in his mouth or the feel of the tarmac. When he is conscious again the child has no conscious recollection of these impressions and in later life he has no reason to connect the fact that when he experiences some or all of these impressions again (without the pain and unconsciousness) he suffers from severe headaches.

POSITIVE EXAMPLE. *a sigil.* The magician needs a temple of his own. He designs a sigil (described in detail later) and sets up as good a temple as he can both in the concrete world and in his imagination. In other words, any shortfall in what he actually creates is made up for by power of imagination. The real temple which he sets up contains nothing spurious to his idea of the temple he needs. I have heard many magicians say that the environment in which a sigil is activated is of no importance if the magician's powers of concentration are good. I refute this opinion entirely. No matter how good his powers of concentration, when he achieves the gnostic state (which is cognate with the pain, fear or unconsciousness of the engram) all sensory impressions will be stored regardless of what he is concentrating his attention on and all these sensory impressions will be stored alongside the sigil and its intention in the same parcel of 'lumber'.

Having engineered his environment so that all sensory input is relevant (there is no box of matches on the altar, no silver foil wrapper from the charcoal) he elevates his mind-state through whichever gnostic technique he feels is most relevant. This could involve whirling to a state of exhaustion, drumming, chanting, sex, sensory deprivation or any other of the many techniques available to him. At the height of gnosis, when his analytical mind is temporarily closed, the sigil and all other impressions are taken aboard the reactive mind, there to slumber until restimulated. The way in which sigils have their effect on the world at large is dealt with later in the text.

A sigil is a picture, a glyph which is at once simple to visualise and representative of a particular or a general desire. It is constructed by the magician according to whichever system or systems of symbolism he finds most vibrant and effective. The uses to which a sigil may be put are innumerable. In terms of the loftiest aspirations of mankind, whether we refer to those aspirations as 'union with god' or 'cosmic consciousness', sigils may be employed over a period of time to help realise that ambition. In less spiritual endeavours they can be used to help the magician in his attempts at astral exploration and exteriorisation (the latter of these being the out-of-body experience), and can also be put to practical use on the mundane or material plane.

That sigils can be used for gain in the acquisition of power, money or love has prompted some of our less—evolved brethren to tar them with the brush of 'black magick'. Let me state this as clearly as possible. Your morals and ethics are your own problem. It is for

you to sort out what you believe to be good or evil (if indeed you are concerned with such oversimplifications at all). This is an important point. The magician should not enter into any working or series of operations if he has any doubts at all about the morality of them since such doubts inevitably militate against the potential success of the magick by initiating what Austin Spare called an 'internal dialogue'. Furthermore, to enter into a magical working with the consideration that the operation is morally wrong will bring about disaster in much the same way as the law of karma is said to operate.

The medieval idea of sigils pertinent to planets and their spirits and intelligences is still useful to a certain extent but only insofar as they can be incorporated into a personal sigil originated, for the most part, by the magician himself. There is no virtue in incorporating traditional ideas into a sigil if the operator considers them to be glib or ineffective. Every aspect of the sigil must be relevant from his point of view. Otherwise he is wasting his time and energy. It is his own subconscious (reactive mind) and not some gaseous invertebrate which brings about a result.

The cycle of action of a sigil always follows the same basic pattern although certain sophistications may be added for particular workings. The magician acknowledges a desire, he lists the appropriate symbols and arranges them into an easily visualised glyph. Using any of the gnostic techniques he reifies the sigil and then, by force of will, hurls it into his subconscious from where the sigil can begin to work unencumbered by desire.

Since it is possible for us to achieve occasional glimpses of the subconscious in action it is reasonable to assume that the subconscious is aware of the waking state. If it is properly vitalised (ie reminded) the subconscious is capable of performing various important functions. Dreams, although not on the same level as sigilised desire, are an example of this. They express, during the apparent absence of the analytical mind, the desires and problems of everyday life and have, to a certain extent, calmativ and even educational value.

Psychology has done us a dis-service by calling this area of the mind the subconscious since it is apparent that it is the only part of the mind which is awake and functioning all the time. The 'brain that never sleeps' and which solves our problems for us while we believe ourselves to be asleep is likely to be more effective in reshaping the subtle planes than the waking state with its constant internal dialogue.

The mind can be concentrated but how much more concentrated might that mind be which has no will or desire of its own? The ability to ignore the analytical mind and pay attention to the messages sent by the subconscious brings about the quality which we recognise as genius.

The uninspired poet, the one who kneads his words like dough, gives only insight into his meaning. The poet who surrenders to his self elevates his reader to new heights of emotion and understanding. There is a peculiar state of mind required for successful sigilisation. Paradoxically, it is a state of non—desiring similar to Crowley's idea of 'no lust of result' and Austin Spare's 'non-interest/non-disinterest' or 'neither—neither'. This is not to suggest that by actively not desiring a result will ensue, rather to suggest that

‘positive non-desiring’ is the optimum mode in which to operate. I am aware that the foregoing is somewhat obscure but can describe the state in no better way. A friend of mine once took me to task over this matter and all I could say was that he would identify the feeling when it arose. Three years later he reported, with a smile on his face, that he now knew exactly what I meant. (He couldn’t Find a better description either).

At this point the injunction to ‘invoke often’ reveals its importance. We are told that familiarity breeds contempt and in sigilisation this assumption is very useful. The adept who uses sigils regularly becomes detached from the desires for which he originally constructed them, but in retaining the certainty of their effectiveness he obtains his result.

For the magician who has no experience of sigils it is best if he chooses desires which are of no particular importance to begin with, sigils whose fulfilment will have as little ego-inflating potency as possible. In ‘invoking often’ he will become so familiar with the processes involved that he can activate a sigil time and time again without even remembering the original motive. (It is important that he should decide beforehand how many times a particular operation is to be repeated, if at all).

By keeping an accurate record of his workings, when his inaugural experiments are completed the magician is able to review his methods and observe which of them were effective and which of them he might now discard as being of no pertinence. The Book of Results should be kept in as scientific a manner as possible. The magician realizes, of course, that no experiment can be repeated exactly since there are circumstances which he is unable to control (eg the motion of the heavenly bodies, the weather etc.) but as far as his own preparations are concerned (the time of day, the ritual trappings, his own state of mind) he should record these as precisely as possible. Results should also be recorded accurately as to their nature, their extent and the time at which they were brought about. The skeptic calls the type of result obtained ‘coincidence’. I call it ‘arranged coincidence’ or ‘magick’.

The first step in sigilisation is the acknowledgement of the desire. The magician knows what is possible and what is not possible and the limits of possibility are forced further and further away as one becomes more adept in this art. The desire is set down on paper, parchment, tree bark or whatever in the form of symbols which simultaneously depict and disguise that desire. Let us assume that the magician wishes to become more observant. He might set down his desire in terms of one of the following sentences:- My desire is the keen eye of the hawk. My desire is the awareness of the hunting cat. My desire is the all seeing nature of the security camera.

To save time and energy he could arrange a simple glyph to represent the first two words since they are likely to be an inherent part of most of the sigils he makes.

The remainder of the sentence may then be expressed pictographically and contracted into a sigil. An alternative to this method which is especially useful when pictographic representations are impractical is to utilise the letters of the sentence themselves. Each letter as it occurs is written down, duplications being omitted. The letters are then moulded and stylised into an easily visualisable glyph. Alphabets other than our own can

be used to good effect.

By these processes a choice for the basis for one's sigil is established. In either case colour may be introduced both as a supplement to the symbolism and as an aid to visualisation.

In constructing a sigil involving the idea of strength it would be 'traditional' to draw the main body of the glyph in orange or red which colours relate to the four fives of the tarot, the sephirah 'Geburah' (strength) and to the planet Mars. If the kind of strength you're looking for is perceived as blue, use blue. It is not second class magick to fly in the face of tradition but it is first class magick to use colours which have the most striking effect on you.

To aid visualisation one might use complementary or 'flashing' colours so that if the ground is painted in orange the detail surmounting it is blue. In concentrating on a design of this sort the adept receives a visual impression of flashing and, on closing his eyes, 'sees' the whole in negative. That is, the orange is now blue and the blue is now orange. There is also a subliminal effect which should not be discounted. With a little experience of what shades to use the technique becomes very effective. If you're not sure what is the complementary colour of yellow, for example, paint the yellow on a sheet of paper, stare at it under bright light for half a minute and then close your eyes. You will 'see' the colour you need.

As a complement to the visual impression of the sigil a mantra may also be used so that both visual and aural senses are being assailed by one's postulate at the peak of the gnostic experience. The mantra may be constructed in a similar way to the alphabetic sigil except that the phonemes from the original will—sentence are used rather than the letters. As an example the method is here applied to one of the sentences given above:- My desire is the keen eye of the hawk becomes myd esir is ken ai o thaw becomes mizir iz kenai otaw.

This method, although quite elegant in most cases, does not work too well with this particular sentence (as demonstrated). There are alternatives. My favourite type of mantra for this type of working is the spinning mantra which is formed most easily from foreign languages and consists of five lines of four syllables each, the emphasis falling on the second and fourth syllable of each line.

AN EXAMPLE

men barb wa bayb - saher saha - kul ha ga nas - wi ehna nos y thay ta ros

Spinning mantras, when energetically performed, produce a driving rhythm. They are best performed by two people who chant alternate lines. They are not easy and require a great deal of practice. Time spent in practicing this discipline is not wasted. The mantra, which contains none of the sense of the will-sentence but does contain the intention behind it, amplifies that intention in conjunction with concentration on the sigil. The senses of

smell, touch and taste are also used in a controlled way to assail the subconscious through the mnemonic system we call magick. These are dealt with in chapter three.

CHAPTER THREE

As with any activity which is frequently repeated, sigilising desires can lead to obsession, especially since the desire itself is likely to be an important one. Were it not so the magician, unless he were practicing technique, would not sigilise it. Because of this risk the ritual process of sigilisation must be confined within psychic parameters so that the desire may then be left to fulfil itself rather than to impinge on the consciousness of the magician thereby reducing his efficiency in other areas.

Banishing, the technique of confining any magical process, comes under the general heading of 'ritual magick' along with those processes designed to generate emotion, will, gnosis and other cerebral activities within specific magical planes.

The Banishing Ritual is performed before and after the main body of the ritual. It has two purposes. The first is to clear the magician's mind in preparation for extending his ability to concentrate his attention during the ritual. The second is to clear his mind of the ritual he has performed thereby helping him to adjust to the changes he has just made in his personal reality (the way he views the universe) and to re-adjust to functioning once again on the mundane level. In short, the banishings represent a capital letter and a full stop, the ritual being the sentence. The reader of the 'sentence', the magician's mind, is thus clearly informed of the start and finish of the ritual. The more a banishing is performed, the more effective it becomes.

The Banishing Ritual itself can take many forms and it is best if the magician constructs a banishing of his own devising. Basically it consists of establishing a position in space and time. The magician who is 'in present time' will have no problems with obsession.

A banishing can be performed either mentally or with full ceremonial trappings the latter being, in my opinion, preferable since, as a wise man once said, "the best symbol for a good sharp sword is a good sharp sword".

Examples of 'The Lesser Banishing Ritual of the Pentagram', a Golden Dawn ritual, and other less traditional methods are easily accessible. Most of the 'Introduction to Practical Magick' type books contain something of this nature. The example which follows, called 'The Caltrop of Chaos', was previously published in the first issue of 'Chaos International'.

All rites, wherever they originate, are open to adaptation for individual needs and the following banishing cum opening/closing is no exception. It does not rely on the use of particular angelic or god/dess forms or on any obvious symbolism and it does not rely on any particular scenario in order to be effective. This means that it can be used as a preface to most styles of ritual without interfering stylistically with what follows it. Its function is not to act as a barrier against unknown energies and influences (the Golden Dawn

method) but to prepare the mind of the magician for the influx of those energies and influences. It is absurd that sophisticated magicians spend so much of their energy in keeping out impressions from the chaos or wierd side of consciousness when shamans the world over go to extreme lengths to open themselves up to those impressions and energies. After all, if you have no experience of chaos, the formative and usually hidden energy of the universe, you can hardly use it to bring about changes in the formed universe or to bring about changes in your own perception, understanding and awareness. The Caltrop of Chaos is intended to prepare the mind of the magician for entering a theatre of operations which is quite different from the mortal, cosmos sphere in which he normally operates.

The rite makes three assumptions:-

1. The phenomenal universe (the formed and manifest result of universal powers, probability, cosmos) is best represented by the cardinal points. That it needs to be represented at all is the effect of necessarily comparing it to chaos.
2. Chaos, the sphere of (as yet) unformed energies, is best represented by the caltropic points half way between the cardinals. In calendrical terms, the halfway points are the times of the year at which the wierd energy of improbability is invited in.
3. Black and white can be used in visualisation without suggesting morality or intention of result.

The rubric of the rite (which takes about ten minutes to perform when decently paced) follows. Explanations are given, where necessary, in italics.

THE CALTROP OF CHAOS

THE MAGICIAN STANDS AT THE CENTRE OF THE TEMPLE. HAVING COMPOSED HIMSELF DY BREATHING DEEPLY AND REGULARLY HE SAYS:

In the beginning, four forces joined in perfect absolution. The end will be the same. Aleph is Omega. The four are one and the one is the world. All comes from the unity of the four. All exists because they are separate.

There are four forces. Gravity, electro magnetism, weak and strong. These forces are responsible for this and previous universes. When the four come together the big bang occurs, ending one universe and beginning another. This doctrine is similar in some ways to the classical notion of the four elements.

The magician now goes on to identify the powers with the cardinal points.

FACING ANY CARDINAL POINT THE MAGICIAN INTONES THE MANTRA, VISUALISING AS HE DOES SO A SEGMENT OF WHITE LIGHT, THE ENERGY RUSHING AWAY FROM HIM HE REPEAT'S THIS AT THE REMAINING THREE POINTS.

le arbaa ka yikun gamaa agiba ka ta'ala nu yikun sowaa

The mantra has a twofold application since it is used both to dissolve the magician's ties with consensus reality and to emphasise the influx of energies and powers which bring about the state of otherness and allow for the performance of magick. It is almost impossible to compose a mantra in English to perform these functions for two reasons. 1) In order to be maximumly effective it needs to be vibrated in one breath with stresses on the second and fourth syllable of each line so that the whole mantra gives an effect not unlike the thrum of a steady, deep-noted engine. 2) By creating mantras autoschediastically and then meditating on them to ally the sound to the meaning, a great deal of information can be telescoped into a relatively short mantra. The intended meaning of this particular mantra is: 'Let the effect of the four forces come within my/our reasoning. Let chaos pervade me/us and concentrate me/us in the strange realm (of impressions and power)''.

FACING THE FIRST POINT AGAIN THE MAGICIAN SAYS:

Let Chaos and Cosmos combine!

Chaos and cosmos are always combined anyway but not necessarily within our reasoning. The purpose of the Caltrop is to reinforce the notion within our sphere of knowing.

HE PAUSES TO REINFORCE IN HIS (OR THE GROUP'S) IMAGINATION THE RITE SO FAR. THEN HE CONTINUES:

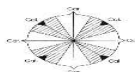
Before the first! Beyond the last! The unknowable pulse, unwitting of time, pervades the rigid forms. Improbable Chaos, in between the lines, contrives the whirling dance.

Chaos is not confined by time or by big bangs. It is improbable in the scientific sense and allows for the improbable to occur within the inertial frame of the knowable.

TURNING TO THE FIRST CALTROPIC POINT HE VIBRATES THE MANTRA, VISUALISING AN INRUSHING BLACK SEGMENT OF ENERGY, KNOWING THAT THE MEDIUM OF IMPROBABILITY IS BEING INVITED IN. HE REPEATS THIS AT THE THREE REMAINING POINTS AND THEN, FACING THE FIRST POINT AGAIN HE SAYS:

Let Chaos and Cosmos combine!

THE MAGICIAN IS THEN READY TO PROCEED TO THE MAIN BODY OF THE RITE AT THE END OF WHICH THE CALTROP SHOULD BE PERFORMED IN REVERSE, THE BLACK CHAOS ENERGY RUSHING OUT THE WHITE COSMOS ENERGY RUSHING IN.



It is easiest to visualise the Caltrop and its flowing energies on a flat plane but much better to imagine the wedges reaching to infinity above and below, oneself at the centre.

The remainder of this chapter is devoted to an example of ritual sigilisation.

AN EXAMPLE RITUAL

(Preliminary Considerations)

1. For the purpose of this example let us assume that the magician has access to a temple, that is, a perfectly empty room, preferably without windows. Let us also assume, in order to avoid glamourising the subject, that what he wants to do is to amplify his powers of healing. His first step is to decide on a will sentence. He studies his first idea:- My will is to become a healer and rejects it on the grounds of inaccuracy. He doesn't actually want to become anything; he wants to be whatever he is at present and also be able to heal. He studies his second idea: My will is to be able to heal and this he accepts. It contains nothing that might lead him off the course he has decided upon (see the [Oath](#), Chapter One); nor does it contain anything which might "put too great a strain on the universe" (in his perception). He meditates on the will sentence.

2. He strikes out all the duplicated and triplicated letters from his will sentence. This gives **MYWILSTBEAOH** and on this he meditates, constantly making the connection between the shape of this 'word' and the intention, NOT the words, of the will sentence.

3. By arranging the letters, superimposing some, juxtaposing others, the magician creates his sigil which is as much a simplification as possible of the twelve letters. This he paints in green on a red ground, green because he considers it to be the colour of healing, red because it is the complementary of green (a combination which will cause his sigil to 'flash') and so will appear green when he closes his eyes. The sigil should be a decent size and might be of paper, parchment, papyrus, silk, birch-bark or whatever. In order to decide on the best material and its size the magician needs to know how he will destroy the sigil (this is dealt with later in the example). He also chooses a material apposite to the type (style, scenario) of rite he is proposing. The choice of type depends on which belief system (if any) the magician supposes would most uphold the notion that his powers of healing might be improved.

4. The magician who is free of dogma and prejudiced or imposed belief has a great advantage. This is the 'clean slate' on which he will now design his rite. His options are many and he considers, over a few days, the angle of belief from which to approach the sigil from now on. He decides that belief in one of the goddesses of healing would be useful and duly adopts Brigid as his goddess until the termination of the rite. The choice sets a tone and an attitude. Brigid is not only goddess of healing and healing wells, but also of terrific energy. Her colour is traditionally green although her energy is, quite naturally, red. The magician learns as much about her as possible, building up his emotions through examining his feelings towards her aspects as a healer and energiser.

She is the mental wallpaper of the rite and the magician's awareness of her indicates that the rite will be pagan and that, in his consideration, the power that he will work with in the rite will be earth energy or, to put this another way, fire of earth.

5. Having decided on an overall scenario the magician chooses birch bark on which to paint his sigil. He has two reasons for this. First, it is a 'more pagan' material than paper. Second, it is a very combustible material (even when damp) and this quality will prove useful later in the rite.

6. The next point to be considered is the method which will be used to induce gnostic trance. The magician resolves to use three methods simultaneously. **DRUMMING**: This he prerecords, with or without assistance, leaving enough silence at the beginning of the tape for the temple to be prepared and the banishing to take place. This means that he does not have to bother with electronic gadgetry during the ritual. Twentieth century technology is not compatible with Brigantian paganism, the mind-set within which he has chosen to work. In recording the drumming he ensures that the rhythm is compatible with the **MANTRA**: WIL STE AA 0, contracted from the will sentence. The magician uses this mantra for several days prior to the rite, meditating on the connection between the sound of the mantra and the intention, NOT the words, of the will sentence. **WHIRLING**: This is not just spinning around one's axis. It is a technique which requires some practice before it is used in ritual. (See [Action sigils](#) for notes on this).

7. Successful magick depends to a great extent on having chosen the right moment. There has always been discussion about how to select the best time to do ritual, usually according to the movements of the stars and moon and the seasons. The magician should choose the time he feels is best. As far as the present example is concerned, his best calendrical option would be Imbolc (Feb 2nd) since this would be cognate with his scenario, or he might opt to work at the time of the waxing moon which is, traditionally, a good time for healing. He might decide to do the rite on his birthday. It is his feeling about the time and its appropriateness which is important. Within the rite there is another moment which needs to be chosen carefully.

During the gnostic state induced by whirling, drumming and incantation, the magician must decide when the sigil has become emblazoned on his subconscious/non-analytical mind. As soon as possible after this he should symbolically destroy the sigil. In general terms he could do this in any way he thinks suitable. He could a. Tear it into small pieces and scatter it in the wind. b. Cast it into a lake. c. Bury it in the ground. d. Put it in a bottle and hurl it into the ocean. e. Eat it. or f. Burn it, which is what he will do in this case. He is satisfied that burning birch bark is cognate with the Fire of Earth discussed previously.

The destruction of the sigil signals the end of mentation on the intention or on the sigil itself. The magician should now forget the details and purpose of the rite. This is important because the act or process of forgetting obviates internal dialogue about the potential result, greatly increasing the probability of success.

8. The question of what to wear sometimes seems to arouse more energy amongst

magicians than does active participation in the ritual. The simple answer is wear nothing. This is easiest, it allows for physical freedom and is suitable for most types of magick. Everyday clothes are not suitable. If you try to do magick in a three piece suit or denims and a teeshirt you'll find it a distinct disadvantage unless this kind of clothing is specifically relevant.

9. The magician is now in a position to plan the rubric of the rite.

THE RITUAL

1. The temple is empty except for a simple altar in the north.
2. On the altar: One green candle illuminates the sigil (which is visible from every part of the temple). A brazier or open-topped thurible on which an appropriate incense is burning.
3. Start the drumming tape. The equipment should not be visible.
4. Stand facing the altar, regulating the breathing and meditating on the sigil.
5. Perform the Caltrop banishing.
6. Pause for a minute or so.
7. Start to chant the mantra. The drumming should come on at about this time.
8. Start whirling and continue to chant the mantra. The sigil is kept firmly in mind.
9. Stop whirling.
10. Hold the sigil to the candle until it starts to flame. Place it in the brazier and watch until the fire has consumed it.
11. Perform the Caltrop banishing.

CHAPTER FOUR

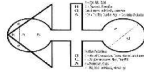
Austin Osman Spare was emphatic about the workability of sigils. My experiments over the last fifteen years confirm his confidence in the technique as do the experiments I have persuaded other people to do.

In the first three chapters of this book I have concentrated on the method of sigilisation to the exclusion of the hows and whys of the system. This was not an oversight. The method of sigilisation as described earlier calls for no belief or supposition. It needs only to be adapted to the working methods of the individuals or groups using it.

A suggested model of how sigils work does not fall into the same category as how to make them work. The latter is pragmatic, the former more speculative and for this reason the speculative and theoretical discussion about how sigils work has been allocated a chapter of its own.

At times I have argued that to know how something works can be an impediment from some points of view. These days I would argue that to be aware of how a technique works during its performance under ritual circumstances can be an impediment. In any case I would also argue, paradoxically, that to have a model for how a technique works acts almost as a sigil in itself.

Magick in general requires a multi model approach. It is impractical to express the universe and ones relationship with it exclusively in terms of one model. One model ultimately means one approach. One approach not only regulates the activities of the individual, it inhibits and restricts the information he receives and is prepared to accept on his own terms. The magician seeks the opposite. He seeks to achieve a wide perspective by opening as many information sources as possible. If you get your news from only one source you are prejudiced. If you get your point of view from only one source you are prejudiced. If you get your magick from only one source you are prejudiced, unless the source is your self.



The model I propose does not attempt to contain subtleties such as positive non-desiring. Nor does it show one how to be a better sigilisor. Magical models are more an art form than a science but they do have a function which is to help the aspiring magician into the belief system concerned. The basis of this model is chaos. The word is not used negatively or perjoratively but very precisely to signify the magician himself and also the known universe and the unknown universes without the point of view of order. Order is not a reality. It is a convenience; a bar-code stamped on chaos - not the product itself, merely a reference to it.

We impose order so that we can function more efficiently, so that we can communicate, so that we can socialize and in so doing we have come to *expect* the universe to behave in a particular way. Although Newton's clockwork universe no longer holds sway in scientific circles, explainable cause and observable effect are prerequisites to any incident being considered to be possible by consensus reality. Because of this, consensus reality sees many strangenesses and ties itself into an embarrassing knot explaining events in terms of 'not really having happened' or 'not having been possible'.

In the chaotic universe, the universe which the magician creates and participates in, everything is possible. The more successful his sigils are the more the magician understands that the cosmos is not rigid, that the order which mankind has overlaid on chaos is not the solid structure he thought it to be. The more he sigilises the more he realises that, given optimum circumstances (perfect ritual) the universe will respond to him. The magician informs chaos and is informed by it. Of the six mind functions used in the model S, D and E are more attuned to chaos, or to put this another way, they are unconditioned by consensus reality. All six functions interrelate with chaos to some degree and the magician develops four of these, attuning them to chaos. Self is perfect and does not need to be developed. C needs to be observed and analysed. The six functions are as follows.

S. Self. I have heard it argued amongst magicians that the individual is composed of many selves. My own meditations and the practices which have come out of them indicate that this is a dangerous and unproductive point of view. Self has many different

functions but it is a constant unchanging source. It makes bodies as it chooses and, in itself, it is unaffected by circumstances and events. Magicians who have practiced exteriorisation do not subscribe to the many selves argument. Outside the body the picture is clearer; Self is self and self is the source of self.

A. The part of you which is reading this book, which believes or disbelieves and which wills and desires. It is much more complicated than the self and is the home of the internal dialogue. It is egocentric, otherwise it would be dead along with the organism it inhabits.

B. Awareness and perception.

C. The censorship mechanism (CM). It must be apparent to anyone who has ever dreamed that the mind contains a censorship mechanism. Often one wakes with a very strong impression of a dream and yet is unable to recall a single detail. The CM is at work, refusing A and B access to the night's subconscious activities. It functions in just the same way when A and B attempt to feed information into the subconscious. Until personal equilibrium has been achieved the CM works on behalf of the sanity of the individual, concealing from the analytical part of his mind an infinity of atavisms and the totality of information accumulated by the individual in all his lifetimes. People who function only on the mundane plane are confused and occasionally terrified by sporadic, accidental glimpses of what lies beyond the CM. They are not prepared for encounters with something so vast. The magician's raison d'être is in making sense of his universe and this he cannot do without placing himself in danger of temporary insanity and confronting those elements of his psyche which other people prefer to avoid. His drive is such that he allows himself no choice but to take the risk.

D. One of the methods for bypassing the CM is gnosis, the magical trancelike state brought about through either excitation or inhibition of the body. It seems that during the gnostic state the mind itself closes down the CM in the same way that it closes down analytical functions. The sigil on which one has spent so much time and effort can then be impressed onto the subconscious function along with the sensori data of the rite - colour, sounds, smells, tastes etc.

E. The sub/unconscious. In effect this is the only part of the mind which is constantly vigilant and aware, even during deep sleep and unconsciousness. It is a store of memory inconceivable in size. No experience, no matter how often repeated or how insignificant, is unrecorded. All the data about your past are there and all these data are accessible to anyone who is prepared to work at accessing them. In the case of sigilisation the magician expends no effort to have his sigil recorded by the sub/unconscious. This is an automatic function. The magician expends his effort on achieving gnosis, thereby closing down the CM and the analytical mind. At the moment of unconsciousness or great emotional stress or bliss the sub/unconscious continues recording but the analytical function stops recording. This is the magician's cue to 'forget' the sigilisation.

I am not going to attempt to explain the way in which the sigil has its effect on chaos for that way dogma lurks alone. I should add, however, that if one were to treat sigilisation

itself as a belief system (which I do) it would do no harm at all for the magician to find a satisfactory explanation of his own. Subatomic physics presents many interesting avenues of exploration and one should not forget the (now famous) butterfly of chaos who flapped her wings in Peking and affected the whole universe.

ACTION SIGILS

One of the problems, perhaps the only problem, with the process of sigilisation as it has been developed over the past seventy years or so is the disassociation of the intention and the operation. The pioneers of sigils always maintained that it was essential, once the sigil had been designed and reified (using whatever method), that the operator should at least forget having done the working for this purpose and, if at all possible, forget the sigil itself after it had been destroyed or consigned to the realms of magical (unaware) consciousness. For this reason some sigilisers have adopted the scheme of making sigils and storing them with many other sigils, withdrawing particular ones at random and empowering them in ignorance of their intention. This has the required effect of separating the intended result from the working but also fragments the energies used. It is a useful experiment but little more.

There are two kinds of sigilisers - those who have been doing it for a while and those who are just starting to experiment. The first group tends to experience few difficulties excepting those of personal style and elegance of technique. These are the self inflicted difficulties which connoisseurs of all types pull in on themselves (largely for amusement) and they are not problems of basic technique. The second group, largely through unsureness, suffers from more tangible difficulties and it was largely on their behalf that experiments with action sigils were undertaken.

The starting premise for this scheme of sigils is that the intellectual input usually involved in designing the sigil is entirely removed. This requires two magical operations rather than one. These two operations compartmentalise the creation of the sigil into the first ritual and the empowerment of it into the second thereby making it easier to empower the sigil without consciously restimulating memories of its intention and, since this method of creating the sigil produces an abstract rather than a symbol form it becomes far easier to enter the state of positive non-desiring and to work 'without lust of result'.

It should be noted at this point that I have only experimented with this technique on a group basis and that I have done no solo working with it although, in theory at least, it should make little difference except insofar as the note on abandonment of individual identity (see 12, below) is concerned. To keep a short story short I now resort to ritual rubric.

RITUAL RUBRIC

1. The operators carefully define the intention of the sigil.
2. An incense is made and is to be used for this working only.

3. Music is created and recorded and is to be used for this working only. (see also 10, below).
4. A large blank canvass is attached firmly to the temple wall.
5. Pigments appropriate to the work in hand are chosen and placed in open vessels near the canvass.
6. Special attention should be paid to lighting whether that be of the traditional type, in which case many candles or lamps should be used, or whether it be stroboscopes and other mind-bending gadgets of evil empire.
7. Incense, music and lighting should be arranged so that, once lit or turned on, they need no further attention for the remainder of the rite.
8. The opening: A rite within a rite put together by consensus of those concerned. It's functions are:-
 - a) To set the mood for the rite.
 - b) To begin the rite.
 - c) To forcefully remind the operators of the intention of the rite.
 - d) To afford an opportunity for a strong sacrament to be shared.
9. A period of silence in which each summons his/her allies, gods, demons or whatever.
10. The music starts. The operator who puts the tape together must bear in mind the kinds of activities that will take place over it (as follows) and must ensure that the tape is at least as long as the rite from this point onwards.
11. In order to bring a gnostic state upon themselves the participants begin to whirl. This is a technique in itself and must be practised several, or even many, times before it is used ritually. It is best to start slowly and establish a rhythm, gradually building up speed until the arms rise by the force generated. This speed should be maintained while attention is focused on the object of the rite, eyes open. Experienced exponents might intone a mantra at the same time. The likely duration of this process is subject to four variables:-
 - a) The strength of the sacrament.
 - b) The effect created by the lighting, incense and music.
 - c) The proclivities of the individual participants.
 - d) Chaos, but less than one hour would be a waste.

Whirling is a technique most often used to induce the ability to walk on hot coals. If you feel that you are ready to do that you have achieved the desired state. (Prior to using whirling in ritual it is useful to set up a firewalk to demonstrate to oneself the effectiveness of this technique). The gnostic state has been entered when awareness of the body disappears and self is centred in or totally exterior to the body.

11a. A difficulty with this kind of rite is in arranging the transition between one activity

and another, especially when each individual must achieve the required mindstate in his/her own time. This means that the transition is gradual and that for some time two activities are taking place concurrently.

12. "Each in turn as he was taken" stops whirling (not suddenly to avoid dizziness) and maintaining concentration on the object of the rite, approaches the canvass, smears Body with paint and transfers this to the canvass using any and all bodily parts except the hands and feet which leave too recognisable and symbolic an imprint. As other participants join in this activity all ideas of individualness in terms of Body and Self are surrendered to the notion of one Body, one Self, one organism with intention. There should be no difference in the minds of the participants between my Body and your Body, this Self and that Self. It is all one Body no matter whose the hand that smears or the thigh that receives the paint. This submission, this temporary abandonment of individual identity has four advantages:-

- a) In the absence of the individual Self there is no internal dialogue.
- b) In the absence of the individual Self attention can be easily concentrated.
- c) Paradoxically, in the absence of individual Self exteriorisation is facilitated because one has abandoned the notion of Self owning a particular Body to which it must necessarily remain attached. Exterior to Body is the ideal condition in which to create magical effects.
- d) In the absence of individual Self one automatically forgets that one is performing ritual and this leaves one free to operate in present time, no longer concerned about or constrained by the structure of the rite. This is an excellent bonus. It is what every practical ritualist seeks to achieve.

This part of the rite should go on for as long as the participants can hold their concentration and until everyone is totally satisfied with the operation.

13. An ending, previously designed through consensus, is performed. Its functions are:-

- a) To ensure that all participants are centred in their Bodies.
- b) To shut down concentration on the object of the rite.
- c) To bring the rite to an end.

The ritualists leave the temple, bathe and relax in one another's company. The first rite is finished, an abstract sigil having been produced, and there should now be an interval of some days, if not a week or two, before the second rite.

There are many possible starting points for the ritual of empowerment and these depend primarily on the participants' preferred methods of working. They may prefer, for example, to work with the sigil itself, although its physical size might be somewhat inconvenient in terms of practicality. They might use a large colour photograph or even a colour intensified video image. Whatever, the ritualists now resort to their favourite method of hurling the sigil into Chaos in order to activate it. The only restriction on them is not to give the purpose of the sigil any consideration and the temple should be furnished with this in mind.

THE DRUID'S KNOT

OR
THE CRIME BEFORE TIME
BY
THESSALONIUS LOYOLA

(The late Thessalonius Loyola wrote three magical mood poems the first two of which *The Book of the Apple I Want to Eat*, and *The Singing Tadpole* - have been published in recent years. The third, *The Druids Knot*, unpublished until 1991, addresses the problems posed by exteriorisation (also known as 'the Out of Body Experience) as distinct to astral travel and other types of imaginary journeying.

Loyola was meticulous in his use of words and punctuation - anything out of the ordinary is a sign pointing away from the direction in which the words seem to be going. Using methods such as this he was able to convey several concepts, as it were, within each other. The techniques of exteriorisation given in the text are similarly intertwined, hardly surprising given the complexity of the subject.)

Have you ever pondered, Gentle Reader, over why it is that you live in a universe where everything you enjoy is bad for the health of your body and where you can't even smell your own neck without the aid of some sophisticated contrivance designed for the purpose? Or why everyone jumped up and down about some guy who turned water into wine but no-one noticed when you turned plutonium into porridge to demonstrate one of the more obvious basic magical paradigms? Confused? You're in the right universe for that whether you read me or you don't. Strange, is it not, that confusion should spring from their order and clarity from our chaos? Peace from our Dogmas of Darkness and strife from their purity of purpose? I spit three times in the eye of their spirituality. My spirituality doesn't want to be found — it wails to be left alone. And where should my Self be found? For sure this is not my Body, I just rent space here. For sure I find my Self anywhere I care to be, often times in many wheres and whens with space and time coincident (but never in a fly on the wall). Beware of your eyes! They give the appearance of attachment to the Self and this is a lie that even your feet won't tell. Please your eyes and lose yourself in their stupid blinking. Where starts this knot? It starts before time.

A little knowledge is a dangerous thing (in the right hands). A more dangerous thing is no knowledge at all - with no knowledge of any universe. No knowledge of substance or space, power or time. The little knowledge was of the Self as yet unfettered. Self then was in no thing and nothing has changed. For the mystic there may be nothing in the universe but for the sorcerer there are two. Self and not-self. Self perceives the universe into existence in order to perceive itSelf. Here continues this knot. In the beginning were the words and the words were misunderstood. The words were my and Self. Can I own mySelf as I own my Body and my boots? My Self is free to occupy whatsoever it perceives but chooses, more often than not, to dwell in some living thing, basking in the

waves of perception.

Wizards, like sailors, are spinners of yarns. The Druid's Knot is not a wizard's yarn. Thanateros is the knot or web of deadly poison in which all who seek pleasure must become entangled. Body makes it so and Self looks on.

I am not alone on this planet but I wonder where the others are.

Magick as an exact science was the dream of the small minded. This knot is not the *MathemaTICS* of crystallisation, it is the confusion of the awareness of change.

I conceive of mySelf and find that I am interested in my Body. Interest is a yoga, an attachment of two things, the yoke of Self and Body. The fool who chases riches can have no freedom from gold. But when I ride a horse my lack of interest permits me to dismount. Body fails to interest me while it sleeps and then I play at what I please. And when Body dies I lose interest entirely and out I go without so much as a 'thanks for all the perceptions'. I remember.

'Know thyself' is no help with this knot. I conceive of mySelf in long meditations and guard against madness.

Is three score years and ten enough of the Bastard Time? Time enough for wisdom? And is Time the thief who will bear away your body and your memory leaving self in vacuo? Nequequam vacuum! Thanateros! Morituri non salutandem!

My Body sits in a triangle of mirrors, a candle in front of it, its nakedness fed with fungi. Behind it the bodies of two soulmates have the remaining angles. Self sits behind my eyes, enjoys a long stare at Body's image, then sits behind the eyes of image and enjoys a long stare back at Body. Self selects another image from the many available and sits behind its eyes looking back into the infinite triangle and Body goes blind. For my next trick I occupy a soulmate image looking back from there into the triangle of excorcism. I do this many times, always forced to look back in. Sometimes I see the body which generates the image I am in and often I see my own Body from behind, pleased that some other self is in there, looking out through my eyes at the reflection of a Body I no longer inhabit. Later I take especial care to know who I am.

Body is an oubliette and thinking is its symptom. Trapped inside this Body I am a prisoner of perception. Outside of Body I am a prisoner of no-perception.

I have no confidence in the future - the future is chaos. I have every confidence in the future - the future is chaos. Nihil sine kaos.

In the stumblelight of evening I stand one-legged, arms akimbo, at the edge of a deep ravine, eyes cast down. In this asana, the wind playfully threatening Body's continued existence, I quietly contemplate *falling away from the earth*. My terror will lend reality to future meditations.

Body does as it's told. The only crime is waste.

All the meanwhile I keep my eyes in both directions, alert to ferversion, mine and other people's. Ferverts preach a simple solution to this knot without ever having teased a single strand.

Should I be concerned that after I have cast off this mortal coil some demented sorcerer might extemporise horribly on a trumpet made from one of my two favourite femurs?

The beginning of a knot is the end of a knot. The one is the one. Alpha and Omega is the lie of substance, the trick of the Bastard Time. Perception makes it so. Should I perceive mySelf enmeshed with Body, convince mySelf that two are one, or should I enrol as an outsider, to be truly outside of all things, as I choose? No fixed abode.