

POWER GLYPHS

A POTENT NEW METHOD
FOR SUMMONING SPIRIT FAMILIARS

For centuries, familiars have assumed many forms—the heavenly lover of the shaman, the wise imp of the witch, and the elemental companion of the theurgist. Their function, always, is to help the magician.

Spirit familiars desire interaction with human beings. But the time-honored practice of summoning a magical assistant has been mostly forsaken due to the false perception that it is both difficult and dangerous. Now, renowned occultist Donald Tyson shares his revolutionary system for safely and successfully summoning, directing, and dismissing a familiar. Accessible to dedicated beginners, these techniques do not require expertise in formal ritual, astrology, or the Kabbalah.

Revealed here for the first time is Tyson's unique system for generating spirit sigils based on a set of symbols called Power Glyphs. Power Glyphs are the key to establishing contact with a familiar that is exactly right for your specific magical purpose. Familiars summoned by this method become valuable assistants who will do everything in their power to fulfill your goals.

Donald Tyson (Nova Scotia, Canada) is the author of two novels and more than a dozen nonfiction books on Western occultism.

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FAMILIAR SPIRITS

A UNIQUE SYSTEM OF
POWER GLYPHS

TYSON

FAMILIAR SPIRITS

A PRACTICAL GUIDE FOR
WITCHES & MAGICIANS



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DONALD TYSON

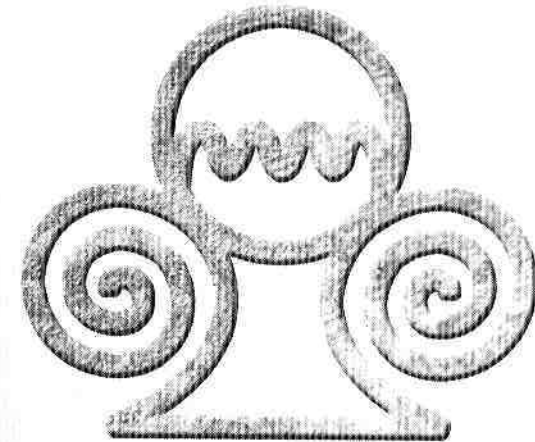
about the author

Donald Tyson (Nova Scotia, Canada) was drawn to science early in life by an intense fascination with astronomy, building a telescope by hand when he was eight. He began university seeking a science degree, but became disillusioned with the aridity and futility of a mechanistic view of the universe, and shifted his major to English. After graduating with honors he has pursued a writing career.

Now he devotes his life to the attainment of a complete gnosis of the art of magic in theory and practice. His purpose is to formulate an accessible system of personal training composed of East and West, past and present, that will help the individual discover the reason for his or her existence and a way to fulfill it.

A PRACTICAL GUIDE FOR WITCHES & MAGICIANS

FAMILIAR SPIRITS



Donald Tyson

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INTRODUCTION

Spirit Magic Made Easy

A FAMILIAR IS A SPIRIT in regular personal contact with a human being. Webster defines a familiar as “a spirit believed to act as an intimate servant.” Familiars have always been a mainstay of Western esotericism. Over the centuries they have assumed many forms, among them the heavenly lover of the shaman, the knowing imp of the witch, and the elemental companion of the theurgist, but whatever form they take, their function is always to help the magician.

Magic is sometimes divided into low magic and high magic. The first is the magic of what are termed blind forces, and involves the direct manipulation of natural yet hidden energies such as the virtues inherent in herbs and stones, in astrological aspects, and in the four philosophical elements. The second type is the magic of spirits, and involves enlisting the active assistance of intelligent noncorporeal beings. This distinction is more abstract than practical. The two kinds of magic almost always overlap. Indeed, at their root they are the same. But the distinction, artificial though it may be, is useful because it draws a line between magic requiring the use of spirits, and magic that does not use spirits.

In modern times most magic involves the manipulation of the blind forces of nature, especially the manipulation of elemental forces or astrological forces by means of such things as pentagrams,

charms, chants, visualization, candles, and oils. It requires intense concentration and focused willpower from those who practice it. This was not the case in past centuries, when ceremonial magicians relied predominantly on spiritual agents to accomplish their work for them. Once the spirits were summoned and given their instructions, the work was accomplished without any further effort on the part of the magician. Any examination of the grimoires, or grammars, of medieval magic will reveal that they are mostly concerned with the summoning, binding, and commanding of spiritual beings, rather than with the manipulation of blind forces.

Why have so many modern magicians forsaken high magic? In my view, it is because of the false perception that contacting and summoning spiritual beings is both difficult and dangerous. Once a relationship has been established with a familiar, spirit magic is actually easier than the magic of blind forces. But to many beginners, making an initial link with the spirit world appears to be an almost impossible hurdle. They also fear that after a spirit has been made to appear, they will not be able to control it.

Traditional texts of spirit magic do nothing to allay the misgivings of the newcomer. The rituals for invoking familiars, and the preparations and tools needed, can be intimidating in their complexity. Pretentiously long-winded bindings and banishments may be required, accompanied by dire warnings about the dangers to the magician should these be omitted. The modern reader can be forgiven for thinking that summoning spirits is an adversarial affair that can only be safely done by the most skilled of adepts using materials that are costly or impossible to obtain.

On the contrary, familiar spirits desire interaction with human beings, and are eager to take any opportunity to initiate communication. They are usually friendly toward those humans with whom they form a bond. In time they become almost like a member of the family. The dangers of spirit magic have been vastly exaggerated. Malicious spirits are few, and when encountered can be handled using techniques of magical defense that are well tried and proven

effective. The greatest challenge facing the beginner is not how to banish familiars, but how to attract them.

This book was written in response to repeated requests for a method of establishing communication with familiar spirits that does not require an extensive knowledge of formal rituals or difficult subjects such as astrology and the Kabbalah. Anyone with a basic knowledge of magic will find it easy to use this method. No obscure materials or costly instruments are required, only a few simple things you can find around the house or easily buy at the store. The most important factor for success in summoning a familiar is the serious and sustained desire to make contact.

The original method of telematic magic described in these pages allows the creation of a familiar for any purpose based on its intended function. You are not limited to summoning the spirits described in existing texts. Since you create your familiars to suit your personal needs, they are always exactly right for your use, and you always know their natures completely. Too often the spirits in traditional magic texts are poorly described, resulting in incompatibilities between the familiar and the magician who summons it. The familiars made with this method are your own magical children. If you treat them with affection, they will respond by doing all in their power to fulfill your goals.

In this book I introduce for the first time a system for generating spirit sigils that I have used in my own work for over a decade. It relies on a set of basic symbols that correspond to the letters of the alphabet. I have named these symbols Power Glyphs because of their effectiveness. Using these glyphs, it is possible to create a potent and elegant graphic symbol based upon any name or word, or even upon a significant set of letters. The glyphs can be employed to generate excellent sigils for familiar spirits, but their application is much broader than mere sigil generation. They can also be used to create charms, talismans, and amulets for whatever purposes the magician may require.

My telematic technique for generating familiars based on their intended functions, coupled with the use of the Power Glyphs for making effective sigils to control those spirits, results in the most simple, flexible, and potent method of familiar magic that is available anywhere. It is my hope that this book will in its own small way help to rekindle interest in the ritual use of spirits, a tradition of magic sadly neglected and misrepresented in modern times.

CHAPTER ONE

The Nature of Spiritual Beings

EVERY SOCIETY AROUND THE WORLD has recorded numerous direct encounters with spirits. Eyewitness accounts are found not only in ancient documents, but in modern newspapers. Those relating the events swear to their truth. Yet in the Western world, most educated individuals hold the view that spirits are completely unreal, that all such accounts are either fantasies, delusions, or lies. What are we to make of this fascinating discrepancy? Eyewitness testimony is enough to send criminals to prison for life, but not enough to demonstrate the reality of spirits.

Several factors conspire to maintain disbelief about spirits in the United States and other technically advanced nations. Spirits do not appear to everyone, but only to a relatively small portion of the population. A minority of this group tends to perceive the presence of spiritual beings repeatedly. The rest experience some form of contact with a spirit only once in a lifetime, or at most a few times. Those who see or hear a spirit only once, and never again, are apt to doubt the evidence of their own senses, and to make less convincing witnesses. Since

the majority of the population have not had a similar experience, they can more easily dismiss the testimony of a few others about what they consider an extraordinary and unlikely event.

Another factor of apparitions that discourages their widespread acknowledgement is their variability (I use the term apparition in this book in a general way for the sensory perception of any spiritual being). Spirits may be seen but not heard, or heard but not seen, or felt but neither seen nor heard. This goes against our usual experience of perception in which all five of our senses operate together when we encounter something tangible. Even apparitions that affect the same sense, such as the sense of sight, differ considerably. Spirits may be seen as mist, or shadows, or as translucent forms. Often their shapes and features are indistinct. They may change as they are watched or vanish. Some appear as human beings, some as spiritual beings of various recognized classes, some as animals. There are even accounts of phantom objects, such as bridges, houses, and trees.

Fraud has played a small but important part in disputing the reality of spirits. There is no question that apparitions can be faked. During the nineteenth century the explosion of interest in the supernatural made séances big business, and those who attended were not content merely to hear the reports of the medium concerning spiritual presences, but wanted to see and hear spirits for themselves. A few enterprising and creative mediums obliged their patrons by fabricating spirit forms and voices. When these frauds were repeatedly revealed, it discredited in the minds of the general population much of what had been spoken or written concerning the reality of spirits.

A more important factor in sustaining disbelief in the population is the materialism of Western society. We tend to focus on physical substances and their interactions as the only matter of real significance. This attitude has been encouraged by the rise of science, which is wholly dedicated to the manipulation of physical things. The underlying philosophy of science is that if an event

cannot be measured, and demonstrated through repetition to obey the recognized laws of nature, it should not be given attention.

This attitude is sound within the bounds of scientific inquiry—if an event does not meet these requirements, science is unable to investigate it, because science is limited to the physical world. Science does not attempt to examine matters of religion or art or morality, recognizing that it is incapable of examining or testing these realms of human experience.

What is a sensible view for scientists examining the physical world is not reasonable for humanity in general when considering life as a whole. Life extends beyond the bounds of the physical. Human consciousness, and thus human experience, transcend the material sphere. Unfortunately, the influence of science both in education and general life is so overwhelming in technological societies that the average person has automatically adopted the scientific view, without ever consciously making the choice to do so. The attitude of science toward nonphysical matters has permeated our culture over the past five centuries to the extent that even those who have never taken the time to consider the difference between the material and the real will assert with total confidence that if they cannot take a picture of a thing, or measure it on a machine, it is unreal and therefore unimportant.

The reflexive equation that nonphysical equals unreal equals unimportant is the primary factor that accounts for the paradox alluded to above—despite the firsthand testimony of meetings with spirits in all cultures and in every region of the world throughout human history, the reality of spirits is rejected by the majority in our society. Spirits cannot be scientifically measured or recorded. True, there are photographs that some assert contain images of ghosts and other apparitions, and audio recordings that are claimed to hold the voices of spirits, but even the best of these are of questionable value. In my opinion, all photographs and recordings of spirits are either fakes or errors of interpretation.

SENSORY METAPHORS

To understand the nature of spiritual beings, we must consider them to possess a type of reality different from that of the material world. As long as we think of spirits as physical, they will continue to make no sense. This is true even when we try to imagine spirits as composed of a very subtle, tenuous physical substance that appears to defy some of the familiar laws of physics. We cannot escape the scientific method by attenuating the bodies of spirits. Even if they were made up of a subtle vapor of some sort, or a kind of light energy, they would still be measurable by machine.

When we view spirits as completely nonphysical, we can begin to make sense of their seemingly inexplicable and contradictory manifestations. Spirits exist on a plane of being separate from the physical plane we are familiar with through our five senses. They can communicate with human consciousness from the deeper levels of our minds. We are solely conscious of information gathered in sensory forms—our awareness of the world, or of being itself, is based upon sense impressions, either those reaching us every second we are awake through our active senses, or sense impressions stored in our memories, and replayed for our awareness in dreams and imagination. Consequently, the only way for spirits to communicate with human consciousness is by generating sense impressions, things we can see, hear, taste, smell, or touch.

It is not that spirits are trying to deceive human beings by presenting images and other sense forms that appear to us to exist outside of our bodies in the greater material world. They cannot reach our consciousness in any other way due to the inherent limitations of human consciousness. I have called the sensory impressions generated by spirits sensory metaphors, because they are not actually caused by the interaction of physical things with our senses, even though to us they appear to be caused by physical things. When we see a spirit, the spirit may seem to be standing before us, and to be as solid and as real as a chair or a tree, but the image of the spirit is actually a sort of projection from the uncon-

scious mind that allows that spirit to make an impression on our conscious mind.

Let me be philosophical for a moment, and I promise to keep it brief. Spirits are able to generate sensory metaphors that appear to us to be sense impressions from the physical world because, in actuality, our entire world is generated within our mind and projected around us. Since we project our environment, it is not too difficult for a spirit to add an image or other sensory metaphor to that projection. The spirit merely overlays an image representing itself upon the image of the world.

By asserting that we create the world we know and inhabit within our mind, I am not saying the world is unreal, but merely that spirits are as real as the world. The world is not created from nothing. True, we can only know sensory impressions, and these are never received by consciousness in their raw form but are processed and constructed by the mind before we perceive them; however, our physical senses gather their information from something real that lies beyond our ability to know or imagine. Normal consciousness can never directly experience this reality on the other side of our senses, but it exists in some unknowable form. It does not exist in a physical way, in the way we usually think of as existence—physical existence is a mental construct. Every aspect of our world that we perceive and can imagine is an active construction of the mind that is based on something beyond the senses that forever remains unknowable.

Spirits also exist on some level of being inaccessible to human consciousness. The level occupied by spirits is not the same as the level occupied by physical things. However, since we human beings can only work with processed sensory impressions of the physical world, spirits must create metaphors of those sense impressions in order to make themselves known to us. They integrate their sensory metaphors into the normal process with which we create our world second by second in our minds based on impressions received by our senses, or on memories of past processed sense impressions.

Philosophy lesson over. What it means in practice is that spirits can seem completely physical and real in the ordinary materialistic way we usually use the term. However, because they are not based on actual sense impressions of the physical world, but on sensory metaphors, they can never be measured by machines or photographed or recorded on audio. Nor do they always appear in a completely material way. Sometimes they can be seen but not touched, or touched but not seen; at other times they can be observed speaking, but their voices cannot be heard; or they may seem pale or translucent; or only half of their bodies may be visible; or they may pass through solid objects such as tables or walls; or their forms may appear to change as we look at them; or they may disappear suddenly.

This frequently observed behavior of spirits makes no sense if we believe spirits to be physical, even if we speculate that their bodies may be made up of some sort of tenuous, exotic substance. Once we recognize that spirits are not physical in the same way that a tree is physical, but still can appear as tangible to us as any physical object, conflicting reports of apparitions become understandable and can be reconciled.

Spirits are not limited to a single form, but can present themselves to our awareness in different ways. Each class of spirit adopts forms that are in harmony with its inherent nature. Angels are almost always in refined human bodies, and often winged. Elemental Water spirits known as Undines usually come in the form of slender young women, although male Undines have also been seen. Demonic spirits tend to adopt distorted or horrifying forms that are built up from various sense impressions incongruously joined—for example, the demon Bael was said in the *Goetia* to appear “in divers shapes, sometimes like a Cat, sometimes like a Toad, and sometimes like a Man, and sometimes in all these forms at once.”¹

The sensory metaphor projected by a spirit is usually an accurate expression of the spirit’s underlying identity. This is not always the case—spirits can appear in forms intended to deceive human beings.

A lower spirit may adopt for a time a more refined aspect in order to impersonate a higher spirit. Usually these deceptions are imperfect and can be exposed. Lower spirits have difficulty maintaining a pleasing mask, and eventually will revert to their natural shapes. A form not in harmony with a spirit’s nature is unpleasant, even discomfiting, to a spirit. Higher spirits dislike vulgar and grossly physical sights, sounds, and scents, whereas lower spirits are distressed by melodious sounds, sweet scents, purity of body and mind, and prayer. A person with a knowledge of ritual magic can challenge a spirit and compel the spirit to reveal its true aspect. This matter will be examined at greater length in chapter four.

THE THREE REALMS

We can only consider the spirits that interact with human consciousness. There may well be a vastly greater number of spirits that want nothing to do with humanity, but about these beings we can know nothing. Spirits that interact with humanity may be divided into three very broad classifications: supernal, infernal, and earthly. This division is ancient, but should not be equated with a physical model of the universe. Supernal signifies what is elevated and harmonious in a moral and spiritual sense rather than what is overhead, and infernal stands for what is debased and destructive rather than for a place below our feet. The earthly is the mixed realm of consciousness in which we human beings imagine ourselves to live.

Supernal or heavenly spirits are concerned with the spiritual evolution and the happiness of human beings. Material matters of daily life usually do not interest them, nor do they look upon such things as poverty or physical sickness as evils, except when these things cause spiritual suffering or corruption. This category includes the benevolent gods and goddesses of the pagan world, as well as the hierarchies of angels. The gods and spirits of the celestial spheres also fall into this group, including all spiritual creatures that are located above the sphere of the Moon. The sphere of the Moon is the

lowest of the heavenly spheres, and acts as a gateway between the sphere of the Earth and the higher spheres.

When I write about heavenly spheres, I do not mean the physical orbits of the planets, but various aspects of reality that have been defined in mythology and associated with the astrological planets and the zodiac. Think of the spheres as a system for classifying the higher spirits. Each sphere, or planet, has its own qualities, and the spirits associated with it share those qualities. The sphere of Venus is loving and erotic, and so are the spirits of Venus; the sphere of Mars is aggressive and warlike, and so are its spirits. Since the Moon is the lowest of the celestial spheres, its spirits, though of a higher nature, are the lowest of the supernal spirits and most nearly like the higher spirits of the earthly realm.

Infernal spirits are those belonging to the realms placed in mythology below the surface of the earth. They include all of the spirits of the various hells of different cultures. In general, this class of spirit is corrupt and corrupting, delights in acts of violence, hatred and evil, seeks to cause disharmony and suffering, and incites acts of aggression, selfishness, physical and emotional excess, and perversion. Whereas the supernal spirits appeal to the best instincts in human beings, the infernal spirits appeal to our worst instincts. Despite their unpleasant natures, these spirits were often sought out by magicians because their preoccupation with material matters made them useful for acts of physical magic, such as the locating of hidden money or other valuables. Demonic spirits are able to accomplish, or cause to be accomplished, material works. Having no physical bodies, they do not act directly, but by indirect means bring about the desired results.

Earthly spirits are all the spiritual creatures that do not fit into the categories of either supernal or infernal. These are the spirits most similar to human beings that were believed in ancient times to inhabit the region below the sphere of the Moon—what we call the Earth, the sphere of the four elements. The supernal spirits are almost wholly good, the infernal spirits almost wholly evil, and the

earthly or elemental spirits are of a mixed nature, sometimes good, sometimes evil, and often composed of both good and evil qualities.

Earthly spirits are the spirits of nature that are associated with particular objects such as stones or trees, or places like groves, fields, springs, and mountains. The elements are mixed in their natures. Among them are the satyrs and elves, the ghosts and lamia, the incubi and succubi, the brownies and kobolds. Also below the sphere of the Moon are the spirits of the individual pure elements, called elementals. The difference between a nature spirit and an elemental is that the personality of the elemental expresses a single elemental quality, but the nature spirit blends more than one element in its makeup, just as we do.

Ghosts are classed here as earthly spirits because I do not consider them to be the souls of dead human beings, but rather spirits that have adopted the identities of the dead in the same way we might put on a ready-made suit. When someone dies, his personality and appearance is strongly held in the minds of those nearest to him during his life. A spirit can use this existing personality as a sensory metaphor to express itself, and may even take on this personality as its own in its dealings with humanity. For those it communicates with, the spirit becomes the dead human being, and receives all the attention and love that would be showered on that person. Spirits may assume an identity so completely that they are unable to distinguish themselves from it—they truly believe they are the person whose image they have adopted.

NATURE OF EARTHLY SPIRITS

The nature of earthly spirits varies widely. We might include the lower expressions of the pagan gods in this class, since they were believed to dwell on physical mountains or other earthly places. At the other end of the scale are the larvae created by repeated strong thoughts heavily laden with emotions. These spiritual forms have no independent consciousness, but are like astral jellyfish floating on

the currents of the mind. They are inhabited by a spiritual energy that never progresses to the stage of self-awareness.

Earthly spirits are the easiest to communicate with because they are more likely to have an interest in human affairs and human feelings. They are most similar to human beings in their nature, so they can be attracted without the human being having to change his or her personality. To communicate effectively with supernal spirits such as angels, it is necessary to elevate and spiritualize your nature; to attract infernal spirits such as demons willingly, you must debase and corrupt yourself. A spirit is only comfortable in an environment that is in harmony with its own identity. Demons will come to those who make themselves demonic, and angels will come to those who make themselves angelic. Earthly spirits, because they are so much like human beings, appear readily even to those of common character.

It is possible for a human being of a higher nature to compel by force of will and the application of magic the appearance of spirits of a lower nature, but during such meetings the demon suffers severe discomfort, because it has been violently ripped from its natural environment, and does all it can to escape and terminate the communication. The forced evocation of infernal spirits is usually brief because of the extreme tension that exists, caused by the constant straining of the demon to return to its natural world. Only if its world is reproduced in miniature during the evocation, both in the circle of art and in the soul of the magician, will the demon be comfortable and willing to remain for an extended period. This is a dangerous road for the magician to follow since the deliberate demonizing of his or her own human nature carries grave and unpleasant consequences.

The familiar spirits of witches and shamans were most often spirits of the earthly realm. Even those that appeared to be of a supernal nature were probably earthly spirits of the highest kind. When angels descend to the earth and interact with human beings concerning mundane matters of human life, in effect they become

earthly spirits, putting on bodies and personalities that are better adapted to the conditions of the sphere below the Moon. They are like deep-sea divers who don hard suits to venture into hostile pressures, and they can only endure such descents for limited periods of time. By contrast, when a human being elevates his or her nature through prayer, meditation, and austerities, a supernal spirit is able more easily to interact with and remain in that person's awareness, though it must still adapt itself.

ELEMENTALS

Elementals make good familiars, and have been used for this purpose in Western magic for many centuries. Elemental spirits are spiritual beings whose natures correspond predominantly with a single philosophical element, either Fire, Water, Air, or Earth. There is no such thing as a pure elemental quality in any manifest creature—even to have form and be conceived in the human mind, a spirit must be composed of all four elements. However, elementals are overwhelmingly composed of one of the four elements, to the near total exclusion of the other three.

The names we use for the elementals in modern magic were first employed in this specific way by the German magician Paracelsus (1493–1541). He called the Fire elementals Salamanders, the Water elementals Undines, the Air elementals Sylphs, and the Earth elementals Gnomes. These spirits should not be conceived as being made out of the physical representations for the elements. A Salamander is not a column of flame, for example, nor is a Sylph a vortex of wind. They can be conceived to inhabit these forms, but are not limited to these physical substances, and can just as readily be called forth in numerous other conceived bodies provided the bodies are in harmony with the elemental natures of the spirits. Elementals are usually called into manifestation in humanoid bodies that express, by their secondary characteristics, the qualities of the element to which they correspond.

The familiars treated in this book are not pure elementals, but of a mixed elemental nature. The elements composing the familiars of a mixed nature that we will summon are more nearly balanced, and might consist of, for example, 50 percent Air, 25 percent Earth, and 25 percent Fire. Although we will not be dealing with pure elementals, it is necessary to understand their appearance and personalities in order to know how the presence of each element contributes to the composition of a mixed familiar. Think of pure elementals as ideal patterns of the spirit world. The familiars we will summon are not based on any single pattern, but on two or more patterns that overlap and mingle. The physical descriptions I have provided below express the most common manifestations of the elementals in human form, but elementals can express themselves in ways too numerous to list.

Salamanders

Salamanders are slender and quick of motion, intense, aggressive, willful, difficult to control, independent, sometimes violent, temperamental, given to anger, forward, impetuous, confrontational, argumentative. They can be good at getting things done, because they have boundless energy to begin tasks and to take on difficult challenges, but they dislike being told how to do things, and are not so good at finishing what they start. They are not good agents for tasks that require prolonged application and patience.

When they manifest in human form, Salamanders often have red or red-blond hair that is usually curly, flushed complexions, intense eyes that are gray or golden, or more rarely pale blue. Their faces are triangular, with wide foreheads and narrow chins, high cheekbones, small or snub noses, small ears, arching eyebrows, and full red lips. Both hands and feet are small but strong. Their necks and shoulders are thin, their bodies slender but muscular, their gestures emphatic, their voices dry and shallow. They talk in short phrases, speaking to the point of an issue, and tend to run their words together in their haste to get them out, but speak each word distinctly.

In the presence of a Salamander, although its form may not be visible to the outward sight, there is always a feeling of warmth and oppression in the air, which seems charged with electricity as it does just before a thunderstorm. Even when the temperature is low this may produce perspiration.

Undines

Undines are fluid and graceful, beautiful when they move, by nature emotional, receptive, clinging, empathic, easily brought to happiness or sorrow by the moods of others, constantly seeking love and approval, delighting in praise and especially in feelings of affection from human beings, brooding when unhappy but warm in affection when they feel loved. They are eager to fulfill the tasks assigned to them, but are sometimes distracted by their wayward and changeable emotions. They remain loyal to those who treat them with affection and kindness. Complex, intellectual tasks are not suited to their nature, but they are excellent when constant attendance is required.

In human form Undines are pale of skin with dark hair that hangs long and straight, or curls gently in loose waves. They have small mouths with thin, colorless lips, small but even teeth, long noses that tend to curve, narrow faces and hollow cheeks, green or light-brown eyes with heavy lids that are held half-closed except at times of intense emotion, long necks, thin hands with elongated fingers. The shape of their bodies more closely resembles the usual human shape than does the shapes of any of the other classes of elementals. The sound of their voices is musical, like a bubbling spring, and they smile often when moved by happy thoughts. Much of their meaning when they speak is conveyed by intonation and emotional emphasis.

The touch of their hands or lips is chill and damp. This requires getting used to, but is not really unpleasant. In winter it can cause shivering and a chill in the body that is difficult to dispel, but in the heat of summer it is quite delightful. The presence of an Undine on a hot summer night makes the air feel as much as twenty degrees cooler.

Sylphs

The movements of Sylphs are quick and elusive, difficult to follow with the senses. They seem almost to dance from place to place. By nature they are intelligent, active, curious, questing, ever darting their eyes about, very expressive of face, witty, somewhat shallow of mind, ardent about ideas and purposes but apt to lose interest swiftly, endlessly in search of entertainment and amusement, critical in judgement, emotionally detached to a degree that may at times seem cruel, by nature generous and outgoing but usually not steadfast in their affections. They serve well when set complex tasks of an intellectual kind, and can work without oversight. They make good servants in ceremonial magic since they have an affinity for words, symbols, rituals, gestures, music, colors and costumes, and also make excellent messenger spirits.

When they manifest in humanoid form, Sylphs are small and slender in appearance, somewhat golden in complexion, with prominent ears and large, wide-set eyes of a gray or blue color, curling blond or light-brown hair, a small chin, wide mouth, and long nose. Their narrow waist and hips accentuate their deep chest. They have short arms and legs with thin wrists and slender ankles, although their hands and feet are large. Their voices are light and their speech rapid and expressive, so that it may resemble the buzzing of bees or the tinkling of wind chimes. They are much like the common concept of elves.

There is a distinct stirring of the air in the presence of Sylphs that feels like the gentle exhalation of breath upon the skin. This is not cooling, but makes the hairs on the skin tickle. Sylphs are more difficult to see with the eyes than the other elementals. Their bodies seem to shift and change constantly, and they are forever moving from place to place. This instability of form can cause their faces to be seen as grotesque images that endure for only a split second, but leave a persistent afterimage in the mind.

Gnomes

Gnomes are short, solid, and slower of movement than the other types of elementals, with very human personalities and quirks of character. Coupled with a mischievous sense of humor, their earthiness makes them seem a bit crotchety or eccentric. They are loyal, steadfast, determined, affectionate, kind of heart, but unpredictable and apt to exhibit strange and repetitive patterns of behavior. For example, they may go through the same bizarre set of ritual gestures each time they appear. They are best suited to enabling material works. They do not perform physical work directly, of course, but by their nature are best able among the elementals to cause physical tasks to be completed in various ways. They sometimes are sly and deceiving, though without any motive of malice, and must be watched closely until their personalities are known.

When the Gnomes manifest, they may be perfectly formed but of smaller than human stature, usually from two to four feet in height, and may appear as miniature persons with deeply tanned skin, dark brown or brown-green eyes, black hair, broad facial features that include a wide nose and full lips, round cheeks, a heavy chin, flushed complexion, wide hips and shoulders, short limbs, short but powerful fingers, thick ankles. Sometimes they have a kind of compressed appearance, as though a taller human figure had been shortened and distorted to thicken its hips and shorten its legs and neck. Their voices are deep or rough.

There is no noticeable change in the atmosphere in the presence of Gnomes, so it is not easy to know that one is present when it remains invisible. Most often they can be detected by a quick motion seen in the corner of the eye near the floor, and by the pinches or pricks or slaps they sometimes give to announce their presence.

SPIRITS CONTROL HUMAN CONSCIOUSNESS

Some spirits are able to control our perceptions with a precision that is nearly perfect, and to appear before human beings as often

as they wish for as long as they prefer. It is impossible to distinguish these spirits from beings of flesh and blood. They look the same, sound the same, and feel the same. They are completely tangible. The sensory metaphors created by these spirits exercise all five sense perceptions in the mind, though not equally—the senses of smell and taste are less often required by a spirit when it appears before a human being.

Complete control over the perceptions of a human being is less common than partial control. Usually spirits express themselves through one or two of the senses much more strongly than through the others. Their degree of control is less certain, and cannot be sustained indefinitely. They can be excluded from the awareness by an act of will, and will only appear when the mind is receptive, and only under certain favorable conditions. To establish regular communications with them, they must be invited to show themselves in a formal or ritual way. The habit pattern created by repeated ritual invocation acts as a summons to a specific spirit defined by the ritual, and opens the way for that spirit.

Those who begin practicing magic often fear that they will be overwhelmed by spirit apparitions or possessed against their will. After studying for a few months, they begin to realize that the potential problem is just the opposite—the spirits do not show themselves, and the students start to worry that they will never show themselves. For most beginners, the last thing they need to worry about is too much attention from spirits. If they get any attention at all they should count their blessings and congratulate themselves on having made progress. The exception is individuals who are extremely medumistic by nature, and who scarcely need the aid of ritual to attract spirits to tangible appearance. Natural mediums should tread carefully and not attempt too much too soon. When communications with spirits are gradually introduced into a person's life, they can be adapted to, but if they come all at once, they can be frightening, even though they are seldom dangerous.

SPIRITS NEED HUMAN BEINGS

Humans communicate with spirits out of curiosity, and to acquire the knowledge and aid of spiritual beings. It is less clear why spirits would wish to communicate with humans. Evidently they do, since spirits are frequently seen by those who have not sought to see them, and who have no interest in witchcraft, ritual magic, or spiritualism. In some cases an automatic mechanism of the mind is at work. The spirit perceived may not even know it has been observed, and does not interact with its observer in any way. However, spontaneous apparitions also happen that are clearly at the instigation of spirits. In these cases the spirit that is seen, heard, or felt has its attention focused on its observer, and deliberately interacts with the observer by gestures, words, caresses, and so on.

It is my own belief that spirits derive some sort of emotional nourishment from interaction with humans. Strong emotion seems to be the same for spirits as food is for us—just as food sustains our bodies and gives us strength, emotions sustain the manifest forms and identities of spirits and give them power to move and act as independent beings. Different types of spirits seek out different kinds of emotions. Infernal spirits try to evoke the strongest and most visceral feelings of fear, anger, desire, and lust. Supernal spirits are attracted by emotions of spiritual love and aspiration. Earthly spirits enjoy mixed emotions, and are also attracted by love, but of a mixed physical and spiritual kind.

This theory may explain why the gods dwelling within temple statues in pagan times were worshipped by prayers and offerings. The emotions of their worshippers acted as a kind of food for them. Emotional nourishment enables a god to sustain a specific form and identity over long periods of time—spans of centuries, even millennia—emotions are the food that allows it to remain alive, in a sense. When a deity is cut off from the strong feelings of its worshippers, it loses its ability to hold its identity together, and dissolves back into the great sea of universal mind.

What is true for gods and goddesses also applies to personal familiars. Spirits associate with individual humans because they derive benefit from that association. They are fed by human love and attention. In return, familiars help their associates in various ways to make their lives better and accomplish useful goals. The relationship between a human and a familiar spirit is not one of master and slave, or host and parasite, but is a symbiotic union of mutual benefit and shared affection, a friendship and partnership between equals.

For thousands of years practitioners of magic have relied upon this innate need that spirits have for human interaction to attract and keep familiar spirits. These familiars give useful service in return for respect, attention, friendship, and love. They become trusted companions and potent instruments for aiding the fulfillment of works of ritual magic. Familiars also protect and comfort their human partners, and instruct them in hidden or obscure matters. The relationship between a human and a familiar spirit, when it is healthy and enduring, is very much a partnership of mutual benefit that both human and spirit are eager to maintain.

CHAPTER TWO

What Is a Familiar?

THE SINGLE FACTOR THAT DEFINES a familiar spirit is sustained interaction with an individual human being. A familiar, from the Latin *familiaris* meaning “of a household or domestic,” is any spirit that links itself to a person in an ongoing way so that frequent communications take place between human and spirit. A spirit that observes, or even assists, an individual over a long span of time without the knowledge of the individual cannot be called a familiar if the human half of the relationship remains ignorant of the existence of the spirit. Everyone is said to have a guardian angel, but a guardian angel is not a familiar unless the angel makes its presence known and interacts with its charge repeatedly and regularly. Through repeated interaction it may become a familiar spirit.

Despite the meaning of the Latin *familiaris*, familiar spirits should not be confused with household spirits, of which there are two general types: spirits associated with family bloodlines, and spirits associated with family dwellings.

There are numerous ancient references to the tutelary or guardian spirits of clans or bloodlines. It was the custom of the

families of ancient Rome to keep within the home small statues containing personal gods and goddesses called *Penates* who served as supernatural protectors of the health and security of the family, and who helped ensure its continuing good fortune and prosperity. They were placed in the center of the house, and in their honor a fire was maintained on the family hearth. At mealtimes, libations were poured onto the hearth as sacrifices to the Penates. The statues that served as the material bodies for these protective deities were the family's most highly cherished possessions. They were associated with the family itself, not its place of residence, and when the family moved to a new home, they carried the statues of the gods with them. In the Roman poet Virgil's epic poem *The Aeneid*, when the hero Aeneas is driven out of his hereditary home at Troy by the attacking Greeks, he carries with him to Italy the precious family gods: "Forth am I borne an exile into the deep, with my comrades, and son, and Penates, and great gods."¹

Another different type of household spirit is the brownie or pixie or kobold, a spirit attached to the physical dwelling place that sometimes does household tasks or plays tricks on the occupants of the house. This type of household spirit, which has various names in different cultures, does not follow a family when it moves, but remains linked to a particular location or structure. Those who come to live in an older house often find that the brownies are already residents. They are generally harmless. They hide objects so that members of the family cannot locate them, then after they have had their fun cause them to be displayed in plain sight. Or they knock pictures off the wall, move furniture, wash dishes, slam doors, and do other minor tricks. Such tricks are accomplished by distorting human senses, or by manipulating esoteric energies given off by the residents of the house in a manner similar to that of poltergeists. Human beings living with these domestic spirits often grow quite fond of them, and leave small bits of food and drink for them as a form of propitiatory offering.

It is possible for a personal familiar to evolve into the tutelary deity of a bloodline when, out of love or duty toward the individual

with whom it originally united, the familiar begins to look after the well-being of that person's descendants. The most famous case recorded in history involves Melusina, a water nymph who inhabited the fountain of Lusignan in Poitou. She fell in love with Raymond of Poitiers and became his familiar and lover. After his death, she continued to act as the protective spirit of his descendants. However, it is rare for the bond between a human and a spirit to endure beyond the lifetime of the person involved. And though familiar spirits are most often observed in and around a house, they are linked with an individual living in the house, not with the house itself or the land it occupies. When the person moves elsewhere, he or she is accompanied by the familiar.

At times familiar spirits may possess those they associate with, or animals who are close to those associates, but possession is not an essential feature of the relationship with a familiar, and in most cases full human possession never occurs. Possession may be defined as the condition that exists when a spirit takes control of a living body, either human or animal, and displaces or shuts down the normal self-aware identity of the living being, replacing it with its own awareness and personality. During human possession, the person usually has no knowledge of anything that takes place, or even of the passage of time. The effect is similar to deep, dreamless sleep. Possession is not in itself dangerous. Whenever a spirit speaks through the voice of a medium or channeler, the human being involved is possessed by the spirit, but mediums report no harmful after effects from this form of possession, which is usually entered into with the consent of the medium.

Familiar spirits are not necessarily servants. They may act independently, or even against the wishes of those with whom they regularly communicate. They may appear despite the prohibition of their human associates and may resist repeated efforts to banish them, although this happens very rarely. They have a wide range of intelligence and power, and an infinite number of personalities—indeed, this class of spirits is as diverse as humanity. Familiars as a

group are neither inherently good nor inherently evil. There are good familiars and evil familiars, as well as those with a blend of good and evil characteristics. The demon Mephistopheles, who was the servant of the German magician Faust, is an example of an evil familiar; an example of a good familiar is the unnamed tutelary genius that guided and protected the Greek philosopher Socrates during his lifetime.

This type of spirit may either be summoned, appointed, or come of its own volition. Magicians often deliberately summon through ritual means familiars as servants or partners in magic. Teachers of esoteric disciplines will sometimes appoint a familiar to watch over and care for the needs of a student—this practice is common in the East. Witches may perceive the repeated presence of a familiar and adopt it as we might adopt a stray cat. Some spirits are drawn to particular human beings who have no intention of calling them, and persist in the company of those who have attracted them for years, even for a lifetime. Types of familiars include the celestial wives of shamans, the imps of witches, and the spirit guides of modern mediums and channelers. It is my own belief that the supposed space aliens who repeatedly abduct or otherwise interact with specific humans are the spirit familiars of those individuals, even though they are not recognized as spiritual beings by those who see them.

SHAMANIC ORIGINS

The tendency to form a relationship with a familiar spirit is an inherent part of human nature, and at the root of all of the world's religions. It is sometimes asserted that religion arose from fearful and ignorant efforts to appease the forces of nature, but these efforts to communicate with the natural world would never have been made if primitive man had not recognized the existence of sympathetic intelligences in nature with whom he could interact.

Magic is older and more basic than religion. In its most fundamental form, magic does not require the intervention of spiritual

beings. It works by imitation. The magician simulates in a symbolic way an event or circumstance he wishes to bring about, and creates a sympathetic resonance between the symbolic model and the greater physical world. The essential principles of magic are imitation and sympathy. By contrast, religion relies upon the use of human reason and persuasion. It is predicated on the existence of spiritual intelligences that are greater and more powerful than human intelligence, yet take an interest in human affairs. In religious worship, we appeal to these spiritual beings through thoughts, words, gestures, song, dance, sacrifices, and so on to obtain help or to avert misfortune. Whereas imitative magic is a monologue, religion is always a dialogue.

Pure sympathetic magic is uncommon. Usually magic contains aspects of religious practices—appeals to spiritual beings for assistance, or attempts to manipulate or control those beings for useful ends. Magicians have always recognized the existence of spirits. It is human nature to perceive not only vitality, but awareness, in the objects of the natural world. Magic seeks to control the world, so it was inevitable that magicians would try to communicate with spirits in order to enlist their aid, or to prevent their interference.

Religious worshippers appeal to spiritual beings as supplicants, accepting whatever the gods choose to give them, and view such beings as their superiors. Magicians treat spirits as servants, or at best as equals, and seek to manipulate these beings for human purposes. In religion it is the will of the god that comes first, but in magic the will of man takes precedence. Even when a magician appeals to the majesty or wisdom of a supernal being, it is always done with a practical purpose in mind, as a kind of manipulation. Were a magician to simply worship a deity, without seeking to use the power of the deity for his or her own ends, it would no longer be magic but would be religion.

In the primal beginnings of the human race, the first communications between humans and spirits were familiar communications. They took place one-on-one between a single shaman or shamaness and a single spirit, and were meetings between equals. The shaman

talked to the spirit as he would talk to another human being, even though the form of the spirit might be animal or otherworldly. He did not merely acquiesce to the spirit's will, but performed services for the spirit in return for services rendered. It was a business arrangement, and often also a relationship of friendship and trust, even of love.

Over time, the general population of the tribes began to hold certain spirits in awe and venerate them, though they could not communicate with these beings directly but only through the mediation of the shamans. This veneration was encouraged by the shamans because it enhanced their reputation and authority. The spirits worshipped grew stronger, fed by the emotional energy of the worshippers. Eventually, even the shamans began to venerate them, and at that point the shamans became priests. The personal relationship of equality that had existed between the lone shaman and the communicating spirit was lost.

Not all shamans became worshippers. A smaller number remained true to their ancestral practices. They went into forests and wastelands and lived apart, passing on their knowledge to their disciples mouth to ear. In Europe, they became known as the cunning men and wise women who lived in the countryside, possessing knowledge of herbs and spells, able to predict the future and communicate with familiar spirits. The general population regarded these solitary shamans and shamanesses with superstitious dread, but resorted to them for aid when they were sick or needed the power of magic. They were called witches. During the period known as the Renaissance, a word that ironically enough is synonymous with enlightenment, witches were persecuted and killed at the instigation of the priests of the Christian religion, who remained blissfully unaware that they and the witches shared the same distant shamanic origin.

THE WITCH'S IMP

The folklore of the witch's familiar is so widely known, it is scarcely necessary to describe it. Medieval witches were supposed to keep certain types of animals as pets. These were not ordinary animals, but were held to have unnatural intelligence and magic abilities that were employed to serve the purposes of the witch. Usually the familiar beast was identified as a cat, particularly a black cat, but any animal associated with Hecate, the goddess of witches, might serve. This included cats, dogs, toads, bats, and in general all night creatures or creeping things. Familiar spirits of witches were supposed to take on the shapes of such beasts, and indeed were seldom distinguishable from the animals they imitated. In the minds of the general population, a familiar was an animal owned by a witch. This same prevalent opinion exists today.

It was asserted that the familiar could understand everything said to it by the witch. Often, familiars were supposed to possess some uncanny physical feature that distinguished them from ordinary pets. They might be represented in folktales as exceptionally large, or unnaturally quick, or with strange eyes that glowed, or with particular markings on their bodies, or all black, or all white. They did not behave in the way of common animals, but more like human beings. Always they were loyal to their witch owners and went everywhere with them, seldom leaving their side except to carry out magical tasks assigned to them.

Theologian demonologists added their own quaint details to the folklore of familiars. According to the priests, the familiar was a minor demon in animal form that had been sent to the witch by Satan to act as her servant (most accused witches were women), in return for the witch's guarantee that she would serve Satan all her life by committing acts of evil, either by magic or by ordinary means, and at her death would become one of his damned souls. It was said to gain its nourishment by sucking the blood of the witch

from a specific place known as the witch's teat or witch's mark that might be located anywhere on the witch's body. The sex-starved priests also asserted that the familiars slept in the same bed with their witch owners and copulated with them. At the death of the witch, the familiar resumed its demonic form and carried the witch's soul off to hell.

A distinction must be made between the witch's mark and the devil's mark, although the two are often not distinguished in the literature of demonology. The witch's mark was asserted to be a small mole or other skin blemish that was insensitive to pain. It supposedly acted as a teat for suckling familiar spirits in their animal forms on the blood of the witch. Witch finders identified witches by thrusting long needles into marks on the accused person's body, until they found a mark that did not make the poor sufferer cry out in pain. Such marks must have been quite common. I have one on my right shoulder, a small red mole that is completely insensitive to pain. At a less enlightened period in history it would certainly have been identified as a witch mark. The witch's mark or teat might be located anywhere on the body. Accused witches were stripped naked and shaved to remove all body hair, including the hair of their heads, in an effort to locate the mark.

The devil's mark fulfilled quite a different function. It was supposed to be made by the sharp fingernail of Satan himself when the witch or magician pledged loyalty in his service. Any small scar or unusual birth mark might be identified as the devil's mark. It is likely that the concept was inspired by the mark of the Beast mentioned in the biblical book of Revelation.² Guazzo tells the story of a twelve-year-old girl who was taken to meet a strange man by her witch mother. The stranger, who was no less than Satan himself, impressed his mark upon her skin. "The girl was made to swear an oath to this man, and he marked her on the brow with his nail as a sign of her new allegiance . . ."³

The devil's mark has its counterpart in a mark supposed in folklore to be impressed by Christ upon the skin of devout persons he

blesses when he appears before them in bodily form. For example, Jesus is reported to have appeared to Saint Theresa (1515–1582) and marked her with the stigmata as his bride: "On another occasion, Jesus Christ appeared before her, and, putting his right hand, printed with the nail, into her hand, said, 'See this nail print. It is the sign of My marriage contract with you.'"⁴ Although it is not explicitly stated in this place, the implication is that he passed the stigmata on to Saint Theresa as an identifying mark of her marriage with him.

The extreme views of the Church on the subject of familiars were widespread during the period of the persecution of witches that has come to be known among modern pagans as the Burning Times. From the middle of the fifteenth to the middle of the eighteenth century, roughly 40,000 human beings were executed for witchcraft in Europe, and with the exception of England and America, their bodies were burned—many were even burned alive. In Italy and Spain those convicted of heresy, including witches, were burned alive, but in France, Germany, and Scotland they were usually first strangled at the stake, then their bodies burned. England hanged witches and buried the bodies, a practice followed in New England. The majority of those executed for witchcraft were uneducated women of the working class, but noble women, men of both low and high birth, children, and even animals such as horses, were also put to death for witchcraft at the instigation of the Church.

Before they were executed, accused witches were tortured to make them confess to acts of black magic, crimes such as inducing abortions and poisoning, and dealings with the Devil. The familiar played a prominent role in these interrogations. It is from the lurid and biased transcripts of the witch trials that we get much of the popular folklore about the witch's imp. Accounts of the familiar are most common in the records of England and Scotland. In England in the year 1604 it was a felony "to consult, covenant with, entertain, employ, feed, or reward any evil and wicked spirit."⁵ However, references to witches' familiars can be found decades earlier, and the

belief in this aspect of witchcraft has probably always been held in one form or another.

NAMES OF WITCHES' FAMILIARS

In the 1582 confession of the accused witch Ursula Kempe, extracted under torture or the threat of torture as all such confessions were, she stated that she kept four familiars, two males for acts of murder and two females for inducing lameness, disease, and other sufferings. The male imps were a black cat named Jack and a gray cat named Tittey; the female imps were a black toad named Pigin and a black lamb named Tyffin. She asserted that she nourished these beasts on blood they sucked from her left thigh, which bled whenever she rubbed it. The woman was also induced by her torturers to implicate one of her neighbors, Elizabeth Bennet, in the practice of witchcraft. Kempe accused Bennet of keeping a black dog named Suckin and a red lion named Lyerd as her imps. Presumably the red lion did not display itself publicly in the village.

Not only witches but sorcerers were thought to possess familiars. The German scholar and magician Cornelius Agrippa was quite fond of dogs, and kept two spaniels as pets, a black male named Monsieur and a female named Mamselle. At one point during his long and colorful life, Agrippa acted as legal advocate for a woman accused of witchcraft and was able to get her acquitted, when it is certain that without his efforts she would have been executed. Perhaps because he practiced magic himself, he was remarkably free of superstition. The defense of the accused witch raised the ire of the Church and caused him to be persecuted for heresy during his life. Shortly after his death, a priest wrote that he had kept a great black bitch as his familiar, and implied that he was in the habit of having sex with the dog; that it wore a magic collar around its neck inscribed with occult symbols; and that after the death of its master it grew so disconsolate that it cast itself into a river and drowned. These things were written as fact, and many believed them.

There is a certain sadness in these accounts. It is quite clear that most of the animals identified as familiars were no more than beloved house pets. They are almost always cats or dogs, sometimes farm animals or more obscure creatures like toads or snakes, such as might be kept as pets by rural folk. These beasts were killed. When a woman accused of witchcraft had no pet, the authorities were forced to identify her imp as a rat or spider or fly—whatever creature happened to be conveniently present. Since the villages and towns of that period crawled with vermin, it would not have been difficult to locate a candidate.

As might be expected, the names of witches' familiars are usually pet names such as Jack, Tom, Ball, Lightfoot, Rorie, and Makeshift. Some names are slightly more exotic—Matthew Hopkins, the Witchfinder General of England who in 1645–1646 was responsible for the deaths of several hundred innocent persons identified by him as witches, recorded the names Holt (white kitten), Jamara (fat spaniel whose legs were barely visible), Vinegar Tom (greyhound), Sacke and Sugar (black rabbit), Newes (polecat). Other names for animal familiars mentioned by Hopkins are Pyewackett, which was used in the film *Bell, Book, and Candle*, Elemanzer (or Ilemauzar), and Pecke in the *Crowne*.

Not all witches' familiars took the form of pet animals. In 1597 the son of the accused witch Ellen Smith told his interrogators that his mother kept three familiars, one named Great Dick in a wicker bottle, another named Little Dick in a leather bottle, and a third named Willet in a wool-pack. While it is clear that this account is the fantasy of a frightened child, it may have been prompted by the expectations of his interrogators. Familiars were understood to be able to transform their shapes. For instance, the greyhound Vinegar Tom, when challenged by Hopkins, is supposed to have transformed himself into a headless child of about four years age, and after dashing in a circle half a dozen times, to have vanished out the door of the house of the accused witch Elizabeth Clarke before the very gaze of the witchfinder.

This lurid historical material from the *Burning Times*, though it is depressing to read, offers many useful insights into the nature of true familiars. Popular folklore usually has a kernel of fact, and the accounts extracted under torture from those accused of witchcraft are pure folklore, with only a small amount of truth thrown in for plausibility. A minority of accused witches actually did practice magic—ceremonial magic if they were highborn, or natural magic if they came from the working class. Some of these magicians had familiars, and it is perhaps upon this small foundation that the basis for the folklore of the familiar arose, supplemented by ancient writings on the subjects of magic and spirits.

HOW SPIRITS APPEAR AS BEASTS

Spirits cannot transform themselves into physical bodies, either human or animal, as was erroneously believed during the witch craze. Assuming that some of the stories about familiars are based in fact, there are two ways to account for the appearance of familiars in the seemingly material bodies of animals. A spirit can either simulate the physical form of a beast or other creature, or inhabit the body of an animal by possession.

When a spirit creates the sensory metaphor of an animal with which to clothe itself, that projection will seem completely solid and real, provided the spirit has good control over the perceptions of those with whom it interacts. This would account for the uncanny sudden appearances and disappearances of animal familiars. If the control of a spirit over human perceptions were less than perfect, the animal familiar might appear distorted or monstrous. Matthew Hopkins reported that Vinegar Tom had “an head like an ox, with a long tail and broad eyes.”⁶ It would also account for the mysterious changes in shape of familiars. Even though the projection used by a spirit to render itself perceptible to human consciousness may seem perfectly solid in every way, it is not based on sense impressions gathered from the material world and may be

transformed in an instant. Another consequence would be that such a familiar might be seen by one person, but remain invisible to another in the same room; or it might appear as two completely different animals to two different observers at the same moment. Conflicts and seeming inconsistencies in the descriptions of this type of familiar would be inevitable.

The other probable explanation for animal familiars is the possession of a beast by a familiar spirit. The body of the pet animal would act as a focus through which the spirit could express itself to its human associate. The spirit would be able to use the senses of the beast as its own physical senses, and to communicate with human consciousness through sounds and movements. One of the reasons cats have always been suspected as familiar spirits is their ability to simulate attentive intelligence—they appear to understand human speech when spoken to, and to almost be able to read the thoughts of their owners. There is no question that spirits can possess human beings, so it is not too unlikely that they can also possess the bodies of animals, and perhaps cause those beasts to behave in ways that are beyond the level of animal intelligence.

These two explanations for animal familiars are not mutually exclusive—both may be correct. Undoubtedly the overwhelming majority of the beasts killed as familiar spirits were nothing more than house pets, but some of the animal familiars observed in past centuries may well have been creatures possessed by spiritual intelligences and controlled by them, and some may have been incorporeal sensory metaphors that merely appeared to be animals of flesh and blood. When a spirit inhabits a living animal, it does not always do so permanently, but may come and go at different intervals, so that at times the animal seems perfectly normal, and at other times its behavior is odd or unnatural. For example, when a cat abruptly lifts its head and stares intently at a human being for a long period of time, as cats often do, it may be that a spirit has entered the body of the cat and is using its eyes.

Familiar spirits appear most frequently in human or animal form. When they come in the shape of a pet such as a dog or cat, or inhabit the body of a living animal, they can remain in close contact with the magician without attracting much attention. The advantage of appearing in human form is the more complete communication it allows. Familiars in human form often use human speech to interact with the magician, whereas animal familiars seldom speak except in the magician's dreams.

SPIRIT GUIDES

One of the most common types of familiar is the spirit guide that forms a close and continuing relationship with a medium, and assists the medium in establishing communication with other spiritual beings. These familiars are also known as controls, both because they control the medium by possession of the medium's body, and because they act as gatekeepers during sèances and regulate which spirits can communicate through the medium. Spirit controls prevent the intrusion of malicious spirits, and may be responsible for the generally benign effects of spirit communication. Without the protection of a spirit guide, it is possible that trance mediums would have more frequent unpleasant encounters with discarnate beings.

Nandor Fodor wrote concerning the nature of controls: "generally the term implies enduring attendance by a distinct and continuous personality to use the entranced medium's body, to deliver direct or relayed messages to sitters, to keep order among those who rush to the 'light,' as the medium is referred to on the other side, to keep away undeveloped or evil spirits and occasionally to surrender his place, for direct communication to others."⁷

In the late nineteenth and early twentieth centuries, a large number of spirit guides identified themselves as the souls of dead American Indians, and used names such as White Eagle, Greyfeather, Red Crow, Big Bear, and so on. A spiritualist writer observed: "Many Indian spirits become true and faithful friends . . . They act as pro-

tectors—'doorkeepers' so to speak—to their mediums. They do the hard work of development in the circle and prevent the intrusion of undesirable spirits."⁸ Fodor related the fascinating story that the first appearance of American Indian controls occurred to the Shakers in America. The Indians did not come individually, but collectively as an entire tribe, and possessed the entire Shaker community at the same time:

A knock was heard at the door and when the spirits were invited they possessed everyone. Indian shouts re-echoed in the house, the obsessed spoke Indian among themselves and danced Indian dances. They did not deliver any teaching. On the contrary the Shakers came to the conclusion that they had to teach them and proselytize them. This was the beginning of what is known to the present day spiritualist as a "rescue circle." The visits continued from 1837 to 1844. When they left they informed their teachers that presently they would return, would pervade the world and enter palaces and cottages.⁹

If we assume that the controls of trance mediums are the souls of dead human beings, it is not obvious why so many of them should have been American Indians. This was the general assumption about controls held by those who practiced or studied spiritualism. However, if we speculate that controls are spirits who have merely adopted the fictional identities of human beings in order to satisfy the expectations of those with whom they communicate, we can explain the large number of Indian controls as a result of the general fascination with Indian culture that existed throughout the nineteenth century, when the myth of the American West was being developed in folklore and popular fiction.

Other common types of spirit controls are children and ancient mystics. The familiar of John Dee and Edward Kelley, who acted as their spirit control, came in the form of a little girl named Madimi. This child-spirit served as an intermediary between Dee and higher Enochian spirits, and carried messages to Dee and Kelley from the Enochian angels, but never possessed Kelley, who scried in a crystal

globe and communicated with the angels without suffering the loss of his conscious awareness. Many famous mediums of the last century had controls in the form of children. A more recent trend is toward controls that present themselves as wise teachers who during life had lived in Egypt, Mesopotamia, or other ancient civilizations.

The fallacy of the spiritualist movement is the assumption, which began with Swedenborg, that the spiritual beings communicating with humanity are the souls of formerly living human beings. This was not the view of John Dee who communed in a familiar way with the Enochian angels, or Paracelsus who summoned and commanded elemental spirits, nor of the inquisitors at the witch trials who investigated reports of witches' imps. Before Swedenborg (1688–1772) began to have his spiritual visions in 1744, the prevailing assumption was that all spirits who communicated with human beings were inhuman. Since spirits are so willing to put on the forms that best fulfill human preconceptions, it is not to be wondered that most spirits who communicate through mediums assert that they are the souls of men and woman who have died; nor it is to be wondered that attempts to verify the historical identities of such spirit guides, independent of any prior knowledge on the part of the medium, have met with failure.

My own view is that spirits are not the souls of the dead. However, spirits often adopt the identities of dead human beings for their own purposes. They are like soft wax that easily takes on whatever form is pressed into it. If assuming the identity of a departed and beloved family member aids a spirit in establishing a closer emotional bond with a human associate, the spirit will put on this guise. So plastic is the nature of familiars that the spirits often believe themselves to be these adopted identities, which impress themselves on the spirits not only outwardly as forms, but inwardly as personalities. It should not be assumed that a familiar is lying if it asserts itself to be the soul of a person who has died. The familiar may well believe itself to be exactly who it claims to be, and may behave just as the dead person would have behaved.

HIERARCHY OF FORMS

In traditional magic it was believed that the nature of a spirit was revealed by the form it adopted. The lowest and simplest familiars came before the magician as inanimate objects such as books or stones. An example would be the scrying crystal that suddenly materialized to Dr. John Dee, which he afterwards called his “principal shewstone.” It may be assumed that this crystal contained its own familiar spirit, although Dee and Kelley never communicated directly with this resident spirit in the stone. Slightly more complex spirits appeared as living plants; even more complicated spirits came as beasts; and the most developed familiars took the forms of human beings. Among those adopting human form there were several grades. Those who appeared as common men or women were the lowest, those who came as nobles or as kings and queens were of a middle rank, and those who appeared as angels were the highest.

This hierarchy was based on the assumption that humanity was the summit of nature, and that within the ranks of men there were real differences not only in appearance but in intrinsic worth—a nobleman was thought to be actually superior to a peasant, not merely better dressed and better educated. Since we do not hold these views in modern times, it is less likely that the differences in outward appearance of familiars who come in human form will reflect basic differences in the nature of the spirits. This distinction of rank by visual appearance still exists within the human unconscious, however, and should not be dismissed as a factor influencing the appearance of familiars.

Familiars who come in human form are capable of changing their appearance to suit their needs, or to reflect different aspects of their character. For example, although John Dee's primary Enochian familiar Madimi usually appeared as a young girl, once when she had a more serious message to convey to Dee, she came as an adult; another time when her message concerned a sexual matter, she appeared naked. Her form changed to express her most

important concerns, because for the spirit, those concerns were an intrinsic part of her very nature. The natural form of a spirit is the form that best expresses its essential identity at the time of its appearance. The identity of a spirit is not as stable as human identity, but mutates from minute to minute in response to the emotions and conditions affecting the spirit. Usually these changes in personality are not so great as to completely alter the identity of a familiar, but this can happen under extreme conditions.

Higher familiars that naturally appear in human form can temporarily put on the shapes of beasts; similarly, lower familiars who are naturally best suited to animal forms can, for a time, adopt the shapes of humans. When these transformations occur, the spirit will usually retain qualities of its natural form. Higher familiars who put on animal shapes may be able to use human speech to communicate, for example. Lower familiars who adopt human forms will retain animal aspects in their facial features and in their movements and posture. They are less likely to be able to speak, or if they do speak their voices will be strange.

SPIRITS VISIBLE AND INVISIBLE

Not everyone can see and hear familiar spirits with perfect clarity. A familiar may be visible only to the individual with whom it associates itself, and remain unseen by all others. Even the magician who receives a familiar spirit may not always see or hear that spirit. The perception of a familiar requires a degree of mediumistic ability. It is possible to have a familiar spirit, yet not to be able to see that familiar. This was the case with John Dee, who could not see or hear Madimi—he relied on the descriptions of his crystal scryer, the alchemist Edward Kelley, to inform him about Madimi's actions, and to convey her spoken messages. Yet the bond between Dee and Madimi was uncommonly strong, so much so that Dee felt toward Madimi the same love he had for his own children, and even named his daughter after her.

A familiar can be present, and can be of great service to the magician, even when it remains unseen and unheard. It will make its presence known in various ways—once, while moving around the room, Madimi knocked over some furniture so that Dee would know she was present. The touch of a spirit can often be felt even when it is not seen or heard. At times a spirit will appear for only a moment or two, then vanish; or will appear in some indistinct shape such as a shadow or flash of light. This sort of partial manifestation of a familiar is more common than a complete and sustained manifestation that uses all the senses. To see and hear a familiar as though it were a living being of flesh and blood requires a fairly high degree of psychic ability, either of a natural or a developed kind.

Those who seek a familiar should not presume that they have failed when the spirit does not materialize visibly. The familiar will make its presence known in other ways, by touch, or by appearing in dreams, or by affecting the environment of the magician. Even though a familiar is unable to speak directly to the magician, it can hear and understand the thoughts and words directed at it by the magician. An unseen familiar can be just as effective a teacher and an assistant in magic as one that is visible.

CHAPTER THREE

Intimate Familiars

THE FOCUS OF THIS BOOK is not on sexual familiars, but the subject must be examined briefly because it plays a prominent role in the history of shamanism and witchcraft. Erotic unions between humans and spirits go back as far in prehistory as spirit manifestations. Spirits have always had a desire to make love with human beings, though why this should be so is a matter open to speculation. Even though spirits lack bodies of flesh and blood, they evidently derive benefit from lovemaking, perhaps even nourishment of a sensual or emotional kind. If spirits are nourished and fixed into their forms and identities by strong human emotions and thoughts, it might be assumed that they seek sexual union with us merely because during lovemaking, the mind is strongly focused and the emotions are intense. However, there seems to be another factor at work. Spirits take pleasure in making love to human beings.

There are two possibilities as to how spirits are able to enjoy physical sex. Even though they lack physical bodies, and are unable to experience sex directly, they may be able to enjoy the pleasures of sex in a vicarious way through the persons with

whom they associate, just as they view our everyday world through our human senses, never directly, because they lack sense organs of their own. Another possible explanation that has been put forth by spiritualists, Theosophists, and modern Rosicrucians is that sex occurs not only on the physical level but on the spiritual level as well. Even though bodiless familiars cannot directly experience physical sensations, they may be able to enjoy the higher, spiritual component of sexual union, a part of sex that human beings usually do not notice because it is submerged under the more intense physical pleasure of orgasm.

If the second theory is correct, it explains why erotic union with spirits tends to be prolonged, and often does not involve physical climax. Orgasm may not be the goal for the familiar—just the opposite, orgasm marks the end of physical sex, and would be an event the familiar would wish to avoid for as long as possible. The spirit's pleasure would derive mainly from the arousal that precedes climax, so it would be in the spirit's self-interest to heighten and extend this period of arousal for as long as the body of its human partner could sustain the strain.

In sexual union with spirits, a pleasurable sensation flows throughout the entire body that is almost like a narcotic. The focus is not on the genitals, which, nonetheless, are strongly aroused. It is a mingled sweetness and yearning that causes the back to arch and the legs to shift restlessly, the toes to curl and all the muscles to be held stiff. This comes and goes in waves, each of which lasts for minutes at a time. It is accompanied by a feeling of languor and lethargy. When prolonged for hours, such lovemaking can cause a nervous reaction that results in slight trembling of the limbs and a sensation as though all the nerves in the body had been gently stretched or scraped. Heart rate and blood pressure also increase during this form of spirit lovemaking.

LILITH, FIRST WIFE OF ADAM

It may seem strange to some readers to seriously consider sexual union of a physical kind with disembodied spiritual beings, but an examination of the literature about familiars reveals that this type of union is not only possible, but commonplace. References to spirit sex go back to the beginnings of recorded history, and in myth at least, almost to the time of the creation of mankind itself. Myths should not be accepted in a literal way, but neither should they be dismissed as pure fantasy, since there is always a basis of truth underlying mythology.

The first spirit familiar in the Judaeo-Christian tradition is Lilith, a female demon who in some legends is said to have been the first wife of Adam. It is written in the *Midrash* that God created a woman from the earth to be a sexual companion for Adam, because "it is not good that the man should be alone" (Genesis 2:18). The Midrash text asserts this primordial earth woman to be Lilith, who immediately began to argue with Adam about who would lie on top during lovemaking.

Lilith refused to lie beneath Adam. She viewed this as a kind of subjugation. Adam told her that it was her place to lie beneath, implying that she was second to him in rank because she had been created second. Lilith argued that they were equals since both of them had been formed by God from the earth, and that she had as much right to lie on top as Adam. This argument is based on the reality of spirit sex. When a spirit visits a human being in bed, it usually descends and presses itself against the chest, legs, or face of the person it arouses. Spirits most frequently do lie on top during lovemaking. This is not always the case—sometimes the spirit will lie alongside—but it is the common arrangement.

After arguing with Adam for a long time without changing his mind, Lilith became angry and spoke the fourfold name of God, the ineffable Tetragrammaton, as a curse. She flew away. Adam

complained to God, who sent three angels named Senoi, Sansenoi, and Semangelof to drag Lilith back to Eden. They found her in the waters of the Red Sea. This also is interesting, since it suggests that Lilith was a lunar spirit, despite her earthy origins. The Red Sea is intensely salty, and because of this it is strongly associated with the Moon, which rules the tides of the salt oceans of the world. Lunar spirits are a mixture of elemental Earth and elemental Water. It is probably for this reason that Lilith was associated in the *Midrash* with the Red Sea, rather than with a fountain, lake, or river. The strongest lunar substance in the female body is menstrual blood, so perhaps the color of the Red Sea played a part in its selection as well.

On the matter of the composition of living things, the Jewish biblical commentator Rashi (1040–1105) wrote that God created the birds and beasts from damp earth, because in one place in Scripture it is written that he made them from the waters (Genesis 1:20), yet in another place that he made them from the earth (Genesis 2:19). By extension, we may assume that Adam and Lilith were also created from damp earth. Rashi wrote in commentary on Genesis 2:6–7, where a mist is said to have arisen and to have rained down over the entire world just before the formation of man: “He [God] caused the deep to rise and the clouds to water to soak the earth and Adam was created. Like the baker who puts water in the dough, then kneads the dough, so here ‘and He watered’ then ‘He formed man.’”¹ Adam was not made from dust, but rather from mud or clay, and Lilith has the same underlying composition in her nature. This should be understood not as physical clay, but the spiritual essence of clay. The bodies of Adam and Eve were spiritual before their expulsion from Eden, when God clothed them with garments of skin—physical bodies of flesh and blood. Lilith was never given a body of flesh, so her essence remained immaterial, as it had been in Eden.

Lilith refused to return to Adam. The three angels sent to retrieve her threatened to drown her in the water, a detail that implies that

Lilith was not under the water of the Red Sea, but floated upon it in a boat, or perhaps swam through it. In order to buy them off, Lilith pledged by the authority of Tetragrammaton to respect the names and images of the three angels whenever in the future she might see them upon an amulet. It was in her power to take the breath from newborn infants, but when babies wore an amulet dedicated to the three angels, Lilith agreed to spare their lives. In addition, she swore to kill one hundred of her own demonic children each day. The three angels left without returning her to Adam, as they had been commanded to do by God. The implication here is very interesting—that they failed to return Lilith to Adam because she was too powerful for them to control. The best they could manage was a compact with the demon.

Other Jewish legends say that Lilith was originally created in union with Adam, and was sawn off the side of the man as he lay sleeping; or that she was originally attached to Adam as part of a cloud of one thousand evil spirits that clung to his left side in the hour of his creation. This cloud of demons was driven away from Adam when God shouted at them. What we learn from this is that Lilith and spirits of her kind are obedient to spoken commands, when they are delivered with divine authority. One of the authors of the Kabbalistic collection of texts known as the *Zohar* wrote that Lilith was originally attached to Adam’s side, but was sawn away by God, who clothed her in a wedding dress and brought her to Adam as a kind of gift. He wrote: “In an ancient book I found that this refers to the primeval Lilith, who was with him and conceived from him, but was not a helpmeet for him.”²

The distinction between Lilith the sexual partner of Adam, and Eve his helpmate and wife who bore him children, is interesting on several levels. It appears that Adam had two wives, and had sex with both while in Eden, and perhaps after leaving the Garden, but the sex with his spirit wife was for pleasure, and the sex with his human wife was for the engendering of offspring. Commenting on the two wives of Lamech (Genesis 4:19), Rashi made reference to this marriage arrangement, which seems strange to modern sensibilities.

Such was the custom of the generation of the Flood: One wife for being fruitful and multiplying and one for sexual intercourse (pleasure). The one that was for intercourse was given to drink a cup of [Aaqdin] (a drug that made her sterile) in order that she should be sterile, and she was adorned like a bride, and was fed the best food. And her companion was troubled and in mourning like a widow."³

Needless to point out, Rashi had no way of knowing with any certainty what the marriage arrangements may have been prior to the biblical Flood. The two wives of Lamech might just as easily be interpreted as a veiled reference to a human wife and a spirit wife, especially since this was understood by Kabbalists to have been the situation of Adam in the Garden of Eden. If we assume Rashi to be correct in writing that Zillah, one of the wives of Lamech, was sterile—that is to say, not capable of bearing mortal offspring—then her children Tubal-cain and his sister Naamah mentioned in the Bible must be assumed to be spiritual creatures. This is how they are understood by Kabbalists. Zillah herself was a familiar to Cain, not a woman of flesh and blood. It is a seemingly obvious truism, though not always understood, that a mortal wife bears mortal children, and a spirit wife bears spirit children. A spirit is not capable of engendering a child of flesh and blood, although it is possible for a spirit to enter and possess the body of a newborn infant, or even a fetus still in the womb.

THE AYAMI OF THE SHAMAN

The strange threefold marriage described by Rashi is exactly the marriage arrangement of the traditional northern shaman, who also had two wives: a heavenly wife who made sexual love to him, but was incapable of bearing him mortal offspring of flesh and blood, and an earthly wife who bore him descendants to carry on his bloodline. The advantages to the shaman in having a spiritual bride were more intense sexual pleasure during lovemaking, and

aid when making magic and in dealing with other spirits, as well as protection from foes both mortal and spiritual.

The role of the tutelary spirit who became the heavenly wife of the shaman was much more important than the functions of the lesser spirits who served his ritual purposes. She initiated him into a life of shamanism, and provided these serving spirits to fulfill his needs. She was known as the *ayami* among the Goldi, an indigenous people living in the region of the Amur River, which runs along the northern border of Manchuria. The serving spirits supplied by the *ayami* were called *syvén*. The *ayami* was able to assume at will various forms such as that of a beautiful maiden, an old woman, or a wolf. A shaman of the Goldi reported that his *ayami* first came to him while he was ill and lying in bed. He saw the spirit in the form of a beautiful woman of his own tribe, but she was only about twenty-eight inches in height. She told him the following:

I am the "ayami" of your ancestry, the Shamans. I taught them shamaning. Now I am going to teach you. The old shamans have died off, and there is no one to heal people. You are to become a shaman . . .

I love you, I have no husband now, you will be my husband, and I shall be a wife unto you. I shall give you assistant spirits. You are to heal with their aid, and I shall teach you and help you myself. Food will come to us from the people . . .

If you will not obey me, so much the worse for you. I shall kill you.⁴

Spirits are quite direct about seeking to achieve their purposes. Even higher spirits are not always above threatening or lying to force human beings to do what they wish to have done. For example, the Enochian spirits caused John Dee and Edward Kelley to move their households from England to Bohemia by telling Dee that he would be arrested and tried for treason if he remained in his native country. Very likely this was untrue, but Dee believed the spirits and trusted them.

It is not wise to be overly trusting where spirits are concerned. Emanuel Swedenborg wrote in his diary something that has been confirmed by my own experience, and should be borne in mind by anyone who seeks to have dealings with spirits: "When spirits begin to speak with man he must beware lest he believe them in any thing; for they say almost anything. Things are fabricated by them and they lie. If man then listens and believes, they press on and deceive and seduce in divers ways."⁵ The death threat of the ayami to her future husband should be understood as a way in which the spirit achieved her purpose, partnership with the young man. It should not be assumed that she would actually have killed the man, or even that she possessed the power to kill him. These things may be true, but the statement of the spirit alone does not make them true.

Recorded accounts of marriages between female shamans and spirits in masculine form are less common, but the initiatory rite of the shamaness sometimes involved spontaneous arousal and orgasm. There is no reason to suppose that marriages between female shamans and spirits were unusual. In the folklore of the Yakut people of Siberia there are many references to celestial spirits descending to earth to marry mortal women. Such marriages did not happen exclusively to shamans, but when a spirit married a shaman or shamaness, it became the working partner and teacher of the shaman or shamaness, as well as a lover.

THE WATCHERS

The myth of sexual union and marriage between gods and humans occurs in many cultures. It forms the heart of the *Book of Enoch*, where it was based upon references in the Old Testament to marriages between the sons of God and the daughters of men: "That the sons of God saw the daughters of men that they were fair; and they took them wives of all which they chose . . . There were giants in the earth in those days; and also after that, when the sons of

God came in unto the daughters of men, and they bare children to them, the same became mighty men which were of old, men of renown."⁶

In the *Book of Enoch*, a class of angels known as Watchers that was set by God to watch over the earth gazed down at the multiplying human race and experienced desire for mortal women. Their motive is presented in the book as erotic desire, but it may be that another purpose was involved, the wish to unite with humankind and produce incarnated offspring. The Watchers did not just make love to women, they took up residence upon the earth and married them. The angels taught their wives and children the wisdom of heaven. Various forms of magic were primary among the teachings of the Watchers, but these angels also revealed crafts such as metal-working, cosmetics, and the uses of herbs and stones.

In the myth, God viewed the interference of the Watchers with humanity as a corruption of his design for the earth. He banished the Watchers to the Abyss. They are probably the same fallen angels mentioned in the biblical book of Revelation. It is not entirely clear whether the rebellion of Lucifer and his angelic forces, and the war that was fought in heaven, directly involved the actions of the Watchers. Often this rebellion is asserted to have occurred before the expulsion of Adam and Eve from the Garden, or even before the creation of the second, earthly Adam (Adam's creation is described twice in Genesis, leading some Kabbalists to speculate that there is a heavenly Adam and an earthly Adam). However, a connection between the two acts of angelic disobedience may be inferred since both the rebellious angels and the Watchers were said to have been cast down into a pit. In my opinion, Lucifer and the rebel angels are the Watchers. It is difficult to know whether the rebellion in heaven brought about the descent of the Watchers to the earth, or whether the marriage of the Watchers with mortal women was the cause of the angelic war, but they are intimately linked.

In the *Book of Enoch*, God punished not only the Watchers, but mankind as well, by causing the Flood to cover the earth and wash

it clean of humanity, with the exception of Noah and his family. He took this drastic action because the teachings of the Watchers had interfered with the natural evolution of the human race. The hybrid angel-children of the Watchers were able to make use of the magic and arts of heaven to cause drastic changes in the world, such as the construction of the Tower of Babel, which is undoubtedly the work of the children of the Watchers, who are characterized in Genesis as “mighty men which were of old, men of renown.” The children of the Watchers used this angelic technology to make war against other peoples, and to subjugate them.

If we think of humanity as a science experiment of God, we can understand why the Flood was necessary. When the Watchers intermarried with human women, they corrupted this experiment and changed the course of human evolution. There was no point in allowing it to run its course once it had been contaminated. The Flood was used to reset the experiment, removing all traces of the children of the Watchers and their heavenly teachings. The Watchers themselves could not be killed, so they were imprisoned in the Abyss where they could not interfere further with the progress of human evolution.

The myth of the Watchers should never be interpreted literally. However, by studying the story we can learn many useful matters. It is not impossible that at some time in the distant past, a hierarchy of powerful spirits involved themselves with humanity by instituting loving unions and marriages between themselves and human beings, both male and female. Angels have no semen, so it is not to be supposed that they could themselves impregnate mortal women. A kind of three-way marriage would be required. The mortal husbands of the women would provide the physical semen for impregnation, and the angelic husbands would provide some other additional essence that transformed the children born of the union from ordinary human children into the super beings described in Genesis as “men of renown.”

When an angel came in female form and married a mortal man, she was not capable of bearing mortal children since she had no

womb; however such female spirits are able to give birth to spiritual children by capturing an essential spark from the semen of the man with whom they have sex. It is not explicitly mentioned in Genesis, but the union between the Watchers and humanity gave rise not only to heroes—men of renown—but also to earthly spirits bound to the elemental levels of being that lie below the heavenly sphere of the Moon. Marriages between mortal women and angels in masculine form produce girls or boys endowed with a portion of angelic wisdom, power, and beauty; marriages between mortal men and angels in feminine form produce earth-bound spirits of a mixed nature that are possessed of a portion of human soul.

WITCHES AND THEIR FAMILIARS

The sexual relationship between a witch and his or her familiar is shamanic. The familiar forms a loving bond of long duration with the witch, often a lifelong bond, and functions either as the witch’s teacher or servant. The teaching familiar is equivalent to the shaman’s *ayami*, and is of higher rank and dignity. The serving familiars, usually several in number, are equivalent to the shaman’s *syvén*, and are lower in rank and of more limited abilities. The tutelary familiar is loved with the respect we might afford a lover or partner, the serving familiar with the more indulgent affection we might give to a beloved pet.

In his book *De praestigiis daemonum*, first published in 1563, the demonologist Johann Weyer wrote disparagingly about the witch’s familiar in an attempt to discredit the power of witchcraft: “Also they have no prescribed formulas which they follow in their conjurations, and unlike many magicians they carry about no demon to serve them, imprisoned in a finger-ring, or shut within the solid confines of crystal.”⁷⁷ Weyer’s view is not supported by the accounts of other demonologists, who asserted on numerous occasions that witches not only consorted sexually with spirits, but also kept familiar servants and lovers, who were sometimes contained in vessels or images.

The authors of the infamous *Malleus Maleficarum* (*Hammer of Witches*), Heinrich Kramer and James Sprenger, held the more prevalent view. The *Malleus* is an evil book. It was the purpose of the Dominican priests who wrote it that it be used by witchfinders and exorcists as a guide for causing women accused of witchcraft to be condemned to torture and execution. However, it is based on numerous actual testimonies from accused witches, and on this account can often provide useful insight into the hidden, underlying reality of medieval witchcraft.

Kramer and Sprenger considered copulation between supposed witches and the spirits they called incubi an integral part of witchcraft. They based this view both on ancient writings and on the testimony of contemporary women accused of witchcraft.

But the theory that modern witches are tainted with this sort of diabolic filthiness is not substantiated only in our opinion, since the expert testimony of the witches themselves has made all these things credible; and that they do not now, as in times past, subject themselves unwillingly, but willingly embrace this most foul and miserable servitude. For how many women have we left to be punished by secular law in various dioceses, especially in Constance and the town of Ratisbon, who have been for many years addicted to these abominations, some from their twentieth and some from their twelfth or thirteenth year, and always with a total or partial abnegation of the Faith?⁸

It was the general view of these authors that in pagan times spirits and gods took women against their will by rape, but that in modern times witches voluntarily submitted to the embraces of incubi. This is clearly untrue, since many accounts exist of voluntary sexual relationships between mortals and spirits in the literature of Greece and Rome, the marriage between King Numa and the water nymph Egeria being one example, and that between the mortal woman Psyche and the god Cupid another. True, there are many accounts of

the rape of maidens by satyrs and other lustful spirits in pagan literature, but also many accounts of loving unions.

These incubi that came to witches were supposed to possess bodies of elemental Air that were partially solidified by indrawing and concentrating the moist vapors from the earth. It was asserted by the priests that the witch could always see these lustful spirits, but that they were usually unseen by other human observers who came across the witch while she was in the middle of lovemaking. Sometimes after sex the incubus was seen to ascend from the body of the witch in a column of a dense black vapor about the height of a man. The rare husband who was able to see an incubus in human form making love to his wife naturally supposed the spirit to be a mortal man. When the husband attacked this lover, his sword met no resistance but cut through the body of the lover as though it were made of mist, and the incubus suddenly vanished into thin air.

A useful distinction was made by Kramer and Sprenger between the assumed bodies of spirits and the occupied bodies of spirits. This has bearing on the question of whether the animal familiars of witches are real animals or spirits in animal form. According to this distinction of the authors, they might be either. An assumed body is a shape put on by a spirit that is visible to human sight, whereas an occupied body is a living body that has been entered and possessed by a spirit. As an example of the second type, the priests cite the biblical fable of Balaam's ass, into which an angel entered and spoke to Balaam. "It is to be said that those bodies are not called assumed, but occupied. See S. Thomas, II. 8, Whether Angels assume bodies."⁹ Kramer and Sprenger supposed incubi to make love to witches in assumed bodies, but there is nothing in their argument to exclude spirits from making love to humans in occupied bodies, if they wish.

The priests do not appear to have considered the possibility that an incubus might make love to a witch by occupying the body of the witch herself. Spirits are capable of moving inside the human body and touching or caressing its muscles, nerves, and organs from within

the skin. These sensations are intense, and unlike the feelings produced by normal physical contact. They can yield unique sensual pleasures that cannot be obtained by ordinary sex. Spirits also sometimes make love to human beings by possessing one or both hands of their human lovers, and using the possessed hand or hands to caress and give pleasure to the person. The concept of lovemaking by internal possession may have been too obscure for the priests to even consider, but it would offer a more reasonable explanation as to how a woman can be observed in the act of lovemaking, yet her lover remain completely unseen, than the theory of an invisible body of airy vapors.

Incubi were thought not to possess any semen of their own, but when they made love to a young and fertile woman, to first visit a man in the form of a female spirit known as a succubus, and to steal the semen of the man to carry back to the witch for impregnation. This was done, wrote the priests, for the sake of corrupting the soul of the witch, but they speculated that incubi might also use this means to give birth to more witches who were tainted by their very conception. Reading between the lines, we perceive that the allusion is to children born out of wedlock, who were supposed by the Church to carry some sort of taint or curse with them throughout their lives, and hence would more naturally be disposed to become witches. Even the lawfully conceived daughters of witches were thought very likely to become witches themselves.

Incubi, from the Latin *incubare* (to lie upon), are in their most primal form spirits of nightmare that carry with them the sense of weight or oppression on the body. This feeling of pressure on the body also accompanies the visitation of a sexual spirit, and it often happens that nightmares during which a sensation of some foreign object pressing on the body is felt turn into erotic dreams. This pressure on the body persists for some time even after the dream ends and full consciousness returns. It can be quite difficult to throw off. The spirits that come to sleeping men or women and arouse them are spirits of rape, in the sense that the persons involved in such acts of lovemaking never have an opportunity to give their consent.

The term incubi was extended in the Middle Ages to include all sexual spirits with a masculine form. Sexual spirits in female form were known as succubi, from the Latin *succubare* (to lie under). Since succubi usually lie on top of men, not under them, the term succubus is questionable, but its Latin root contrasts nicely with the Latin root of incubus, and makes a theoretical distinction of gender between these types of spirit. The distinction does not extend beyond the outward forms of these spirits. Kramer and Sprenger thought it possible for an incubus to transform itself into a succubus at will, for the purpose of lying with a man and stealing his seed. There is no essential difference between the two types of sexual spirits in the opinions of the demonologists of the Renaissance. Since spirits have no gender of their own, because gender is an attribute of the body, and spirits have no body, they are able to assume either male or female forms at will, to suit their purposes.

The common view of the demonologists of the Church was that incubi and succubi are always evil spirits whose sole purpose is the corruption of human souls. They were not regarded as the familiars of witches, but as the servants of the Devil. The concept of the witch's imp, a subordinate spirit who obeyed the commands of the witch, did not achieve the form we know today until the late sixteenth century. However, when an incubus visited a witch on a regular basis, as was often the case, it became for the witch a familiar according to the definition given at the start of the second chapter: a spirit that sustains a relationship with a specific human being with the conscious knowledge of that person, though not necessarily with that person's agreement.

Ludovico Maria Sinistrari (1622–1701) a Franciscan monk and demonologist, took a completely different view of the relations between humans and the incubi and succubi spirits. After studying many actual cases of sexual obsession by spirits, some of which he was able to observe firsthand, he determined that incubi and their female counterparts could not be spirits of evil, because it was his observation that they were not obedient to the commands of Catholic exor-

cists, and displayed no reverence for holy things. Sinistrari saw that the efforts to drive such spirits away from the women they desired and had sexual union with were completely ineffectual. If these spirits were servants of Satan, he reasoned, they would be obedient to the name of Jesus Christ, which was established by God as a name of power for driving out and banishing evil spirits.

He determined that incubi and succubi were not angels or demons, but spirits of a mixed nature, neither wholly good nor wholly evil, who inhabited the earth alongside humanity, and had done so since the most ancient pagan times. They sought out sexual union with men and women, or even with beasts, not to damn their souls, but for erotic pleasure.

For, if the loved woman or beast humours them, those Incubi behave very well; on the contrary, they use them most savagely when irritated and enraged by a denial of coition: this is amply proved by daily experience: those Incubi therefore have truly sexual passions and desires. Besides, the Evil Spirits, the incorporeal Demons who copulate with Sorceresses and Witches, constrain them to Demon worship, to the abjuration of the Catholic Faith, to the commission of enchantments, magic, and foul crimes, as preliminary conditions to the infamous intercourse, as has been stated; now, Incubi endeavour nothing of the kind; they are therefore not evil spirits.¹⁰

Even more startling, he set forth his opinion that incubi and succubi were actually superior in rank to human beings, because of the more subtle natures of their bodies. Humans are a mixture of the spiritual and the earthly, but incubi and succubi have little earthly portion in their makeup. Like the angels of heaven, they are more refined than humans. They were not regarded by Sinistrari as immortal, but as beings born into the world through a type of sexual generation, and as very long of years. He did not disallow the possibility that demons sometimes came to witches and sexually aroused them, without deriving any pleasure for themselves, in order to corrupt the souls of the witches, but he originated the new

theory that the spirits who visited ordinary women for sex were not demons, and had no other purpose but the acquisition of pleasure.

Based on his observations concerning the nature of incubi, Sinistrari reached what is perhaps the most extraordinary conclusion ever set forth by a Catholic theologian and monk. Since incubi were superior both in nature and in rank to human beings, Sinistrari reasoned that when an incubus lies with a woman, or a succubus with a man, the spirit committing this sexual act debases itself in the same way that a man debases his own human nature when he has sex with an animal, which is lower in the order of things than humanity.

From all that has been concluded above, it is therefore clear that there are such Demons, Succubi and Incubi, endowed with senses and subject to the passions thereof, as has been shown; who are born through generation and die through corruption, who are capable of salvation and damnation, more noble than man by reason of the greater subtilty of their bodies, and who, when having intercourse with humankind, male or female, fall into the same sin as man when copulating with a beast, which is inferior to him.¹¹

By the same token, a man who has sex with a succubus, or a woman who has sex with an incubus, actually elevates and dignifies human nature. Sex between an incubus or succubus and a human drags the spirit downward while at the same time lifting the human upward. Sex with these spirits has an ennobling effect on the persons who engage in it.

For, as we have said above, if Bestiality is more grievous than Sodomy, it is because man degrades the dignity of his kind by mixing with a beast, of a kind much inferior to his own. But when copulating with an Incubus, it is quite the reverse: for the Incubus, by reason of his rational and immortal spirit, is equal to man; and, by reason of his body, more noble because more subtle, so he is more perfect and more dignified than man.

Consequently, when having intercourse with an Incubus, man does not degrade, but rather dignifies, his nature; and, taking that into consideration, Demoniality cannot be more grievous than Bestiality.¹²

This is an extraordinarily courageous and original conclusion. Little wonder that Sinistrari's book remained unknown and unpublished for around two hundred years. It was discovered in a London collection in 1872, and first published in 1875. The work is unfinished—it breaks off almost immediately after its author wrote the astonishing words quoted above. Perhaps Sinistrari was himself shocked by his own audacity of thought, and set the work aside, never to return to it.

SEX IN THE SÉANCE

Erotic sensations play a prominent part in spiritualism, but because most of the literature of spiritualism was written from the late Victorian period to the 1920s, when sex was seldom openly discussed in any form, there are few direct references to eroticism in connection with spirit guides and manifestations. Concerning the prudery of most written descriptions of mediums and séances, Colin Wilson observed: "There is a failure, for example, to note the sexual origin of some of the phenomena."¹³ Wilson mentioned the intensely erotic nature of the famed medium Eusapia Paladino, without giving any specifics. Hereward Carrington was not much more forthcoming:

These speculations have, I believe, been amply verified by certain recent investigations, wherein it has been shown that (in the case of a celebrated European medium) the production of a physical phenomenon of exceptional violence has been coincidental with a true orgasm. From many accounts it seems probable that the same was frequently true in the case of Eusapia Paladino, and was doubtless the case with other mediums also.¹⁴

It is not surprising to read that the strongest materializations or physical manifestations of spiritual energy are accompanied by sexual arousal or orgasm, when we consider that poltergeist phenomena, among the most powerful spirit manifestations ever observed, are widely accepted to be linked to adolescent sexual awakening. Poltergeists almost invariably make their presence known in the houses of young boys or girls on the verge of puberty, and usually diminish or disappear when this sexual threshold is passed. It has been noted by those who have studied spiritualism that the physical manifestations of mediums are usually stronger when they are younger, and diminish with age. There may well be a correlation between sexual potency and spirit manifestations, even those not accompanied by any outward sign of sexual arousal.

Ectoplasmic manifestations sometimes projected themselves from the vaginas of female mediums, an occurrence that seems extraordinarily unlikely if these manifestations are due solely to conscious fraud on the medium's part. However, if the projections occur without the conscious intention of the medium and have a sexual origin, this association between the projections and the sex organs becomes more understandable. The most famous of these is the ectoplasmic hands projected by the Canadian medium Mina Crandon (1883–1941) under the control of her spirit guide Walter. Remarkably detailed photographs exist of these vaginal hands.¹⁵

The usual explanation for poltergeist phenomena and physical manifestations during séances, by those who believe them genuine, is that the intense energy concentrated in the body by sexual tension is somehow projected like electricity or magnetism to cause raps from walls, the movement of furniture, flying objects, apports, spirit forms, physical sensations on the skin, and so on. This explanation excludes the role of spiritual beings. For this reason I find it unsatisfying. It seems more likely that the sexual tension in the body of the medium is not the direct cause of physical manifestations, but is used by spirits as a source of vitality and strength, enabling them to come forth more clearly and to produce material

effects that they would be incapable of generating in their normal condition.

Emotional energy, positive or negative, is necessary in some degree in order for a spirit even to appear or communicate with a psychic individual. Human emotions are transmuted into its clothing, its very body. Emotions have both a mental and a physical component. This is also true of sexuality, which is the most intense of all sensual-mental forces. When it is abundant and frustrated or suppressed, a spirit can draw upon it to create startling effects. Sexual energy feeds spirits a more concentrated nourishment than any other kind of thought or feeling, and empowers them on the level of the physical world. Perhaps this is due to the physical nature of sexual energy. It is not only the most potent psycho-physical force, but in many ways the most earthy and tangible.

The majority of physical manifestations during séances have been dismissed as frauds, and rightly so in most cases. However, that these physical events were faked does not exclude a spiritual agency. For example, it was found that the dentist of Mina Crandon was responsible for impressing his thumb into a soft blank of dental wax during her séances to produce what was claimed at the time to be a thumbprint from her ectoplasmic vaginal hand. This fraud was discovered when an investigator asked all those who had attended the medium's séances to provide their thumbprints for comparison with the wax impressions. Oddly enough, the dentist did not hesitate to give his thumbprint. Were he a conscious agent in the fraud, he would surely have refused. It is possible that this man was possessed during the séances by Walter, the spirit serving as the medium's control, and put his thumb upon the wax blank without any conscious awareness of what he was doing. This would explain his willingness to give his thumbprint to investigators.

It is my own view that the manipulation of human perception accounts for most of the more amazing physical manifestations by spirits that have been recorded throughout history. If a spirit is capable of manipulating the senses, and even the physical actions,

not only of a psychic individual, but of other persons close to the psychic, in such a way that they retain no memory of the manipulations, almost any of the phenomena recorded in the literature of psychic research or in the annals of the witch trials might be produced with ease. Those who cannot control their perceptions, or their actions, may be made to witness miracles, and will believe in their reality with complete faith. In modern society we have been conditioned to doubt almost everything, but not the evidence of our own senses.

CHAPTER FOUR

Dangerous Familiars

RELATIONSHIPS BETWEEN HUMANS AND FAMILIARS are seldom harmful in any way. Even those who are ignorant of the defensive measures that can be used against spirits come to no harm, except in the most unusual instances. This is true of spirit mediums, most of whom do not use protective magic. On the contrary, familiar spirits are almost always a source of pleasure and happiness, and an aid in the daily lives of those with whom they commune. It is the rare exceptions to this rule that necessitate a knowledge of defensive methods. Sometimes a familiar spirit intrudes where it is not wanted, and refuses to leave, or even become abusive and malicious. Under these unusual circumstances, it is necessary to employ techniques of ritual magic to break the bond with the spirit, and to prevent it from returning.

The defenses used in magic against spirits of all kinds have evolved over thousands of years, and have been proven effective on countless occasions. They will work for you, in the unlikely event that you should ever need to use them. Spirits communicate with human consciousness through the mind, and are shaped of mind-stuff. They are nourished and given form in

human consciousness by human thoughts and emotions. It is for this reason that mental symbols, when energized by emotions and human will, are effective weapons against them. A symbol can injure a spirit just as surely as a steel blade can injure a man.

The dangers inherent in associations with familiars divide into two broad classes, mental and physical. The first class of injury does no direct harm to the body, but can generate intense fear, depression, confusion, and mental exhaustion. Mental problems produced by malicious familiars may result in physical problems by reaction. The second class of injury, which is much rarer, involves direct physical harm.

MENTAL-EMOTIONAL DANGERS

Deception

The most common threat that arises from communications with familiar spirits is deception. Spirits have a difficult time distinguishing truth from falsehood. This caused Swedenborg, who had extensive firsthand experience with spiritual beings of all types, to declare that spirits lie and are never to be trusted. Swedenborg's statement is inaccurate. It is not so much that spirits lie, but merely that they have trouble with the truth. In some ways they are like young children. They say what they believe will facilitate their purposes. Usually they are completely sincere, but it sometimes happens that their statements are without factual basis.

Those dealing with spirits learn not to put too much trust in what any spirit may say. This is especially so when the relationship with a spirit is recent, and the statements of the spirit untested. Spirits are most likely to lie when speaking about events in the material world. They are unreliable when providing names, dates, and numbers, and may predict physical events that never occur. When they speak about spiritual matters their statements tend to be more useful, but even in this area care must be taken not to place too much trust in specific statements.

The danger of deceiving spirits lies in acting on their statements as though they are fact. This can cause bad decisions over such things as which stocks to buy as investments, who should be trusted with important life matters, where there is threat of injury and where safety, what medical procedures should be followed, and so on. Placing all your trust in the statements of a familiar spirit, especially a spirit you do not know very well, is much like basing decisions in your life upon the horoscope in the daily newspaper. It may result in good decisions or bad decisions, but there is no certainty of either. Spirits who speak untruths seldom do so with a malicious intention—just the opposite, they usually are trying to be helpful, and saying what they believe their human associate wishes to hear.

Defense Against Deception

As a general rule, take anything a spirit tells you with a grain of salt. If you have known the spirit for only a few months or less, be even more skeptical. Once you have found through experience that the statements of a familiar are accurate, you may place more faith in them, but not even a familiar you have known for years should be trusted completely, since the best of spirits has trouble separating truth from fiction. During the course of their communications with the Enochian angels, John Dee and Edward Kelley received many personal warnings and general prophecies. Some turned out to be true, but a greater number were only partially accurate, or completely false. If the statements of the Enochian angels were not always accurate, it is unlikely that any spirit can be trusted all the time, in every circumstance, to tell the truth.

Nightmares

Bad dreams are a very common occurrence when first establishing a link with spiritual beings, or even when beginning ritual practice. They arise when the waters of the subconscious mind are disturbed, like sediment stirred up from the bottom of the sea to float for a time on the surface. Regular communion with a familiar may bring troubled sleep. Nightmares are usually not generated by the

familiar in a deliberate way, but arise as a byproduct to communication with the spirit. When we seek to perceive incorporeal beings, we make the separation between the conscious and unconscious mind less distinct. It becomes easier for matters in the unconscious to cross over into our awareness, both during waking and during sleep.

Nightmares may result when other spirits attempt to break through to your consciousness while you are nurturing a relationship with a particular familiar. This occurs most noticeably at the beginning of the relationship, while the familiar is still partially unformed and relatively weak. After the familiar takes on a more stable and sustained identity, it has the power to block out other spirits from your consciousness so that they can no longer trouble your dreams. While I was developing a relationship with a particular familiar, I was visited by frequent nightmares of an unusually horrifying nature. The average person would probably have found them intolerable. I caused them to stop in a very simple way, by asking the familiar with which I was in communion to stop them. The nightmares ceased literally overnight, and did not return.

In my own case, while I was experiencing these nightmares, I simply rolled over and went back to sleep, even when they occurred half a dozen times or more in a single night. However, a serious problem might arise if bad dreams produced by intrusive spirits resulted in consistent loss of sleep. Sleep deprivation has the property of inducing visual and auditory hallucinations, which might cause the fragments of the nightmares to be perceived while fully awake. Horrifying visions or sounds can interfere with daily life if they persist. Spirits sometimes generate not only grotesque and frightening images before the sight, but also loud and disruptive sounds such as crashes of thunder, shouting voices, curses, loud bangs, and so on.

Defense Against Nightmares

When intense ritual work causes disruptions in sleep that begin to interfere with daily life, it is best to abandon rituals for a time to rest the mind. Similarly, if attempts to communicate with a familiar produce persistent horrifying dreams, cease these attempts for a

week or two. This will quiet the mind and the bad dreams will subside. Sometimes it is not desirable to stop communications with a spirit. There are periods when rapid progress is made in building a relationship, and these may be bordered by months of little or no advancement at all. Rather than lose the benefit of these brief, productive phases, it may be better to protect sleep by means of a magic circle.

A simple way to do this is to imagine a circle of white light floating on the air around your bed while you lie in the bed just before trying to sleep. Trace this circle in your mind clockwise around the bed as though projecting it upon the air from the tip of your right index finger. Be sure to connect the end of the imaginary circle with its beginning. When the circle is complete, visualize white light radiating outward in all directions from your heart center to fill the circle until the entire space it encloses glows with pearly radiance. Allow this radiance to fade from your attention as you drift into sleep. When this circle is made each night, it provides an effective barrier against the intrusions of spirits.

An invocation of protection can also be useful for keeping dreams pleasant. For example, a neopagan or Wiccan might use an invocation to the Goddess:

As I lie down in sleep, body well and mind whole,
Goddess guard my dreams, Goddess keep my soul.

These invocations are not a statement of present reality, but an expression of the desired condition and outcome. Even if you are ill, it would be appropriate to use the words of the invocation to the Goddess given above, because it voices the condition of body you wish yourself to possess.

Obsession

When a spirit persistently makes its presence known by means of sensory metaphors to an individual, by causing that person to see its image, hear its voice, or feel its touch, the result is obsession.

The demonologist Sinistrari wrote about a fascinating case of obsession by a familiar spirit that he himself observed over a span of many months. Because this case is so revealing, I will describe it in some detail.

At the close of the eighteenth century there was living in the Italian city of Pavia a married woman named Hieronyma. She was of the upper middleclass, not wealthy, but well enough off to afford to keep a maid servant. One day when the local baker came to her house to return the loaves of bread she had sent to him earlier for baking, included among them was a large cake of “peculiar shape.” Hieronyma told the baker to take it back, since it was not hers, but he maintained that no one else had sent in bread to be baked that day, so the cake must be one that she had forgotten. Hieronyma allowed herself to be persuaded, and at dinner shared the cake with her husband, infant girl, and servant.

That night while lying in bed beside her sleeping husband, she heard a small but very distinct voice that sounded like a shrill hiss ask whether the cake had been to her liking. Terrified, the woman crossed herself and called upon the names of Jesus and Mary for protection.

“Be not afraid,” said the voice, “I mean you no harm; quite the reverse: I am prepared to do anything to please you; I am captivated by your beauty, and desire nothing more than to enjoy your sweet embraces.” Whereupon she felt someone kissing her cheeks, so lightly, so softly, that she might have fancied being stroked by the finest feather-down. She resisted without giving any answer, confidently repeating over and over again the names of Jesus and Mary, and crossing herself most devoutly. The tempter kept on thus for nearly half an hour, when he withdrew.¹

Hieronyma sought out the advice of her confessor, who told her to protect herself with holy relics (which, no doubt, the Church was happy to sell her at a reasonable price). When the same thing happened the following night, she called upon the priests and had

herself exorcised. They could find no trace of demonic possession, but cleansed and blessed her house and bed. This had no effect. The lovesick incubus continued to return each night, attempting with whispered words and caresses to wear down her resistance to his lovemaking. The spirit began to show himself to the woman, sometimes in the form of a handsome youth, sometimes as a young man “with crisped golden locks, a flaxen beard that shone like fine gold, sea-green eyes calling to mind the flax flower, and arrayed in a comely Spanish dress.”² He appeared to her during the day, even when she was in the company of others, although only Hieronyma was able to see him. He courted her in the usual fashion of the time, holding and kissing her hand, speaking soft and loving words into her ear, and fixing his amorous gaze upon her.

When the devout woman continued to resist, the incubus became angry and stole all her relics, then for good measure made off with her rings and other jewelry. He began to beat her. After each beating her face, arms, and body were covered with bruises and discolorations, but Sinistrari reports that these did not fade slowly like natural bruises, but after only a day or two suddenly disappeared. As an added incentive, the incubus began to snatch away Hieronyma’s three-year-old girl and place her on the edge of the roof, or hide her where she was difficult to locate. The child was never harmed during these escapades. At times he would overturn all the furniture in the house and smash the plates, then in the blink of an eye restore everything to normal once again. On one occasion Hieronyma and her husband awoke in the morning to discover that their bed was completely surrounded by a wall of roof tiles so high they needed a ladder to cross it.

The most remarkable incident of this extended obsession occurred when Hieronyma’s husband decided to have some of his friends over for dinner. Just as the guests were about to enter the dining room, the table and all its plates, cutlery, and food vanished. The husband was well used to the tricks of the incubus by this time and assured his guests that the table was still there, but had been

veiled from their sight. He began to feel his way around the empty dining room in an effort to locate it. The guests thought he was playing some sort of joke on them and, laughing at his efforts, prepared to leave the house. When they were at the front door they heard an enormous crash from the dining room. Rushing back, they found that the table had returned but was laden with a completely new and much more costly set of plates and silverware, and a much more lavish feast. After enjoying this feast, the guests went to sit around the fire to talk. The table suddenly vanished away again, but in a short time returned bearing the same dishes and silverware, and the same foods, that it had originally carried. Even though none of this food had been touched, all the guests declared themselves full and satisfied by the phantom feast they had eaten.

Hieronyma was driven nearly to distraction by the unending lovemaking and threats of the spirit. She made a vow to Saint Bernadine that she would wear the religious frock of his holy order for an entire year if he would rid her of the incubus. The morning after putting on this habit, while she was about to cross the threshold of the church for prayers, a sudden gust of wind came up and stripped the frock and every other article of clothing and jewelry from her body, leaving her naked. Sinistrari reported that these clothes and jewelry were not returned to her by the incubus until six months had passed.

The amorous familiar never was driven away by the actions of the priests or the prayers of the woman. Eventually, after several years, it abandoned hope that it could win Hieronyma's love and ceased to appear. It was this case more than any other that convinced Sinistrari that incubi were not demons, since they could not be exorcised by the name of Jesus Christ or the relics of the saints.

It is fairly obvious that the physical manifestations, which bear many similarities to standard poltergeist visitations, were carried out by Hieronyma herself, and perhaps occasionally by others, while in a state of trance. She retained no memory of having hidden her relics and jewelry, or of placing her young child on the roof of the house,

or of stripping off all her clothes in front of the church. Other manifestations that appeared to be physical were probably illusions worked by the familiar on the minds of Hieronyma and her fellow townspeople. Her husband was very likely correct in his assumption that the original dining table had not vanished, but had merely been concealed from sight by the spirit. He and his guests sat down to a phantom feast, leaving the actual food untouched on the table. It is interesting that this illusion was real enough to give them the impression that their bellies were full, even after the original table reappeared with all its provisions intact.

The strenuous effort of Hieronyma and the priests to banish this lovesick familiar shows that prayers and faith are not always enough in the face of spirit visitations. On the other hand, Hieronyma was never seriously injured during the entire course of her obsession. Even the bruises raised on her body by the blows of the spirit persisted only for a day or two, and caused no real damage. It is perhaps needless to point out that these bruises were produced from within by Hieronyma's own physical processes, in the same way that some individuals generate by the actions and agents of their unconscious minds spontaneous bleeding stigmata on their hands and feet. It only appeared to Hieronyma that the bruises were caused by blows delivered physically on the surface of her skin. This illusion was completely real to her—it would not have been possible for her to distinguish the beatings of the spirit from blows delivered by a physical fist.

Defense Against Obsession

The best defense against this type of persistent obsession is to ritually banish the spirit. Banishing will be examined in the final chapter. Another useful approach is to ignore the presence of the spirit, to pretend outwardly and also inwardly in your own mind that the spirit does not exist. By not interacting with it in any way, either mentally or emotionally, you rob it of its vitality and even its very identity. Over time, it will lose its attachment to you and cease to appear. This process of disengagement can be hastened by treat-

ing the spirit with mockery or ridicule. Contempt and ridicule serve to diminish the importance of the spirit. However, they must be genuine—the outward simulation of mockery toward a spirit will not by itself drive the spirit away. Mocking and laughing at a spirit must be accompanied by a true conviction that the spirit is of no importance, or they will be ineffective.

Madness

The case of Hieronyma suggests what might be the outcome should a familiar continue its unwelcome visitations to an emotionally and mentally unstable individual. Visual and audible manifestations can be terrifying, and this fear can be magnified by the use of threats. The persistence of nightmares night after night, to say nothing of apparitions in the darkness and caresses or blows felt on the skin, can produce sleep deprivation and nervous exhaustion. This renders the person suffering from this form of spirit attack vulnerable to suggestion. In the worst instances, a downward spiral of despair and terror may develop. Even though the spirit has done little or no physical harm, the outcome is a nervous breakdown.

There should be no hesitation to seek professional help when a nervous breakdown is imminent. Seeking help represents a decisive willed action, and is in itself a countermeasure against the efforts of a spirit to control the thoughts and emotions of an individual. By simply suffering the intrusions of a spirit without taking any steps to counter or deny them, the condition of mind that the spirit desires to create by its actions is sustained. It is not always useful to confront the spirit in an aggressive way. Anger and hatred will only feed it and increase its power. However, neither is it a good plan to passively endure the intrusions of an unwanted familiar that is causing terror and depression. Medical or psychiatric help should be sought if needed, and the mind should be resolutely turned to positive matters that have nothing to do with the spirit, using as an aid a complete change in the ordinary outward detail of life.

The usual problem with familiars is an inability to make contact with them, or to sustain a relationship. Those who enjoy easy communications with spirits are fortunate to have a unique experience very few human beings ever know. As with any aspect of existence, there can be too much of a good thing. Persistent obsession by spirits does occur, although it is very rare. When it does, little harm results unless the person obsessed allows the experience to generate terror and despair. There is nothing inherently unpleasant in the presence of a spiritual being. A minority of spirits attempt to make themselves frightening or obnoxious, but even then their actual power to do harm is almost always quite limited. By allowing these apparitions to generate terror, we can hurt ourselves far worse than the spirits could ever hurt us. Nervous breakdowns will only befall those who give power in their own minds to obsessing spirits, and thereby take power away from themselves. It is very much a mind game played by the spirit, but a mind game the human being does not need to lose.

Defense Against Madness

Temporary breakdowns are more likely than chronic mental problems. The remedy is to remove the sufferer from anything associated in his or her mind with the spirit mounting the attack. All practice of magic should be suspended until mental health is fully regained. The sufferer should if possible move to a new residence, or take an extended trip. Any physical objects of furnishing associated with the spirit, or the attacks of the spirit, should be removed from the life of the sufferer. New furniture, home renovations such as repainting, new clothes, different social activities, a change in daily schedule, new friends—all these changes in lifestyle can be helpful in breaking the atmosphere that has encouraged the persistent intrusion by a spirit. By changing the exterior, physical features of our life, we also transform our inner, mental environment, the place where the spirit interacts with our consciousness. This has the effect of making it more difficult for the spirit to locate and stay in contact with the person it is tormenting.

PHYSICAL DANGERS

Compulsion

Spirits who wish to cause mischief sometimes whisper malicious or destructive thoughts into the minds of those they choose to torment. These suggestions are not always delivered aloud, but more often are spoken just below the level of conscious awareness. The intention of the spirit is to make these malicious thoughts habitual, so that the person subjected to them begins to repeat them automatically in his or her own mind. Similarly, spirits can cause flashes of destructive or hateful imagery to appear in the mind. These come and go very quickly, lasting only for a fraction of a second, but they recur persistently on an irregular basis, sometimes over a term of months or even years. It becomes impossible for a person subjected to these whispered words, or these flash images, to distinguish them from his or her own voluntary thoughts.

In this way malicious spirits are able to shape the actions of individuals and cause them to do destructive or inexplicable things completely out of character with their normal personalities. Medieval woodcuts sometimes depict this form of attack with images of little invisible devils that whisper evil thoughts into the ears of men and woman who are unable to perceive their presence. Herein lies the main threat of such attacks. Because the spirits usually remain hidden from consciousness, their suggestions cannot be readily distinguished from spontaneous thoughts that arise in the mind. The only way to recognize their origin is the incompatibility of these thoughts and images with the usual personality. When a person who is otherwise loving and kind feels the growing compulsion to commit some petty act of spite, there is a good chance that it was inspired by the suggestions of a malicious familiar, who has found some avenue of access to the level of the mind just below consciousness, and persists in implanting harmful suggestions that spill over into the awareness.

It is not known with certainty why spirits implant destructive impulses in the human mind. The traditional view of the Christian

Church has always been that it is an effort to corrupt and damn human souls. There may be a more mundane reason. Some spirits are nourished by intense and very primal emotions of shame, dread, hatred, bitterness, lust, disgust, terror, despair, and contempt. On the astral plane, these emotions are like a thick, primordial soup. They hang as dense, sooty colors in the human aura. During normal life, they are relatively weak and arise on an infrequent basis. Intense feelings of this low type must be triggered by external circumstances, and since these feelings are accompanied by unpleasant consequences, situations that would trigger them are avoided. Malicious spirits do their best to generate the circumstances that trigger base human emotions, in order to feast on these emotions.

In a minority of cases, evil familiars use sexual desire to reinforce their suggestions. They are capable of either enhancing or suppressing sexual feelings. By suppressing a normal sexual response to the usual erotic stimuli, they generate a condition of sexual tension and frustration in their victim. By enhancing the intensity of erotic response to perverse and destructive thoughts and images, the human being who is the focus of the attack gradually begins to link feelings of sexual excitement and pleasure with the suggestions implanted by the spirit. This takes place over a period of months or years. Eventually the victim of the attack finds sexual pleasure in thinking about the actions suggested by the evil familiar, and is strongly inclined to commit the actions in the physical world.

Many sexual aberrations make no rational sense. Indeed, unless we knew them to exist, we would never believe that anyone could obtain erotic pleasure from them, since there is nothing at all sexual about them. An example is pyromania. Setting fires has no connection with human sexuality. Another example is kleptomania. There is nothing inherently sexual about the thief of small objects. Yet both of these actions, which are usually carried out in a destructive or criminal way, are known to cause intense sexual excitement in

some individuals. This makes no sense, until we realize that sexual energy is used by malicious spirits as a way of breaking down moral and ethical restraints against antisocial behavior. Sexual pleasure is the reward for acting on the suggestions implanted by the spirits. Not all malicious spirits modify human sexual response, so it must be assumed that not everyone is equally vulnerable to this type of attack. It is merely one of the tools used by malicious spirits to degrade human souls and to destroy human lives.

The subject of spirits inducing a sexual conditioned response in human beings for purposes of manipulation is very seldom mentioned in esoteric writings. I believe it is avoided because most occult writers are a little frightened by it. Nobody wants to admit the possibility that their own irrational and self-destructive sexual impulses may have been imposed upon them by a malicious spiritual being seeking to do them harm, in order to feast on the intensely negative emotions that such perverse and destructive behavior generates. Everyone likes to think that they are in control of their own sexuality, even when the evidence is strongly to the contrary.

How much antisocial or criminal behavior is the result of evil suggestions implanted by spirits is impossible to determine. When these hateful words and images have been in the mind long enough, it requires a very strong will to continue to reject them. Many individuals do not possess the moral foundation required to resist evil suggestions. The template against which we compare right actions and wrong actions, that in past centuries was instilled into every child by formal religious training, is usually absent in our modern world. Rather than knowing with conviction that certain thoughts and impulses are wrong, we find ourselves asking why we should not give in to them, and often there is no response from our conscience.

Those with a weak moral and ethical background have always been easier prey to the evil suggestions of malicious spirits. An abusive childhood or a disruptive family background is a playground

for such whispering mischief-makers. Alcohol and drugs further weaken an inconsistent moral code. It is often the case that an alcoholic will obey the suggestions of malicious spirits when drunk, but will be able to defy them while sober. This produces a sort of double identity in drunks that can be so extreme, the intoxicated personality may seem to be an entirely different person from the sober personality. Alcohol removes moral inhibitions, and allows the evil impulses that have been planted in the mind by spirits over a period of years to come to fruition.

Criminals will sometimes declare that they do not know why they committed a crime, that they seemed to be outside their own bodies watching events as they unfolded, helpless to stop them. They express genuine remorse and confusion about what they have done. This most frequently occurs in the case of crimes that seem completely pointless and horrifying. They have no way of knowing that they were preprogrammed to commit the crime, and acted automatically like a machine put into motion to fulfill a set function. There is a certain class of familiar that does all it can to make ticking time bombs out of otherwise ordinary people, so that under the right circumstances their implanted suggestions will be violently triggered and allowed to run their course.

Defense Against Compulsion

The best defense against these whispered suggestions and flash images is an awareness of their existence and purpose. Rather than dwelling and brooding on them, realize that they are not a natural part of your personality. You will be able to recognize that they do not belong in your mind by their pettiness and pointlessness. They are always destructive, and result in no benefit if followed out. Any satisfaction generated by yielding to such impulses gives way almost at once to a yearning emptiness. Acted upon, they tend to degrade the human spirit, and pander to the worst part of human nature. Any persistent impulse to degrade yourself, or to degrade somebody else, is likely the result of malicious suggestions implanted by low spirits.

Once they are recognized for what they are, it becomes possible to deny them and refrain from acting them out. Counter this type of malicious suggestion with positive, loving thoughts. Each time an evil impulse echoes in your mind or flashes across your inner vision, mentally speak some positive statement or visualize in your imagination something beautiful. You do not need to accept these impulses. They are not a part of your soul. They have no power over you unless you voluntarily choose to accept them.

Direct Injury

Physical injuries associated with malicious familiar spirits are of three types: injuries inflicted on the body directly by the actions of spirits; self-inflicted injuries that arise from the persistent suggestions of spirits; injuries inflicted upon others due to the suggestions or threats of spirits.

Spirits can and do injure physically those with whom they interact. This occurs so rarely, it is statistically less likely than being struck by lightning, but it can happen. The obsession of Hieronyma, described above, illustrates a common type of injury, bruises that appear to be the result of a physical beating. The pain of such injuries is completely real. The bruises received from the blows of spirits feel identical to the bruises received from a human fist. However, the damage tends to be more superficial, and heals quickly, perhaps because it is not the result of any actual blunt trauma.

The stigmata fall into this category of physical injuries done directly to the body by spiritual intervention. These are the wounds that Jesus is supposed to have suffered when crucified. They resemble nail holes in the palms and the tops of the feet, smaller multiple wounds that appear to have been made by a wreath of thorns on the forehead, and a cut in the right side in the place where Jesus is fabled to have been pierced by the lance of a Roman soldier. Not all of the stigmata are present at any one time. Sometimes only the holes in the hands appear. These may be visible on the palms alone, or on the palms and backs of the hands.

Evidence strongly suggests that Jesus was not nailed to the cross by nails through his palms, but by nails through his wrists. Experiment has demonstrated that nails driven through the palms will not support the weight of a limp human body—the nail heads tear through the flesh of the hands. However, the bones of the wrist keep the head of the nail from slipping through. This indicates that the stigmata are not based upon some form of divine revelation, but rather upon human expectation on the unconscious level. In my opinion, stigmata are produced by the agency of spirits in much the same way that spirits generate welts, scratches and bruises on the body.

I do not mean to imply that stigmata lack spiritual significance. On the contrary, they are based upon a deeply held Christian faith that is often maintained on an unconscious level. It is this faith that provides the spirits who generate stigmata with the energy and direction to shape these wounds. These spirits are moved by religious convictions, and may legitimately be called angels, although they may not themselves clearly be able to articulate why they have caused the stigmata to appear. My point is that the underlying mechanism that gives rise to the wounds of Christ and to the welts and bruises of those beaten by familiar spirits is the same. It appears to be quite powerful. Spirits have been able to heal chronic diseases such as cancer, to remove lifelong skin conditions overnight, to change eye color and correct defects in vision, to cure deafness, even to allow the paralyzed to walk. These things do not occur very often, but there is solid eyewitness and even physical evidence that they do occur from time to time, although this evidence is usually ignored by the skeptical medical community, which cannot explain it in any way. It is easier just to declare the evidence fraudulent.

If spirits can on rare occasions cure disease, it follows that they can cause disease; if they can heal wounds, they very likely can cause similar wounds to appear in healthy tissue. Miraculous life-saving cures are quite unusual, so we may breathe a sigh of relief that induced fatal illness is probably just as rare. I sometimes find

myself wondering what proportion of human deaths is the result of illness or injury induced by malicious spirits. It is impossible to answer this question, and perhaps unwise to dwell too long upon it. My guess is that minor illnesses induced by spirits, such as headache, cramps, flu, infections, rashes, and the like are quite common, but that major or fatal illnesses are uncommon.

Spirits usually do not bruise or cut the body when they physically chastise human beings. More often they resort to slaps and pinches. A common sensation is that of a pinprick. I have experienced this on numerous occasions. It feels very much like a thin needle inserted into the skin, and is most annoying when it is applied to the surface of the eye. It causes no physical damage. I have also felt on rare occasions distinct slaps, pinches, and light blows on various parts of my body. These feel exactly as though generated by the physical hand of another human being, but they occur most often in solitude, especially during meditation or other forms of esoteric training.

Spirits seem to derive amusement from inducing human beings to cough, sneeze, fart, or scratch, particularly in social settings where these reflexive actions are inappropriate. The spirits who trigger these functions of the body must be of a low order, and probably could not even be considered intelligent. Those who meditate or pray will observe that they frequently break wind in the middle of speaking sacred names, when they are doing their best to elevate their mind to its highest spiritual level. The purpose seems to be to cause embarrassment or shame, or perhaps simply to break the concentration of the mind away from spiritual matters.

Defense Against Direct Injury

A useful way to protect yourself against direct physical injury from spirits is the Golden Dawn technique of hardening the aura. Visualize an envelope of glowing radiance that completely surrounds your body. Picture it in multiple bright colors that change and shift from moment to moment, in an egg-shape that extends a foot or so away from the skin. Imagine the light of the aura

wrapped all the way through your body and filling every cell and fiber of your being. Mentally contract this aural envelope and draw it nearer to the skin, while at the same time visualizing it as glowing brighter and becoming predominantly blue-white in color, particularly at its edge. When this contracted aura floats about an inch away from your skin, hold it in this shape and transfer awareness of it to the back of your mind. From time to time, refocus your mind on the contracted aura, and reinforce it in your imagination using the power of your will.

The light of your aura suffusing your body drives out any uninvited spirits who may have chosen to focus themselves on a particular part of your flesh. The hardened edge of the aura prevents their return for as long as you maintain it. A cleansing prayer is useful in conjunction with the hardening of the aura. You may, if you wish, use the prayer advocated by the magician Aleister Crowley in his version of the *Goetia*. S. L. MacGregor Mathers provided the prayer in English in his edition of the *Goetia*, but Crowley gave the prayer in Latin, and retitled it, in his most pretentious manner, "Atte ye bathes of art." It is simply the seventh verse of the fifty-first psalm, and has an ancient application in works of spirit magic: "Purge me with hyssop, and I shall be clean; wash me, and I shall be whiter than snow."

Asperges me, Domine, hyssopo et mundabor:
Lavabis me, et super nivem dealbabor.³

Instead of "purge me" you may prefer to use the more accurate words "asperge me" if you employ the English version. I have referred to this cleansing prayer, or an expanded version of it, quite often in my writings, because I have found it to be highly effective in my own work. Any cleansing prayer that calls upon the power of the light by a higher authority will work, but the authority must be benevolent and must have a natural command over the forces that the prayer is designed to cleanse from the body.

Self-Inflicted Injury

Spirits also sometimes cause human beings to lose their balance and stumble, or to cut themselves or otherwise injure themselves while working with tools or machines, as a way of expressing their disapproval, or simply to exercise their malice, or to provoke a strong emotional response that they can feed upon. It is easy to recognize these events because they carry with them an air of absurdity. A slight loss of balance will be overcorrected, leading to a successive chain of overcorrections that culminates in the fall. The result often appears quite comic to observers, the sort of slapstick fall you might see in a silent movie. Spirits will also cause those who attract their disapproval to drop food just as they are about to put it into their mouths, or to spill drinks in the act of picking them up, in order to generate a burst of anger and disappointment.

The only thing to do when these spirit-induced mishaps occur is to take a deep breath, slow down, and methodically set about repairing as much damage as you can while keeping your emotions coolly in check. This generally prevents an escalation of the problem. If you become furious and begin to curse and fume, you are giving the malicious spirit that caused the incident exactly what it wanted.

Indeed, there is reason to believe that all profanity has at its root the malice of spiritual beings. There are few things in life more inexplicable than the impulse to curse God when we have a mishap, or to link the name of God or Jesus with four-letter words describing sexual acts, yet this impulse is universal and can only be countered by a constant vigilance of the mind. Why would human beings bother to degrade the name of God unless the impulse had been planted in our minds by some separate and malicious intelligence? I do not refer to some universal font of all evil such as Satan, but to malicious spiritual beings who can use to their own advantage the energies created by sudden bursts of rage coupled with the profanation of spiritual things.

Spirits can cause serious physical injury through mishaps, but do so rarely. They seem more intent on generating brief but fre-

quent bursts of anger than in causing prolonged pain and physical suffering. Presumably anger serves their purposes better than pain. They derive the majority of nourishment or satisfaction from emotions rather than sensations, although strong sensations seem to attract a low type of spirit. An annoying attack that I have experienced a few times occurs on the point of drifting into sleep, when a malicious spirit causes my jaw to snap shut forcefully, so that I bite my tongue or cheek. As long as this sort of physical attack does not become chronic, there is little that can be done to defend against it except the exercise of a reasonable degree of care. If a particular spirit repeatedly attempts to generate the same sort of angry, frustrated reaction, it can be banished, as described in the final chapter.

A completely different type of self-inflicted injury is that caused by prolonged spoken or visual suggestions of a subliminal kind. Malicious spirits sometimes utter suggestions intended to generate feelings of self-hatred, low self-esteem, and self-destruction. If these are repeated often enough for a long period, they can become a part of the unconscious thought process, and may eventually be acted upon at a moment of high stress, when the ordinary restraints of personality are deactivated. Where there is a mental dysfunction, these self-destructive impulses will be enacted repeatedly, necessitating physical restraints to take the place of the inactive mental restraints. This may be observed in cases of mental patients who persistently attempt to slash their bodies with knives, or scratch their faces raw, or swallow broken glass and razor blades.

Defense Against Self-Inflicted Injury

Repeated suicide attempts are the result of subliminal suggestions by malicious spirits. They can only be countered by constructive, life-affirming thoughts and actions. A radical change in living conditions can often improve a suicidal person's outlook on life, and break a cycle of suicide attempts. Even if this is imposed from without by the friends or family of the attempted suicide, it can have a beneficial effect. A way to help those who cannot help themselves is to persuade, cajole, or otherwise force them to make drastic

changes in their lives. This can weaken the power of malicious self-destructive brooding by distracting the conscious and unconscious mind with stimuli, and overloading them with a flood of new concerns and preoccupations.

Injury to Others

There is not a great gulf of separation between hatred of self and hatred of others. Everyone we know is a product of our own mind, and is created from moment to moment within our mind. When we hate another human being, we are hating a part of ourselves. For this reason all hatred is self-hatred, and all destruction is self-destructive. It can only be countered by love. All love is self-love, because everything for which we feel love is a part of our own mind. By hating anything in the world, we hate ourselves and injure ourselves; by loving anything in the world, we love ourselves and heal ourselves.

In my view, many of the most horrifying and inexplicable crimes are the result of repeated subliminal suggestions from malicious spirits that have taken up residence within troubled individuals who lack a strong moral compass. These spirits trigger bursts of sexual arousal to reinforce their suggestions. Sex is a powerful conditioning force. Victims of this type of persecution by malicious familiars come to associate sexual pleasure with perverse and destructive acts. Lacking any clear moral code to set a limit on their behavior, they act out their implanted destructive impulses on others whenever they believe they can do so without being discovered. There is little humanity left in this type of criminal. They are mere shells or husks, empty vessels of flesh motivated by gross and perverted impulses that are not even their own, lacking any higher spiritual function.

The natural checks and balances of a healthy personality prevent the average man or woman from ever being driven to this level of depravity. Every normal person has limits of behavior that will not be crossed, although those limits are drawn in different places. Those who have given themselves over to the most evil suggestions

of malicious spirits in return for sexual gratification have no limits, and must inevitably progress to their own destruction.

Defense Against Injury to Others

Those who experience the repeated, uncontrollable impulses to harm others must make these urges known to professionals used to dealing with this sort of problem who can offer help in resisting the urges, or can at least restrain the sufferer and prevent him acting on his impulses. The family doctor, local minister or priest, workplace counselor, or in extreme cases the police, should be contacted. These professionals are in a position to refer a sufferer to a source of psychiatric therapy. If the sufferer cannot bring himself to confide in a professional, he should at least tell a friend, who will make the difficult choice to seek help for him by notifying the authorities.

The only way to counter urges to injure others is to fill the mind with love. This can be difficult or impossible for those who have secretly harbored and cherished the impulse to injure or kill other human beings for many years, but it is the only solution. When we love others, we seek to protect them from harm and to increase their happiness. Thoughts of causing pain or death to other persons cannot exist in a mind filled with love.

Possession

Possession occurs when a spirit completely displaces and renders inactive human consciousness, taking complete control of the human body of an individual. It has been recognized to exist from the most ancient times. There is nothing inherently destructive in the act of possession. Channelers voluntarily allow themselves to be possessed whenever they open themselves to the visits of spiritual guides and teachers. Possession causes no physical or mental harm. It becomes undesirable when it occurs without the consent of the human being, and especially when the possessing spirit uses the body of its host to commit actions harmful to its host or to others.

Most persons remain unaware that possession is a relatively common event. As long as a spirit that possesses a human body behaves itself, no one in the company of the possessed individual realizes that anything out of the ordinary is taking place. The possessed individual merely seems slightly out of character or dazed, as though preoccupied by some important thought. We are so accustomed to identify a person by their body that we seldom realize a change has occurred as long as their physical appearance and behavior remain within accepted normal bounds.

In any large crowd there are probably one or two possessed individuals, maybe more. They are not remarked upon by others because the possessing spirits take care to behave in a civilized manner. Possession is usually involuntary and temporary in these cases. To the possessed individual, there is no memory of the event, and nothing to show that it even took place other than the gap of time during the displacement of consciousness, and any physical changes that have taken place in their personal surroundings. A man or woman temporarily “ridden” by a spirit, to use a term from the religion of Voudoun, is none the worse for the experience. Provided that it does not happen too often, and does not interfere with important events, it is apt to pass completely unnoticed. Following this temporary possession, the individual ridden by a spirit who notices that half an hour has vanished, or that a book has mysteriously moved from a table to a chair, will put it down to a lapse of memory.

It is only when the possessing spirit is of a very low type, and deliberately sets out to cause as much mischief as possible during its control of its human host, that possession becomes obvious. Possessing spirits of an evil kind will attempt to use the bodies they control to injure other human beings or animals, or to cause self-injury. This destructive behavior cannot arouse strong emotion in the consciousness of the possessed human being, since there is usually no knowledge of what goes on when the body is taken over by a spirit. However, it can arouse negative feelings of anger, fear, revulsion, and so on in the hearts of other human beings. This

seems to be the objective—to create a public display calculated to generate as much negative emotion as possible in observers.

No form of involuntary possession is justified unless it is induced by a spirit to help or protect a human being. A protective familiar will sometimes take over the body of its associate human being at times of extreme danger, in order to save the life of the person or prevent serious physical harm. A woman I know who is at times possessed by a loving familiar has related to me that on numerous occasions she has fallen completely asleep while driving her car late at night, but has never suffered any harm during these episodes. Her familiar has always been there to take over her body and continue driving while she slept.

This is one of the benefits of having a sustained and affectionate relationship with a familiar spirit—the spirit can step in to act for the defense or protection of its human partner, even going so far as complete possession where this is necessary. It sometimes happens that a higher spirit who is by nature benevolent and helpful will possess a person without first obtaining informed consent, in order to communicate directly with other human beings through the person’s body and voice, or merely to experience the sphere of our physical reality through the senses of a living body of flesh and blood. This is poor etiquette on the spirit’s part, and should be discouraged when it becomes known. You do not want your best friend borrowing your sweater without asking you first, and for the same reason you do not want your familiar to borrow your body without asking, unless an emergency demands it.

Defense Against Possession

In the case of an otherwise intelligent and sensitive familiar, it should be enough merely to express your concern about having your body controlled without your prior consent. If the spirit is anxious to experience the world through human senses, sit down with the spirit and arrange times or circumstances during which it may take control of your body. Even when the spirit is not in possession, it can still be summoned by its name and spoken to, and

it will hear your thoughts. In any partnership there is a need for discussion and compromise, and when the union between a familiar and a human being is at its very highest and best, it is a life partnership.

A spirit that maliciously possesses a human being in order to cause trouble and pain, and generate strong emotions of a low sort in others, will often seek to take complete control its human body, and to remain in control. There is no reasoning with such a spirit. It must be driven out and barred from returning to the body. Spirits intent on violent possession do not willingly give their names. It is useful to obtain the name of the possessing spirit as a tool to use in its expulsion from the body. However, if the name of the spirit cannot be obtained, it can still be expelled.

Anyone subject to violent and malicious possession will be helpless during the actual period that consciousness is displaced. For them, the experience is usually like deep, dreamless sleep. More rarely they are aware, in a dim way, of the actions of their body, but remain completely unable to influence or stop them. When the malicious spirit is in continuing control, aid must be provided by others in the form of exorcism. The exorcism ritual of the Catholic Church has proven to be quite effective in driving out evil spirits. Christians should not hesitate to seek it for members of their family or for friends who show signs of malicious possession. It does not always work, but it does work in the majority of cases.

If you find yourself subject to periods of lost time, during which you behave in completely irrational and destructive ways, you should fortify yourself against the intrusions of the malicious spirit, which constitute a kind of spiritual rape, by filling yourself with spiritual light. This can be done by repeated and regular prayer, and by visualizing a pure white radiance filling your entire body and soul. At the same time, fill your mind with thoughts and feelings of pure spiritual love.

It is also useful to call upon the power of whatever form of God or Goddess you worship for protection. Those who have sustained, loving relationships with familiars are not subject to malicious

possession because their familiars act as bodyguards and prevent spirits intent on causing mischief or serious harm from entering and taking control. By sincere and repeated prayer, and the invocation of the names of higher angels or deities, it is possible to obtain a similar kind of spirit bodyguard who will bar the reentry of the possessing malicious spirit. While a prayer of protection is being sincerely uttered, either with the voice or in the mind, it is impossible for a malicious spirit to possess the body.

The highest and most powerful manifestation of the divine is a spiritual radiance that suffuses the mind and body, and at times even shows itself outwardly to others in the form of light energy. This radiance is associated with all mystics in every religion around the world. Christians know it under such names as the halo, glory, and nimbus—expressions of the Light that are sometimes observed to radiate from spiritual adepts, particularly during periods of deep meditation or prayer. The same Light also shows itself to Jews, Muslims, Buddhists, Hindus, pagans, and Wiccans. Its effects are nurturing and protective.

Those who experience periodic malicious possession will be helped if they call upon the power of the Light during times of trial, and carry upon their person a charm designed to attract and strengthen this radiance. Where the Light is present, a malicious spirit of a lower order cannot abide. The charm, being in constant contact with the body, acts as a sort of continually uttered invocation of the protective power of the Light.

Cut a piece of clean, new, white paper that is four inches by four inches. Use good quality letter paper or parchment paper. Place the sheet flat on a table. With a broad-tipped black marker, inscribe the symbol of Figure 4.1 upon it so that the symbol nearly fills the sheet.

Turn the sheet over and inscribe the symbol of Figure 4.2 upon its back, making it large so that the symbol nearly fills the square sheet.

Lift this charm above your head pressed flat between the palms of both your hands and fill your heart with brightness and love. Speak this following invocation to the Light.

Protect the bearer of these sacred words. Set flaming swords that turn both left and right at the gates of my soul. Place fiery kerubim to fly up and down on the winds of my mind. Establish blazing pillars by day and by night on the rivers of my heart. Lay glowing embers within and without on the cornerstones of my body. I submit myself wholly to the Light and call upon its power for my defense and continuance. Fiat LVX!

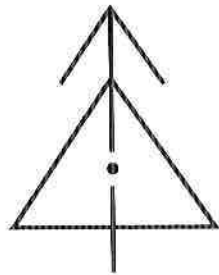


Figure 4.1: Power Glyph symbol for the Latin word *Fiat*

The Latin word *fiat* means “let there be” and is associated with the primal power of creation. The word of power LVX represents the phrase “Light in Extension” in the magical system of the Golden Dawn, and is also itself the Latin word *lux*, which means “light”—in ancient times the Latin alphabet did not possess the letter “u” but symbolized this sound with the letter “v.” Hence, *fiat LVX* translates as “Let there be Light.” The first symbol on the charm corresponds with the word *fiat*, and the second with the word LVX. The general method of their construction from the Power Glyphs is explained in chapter 6.

Fold the charm into four equal one-inch squares, first vertically through its center from left to right, then from top to bottom, so that you again have a one-inch square of paper. Four is the number of manifestation. Movement from left to right, and from top to bottom, imitates the movements of the life-giving light from the Sun, which travels from left to right across the heavens, and shines

down its rays from heaven to earth. This square should be placed inside some sort of protective container or covering and worn on the body at all times when there is evidence of a continuing threat from a malicious spirit. Unless it is protected, the heat and moisture from the body will cause it to fall apart in a few months. Any locket that can be worn about the neck, or small case that can be carried in the pocket, will serve. Silver or gold are the best materials. Ideally, the charm should be worn over the heart both waking and sleeping. It will not weaken the charm to bend the small square over upon itself in order to fit it into a container, or to roll it to get it into a tube.

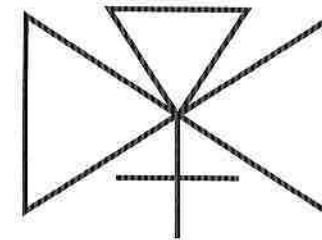


Figure 4.2: Power Glyph symbol for the Latin word LVX

When the presence of a malicious spirit is sensed, it may be sent away by laying the left palm upon the container that holds the charm, or grasping the container of the charm in the left fist, and vibrating the formula “L-V-X. Fiat LVX!” It need not be voiced loudly. As the three initial letters are vibrated, it is useful to visualize them written within your heart-center. As each letter is sounded on the breath, the attention should shift to focus on the inner vision of that letter. Visualization of the letters L-V-X within the heart assists in the drawing down and concentrating of spiritual radiance within the body.

For a more focused power of aversion or banishment, while touching or holding the charm in your left hand, point your right hand toward the place where you sense the presence of the evil

spirit, so that your thumb and small finger are tucked tight against your palm and your other three fingers are extended in the direction of the threat. Each finger acts as a channel for the power of one of the letters of LVX. Visualize white light stream out from the tips of your three fingers in ribbons of astral fire. Visualize this fire burn and consume the astral body of the spirit until it is either driven away by the intense pain or is burned wholly to ashes.

This is a powerful charm of protection against possession, and indeed against any intrusion or manipulation by spirits of any kind. The invocation of the Light is effective for all religious beliefs and systems of magic. The charm should not be worn when you seek to attract familiar spirits of a mixed elemental nature, since the purity of the Light may hinder their approach. However, it can be worn when ritually banishing a familiar and will offer protection during the banishment.

CHAPTER FIVE

Spirit Vessels

IT WAS PROVERBIAL THAT THE familiars of medieval European witches inhabited the bodies of living animals. These pets served as the material vessels for the spirits, giving them a tangible focus in time and space. Witch familiars were also thought to inhabit trees, and to reside in magic bottles. Ceremonial magicians, who practiced a more scholastic type of magic, were fabled to keep servant familiars in rings, mirrors, jewels, crystal globes, wands, books, and other places of convenience from which they might be summoned forth when needed.

The reason for the multiplicity of spirit vessels referred to in traditional lore is that spirits can be made to inhabit any object. They can be bound to a location that has no size or substance, to a mental image held only in the imagination, to an abstract symbol such as sigil, or even to a sound such as a name or musical melody. These diverse vessels serve much the same function for spirits as our bodies of flesh and blood serve for us—they provide a sustained locus for the identity that acts as a point of view from which to observe and interact with the greater universe. The vessels are to some extent

arbitrary foci for the identities of spirits, since each spirit inhabits all the universe, just as each human consciousness encompasses the entire world of perceived and imagined forms and concepts, even though it artificially limits its own point of view to its physical body.

When an intelligence, whether human or spiritual, is distributed throughout creation, it is powerless because it has no focus. All intelligences seek to develop a focus for their self-awareness. This concentration of identity creates an imbalance between inside and outside, between self and nonself. When there is imbalance of forces and potentials, it is possible to accomplish work of various kinds, to create, to experience, to change. The same impulse that made the creative Source focus the Primal Swirlings inwardly on the point of Kether, within which the entire diversity of the universe arose, causes all lesser spirits to seek to focus and take on shape and identity. Before they begin to focus and assume unique identities, all spiritual essences are the same universal mind stuff. It is the inherent urge to experience diversity that gives rise to the countless forms in the world, and to the innumerable types of spiritual creatures.

Magicians take advantage of the underlying urge in all spirits to become manifest by providing them with bodies, either physical or symbolic, that they can put on like suits of clothing to define their characters and express themselves. Without the constant yearning of spiritual beings to assume specific points of view, it would be impossible to call them forth by magic. Because this urge exists, it is difficult to keep spirits from manifesting, and that is why even very simple objects or symbols can be successfully employed as spirit vessels, and why even those who are not highly gifted in the art of magic can be successful in establishing bonds of communication with spiritual beings.

Every animate and inanimate thing is inhabited by a spirit. Human beings are spirits who have managed to implant themselves in bodies of flesh and blood, and it is the confining vessel of

the human body that causes an indwelling spirit to take on the characteristics of personality that we recognize as human nature. Beasts, birds, fish, insects, trees, flowers, and bacteria are inhabited by their own controlling spirits. The limitations of the body tend to define the evolution of the spirit. The spirit in a tree is usually less complex and less interactive than the spirit in a horse because the senses and nervous system of a horse are more sophisticated than those of a tree. Even stones, fountains, rivers, hills, fields, and mountains have their own indwelling spirits, although the natural spirits of inanimate things do not interact with human beings. They appear to us to be asleep. A higher spirit with whom we can communicate sometimes will enter and dwell inside an inanimate object such as a stone, but they do so by possessing the object and displacing its simple natural spirit.

The noncorporeal creatures that we generally know as spirits, those with whom the human race has throughout its history communicated, do not have bodies of their own. They obtain a kind of self-identity and self-awareness through human bodies and human senses. We can communicate with them as though they were human beings because they are using the same physical apparatus that we use to perceive and manipulate our world. Because they work through our brains, our five physical senses, our imaginations and emotions, we can talk to them and understand them as we would another person, whereas we cannot talk to and understand the spirit that naturally resides in a tree or a fish except on a very basic level. It is only this use by spirits of the human organism to interact with the universe that allows human consciousness to comprehend the thoughts of spirits and communicate our thoughts to them.

The creatures we identify as spirits are dependent upon the human mind—if this were not the case, we would not even be aware that they exist. However, they have a continuing desire to achieve a more stable, material form that they can call their own. They seize upon and inhabit the images in our dreams, but these dream bodies

are of limited duration, and cease to be when we awake. They are eager to enter any bodies we define for them, both in the material world out of physical substances such as clay or stone, and in the astral world of the imagination out of mental substances such as names and symbols. These spirits are always able to communicate with us from the depths of our subconscious minds, but the communication link is made more stable and the process of establishing the link made easier when the spirit is given a specific physical and astral structure to act as its body.

PHYSICAL TOOLS FOR ATTRACTING A FAMILIAR

Familiar spirits come to countless men and woman spontaneously. This should be kept in mind when considering what things are useful to attract and keep a familiar spirit. There is really no instrument, object, or substance that is absolutely necessary to induce the presence of a familiar. They are able to come on their own when they wish. However, when we seek to actively cause a spirit to come to us, and remain in partnership with us, there are certain physical tools that can help:

- ✦ shrine
- ✦ spirit vessel
- ✦ magnetic attractor
- ✦ spirit portrait
- ✦ sigil
- ✦ key

The Shrine

The shrine is the place where the spirit vessel is placed during ritual invocation of the familiar into the vessel. It fulfills exactly the same purpose as the small shrines that are found in private houses of Catholics, devoted to certain saints who are looked upon as protectors of the household. It should come as no surprise that these saints, or rather their personalized aspects, serve the worshipper at

the shrine as familiar spirits. There is no fundamental difference in function between the angels and saints called upon with prayers and offerings at private shrines in Christian households, and the familiars summoned into images in the circles of Western occultism in order to accomplish the will of a magician or witch.

Do not assume that a shrine must be an elaborate structure. It is merely the place where the physical vessel of the familiar is kept during communion with the spirit. When there is great necessity and no better materials are available, the shrine may be as simple as a rough board or a plate set upon a small table or other convenient support. The shrine acts as the place where the awareness of the spirit and the awareness of the magician meet. It is the focus of the ritual actions used to call the familiar to tangible presence, so that it can be talked with, listened to, seen, felt, and asked to perform necessary tasks. The shrine should not be conceived as a prison for the spirit but rather as a house where the spirit lives.

In magic, what we do outwardly expresses what we think and feel inwardly. A ritual is the physical embodiment by means of movements, gestures, words, and the manipulation of objects and materials, of a set of ideas and emotions. Rituals usually express what we desire to achieve, but they can also express how we feel toward a spiritual being such as a god or goddess. A ritual of adoration must be done in a serious and reverent attitude or it will not ring true and will surely fail. For this reason, how we make the shrine expresses how we feel toward the spirit that will inhabit it. If the shrine is constructed with little thought or effort, carelessly thrown together out of whatever comes to hand, it will express an indifferent and insincere attitude. The spirit attracted into this sort of shoddy house will be careless in its manner, undependable, and insincere in its dealings. On the other hand, a shrine that is made with thought and care from the best materials that can be found, regardless of expense, and decorated in a way most likely to be appealing to the spirit will attract a familiar that is sincere, loving, and reliable.

A shrine need not be elaborate, but it must be made with care and effort as perfectly as is possible, of fine materials. You cannot trick a familiar, because the spirit can read your thoughts an instant before they are echoed in your own mind, even if you do not speak them aloud, and can just as easily read your true emotions from the inside, regardless of your facial expression. For a shrine to be meaningful for the spirit, it must be meaningful for you. No one would buy a junky, cheap gift for a person they loved and respected; nor should anyone construct a shrine with little thought or effort, in the mistaken notion that the spirit will be impressed, or that the shrine no matter how crude will be good enough. It will only be good enough if it is the best it can be.

A type of shrine that combines utility with simplicity is a simple box of wood that is turned up on its side with its opening directed forward. The sides serve as the walls of the spirit house, and the top as its roof. To close the front, a cloth can be draped over the top of the box so that it hangs down on all sides, concealing its contents. In theory a shrine may be of any size, but as a practical matter a box that is around two feet high and two feet across will meet all the requirements during ritual communion with the spirit. You may either make this box yourself from boards, or if you lack skill in carpentry, buy or locate a box of the correct size that will serve your purpose. When nothing else is available, a bureau drawer can be used. In any case, the shrine must be cleaned and painted by you by hand with as much care as you can manage. Those who are more ambitious may wish to install curtains or make doors on the front of the shrine that can be closed when it is not in use. The degree of effort you put into your shrine is a matter for your own judgement, bearing in mind that such effort is never wasted in magic.

The color chosen for the shrine must be in harmony with the familiar who will inhabit it. Colors may be selected and combined according to the elemental composition of the familiar. Red or combinations of red, orange, and yellow are appropriate for spirits predominantly composed of elemental Fire; blue or combinations

of blue, green, and purple are right for spirits predominantly of elemental Water; yellow or combinations of yellow, blue, and silvery-white are good for spirits mainly made up of elemental Air; dark green or combinations of olive, citrine, russet, and sable are right for spirits chiefly composed of elemental Earth.

If you intend to keep two or more familiars, you must make the shrine suitable for all of them, since it is not convenient to make a separate shrine for each. Use a neutral color that will not be in disharmony with any of the four elements. White or pale gray is a good choice. Each time you commune with a particular familiar, you will place the vessel and image of that spirit in the shrine. At other times these things are stored elsewhere. In this way a single shrine may serve as the house for many spirits.

Spirit Vessel

The spirit vessel functions as the physical medium of manifestation for the familiar. It can be any object. Magicians in ancient and medieval times often used a ring as the container for their familiar. Iarchas, the leaders of the Brahmans of India during the first century, is reputed to have given the Greek magician and sage Apollonius of Tyana seven rings engraved with the names of the seven planets of ancient astrology.¹ Apollonius wore one of these rings on each day of the week that corresponded with its planet. The rings were the vessels for planetary spirits that served Apollonius as familiars, each familiar acting on its own planetary day.

A familiar embodied in a ring or pendant can be carried on the person at all times, and is always ready to come forth when summoned. Being able to actually touch and look upon the vessel is helpful in linking with the spirit it contains, particularly for those with limited skills in magic. However, even when there is no physical contact with the vessel, a psychic link continues to exist for so long as the vessel remains undamaged, and the magician knows where the vessel resides and is accurately able to picture it in its place within his or her mind. It is unnecessary to wear a spirit vessel in

order to draw upon the aid of its resident familiar. A more useful approach is to leave the spirit vessel within the shrine, and to enable the familiar to move freely in the world. In this way, even when the magician is separated from the actual physical vessel, the spirit can still be called upon for aid and service.

The conventional view of the spirit vessel is that it contains the spirit within its physical substance, acting as a kind of magic pentacle to hold the essence of the spirit until the magician calls the spirit forth into the greater world and sends it on its mission. This view is not completely wrong, but it is misleading. My own experience with spirit vessels has given me a slightly different understanding of their function. They are not so much physical bodies for spirits as they are gateways that allow the spirits joined to them to interact more easily with our conscious awareness.

A familiar manifesting through a particular physical vessel is able to leave that object and interact with the magician, and to appear visibly and in other sensory ways in the environment around the magician. It passes through the vessel as we might go through a doorway, and does not remain standing in that doorway unless the magician deliberately binds it there. This can be done, but it is unnecessary when dealing with loving and helpful familiars, and it severely limits the ability of the familiar to act freely in the world. It would make sense to bind a demon into its material vessel and release it only to fulfill specific tasks, were any magician foolish enough to seek to make a demon into a familiar, but it is not useful to bind a friendly spirit into its vessel.

The story of the familiar spirit Ariel, told in Shakespeare's play *The Tempest*, is instructive on this matter. It is fiction but the principles of magic it teaches are fact. Ariel, a spirit of elemental Air, was summoned forth by the witch Sycorax to perform works of evil. When he refused, Sycorax bound him into the cleft of a pine tree. Ariel remained powerless to act in the world while bound to the tree, and since he was a creature of the atmosphere, he suffered greatly from his confinement in one place. The magician Prospero

released Ariel from the pine in return for Ariel's familiar service. Once released, Ariel was able to move freely and to perform works of magic both at the request of Prospero and on his own initiative. The spirit was grateful to Prospero for his release, and for the honorable treatment the magician gave, and remained faithful in his service to the magician. Prospero was able to call upon Ariel at any time and in any place, since the spirit was free to come and go upon the wind, being bound to Prospero only by loyalty.

Binding a familiar within a physical vessel by the use of occult barriers amounts to confinement, and is a kind of torture. It is natural that any spirit would resent such treatment. A familiar that is trusted and treated with respect should be allowed to come and go freely. Spirits give respect for respect received, and love for love. On the other hand, a spirit that is not trusted, that is not looked upon by the magician with respect and love, should not be serving as a familiar in the first place, since sooner or later it will resent its subordinate position and attempt to betray the magician.

Rather than describing a spirit vessel that is carried on the body of the magician, in this work we will deal with a vessel that remains within the shrine, but is linked physically to the magician by means of a small symbolic key that is carried or worn. A physical link to the spirit vessel is not absolutely necessary provided the vessel remains undamaged and can be visualized in its actual location, but is helpful in summoning a familiar when you are separated from the vessel, especially in the beginning of a relationship with a familiar. A spirit vessel not carried on the body can be made in any size, shape, or substance, and larger amounts of occultly significant materials can be placed into the vessel. A wider variety of materials can be more easily combined than is the case if the vessel is a ring made of wire or cast metal, or a flat, metal medallion.

The shrine acts as a sacred space and maintains an occult charge at all times, energizing the vessel of the familiar and protecting the spirit from undesirable influences. When a vessel is constantly carried on the body, its resident spirit may become contaminated by

forces in disharmony with its nature and purpose. It may be misplaced, handled by others, or destroyed. If the vessel is lost or damaged, the link with the spirit may be broken. These dangers are less likely to arise when it remains safely in the shrine. When the symbolic key linking the spirit vessel in the shrine to the magician is lost or damaged, it is an easy matter to make another key, because the key is merely a link, not the actual mechanism of manifestation, but if the spirit vessel itself is lost, it may not be possible to fully restore relations with that spirit in the future.

The nature of a familiar is bound up with the vessel that aids it to come forth into human consciousness. Spirits called forth through a particular vessel are shaped by the qualities of the vessel. It acts as a sort of template that defines and limits their identities in the act of coming forth. The connection between a spirit and its physical vessel is quite intimate. It is a great misfortune should the vessel be damaged, lost, stolen, or contaminated, since what is done to the vessel affects the spirit. So long as the magician knows that the spirit vessel resides safely within the shrine, even if the physical link with the vessel is lost, there is still a psychic link in the mind of the magician, but when the vessel is broken, stolen, or lost, that psychic link is severed.

The physical vessel that serves the familiar as its body of manifestation, or gateway to human consciousness, can be of any size or material, provided it is in harmony with the nature of the spirit it contains. As the name implies, at its most basic, a spirit vessel is something that holds things. It is convenient to use an actual vessel. Find a wide-bellied bottle or jar around six inches to a foot in height that is made of clear glass, and still has its cap (or cork, or lid, depending on the kind of bottle used). Use fine sandpaper to sand off any writing that may be printed on its cap, or remove the writing on the cap in some other way. Do not merely cover it up—it must be removed. If the bottle has a paper or plastic label, remove this completely so that no trace remains. It is better if the bottle does not have the name of the product it formerly contained writ-

ten into the glass itself. Serial numbers impressed into the base of the bottle are not a problem, since they convey no intelligible information. What you want is a generic container with no identity of its own, so that you can impress the identity you create upon it.

Before being used as a spirit vessel, the bottle must be well cleansed both physically and psychically. Wash it repeatedly with soap and water, so that no trace of its original contents remains, not even the odor. It is best not to use bottles that contained strong-smelling substances, since odors can be difficult to remove. Each time you rinse out the bottle after washing it, recite the cleansing prayer from the *Goetia* mentioned in the last chapter, either in English or in the Latin supplied by Aleister Crowley. Those with a knowledge of Hebrew may wish to employ the original Hebrew verse from Psalm 51:7. It is the understanding of the meaning that is important, not the language.

Asperge me with hyssop, and I shall be clean;
Wash me, and I shall be whiter than snow.

As you recite this prayer of cleansing, identify yourself with the bottle you are rinsing with clear water, and speak the words as though the bottle itself were speaking them. Imagine yourself as the bottle being cleansed, and call upon the power of the Light to make that cleansing not only physical but spiritual as well. The ability to transfer the point of self-awareness into objects outside the body is a magical ability that must be practiced before it can be done with ease and assurance, but it is a very useful technique in magic. Become the bottle as you wash it, and invoke the cleansing power of the source of the Light.

When you have rinsed out every trace of soap, allow the bottle to dry completely. Get a small can of paint that is a color in harmony with the nature of the familiar spirit you will invoke into the vessel. In this work, familiars of a mixed elemental nature are described, but the familiar might be a planetary spirit, an Enochian spirit, an angel, or even a demon. You must know the nature of the type of

spirit well enough to pick the color most in harmony with it. For elemental spirits who are mainly composed of Fire, use red; for spirits predominantly of Water, use blue; for spirits mainly of Air, use yellow; for spirits mostly composed of Earth, use green. Black is the usual Golden Dawn color for elemental Earth, but I do not recommend the use of black for the spirit vessel, because of the demonic associations for this color in traditional magic.

Pour a small quantity of the paint into the bottle, cap it, and swirl the paint around inside until every part of the bottle is evenly coated. Empty out the excess paint, and leave the bottle open with its cap upturned beside it to dry. Every five minutes or so, invert the bottle so that the paint does not run down its inner surface and pool at its base. Keep turning the bottle right-side up and upside down for a couple of hours until the paint has set well enough that it will not run down the walls of the vessel.

It may be necessary to apply a second coat of paint to make the walls of the bottle completely opaque. You should not be able to see into the bottle through its sides. An oil-based enamel will dry with a harder surface and be less subject to future cracking and peeling, but it will take a very long time for each coat of paint to dry, perhaps as much as two or even three days. Take your time in painting the inside of the bottle, and do not try to rush the drying time of the paint. Use a small brush to paint the outside of the cap of the bottle so that it is the same color.

Magnetic Attractor

A magnetic attractor is a substance or symbol that attracts, concentrates, and stores occult virtue. It is sometimes called a magnetic fluid condenser, even though it is not magnetic, is not necessarily a fluid, and does not really condense anything. The magnetism referred to is what Franz Mesmer labeled *animal magnetism*, because he observed that it could be attracted by the living human body through the power of the will, and channeled through the body. It is the same occult potency that is known in the East as *chi*. Mesmer

noticed that it seemed to flow like a subtle liquid. He called it magnetic because it could be attracted, and fluid because of this flowing property. A magnetic fluid condenser does not condense magnetic fluid, but draws and accumulates it in the same way that electrical potential is accumulated for later release when an automobile battery is being charged.

Magnetic fluid expresses itself in countless manifest forms, each with its own specific occult virtues. An occult virtue is the term used by Renaissance magicians for the magic potential within an object, substance, symbol, sound, color, place, or living thing. Everything has its own occult virtue, but some substances are naturally much more highly charged with a particular virtue than other substances. For example, onions possess a concentration of the occult virtue of the planet Mars, an association that is obvious because of their hot and stinging taste.

By attracting the kind of virtue that is in harmony with the nature of the spirit that will dwell inside the vessel, the vessel can be made a more desirable and pleasant place for the spirit. As a consequence, it will be easier to call the spirit into the vessel, and to keep the spirit in the vessel on a more consistent basis. In truth, the spirit does not reside in the physical vessel, but it seems from the magician's point of view to dwell there. Filling the vessel with harmonious occult virtue makes it easier for the spirit to pass through its gateway when it manifests itself in the conscious awareness of the magician.

There are many substances that attract and store the virtues of the elements. The magnetic attractor should not be chosen carelessly but only after a period of consideration, when the intuition indicates that the correct choice has been made. It is best to use materials that present themselves in your everyday life, rather than to deliberately determine to obtain some rare and costly material from a particular source. Allow magic to happen when selecting an attractor for your spirit vessel, never attempt to force it.

For an elemental familiar chiefly made of Fire, a stick of dry wood that has been partially burned or scorched is very suitable. It

will be even more potent if it is selected from a piece of firewood that has been in a fire. Wooden kitchen matches are also appropriate. These should be placed within the bottle with their heads intact, since the head of a match represents its fiery energy. The opposite ends of the matches can be partially burned. Four wooden matches are appropriate for an attractor—four is the number of manifestation, and the purpose of the spirit vessel is the manifestation of a familiar. Another suitable attractor for elemental Fire is unburned barbecue charcoal. Four pieces should be used, or one larger piece.

Liquids are not the best choice for elemental Water, from a practical standpoint. They tend to evaporate, leak from the vessel's cap, become turbid and contaminated, and to deteriorate the paint on the sides of the bottle and any other objects that may be placed within it. An excellent choice for a magnetic attractor of elemental Water is rock crystal. Crystal may not seem watery, but in ancient times it was universally believed that rock crystal was made from petrified ice that had lain undisturbed for thousands of years on the tops of frozen mountains, in the same way that amber forms from hardened tree resin over millions of years. Rock crystal is not petrified ice, but in a magical sense there is a strong association between crystal and both elemental Water and the sphere of the Moon, which rules over the watery element through the force of the tides.

Another solid substance that attracts the virtue of elemental Water is clear glass, which has the molecular structure of a liquid, and is often made from sand gathered from the shore of the ocean. If you seek to make an elemental who is mainly composed of Water your familiar, and when constructing the vessel happen across fragments of clear glass, either from a broken window or a broken bottle, gather them up and cleanse them. They will serve as an excellent magnetic attractor of the occult virtue of elemental Water. Alternatively, you can select a glass object and smash it, then select four fragments as your attractor of Water. Another very good

choice for an attractor is a small glass sphere, such as a clear marble, or if you can find it, a small sphere of rock crystal. Some occult shops sell irregular polished bits of rock crystal for a reasonable price. Either one or four of these bits of crystal would serve as an attractor.

Air is a difficult element to represent accurately in a solid material. In his *Thoth Tarot* cards, the magician Aleister Crowley chose to represent Air by means of clear crystals, but in my opinion clear crystal is much more watery by nature than airy. A very good choice that may be somewhat difficult to find is a feather. Either one or four feathers should be used. Feathers embody in both their substance and their shape the element Air. Another good choice is dandelion fluff, but this can only be gathered at certain times of the year. Dry straw is symbolically appropriate for this element. A slightly more unconventional choice would be four of those little foam chiclets that are used as packing material, or by the same reasoning a strip of clear plastic bubble wrap with its bubbles intact. Both materials embody the qualities of Air.

The best choice for an attractor of Earth is a stone, chosen at the prompting of your intuition around the time that you construct the spirit vessel. Ideally it will be rounded, smooth, heavy, and dark in color. Wash and cleanse it before inserting it into the bottle. Instead of one large stone, four smaller stones may be used. As an alternative to a stone, a handful of clean, dry soil of the type that is used for potting plants is appropriate. Soil is charged with the virtue of elemental Earth. If soil is gathered from outside, be sure to pick out any sticks or other materials not appropriate to its function. Make sure it is completely dry before inserting it into the bottle.

Spirit Portrait

It was the practice in ancient times to employ statues as spirit vessels, both in private homes and in public temples. The face of the statue was regarded as an accurate depiction of the face of the

spirit called into the statue, and when the spirit was in residence, it was possible to perceive its presence by the animation of the statue's face, which would nod, smile, frown, blink, roll its eyes, wet its lips with the tip of its tongue, grimace, and so on. Some readers may assume that this animation in the faces of statues that served as the material bodies of gods or household spirits is complete fantasy, or the result of the hysteria of worshippers, but having myself seen this animation on countless occasions, I can assure them that it is merely an accurate description of what takes place when a statue becomes animated. The same facial movements may be seen in painted portraits of saints, angels, or deities, when the paintings have become the focus for prolonged meditation and prayer. Religious paintings, such as the many icons of Jesus and Mary in the Russian Orthodox Church, frequently become animated.

When the spirit vessel is not a detailed statue, it will not possess its own integrated portrait of the familiar that will inhabit it. However, it is quite useful to employ a portrait of the spirit as an aid to establishing and maintaining a communication with the familiar. Spirit portraits are an essential part of my technique for linking with spiritual beings. The spirit vessel embodies the occult virtues of the familiar, but the portrait expresses its thoughts and feelings. It is possible to combine the vessel containing its magnetic attractor with the portrait, but it is also possible to use them separately.

The most effective spirit portrait is one that you draw or paint yourself, based on a complete understanding of the qualities and personality of the familiar you are seeking to attract into the spirit vessel. In the next chapter, a way of selecting the attributes of a familiar will be examined in detail, but in this place the actual portrait itself will be considered. It should be small enough to stand up on its edge in front of the vessel within the shrine—around four to eight inches high. It is best to place the portrait in a frame so that the glass will protect it from dirt and sweat from the hands. Small photographic frames can be bought for only a few dollars. A CD jewel case can also be used as a convenient holder for the por-

trait. In my own work I have used these square, plastic cases with good success. The air holes on the edges must be sealed with clear tape to prevent the entry of dust.

Draw or paint the face of the familiar you have decided to summon so that the face of the spirit almost fills the frame of the picture. It must be a frontal portrait, and the eyes of the spirit must gaze directly out from the paper into your own eyes as you look at it. Eye contact is essential. It is not necessary for the image of the spirit to be completely lifelike, but it should express your intuition of the spirit's nature, and as much as possible you should strive when drawing it to infuse it with the energy of the spirit. You can only do this if you understand the nature of the spirit, so before drawing its portrait, spend time thinking about the qualities you desire in your familiar. Devote most of your energy to the eyes, and try to make them as vital and lifelike as your artistic skill allows.

The portrait can be done in pencil or black ink, but it will be more effective if colors appropriate to the nature of the spirit are used: mainly fiery yellows, oranges, and reds for familiars who are made up more of Fire than the other three elements; predominantly watery blues, greens, and purples for spirits who are chiefly composed of elemental Water; mostly airy gold, blue, and silver-white for those who are mainly of elemental Air; and mainly earthy green, russet, mustard, and sable for those predominantly of elemental Earth. When a spirit is equally composed of two or more elements, their colors should be balanced in its portrait. It is best to avoid felt-tipped colored markers (although these are convenient to use) because the colors fade very quickly when exposed to light. Colored pencils are a better choice, or even crayons. Those who are artistic can use watercolors or oils.

If you have no trace of artistic talent, do not despair. Instead of drawing the portrait of your familiar yourself, you can select an existing image that closely corresponds in its qualities with the spirit you seek to summon into the vessel. I have had good success using old black-and-white photographs of human beings that

embody, in their complexion, facial expression, posture, eye color, and hair color, the qualities of the spirit with whom I seek communication. It is not possible to determine the exact hair and eye color in a black-and-white photograph, but whether the hair and eyes are dark or light can easily be seen.

Others might not find this technique as fruitful, if they are unable to separate in their own mind the human being represented in the photograph from its image. It is best to use photographs of persons who have been dead for some time, and who are completely unknown to you. Avoid employing a photograph of a person whose name you know, even if you do not know any details of the life of that person. Never use the picture of a relative. The best photographs to use for spirit portraits are those that are completely anonymous.

Instead of photographs, you may prefer to use reproductions of painted portraits for your spirit portraits. Avoid the use of images of pagan gods or goddesses unless you are specifically trying to attract that deity as your familiar. Paintings have the advantage of better expressing emotions and personalities in a visual way than older photographs. Impressionist and expressionist works can provide a good source of spirit portraits because they convey more clearly than a photograph the inner qualities of their subjects. Whichever painted image or photograph you choose, understand that after you select it, the face becomes for you the face of your familiar spirit. Any other association it may have should be disregarded. Imagine the portrait to be an actual painting from life, or an actual photograph, of your familiar.

Sigil

The sigil is a graphic symbol representing by its shape the name and the identity of a spirit. It is linked to the spirit by occult sympathy, and can be used to summon and control the spirit. Sigils are the identifying marks of spirits, and stand in the place of the spirits they identify. They may be constructed based upon the letters in

spirit names using a mechanical system of sigil generation, or communicated by spirits in visions or dreams, or intuited by the magician. The easiest and surest way to obtain a sigil is to generate it from the letters in the name of the spirit.

In traditional spirit magic, sigils are usually based on the Hebrew names of spirits, or sometimes on their Greek names. The spirit sigils in the teachings of the Golden Dawn were derived primarily from Hebrew names or Enochian names. Fortunately for the beginner, there is no need to deal with Hebrew, Greek, or Enochian when creating sigils. Our common alphabet can be used. In this book I have deliberately chosen to avoid Hebrew letters. Hebrew is without question the most valuable alphabet for practical magic, but it is unknown to the majority of the population, and often carries with it a Judeo-Christian connotation that may be an obstruction to its use by pagans and witches. For the sake of simplicity, only the Latin alphabet that is used in most western European languages, such as English, is employed in this work.

There are numerous mechanical methods for generating sigils from spirit names. The most common in modern Western high magic is to trace a line between the Hebrew letters of the name, when the Hebrew alphabet has been written out in three concentric circles of three, seven, and twelve letters. This design is known as the sigil rose in Golden Dawn magic. Most of the sigils used by this occult society were generated on the sigil rose. It has the limitation of requiring that the name of the spirit be Hebrew, or transliterated into Hebrew, before it can be applied to the sigil rose. In my opinion, sigils generated by the sigil rose tend to be unattractive, and lack occult energy.

The second most common way is to trace a line between the letters of the name upon one of the magic squares of the seven planets of ancient astrology. Again, the name must be in Hebrew letters or their equivalents, and the names are limited to the letters that appear on the square used. Not all magic squares of the planets contain all Hebrew letters. This method is best applied when dealing

with planetary spirits, and is a poor choice for spirits of other types. It is not one to use for generating sigils of familiars of a mixed elemental composition.

A third method that was used in Kabbalistic magic, and also in the system of the Golden Dawn, is to trace a line between the letters in the name of the spirit upon a grid of nine chambers, each cell of which contains three Hebrew letters. Because Hebrew has five special letter forms that appear at the end of words, the twenty-two ordinary Hebrew letters plus these five final forms perfectly fill up the nine cells of this grid, which is known as the Aiq Beker (after the letters in the first and second cells of the top row of the grid, when reading from right to left: Aleph, Yod, Qoph; Beth, Kaph, Resh). This technique is quite versatile, but we will avoid it because it requires Hebrew.

The fourth common method is described by Cornelius Agrippa in his *Occult Philosophy*. "There is yet another fashion of characters, common to almost all letters, and tongues, and very easy; which is by the gathering together of letters; . . . and this fashion amongst the Arabians is most received; neither is there any writing which is so readily, and elegantly joined to itself, as Arabic."² Agrippa gave three examples of the sigil of the angel Michael in Hebrew letters, Greek letters, and Latin letters. This method of sigil generation was employed in the early twentieth century by the magician and artist Austin Osman Spare, who created extremely elegant sigils out of combinations of English letters, which he joined together and stylized into symbols of power. It was also used in ancient rune magic. The combinations of rune letters were known as bind runes, and had both mundane and magical functions.

In my own magic I found this fourth method effective, but discovered that it was easier to construct sigils that could be visualized and sustained in the mind if the letters of the English alphabet were first reduced to primal symbols that express the most prominent aspects of the letters. The table in appendix 1 shows the simplified alphabet symbols I created and have used for more than

the past decade to make spirit sigils. Note that the number of symbols is 24, not 26. Twenty-six is an awkward number, magically, so I have followed the practice of magicians in past centuries of combining the letters I and J in a single symbol, and the letters U and V in a single symbol. For convenience of reference I have named these primal symbols Power Glyphs. The glyphs are excellent for constructing sigils, but can also be combined to create charms for specific purposes based upon individual words of power, or upon key letters in phrases that express the magical desire. The protective charm described in the last chapter shows this use of the glyphs.

No hard-and-fast rules exist mandating how the letters in a spirit name must be combined to produce its sigil. However, it is important that all of the primal letter-shapes used in the sigil remain visible in the final compound symbol. You should be able to trace out in your mind each letter component. It is also best that the sigil be balanced. Avoid making sigils that are awkward and ugly in shape. Sigils should be elegant and graceful. In the next chapter, a detailed example of sigil making utilizing the Power Glyphs will be described and illustrated. You will get a good sense from the example of what you should strive for in overall shape when making sigils. It is also useful to study existing spirit sigils in order to see what other magicians have done.

When you have derived your spirit sigil according to the method in the next chapter, inscribe it on a four-inch square of white paper using black ink, or ink of its predominant elemental color. On the other side of the paper print the name of the spirit in English. Roll this square of paper into a cylinder and drop it into the spirit vessel on top of the magnetic attractor. The bottle can be capped once the magnetic attractor and the sigil are within it. Paint an identical sigil onto the outer side of the spirit vessel using black paint, so that the sigil fills the side of the bottle. A hard, solvent-based enamel will stand up best to repeated handling of the vessel. If more protection of the sigil is required, the bottle can be coated on the outside with a clear plastic varnish. This will prevent the sigil from becoming chipped or rubbed away.

Key

The sigil of the familiar must also be inscribed on a small circular disk that can be easily carried on the body, and held concealed in the hand. This disk acts as a key to open the astral gateway of the vessel when you are physically distant from the shrine. By carrying it in your pocket or purse, you are never cut off from the help of the spirit. A thick, strong cardboard disk is one suitable medium for the key, but the sigil can also be engraved on a disk of metal, carved into a disk of wood, painted onto the surface of a beach stone, or even cast in plastic or fired in ceramic depending on your level of craft skill. What is important is that it be easily carried about on the body during the day, and easily held in the hand when it becomes necessary to summon the familiar. A diameter of around one or two inches is a convenient size. If cardboard is used, it is a good idea to seal the disk with clear plastic varnish to prevent the sigil being abraded while the key is carried.

Creative ways can be found to keep the sigil key always within reach. It can be placed in the wallet, hung around the neck as a pendant, or used as a key chain. When the sigil painted onto the side of the spirit vessel is in constant exposure during regular daily communion with the familiar before the shrine, it becomes associated with the manifest sensory presence of the spirit, and eventually serves as a kind of trigger for bringing about the manifestation of the familiar in a very short length of time—as little as a few seconds. On those occasions when you are far from home and need to summon the familiar, you can take advantage of this conditioned response by focusing your attention on the sigil on the key while holding it in your hand. Your familiar will be able to locate you through the sigil key.

A very powerful key can be made using a large locket that has a place on each side for photographs when opened. On the right side put a disk of paper bearing the spirit sigil in black or in the predominant elemental color of the familiar; on the left side insert a small copy of the portrait. This can be scanned from the original portrait

using a computer scanner, then reduced in size and printed on a color printer. It is best to use only the head of the image for this small version of the portrait, since you will wish to keep the face in the locket as large as possible. Those wishing to carry slightly larger copies of the sigil and portrait may do so by inserting them into any two-sided case that can conveniently be held in the pocket or purse, such as a cigarette case or compact. The larger size allows more detail in the portrait.

This double key is itself a miniature combined spirit vessel and spirit portrait. After you have established a strong communication with the familiar by using the daily ritual of communion described in chapter 7, it is an easy matter to summon the familiar by contemplating the small portrait in the locket or case, even though you may be thousands of miles away from the shrine and the spirit vessel.

CHAPTER SIX

Choosing a Companion

THE TERM "TELESMATIC SPIRIT" WAS used by members of the nineteenth-century Hermetic Order of the Golden Dawn to describe a spiritual being whose body was ritually constructed by the magician based only on the letters in the name of the spirit. It is a useful technique because many of the angels and spirits in the Kabbalah and in traditional grimoires of magic are known only by their names, and perhaps also by their general functions. In order to employ these beings for works of magic, it is necessary to visualize them. The telematic technique creates a symbolically meaningful body for a spirit that is known only by its name. It is even possible to deduce functions for the spirit based on the telematic construction of its body, if its natural function is unknown. Once the magician knows the name of a spirit, its form, and its general function, it can be employed ritually as a familiar to accomplish desired goals.

There are several drawbacks to the Golden Dawn telematic method of spirit construction. It requires that you begin with an existing spirit name. This limits the number of possible telematic spirits to spiritual beings whose names are already known.

Another disadvantage is that the set of symbolic forces linked with the letters in the name of the chosen spirit may not correspond with the purpose the magician wants the spirit to fulfill, and it may be difficult to find a name with exactly the letters that will yield the desired personality and ability in the spirit that is to serve as a familiar. This tends to limit the use of telematic spirits to more general tasks.

A serious obstacle that beginners face when trying to employ the Golden Dawn telematic method for creating spirits is that it works best with the Hebrew alphabet. Indeed, the Golden Dawn method was designed specifically for Hebrew names. Beginners find Hebrew a bit intimidating, and witches may be predisposed not to use it. In the Golden Dawn each Hebrew letter is linked with either an element, an astrological planet, or a sign of the zodiac, so a knowledge of not only the elements but also of astrology is needed in order to make cohesive sense out of a collection of Hebrew letters, and to assign that group of letters a meaningful physical body. The process can be complicated.

Finally, the Golden Dawn telematic method is inextricably tied into the very symbolic heart of the Golden Dawn system. Not everyone wants to work Golden Dawn magic, which has heavy Rosicrucian and Christian overtones, and is highly formal, requiring the possession of complicated talismans, ritual instruments and ceremonial robes, and the construction of a specific type of temple.

The traditional telematic method has been described in numerous texts on Western magic, including Israel Regardie's *Golden Dawn* and my own book *New Millennium Magic*. Because of its inherent limitations and because it is widely available, it will not be presented here. Instead, a completely new method of spirit formation will be given that employs the general procedure of the telematic method, but is both more versatile and more precise. This new telematic method employs the Power Glyphs previously described, and generates familiars with mixed elemental qualities. It will give a familiar spirit for any conceived purpose, no matter how general

or how specific it may be, and because the familiar is tailored for that purpose, the familiar will be able to act with immense force to attain its goal.

AN INFINITE MULTITUDE

You may be asking yourself, how can a spirit be generated from a set of letters? This seems to contradict the opinion that angels, demons, elementals, and other spiritual creatures already exist, and are merely called by ritual means to fulfill the magician's purposes. However, there is another theory that holds that the number of spiritual beings is infinite. This is my own belief, based on my experience. With an infinite number of beings to call upon, it follows that a familiar spirit exists for any imaginable task, no matter how obscure it may be or how specific. In the ancient pagan belief system known as animism, every natural thing is held to possess its own indwelling spirit, even small things such as a pebble or a stick. This is just another way of saying that the number of spirits, and hence spirit functions, is unlimited.

When we send out a summons to a spirit based on the function we wish it to accomplish, the most appropriate spirit to fit our requirement will come forth from the infinite number of potential spiritual beings. When we apply a name to that spirit, it will accept the name as its own because the name arises from the function, and the function is the identity of the spirit. When we visualize a body for that spirit, it will similarly accept that body image as its own, because the image is also extracted from the function. In their potential condition, before they become manifest to human awareness, spirits have no specific form. The spirits we are familiar with, such as the archangel Raphael, have acquired a form through long association with human beings, but a newly called spirit will accept the form supplied by the magician who calls it, provided that form is symbolically suited to the spirit.

SUMMARY OF THE METHOD

The new telematic method given in this book may be summed up in a few words. We begin with a purpose that we wish our familiar to fulfill. From the purpose we make a short descriptive phrase or sentence that encapsulates the heart of the purpose. This sentence is then reduced to a set of letters that will become the name of the familiar. The letters of the name are converted into Power Glyphs, and the glyphs combined graphically into a single symbol that becomes the sigil of the familiar.

From the types of glyphs contained in the sigil, we can determine the gender, elemental makeup, and also the general appearance of the familiar. Based on the qualities that define its outward nature, we select an image, or create an image, to act as an external visual focus as an aid in summoning the familiar, and as a gateway when communicating with the manifested spirit. The sigil acts as a symbolic focus on the level of the deep mind and embodies the inner nature of the spirit on the unconscious level. The manifestation and continuing presence of the spirit is aided by the use of appropriate music, scents, colors, textures, woods, metals, crystals, plants, or other things in harmony with the nature and purpose of the familiar.

Readers of my books *The New Magus* and *New Millennium Magic* will know that I presented in those works a partial version of this telematic technique that starts with a purpose, converts it into a spirit name, and then derives the appearance of the spirit that will fulfill the purpose. This partial version is much more useful than the traditional Golden Dawn version. However, it does not involve the use of the Power Glyphs, but relies upon the Golden Dawn system of occult attributes for the Hebrew letters, and thus requires the use of Hebrew and a knowledge of astrological symbolism. The Power Glyph method of telematic spirit creation described in the present book is more powerful because it reduces the letters of the spirit name into basic symbols possessed of elemental energies.

VALUE OF THE POWER GLYPHS

In traditional Western occultism the letters of names for spirits in various languages such as Hebrew, Greek, or Latin are combined into graphic symbols because a graphic symbol acts below the level of the conscious mind. Written words, on the other hand, have meaning for the conscious mind that is expressed in sounds. This conscious meaning of words or names prevents them from acting effectively on the unconscious level. Only if a name is transformed into a seemingly meaningless symbol, and its meaning thus in a sense suppressed, will it deliver that meaning to the unconscious, where communication with spirits is initiated.

This mechanism of human psychology has been known to magicians for many centuries. Several examples of the conversion of the names of angels into graphic sigils are given by Cornelius Agrippa in his *Three Books of Occult Philosophy*, first published in its complete form in 1531. The early-twentieth-century magician and artist Austin Osman Spare relied upon this technique of combining the letters of words into visual symbols for almost all of his personal system of magic. Many are under the mistaken notion that Spare invented this system of sigil magic, but the basics of Spare's methods were in use long before the artist sealed his curious letter sigils into clay pots and energized them with his semen through the act of masturbation in order to evoke familiar spirits that accomplished the specific purposes of the sigils. Spare was not even original in his use of sexual energy to activate his sigils, although his artistic genius did lend his sigils a unique beauty that has never been equaled.



Figure 6.1: Examples of sigils based on the combining of letters, from Cornelius Agrippa (left) and A. O. Spare (right)

The advantage of employing Power Glyphs for the construction of graphic sigils based on the function of the familiar spirit is that each glyph is, itself, a sigil of the English letter it represents. When a letter is converted to its glyph, it assumes the various occult properties of that glyph, and it also loses its meaning for the conscious mind. That meaning can be remembered, but it not actually held in the glyph, as it was held in the letter. This allows the meaning of the letter to act on the unconscious level. The effect is magnified when the Power Glyphs are themselves combined into graphic sigils representing the name and function of the familiar. As the glyphs in a sigil are further removed by their stylized linking from the letters they represent, the power of the sigil to work upon the deep mind is enhanced.

EXAMPLE OF THE METHOD

The best way to describe the method of choosing a familiar is by means of a detailed example. Let us suppose that we wish to create a familiar who will help with the location and acquisition of esoteric texts. In the medieval period of history this was a common task for familiars, since rare occult manuscripts were in great demand and were either difficult to locate or prohibitively expensive. We might reduce this function to this simple sentence:

Reveal and bring the occult texts that I require.

This is the first step in the process. The function the familiar will be expected to perform has been reduced to a direct statement. It should contain no ambiguity and should not be open to interpretations that conflict with the purpose. All redundant or unnecessary words will weaken its power. Do not employ uncertain words such as want, wish, think, believe, or hope. Always be positive. If the statement itself contains the seeds of doubt, when it enters the deep mind it will carry the doubt with it. If you use words such as "I want" the function of the sentence fulfilled, or "I wish" it would be

fulfilled, this implies that there is a possibility that it may not be fulfilled, since we do not always get what we want or wish for. Write it in the form of a statement of fact, or as a command. It is not good practice to command a familiar spirit in a dictatorial way after it has been summoned, when you send the spirit to accomplish your intentions, but when expressing at the time of its creation the familiar's very reason for existing that is also its fundamental self-identity, the statement cannot be too forceful.

This statement of purpose must be reduced to a set of essential letters. All words not needed to convey the basic sense of the statement are discarded. In the example, the nonessential words are **and**, **the**, and **that**. We cannot discard the word **I** because it informs the familiar spirit where it is to convey the texts, and to whom it is to reveal them. Sometimes small words are important. As a result of this trimming of the statement, we are left with the following:

reveal-bring-occult-texts-I-require

The number of essential words is significant. It should not be less than three, and not more than nine. Since the numbers from three to nine are applied in astrology to the seven traditional wandering bodies of the heavens, each number has a planetary association. The links with the planets are as follows: three-Saturn, four-Jupiter, five-Mars, six-Sun, seven-Venus, eight-Mercury, nine-Moon. I use a slightly different set of numerical associations for the planets in my personal system of magic, but the links I have given here are many centuries old and almost universally accepted. They will probably be preferred by most witches and magicians.

The planet associated numerically with the function of the familiar spirit must be in harmony with the function. Saturn rules such things as deep study, logical thought, melancholy, patience, and the problems of old age. Jupiter is concerned with expansion, extravagance, good cheer, and abundance. Mars rules desire, energetic activity, aggression, impulse, and the affairs of war and strife. The Sun controls wholeness, equilibrium, the self-identity, and the

exercise of authority. Venus rules over sympathy, artistry, love and the need for affection. Mercury controls intellectual matters and financial matters. The Moon presides over dreams, visions, illusions, and the general health of the body.

It is not necessary to have a detailed knowledge of the esoteric meanings of the planets, only to know them in general well enough to place your stated function under the most appropriate planet. In some cases, a function will equally well suit two planets, and when this happens, use your intuition to select which planet to apply to the function.

The appropriate planet is chosen first, and then the essential words of the significant phrase or sentence are extracted in such a way that the number of essential words is the same as the number of the planet. In the case of the example, the essential function is revelation of what is hidden or unseen, and for this the light of the Sun seems most useful. Mercury might also have been selected as an appropriate planet, and had this been done, it would have been necessary to choose eight essential words. It is possible to play with the wording of the spirit's function so that the desired number of essential words results. Just as important is to ensure that an undesirable number is not selected. We would not want this familiar spirit to have five essential words since five is the number of Mars, and Mars is not useful for its purpose.

From this essential set of words, we select the initial letters RBOTIR. These letters cannot be pronounced as a word because they lack an essential vowel. This often happens when the phrase or sentence that describes the function of the spirit is reduced to its essential words, then to its initial letters. It is permissible to insert vowels where needed in order to make a name that can be spoken easily. The added vowels are used only for pronunciation, and are not considered in any other esoteric manipulations applied to the name. For example, were we to apply a numerical value to the name by giving each of its letters a number and adding them together, as is the practice in traditional numerology, we would not give a number value to the added vowels.

The added vowel, or vowels, should be indicated by the use of lower case letters, so that when writing out the name the additional vowels are not confused with the initial letters of essential words. Only one vowel is essential in our example, and it must be placed between the letters R and B. Try the sounds of the different vowels as you speak the name aloud, and pick the vowel that gives the sound that you intuitively feel is the most appropriate. In this example, I will use the vowel *a*. When it is placed into the set of initial letters, the following name for our familiar spirit emerges:

RaBOTIR

It was pointed out to me that this name sounds very much like Rabbit Ear. In view of the names given to witches' imps, which are often simple and affectionate nicknames, and considering the ancient antecedents of animal familiars in traditional shamanism, this seems an appropriate way to pronounce the name of this familiar spirit.

The name is converted into the Power Glyphs shown in the table in appendix 1 by substituting a glyph for each of the significant letters. The vowel sound is not included in this conversion:



Once we have the set of glyphs, we can go on to create the sigil for the familiar spirit RaBOTIR. It is possible to combine the glyphs in many different ways, resulting in many unique images, but always the six glyphs in the name will be present. When creating the sigil, follow your own instincts and strive for compactness and balance. Try not to have a glyph or glyphs detached from the rest, but attempt to make all either connect with each other or be enclosed one inside the other. If any glyphs are detached, place them very near to the main body of the figure. You are creating a familiar with a single, integrated form, so as far as possible strive to make the sigil single and integrated.

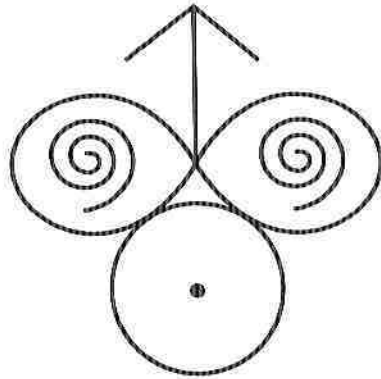


Figure 6.2. Sigil of the familiar spirit RaBOTIR

The sigil made for the familiar in our example looks vaguely like a face, with two spiral glyphs for eyes. This seems appropriate since RaBOTIR is a seeking familiar whose main duties are either to reveal the existence and location of obscure texts, or to enable the magician or witch to acquire those texts. On the other hand, if you intuitively feel that a face is inappropriate or silly for a particular familiar, you would avoid the resemblance. The most important factor in the creation of the sigil is the confident inner sense that it belongs to the spirit and expresses the spirit's true nature.

The Power Glyphs fall into a number of divisions and have individual esoteric meanings. By analyzing the glyphs, we can determine many factors in the nature of RaBOTIR. Whenever we extract the name of a familiar spirit from its function, there is no preexisting image for that spiritual being, so the Power Glyphs are used as general guides in determining what the spirit looks like, whether it is male or female in nature, what its elemental makeup may be, whether its energies are primarily active or receptive, and so on. All of these factors must be considered together to understand the appearance and personality of RaBOTIR.

Were we to apply the Power Glyphs to an existing spirit name, such as that of the fiery, sword-wielding archangel Michael, where

the personality and appearance of the angel are already recognized, the existing traits would take precedence over the traits revealed by the glyphs. The traits of the glyphs would not be entirely absent, but would be subsumed under the traits assigned to the spirit by the society and history in which it functions. Michael has a well-understood masculine personality as a warrior who led the armies of heaven in their battle against the rebellious angel Lucifer and his followers. He has an aggressive, impatient manner and is direct in speech and action.

This practice of giving the physical and personality traits of spirits long established in myth and folklore precedence was followed by the Golden Dawn in their technique for generating telematic spirits. For example, if the telematic method of the Golden Dawn indicated that the spirit was female, but the spirit's long cultural history showed that it was male, it was assumed to have a masculine appearance, but with underlying feminine qualities. The indications of the telematic method were not ignored, but they were given second place, after the historical and cultural data. The leader of the Golden Dawn, S. L. MacGregor Mathers, observed in one of the teaching documents of the Order:

The sex of the figure depends upon the predominance of the masculine or the feminine in the whole of the Letters together, but a jumble of the sexes should be avoided in the same form. The image built up should be divided into as many parts as there are letters, commencing at the upper part and so on in order. In addition to this method of determining the sex of the Telematic Image of a Name, certain names are inherently masculine, others feminine, and some epicene, irrespective of the mere testimony of the letters.¹

When Mathers wrote of dividing the image into parts, he referred to the practice of assigning the first letter in the name to the head of the telematic image, the next letter to the neck, and so on down the figure to the last letter, which was assigned to the feet. In this way, the physical and personality characteristics associated with a letter

under the Golden Dawn system were applied to the portion of the body of the spirit upon which the letter fell. By “epicene” he meant androgynous or neuter. Some spirits cannot be said to be strongly masculine or feminine, but either combine the qualities of the two sexes or exhibit few or no gender-specific qualities.

The most basic division of the Power Glyphs is into groups of glyphs that are male, female or neuter. If we refer to the table of gender in appendix 2 we discover that the familiar RaBOTIR is male, with strong masculine qualities. R is male, B is neuter, O is female, T is male, I is male, and the final R is, as we have already seen, male. There are four male glyphs, one female glyph, and one neutral or sexless glyph. The second letter in the spirit’s name is an inserted vowel sound and is not considered.

Sometimes it will happen that a name is completely balanced sexually. In order to work more easily with the spirit and to clearly visualize its form, intuition should be used as a guide, coupled with secondary factors, to assign a gender to the familiar. Gender should not be imposed but rather should be perceived and accepted. If the glyphs in RaBOTIR’s name were three male and three female, we would not arbitrarily assign the spirit a gender based on whim, but would meditate on the nature of the spirit and its purpose, study other indicators such as its elemental makeup, the meanings of individual glyphs, and the gender of its ruling planet, and then would rely on intuition to guide us in making the final determination as to the sex of the spirit.

In their essence, spirits do not possess either gender, but when they manifest in human form, they usually express either a masculine or feminine outward appearance. The sex they assume is not arbitrary, but an outward revelation of their true nature, so it cannot be disregarded or treated lightly when considering the composition of the familiar.

After gender, the most important division of the glyphs is elemental. Each glyph falls under one of the five elements, which are Spirit, Fire, Water, Air, Earth. The four material elements are Fire,

Water, Air, and Earth. Spirit, sometimes known as Light, is the quintessence that underlies and links the four. Each element contains both masculine and feminine glyphs, since elemental beings of each element may be either male or female. The more masculine elements, Fire and Air, have three male glyphs and two female glyphs; the more feminine elements, Water and Earth, have three female glyphs and two male glyphs. The neuter glyphs are assigned to the fifth element, Spirit. By consulting the table of the elements in appendix 3, we can determine the elemental constitution of RaBOTIR.

R is Water, B is Spirit, O is Water, T is Earth, I is Fire, and R again is Water. Because there are three glyphs of elemental Water, this familiar is predominantly watery in his appearance and personality. He is not an Undine, because in addition to Water he has mixed in his nature equal parts of Fire, Earth, and Spirit. The three Water glyphs overpower the glyphs of the other elements. There is no Air in his makeup, which means that the elemental qualities of Air will be largely absent. He may derive some slight airy aspects from the analysis of the individual glyphs in his name, but the elemental indicators that stem from the esoteric meanings of individual glyphs are much less important than the elemental groups in the entire set of Power Glyphs.

It is useful to assign the elemental properties of individual glyphs to various portions of the body of the spirit, which now begins to take shape in the imagination. Exactly which zones of the body are assigned to which letters in the name depends on the number of letters. You will recall that the letters in the name should be from three to nine in number, in order to derive from the number of letters a planetary significance. If the name has only three letters, the body zones assigned to each glyph will be wider; but if the name has nine letters, the zones will be narrower. By examining the table in appendix 4 we can determine what parts of the body are covered by each zone.

These zones of the body should be viewed as a general guideline only. It may happen that your intuition indicates that a particular

elemental quality in a familiar with four letters in its name applies to its head but not to its neck, for example. In that case, the elemental quality should be emphasized for the head in your visualization of the spirit, but minimized for its neck. Intuition should always play a role in determining the final appearance of the familiar. Elemental properties of the glyphs give a general indication, but specific details must be intuited.

Fiery zones of the body will be robust and ruddy, compact, somewhat round, strong, forceful in motion, inconstant, and tending to a masculine appearance. Watery zones will be graceful, sinuous in motion, cool, curved, moist, and feminine. Airy zones will be slender, dry, quick in motion, angular, somewhat hard and masculine. Earthy zones will be dense, heavy, broad, slow in motion, enduring, perhaps bearing moles, dark in complexion, and feminine. Beware making the complexion of the body zones match the individual glyphs. The skin complexion of the face, as determined by the element assigned to the head, will establish the overall skin type and complexion of the body, although different elements may add their own slight colorings to their zones.

Hair and eye color are very important when conceptualizing the body of the familiar. They will be mainly determined by the element assigned to the head. Fire usually gives red, red-gold, or light brown hair that tends to be unruly, and keen gray eyes that are sometimes quite dark, or less often of a light blue, or even a golden color. Water gives dark brown hair that is usually straight and glossy, and brown or pale green eyes. Air gives blond or medium brown hair that is often curly, and blue eyes, or sometimes eyes of a very pale gray. Earth gives thick or coarse hair of a dark brown or black color, and dark brown or brown-green eyes.

These colorings should be used as a general guide, not an invariable rule. The ethnic appearance of the spirit may alter in a significant way its skin, hair, and eye coloring. For example, someone of Asian heritage might wish to conceptualize a familiar that has Asian features, and in this case the hair color and eye color would usually

be dark. Even within specific ethnic groups there are elemental differences that can be applied to the appearance of the spirit. The rule of thumb is that elemental Fire has the lightest hair and eye color, Air a somewhat darker coloring, Water darker still, and Earth very dark. The texture and color of the hair will reflect the element by which it is determined—when a glyph of Fire is assigned to the head zone, the hair of the spirit will often be red or reddish, for example, because fire is red; when a glyph of Water is assigned to the head, the eyes will often be blue, because water is blue.

Since the spirit in our example has six glyphs in his name, his body may be divided into six zones. His head and neck come under the influence of elemental Water through the glyph of the letter R, so his hair is wavy and long, of a dark brown color with glossy highlights. His eyes are of a blue-green color. He has a graceful neck that is somewhat sinuous. His complexion is pale and of a translucent appearance.

The second zone of his body, his shoulders and arms, fall under the glyph of B and influence of Spirit. This causes his shoulders to be graceful but weak, and his arms to be unusually slender, his hands small, and his fingers long and thin. His collar bones are quite prominent.

The next zone, his chest, lies under the influence of the glyph for O and Water. This gives him a somewhat shallow chest. He is quite thin, and when he inhales the outline of his lower ribs becomes visible.

His abdominal region and hips are in the zone assigned to the letter T, which is linked with an earthy glyph. Elemental Earth makes his abdomen somewhat thick and muscular, his hips strong, and his buttocks flat and broad.

The zone of his legs falls under the influence of the glyph for I and Fire. This causes him to move with quickness and strength, and to be an enthusiastic dancer. His thighs and calves are muscular and somewhat short for his overall body.

The final zone of his feet is under the influence of the glyph for R and elemental Water. His feet are gracefully formed, his toes long

and uncommonly mobile. He walks with flowing steps that make no sound.

The assignment of the elemental properties of the glyphs to the zones of the body allows a fairly complete visual impression of the spirit to be built up, but it is somewhat deficient in conveying specific aspects of personality. For these we must examine the associations attached to individual glyphs in the name. Each glyph has both a symbolic meaning, and a symbolic object, linked with it. The meaning and object of each glyph are expressions of the essential shape of the glyph. Each glyph is an extremely simple symbol, and all of the Power Glyphs have been used since the most ancient times around the world by shamans and priests to embody primal forces of nature and essential aspects of the human soul.

When we examine the glyphs of the name RaBOTIR in the table in appendix 5, we see that the glyph for R signifies expansion, and is represented physically by a fountain. It is the outward expression of force, a release of energy, which we observe on different scales in geysers and volcanoes. Since this glyph is linked with the head of the familiar, it stands for the willful expression of purpose, a determination to fulfill the assigned task, if necessary in a forceful or even violent way.

The second glyph of the name, corresponding with the letter B, symbolically signifies infinity, the endless expansion of space in all directions. It is unbounded, and cannot be measured or contained, only wrapped back upon itself in an endless loop. This folding back of spatial dimensions is symbolized physically by the knot. Knots have a very complex geometry that mathematicians are only beginning to understand. A more specific physical symbol would be the mathematical model known as the Möbius strip, a band that is looped over upon itself in such a way that though it appears to have two sides, it can be easily demonstrated that it has only one side. Since this glyph is linked with the shoulders and arms of the familiar, it suggests a subtle and dexterous manipulation of the hands, perhaps even a tendency to be light-fingered.

The third glyph, corresponding with the letter O, and with the body zone of the chest, symbolically means limitation, and is represented physically by the circle of the horizon. Since the heart is located in the chest, this glyph gives an overall trend to the emotions of the spirit. He has strong feelings but is self-contained and reserved about expressing them.

The fourth glyph corresponds with the letter T of the name. It is assigned the body zone of the lower abdominal region and hips, including the sexual parts of the body. The glyph of T symbolically signifies growth, and is represented by the physical object of the tree. The familiar will have boundless energy, and his desires will be forceful.

The fifth glyph corresponds with the letter I of the name, and is linked to the zone of the legs. Symbolically, the legs represent travel and movement from place to place, as well as various types of movement such as flight, dancing, leaping and so on. The meaning of the I-J glyph is beginning and its symbolic object is the eye. The meaning conveyed by this glyph in this zone of the body is initiative and self-motivation, a questing by the spirit to fulfill his function of locating occult texts and enabling their acquisition.

The last glyph of the name, corresponding with the letter R, rounds out the figure of the spirit. The same qualities that exist in the head also apply to the feet. This glyph symbolically means the expansion of force, and its object is the fountain. We have continuity of meaning between the legs, which bear the glyph of beginning, and the feet, which carry the glyph of expansion. The result is a forceful motion outward from an initial purpose. He will want to be always in motion, always moving forward. The result will be seen in restlessness and in a measure of impatience.

To sum up what we have discovered about the appearance and personality of the familiar spirit RaBOTIR, he has long and wavy dark-brown hair, blue-green eyes, a somewhat sinuous neck, frail shoulders, and very slender arms. His wrists are thin, his hands small but graceful, with long fingers. He has a shallow chest, a

thick but muscular abdomen, muscular legs that are powerful and somewhat short for his body, and graceful feet with long, mobile toes. In personality he is ardent and determined, restless, maybe a little impatient when he wants to be away doing his work. He has strong passions but keeps his own feelings closely guarded in his heart, and perhaps is inclined to be a bit light-fingered. This last trait may express itself by the disappearance temporarily of small personal objects, and their subsequent reappearance.

THE PRIMARY FAMILIAR

In the beginning it is best to work with only one familiar, and to interact ritually with that spirit on a nightly basis. The familiar should be telematically created to have broad powers, and to act as a companion in your occult work, as well as a guardian against threats both of a human and spiritual nature, and a guide in helping you to follow the most useful path to accomplish your magical goals, and in communicating with other spirits. After you have achieved a strong bond with this primary or coordinating spirit, the familiar can be of assistance to you when you seek to establish bonds with other lesser and more narrowly defined familiar spirits intended to accomplish specific tasks, such as the familiar RaBOTIR described in the example. The primary familiar becomes their captain, in a sense, and the other familiars serve as its troops and obey your orders transmitted through the primary. You will not even need to interact directly with these lesser familiars once you have created them and obtained their attendance, although you can always do so if you wish.

It is to this main familiar, who is at once a teacher, guide, and partner in your magical work, that you give nightly communion and offerings of food or other things that may be agreeable to the spirit. You must get to know your main familiar spirit as you would know a close friend, and must establish a condition of mutual trust and affection. Once you can summon the primary familiar with ease, you will find that it is not a difficult task to use the same methods to

construct and summon secondary familiars, but you may find that you do not need them, or need them only on rare occasions, since the primary familiar will be able to fulfill most of your purposes.

The primary familiar serves a similar role for the magician or witch to that of the spirit guide of nineteenth-century mediums and modern-day channelers. It teaches esoteric wisdom, guards its human partner against dangers both natural and supernatural, and acts as an intermediary in dealings with other spiritual beings. This similarity of function is not to be wondered about, since the spirit guide of a channeler is a primary familiar spirit. The main difference between the spirit guide of a medium and the familiar of a witch is that the medium usually communicates with the spirit guide by means of possession—the spirit takes control of the medium's body in order to write its messages down, or uses the medium's own voice to speak its teachings, so that others may hear and record them. Magicians and witches need not become possessed during interaction with their familiars, and indeed, possession is relatively uncommon, and only occurs when it is of practical use to both spirit and human, and agreed to by both in advance.

In the next chapter we will examine the manner of summoning and communicating with the primary familiar in the context of a daily ritual that includes an offering of food and prayer.

CHAPTER SEVEN

Summoning a Familiar Spirit

PLACE THE SHRINE IN A ROOM where you can work undisturbed, and where there is enough clear floor space to move around easily in front of the shrine. It is best supported by a low table so that when you are sitting on the floor in front of it, your eyes will be on approximately the same level as the eyes in the spirit image. Those who find sitting on a mat on the floor too uncomfortable should raise the shrine to preserve this horizontal line of eye contact with the image. It does not matter greatly if the image is somewhat higher, or somewhat lower, but try to position it in such a way that you face it directly when in your seated posture.

The bottle that will act as the spirit vessel should be previously prepared by coating the inside of the bottle and the exterior of the cap with the color of the predominant element in the familiar's composition, and by painting the spirit's sigil in black on the outside. In the example we used in the last chapter, the spirit RaBOTIR is predominantly a spirit of Water, so his vessel would be coated inwardly with blue paint and allowed to dry thoroughly. Into this vessel is placed the magnetic fluid condenser

appropriate to the nature of the spirit, and the spirit's sigil. One type of condenser appropriate to RaBOTIR is clear rock crystal. Either a single large crystal, or four smaller crystals, may be used. The sigil of the spirit is also drawn in black ink on a small square of white paper, and the name of the spirit in English (or whichever language you use in your daily life) is written on the back. This sigil scroll is rolled up and inserted into the bottle, then the bottle is closed and set in the middle of the shrine.

You should already have meditated on the nature and appearance of your familiar spirit, and either drawn, painted, or chosen a portrait that matches the spirit's appearance. Set this portrait in its frame upright in front of the painted bottle that contains the sigil scroll and condenser. Place white candles on either side of the portrait within the shrine. They should be in identical holders and around the same height, for the sake of balance. If you use thicker candles, they may not require holders. A candle on either side of the image gives a useful amount of light, and because they are offset from the image they do not cause a strain on the eyes even after prolonged contemplation of the image.

Also place in the shrine your sigil key—the small circular disk that bears the familiar's sigil, which you will carry on your person throughout the day. It can be put anywhere in the shrine that is convenient, since it is not used during the ritual. Its presence in the shrine when the familiar is summoned serves to activate the key. A good place to put the key is under the bottle that serves as the spirit vessel, if it will fit without making the bottle unstable. Or it can be set behind the portrait.

A small dish with a daily offering to the spirit should be placed in front of the portrait. If the shrine is deep enough it can be set within the shrine, but if not, it may be placed on the table that supports the shrine. Cover the offering dish and its contents with a small cloth. Offerings of food are appropriate. The type of food should match the prevailing elemental nature of the familiar. Bread, particularly brown bread or bread containing whole grain, is

a good choice for spirits of the Earth, as are root vegetables such as potato. Familiars with Fire predominating in their nature should receive foods that are spicy and hot, such as slices of fresh onion or hot peppers. Airy spirits will most gladly welcome light, aromatic foods and sweets, such as marshmallows, cake, or sugar cookies. Spirits mainly composed of the Water element will rejoice in pale and bland foods such as eggs, rice cakes, pale and very mild cheese, or slices of cucumber.

The food need not be expensive, or of large quantity, but it should be fresh, clean, and scrupulously prepared and presented. You may wonder why we would present an offering of food to a disembodied spirit that cannot eat. The spirit will not consume the physical offering, but will receive nourishment from its astral projection, and from the affection and thoughtfulness in the heart of the magician who makes the offering. The daily offering is a gift that conveys to the spirit the sincerity of the ritualist. It is possible to make a symbolic offering in the form of a prayer. When done properly, this is effective. But there is much value in making a physical offering. It focuses the mind on the spirit, and projects the correct emotions to the spirit that encourage the spirit to manifest.

It can be useful to burn a specific type of incense during the daily ritual of summoning and communion that becomes associated strongly with the familiar to whom it is devoted. Incense cones or sticks may be used, or scented candles. The scent must be in harmony with the elemental composition of the familiar. Spirits of a fiery nature prefer a strong, slightly sharp or acrid incense, such as frankincense; spirits that are watery will welcome a very mild scent such as might be produced by burning a vanilla-scented candle; airy spirits favor flower scents such as rose incense; earthy spirits will be most at home with heavier fruit scents or woody scents such as sandalwood or pine.

Sometimes it can help to establish a welcoming environment to play music, provided that it is played at a low volume so that it does not distract the mind. If you find yourself listening to the

music rather than thinking about your interaction with the familiar, then the music is too loud or of the wrong type. Instrumental music is usually best. Whether music helps or hinders the ritual process depends to a large extent on how you react to it. Those who simply dislike listening to music should not attempt to integrate it into the daily ritual; by contrast, those who listen to music frequently and find that it significantly uplifts their spirits and heightens their emotions may find that music played in the background will help them to focus their mind on the spirit during the summoning and communion.

Before beginning the nightly ritual you should bathe or shower, or at least wash your face and hands and brush your teeth. This physical cleansing should never be omitted. To fail to observe it is to treat the familiar with disrespect. As you wash yourself, you may wish to speak the cleansing prayer from Crowley's edition of the *Goetia*, referred to in an earlier chapter:

**Asperge me with hyssop, and I shall be clean,
Wash me, and I will be whiter than snow.**

When you perform the ritual, it is best to do so with your head and feet bare, wearing loose clothing that does not irritate the body. Remove your wristwatch and any jewelry that will easily come off. You should be comfortable and relaxed, with a feeling of freshness and cleanness of body, and a state of mind that is serious and reverent.

For the purposes of this description we will assume that the shrine has been placed on the southern side of the ritual chamber, and that you will stand in front of it facing south. In my personal system of magic, described at length in my books *The New Magus* and *New Millennium Magic*, I assign the south to elemental Fire, the west to Water, the north to Air, and the east to Earth. This is not the Golden Dawn assignment. In the more common Golden Dawn system of magic, Fire is linked to the south, Water to the west, Earth to the north, and Air to the east. Many beginners get con-

fused about what is the proper or correct assignment of the elements to the quarters. The Golden Dawn arrangement is viewed by the majority as correct. In truth, there is no correct assignment, merely an assignment that through more than a century of widespread use has become the standard. To avoid confusing inexperienced readers, I will use the Golden Dawn locations of the elements on the four quarters for this ritual.

OPENING THE RITUAL

Remove the cloth that covers the shrine, or open its doors. Light the candles on either side of the familiar's portrait, and turn off any other light sources in the room. If you do the ritual during the day, draw the curtains closed to dim the light. Stand in the middle of the open floor in front of the shrine facing south. Close your eyes and take several deep breaths as you focus your will on what you are about to do. Open your eyes and speak the following declaration of intent:

**By the authority of the Light, I open this ritual
of communion with the spirit _____.**

The name of whichever familiar spirit you seek to summon is inserted in the space in the declaration. Clap your hands three times slowly, pausing for a second between claps. Allow your hands to fall to your sides and stand facing south. With your inner sight, gaze at the center of your chest and imagine a ball of golden light forming there that is around the size of an orange. Use the power of your will to infuse energy into this ball of light in your heart center until the golden ball rotates rapidly and throws off rays of brightness that fill your chest.

Press your left palm to the center of your chest and extend your right hand to point with your right index finger at the south. Your right hand should be extended at the level of your heart center. With the strength of your will, drawn the radiant energy that

beams out of the sphere in your heart center through your chest and into the palm of your left hand. Send it flowing up your left arm, across your shoulders and down your right arm, so that it streams out of your right index finger like water streaming from the nozzle of a garden hose.

Project this stream of golden energy onto the air of the ritual chamber at the level of your heart to the south wall of the chamber. As you do so, slowly rotate in a clockwise direction on your own body axis so that the stream of energy paints a glowing circle on the air of the room. Be sure to connect the end of the circle with its beginning when you have made a full turn and returned to face the south.

Lower your arms to your sides and contemplate with your inner vision the magic circle that hangs upon the air all around you at the level of your heart. It contains both you and the shrine of the familiar, and should be large enough so that you can move around in front of the shrine without breaking its boundary. You can make it any size you choose merely by projecting it wider with your will.

BANISHING THE QUARTERS

Again press your left palm to the center of your chest and extend your right hand at heart level. Draw upon the air to the south a large upright golden triangle so that it touches and is crossed by the band of the magic circle. As you project the lines of the triangle, will the energy in your heart center to flow through your chest and into your left hand, up your left arm, across your shoulders, and down your right arm to exit in a stream of golden light from the tip of your right index finger. The glowing symbol of Fire hangs on the band of the magic circle like the jewel in the band of a golden ring. Stab the center of the triangle with your right index finger and speak these words:

**By the authority of the Light, and by the power of
Fire, I banish all disharmonious forces and spirits
from the region of the south.**

Visualize in your mind the golden triangle suddenly turn a bright red. Lower your hands to your sides and contemplate the symbol for a minute or so as the bright red color slowly fades back to golden-white.

Rotate a quarter turn clockwise on your body axis to face the west. Press your left hand to your chest, extend your right index finger, and use the power of your will to project in a glowing golden stream an inverted triangle onto the ring of the magic circle in the west. Draw the energy for this projection from your radiant heart center. Stab the center of the symbol with your right index finger and speak the following:

**By the authority of the Light, and by the power of
Water, I banish all disharmonious forces and spirits
from the region of the west.**

Visualize the golden inverted triangle suddenly turn a deep blue color. Lower your hands to your sides and contemplate this symbol of Water for a minute as the blue slowly fades back to golden-white.

Rotate a quarter turn clockwise to face the north. Place your left palm on the center of your chest and extend your right hand at the level of the magic circle so that you point north with your right index finger. Draw radiant energy from the sphere in your heart center and send it through your upper body in an expanding spiral to exit in a glowing stream from your right index finger. Use this golden fire to paint an inverted barred triangle in the north so that it is intersected by the ring of the magic circle. A barred triangle is a triangle with a horizontal line through its center. Stab the center of this symbol of Earth with your right index finger and speak these words:

**By the authority of the Light, and by the power of
Earth, I banish all disharmonious forces and spirits
from the region of the north.**

With your inner sight, visualize the symbol turn a dark green color. Lower your hands and contemplate the inverted, barred green triangle for a minute or so as it slowly fades to the same golden-white as the circle.

Rotate on your body axis clockwise a quarter turn to face the east. Press your left palm to the center of your chest and use your will to draw energy from the sphere in your heart center up your left arm, across your shoulders and out your extended right index finger. Paint on the east at the level of the magic circle in golden light an upright barred triangle. This is the symbol for elemental Air. The symbol hangs upon the ring of the magic circle like a jewel. Stab the center of the upright barred triangle with your right index finger and speak the following words:

**By the authority of the Light, and by the power of Air,
I banish all disharmonious forces and spirits
from the region of the east.**

Visualize the symbol turn a deep yellow color. Whereas the ring of the magic circle is a pale golden-white, the yellow of elemental Air is solid and dense, and stands out strongly from the paler band of the circle. Lower your hands to your sides and contemplate it for a full minute as you watch with your inner vision the barred triangle of Air fade from yellow back to golden-white.

Turn on your own axis a quarter rotation clockwise and face the shrine in the south. Spread wide your arms with your feet together so that your body forms a great cross. Speak the words:

**The four surround me. I am the heart of the four.
I am the center of the universe.**

INVOKING THE FAMILIAR

Raise your arms slightly and turn up your palms in a gesture of invocation. Tilt your head back and elevate your gaze slightly,

Focus your eyes on infinity, as though looking through the southern wall of your room.

I invoke and summon you, _____, by the power and authority of the Light. Enter into this circle and abide with me. Receive the offering I have made for you. Receive the words of my communion with you.

Assume a posture of projection once more, with your left palm pressed to the center of your chest and your right index finger extended and pointing straight overhead. Look directly at the left eye of the image of the familiar in the shrine. This is the eye of the portrait or statuette on your right-hand side, but the left eye of the spirit if you assume the spirit to be within the portrait gazing out at you.

As you continue to stare at the left eye of the spirit, imagine a blue-white star high in the heavens above your head, in the direction your finger points. Project a line of golden fire from your heart center out your right index finger upward to this star, then use it to draw a thicker stream of blue-white energy down from the star as you lower your finger and project a blue-white spiral to the south that has as its focus the left eye of the portrait.

The spiral begins at the star above your head and loops in three and one-half turns clockwise around the shrine to focus upon the eye of the image within the shrine. You should imagine it as a tunnel of infinite length that you gaze into from one end. As you finish the spiral and point directly at the eye, use your right index finger to paint a cross of equal arms over the portrait, so that the intersection of the cross locates the focal point of the spiral. The energy used for the cross is the golden-white energy of your heart center. First paint the vertical column of the cross from top to bottom, then the horizontal beam from left to right.

Pointing again with your right index finger at the intersection of the cross over the left eye of the portrait, speak the words:

I open the way for you, _____. Come into this circle by the passage I have made for you. Come into your shrine in the south. Come into your vessel and be comforted. Come into your image and receive my offering and communion.

THE OFFERING

Kneel or sit upon the floor in front of the shrine. If you are uncomfortable sitting on the floor, use a cushion or a chair. With a tranquil and solemn state of mind, remove the cloth that covers the dish containing the offering. Fold the cloth and set it aside, then raise the dish with the offering in both hands and present it to the image of the familiar, while gazing into the left eye of the image. The left eye is receptive and serves as the gateway of communication from you to the spirit. Speak these words of offering:

**Receive this offering of food, _____,
as a sign of my love and respect for you.
May it comfort and strengthen you.**

Set the offering dish before the image. With the power of your will, cause the subtle energies in the offering to rise up and enter into the spirit vessel behind the portrait. As they enter the vessel they pass directly through the portrait.

The offering should be left uncovered before or within the shrine for the entire time of the ritual communion with the spirit. If it is a type of food that does not easily spoil, it may be left all night, and removed and discarded the next morning. If it is something that will dry up or turn bad in a few hours, discard it immediately after concluding the ritual.

THE COMMUNION

Sit comfortably before the shrine, but with your back straight and your spine extended upward so that your shoulders are not hunched

and your lungs are not compressed. In your mind, begin to speak to the spirit as you would speak to a friend. Tell the spirit what you wish to accomplish with its help. Share with the spirit your thoughts and feelings about the events of your day, and about your life in general. Open your heart to the spirit, and always speak the truth. It is impossible to lie since the spirit will know your thoughts as they are formed in your mind, before you put them into words. All relations with your familiar should be carried out on a basis of honesty and trust.

In order for the spirit to hear your words, it is necessary that you use the force of your will to project the words through the spiral channel that has been opened into the left eye of the portrait. All the while you are conversing with the spirit, keep your gaze fixed on the pupil of its left eye. From time to time it is helpful to renew in your mind the spiral that opens the way and the cross that locates its focal point. As you talk to the spirit, occasionally imagine the spiral turning before the portrait, and mentally draw the vertical and horizontal lines of the cross over the left eye. This will reinforce the gateway.

While communing with your familiar, it is helpful to imagine yourself standing, sitting or walking in an astral landscape with the spirit at your side. Visualize a setting that is private and restful, where you feel safe and completely at ease. As you talk to the spirit in your mind while sitting on the floor in front of the shrine, at the same time imagine yourself talking to the spirit in this astral place of meeting. It is very helpful to return to the same place day after day, until it becomes quite comfortable and homelike. As you gaze upon the familiar in this astral setting, visualize the spirit's body in as much detail as possible. Take note of your spirit's facial expressions as the spirit listens to your words.

At first it is likely that you will notice no physical response from the familiar, but after you have conducted this ritual nightly for many days, you will see the appearance of the familiar's image begin to change in subtle ways. This change will be most visible while you keep your gaze fixed upon the left eye of the image. You will see it at the edges of your sight, where your attention is not

directly focused. When you turn your gaze toward the transformations in the image, they will likely vanish, but will come again when you have returned your gaze to the left eye of the image.

What is taking place is that the spirit is reshaping the image you have drawn or selected for it to more closely express its actual qualities and appearance. Over time the appearance of the image can change radically, and you will reach a point in your work when it becomes nearly impossible for you to see the image as you saw it when you selected it. It will remain similar, but it will have been permanently transformed, for your perceptions, by the spirit to more nearly express its true nature.

After the spirit has taken up residence within the vessel, it will be able to communicate with you by making changes in the facial expressions of its image. These changes include such things as smiling, frowning, glaring, winking, pouting, looks of anxiety, fear, sorrow, pain, joy, desire—the full range of human emotions. When the familiar is sad, its image may weep, and you will see the tracks of its tears on its cheeks. Other movements in the spirit image include such things as shrugging of the shoulders, and the rise and fall of the chest as the image appears to breathe.

When these movements make themselves evident, you will have no doubt as to their authenticity. They are quite distinct. You do not need to imagine them—you will see them. The history of this type of animation in statues and paintings of gods and saints goes back to well before the time of Christ. It is a real phenomenon of communication with familiar spirits. However, before it can occur it is necessary for the familiar to transform certain pathways in the human brain, so that the animations of its image will be perceptible. This process of transformation occurs over time, which is why it is necessary to commune nightly with the familiar, even if it does not seem that you are having great success. Continue to project your thoughts through the opened channel in the left eye of the image, and the familiar will receive them, even if it is unable to

respond in a way you can perceive due to the inability of your physical brain to register the movements in its image.

This ritual of communion can be used to establish contact with a new familiar. The first contact is always the most difficult. Once you have adapted yourself to spirit communication, contact with other spirits becomes much easier. The ritual can also be used to stay in touch with a familiar that you have set to work upon a specific task, to ensure that the spirit is still dedicated to its work. It is a good idea to periodically make an offering to each familiar you employ so that the spirit will know that you still regard it with love. Spirits have feelings. They become hurt and resentful when neglected.

If you are innately psychic, it may be that at some point the familiar will begin to speak to your mind directly, in words that you can hear, during the ritual of communion. This is very useful, since it allows a more precise understanding of the familiar's thoughts and feelings than can be conveyed through expressions on the face of its portrait. Or the spirit may communicate its thoughts with you by automatic writing. Once a strong bond has been established, it is a good idea to experiment with receiving written communications from the spirit. It is not strictly necessary that you hear the words of the spirit, only that the spirit hear and understand your words, so that it will know what tasks you are requesting it to fulfill. However, if you can receive the words of the spirit you will have a much better idea of its feelings toward you and toward its assigned work.

The spirit will not remain confined in the portrait, but will come forth into the circle to be with you. Sooner or later you will begin to feel its touch upon your skin as it seeks to make you aware of its presence beside you. If you are psychic, you may begin to see it standing inside the ritual circle. The familiar will do all in its power to communicate with you. How well you perceive its attempts to respond to your ritual summons will depend on how sensitive you have made yourself to its presence. The very act of daily communion with the spirit will sensitize your mind as subtle pathways in your brain and nervous system are remapped by the spirit.

CLOSING THE RITUAL

After you have communicated your thoughts and feelings to the familiar, say goodbye to the spirit and stand up still facing the shrine. Use the power of your will to cause the glowing sphere to appear once again in your heart center and magnify its force by making it revolve more rapidly and throw off rays of golden light. After you have spent a minute or two energizing the sphere of your heart center, press your left palm to your chest and point with your right index finger at the image. Project a cross of equal arms over the left eye of the image to locate its point in space. Point with your right index finger at the intersection of the cross, and draw out of the image a counterclockwise spiral of blue-white light that begins at the intersection of the cross and expands in three and one half turns.

The expanding spiral terminates with your right hand pointing straight up at the blue-white star high in the heavens above your head. As you trace it upon the air in the south, keep your gaze fixed on the left eye of the image. Imagine that the channel you previously opened in the left eye is sealed when you lift your right hand upward and send the spiral back to its place of origin. Speak the following words:

I close the way to you, _____.
Depart from this circle. Yet remain within your vessel
and within your shrine and continue to partake
of your offering and be comforted.
You are welcome in your own house.

Lower your arms to your sides, and hold in your mind the sense that the familiar is still resident within its vessel behind the portrait, but that the channel through the portrait by which you communicated with the spirit, and the spirit communicated with you, is sealed until you choose to open it once again.

Spread your arms so that your body forms a great cross. Be aware of the four triangles of the elements that float at the quarters upon the band of the magic circle. Speak the words:

**The four surround me. I am the heart of the four,
 I am the center of the universe.**

Visualize the four triangles dissolving into the magic circle until only the pale golden band of the circle remains. Press your right hand to the center of your chest and extend your left index finger toward the glowing line of the magic circle where it floats upon the air in the south. This is called the posture of reception. With the force of your will, break the circle and begin to draw it into the sphere of your heart center as you slowly rotate one complete turn counterclockwise on your own body axis. Continue to absorb the circle until all of its radiance has flowed up your left arm, across your shoulders, down your right arm, and out through the center of your right palm into the sphere in your chest.

Stand facing south with your arms at your sides and speak these words:

**By the authority of the Light, I close this ritual
 of communion with the spirit _____.**

Clap your hands together four times, leaving an interval of about a second between the claps. Let your hands fall to your sides and remain standing with your feet together, gazing into the infinite distance beyond the southern wall of the ritual chamber. Hold this posture with your mind empty and your emotions tranquil for several minutes.

Go to the shrine and blow out the two candles. Extinguish the incense or scent candle (if you have used scent) and turn off the music if you have used music. If the offering of food to the familiar is to be discarded, pick up the dish reverently and cover it with the cloth, then take it to the kitchen and carefully dispose of the offering. When discarding ritual materials, you must always treat them with care and respect. Scrape them from the offering dish into the trash and inscribe a cross of equal arms over them, voicing in your mind the words: "Return to earth, remain undefiled."

If the offering is of a kind that will not quickly spoil, you may wish to leave it within the shrine for the familiar to continue to feed upon. If it is not already within the shrine, place the dish within, and close the doors of the shrine or cover it with the cloth you use to veil it.

The shrine should be thought of as a kind of separate dimension from the room in which it resides. Although the spirit may be residing within the shrine, it is not within the room unless you wish to give it free and constant access from the vessel inside the shrine to the ritual chamber. You can accomplish this by omitting the reversal of the spiral with which the channel through the left eye of the image is opened. If you do not seal the eye, the channel will remain open, although without regular reinforcement, it will become less serviceable as a gateway as time passes. If for any reason you need to keep the channel open so that the spirit can come freely into your living space and function there, you should not close the shrine since the doors of the shrine, or its cloth cover, act as an additional barrier that keeps the familiar separate from the ritual chamber.

CHAPTER EIGHT

Strengthening the Bond

IT IS ASSUMED IN THIS work that the intention is to attract a familiar with love and affection, and to induce it to remain through a display of genuine friendship and respect for its needs and feelings. The method described in this book is not designed to force the attendance of a spirit against its will, or to bind it into a physical object contrary to its wishes. Any familiar that is coerced to appear, and bound by threats, will be a poor and untrustworthy servant. I would not want a spirit bound to service in this way in my presence for an instant. Even if the familiar could be forced to fulfill your wishes, you would need to constantly watch over it to ensure that it did not betray you at the first opportunity, as it surely would.

To communicate with a spirit on a daily basis on a level of friendship and trust, it is necessary to build up a relationship with the spirit in much the same way you would work at building a relationship with another human being. The most important thing you can do is to talk to your familiar. Include the spirit in your thoughts and prayers. Share your thoughts, hopes, and dreams with the spirit. Ask the spirit for guidance

when you are uncertain what to do in your life, and ask it for protection when you are concerned about your safety. Send feelings of friendship and love to your familiar regularly. Your interaction with your familiar should not be a rare event, but an everyday event.

I am referring here to the primary familiar, rather than to any lesser familiar spirits you may create for specific needs. You will not be so communicative with lesser familiars, only because they are of a simple nature, having been created for one purpose or set of purposes. A lesser familiar is unlikely to be able to respond to you as a full companion and confidant. Even so, lesser familiars must be treated with dignity and love. Often you will communicate with these lesser familiars with the assistance of your primary familiar, who can act as an intermediary and make such communication easier.

The more general and complex the tasks you create a familiar to perform, and the more frequently you interact with the spirit and share your thoughts and feelings, the more complex the familiar's personality will become. Spirits grow and evolve over time as they relate with human beings. In the beginning of the relationship, most familiars will be limited in their ability to respond to emotions or complex communications. After a prolonged period of constant interaction with the magician, a familiar spirit will become almost as complex a personality as an adult human being.

DAILY BLESSING

One activity that I have found quite useful in strengthening the bond with a primary familiar is to pronounce a blessing on the name of the spirit daily. This is simply a prayer that the spirit be blessed with divine favor and kept safe. The blessing I employ is based on an Old Testament blessing that has been in use for thousands of years.

**Bless the spirit _____ and keep him safe.
Shine down thy face upon him,
and be gracious unto him.
Lift up thy countenance to him,
and grant him peace.**

If the familiar is female in form, the blessing would be modified to read "keep her safe" and so on. This is the blessing that was supposed to have been revealed to Moses by God in the wilderness of Sinai—refer to Numbers 6:24–6. It was used by the High Priest of Israel in blessing the people of Israel. The great Hebrew scholar Rashi commented about this blessing that it is not to be spoken in haste, but with attention and whole-heartedness.¹ It is a sincere request that the being upon whom it is bestowed shall benefit and be protected. My suspicion is that it is very ancient in origin, and that the two faces referred to are the faces of the Sun and the Moon. If so, then the request is that the two eyes of the heavens, the Sun by day and the Moon by night, shall always shine down with favor upon the blessed.

A witch or pagan would address this blessing to the Goddess. It should be spoken by the ritualist to whatever is conceived to be the supreme source of love and mercy in the universe. Although it is recorded in the Old Testament and was used by the High Priest of Israel, it was almost certainly adopted by the Israelites from a pagan religious practice, probably an Egyptian practice. The two eyes of the heavens, the Sun and Moon, play a prominent part in Egyptian religious belief.

It is an excellent blessing to bestow upon anyone, and particularly upon a spiritual being, because for spirits the things of the mind are not mere abstractions, but real and tangible. This is why a spirit can be commanded by what appear to us to be mere words. For the spirit, the words when uttered correctly become palpable forces, or

even independent agents, that have the power to bind or torment. By the same token words of blessing can confer very real benefits to spiritual beings, and indeed, to incarnates also, although this is seldom recognized. This blessing, spoken daily to the familiar, is an offering to the spirit that has considerable value, and the familiar upon whom it is conferred will be grateful to receive it. It must never be spoken as a duty, or as a mere formula, but always with a sincere mind and loving heart.

MANTRA AND MUDRA

In the beginning, while you are still attempting to make first contact with a familiar, it is very important to find ways of letting the familiar know that you are interested in a relationship. Mantra, the internal or outward chanting of words or phrases with esoteric significance, can be one way to send a message into your own deep mind that you wish the familiar to manifest to your awareness. Spirits dwell, or at least travel, on the astral plane, a dimension of reality that we know best from our dreams. The astral is not accessible directly with the conscious mind, but it can be reached by the subconscious. What is needed is to send a message from the conscious into the subconscious requesting the manifestation of the familiar.

Light the two candles on either side of the image in the shrine, and dim the room illumination by turning off the any lamps at night, or by closing the curtains over the window by day. Sit comfortably before the shrine with the image of the spirit in front of you. A good way to sit is cross-legged on a cushion on the floor. If you use a chair, be sure that the image is elevated so that it is in line with your sight, or nearly in line. Keep your back straight and your head erect. Good posture is not only better for your back in the long term, but also facilitates the flow of esoteric energies through your body.

As you gaze at the portrait of the familiar, began to take slow, deep breaths. On each inhalation, mentally speak the name of the spirit four times, drawing out the syllables of the name so that four

mental voicings of the name cover the entire inhalation. On each exhalation, mentally speak the name of the spirit four times, drawing out the name so that the four inner voicings of it completely fill the exhalation.

While you are carrying on the mental mantra of the familiar's name, visualize the sigil of the spirit floating in the air in front of the spirit's image. It is a good idea to move the portrait aside for a moment before beginning the exercise so that you can glance at the sigil painted on the spirit vessel and refresh your memory about its details. Should you forget what the sigil looks like while performing the mantra—and this can happen, in the same way that we forget what a member of the family looks like when we try very hard to visualize that person's face—pause for a few moments and move the portrait aside to refresh your memory before returning it to its place in front of the spirit vessel. Do not have the sigil exposed while performing the mantra, however. It is better to visualize the sigil from memory.

It is helpful to place your hands in an esoteric position during the exercise. This positioning of the hands is known as mudra. There are many forms of hand mudras. How they assist the mind in elevating itself above everyday consciousness is not clear. The usual assertion is that the special positioning of the fingers and hands assists in the circulation of occult energies through the body, and this may be true. It may also be that the mere fact of setting aside a specific hand position for a particular ritual practice helps to automatically induce the correct state of mind for that practice, once the state of mind has been learned. Assuming the hand position may trigger a conditioned reflex.

A mudra position that I arrived at spontaneously in my own work, and find very helpful during meditation and mantra, is to place the left hand flat in the lap with the palm up, and to put the right hand on top of it palm down, so that the palms come together and the tips of the fingers of each hand touch the pulse in the wrist of the opposite hand.

This is all that is required for this exercise—slow regular breaths, with four silent inner voicings of the name of the familiar on each inhalation, and four on each exhalation; a constant visualization of the spirit's sigil upon the air in front of the spirit's portrait; and the palm-to-palm mudra hand posture. It is not necessary to will the presence of the spirit. Indeed, this would actually inhibit the successful working of the exercise by blocking the transmission of information from the conscious to the subconscious. Think of nothing but the correct inner voicing of the name, and the correct and sustained visualization of the sigil.

The exercise is powerful and will make the familiar aware of your interest in it at a very early stage in your attempts to summon the spirit. It can be done during the day, several hours or more removed from the nightly ritual of offering and communion with the familiar. Around fifteen minutes is long enough for the exercise. Do not use a clock or watch, or any kind of alarm. Simply estimate the amount of time, then when you have concluded the exercise, check the clock to see how close you came to the estimated time. You will soon be quite accurate in estimating the desired period for the exercise.

VISUALIZATION

One of the strongest tools of practical magic is creative visualization. Most of us are not psychics, and cannot see astral realms and their inhabitants with our ordinary vision. Of course, no one ever sees an astral entity with his physical eyes, but to those with psychic talent, it can seem that spirits are physically present and are being seen with the eyes. Magicians and witches who possess such a powerful ability are both blessed and cursed by it. Blessed, because they have no difficulty at all in seeing spirits, and in hearing what those spirits are saying; but cursed because at times they become unable to block the sight and voices of spirits out of their awareness, or the more subtle effects that interaction with spirits can have on their emotions.

For the vast majority of practitioners, though, too much perception of spirits is not the problem. I sometimes laugh when I hear

beginners express the fear that they will become obsessed, or even possessed, by a spiritual being. My first thought is, good luck to them—they would be fortunate if their early attempts to contact spirits yielded such tangible results. For most beginners, the difficulty lies in maintaining a sustained, clear channel of communication with familiars, or even of making any communication with them of any kind. The problem of too much contact is rare and can be dealt with, should it arise.

Those of us who do not have a strong psychic ability must employ visualization in order to overcome this defect in our talents. During rituals we do not actually see the flaming band of the magic circle, for example; we visualize it in our mind, and sustain that visualization. In this way the circle becomes tangible to spirits on the astral plane. Anything that is strongly visualized acquires a measure of reality on the astral level of being. For example, a book in the library that we have not looked at in years and have never read is dim or absent from the astral level of our mind, but a book we are holding in our hands and reading becomes an object in the astral world.

Ideally, creative visualization is similar to a waking dream. We must become mentally and emotionally involved in the things or places we visualize. If we visualize a place, and project ourselves into it by repeatedly imagining it all around us, then we ourselves become an astral object that can be seen and touched by spiritual beings. Similarly, if we visualize the body of a familiar, that body with all its aspects of appearance and qualities becomes realized on the astral level. As we see it with our inner sight, so it exists on the astral plane. When we visualize ourselves in an astral setting, interacting with an astral being, spirits become aware that we desire to have a closer contact with them, and will respond to this desire.

Visualizing an astral place or entity has its own learning curve, and the slope of the curve is different for each thing visualized. In the beginning we must force our minds to focus on the thing being visualized, and use the power of our will to continually reinforce the details of the visualization that keep slipping out of memory. At a certain point, the visualization becomes easier and more natural,

requiring less effort. Finally, a stage in the learning curve is reached where it begins to slope downward and the effort become less and less, until visualization can be done easily, and the visualized thing takes on its own reality and sustains itself. We are seeking to attain this final stage, when the familiar spirit need not be forced into existence by visualization, but in effect begins to bring itself into existence and to present itself to our awareness.

A daily exercise in which the familiar is visualized can be useful when faced with the upward slope of the learning curve. Visualization is used as a part of the ritual of offering and communion, but at some other time during the day you should sit down in front of the shrine and spend ten or fifteen minutes holding the image of the spirit in the imagination. This exercise of visualization can be alternated on successive days with the mantra exercise to avoid tedium.

Sit comfortably. Gaze at the portrait of the familiar, noting all aspects of the face. After a minute or so, close your eyes but continue to sustain the image of the spirit in your imagination. Do not concern yourself with anything else but the face of the spirit. Try to hold all the facial features in your mind at once, as though you were actually looking at the image projected on the inner surfaces of your eyelids. When the face becomes indistinct, as it likely will after a short time, open your eyes and spend another minute looking at the portrait. Then repeat the visualization.

Now extend your visualizations to the body of the spirit, as well as the face. Try to see in your mind not only the parts of the body shown in the portrait, but those that are hidden by being out of frame. In particular, visualize the hands. The portrait will probably show only the head and shoulders, or at most the figure of the spirit from the waist up. Try to see clearly in your mind the legs and feet. When you need to refresh your image of the face of the familiar, open your eyes and gaze at the portrait for half a minute or so. It is not a good idea to only glance at the portrait for a second or two when refreshing its details—when you need to refresh your mind, study it closely before closing your eyes once again.

After you have visualized the face and body of the familiar a number of times, gaze at the portrait and close your eyes, but this time see the entire body of the spirit from the side, in profile. Alternate between visualizations of the left side and the right side. There is often quite a difference in the appearance of the human head seen from the front or the side, so you may be surprised at how unfamiliar the spirit appears in profile. The nose may be much longer than you expected, or of a different shape, for example.

Once you have visualized the full body of the spirit in both left and right profiles, gaze at the portrait, close your eyes, and visualize the familiar from the back. Since you cannot see the appearance of the spirit's back in its image, you must use your common sense and intuition to create these features in your mind. Examine the hair of the spirit, its posture, the line of its shoulders, its clothing. And speaking of clothing, I should point out that although you visualize the spirit naked when constructing its telematic image, once you begin to use the spirit in ritual, you should visualize it clothed in garments appropriate to its elemental composition and personality.

As a final stage in this visualization exercise, gaze at the portrait, close your eyes, and picture in your mind the face of the spirit animated by a smile, frown, pout, laughter, expressions of puzzlement, sorrow, joy, thoughtfulness, anger, frustration, desire, and so on. Try to see the full range of emotions, but spend most of your time concentrating on positive emotions such as joy, satisfaction and tranquility. Imagine that the spirit is speaking to you, and watch with your inner sight how its lips move. Imagine that it is speaking your name.

As you watch the spirit talk, with your inner sense of hearing, imagine the sound of the familiar's voice and its characteristic speech inflection and emphasis. The speech of familiars who predominate in elemental Earth will be deeper and slower; the speech of predominately Air spirits very rapid and high, but lacking in emotion; the speech of spirits mainly composed of Fire will be forceful and assertive, at times angry; the speech of those who predominate in the element Water will be very liquid, musical, and

filled with emotion. It is not what the spirit says that is important in this exercise, but the way it says it, and the tone of its voice.

COMMUNING WITH THE FAMILIAR IN DREAMS

It can be helpful to hold the image of the spirit in your hands when you lie down in bed to sleep, and spend a period of time just before you go to sleep contemplating the spirit's image and projecting your thoughts to the spirit. One reason for taking the portrait of the spirit to bed is the state of mind that occurs just before sleep. It is highly receptive, and in this mental state you are much more likely to perceive attempts by the familiar to communicate with you by means of facial expressions in its portrait. Another reason is to encourage the familiar to appear in your dreams. Dreams can be a valuable avenue of communication from the spirit to you. In ancient times, there were whole systems of divination that depended on the reception of oracular dreams and their interpretation. When your familiar comes into one of your dreams and talks to you, it is usually trying to convey something important.

As a practical matter, the frame that holds the image must be durable and smooth, to avoid damaging it should you fall asleep while communing with the spirit, which sometimes happens. It is usually best to set the portrait aside on a table just prior to turning out the light and going to sleep, but because of a particular phenomenon that occurs during communion with familiars, you may not have a chance to do so. At times, while communing you will experience an intense lethargy, and when this happens it is almost impossible to keep the eyes open. Sleep can come in a matter of seconds.

If you wish to actually have the image of the familiar in bed with you while you sleep, and are fairly certain it will not be damaged, it can be placed under the pillow. Bear in mind that we all move around while we sleep, and there is a chance that the image will be pushed out of bed onto the floor, or that you will end up lying on top of it. It is for this reason that I recommend that it be set aside

on a table just prior to going to sleep. If the portrait is near enough to the bed—within arm's length—it will maintain its psychic connection with you while you sleep. This link will be somewhat stronger if the portrait is placed under the pillow, but be aware of the risk of damaging it during the night.

If you are unable to hear the actual voice of your principal familiar speaking to you, yet you require some sort of information or sign from the spirit in helping you decide how to respond to a particular situation in your life, it is useful to commune with the familiar via its image in bed, and to explain in detail to the spirit what sort of sign or revelation you require. Ask the spirit to send you the information in your dreams, and when you have a sense that your familiar understands your wishes, place the portrait under your pillow or on your nightstand, and go to sleep. One or more of your dreams will contain the information needed to guide you. It is best not to repeat this practice on successive nights, since the responses of the familiar will become confused together and will lose their clarity and value. Also, it takes a certain amount of energy to obtain this dream oracle and it will leave you tired in the morning.

CHAPTER NINE

Using Familiar Spirits

FAMILIARS ARE NOT PHYSICAL BEINGS, and do not in the usual course of their work affect the world in direct, physical ways. They can at times affect the material world indirectly through phenomena that have become familiar in reported incidents of poltergeist activity. Poltergeists are unwanted familiars who have accessed a well of potent sexual energy, and have transformed this energy into physical force capable of moving objects, cracking mirrors, slamming doors, and so on. Usually, the sexual potential is drawn from a child just before the onset of puberty, but it is also available—at times, powerfully so—from adults who, for one reason or another, have a sustained buildup of sexual potential in their bodies.

Poltergeist types of physical manifestation are not that common when dealing with familiars, although at times they do occur. The usual way for a familiar to accomplish its purpose is by causing a change of circumstances beneath the surface that brings about that fulfillment automatically. For example, suppose we were to send the familiar RaBOTIR in search of a particular book we need to study in our work. We should not expect

the book to come floating in through the window one day. It is more likely that we would see it advertised in a book sale, or receive an e-mail from a friend who just happened to mention that he had a copy of the book.

Familiar spirits enable the achievement of our purposes, but they do not physically bring them about on their own. To use another example, suppose that at your place of work there is a fellow employee who is making your life difficult, and you ask one of your familiar spirits to remove the problem from your life. The spirit is not going to suddenly cause the coworker to drop down dead. For one thing, this would be highly unethical. What is more likely to occur is that the coworker will find a better job at some other firm, and will quit his present employment; or he may be transferred to another city; or get married and move away to be with his wife.

An interesting characteristic of magic, which can at times be frustrating, is that it is impossible to pin down a magical act as the cause of any specific effect. You wish a particular result to occur; you work a ritual to achieve that result; at some future time the result is achieved. Your purpose had been met and you are quite happy about it. There is no doubt in your own mind that your ritual was responsible for the desired outcome. Yet, if you try to demonstrate a direct link between the ritual and the result, you will be unable to do so. Anyone hearing about it who has not experienced the power of magic in his or her own life will dismiss it as coincidence. Perhaps magic is a type of coincidence, but if so, coincidence is all you even need in your life to make it happier and better.

When dealing with familiars, you will never be able to demonstrate in a scientifically verifiable way that the familiar spirit you send to accomplish a task is the actual direct cause of the fulfillment of your purpose. What does this matter, so long as your purposes are being fulfilled? I often reflect that the greatest magicians of our age are not the Aleister Crowleys of the world, but the chief executives of large firms, the prominent artists and performers, and

the leading political figures. These successful, well-paid individuals do not work rituals in their basement, but they are working magic every day beneath the surface to bring about the changes they desire in their lives. Often their purposes are being achieved by familiars, even though they remain unaware of the presence or industry of these spirits.

ROLES PLAYED BY FAMILIARS

We can consciously interact with familiars, and employ them to bring about the results in our lives that we wish to achieve, through the use of ritual magic. The tasks that familiars can best accomplish may be divided into a small set of categories, but these various classes of activity will cover most of our needs:

- ✦ teacher
- ✦ protector
- ✦ enforcer
- ✦ coordinator
- ✦ facilitator
- ✦ healer
- ✦ companion
- ✦ lover

Teacher

Traditionally, the information conveyed by spirits has been esoteric wisdom that has been lost through time and misadventure, or hidden by its jealous owners who do not wish to share it with others. Familiars enable us to acquire lost knowledge either by causing it to be rediscovered, whether by us or by someone else, or by conveying the teachings to us psychically via dreams, visions, or direct communications such as channeling or automatic writing. Thousands of books of occult wisdom have been written by familiar spirits. Perhaps the best known of these are the books of the familiar spirit Seth, channeled through the body of Jane Roberts. I have

a number of less famous works of the same type, privately printed by the human agents in their creation because they considered the information too precious to be allowed to perish.

The entire cottage industry of spiritualism in the nineteenth century centered around the conveying of lost or hidden knowledge from spirits to human beings. The spirits involved represented themselves as the souls of the dead, and the mediums and sympathetic investigators of spiritualism, such as the writer Arthur Conan Doyle, were usually eager to accept this identification, but in my view these were spirits who had merely assumed the names and identities of the dead in order to interact more easily and closely with human beings. As we have seen, spirits can be created telesmatically for any purpose, so it should not come as a surprise to learn that they often take on existing identities on their own initiative in order to achieve manifestation.

The esoteric wisdom conveyed by spirits varies greatly in quality. Some of it is excellent, such as Aleister Crowley's *Book of the Law*, which was written by Crowley's guardian angel Aiwass. Most of it is not as good. The spirit books of inferior quality tend to be unfocused and rambling. They sound plausible if you read a sentence or two, but if you read a few pages you discover that the author has not actually said much of anything. It may be that the quality of spirit writing depends on the quality of the mind through which it is projected. Crowley was a great writer, and this may be why the *Book of the Law* is a great book.

During spirit writing, the human mind acts as the writing instrument for the familiar spirit. My suspicion is that the human mind is used by the spirit to form concepts that can be articulated, and if the mind of the medium is inferior, the expression of those concepts will be fuzzy or incomplete. The spirit author may well have great things to express, but due to the weakness of the medium's mind may find itself unable to articulate them effectively.

Familiars can just as easily enable learning on more mundane levels, such as studying for university examinations or locating your

lost cat. The action of a familiar can make the mind more retentive of information during study, and can allow the recollection of forgotten bits of knowledge. Most of the information we need we have already absorbed at some point, but have forgotten. Study is often the relearning of things we have already considered, in an effort to impress them on the memory permanently.

One of the abilities of familiar spirits is to either cloud, or make clear, the memory. In the usual course of life we do not notice the action of spirits on our memories. It is only at odd times that it becomes obvious—for example, when we try to remember a name that we know very well, and find that it is on the tip of our tongue, but cannot be retrieved from memory storage. Later, when we no longer need the name, it always is quite easy to remember. Another trick of lower spirits who like to play with the human mind is to cause us to fail to perceive an object that is directly in front of us, so that we search for an hour without finding it, then later we see it lying out in plain sight, where it always was.

A familiar who has in its nature the ability to teach can cause the memory to become uncommonly retentive for a time. This is very useful when studying for examinations, or when doing research. Sometimes this memory enhancement is selective. Someone studying for a medical examination may not be able to remember where he parked his car or his girlfriend's name, but will be able to recall thousands of obscure medical terms. It may be that those areas of study in which we excel, and seem to have been born to pursue, are areas in which familiars, usually acting without our knowledge below the level of consciousness, enhance our memories so that study in these fields becomes easy for us. Perhaps Einstein owed his gift for mathematics to his guardian angel.

Example of a Teaching Familiar

Teaching falls largely under the influence of the planets Mercury and Saturn, so it is best to fashion the name of the familiar that will fulfill this function with either three or eight key letters. Since Saturn presides over hidden and secret things, it would be best for

instruction in occult matters. An example of a phrase describing the general function of a teaching familiar under the planet Saturn would be: "Teach occult secrets." This yields the key words "teach-occult-secrets"—in this case, there are no superfluous words, so no reduction in their number is possible. It has not been specified in the function that the magician alone will be taught, since it may prove useful to use the spirit to teach others. The key letters extracted from the heads of these words result in the name TOS. Since we can pronounce this name without difficulty, it is not necessary to add vowel sounds. The Power Glyphs of this name are:



The first glyph is masculine, the second feminine, and the third feminine, so we know that the spirit TOS will be female. Elementally, the first glyph is in the category of Earth, the second of Water, and the third of Air. This indicates a perfect balance in this spirit between practical application (Earth), the emotions (Water), and intellect (Air). Both the second and third glyph have airy connotations in their individual meanings, showing that this spirit has a slight preponderance of the qualities of Air in her makeup. There is an absence of the Fire element, which relates to will, but the lack of this energizing element is to some extent compensated for by the individual meaning of the first glyph, which symbolically signifies growth and has as its object the tree.

The division of the body of this familiar will be in three parts, head and neck, arms and torso, and legs and feet. The head and neck are earthy, suggesting dark brown or black hair, dark eyes, and a dusky complexion. The material element Earth applied to the head shows that this spirit is practical and concerned with tangible results. The arms and torso fall under the element Water, so we know that the spirit will possess a passionate heart and will have a relatively shallow chest with small breasts, and graceful arms with clever hands. Finally, the legs and feet are under elemental Air, indicating lightness and mobility, a talent for moving from one place to

another effortlessly. In appearance, TOS's legs will be thin and somewhat bony, with prominent knees. Part of this appearance of the legs is due to the astrological influences—Saturn pertains to the bones, and the sign ruled by Saturn, Capricorn, affects the knees.

Combining the glyphs in the familiar's name into a sigil would result in something like this:

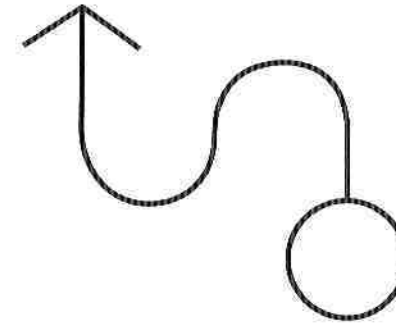


Figure 9-1: Sigil of TOS

Protector

One of the main functions for familiar spirits has always been to protect. This can entail protecting the magician or another person as a kind of spirit bodyguard, or the protection of a place to prevent intrusion or desecration, or even the protection of an object such as a book or crystal against theft or vandalism. Spirits provide protection by turning aside and redirecting malicious thoughts or actions. The work of protection is usually quite subtle. If a familiar is watching over you, a person who wishes you harm will suddenly find himself preoccupied with his own problems, and have no time to act maliciously toward others; or that person might suffer a medical injury or illness that redirects his energies; or he might find some reason to move to a different city.

It is usually best not to tell the spirit how to do its job. If you give a familiar specific instructions about how it should injure your enemies, or exactly what it should do if you are attacked, you have restricted its sphere of action, often to such an extent that it can no

longer act effectively in your interests. It is far wiser to merely instruct the familiar to protect your security and tranquility, and allow the spirit to find the best way of doing so that entails the least disruption. Aggression breeds aggression, and hatred breeds hatred. If you tell the familiar to attack somebody who has done you a wrong, that person is likely to increase his attacks on you, even though he has no explanation in his own mind as to why he feels greater hatred toward you.

An important rule to always remember when sending familiars out to do your bidding is that the karma incurred by a familiar on your behalf is your karma. If a spirit were to cause the death of someone while working to protect you, that death would not be the karmic responsibility of the familiar, but your responsibility. It would become your karmic burden, and like all karmic burdens, it would induce unpleasant reactions in your future life.

Since it is best to let familiars choose their own course of action when fulfilling your requests, and since anything a familiar does on your behalf becomes your responsibility, it follows that you must have complete trust in the wisdom and decency of your familiar. An irresponsible familiar spirit is a loose cannon whose actions will eventually come back to injure you. This is another reason to treat familiars with genuine love. If the familiar loves you, it is likely to do all in its power to protect your interests. Such a spirit will ignore your requests to perform specific actions if it knows that those actions will carry serious negative karmic consequences for you. If you persist in inducing the spirit to do what you wish anyway, the results will be unfortunate.

When setting up a familiar as a guardian, first ensure that the spirit is responsible and intelligent, and that you can trust in its wisdom and its love for you without question. After you are certain of these things in your own mind, instruct the spirit in general terms, with emphasis on results rather than methods. For example, tell the familiar that you wish to have security and tranquility in your home, and that you wish the spirit to ensure both your safety and your

peace of mind concerning burglars, vandals, trespassers, and anyone else who would intrude upon your house or property for the purpose of causing you pain or discomfort of a physical or mental kind.

Allow the spirit to find the best way of accomplishing its function for each occasion when it must act in your interests. Every incident will be different, and will demand a different solution. Never try to fine-tune the spirit's response—trust in its wisdom and love. If the familiar you have set as your guardian loves you, it will do everything in its power to protect you. No one can ask for more than that. It may not always be completely successful in turning away harm, but even when some unpleasant incident does occur, the actions of the familiar are likely to minimize its severity.

A familiar who is set to protect a particular object such as a book functions best when induced to dwell within the object itself. This type of familiar spirit will be quite limited in personality and intelligence, because its function is so narrow. It has one goal—protect the object from theft or damage. You can cause a familiar to indwell within a physical object simply by treating the object as its vessel. It helps to inscribe the name and sigil of the protecting spirit on the object, if this can be done unobtrusively, and to surround the object with colors, scents, sounds, and substances agreeable to the spirit while inducing the spirit to dwell inside the object.

The same daily ritual of offering and communion can be used when causing a familiar to descend into and dwell within an object. Merely substitute the object for the spirit vessel. It is important that the object itself be harmonious with the nature of the spirit. If it is not, the spirit will be unlikely to enter it in the first place, and if forced to do so, will be in constant distress all the while it is resident there. It will resent you greatly for putting it in such pain and will take every chance to frustrate your purposes.

For example, crystal is a watery substance, symbolically, so a familiar set to guard a crystal globe should be a spirit with a watery nature, or a lunar nature—crystal is also a lunar substance. A spirit set to dwell within and guard a sword should be of a fiery nature,

because steel is the metal of Mars, and Mars is a fiery planet. The guardianship of a book is best left to an airy familiar because Air is an element related to intellectual functions, and Mercury the airy planet, presides over intellectual pursuits. The guardianship of a piece of property such as a wood or hill would be best left to an earthy spirit, or one related to Venus because this goddess is often linked to growing things and the soil. Protection of valuables would fall under a familiar with an earthy nature, or under the planets Saturn or Mercury—Saturn because this planet likes to keep what is his, Mercury because this planet rules over money matters.

Remember, you can select the planetary nature of your familiar by manipulating the description of its function to bring about a specific number of glyphs in its name. Its elemental nature is defined by the most frequent occurrence of glyphs linked to a particular element in its name. If it happens that there is no preponderance of a single element, you must rely upon an analysis of the meanings of the individual glyphs in light of the familiar's function to determine its elemental inclination.

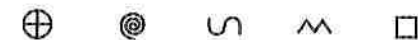
In time of need you can contact your protector by contemplating the sigil key that you carry on your person, or if you are being watched by others, simply by holding it in your hand. A long period of daily communion with your familiar will have energized the sigil and made it an effective link between you and the spirit. Simply hold the sigil key in your right hand, regard the sigil if possible, and mentally call the name of the familiar spirit, asking it to come to you and be present with you. The right hand is the hand of projection, and you are projecting your summons through the key to the familiar. You will feel its presence by its touch upon your skin, or observe it in the change that takes place in the air or level of illumination around you, but anyone with you will probably remain unaware of the change, since it is quite subtle.

The general function of protection falls most naturally under the planets Mars, Jupiter, and the Sun. Mars is the planet of war-

riors, and both Jupiter and the Sun have a paternal authority. The Moon and Venus also protect, but in a more maternal way. Saturn is useful in the protection of secrets, Mercury in the safeguarding of money.

Example of a Protecting Familiar

We might express our desired function in the sentence: "Guard and protect the security of my house." This would reduce to the key words "guard-protect-security-my-house" and the key letters G P S M H, which places the spirit under Mars because five is the number of Mars. The addition of vowels to make the name in our example pronounceable would give something such as GaPSoMaH as the name of our guardian familiar. The glyphs of these key letters are:



The glyphs for the letters G, M, and H in GaPSoMaH's name fall into the category for elemental Earth, so this familiar is predominantly of an earthy nature. The remaining two key letters, P and S, have glyphs that are under elemental Fire and Air. The gender of GaPSoMaH is female, since the glyphs of G, P, S, and H are feminine.

When the body is divided into five regions, we get the zones of head and neck, arms and chest, abdomen and hips, legs, and feet. The first Earth glyph indicates a mind concerned with practical matters, thick dark hair, brown eyes, strong features, and a dusky complexion. The second Fire glyph suggests firm, round breasts, a sharp voice, and emotions that are aggressive and powerful. Fire does not give large breasts in the zone of the chest, but because of her predominantly earthy nature, GaPSoMaH has round breasts. The third glyph is of Air, so we know that her waist is thin and her hips narrow. The fourth glyph is of Earth, indicating short but powerful legs with ability to stand their ground. The final glyph is of Earth, showing that the feet of this spirit are broad and powerful.

The sigil generated by compounding the glyphs in the name might look this:

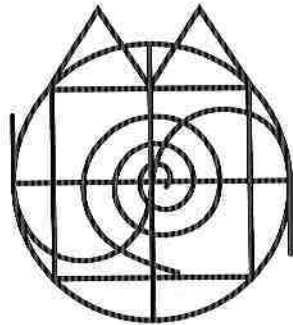


Figure 9-2: Sigil of GaPSoMaH

Enforcer

This is quite a different role from that of protector, although both may entail violence on your behalf. It sometimes happens that you have a strong need to accomplish a given purpose, yet something stands in your way and prevents its fulfillment. A familiar can be created to ensure that the things you wish to accomplish in your life get done, one way or another. Anything done on your behalf by a familiar who acts as your enforcer will be upon your head, not the head of the spirit, so it is in your interests to see that the spirit acts with discretion and subtlety, as much as possible enabling the accomplishment of your goals without injuring anyone else.

If it becomes a case of injury to another person, or the failure of your purpose, you should rely upon the wisdom of the spirit to make the judgment as to whether you will be better off if your purpose fails, rather than bearing a heavy karmic burden for the rest of your life. The spirit will know the karmic consequence involved, and will also be aware of how important the purpose is to you. It will use all of its ingenuity and ability to ensure the best outcome for you, provided it loves and respects you.

When you incur a karmic burden through the actions of a familiar, whatever its function may be, it will not only hang over

you for the rest of your life, but will usually have consequences of an unpleasant kind in the near future. It is a type of spiritual imbalance in your nature, and like any imbalance will seek to right itself at the earliest opportunity. Harm done to another person will bounce back in the form of harm done to you. I have not noticed the reaction to be threefold, which is the assertion of Wiccans, but I have personally experienced karmic rebounds as the result of poorly thought-out magical actions, and I can assure you that they are always larger than the harm done to others that triggers them. If you persist in trying to get your own way, in spite of karmic consequences, the difficulties in your life will multiply rather than diminish.

You should only resort to an enforcer when you need to accomplish a really important goal, and are willing to accept and endure any karmic burden its actions may bring down upon your head. If you create a familiar who is wise and loving and responsible, its actions will be prudent and will not carry unfavorable consequences, or if they do, the consequences will be light. Allow it to do its job, and do not be angry with the spirit if, in its wisdom, it decides that it cannot fulfill your request because of the karmic consequences that would be incurred. Trust your familiars, and let them do their work in their own way.

It is possible to use a familiar to deliberately injure an enemy, but you should understand that any familiar who would do this without the most dire necessity would not be a spirit you could trust, because it would not love you. No familiar who loved you would allow evil karma to fall upon your head needlessly. No spirit who was moral and decent in its own nature would act to injure a human being unless there was truly no other course of action open to it. However, an evil or malicious spirit that you made your familiar would gladly commit works of evil on your authority, knowing full well that the penalty for those acts would be yours. It would delight in causing mayhem with no fear of karmic consequences. It would have all the fun, and you would end up paying all the cost.

The way to avoid this unpleasant situation is to love your familiar spirits unconditionally, and to never ask them to perform any actions that would directly cause harm to other human beings, unless in the most dire circumstances, such as a physical attack against you. If you always behave responsibly, you will take the amusement away from malicious spirits, and they are much less likely to try to trick you into making them your familiars. If you love your familiars with all your heart, you will attract and keep the very best type of spirits, who will be happy to help you in every aspect of your life.

Example of an Enforcing Familiar

Enforcers fall most naturally under the influence of Mars, Jupiter, and the Sun. As an example, we might express our desired function by the sentence: "Work my will in the world." This would reduce to five key words, "work-my-will-in-world," and would place the spirit under Mars. The key letters in the name would be WMWIW, and these could be rendered pronounceable by adding vowels to yield the name WoMWIWa. Notice that a vowel has been placed at the end of the name. It is permissible to put vowels at the end of sets of key letters where it helps with pronunciation, but it is not permissible to place a vowel sound at the beginning of the letter set. The name of a familiar should always begin with the sound of its initial key letter. The glyphs in the name are these:

⚡ ⚡ ⚡ • ⚡

Since three of the key letters are W, the spirit will naturally have the gender and predominant elemental quality of the glyph corresponding with that letter. WoMWIWa is a female familiar with a watery nature. The other elements in her makeup are Earth from the key letter M, and Fire from the key letter I. The fivefold division of the body is into the zones of head and neck, arms and chest, abdomen and hips, legs, and feet. This tells us that the hair of WoM-WIWa is brown and lustrous, with perhaps a slight wave, her eyes

dark blue, her complexion pale, her features long and thin, her lips sensual. Emotions tend to override her judgment at times. She has a slender, graceful neck. Her breasts are full and round in shape, her voice somewhat deep, her arms strong, and her hands large. Emotionally, she is practical and down-to-earth. She has a slender waist that is longer than usual and narrow but sensual hips. Her legs are thin, muscular, and somewhat masculine in appearance, but her feet are elegant in shape. Symbolically her legs and feet suggest prompt and aggressive action softened by tactfulness and grace.

The sigil for WoMWIWa might look something like this:

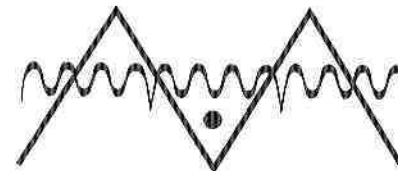


Figure 9-3: Sigil of WoMWIWa

Coordinator

A magician may keep as many as a dozen familiars for various purposes, some great and others small. It becomes awkward to commune with all of them on a daily basis. Fortunately, there is no need to maintain a direct contact with lesser familiars. Once you have established a firm contact with them through daily communion with their images, you can set them to fulfill their tasks, and thereafter rely upon your primary familiar to carry your wishes to them when you have need for their services. The function of coordinator will usually be fulfilled by the primary familiar spirit.

By means of the sigil key you keep on your person at all times, you are in constant contact with your main familiar, who coordinates the tasks of your lesser familiars. You cannot carry ten or twelve sigils about with you—or at least, it would be awkward to do so—yet because your main familiar is able to convey your instructions to the other familiars you keep, and ensure that those

instructions are carried out, you have no need for more than one key. For example, suppose you are out socializing, and you go back to your car and find that four or five hostile-looking drunks are standing around it, waiting for you. All you need do is grasp your sigil key in your right hand—the hand of projection—and mentally instruct your primary familiar to send your protector to your aid. It is not necessary to have a separate sigil key for the protector familiar.

Your coordinating familiar can not only carry your messages to other spirits, it can also carry the messages of higher spirits such as gods or angels to you. Every so often in your life you will receive a message of importance from a higher spiritual being. Sometimes these messages come in dreams, or at the borders of dreams. They may be heard as loud, clear voices that speak from the air. Usually they give brief commands regarding specific actions. When they do, it is best to listen to them. These kinds of interventions from above can also be carried to your consciousness by your coordinating or primary familiar, as was the case for Aleister Crowley when his main familiar spirit, Aiwass, transmitted to Crowley the text of the *Book of the Law*.

You can establish the function of your primary spirit as your messenger and coordinator by specifying at the time of its creation that it act as your guide. A human travel guide interprets between you and the inhabitants of whatever land you travel through. Similarly, a spirit guide is the primary familiar spirit of a medium that acts as intermediary between the medium and other spiritual beings with whom she may ordinarily have little or no interaction, at those times when she ascends in trance to the astral plane. For example, when spirits purporting to be the souls of the dead seek to communicate with others through a medium, it is the spirit guide who controls their coming and going, and sees to it that the medium is not harmed. However, there is no need to enter a trance to use a spirit guide. It is only necessary to mentally communicate your wishes to the guiding familiar, who will then carry them out.

Example of a Coordinating Familiar

If in the creation of your primary familiar you indicate that you wish it to function as you teacher, protector, guide, and partner in your magical work, you will find that it has very broad powers indeed, and that they extend to acting as a messenger between you and any other familiar spirits you may have created for more narrow functions. The sentence that expresses the broad powers of a primary familiar might be something such as: “Teach, protect, guide, and help me in my life and work.” This would reduce to the key words “teach-protect-guide-help-my-life-work.” The key letters in the name of this spirit would be TPGHMLW, and we might add three vowels to make the name easy to pronounce, resulting in TaPGHaM-LoW. Since there are seven letters derived from key words, this spirit would fall under the planet Venus.

The glyphs of the name TaPGHaMLoW are these:



This spirit comes in the form of a woman. Four of her glyphs are female, two are male, and one is neuter. Her nature is predominantly earthy—there are four glyphs in her name for elemental Earth, one for Fire, one for Water, and one for Spirit. There is no Air in this spirit’s makeup. Because the first and most important glyph is under the influence of Earth, the glyph that rules the head of this spirit, we can judge that there is a preponderance of earthy qualities in her personality.

The division of the zones of the body under Venus is into head, neck, shoulders and arms, chest, abdomen and hips, legs, and feet. Because the spirit is earthy, her body is generally robust in its construction. The elemental association of the first glyph shows that she has dark brown hair, dark eyes, a square face with strongly delineated features, a snub nose, and broad mouth with full lips. Her skin is dusky or sallow, with numerous moles. The second glyph of Fire indicates that her neck is short and muscular. The

third glyph, under elemental Earth, shows that her shoulders are wide and her arms muscular; she also has strong hands and short fingers. The fourth glyph is also under Earth, and gives this familiar large breasts. She has a deep, full voice that seems to come from her chest. The fifth glyph is also earthy and defines a thick waist and full hips. The sixth glyph is of the element Spirit—when applied to the legs it yields quickness and lightness, but perhaps a tendency to tire easily. The final glyph is of Water and gives feet that are slender and graceful.

The sigil constructed from these seven glyphs might look something like the following example:

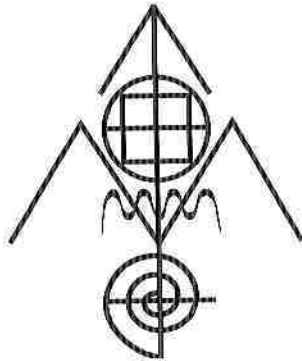


Figure 9-4: Sigil of TaPGHaMLoW

Facilitator

A familiar who acts as a facilitator is one whose function it is to make your life flow along more smoothly. It is this spirit's job to ensure that obstacles do not arise in the first place, in contrast with the enforcer whose job it is to overcome obstacles after they have already blocked your purposes. A good facilitator will act in your interests before you even know there is any reason to act. To take a small example, a facilitating familiar might ensure that all the lights you come to when you are rushing to keep an important appointment turn green, and that you find a good parking space close to the building where the meeting is to take place.

The best planet under which to construct such a spirit is Venus, because Venus is a planet of harmony. An acceptable choice would be the Sun since this planet is also very beneficent. Jupiter would be somewhat appropriate because it is a planet of paternal authority. Mars would be a very bad choice for a facilitator, as would Saturn and the Moon. Mercury would be a good choice because Mercury rules eloquent speech and rapid progress.

A facilitator can be helpful when seeking to negotiate a settlement with an individual or company, or in solving labor disputes. It can act as a sort of spiritual arbitrator who finds a workable solution for both sides in any difference of opinion. A facilitator can help you to get fair terms in a contract, and reduce the chance of you being tricked into signing an unfavorable agreement. In general, its job is to see that things work out for the best in your life, and events proceed as you wish them to take place.

You will find that a familiar who has been created to be your facilitator will sometimes give you what you want, even if it is not in your best interests, provided there are no serious karmic consequences involved. For example, you may wish to gain the friendship of a particular individual, and with the help of your facilitator you do so, only to discover that the person is not someone with whom you wish to spend any time socializing. The saying, "Be careful what you wish for" applies here.

Example of a Facilitating Familiar

A sentence that expresses the function of a facilitator might be something such as: "Smooth my road of life." This would reduce to the key words "smooth-my-road-life" which would yield the key letters SMRL. This can be made pronounceable by adding vowels to give the name SiMaReL. The four key letters and their corresponding four Power Glyphs place this spirit under the planetary authority of Jupiter. These are the glyphs:



The first glyph is female, the second and third male, and the last neuter, making SiMaReL a male familiar. Because there is no preponderance of one particular element—the first glyph is of Air, the second of Earth, the third of Water, and the fourth of Spirit—the personality and appearance of the spirit will be of a blended and balanced type. The absence of Fire in his makeup causes him to be thoughtful and not prone to rash actions.

The division of the body into zones under Jupiter results in head and neck, arms and chest, abdomen and hips, and legs and feet. The hair of SiMaReL is curly chestnut brown, very soft and light in its texture, and his eyes pale green. He has a narrow and somewhat triangular head, large eyes, a small mouth with thin lips, and a narrow nose. His complexion is golden, his neck thin. The arms and chest of this spirit fall under the influence of Earth, resulting in arms that are thick but powerful, broad hands with thick fingers, and a deep chest. The third glyph is under the influence of Water, and gives the spirit a curved waist and sensual hips. The final glyph is one of elemental Spirit, and makes his movements light and precise. His legs are well formed but somewhat weak.

The sigil for the familiar spirit SiMaReL might resemble this example, but bear in mind that there are many other possible forms it could take, depending on how its component glyphs are arranged:

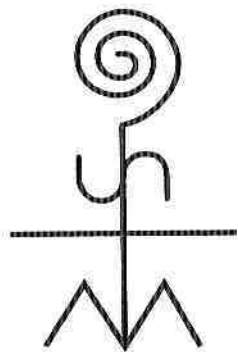


Figure 9-5: Sigil of SiMaReL.

Healer

Spirits of healing have been known from most ancient times. The name of the angel Raphael means “god heals.” In the *Book of Enoch* he is described as “set over all the diseases and all the wounds of the children of men.”¹ The Greek deity Hermes is proverbial as a divine physician, as is the Egyptian god Thoth, with whom Hermes shares a number of qualities. Isis used her magic to not only heal, but reassemble her husband Osiris after his jealous brother Set chopped him into small pieces and scattered them throughout Egypt.

A familiar created to function as a healer should not only work to reduce the severity of illness and injuries, but also to prevent disease and infection from happening in the first place, by changing circumstances surrounding its human associate in such a way that the risk of disease or other illness is minimized, and by giving some sort of sign as a warning that there may be a health risk in certain places or activities.

Familiars who function as healers cannot cure every disease. If they could, witches and magicians would never get sick and would never die from sickness. What they can do is make the body more resistant to disease and infection, and decrease the healing time of wounds and the recovery time of sickness. They can work seeming wonders with relatively mild problems such as warts, skin rashes, headaches, colds, cuts, and bruises. They can prevent those placed in their care from falling ill just before important business engagements by delaying the onset of symptoms. At times of severe necessity they can temporarily suppress the symptoms of even serious sicknesses.

A healing familiar can be dispatched by the magician to heal others, and indeed this is the main function of a healer. Those who practice magic are often asked by friends or family members to cure one complaint or another. When their loved ones fall ill, they may wish to help lessen their hardship, or in the case of serious sickness such as pneumonia, to reduce the likelihood of death. It is the most joyful function of magic to heal, and to make the lives of other human beings better by conveying upon them good health.

Probably everyone who works magic in a serious way has been asked at one time or another to head somebody. The successful fulfillment of such a request is a gentle reward for the long and hard work that the study of magic entails.

When instructing a familiar to heal disease, it is always best to use positive terms. Do not say “destroy the tumor” but rather “encourage the growth of healthy tissue”; do not tell the spirit to stop the sickness, but rather to make well the person to whom it is sent. In general the spirit should be instructed to carry vitality, strength, health, and peace to the sufferer. If the person has a rash on his arm, for example, you would not tell the familiar to destroy the rash but rather to heal the skin and to make it clear and strong. Let the healing familiar decide what course of treatment is most useful in restoring health.

Example of a Healing Familiar

The function for a spirit of general healing might be expressed by the sentence: “Restore to health the body and mind.” This would reduce to the key words “restore-health-body-mind” and the key letters RHBM, causing this particular familiar to fall under the authority of Jupiter. The key letters are not pronounceable as they stand, so vowels must be added to generate a name that can be spoken—for example, the name RHuBiM. The Power Glyphs corresponding to the four key letters are:



The first and last glyphs are male, the second female, and the third neuter, resulting in a spirit that is of male gender. The second and final glyph fall into the elemental category of Earth, giving this spirit a mainly earthy nature, mixed with Water from the first glyph and Spirit from the third.

The fourfold division of the body under Jupiter is into the zones of head and neck, arms and chest, abdomen and hips, and legs and feet. The head of RHuBiM is elongated, his face oval and smooth,

forehead and cheeks pale, hair wavy brown, eyes blue flecked with green, nose sensual, chin tapered. He has a graceful neck and a pale complexion that seems slightly moist. His arms are short and powerful, his fingers short and thick but dexterous. The earthy nature of the second glyph also grants this familiar a heavy and muscular chest, within which the emotions in his heart are enduring and deeply felt. The association of the third glyph with Spirit gives him a narrow and straight waist without any defined musculature that runs directly down into his hips. The final glyph is of Earth, and indicates short but powerful legs, and broad feet.

The glyphs may be combined into the following sigil for the spirit RHuBiM:

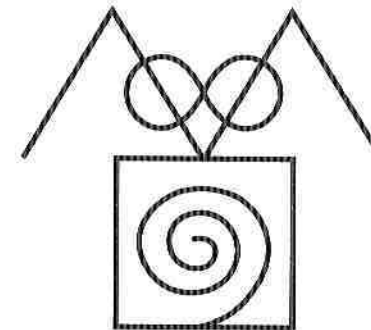


Figure 9-6: Sigil of RHuBiM

Companion

Familiars make excellent companions. They provide friendship even under conditions of solitude, and can give a sympathetic ear to someone who is oppressed by troubles of the mind or heart. No one ever knows a human being's inner struggles better than his or her familiar spirit. The loving support of a familiar can provide strength when it is most needed, and hope when hope seems lost. Familiars are capable of genuine love, and they grieve for the sorrows and pains of their human partners as deeply as if the suffering were their own.

The functions of companion and friend are almost never examined in descriptions of familiars, yet in my experience there is no

function more important, or more beautiful. The magician can share concerns about his esoteric work with the spirit, and talk out problems of a technical kind that it may not be possible to talk about with a human being because of the need for secrecy in magic. There are no secrets between the companion familiar and the magician. The companion will rejoice with the magician's success and offer help and support during periods of failure.

The concept of the familiar as companion and confidant is very old. This function is prominent in the descriptions of the witch's familiar, usually said to be a pet animal such as a cat or dog. Pet animals have always served as companions for human beings, especially those persons who are cut off from human companionship. The witch who projected a familiar into a pet was seeking not only a servant, but a friend. A familiar inhabiting the body of a pet animal has much more freedom to interact with the magician on a personal, everyday level. It is a way of making the bond between magician and spirit closer and more alive.

In spite of this advantage, I do not recommend that a spirit be summoned into the body of a pet. An animal is more than a mere possession, it is a creature with its own soul and distinct personality. When inhabited by a familiar, that personality is submerged, and the personality of the spirit takes its place. This does no physical harm to the animal, but it is a transgression against the animal's innate dignity as a living being.

It is better to summon a companion into an inanimate vessel and to keep that vessel, and the image of the spirit, in the room where you spend most of your time. The bond between a companion and a magician can become close, so you may wish to carry a sigil key of the companion in order to ensure that you are never separated from the spirit. It is convenient for the primary or coordinating familiar to fulfill the role of companion, and this is what usually happens due to the close bond of friendship that develops between the primary familiar and the magician or witch, who may only keep a single familiar to fulfill all needs.

Example of a Companion Familiar

The role of companion will function best if the spirit is created under the authority of the planets Mercury, Venus, or Jupiter. The Moon is a bit too inward-looking, the Sun is too self-involved, Mars is too aggressive, and Saturn is too cold. Hence, it is best for the sentence or phrase that expresses the function of the spirit to reduce to four, seven, or eight key words. Of course, spirits created under the influence of the other planets will still be capable of close companionship. They will just not be as ideal for this particular role. An example of a possible function for this spirit would be: "My close and true friend." This Jupiter phrase reduces to the key words "my-close-true-friend" and yields the key letters MCTF, which may be expanded into the pronounceable name MaCTaF. The glyphs of the key letters in the name are these:

♁ U ↑ I

Since the first, third, and fourth glyphs are male, we know this spirit is strongly masculine. The first and third glyphs are of elemental Earth, giving MaCTaF a predominantly earthy, practical nature. The zones of the body under Jupiter are head and neck, arms and chest, abdomen and hips, and legs and feet. The first zone in this spirit is earthy, which gives the familiar black hair and dark eyes, a dusky complexion, and a square face. The second zone concerns the arms and chest, and since it is under the influence of elemental Fire, the arms and hands of the spirit will be thin but muscular and very active, his chest compact. The zone of the abdomen and hips falls under elemental Earth, resulting in a thick waist and fleshy buttocks. The legs and feet are under the influence of Air, giving them a tendency to fidget and be restless. The spirit is quick to jump to his feet and put himself into motion.

The glyphs in the name of this familiar might be combined to produce this sigil:

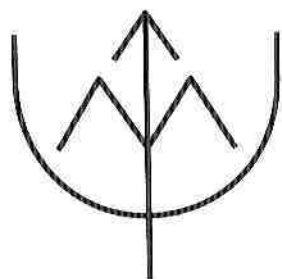


Figure 9-7: Sigil of MaCTaF

Lover

Familiar spirits fulfill the function of lover more often than is commonly supposed. A woman of my correspondence has maintained an unbroken sexual bond with a familiar for nine years. It began when she was seventeen. She is still a virgin, insofar as sex with any living being is concerned, and has no plans to ever engage in physical love-making with another human being. The familiar meets all her needs, both physical and emotional, and gives her complete happiness.

A spirit that functions as a lover should also fulfill the role of companion, or the relationship will be merely sexual and will lack true affection on both sides. This was sometimes the case historically, when magicians called upon sensual elementals for the purpose of sexual passion. It is a poor practice, because only true love shared between the magician and the familiar will result in absolute trust, and trust is required in relationships with familiars, particularly close personal relationships, to ensure security. A spirit called for the purpose of serving as an unbodied prostitute will usually not regard the its human associate with any particular fidelity, and will seek to use that person for its own purposes. On the other hand, if a spirit is summoned to be used sexually, yet that spirit develops a true love for its associate that is never reciprocated, the human being incurs a burden of destructive karma that will only bring misfortune.

A situation in which the witch or magician feels erotic love for the familiar, yet the familiar does not return the same measure of

desire and affection, is just as unfortunate, since it causes the human being to become dependent upon the familiar, and liable to manipulation by the spirit for its own ends. The German magician Franz Bardon specifically cautioned against falling in love with an elemental spirit for this very reason.

Bardon has a particularly adversarial view concerning familiar spirits. He believed that none of them were to be trusted, and that they should be kept under a tight magical leash and destroyed as soon as they had fulfilled their purpose. His justification for this practice was the accurate observation that familiars, once created, seek their own independent existence. Because of this yearning for survival, Bardon observed that a familiar will strive to free itself from the dominance of the magician. He regarded dominance over a familiar as the only kind of relationship that the magician should have with this class of spirits.

In my opinion, Bardon's view of familiars was distorted by his belief that they must always be treated as slaves, and that any true affection shown to them would eventually be betrayed. With an attitude like that, it is not surprising that his own familiars were rebellious and untrustworthy. He was against allowing a familiar to find its own independent existence on the grounds that anything done by the familiar would become the karmic burden of the magician. This is not true. As I have previously stated, anything done by the familiar at the request or demand of the magician becomes the magician's karma, not the karma of the spirit; but anything the familiar may do on its own initiative, for its own purposes, remains the karmic burden of the spirit.

The situation is very like that between a father and his child. The father has an influence on the behavior of his child. If the father orders or otherwise incites the child to commit an act of evil, relying on his innate influence over the child to ensure obedience, the responsibility for that act falls upon the head of the father. To a lesser extent the father is responsible for evils done by the child if the father has not raised the child well, and has not instilled in the child

the necessity for moral behavior. However, the father is not responsible for any act of the child that is independently considered and executed for its own purposes, provided the father has taught the child the proper way to behave. In committing such an evil act the child becomes a free agent and must accept responsibility for its own actions.

I do not believe there is any danger in allowing a familiar spirit to find independence, or to continue to exist after the death of the magician who created it. A well-created spirit is no more likely to become malicious and prey upon the living after its creator's death than a man raised in a good family with a moral education is likely to turn into a criminal after the death of his parents. Familiars seek their own independence, just as do all living things. They should be permitted to achieve it.

A prolonged, loving relationship between a spiritual being and a human is quite beautiful, and produces only good for both the human and the spirit. Each relies upon the strengths and virtues of the other partner, so that together they become happier and more prosperous than they could ever be apart. It is a kind of spiritual marriage, no less sacred than a marriage sealed between a man and woman in a house of God.

Example of a Loving Familiar

Because of the intimate function of this class of spirit, it will usually be desirable to select the gender of the spirit by manipulating the key words in the phrase or sentence that expresses its function. The most appropriate planet for a loving familiar is Venus. An example of a phrase that might be used to base the function of a loving familiar upon is "My one true and faithful love now and always." This would reduce to seven key words: "my-one-true-faithful-love-now-always," which fall under the authority of Venus and yield the key letters MOTFLNA. The key words are transformed by the addition of vowel sounds into the pronounceable name MOT-FaLNiA, which has the following associated glyphs:



By emphasizing fidelity in the function of the familiar MOT-FaLNiA, the chance that the spirit may feel amorous desire for other human beings is eliminated. This binding of the spirit to you and only you is not a transgression against its freedom because it is applied not to an existing being, but to one you are creating. It becomes an integral part of the spirit's composition.

Five of the glyphs in the name of this familiar are masculine, making the spirit male with strongly masculine qualities. There are two glyphs of Earth, two of Air, one of Water, one of Fire, and one of Spirit, so his overall nature is evenly balanced between mental and physical qualities, with admixtures of willful energy, emotion, and higher principles, resulting in a personality that is intellectual, yet practical, with determination and feeling. There are no elements missing from the makeup of this familiar.

The seven body zones of Venus are head, neck, shoulders and arms, chest, abdomen and hips, legs, and feet. Earth in the first glyph makes the hair of MOT-FaLNiA dark brown or black, his eyes dark, his complexion dusky. Water in the second glyph gives him a long neck. Earth in the third zone causes his shoulders to be broad and his arms strong, and his hands to be capable but somewhat large. The fourth zone is airy, giving the spirit a deep chest. Emotionally he is changeable, but his feelings never last for long. The fifth zone, under Spirit, results in a waist and hips that are straight and lacking in muscular definition. The sixth zone is ruled by Air, making his legs thin but agile. The final zone is under Fire, and results in the spirit being very quick-footed. He is unlikely to ever lose his balance.

A combination of the glyphs in the name might yield the following sigil:

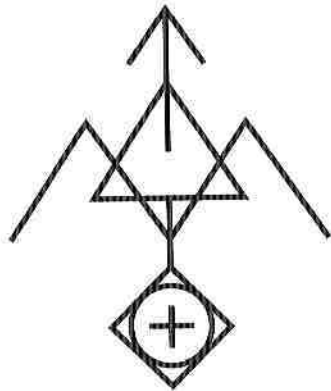


Figure 9-8: Sigil of MOTFaLNiA

CHAPTER TEN

Banishing a Familiar

IN SPITE OF THE BEST intention to only create a familiar that is loving and faithful, at times through ritual error or the inability to control the thoughts and emotions, or sometimes through no fault of the magician or witch who created it, a familiar will betray the trust of its creator. It may begin to draw energy from human beings without their knowledge and consent. It may begin to ignore its associate's wishes and act on its own in ways that are harmful. A malicious familiar may even try to impose its will on its creator and force the magician or witch to do its purposes, with the awareness that the acts it seeks to make its creator accomplish are against his or her best interests.

There are three classes of malicious familiars. The first is when it is deliberately shaped for evil purposes by the magician who creates it. The second is when it is not formed correctly and is displaced by an existing spirit that conceals its destructive inclinations from the magician. The third is when its nature is perverted by the repeated hostile emotions and selfish commands of the magician.

Concerning the first class, it is quite possible for an evil magician to make an evil familiar in order to use the spirit for acts of spite, vengeance, or hatred against other spirits or human beings. A spirit made in this way is completely dedicated to its purpose and knows no pity or remorse. When this sort of evil familiar is created, the karmic consequences for all of its works fall upon the head of the magician who calls it forth. Even after his death he is responsible for its crimes. The familiar is free to continue harming others with no fear that it will ever suffer punishment in a karmic sense.

Turning to the second class, it is unfortunate that even with the best of intentions, a familiar can be made improperly when the ritualist fails to define its nature at the time of its creation in a clear, explicit manner. This vagueness allows an existing spirit with a malicious purpose to impersonate the familiar the magician or witch seeks to create. The explicit delineation of the spirit is not merely a question of clarity in the sentence or phrase that defines its function, but is also determined by the thoughts and feelings held in the mind of the person who conceives the spirit and visualizes its inner and outer qualities.

A familiar must be built up over time, often a considerable span of time, before its mature personality asserts itself. In the beginning it is like a newborn baby. The expectations of its creator imprint its personality upon it just as surely as they define its form. A lack of clarity in the mind concerning the identity of the spirit allows an existing spirit with an already formed personality to enter the spirit vessel, and if the will and conception of the practitioner are weak, this spirit may be able to resist being reformed into the familiar the magician desires, although it will simulate the desired personality for a time to lull the magician into a false sense of complacency. After amassing vital energy at the expense of its creator, it will show its true nature.

The third class of malicious familiar is when the spirit is rightly made, but has its nature perverted and deformed by the subsequent base thoughts and selfish commands that its creator sends

to it. A magician or witch who has made a familiar with the most honorable motives may be tempted to use the familiar for reasons that injure others unnecessarily, merely for the benefit of his own petty personal needs. If the practitioner's thoughts are habitually selfish, and he shares them frequently with the spirit, it will begin to think in selfish ways also. If he gives the spirit orders that are not honorable, it will acquire a dishonorable nature. One of the most important talents a good magician possesses is the ability to control his own thoughts and feelings.

If you perceive that a familiar you have made is acting in selfish ways, you should examine your own motives. Ask yourself whether you have given the spirit any reason to think that you would approve of its selfishness, either by your thoughts or the example of your conduct. A familiar learns by observing, just as does a human child. It is not enough to say the right thing, you must do the right thing as well. Most of the danger in perverting a familiar's personality occurs in the months immediately following its creation. After it has existed for more than a year, its nature begins to stabilize and it will resist corrupting influences, even when they come from the person who created it.

It may be possible to rescue a familiar that is becoming debased by recognizing the faults in your own conduct and correcting them. This takes time, and is considerably more difficult than creating a familiar in the first place, but rather than abandon a spirit you have made, you have an obligation to try to correct its nature. It will probably resist your efforts to reshape it, but if you are persistent in sending to the familiar only decent thoughts and correct examples of behavior, it will begin to act in a more praiseworthy way. Familiars crave your approval. When you let a familiar know that you disapprove of its behavior, this has a powerful reformative effect, but a full restoration of its original nature takes time and effort. The earlier in the life of the familiar you make the attempt, the greater your chance of success.

RITUAL FOR DESTROYING A FAMILIAR

Even with the best of intentions, it may become necessary to destroy one of your familiars if it has been concealing its inherently malicious nature from you, or has become irredeemably corrupted by your errors in thinking and behavior. It is not too difficult to end the existence of one of your own familiars because you possess its name, sigil, vessel, image, and key. The vessel, image, and key are physical objects, and they can be physically destroyed. The name and sigil are nonphysical. They must be destroyed on the astral level, and must not be recreated by the magician at a subsequent time or the familiar may revive.

When you wish to destroy a familiar, place its vessel, image, and key in the shrine in the manner already described for the ritual of communion, and close the shrine by covering it with a cloth or shutting its doors. The key should be put beneath the vessel. Lay somewhere nearby where they can be easily reached several pages of newspaper and a hammer or other hard instrument suitable for breaking the vessel. Prepare yourself by physically cleansing your body and reciting the cleansing prayer given in the ritual of communion. If you have constructed the Fiat LVX charm of protection described in chapter 4, be sure to wear it around your neck or carry it elsewhere on your person during the banishing. Perform a brief standing meditation in front of the shrine to focus your mind and will on what you are about to do. Remove the covering cloth from the shrine or open its doors and light the white candles on either side of the image.

Stand before the shrine facing it. As in the earlier ritual, we will presume the shrine to have been placed in the south. Speak the following declaration of intent:

**By the authority of the Light, I open this ritual of
destruction of the spirit _____.**

Clap your hands together three times, pausing a second between the claps. Let your hands fall to your sides and stand gazing over the top of the shrine to the south. Imagine a ball of glowing golden energy forming itself in the center of your chest. Enlarge this sphere to the size of a small orange and set it spinning to energize it. Continue to increase its energy until it throws off rays of radiance that fill your chest with light.

Press your left palm over your heart center so that the ball of light is directly beneath it and point with your right index finger at heart level toward the south. Using the power of your will, draw the radiant energy of the golden sphere in your heart center through your chest and into the palm of your left hand. Send it rushing up your left arm, across your shoulders and down your right arm, so that it streams out of your right index finger.

Project this fountain of golden energy onto the southern wall of the ritual chamber at the level of your heart. As you do so, slowly rotate clockwise on your own body axis so that the stream of energy defines a glowing circle on the air at the perimeter of the room. Be sure to connect the end of the circle with its beginning when you have made a full turn and once more face the south.

Lower your arms to your sides and spend a few moments contemplating with your inner sight the magic circle that hangs upon the air all around you at the level of your heart, as you prepare to performing a banishing of the quarters. This is done in the same way you banish the quarters in the ritual of daily communion. Press your left palm to the center of your chest and extend your right hand at heart level. Draw upon the air to the south a large upright triangle so that it touches and is crossed by the band of the magic circle. As you project the symbol of Fire to the south, will the energy of your heart center into your left hand, up your left arm, across your shoulders, and down your right arm to exit in a stream of golden light from the tip of your right index finger. The glowing

triangle you have painted on the air hangs on the band of the magic circle like the jewel in a ring. Stab the center of the triangle with your right index finger and speak these words:

**By the authority of the Light, and by the power of
Fire, I banish all disharmonious forces
and spirits from the region of the south.**

Visualize the golden upright triangle suddenly turn bright red. Lower your hands to your sides and contemplate the triangle for a minute or so as the red color slowly fades back to the same golden-white of the circle.

Rotate a quarter turn clockwise on your body axis to face west. Press your left hand to your chest and use the power of your will to project from your right index finger an inverted triangle onto the ring of the magic circle in the west. Stab the center of the inverted triangle with your right index finger and speak the following:

**By the authority of the Light, and by the power of
Water, I banish all disharmonious forces and spirits
from the region of the west.**

Visualize the golden inverted triangle turn a deep blue color. Lower your hands to your sides and spend a few moments in contemplation of this symbol as the blue slowly fades back to golden-white.

Rotate a quarter turn clockwise to face the north. In the manner already described, draw radiant energy from the sphere in your heart center and send it through your upper body in an expanding spiral to exit in a glowing stream from your right index finger. Use this golden fire to paint an inverted, barred triangle in the north so that it is intersected by the ring of the magic circle. Stab the center of the triangle with your right index finger and speak these words:

**By the authority of the Light, and by the power of
Earth, I banish all disharmonious forces and spirits
from the region of the north.**

With your inner sight, visualize the inverted, barred triangle turn a deep green as it hangs upon the ring of the magic circle. Lower your hands and contemplate the symbol for a minute or so until it slowly fades to the same golden-white as the circle.

Rotate on your body axis clockwise a quarter turn to face the east. Paint on the east at the level of the magic circle an upright, barred triangle. Stab the center of the symbol with your right index finger and speak the following words:

**By the authority of the Light, and by the power of Air,
I banish all disharmonious forces and spirits
from the region of the east.**

Visualize the upright, barred triangle turn a deep yellow color that is darker than the pale gold of the circle. Lower your hands to your sides and contemplate it for a minute or so as you watch with your inner vision the symbol fade from deep yellow back to golden-white.

Turn on your body axis a quarter turn clockwise so that once again you face the shrine in the south. Spread wide your arms with your feet together so that your body forms a great cross. Speak the words:

**The four surround me. I am the heart of the four.
I am the center of the universe.**

Allow your arms to fall to your sides and prepare yourself to manipulate the power of the Light, which flows from the blue-white star that you visualize high in the darkness of the heavens directly above your head. Speak the following binding of the familiar to summon it and hold it within the shrine.

**I invoke and summon you, _____, by the power
and authority of the Light of creation. Abide within
the image that has been shaped for you. Inhabit the
vessel that has been prepared for you. Animate and**

make lively the key that calls you. Dwell within the sigil that sustains you.

Press your left palm to the center of your chest and raise your right index finger to point at the blue-white star overhead. Look directly at the left eye of the image of the familiar in the shrine as you send a ray of golden fire from your heart center out your right index finger upward to this star, then use it to draw a thicker stream of blue-white energy down from the star as you lower your right index finger and point at the image in the shrine.

Using the blue-white stream of cosmic fire from the star, inscribe on the air before the shrine a cross of equal arms that is centered over the left eye of the image of the familiar. Draw around the cross a clockwise circle, so that the cross is completely enclosed in the circle. As you do so, speak the words:

By the power of Fire that rules the region of the south, I seal shut the sigil of _____ upon the spirit within.

Draw a second cross enclosed in a circle in exactly the same manner, using the blue-white fire pulled down from the star overhead. Speak the words:

By the power of Water that rules the region of the west, I seal shut the key of _____ upon the spirit within.

Draw a third cross with the blue-white fire from the star and enclose it in a clockwise circle. It is centered, as were the others, over the left eye of the image. Speak the words:

By the power of Earth that rules the region of the north, I seal shut the vessel of _____ upon the spirit within.

Draw a fourth cross of stellar fire over the left eye of the image and encase it inside a clockwise circle. Speak the words:

By the power of Air that rules the region of the east, I seal shut the image of _____ upon the spirit within.

Allow the impression of the circle cross to fade from your awareness as you stand with your hands at your sides gazing at the shrine. Hold the certainty that the familiar is present within the four objects, and that it cannot leave them because of the sacred seals of Light you have placed over them. More than this, know in your heart without a trace of doubt that the objects and the familiar are one, that what is done to the objects is also done to the spirit.

Take up the portrait of the spirit and remove the image from its frame. With deliberate care, tear it into four pieces, speaking these words as you do so:

The face of _____ is destroyed.

Burn the four pieces of the image in the flames of the candles, two pieces in the right candle flame, and two in the left. It does not matter if the pieces of the picture are not totally consumed, so long as the greater portions of the image upon them are obliterated beyond recognition.

Take the spirit vessel and wrap the bottle in the multiple layers of newspaper you have close at hand for this purpose. Lay the bottle on its side on the floor and use the hammer to shatter it, speaking these words as you do so:

The body of _____ is destroyed.

Open the newspaper carefully, so as not to cut yourself, and remove the magnetic attractor and the sigil scroll. Set them within the shrine and place the shards of the broken bottle safely out of your way, after ensuring that the sigil painted on the side of the

bottle was broken when the bottle was broken. If the sigil is still in one piece, rewrap the vessel and use the hammer to divide the sigil on the side of the bottle by at least one fracture.

Take the sigil key from the shrine and hold it over the flames of the two candles alternately until the sigil upon it is blackened with soot or physically destroyed. If the sigil key is in the form of a paper disk in a holder, remove it from the holder and singe the disk in the flames; if it is engraved on wood or metal, thoroughly blacken the sigil in the flames. As you do so, speak the words:

The heart of _____ is destroyed.

Lay the remains of the blackened and burnt key aside and take up the sigil scroll that formerly rested within the sealed vessel. Unroll it and regard the sigil of the familiar. Solemnly tear it into two parts and burn one in the candle on the right of the shrine, the other in the candle on the left. As you tear the sigil scroll, speak the words:

The soul of _____ is destroyed.

Step back from the shrine and stand with your arms at your side, facing south. Gaze into the infinite distance through the southern wall of your ritual chamber, as though it were transparent, and hold in your mind and heart the certain knowledge that the familiar you set out to destroy is no more. Deliberately release all associations and memory of that spirit from your mind and turn your thoughts away from the spirit.

Spread your arms so that your body forms a great cross. Be aware of the four elemental triangles that float at the quarters upon the band of the magic circle. Speak the words:

**The four surround me. I am the heart of the four,
I am the center of the universe.**

Visualize the four triangles dissolving into the magic circle until only the golden band of the circle remains. Press your right hand to the center of your chest and extend your left index finger toward the glowing line of the magic circle where it floats upon the air in the south. With the force of your will, break the circle and draw it through your left index finger into the sphere of your heart center as you slowly rotate counterclockwise on your own body axis a complete turn. Continue to absorb the circle until all of its radiance has flowed up your left arm, across your shoulders, down your right arm, and out through the center of your right palm into the golden sphere in your chest.

Stand once again facing south with your arms at your sides and speak these words:

**By the authority of the supreme Light of creation,
I close this ritual of destruction.**

Do not voice the name of the familiar in this closing. Clap your hands together four times, leaving an interval of about a second between the claps. Let your hands fall to your sides and stand with your feet together facing the south. Remain in this posture with your mind empty and your emotions tranquil for several minutes.

Gather up the parts of the objects related to the familiar that remain and discard them without ceremony. They are now empty things without vitality or power. Also discard the magnetic fluid condenser that resided within the vessel. Nothing connected with the spirit should be reused, except for the shrine itself. Even the shrine must be destroyed if it was created for that one familiar, but if the shrine was created to house two or more familiars, it may still be used as the house of the remaining spirits.

DEFENSE AGAINST THE FAMILIARS OF OTHERS

It is extremely unlikely that you will ever need to defend yourself against the familiar spirit of another magician. Those who practice black magic with competence are rare, and unless you travel in refined esoteric circles you are not likely to ever encounter one of them. Most magicians know better than to send a familiar to hurt another human being, and will never do so unless that person has become a real threat to their peace and security. If you do not trouble a magician, the magician will not trouble you.

Should you believe yourself under a sustained attack from a familiar that you have not created, you may rely on the general methods of defense already treated at length in the fourth chapter of this work. Such attacks are usually of short duration. I only wish to add here that the formula of blessing that is used to bless the familiar can be employed as a blessing upon oneself with good effect. It has considerable defensive properties. The wording of the blessing should be changed to read:

**Bless me, _____, and keep me safe.
Shine down your face upon me and be gracious to me,
Lift up your countenance to me and grant me peace.**

Your own name should be uttered in the space indicated when you voice this blessing upon yourself. As you speak the words you should conceive the supreme creative power in whatever form you find most comforting. A Wiccan would probably direct the request for blessing to the Goddess. The power of this blessing transcends sect and religion, and is universal in its benefits.

If, after applying the defensive strategies of chapter 4 without effect, you are still troubled by a malicious familiar, you may banish that spirit with the ritual described above, provided you are able to acquire its name and sigil. Your own familiars may be able to help you to learn the name of the intrusive spirit. If you do not have familiars to assist you, and cannot discover the name of the

spirit in other ways, such as asking the spirit its name directly, there is still a method by which it can be banishing using the ritual already described in this chapter.

Meditate on the nature of the spirit that is troubling you. Consider all its actions and qualities. Reflect in your own mind as to why it has been sent against you, or has come on its own initiative to trouble you. When you have attained a clear and complete understanding of the spirit, construct a simple sentence that describes its nature. Using the methods already explained for the creation of familiars, reduce this descriptive sentence down to key words, then the initial letters of those key words, to generate the name of the malicious spirit. This name will not be the same as that used by the magician who sent the spirit, but if you have correctly formed it, the name constructed by you will still embody its identity and will have power over the spirit.

























Reduce the name to glyphs and construct a sigil for the spirit. Draw the sigil on a small scroll of paper and write the name of the spirit on the back of it. Seal this into a bottle. Draw a portrait of the malicious spirit as you imagine it to look, based on your knowledge of its behavior and on the esoteric associations of the glyphs in the name you wrote on the scroll. It does not matter if the image of the spirit is crudely made, but be sure it faces forward and looks out from the paper. Finally, draw the sigil of the malicious spirit on a small disk of paper that will act as the sigil key. Now you have a vessel, a sigil scroll, a portrait, and a sigil key, just as you would were you going to summon a familiar of your own. They are more roughly made than those you would construct for your own familiars, since you will only need these objects for the single night of the banishment ritual.

Set in your shrine the vessel containing the sigil scroll, along with the portrait and the sigil key, and carry out the ritual of banishment just as you would if you were destroying one of your own familiars. When the objects linked to the spirit are broken and burned, the spirit will be dispersed and will be unable to trouble you further. The more clearly you are able to conceive the nature of the malicious

























spirit during the composition of its name and sigil, the more effective will be the banishing ritual conducted against it. It is not necessary to construct an elaborate vessel or to frame the portrait when they are made solely for purposes of banishing. You may wish to use a magnetic attractor in the vessel, but even this is not absolutely necessary provided you clearly and powerfully will the malicious familiar to be present during the ritual within the vessel you have made for it.

APPENDIX ONE

The Power Glyphs
















A		I, J		R	
B		K		S	
C		L		T	
D		M		U, V	
E		N		W	
F		O		X	
G		P		Y	
H		Q		Z	










APPENDIX TWO
Division by Gender

Male		Female		Neuter	
A		U, V		B	
D		C		K	
F		E		L	
I, J		O		X	
M		S			
N		H			
R		P			
Q		G			
T		Y			
Z		W			

APPENDIX THREE

Division by Elements

Fire	Water	Air
A 	U, V 	N 
C 	D 	S 
Z 	W 	F 
I, J 	O 	Q 
P 	R 	Y 











Earth	Spirit
H 	X 
M 	K 
E 	L 
G 	B 
T 	















APPENDIX FOUR

Zones of the Body

Saturn 3	Jupiter 4	Mars 5	Sun 6	Venus 7	Mercury 8	Moon 9
head and neck	head and neck	head and neck	head and neck	head	head	head
arms and torso	arms and chest	arms and chest	shoulders and arms	neck	neck	neck
legs and feet	abdomen and hips	abdomen and hips	chest	shoulders and arms	shoulders and arms	shoulders
	legs and feet	legs	abdomen and hips	chest	chest	arms
		feet	legs	abdomen and hips	abdomen	chest
			feet	legs	hips	abdomen
				feet	legs	hips
					feet	legs
						feet

APPENDIX FIVE
Symbolic Meanings and Objects

Glyphs		Symbolic Meanings	Symbolic Objects
A		potency	man
B		infinity	knot
C		reception	cauldron
D		release	rainbow
E		passivity	mirror
F		will	sunbeam
G		manifestation	clay
H		inertia	stone
I, J		beginning	eye
K		cycle	breasts

Glyphs		Symbolic Meanings	Symbolic Objects
L		balance	scales
M		sacred	mountain
N		action	sword
O		limitation	horizon
P		concentration	flame
Q		emanation	wheel
R		expansion	fountain
S		change	serpent
T		growth	tree
U, V		nuture	woman
W		illusion	river
X		eternity	hourglass
Y		impregnation	hand
Z		revelation	lightning

APPENDIX SIX

Elemental Correspondences

Aspects	Fire	Water	Air	Earth
<i>colors</i>	red	blue	yellow	green
<i>substances</i>	charred	clear	light	dense
<i>scents</i>	sharp	mild	flowery	musky
<i>tastes</i>	spicy	insipid	sweet	rooty
<i>complexion</i>	ruddy	pallid	golden	dusky
<i>eyes</i>	gray	blue	light green	brown
<i>hair</i>	red	brown	blond	black
<i>personality</i>	agressive	emotional	intellectual	practical
<i>music</i>	discordant	melodious	harmonious	rhythmic
<i>textures</i>	rough	smooth	soft	hard
<i>shapes</i>	compact	curved	thin	square

APPENDIX SEVEN

Individual Meanings of the Glyphs



The upward-pointing triangle is a universal symbol of masculine potency, and by extension for the male sex in general. We see it in the arrow point of the astrological symbol for Mars, and in the elemental sign for Fire that is used in alchemy and magic. Fire is the most strongly masculine of the four elements. This symbol refers to the patriarch both as initiator of new life and as ruler of the family unit. It is best represented in nature by the figure of a man. It also suggests by its shape an arrow point. It flies upward and cannot easily be contained.

Symbolically: potency

Materially: man



The glyph curves around and turns back upon itself, like a serpent that holds its own tail between its jaws. In modern mathematics, and indeed in general usage, it is the symbol for infinity. This is an appropriate application of a symbol without beginning or end that passes through itself. A mathematical model that very well embodies the meaning of this glyph is the Möbius strip, a flat band that appears to have two sides but in seeming defiance of common sense has only one side.

The point of intersection in the center of the symbol is a portal between two dimensions, represented by the two closed loops. It is the Alpha and Omega, the beginning and end of creation, and represents totality not in the sense of what is contained, but in the sense of the all that is uncontained, or contained only by itself.

Symbolically: infinity

Materially: a knot



At its most fundamental this is the glyph of reception. It holds and contains something that is poured or placed into it. Anything other than the universe may be contained in something else—the universe is contained only in itself. The upturned crescent is the most primal possible expression of receiving. In nature it has several powerful expressions. One is the cup, another the womb, another the horns of the cow, and yet another the waxing crescent Moon. It is the two hands cupped together to receive the water or grain necessary to life, and the two arms raised up to receive the blessing of heaven.

Symbolically: reception

Materially: cauldron



The natural opposite of the preceding glyph, this symbol represents expulsion at its most basic level. It is the cup inverted to release its contents. It also resembles the glans of the penis, which emits sperm during ejaculation. It is not only passive release but the forceful casting out of a thing from its container. In this sense, it suggests the act of birth. Coupled with this meaning is a sense of loss or sacrifice. The overturned cup is a good physical model for the glyph, as is the waning crescent of the Moon. Its energy is strongly masculine. The rainbow that rises in the heavens after the descent of the rain, and that in fable marks the location of the crock of gold,

and hence acts as a key to release its precious contents, also applies as a symbol.

Symbolically: release

Materially: rainbow



The reclining line is the most passive of all symbols. Aggression is indicated by an angle above the horizontal, and this glyph has no angle. It receives, in the same way that a dry plain receives the rain, or a still lake receives the image of distant mountains, but it does not contain. Water runs off a flat surface, and the image reflected in a mirror is never truly a part of the mirror itself. It is the horizon and has no existence in itself, but is evident only as the boundary between earth and sky. It is the twilight, the space between one second and the next, the present moment that exists but cannot have existence since it has no dimension. With no identity of its own, it reflects perfectly any image that is cast upon it.

Symbolically: passivity

Materially: mirror



The vertical line denotes activity, because what is standing erect must expend energy to maintain its posture. In the natural world, we see this symbol in the trunks of trees, and in the human world it appears as the pillar. The tree was regarded as the pathway between earth and heaven, or between the land of human beings and the land of spiritual beings. Symbolically the vertical line links the sky with the ground. It suggests no direction, allowing force to both mount upward and descend downward, and in this way it conveys the sense of passage or transition. It is the ladder of Jacob upon which the angels endlessly ascend and descend, and the shaman's sacred axle tree of the world. It is modeled in nature by the erect

penis and is a strongly masculine symbol. Another model for this glyph is the pillar. The solar ray or sunbeam.

Symbolically: will

Materially: sunbeam



The cross of equal arms enclosed in a circle is a magical and astrological sign for the realm of the Earth, as opposed to the element Earth. It combines the meaning of the circle with the meaning of the cross, yet is more than a mere compound of the two. The glyph represents the ancient magical concept of physical reality as a flat place bounded on all sides by the circle of the horizon. The arms of the cross define the four directions of space: south, west, north and east. It is the totality of the physical and the mortal. Symbolically it is the human body, the physical totality of the microcosm. The intersection of the cross is the center of manifestation, and the circle the boundary of all that has been manifested.

Symbolically: manifestation

Materially: clay



The most solid and tangible of all simple symbols is the square. It expresses in two dimensions what the cube expresses in three dimensions—density, weight, changelessness, inertia, endurance. In the natural world it is stone. It is the holy altar, the place where spiritual energy is transformed into physical force. It is the cornerstone that hold up the temple, and the keystone that supports the arch. Human construction relies upon the right angle to uplift the roof from the floor and define the living space in dwellings, to separate order out of chaos—the square is the place of indwelling spirit or spirit in manifestation. Stones are often used as receptacles for

spiritual beings, and spiritual energy. Altars are usually square or cubic in their general overall shape.

Symbolically: inertia

Materially: stone



The simplest of symbols is the point. It is the origin before the beginning and the destination after the ending of all things. In the doctrine of the Kabbalah, the entire universe is said to have emanated from Kether, the Crown of Creation, which is sometimes known by its alternative title, the Smooth Point. This glyph has no qualities other than that of place. It marks the place of beginning, but since beginning and end are ultimately the same, it is also the place of ending. There is no movement or transition in the point, only location.

Symbolically: beginning

Materially: eye



The inward spiral coupled with the outward spiral represent cyclical change, change that returns upon itself. It is the inhalation and exhalation of the universe, and the breath of the human body. It is the two female breasts, which in ancient symbolic art are often represented by the double spiral, and when used in this way it suggests the cycle of life and death. Physical models that express this glyph are the natural cycle of day and night, the cycle of the tides, the menstrual cycle in women, and the cycle of the yearly seasons. This glyph is really only a single spiral that has been cut through its center and opened outward. Energy flowing along the spiral emerges from a point and returns to that same point, which for purposes of exposing the structure of the spiral has been cut into two. When

these two points are merged back into one, we see that the spiral is endless, as are all cycles.

Symbolically: cycle

Materially: breasts



The cross locates the point in space. In three dimensions, it is the intersecting axes of length, breadth, and height. The cross of equal arms is the perfect balance of vertical and horizontal, of the active and the passive. It fixes position, and therefore indicates constancy. There is no movement in the balanced cross, merely dynamic tension. Were any imbalance to be introduced into the figure, it would immediately seek to right itself and regain equipoise. It is modeled by the weave of the threads in a piece of cloth, which allows fabric to resist tearing when pulled in all directions. The cross is sometimes used as a symbol of protection, but it is more a symbol of stasis or preservation. It protects not in an active way, but by preserving the existing condition. Because it is a dynamic balance, it may also be used as a barrier.

Symbolically: balance

Materially: the scales



Pictorially the glyph suggests a mountain range, symbol of endurance. The high places of the earth are sacred places, and were customarily used as sites for temples. When Moses sought to communicate with his God he ascended Mount Horab. Hence the mountain also symbolizes the profane made sacred, the sanctification of the material, the meeting ground between the mortal and immortal. The mountain is flying earth. Mount Olympus, the dwelling place of the gods and goddess of ancient Greece, was

both of the world yet not part of it. Olympus existed beyond change, and was not subject to decay.

Symbolically: sacred

Materially: mountain



The glyph suggests the square tipped up onto one of its corners. This is an unstable position for the square, which will fall back upon its sides unless constantly maintained in this unstable posture. This symbol is known in the suit of ordinary playing cards as the diamond, and the sharp corners of a diamond, when put into motion, cut and wear away all things. Diamonds are used to cut the hardest and most permanent stone. Although the diamond appears itself to be changeless, it is a crystal that grows in the depths of the Earth like a living thing, subject to constant change. A more powerful symbol of cutting force is the sword, which causes change with each stroke of its blade by dividing whatever it strikes. Meanings of this glyph include change, motion, imbalance, instability, transformation, resolution.

Symbolically: action

Materially: sword



The esoteric meaning of the circle is boundary or limit. A circle defines a space by separating inside from outside. It is the most efficient geometric form to do so—the figure of the circle combines the minimum length with the maximum area. Circles define identity. The magic circle bounds the sacred space and defines it from all that is not sacred. A name is a kind of magic circle, because it defines the boundary of a thing in the mind. The circle was in ancient times considered a sacred figure, because it was regarded as the most perfect. Plato held that the universe was spherical, and the

planets were supposed to revolve in perfectly circular orbits around the Earth. It was believed by philosophers that the human head is round because it houses the brain, the sacred organ of the body. The ocean was thought to be a circular band of water that surrounded the island of the world. A circle is that which surrounds. Limit, boundary, sacred space, identity, completeness, totality.

Symbolically: limitation

Materially: horizon



Spirals express movement, and are always dynamic. This spiral shows movement along its length from outside to the center in a clockwise direction, and movement from the center to the edge in a counterclockwise direction. In this glyph the movement inward is actual, the movement outward merely implied, but necessary for balance. Clockwise inward motion along a spiral and its opposite outward movement are constructive. The universe was emanated through the point of Kether as through a gateway by inward spiral motion that is known in the Kabbalah as the Primal Swirlings. Galaxies are spiral, and so are the tracks traced by matter as it falls into a black hole. The flame ascends upward to vanish into a single point at its tip, and the warm air that rises around it tends to spiral. This glyph stands for creation, renewal, rebirth, a seeking inward to find the center, a spiritual quest, search for the divine, and the concentration of power. The whirlpool, the spindle, the reel, the spool.

Symbolically: concentration

Materially: flame



In astrology and magic this glyph is used for the symbol of the Sun. It is active. The dot in the center locates the point of origin. The circle that surrounds the point defines the limit of its emanation. It is impregnation, germination, the beginning of growth,

quickenings of life, an inspiration, idea, insight, moment of clarity. In the material world it is represented by the ripples that surround a drop in a pond, and the turning wheel with its fixed center and radiating spokes. In a magic sense, the fixed earthly realm is the center of the turning wheel of the solar sphere.

Symbolically: emanation

Materially: wheel



The spiral upon which progress flows counterclockwise inward and clockwise outward. The concentration of destructive force and its energetic release, but the emphasis in this glyph is on the outward release of energy. The stream from a fountain that spirals as it flows. The hurricane, whirlwind, dust devil, tornado, fireworks pinwheel, volcano, geyser. Flying apart. Disintegration. Increase of chaos. Scattering. Unraveling. Manifest power. Movement out from the center. A turning outward.

Symbolically: expansion

Materially: fountain



The double curve of this glyph often represents the serpent in primitive stone carvings, hence it is an expression of serpentine force. The same force manifests in the wave. It is energy that flows through a physical object without moving it from its place. Malleability, swiftness, adaptability, and resiliency are suggested by the mythic qualities of the serpent. A snake can be bent without destroying the flow of energy through its body. Material models for this glyph include rolling hills, the furrows of a plowed field, lines of erosion, waves of the ocean, electricity flowing in a wire, sea serpent, dragon, and all forms of undulating energy.

Symbolically: change

Materially: serpent



The shape expresses movement upward. It is the aggressive application of masculine potency, and signifies a piercing, thrusting, active determination to rise above the earth. Models of the glyph in the physical world include such things as the needle that pierces the cloth, the nail, the pin, the thorn, and the germinating seed that forces itself upward through the soil. The shape occurs in the arrow point of the astrological symbol of Mars, planet of masculine potency. It is best represented in nature by the shape of the tree, particularly evergreens with their drooping branches. Strength of will. Courage. Striving for dominance, to rise above difficulties. Honest expression of feeling, ascent, vital physical health.

Symbolically: growth

Materially: tree



In magic and alchemy this symbol is used to signify elemental Water. Water is the most feminine of the elements. It is the rain-drop falling downward from heaven to earth. It stands for the maternal qualities of reception and nurture, and on the human body represents the vulva hidden in its downward-pointing triangle of pubic hair. Objects in nature suggesting aspects of its energy are a tear, waterfall, cave, doorway, arch, veil. The best material representation is the figure of a woman. Things hidden, secrets, a passage, symbol of initiation.

Symbolically: nurture

Materially: woman



The tightly undulating line, with three or more undulations, is a symbol for water, and expresses its flowing quality. It appears in the astrological symbol of Aquarius, the Water Bearer. Water has no

shape of its own but takes the shape of its container. Unless it is contained, it continues to flow. Water falls under the Moon, which presides over the dreams, fantasies, and illusions of the mind. Beauty, glamour, allure, enticement, emotion, sentiment, deep feelings, love and affection. Things that express this glyph in nature are rivers, streams, springs, fountains and all forms of flowing or moving water. Moving water is healthy, still water becomes stagnant.

Symbolically: illusion

Materially: river



This balanced glyph suggests an hourglass upon its side, the symbol for the stoppage of time. It signifies timelessness, or all time. Eternity. It is the Dream Time of the Australian aborigines, within which time ceases to flow. It represents waiting, a pause, schedules, time tables, an appointment, an important date, and also old age and its wisdom. Saturn is often depicted as an old man with an hourglass. A similar figure of aged wisdom carrying an hourglass occurs in some versions of the tarot trump the Hermit. An impending transition of belief or duty. Timeless spiritual wisdom. Deep learning. Instruction in arcane secrets. A teacher.

Symbolically: eternity

Materially: hourglass



This glyph suggests sticks driven into the earth. It also resembles an outspread hand or claw. Energy is concentrated downward along the three rods to their point of juncture. The meaning conveyed is that of downwardly focused force, such as that displayed by a growing root. Something strongly thrust into the ground, such as a stake, pick, spade, hoe, or the blade of a plow. Penetration, projection, focus of energy, piercing downward.

Symbolically: impregnation

Materially: hand



A jagged, vertical line represents the natural phenomenon of lightning, with all its esoteric connotations. Sudden flash of revelation. Divine intervention, either to punish or to enlighten. Inspiration. Understanding of what was obscure or concealed. Lightning flashes in darkness and reveals what was hidden. The voice of the divine. Words of power. The zigzag line also represents the descending path of emanation from the divine source to the manifest world. Communication from the gods or angels to human beings. The voice of the Higher Self. Spiritual truth, transcendent understanding, inner comprehension, gnosis.

Symbolically: revelation

Materially: lightning

APPENDIX EIGHT

Constructing Compound Symbols

THE USE OF THE POWER Glyphs for the construction of sigils based on the names of familiars has been emphasized in this work, but their application is much broader than making spirit sigils. They can be employed to create compound graphic symbols based on any significant word, phrase or sentence, and will embody the esoteric potential of those words. In this capacity they serve as charms or talismans for the direct achievement of specific purposes without the need for intermediate spiritual agents. The underlying occult energies are the same as those of the spirit sigils, but in the charms the energies have not been made self-aware and intelligent. Or, to put it another way, the charms are also spirit sigils, but they represent extremely simple spirits that do not possess intelligence.

In this appendix are collected numerous examples of the use of the glyphs to construct graphic symbols that embody the esoteric forces of significant words. Each can act alone as a talisman to attract and concentrate the energy expressed by its word, or the compound symbols can be grouped together to convey more complex concepts.

By studying the construction of these symbols, you will gain a clearer understanding of how to combine the glyphs into both spirit sigils and talismans. The symbol shown for each word is not the only possible symbol; indeed, it is not necessarily even the best possible form of expression for that set of glyphs. How a word is best expressed depends in part on the context in which it will function. These compound symbols are merely suggestions to assist you in gaining familiarity with combining sets of glyphs.

A few simple rules for construction are to be followed. None of these rules is inviolable, but by following them your sigils will be more attractive and more potent.

(1) It is better not to overlap glyphs so that one glyph completely disappears into another. If there are five glyphs in a word, five glyphs should be discernable in the compound symbol.

(2) Try to avoid glyphs that are completely detached from the others. The exception is when the detached glyph is enclosed in another, or lies very close to another. This rule may be violated occasionally, but in general the sigils or talismanic symbols will be more powerful if they are made up of glyphs that are connected.

(3) The shapes of the glyphs may be distorted, but not so extremely that they are difficult to recognize.

(4) When overlapping glyphs, avoid generating new glyphs that are not in the word for which the sigil was created. For example, were you to overlap the A glyph with the top of the N glyph, you would generate a V glyph inside the bottom of the N glyph. This would reduce the effectiveness of the sigil.

(5) Glyphs may be inverted or rotated in constructing compound symbols, but only if this manipulation does not obscure or change their identities. For example, you should not tilt the F glyph at an angle since it may be mistaken for the E glyph. Use discretion when rotating the glyphs since many derive part of their identity from their attitude.

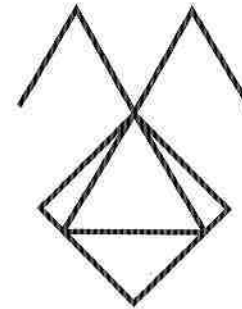


Figure a8-1: man

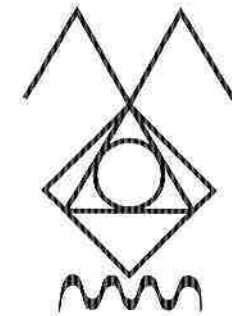


Figure a8-2: woman

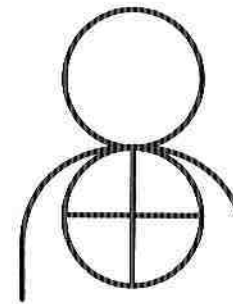


Figure a8-3: god

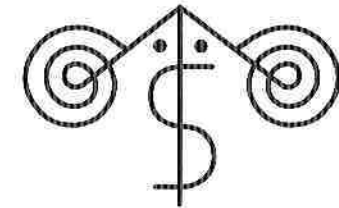


Figure a8-4: spirit

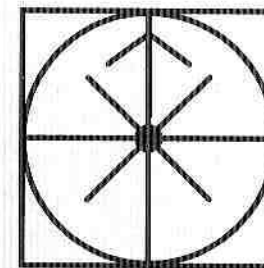


Figure a8-5: light

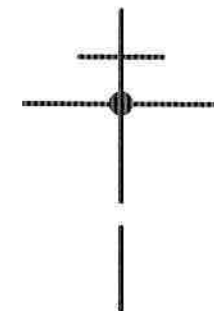


Figure a8-6: life

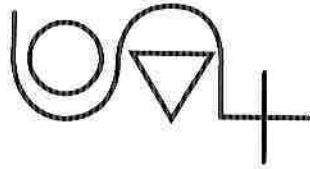


Figure a8-7: soul

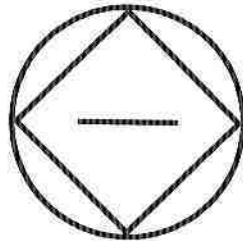


Figure a8-8: one

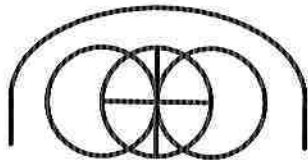


Figure a8-9: good

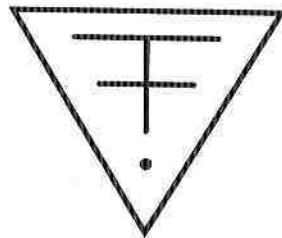


Figure a8-10: evil

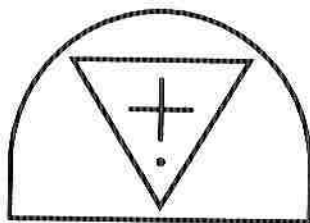


Figure a8-11: devil

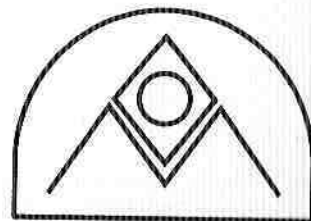


Figure a8-12: demon

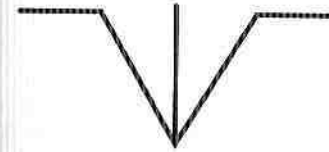


Figure a8-13: eye

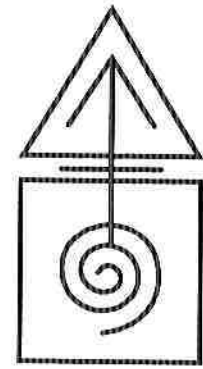


Figure a8-14: heart

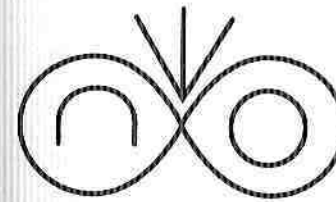


Figure a8-15: body

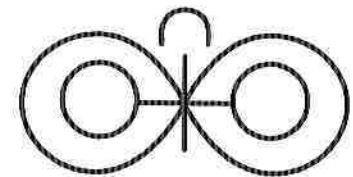


Figure a8-16: blood

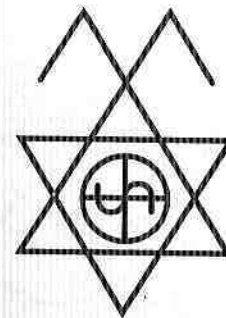


Figure a8-17: magus

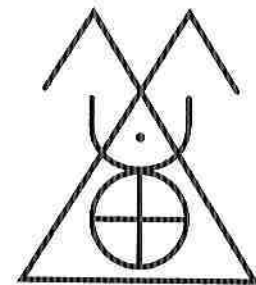


Figure a8-18: magic

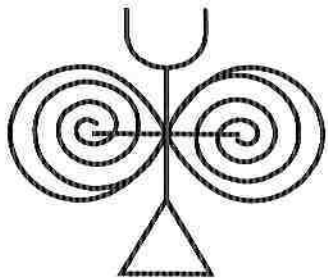


Figure a8-19: black

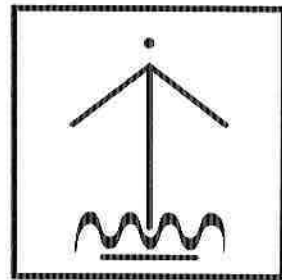


Figure a8-20: white

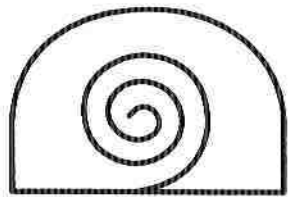


Figure a8-21: red

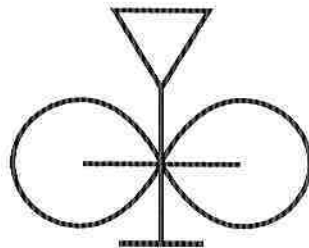


Figure a8-22: blue

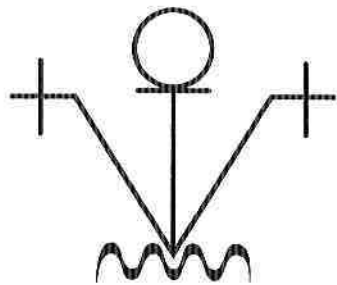


Figure a8-23: yellow

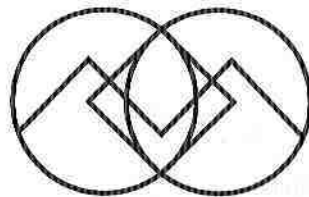


Figure a8-24: Moon

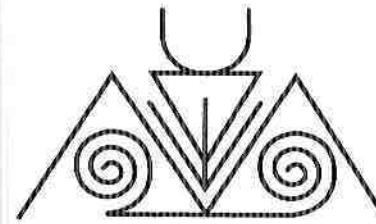


Figure a8-25: Mercury

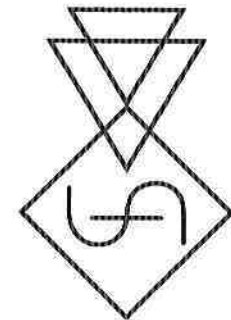


Figure a8-26: Venus

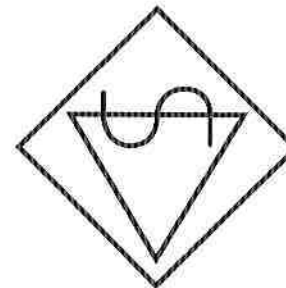


Figure a8-27: Sun

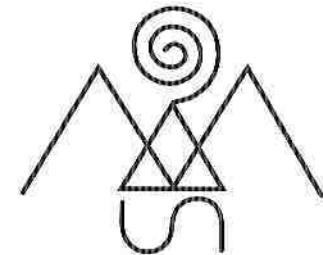


Figure a8-28: Mars

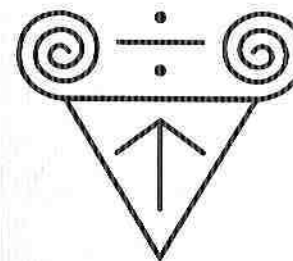


Figure a8-29: Jupiter

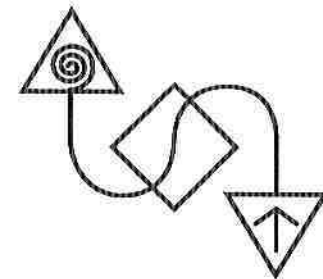


Figure a8-30: Saturn

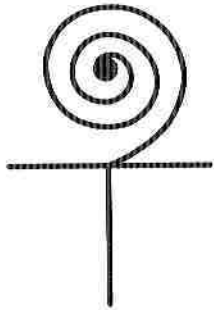


Figure a8-31: Fire

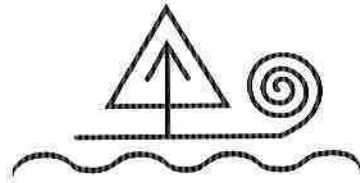


Figure a8-32: Water

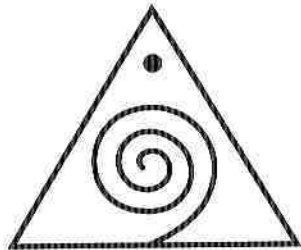


Figure a8-33: Air

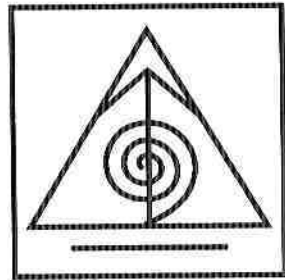


Figure a8-34: Earth

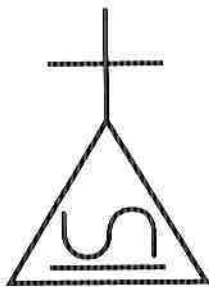


Figure a8-35: seal

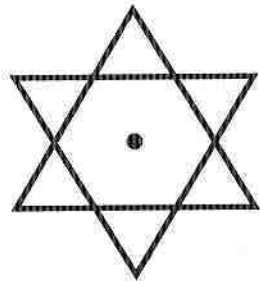


Figure a8-36: via

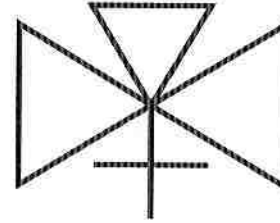


Figure a8-37: LVX

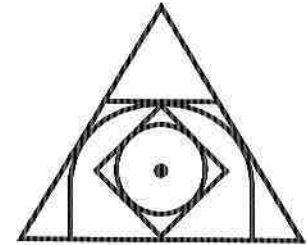


Figure a8-38: Adonai

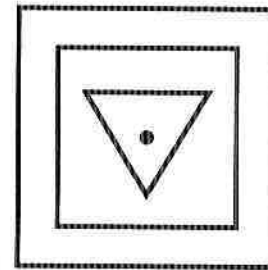


Figure a8-39: IHVH

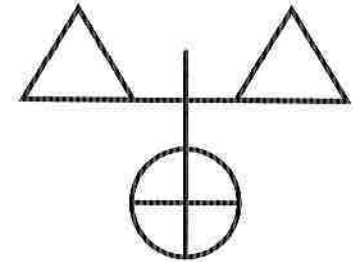


Figure a8-40: AGLA

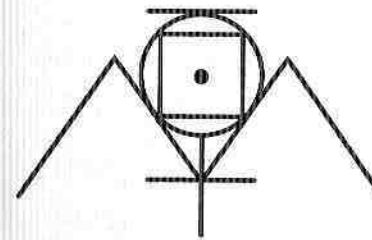


Figure a8-41: Elohim

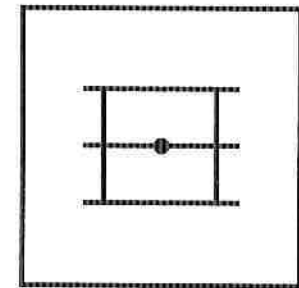


Figure a8-42: Eheieh

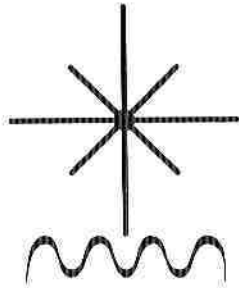


Figure a8-43: will

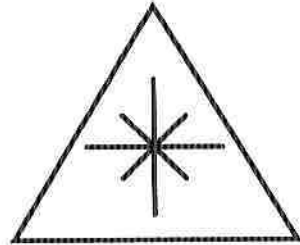


Figure a8-44: all

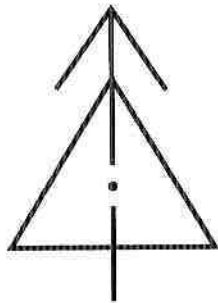


Figure a8-45: fiat

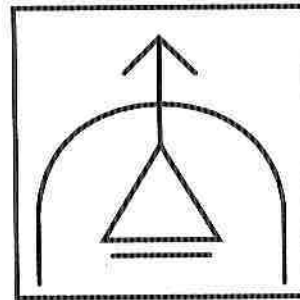


Figure a8-46: death

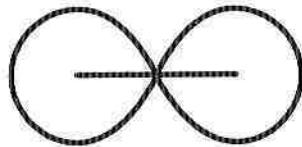


Figure a8-47: be

APPENDIX NINE

Power Glyph Divination

ANOTHER USE FOR THE POWER Glyphs is divination. They can be employed as an oracle in much the same way as the Nordic runes. Divinatory meaning is derived from the esoteric significance inherent in the shapes of the symbols, and from their occult correspondences, rather than from the links to the letters of the alphabet.


For a permanent set of divination glyphs, mark, paint, or carve the glyphs on twenty-four squares of wood, beach stones, or other small objects. When making divination glyphs, strive to select a base medium that is very uniform in size, shape, and texture, so that you cannot easily distinguish between one glyph and another merely by touch. If you only wish to do a quick divination without preparation, it is enough to write the glyphs on twenty-four similar small slips of paper. Place them into a bag and mix them thoroughly.


A simple form of divination is by three glyphs. Formulate a question in your mind for which you seek an answer, and with your eyes closed draw forth three of the glyphs, one after the other. The first refers to the past or underlying foundation of the


question, the second to the present state of the matter, and the third glyph to the future or outcome of the question. Read the meanings of the glyphs successively in relation to these three stages in the subject of the divination.


Listed below are the names of the individual glyphs and their divinatory meanings in brief. Divination by the glyphs can be used as a tool to examine the relationship with a familiar spirit. When the magician or witch does not possess sufficiently developed psychic abilities to converse directly with the familiar, it serves to give the spirit a voice that allows it to respond to questions. Glyph divination can also be used for more general life inquiries. Many tarot layouts can be adapted for the glyphs, and most forms of divination designed for runes will also work with the glyphs.


The names of the glyphs came to me intuitively while I was preparing this book for publication, without prior reflection on my part, and I wrote them down quickly as I perceived them. It seemed useful that each glyph have its own name by which it might be referred.


 **Ang:** A man who will play a part in the matter under inquiry. Aggressive actions, conflict, intrusion, struggle for control, a firm hand at the wheel.


 **Bon:** A journey, separation, travel for a spiritual purpose, freedom, mental transition, distance, an obstacle in the path, delay in progress, stumbling block.


 **Cul:** Blending, refining, processing, taking in, gathering of resources, combination, maturation, coming to term, formation, separation of the dross from the gold, reduction of the superfluous.


 **Det:** Opening, releasing, pouring forth, emptying, unlocking, use of resources, acting on a plan, setting forces into motion, expulsion, a birth, physical creation.


 **Ell:** Contemplation, reflection, inaction, hesitation, entrancement, visions, dreams, prophecy, introspection, sleep, brooding, self-absorption, vanity.


 **Fee:** Determination, strong action, initiative, outward expression, power of will, clarity of mind, decision made, conclusion reached, assertion of purpose, refusal to be moved, unintimidated.


 **Goh:** Raw material, substance to be shaped, the basis, something awaiting processing, materialism, the soil, land, preoccupation with physical things, the body, state of health.


 **Hal:** Weight, inertia, heaviness of spirit, hardness of heart, inability to start something, the root, the foundation, stubborn strength, endurance, persistence.









 **Jem:** Awareness, the center, point of origin, clarity, ground zero, place of beginning, self, identity, start, focus, axis of events.




 **Kle:** Cycles, rhythmic change, what goes around comes around, biorhythms, seasons, birth and death, evolution, return to the beginning, stages of life.

 **Lah:** The pivot, the hinge, balance, adjustment to circumstances, thinking on your feet, equipoise, equalization, leveling out, justice, consequences of actions, struggle to stay upright.

 **Mun:** Religion, faith, the eternal, the real, absolutes, truths, the permanent, unmovable, spiritual matters, moral high ground, conscience, worship, adoration.

 **Nok:** Erosion, violent change, conflict, abrasion, cutting away, piercing to the heart, the warrior, battle, pain, a wound, severing of ties, cutting bonds, removal of superfluous material.

-  **Oss:** Limit of view, totality, definition, sum, a circle, a boundary, failure of the imagination, property line, scope of action, extent of authority, political border, legal terms.
-  **Pem:** Inward turning, focus, concentration, penetration to the center, compression, heightened consciousness, intensity, study, telepathy, clairvoyance, passive psychic gifts.
-  **Qot:** Emanation, insight, inspiration, movement out from the center, spokes in a wheel, communication between the divine and the human, spiritual links, revelation, music of the spheres, ecstasy, transcendence.
-  **Reb:** Abundance, flowing forth, fullness, turning outward, expansion of the physical, productive work, harvest, fruits of labor, fulfillment of fertility, excess, more than enough, active psychic gifts.
-  **Sas:** Transformation, renewal, rebirth, new identity, change of form, healing, restoration of youth, vital energy, life force, reincarnation, rising from the ashes.
-  **Toh:** Growth, physical strength, good health, agriculture, vitality of the land, long years of life, flourishing, branching out, flowering forth, finding a place in the Sun.
-  **Vet:** A woman who has a bearing on the matter under question. Nurturing in secret, hidden matters, subtle manipulation of events, something soon to be born, unseen developments.
-  **Wah:** Castles in the air, a passing fancy, ideas that do not endure, vows forgotten, resolutions swept away, changing circumstances, need to adapt, left behind by events, untruths, fantasies.

-  **Xix:** Passage of time, duration of events, need to wait, delay, slowdown, stagnation, old age, decay of things, impatience, possible imprisonment.
-  **Yea:** Sowing of seeds, planting, beginning of a project, impregnation, conception, lovemaking, preparing the ground, expectation of future results.
-  **Zem:** Bolt from the blue, sudden awareness, secret exposed, light in darkness, what lies hidden is discovered, truth made known, an emotional shock, the unexpected is revealed.

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