Words of Power

Michael Kelly
Words of Power

by Michael Kelly

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For this Kindle ebook edition of *Words of Power*, most textual occurrences of non-standard fonts have been removed, as these will not display correctly upon a Kindle.

Since it is important that readers can at least see such features as Hebrew, runic or ogham characters when first introduced, I have converted the initial tables of correspondences to graphics and inserted these at the appropriate points. Unfortunately, this means that the print of such tables will be very small in such cases, but this is the best possible compromise when dealing with non-standard fonts.

Where such characters are used in the text subsequently, their anglicised name will be substituted. For example, the first letter of the Hebrew alphabet will be referred to as *aleph* instead of displayed as a Hebrew character; the first rune will be referred to by name as *fehu* instead of displayed as a runic character, and so forth.

This, I hope, will make the ebook as complete as possible whilst making it easy to read.
This book is being written for two reasons. Firstly, because it covers a genuinely fascinating and important subject, which should greatly enrich the magical arsenal of any magician who puts its principles into practice. Secondly, to combat a rather pious and holier-than-thou attitude which seems to have permeated some mystical and magical circles, which decrees that words and 'verbalisation' are somehow the last resort of the pedestrian, uninitiated mind, vastly inferior to visualisation and visual symbolism, and incapable of even beginning to describe the initiatory experience. As well as accomplishing the worthy and valuable first task, I hope to utterly rubbish the stupidity and ignorance of the opinion expressed in the second.

I want to begin by expressing the undeniable links that exist between the whole idea of magic and the power of speech and writing, to the extent that the same terms are used to describe each. Thus, the word 'spell' may indicate the component parts of a word, the letters that are used to shape it, or a magical act which is used to shape or reshape the world. The word 'grimoire', referring to the famous tomes of magic that have come down through the ages to us, is actually identical to the word 'grammar'; the rules that govern the structure of reality are expressed by the same term as the rules that govern the structure of language. For something to be 'enchanted' – to have fallen under some magical influence – literally means that a chant has been spoken over or about it, i.e. it has been affected by the power of words.

This is a theme which is evident in a large number of different traditions and languages and which we will be studying in depth in the first section of the book. It will be discovered that language – both spoken, chanted, whispered, vibrated, or written, carved, chiselled – was absolutely key to any effective method of magic. The words used might sometimes be plain and unambiguous; they might sometimes be veiled in poetry, with hidden or multi-layered meanings; they might sometimes be altogether concealed by codes or ciphers.

But in all cases, magic is essentially an act of communication, transmitting the Will of the magician to the Gods, the Universe or whatever in terms that may be understood and acted upon. This is the link between magic and language: both are methods of communication. When we speak to someone, or write words which we intend another person to read, it is our intention to communicate our thoughts to them, the words replicating our thought processes in their own minds. They then respond to the messages we have given them. For example, if my wife leaves me a note which reads, 'Please pick up some bananas when you're out,' I will respond to that message by buying bananas and bringing them home with me. When we work magic, we use coded messages to communicate our wishes to the Gods, or to the Universe, or to some manner of spirit or servitor. These messages are then decoded and – if correctly sent and favourably received – the Universe responds to our request.

The above is grossly simplified, but the key matter of communication is perfectly evident.

To return to my secondary reason for preparing this book, it has become fashionable for many occultists and mystics to rubbish words, suggesting that they are inferior to visual symbolism. They argue that words are products of the intellect alone and cannot possibly convey depth of emotion or express genuine initiatory insight. Just a few moments' reflection will show what an absurd notion this is.

For a start, words are symbols! What the hell else do these people suppose that they are?! A word is a symbol for the thing or thought that it names or describes. Moreover, each word is itself formed from a set of key symbols named 'letters'. A word when spoken is a sonic symbol, which vibrates the very air around us, carrying sound waves which symbolise its meaning. When written
down, printed letters perform an absolutely extraordinary feat: they are visual symbols which represent sound values. As you read the words on this page, your brain reconstructs the sound of the letters and recreates the meaning of the words. How remarkable is it that you are able to read this page and find the ideas that I am expressing taking shape within your own mind? If that isn't magic, I don't know what is! As you read this paragraph, a powerful link is formed between you in the future in which you read these words, and me in my present as I write them. The two points in time and space are connected and thoughts and ideas are communicated across them by means of these extraordinary linguistic symbols. Think about this and take a moment to truly appreciate it.

Words make the invisible visible, transforming a series of sound values into visual symbols you can read upon a page. These symbols and sounds encode a message, which your brain decodes as it reads the words or hears them spoken. In like manner, the practice of magic encodes a message and succeeds in causing changes to occur in the world around us in response to the encoded current of Will: it brings the Unmanifest into manifestation. Understanding the kindred nature of these matters will lend considerable power and coherence to your magic.

There is an old misconception that words are incapable of expressing the inexpressible, but that other symbols can do so. This is a nonsense: if something is truly inexpressible, of course words can't express it! But nor can any other means of expression. And if something can be expressed by some other symbol set, then you can bet your life it can also be expressed in words. When I was in the Temple of Set's Order of Leviathan, it was considered an absolute rule that any and all magical ideas should be capable of expression in plain English with perfect clarity. Failure to do so was considered indicative that either (a) the idea was so much mystical hogwash with no reality to it, or (b) the Initiate was unable to express it because they either didn't actually understand it or were too lazy to apply the rigour of mind required to nail the concept perfectly. I consider this discipline to be one of the most important and effective magical trainings ever to be drummed into me. There have been many profound concepts and occult secrets presented in this series of Draconian books, and every single one of them has been clearly expressed in words.

It remains true that some things cannot be clearly expressed in words in such a way that our minds can grasp the enormity of them through the words alone. For example, it is perfectly possible to define infinity as 'without limit', but our minds struggle to grasp the concept because we are accustomed to thinking in limited ways and defining things by their limits. But this is a failing of our own minds, not of the words, which have perfectly expressed the concept of infinity. These words, however, are capable of guiding an Initiated consciousness to the brink of the Abyss of Understanding and giving it the shove it needs to dive in.

It is for this reason that Aleister Crowley titled one of his greatest works The Book of Lies and gave it the number of 333, linking it to Choronzon and the Great Outer Abyss (the Dragon and the Void of Draconian philosophy). He relates the most sublime concepts in this book, all from the perspective of the Degree of Magister Templi, using superb plays on words to communicate his meaning. Yet he terms it a book of lies, because the words must be illuminated by Initiated Understanding before their truth can be grasped.

None of this is to denigrate the importance of visual symbols, simply to redress the balance and stress that mastery of words can be equated to mastery of magic, for words too are symbols, constructed from the symbols which are letters, and they are precision instruments in the hands of a Master, capable of expressing the most exquisite minutiae of Understanding, raising emotion and passion to soaring ecstasies, and casting light into the darkest corners.
A Work of Three Parts
This book is divided into three sections. I suspect most readers will have purchased it for the first section, although I will quite categorically state that the second section is by far the most important, and the one that will make the most real difference to the lives of those who put its principles into practice.

The first section is devoted to traditional schools of magic and the words and phrases of power that have been traditionally employed by them. We will be specifically investigating the ways in which the spoken and written word – and the alphabets and codes underlying words – have been used in each tradition for magical effect. The following subjects will be dealt with in this study:

* Graeco-Egyptian magic
* the Qabalistic traditions
* Squares, Sigils and Signatures
* the Celtic tradition
* the Runic tradition
* the Enochian Keys
* Thelema
* Satanism
* the person of the Magus

The second section of the book will deal with the use of contemporary language to achieve your desires: how to use your own mother tongue, in both spoken and written form, to persuade others to carry out your wishes. This section will carry forward many of the keys and principles we uncover in the first section and apply them in the arena of everyday modern life with remarkable effect.

The third section of the book is shorter than the previous two, but will be of particular interest to those who have studied the various volumes of this Draconian series from The Apophis Club. In this section, the Draconian letters / characters first revealed in the book *Dragonscales* will be studied in-depth for the first time, making from them a tradition to rival any of those examined in the first section, and directly applying the operative keys discovered throughout this study. We will look at how these characters veil the Unutterable immanence of the Void.

It is my hope and intention that the book as a whole will bring forth a new sophistication in the language of magicians; a new appreciation of the importance of correct spelling and grammar; a new perspective upon magic as a form of communication; a new realisation of how closely related the magical arts and verbal expression are; a new current of power which will course through the magical acts of many.

Speak your words: Utter your Word: rewrite the Cosmos: chant the Unmanifest into Being.

- Michael Kelly
Anti-Magus V°-
Spring 2013
Section 1

Traditional Word Formulae
Although there are even earlier traditions, such as the Sumerian, which have some remarkably evocative verbal formulae and repeated phrases, I am not going to delve into those waters in this volume, but will stick with the more familiar and better documented roots of the European magical tradition. Thus our study begins in the magically fertile land of Egypt, and most particularly in the ways in which Egyptian magic passed through into Europe via the Graeco-Egyptian magical papyri.
Ancient Egypt

Egypt was a land where magic was ever-present. The great religions of Egypt were magical in character and many scholarly books have been written on the subject of Egyptian magic. Many of the major rituals were large in their scale, such as the Heb-Sed, in which the Pharaoh would run around Egypt (whether literally or figuratively) to prove that he was still virile. In so doing, he would rejuvenate both himself and the land, giving new vigour to his rule.

The funerary rites and spells of the Book of Coming Forth by Day (the famous Egyptian Book of the Dead) and the Pyramid Texts are well known. In these, the deceased is associated with a God and thus rises as a God in the afterlife, his procession through the realms of the Magical Universe being described in great detail. There are also some other spells of great interest, chiefly dealing with transformations and so forth. Of particular interest to Draconian Initiates is the following, for taking the form of a serpent:

*~*~*~*~*~*~*

Book of the Dead Chapter 87

r n irt xprw m sAtA
ink sAtA Aw rnpwt sDr msw ra nb
ink sAtA imy Drw tA
sDr.i ms.kwi mA.kwi rnp.kwi ra nb

Formula for taking the form of a serpent
I am the serpent, long in years, sleeping, and born every day
    I am the serpent who is in the ends of the earth
    As I sleep, I am born, I am renewed, I am rejuvenated every day

*~*~*~*~*~*~*

This immensely potent transformative spell is indicative of Egyptian magic: it is a spoken formula, a rhythmic sequence of words which express a meaning, brought into being through the voice and Will of the one who speaks. The spell may also be written down, on a scroll or painted upon a wall, where the words expressed in written symbols were believed to be equally effective.

This is the very crux of Egyptian magic. When words such as these are spoken or written before the Powers by a sorcerer who has the right focus of mind to command his Desire into Being, the Universe will obey and carry out the instruction it has been given.

The pictorial hieroglyphs which constituted ancient Egyptian writing are things of fascination in their own right, of course, a system of writing down words and ideas which combines figures which represent sounds, or discrete objects or things, or sometimes both depending upon context. The hieroglyphs have now largely given up their secrets to scholars, but they remain mysterious and affecting images to anyone who sees them, evoking ancient awe effortlessly. In our modern world, where almost everyone is literate, we tend to forget that these fantastic figures would have been just as awe-inspiring and mysterious to the ordinary Egyptians who saw them, literacy being limited largely to priests and scribes. The ability to write, to express intangible thoughts and ideas in visible form, was considered to be almost a magical act in its own right.

In addition to the official priesthoods, of course, tales and records evidence that there were...
many other practitioners of magic in Egypt. There were sorcerers and soothsayers who sold their crafts to the common folk, often secretly as they were not always viewed with great favour by the authorities. (Even in this ancient civilisation where magic was key, its use was frowned upon unless in the 'proper' hands). Charms and amulets to boost luck or ward off sickness and evil spirits were peddled; fortunes were told; curses were even available for the right price, calling down misfortune upon your enemies. An important point to make, and one which will seem strange to jaded 21st Century eyes, is that at no point – no matter with how much disfavour they may have been viewed – were these itinerant sorcerers viewed as charlatans. Their spells were reliable; they worked. Their magic was also brief and to the point, quick in its execution as well as reliable in its results. It is the technique of these sorcerers that was mostly carried forward into the Graeco-Egyptian papyri which we will shortly be discussing.

The basic formulae of Egyptian magic tended to follow a pattern: a series of prayers would be either addressed to a God (or series of Gods), or else spoken as if the magician was that God. There would be a certain degree of repetition, as the recipient of the spell would be addressed several times, with the charge being worded in different terms with each phrase, the whole building climactically as the spell was uttered or read.

As an example, the following spell was spoken by the Goddess Isis – or by a magician assuming Her form and persona – in order to cure the venomous sting of a scorpion. Observe how the Goddess addresses the poison directly and repetitively, commanding it in each instance to cease working its damage upon the stung victim, whilst listing Her own attributes and defining the magical authority with which She speaks:

*~*~*~*~*~*~*

"Come Tefen, appear upon the ground, depart hence, come not nigh!
"Come poison of Befen, appear upon the ground. I am Isis, the Goddess, the lady of words of power, who doeth deeds of magic, the words of whose voice are charms.
"Obey me, O every reptile that stingeth, and fall down headlong!
"O poison of [Mestet and] Mestetef, mount not upwards!
"O poison of Petet and Thetet, draw not nigh! O Matet, fall down headlong!"

*~*~*~*~*~*~*

There is a distinct pattern to the ways in which words are used in this spell, the ways in which they are directed, the ways in which Divine authority is cited. The whole spell builds up to become an irresistible declaration of what will be. There is no possibility of failure admitted. This absolute certainty is an essential component of such spellcraft and we find it throughout the Graeco-Egyptian corpus, where the spells tend to be direct and to the point. A change is demanded and commanded, and the sorcerer will brook no argument.

There are some excellent studies in the field of Egyptian magic now available, and some admirable initiatory schools teaching its principles, the foremost of which must be the Temple of Set's Order of Setne Khamuast. But in this current work, I want to examine most specifically those magical processes which were incorporated into Greek sorcery, lying at the roots of the development of magical thought and practice as we know it in the Western world today.
Sorcery in the Greek Magical Papyri

Much of what laymen know of ancient Egypt today is derived through Hellenistic filters. In the ancient world, Egypt was viewed as the great granddaddy, a mysterious kingdom which had stood for thousands of years, home to all mystery and magic (similar in many respects to the way in which Nineteenth Century Theosophists and mystics tended to idealise India). Thus, when Greeks sat upon the pharaonic throne, huge quantities of Egyptian thought and magical lore were transported back to the mother country, flooding into Europe.

Even the names by which most people know the Egyptian Gods today are actually the Hellenised version of those names. Osiris, Isis, Horus, Apophis, Apis: all of these are Greek names for Egyptian Deities. This is not a problem as such. It tends to occur whenever a foreign Deity finds a new home in a distant land. The basic phonic elements of the name remain in place, but the overall structure will subtly adjust to be rendered more fluid and evocative in the tongue of the new worshippers. We see this today, for the pronunciation of the evangelist's 'Jeezuz' is only relatable to 'Yeheshua' by one who is skilled in recognising the roots of words and the key sound qualities that inform them.

So Egyptian magic and Egyptian Gods entered into Europe through the philosophical and intellectual portal of Greece. Greece at that time was basically the centre of the known world, a cosmopolitan melting pot, its learning and culture extending out throughout Europe and Asia, its cities inhabited by Greeks and those who wished they were Greeks, seeking to benefit from their great civilisation.

But as in any centre of commerce, trade and cultural exchange, there was a dark and seedy underbelly, and Greece too had more than its fair share of sorcerers and soothsayers, many of whom were eager to use their powers to make a fast buck. There was more to them than this, though. Sorcery was a dangerous pastime, which could lead to the death penalty in worst case scenarios, if the wrong people were offended or the wrong deeds suspected, so these roaming spellcasters certainly possessed courage. They were also genuinely hungry for knowledge. They were not charlatans, but firmly believed in the magical power they claimed to wield and coveted more, ever wanting a greater edge against the inertia of reality. As Egyptian magical secrets began circulating in Hellenistic society, these sorcerers snapped them up ravenously, incorporating them into their own magical skill sets.

The magical techniques and ideas that arose in Greece at this time owed a great deal to both native Hellenistic philosophy and cosmology, as well as that of the Egyptians as discussed above. This was supplemented by material from Semitic sources, usually filtered through the various Gnostic sects that were prevalent at that time.

Because of the undercurrent of suspicion and hostility towards 'unlicensed' magical practice, the types of spells that were devised tended to be very quick and direct. The magician would say certain words, or write certain words down, perhaps with an accompanying illustration, and more often than not, that would be that. Literally ten minute spell casting, so the sorcerer could get in, do the deed, and be on his way. For anyone who is accustomed to successful magical practice today, it will be evident how focused and concentrated the Wills of these magicians must have been. No lengthy preliminaries or opening ceremonies or meditations, just bang! - straight in and straight out. It is a skill well worth acquiring.

As an aside, it is of course very interesting to note that contrary to much woolly thinking among wistful pagans today, hankering after the good old days, we are actually far freer to practice magic today than our forebears were. Just because an ancient society – such as Egypt or Greece – may have believed in magic and used it in official ceremonies, that doesn't mean that they were enamoured
of any Tom, Dick or Harry getting in on the act. Indeed, an official belief in magic provided all the more reason to stamp out any unofficial usage. It was the prerogative of the privileged class: those who held the reins of power have never wanted anyone else getting any. 'Unlicensed' magic then was viewed with considerably less tolerance than it is today. The best social environment for the magician – particularly the 'dangerous' and maverick Draconian magician – is one in which magic is viewed as a delusion and tolerated as a silly eccentricity.
To get back to the magical methods contained in the Graeco-Egyptian papyri, I have indicated that these spells consisted of a short series of words to be spoken, or else words to be written down. But in either case, the spell was expressed in words. These words fell into two categories, and a given spell might contain either or both categories. The first category falls into the same mould as the Egyptian spells discussed earlier in the chapter: concise statements of what the magician wished to happen. The second category involved the invocation of words and names with no ordinary linguistic meaning: these were formulae which were wholly magical in character.

The magical words and formulae recorded upon the magical papyri are, as would be expected, almost all in Coptic characters. The Coptic lettering system uses a modified form of the Greek alphabet, whilst being descended from Egyptian, so it neatly binds the two predominant streams in the magical papyri. The act of writing in was considered closely akin to a magical act in its own right, and the sound values recorded in those letters were certainly sacred. Each letter had its meaning, and the combination of letters and their underlying meanings gave each word of each spell enormous complexity.

Before proceeding further to understand the words and formulae themselves, let's take a look at the letters of the Coptic alphabet in which they were written:

<table>
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<tr>
<th>Coptic Letter</th>
<th>Name</th>
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These letters / signs were termed *stoicheia* by the ancient Greeks, a term that most properly means 'elements' rather than 'letters'. Thus, the Greeks revealed that the use of these figures in magical papyri signified building blocks of creation, the very substance from which reality was shaped and by which it might be remade. By writing these *stoicheia* or speaking them aloud, the magician rewrote the very fabric of the world, rearranging its elements and component parts to match his vision.

In his excellent book on the Graeco-Egyptian tradition, *Hermetic Magic*, Dr Stephen E. Flowers writes:

"It [the word] indicated a whole discourse of (often abstract) meaning, which could be encapsulated in a single, magically charged word of power.

"The science of sound, phonosophy, was well cultivated by the ancient Hermetic magicians. By means of the right pronunciation of the right sounds, in the right order, at the right time, by the right person, changes can be wrought in the universe."

The mysterious, magical names which appear in the magical papyri, or which the magician is expected to intone, are very singular in nature. Once you have seen a few of these, they become easily recognisable and you will immediately be able to guess whether a strange word had its origins from these sources, as they share a certain feeling and vibration in common. For one thing, there is a pronounced preponderance of vowels, some words being composed entirely of vowel sounds.

There are seven vowel sounds and seventeen consonants in this Coptic alphabet, and Dr Flowers asserts that the Hermeticists applied planetary and astrological symbolism to the letters, reflective of their inner meanings. This may seem strange to us today, who are accustomed to the modern education system simply teaching us our ABC. But we have to remember how mysterious and powerful letters were in a largely illiterate society. People who could read and write were viewed with awe. Writing itself, as I will aver many times throughout the course of this book, was viewed as a phenomenon bordering upon the magical. It made absolute sense that letters should hold a hidden power, which could be called forth by the magician. This attribution of meanings and
correspondences to letters will be seen time and again as we study the various traditional systems of magical word lore in the first section of this book, then again in the third section when the Mysteries of the Draconian characters are discussed.

The magical attributions of the letters listed in Dr Flowers' book are as follows:

*Vowels = Planets*

- alpha = the Moon
- ei = Mercury
- heta = Venus
- iota = the Sun
- ou = Mars
- he = Jupiter
- o = Saturn

*Consonants*

- beta = Aries
- gamma = Taurus
- dalda = Gemini
- zeta = Cancer
- theta = Earth
- kappa = Leo
- lauda = Virgo
- mi = Libra
- ni = Scorpio
- xi = Water
- pi = Sagittarius
- ro = Capricorn
- simma = Aquarius
- tau = Pisces
- phi = Air
- khi = Fire
- psi = Spirit

These attributions of meanings to the letters allows for a means of decoding the strange and weird names and words which are so prevalent in the magical papyri. For example, one of the spells in the reconstructed grimoire ('The Postmodern Magical Papyrus of Abaris') reconstructed by Dr Flowers from the magical papyri deals with the creation of a magical ring, which will bring success, favour and victory to the one who wears it. A great many magical names and words – without any conventional meaning – are employed in the formulae employed in the creation of this ring. One such word, plucked at random from these formulae, is ABRAAN. What does this word mean? We can't look it up in a dictionary. But by analysing its letters, we can find its essence, as defined by the ancient Hermetic magicians who used these spells. So we discover the following:

A = the Moon
B = Aries
So we immediately know that this word invokes a force which is primarily Lunar in nature, that is to do with psychic matters, intuition, clairvoyance and the imagination. Aries and Scorpio are both Signs of great strength and determination, both represented by horned and butting beasts, and Scorpio has the reputation for being both watery and devious and having a sting in its tail. Given the purpose of this spell, we can be certain that this name invokes the power to clairvoyantly become aware of opportunities for success, plus the determination and cunning to follow this awareness through into appropriate action.

Some of the Golden Dawn papers (rightly) declare that there is a majesty and power in the 'barbarous names of evocation' found in the grimoires, that they possess a terrible puissance all of their own, even if their meaning is not understood. This is true, the impassioned howling of such words and phrases has a tremendous effect upon the psyche of the magician, bringing on a trance state very easily. But how much deeper this state may be if we have an understanding of the essence of such words on a deep level? With the knowledge of the seed concepts of the letter sounds, we now have a means of decoding the words of invocation contained in the Graeco-Egyptian magical papyri, rendering even the long strings of vowel sounds understandable on a base, emotional level, lending an extra layer of meaning and power to our invocations.

One of the most famous of the Graeco-Egyptian spells among occultists is the Rite of the Headless One, taken from the Stêlê of Jeu the Hieroglyphist. This spell was very popular as an invocation of the Higher Self among the Initiates of the Golden Dawn, who mistranslated it as the 'Rite of the Bornless One'. Aleister Crowley than added it as a preface to Macgregor Mathers' translation of the Goetia when he published it, retitling it 'the Preliminary Invocation to the Goetia', as he viewed it as a suitable invocation to exalt the magician's mind prior to the evocation of demons. Later, Crowley would rework the ritual into a truly glorious and beautiful invocation to acquire the Knowledge and Conversation of one's Holy Guardian Angel in his Liber Samekh (we will look at Crowley again later in his own chapter). For now, though, let's put our new knowledge to the test and examine the first few words of invocation from the Rite of the Headless One, words which are spoken aloud and also written upon parchment as part of the spell. These words are:

AÔTH ABRAÔTH BASYM ISAK SABAÔTH IAÔ

Or:

Moon-Saturn-Earth
Moon-Aries-Capricorn-Moon-Saturn-Earth
Aries-Moon-Aquarius-Jupiter-Libra
Sun-Aquarius-Moon-Leo
Aquarius-Moon-Aries-Moon-Saturn-Earth
Sun-Moon-Saturn

We may first remark that the letter A recurs eight times in this invocation, making the Moon a ruling influence, signifying a summoning of intuitive, right-brain faculties. The first word, AÔTH, draws the clairvoyant, intuitive power down to manifestation on Earth through the power of Saturn, the
Outermost Planet, the Lord of Time. Significantly, the lowermost Sephirah of Earth (Malkuth) on the Tree of Life of the Qabalah connects to the sexual / clairvoyant Lunar Sephirah (Yesod) through the 32nd Path, relating to Saturn. (There will be more on this Qabalistic material in the next chapter.)

It is significant that this AÔTH formula occurs a total of three times in the invocation, calling a more intuitive mode of consciousness down the Middle Pillar of the Tree of Life into the person of the magician.

The second word, ABRAÔTH, is the first repetition of this theme, but adds a second Lunar letter, plus Aries and Capricorn. Aries is a Fire Sign at the commencement of the zodiac, the bursting energy of Spring; Capricorn is an Earthy Sign of vigour and practicality; both are represented by horned beasts, a ram and a goat respectively. New energy and sharpened instincts are a result of the invocation.

BASYM also contains the Moon in its make-up, joined by Aries (again), Aquarius, Jupiter and Libra. The revitalising energy of the awakened intuitions circulates throughout the system, having a positive and balancing effect.

ISAK is Sun-Aquarius-Moon-Leo. Both the great lights of the solar system are present here: Sun and Moon; night and day. These are the Middle Pillar Sephiroth Tiphareth and Yesod, and the Divine force descending in response to the Call. They are the twin luminaries, which illuminate and enlighten the psyche, aided by the aspiration of Aquarius and the determination and strength of Leo.

SABAÔTH repeats the Moon-Saturn-Earth formula, prefixing it with Aquarius-Moon-Aries. This reaffirms aspiration and new energy brought down through the Lunar sphere.

Finally, we finish with one of the great and most famous names of the magical papyri: IAÔ. The Golden Dawn interpreted this in their scheme as Isis-Apophis-Osiris, linking it to the themes of resurrection and the Mysteries of Tiphareth and the assumption of the grade of Adeptus Minor. It has been suggested as derived from the Hebrew Yahweh. It has also been suggested as a name of the Devil, or of Set-Typhon, a hugely important Deity in the magical papyri. In any case, it signifies Sun-Moon-Saturn: the Lords of Day and Night (Horus and Set?) with the Lord of Time. The day / night cycle, plus the concept of time itself. Here is the Bornless or Immortal One after whom the Rite was named! To return to the Tree of Life model, the entire Middle Pillar is figured, as Divine power is brought down to Earth through the Supernals (Saturn), through Tiphareth (the Sun) and into Yesod (the Moon).

So even if we do not know what all of these words and names mean in precise terms, we are able to glimpse the innermost essence of their meaning and determine the manner in which they effect the spell and bring the desired result to pass. The spell is indeed a matter of spelling.

We will be returning to the Rite of the Headless One in the next chapter, also the name IAÔ, as we take a look at what these things meant to the Initiates of the Golden Dawn. But for now we will keep our focus upon the Graeco-Egyptian papyri and examine a few of the spells which put these principles into practice.

There is a love charm in which the magician writes some characters upon a sheet of tin with a copper stylus, and then declares, “ICHANARMENTHO CHASAR, cause N_____ to love me.”

These two words can be interpreted as:

Sun-Fire-Moon-Scorpio-Moon-Capricorn-Libra-Mercury-Scorpio-Earth-Mars
Fire-Moon-Aquarius-Moon-Capricorn

or:

Passion burning by night and day; deep stirring of sexuality; vigour of the lustful goat; reconfiguring
and balancing the intellect
Instinctual, lustful passion flowing through the imagination

You can see by now how the basic meanings of the letters are interpreted together to tell a 'story' in the light of the underlying purpose of the spell. This turns words of power into Words of Power (and witness how that little piece of verbal trickery, simply capitalising the first letters of the exact same words, has increased their significance and afforded new understanding in your own mind; this is an example of the magical verbal process this book is all about).

Thus far so good about how to interpret the words of the magical papyri to your satisfaction, giving increased power to your works in this field. But how does it work in practice? Here's a sample invocation for you to try out. This simple spell is to increase your chances of winning at dice. Before you got to play dice (or any other similar gambling game), silently repeat this formula in your mind:

**THERTHENITHÔR DYAGÔ THERE THERTHENITHÔR SYAPOTHEREUO KÔDOCHÔR**

make me a winner at dice, O prevailing Adriël!

Later, when you are actually playing dice (or otherwise gambling), whisper the following over the dice / as you place your bet:

**Let none be my equal, for I am THERTHENITHÔR ÊRÔTHORTHIN DOLOTHOR, and I throw what I will!**

This latter invocation should be whispered every time a bet is placed for the duration.
Names Drawn From the Magical Papyri

Having learned to decode the innermost meanings of the words of power from the magical papyri, and having seen an example of how the spells are constructed, it is now time to look at some of the more recognisable and potent Names that occur in this tradition, those Names that have been passed down through the ages and are likely to be encountered by magicians today.

Especially significant Names of Power are as follows. These will be found recurring again and again in the formulae.

IAÔ

This is perhaps the most common Divine Name recorded in the spells of the papyri. It occurs both on its own and as a regular suffix to other words. It is pronounced in three long, vibratory syllables that boom forth from the magician to throb outwards to the limits of the Universe: “Eeeee-Aaaaah-Ooooh!” The effect of pronouncing these vowels correctly in sequence is a quite remarkable one, from the initial tightly focused and precise I building to the rumbling power of the A, culminating in the rolling, all-overcoming immensity of the Ô.

The Name entered the Greek magical tradition from Gnostic sources, and it is said to be derived from the Jewish IHVH, or Jehovah or Yahweh, the name of the Hebrew God. The Gnostics viewed this Deity in a very different way from the orthodox Jewish interpretation, believing it to be the evil Demiurge responsible for material existence, not a 'supreme being'. It is thus used by the Gnostics as an invocation of a Devil-God who has power over the material world.

The Golden Dawn structured an entire mini-ritual around this Name, in which several Words of Power were all referenced and bound together in a remarkable and effective stream of consciousness, but we will take a closer look at this exegesis in the next chapter, where it most rightly belongs.

ERBÊTH / PAKERBÊTH

These two Names occur very regularly in the spells of the papyri, the latter being an extended version of the former. In all cases, they are associated with the God Set-Typhon, a composite Deity consisting of the Egyptian storm God Set, the Lord of the desert and of foreigners, and the Greek monster Typhon, a Draconian entity of great power.

Set-Typhon is the God par excellence of the sorcerers who employed the spells recorded in the magical papyri. He is a God of the Left-Hand Path, a Deity of conflict and of magic, a God of consciousness and the altered states that the magician enters in order to effect magical change.

AMMÔN

This Name is used for Zeus, the ruler of the Gods of Olympus, who all Greeks would be familiar with. It is thus a Name commanding supreme authority.

In this form, it echoes the name of the Egyptian God Amon, who was also considered chief among the Gods according to some of the Egyptian configurations of Deities (of which there were several at various places and times). Amon was the Hidden one, and a Deity of Fire, often united with the Sun God as Amon-Re.

This Name is an invocation of absolute power, an appeal to the very Highest for assistance in making one's Desires come to pass.
ADÔNAI

This Name, which occurs often in the papyri spells, was originally a Hebrew name of God, which is usually translated as 'Lord'. It is a staple Name in magical texts of the time, and has survived through the ages, appearing frequently in the grimoires, and was then used extensively in the Golden Dawn system. From here it passed into widespread use in modern magic.

As a Name which basically means 'Lord', it appears to be a simple appeal to higher spiritual authority. However, in Hebrew gematria numerology, this Name adds up to 65, which caused Aleister Crowley and other occultists of his generation to determine that this Name actually calls directly upon the magician's Holy Guardian Angel, calling down the powers of his own innate Divinity into his conscious awareness, where they can be put to use.

RÊ / PHRE

These two Names occur often, and are invocations of Helios, the Greek Sun God. The Sun is, of course, the dominant power in the solar system, and also the centremost Sephirah of the Tree of Life, the point at which Divine consciousness and human consciousness tentatively touch and are mutually transformed.

The name Rê, of course, is that given to the Sun God in Egyptian mythology, and this is another example of the Egyptian lore entering into Greek magical practice.

THÔTH

Thôth is the Egyptian God identified with the Greek Hermês, and thus the Deity after whom the entire Hermetic tradition encapsulated in the magical papyri was named. He is the God of magic and of record keeping, of communication and – significantly for this current volume – the inventor of writing. It is not a coincidence that the God of magic should also be the inventor of writing.

His Name appears in various forms throughout the spells, such as THÔTH, THOOTH, THOUTH and THEOUTH. Through reference to the table of letter correspondences given earlier, you will be able to see how each slight variation in spelling accentuates a specific attribute of the God.

ABRASAX

This Name occurs with great frequency in the papyri and has its roots among the Gnostic sects. The Name is actually an expression of the combined manifestations of time and space, but has been figured as a lion-headed entity, with a serpent coiled around it, entwining its limbs.

As such, it is a conceptual Deity rather than a God who was historically worshipped in a formal way, but an important magical archetype nevertheless.

There are other Names which occur in the spells of the papyri too, such as various permutations of other Egyptian and Greek Gods (Osiris, Isis, Apollo, etc.), but this is not an exhaustive list. The Names given above are the core ones that power the magic of the spells.
Further Reading
In a book of this size and purpose, it is impossible to treat each tradition exhaustively. Nor is that what I have set out to do. The purpose of this book is to emphasise the ways in which each tradition has used words to work magic, examining the techniques of verbal and written spellcraft. Also a discussion of some of the most interesting and potent Names that arose in that tradition and have been passed down through long years of magical practice.

Naturally (I hope), readers are going to want to know more about the actual philosophy and practice of at least some of these traditions, the ones that most pique your personal fancy, so I will provide a reading list of specific books for further information on that tradition at the close of each chapter. These lists will deliberately not be exhaustive, they will list only books I have personally read and found valuable, and only those which are essential to an understanding of the tradition (they, in their turn, will have deeper bibliographies for those desiring more in-depth study). These are small lists of what I would personally consider the first books to go to for more information.

Flowers, Stephen – *Hermetic Magic*
Wallis Budge, E.A. - *Egyptian Magic*
Webb, Don – *Seven Faces of Darkness*
The concepts, words of power and cosmological structure of Qabalism is probably the largest influence in contemporary ritual magic, and most magicians probably cut their teeth with some interpretation of the Qabalistic system.

This is due to the towering importance of the Hermetic Order of the Golden Dawn, and the manner in which its Initiates rationalised magical theory and practice at the close of the Nineteenth Century, transforming a mish-mash of conflicting philosophies into a coherent initiatory path. Although now seen as a harmonious and well-integrated philosophical device, the Golden Dawn's system of magic was actually a skilfully constructed synthesis, bringing together an eclectic mix of materials and blending them until they matched. It was, frankly, a work of utter genius, chiefly on the part of Macgregor Mathers, the Order's idiosyncratic leader.

The Qabalah had a long history in Europe prior to this, of course. The highly influential French occultist Eliphas Levi had begun the work of consolidation in his trilogy of impressive books: *Transcendental Magic*, *The History of Magic* and *The Key of the Mysteries*. It is no surprise to discover how powerfully these influenced the Golden Dawn, as evidenced by the fact that the English translations of these books were rendered by Arthur Waite and Aleister Crowley, both numbered amongst the most renowned of the Golden Dawn Initiates (indeed, Crowley claimed to be the reincarnation of Levi).

Levi was the latest and most prolific of a string of European occultists. In England, this romantic resurgence in magic was echoed in the fiction of Bulwer-Lytton and the extraordinary personality of Francis Barrett, who published a cobbled together compendium of magical lore from the grimoires (mostly in very garbled and muddled form), and advertised for students to attend him in his London flat.

The lore which these great magical reformers used to create their synthetic systems was derived from the infamous grimoires of European sorcerous tradition. These manuscripts, dealing in a mixture of 'natural magic' combined with the conjuration of demons and other spirits, had formed the mainstay of the sorcerer's art throughout the Middle Ages. Condemned by the church, yet often used and hoarded by churchmen, these books of sorcery had nonetheless proliferated under many editions and names, some in more coherent form, others in less. Titles such as the *Grimorium Verum*, the *Picatrix*, the *Black Pullet*, the *Dragon Rouge*, the *Sworn Book of Honorius*, the *Key of Solomon* and the Lesser Key, the *Lemegeton*, were known and feared throughout Europe. Macgregor Mathers in particular was a keen admirer of the grimoire tradition and translated several notable editions, such as *The Key of Solomon the King*, the *Goetia* (though Crowley published this and tried to take some of the credit for it) and *The Book of the Sacred Magic of Abra-Melin the Mage*.

The grimoires utilised Biblical names of God derived from Hebrew, names and attributes which made sense to the world view of a Christianised Europe, where the sorcerers sought to call upon the powers which informed the world in which they lived. These were represented by long lists of names of demons and angels derived from Jewish Qabalistic lore, providing a ready made cookbook for the aspiring magician to work with. These spirits were commanded and subdued by calling upon the traditional Hebrew holy names of God.

Originally, of course, Qabalism had been a form of Jewish mysticism, a means for the aspirant to draw near to God. This approach to the Divine was modelled after the Tree of Life from the Eden myth. The cosmos was figured as the Tree, which expressed the manifestation of all reality.
from the Godhead in a series of emanations, called Sephiroth (singular Sephirah). There were ten of these Sephirothic emanations in the progress from the Divine to the mortal realms, and they were connected by a series of twenty two paths, or branches.

The classic traditional texts of Qabalistic lore are *The Zohar* and the *Sepher Yetzirah*, edited highlights of which are translated by Macgregor Mathers in his book *The Kabbalah Unveiled*. If we are being perfectly honest about it, these titles are utter mystical drivel with no practical relevance or application whatsoever. But I concede that they do give the first (faint and vague) glimmerings of a system of correspondences for the paths of the Tree of Life.

The simple truth of the matter is that the mystical Hebrew roots of Qabalah bear no relation at all to the tool it has become in the hands of Western magicians. The purpose, the practice, the philosophy are all so absolutely different that there really is no kinship between the two. Traditional Qabalistic mystics doubtless feel affronted by what magicians have done to their model, and magicians would feel baffled and straitjacketed by the traditionalists' notions.

In truth, the Qabalah that magicians know and use today has its origins in the eclectic recoding and adaptation done by the sorcerers who compiled and used the Graeco-Egyptian magical papyri that we examined in the previous chapter. These individuals took on board much Hebrew lore and mingled it freely with that of the Egyptians, Greeks and Gnostics.
The central focus of the Qabalah is the Tree of Life diagram, which displays the pattern of the emanations from the Unmanifest through to the material world. Each Sephirah and each connecting path possesses its own set of correspondences. Over the centuries, all manner of correspondences have been mapped upon this diagram, from astrological to Elemental to the Tarot: all have been assigned their allotted place upon the Tree of Life.

Of particular interest to us, of course, are the allocations of Names of Power to the Tree, and the relationships between them. The sheer number of Divine Names employed in modern magical Qabalistic lore is staggering. Key to the system, of course, are the original Hebrew Names of God, which resonate with specific Sephiroth. Then there are ranks upon ranks of Names of Archangels, and Angels in their thousands, along with legions of Demons, all with their allotted spheres of influence upon the Tree. Before we start investigating these, though, let's look at the Tree diagram itself, as illustrated by the Golden Dawn:

The Tree of Life diagram looks complex enough to beginners. But bear in mind that it is also refracted through four different worlds / levels of reality. These are Atziluth (the world of Forms or Archetypes); Briah (the world of ideation and creativity); Yetzirah (the world of appearances – the so-called 'astral plane'); Assiah (the world of action, where thoughts become things and ideas become manifest). So there are actually four different Trees of Life, with the lowest (Malkuth) Sephirah of Atziluth becoming the uppermost (Kether) Sephirah of Briah, and so forth. Then bear in mind that each Sephirah has a complete set of sub-Sephiroth within it, reflecting its various aspects, and this gives us a total of four hundred potential Sephiroth. Not to worry, though, as we only need to focus upon the ten basic ones to understand the fundamentals of the system.
The Hierarchy of the Sephiroth
The ten Sephiroth are at the heart of the Qabalah, and the Names of Power which resound throughout Qabalistic conjurations are all drawn from their attributions. The primary symbolism of the Sephiroth is colour, numeric and Planetary, and is as follows:

Kether
The colour is pure white, and the number is one. Kether is the Crown, the point, the very first spark of manifestation out of the Void / the Unmanifest. It is as yet undifferentiated. Originally, it had no astrological attribution, but in later years was accorded Pluto, the most remote and outermost Planet.

Chokmah
The colour is grey, for unity has divided and what was clear has become murky and multiple. The number is two, the dyad, the unity having become aware of itself, creating the duality of observer and observed. To Chokmah is attributed the entire zodiac, the field of fixed stars. In later years, following the discovery of the outer planets, Neptune was allotted to this Sephirah.

Binah
The colour is black, for Binah is the only one of the three supernal Sephiroth (those above the Veil of the Abyss in the diagram) which is even remotely discernible from below (and then only indirectly). It cannot be penetrated with lower vision, however, which is why it is shown as utterly Dark and unknowable from below. It is the Great Sea and the Night of Pan. Its number is three, the process of triangulation which provides true depth and Understanding. It is thesis, antithesis and synthesis, the Neither-Neither of Austin Spare, and all other third states which spring into being between opposites, throwing off new angles into manifestation. To Binah is attributed Saturn, the Lord of Time.

Daath
There is a hidden, eleventh Sephirah – some say a 'false' Sephirah – which is not shown on the diagram, but which sits centrally on the Middle Pillar of the Tree, at the point where the Abyss separates the three supernals from the rest of the Tree. This Sephirah is a mirage, representing the Idea of the supernal three as they are perceived / inferred from below, a reflected image in a distorting mirror. Its colour is dark grey, foggy and shrouded, its number is eleven, the number of magic itself according to Crowley, for it represents the illusion of Reality with which the magician plays: the realm of Blessed Apep. In later years, it has been attributed to Uranus, the Planet of sorcery and the strange.

Chesed
The colour is blue, the shade of royalty, and of sky Gods everywhere. The number is four, that of the square, the building block, for we have now descended below the Abyss, leaving behind the realms of possibility and the purely conceptual, and entering the arena of manifestation. The Planetary attribution is Jupiter, the royal Planet, signifying mercy and beneficent rulership.

Geburah
The colour is red, the shade of blood and fire. The number is five, that of the Pentagram and the power it represents to magicians. The Planet is Mars, representing severity and martial prowess and discipline.
Tiphareth
The colour is golden, for from the perspective of mankind, looking up, it seems the greatest treasure. The number is six, that of the Hexagram, where the microcosm and macrocosm meet and mingle, upper and lower combining. The Planet is the Sun, heart and source of light and life in the solar system, just as Tiphareth is the centre and heart of the Tree of Life, the point where the influence of the supernals descends into manifest reality and is radiated upon the world.

Netzach
The colour is green, representing all things fertile and growing. The number is seven, the number of jewels and / or veils shed by Inanna as She descended into the Underworld, the manifestations of eroticism. The Planet is Venus, that of love and fecundity.

Hod
The colour is orange, warm and bright. The number is eight, twice four, that of intellect and comprehension of principles: manifestation through study and application; adaptability. The Planet is Mercury, the messenger of the Gods, signifying speed and cleverness and communication.

Yesod
The colour is purple, that of the Mystery of midnight. The number is nine, the Satanic number that always returns to itself when its multiples are added together (i.e. $18 = 1 + 8 = 9$; $27 = 2 + 7 = 9$; $36 = 3 + 6 = 9$, and so on...). The Planet is the Moon, signifying night and clairvoyance, intuition and psychic awareness.

Malkuth
The colour, in this post-Thelemic age, is a deep emerald green, that of the renewed and perfected Earth. The number is ten, the decimal scale arrived at its completion and fullness of manifestation, prepared to embark upon its next cycle following completion of the current one. The Planetary attribution is the sphere of the four classical Elements, the very substance of Reality. This is the Kingdom made real.

There is much more to the Qabalistic system of correspondences than this, but the ten Sephiroth of the Tree of Life – the series of emanations from the Unmanifest into physical Reality – form the basis of the system.
The Hebrew Alphabet

Just as the Coptic / Greek alphabet and the meanings attributed to each letter gave us an insight into the invocations of the magical papyri, so the Hebrew alphabet provides a window into the Qabalistic Words of power. If anything, the Hebrew alphabet has an even huger catalogue of correspondences and hidden meanings attached to it. Some of these are certainly later accretions. For example, the Tarot attributions and the application of the astrological and Elemental data applied to the Tarot (which was in itself a late addition) have their origin with the Hermetic Order of the Golden Dawn, who themselves had adapted and rationalised earlier attributions by French occultists such as Eliphas Levi. Having explained that some of these attributions represent many layers added at different times over the centuries, and that most of them would not be recognised by orthodox Jewish Qabalists, it makes sense to tabulate them all here in the one place, ready for use by the modern magicians for whom they were formulated.

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<th>Letter</th>
<th>Second Value</th>
<th>Number Value</th>
<th>Final Number</th>
<th>Name of Letter</th>
<th>Name Meaning</th>
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<td>ז</td>
<td>7</td>
<td>7</td>
<td>Zayin</td>
<td>Sword</td>
<td>Lovers</td>
<td>Gemini</td>
<td></td>
</tr>
<tr>
<td>ח</td>
<td>8</td>
<td>8</td>
<td>Cheth</td>
<td>Fence</td>
<td>Charity</td>
<td>Cancer</td>
<td></td>
</tr>
<tr>
<td>ט</td>
<td>9</td>
<td>9</td>
<td>Teth</td>
<td>Snake</td>
<td>Lust</td>
<td>Leo</td>
<td></td>
</tr>
<tr>
<td>י</td>
<td>19</td>
<td>19</td>
<td>Yod</td>
<td>Hand</td>
<td>Hermit</td>
<td>Virgo</td>
<td></td>
</tr>
<tr>
<td>ק</td>
<td>20,500</td>
<td>५०००</td>
<td>Kaph</td>
<td>Fist</td>
<td>Fortune</td>
<td>Jupiter</td>
<td></td>
</tr>
<tr>
<td>ל</td>
<td>30</td>
<td>30</td>
<td>Lamed</td>
<td>Ox, Goad</td>
<td>Adjustment</td>
<td>Libra</td>
<td></td>
</tr>
<tr>
<td>מ</td>
<td>40,000</td>
<td>२०,०००</td>
<td>Mem</td>
<td>Water</td>
<td>Hanged Man</td>
<td>Water</td>
<td></td>
</tr>
<tr>
<td>נ</td>
<td>50,700</td>
<td>५०,७००</td>
<td>Nun</td>
<td>Fish</td>
<td>Death</td>
<td>Scorpio</td>
<td></td>
</tr>
<tr>
<td>ס</td>
<td>60</td>
<td>60</td>
<td>Samekh</td>
<td>Prop</td>
<td>Art</td>
<td>Sagittarius</td>
<td></td>
</tr>
<tr>
<td>ض</td>
<td>70</td>
<td>७०</td>
<td>Ayin</td>
<td>Eye</td>
<td>Devil</td>
<td>Capricorn</td>
<td></td>
</tr>
<tr>
<td>ن</td>
<td>80,800</td>
<td>८०,८००</td>
<td>Pe</td>
<td>Mouth</td>
<td>Tower</td>
<td>Mars</td>
<td></td>
</tr>
<tr>
<td>ض</td>
<td>89,900</td>
<td>८९,९००</td>
<td>Tzaddi</td>
<td>Fish-Hook</td>
<td>Emperor</td>
<td>Aries</td>
<td></td>
</tr>
<tr>
<td>ق</td>
<td>100</td>
<td>१००</td>
<td>Qoph</td>
<td>Ear, Back of Head</td>
<td>Moon</td>
<td>Pisces</td>
<td></td>
</tr>
<tr>
<td>ر</td>
<td>200</td>
<td>२००</td>
<td>Resh</td>
<td>Head</td>
<td>Sun</td>
<td>Sun</td>
<td></td>
</tr>
<tr>
<td>ض</td>
<td>300</td>
<td>३००</td>
<td>Shin</td>
<td>Tongue</td>
<td>Sons</td>
<td>Fire, Spirit</td>
<td></td>
</tr>
<tr>
<td>س</td>
<td>400</td>
<td>४००</td>
<td>Teth</td>
<td>Cross</td>
<td>Universe</td>
<td>Saturn, Earth</td>
<td></td>
</tr>
</tbody>
</table>

Qabalah (as adjusted and tweaked by the Golden Dawn and Aleister Crowley) is central to much magical practice in the West today. Even those people who use other traditions and schools of magic cannot avoid references to it in the text books they read, or comparisons to it, as teachers tend to assume it to be the standard 'system' or reference point, whereby they may illustrate other traditions. This latter tendency in particular is a very lazy practice; every tradition or idea, to be of any use, must be fully explicable in its own terms, in plain language. Reference to some other tradition implies a lack of understanding. Nevertheless, looking at the scope and depth of attributions to these letters, and the scope for triggering magical noesis through the extent of this symbolism, it isn't hard to understand why this state of affairs has come about, and why most magical primers will introduce students – either explicitly or without stating their source – to practices and symbols drawn from
Golden Dawn Qabalistic lore.
Gods, Archangels, Angels and Devils
The Divine Names attributed to the Sephiroth of the Tree of Life resonate through most strands of the magical tradition in the West. Some of them can be traced in the Graeco-Egyptian magical papyri discussed in the previous chapter, they echo through the grimoires and the sorcery of the Middle Ages; they even creep into other traditions, appearing for example in the Icelandic books of sorcery such as the *Galdrabók*, alongside the runic characters.

So before we go any further, let’s list the Names associated with the Sephiroth. These come in various degrees: there are Divine Names, attributed to the Godhead as it was understood in Jewish mysticism; there are the Names of the Archangels; then the Choirs of Angels: also, of course, and with specific reference to the grimoires, the legions of Devils and Demons. After considering each category of Names, we can analyse their meaning and what their constituent letters tell us about them.

It will be obvious from the sheer amount of attributions to the Hebrew letters that Qabalah places great importance upon its words. The Names of God are treated with absolute seriousness, considered capable of commanding Heaven, Earth and Hell to do the magician’s bidding. The names are spelled out on talismans, such as those illustrated in grimoires like *The Key of Solomon*. The shapes, sounds and values of the Hebrew letters are believed by Qabalists to be sacred and powerful in their own right.

This is a faculty which widespread literacy has dulled within us and which we as magicians must recover: the notion that to write something down is to render it Real. To write a Divine Name is to use the power of the Gods to reshape the world. For now, let’s see how those Names are written. This table lists the Names of God associated with the Sephiroth:

<table>
<thead>
<tr>
<th>Sephirah</th>
<th>Name of God</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Kether Eheieh</td>
</tr>
<tr>
<td>2</td>
<td>Chokmah Yah</td>
</tr>
<tr>
<td>3</td>
<td>Binah Yhvh Elohim</td>
</tr>
<tr>
<td>4</td>
<td>Chesed El</td>
</tr>
<tr>
<td>5</td>
<td>Geburah Elohim Gibor</td>
</tr>
<tr>
<td>6</td>
<td>Tiphareth Yhvh Eloah Vedaath</td>
</tr>
<tr>
<td>7</td>
<td>Netzach Yhvh Tzabaoth</td>
</tr>
<tr>
<td>8</td>
<td>Hod Elohim Tzabaoth</td>
</tr>
<tr>
<td>9</td>
<td>Yesod Shaddai El Chai</td>
</tr>
<tr>
<td>10</td>
<td>Malkuth Adonai ha-Aretz</td>
</tr>
</tbody>
</table>

These Divine Names each have a literal meaning, which can be supplemented by an analysis of the attributes of the letters which go to make it up. These Names, the most powerful known to the Qabalistic system, can be interpreted as follows:

**Eheieh**
This Name, attributed to Kether, the very first emanation from the Unmanifest, appropriately means 'I AM'. It is the declaration of sovereign identity and Self-realisation, the dawning of consciousness. It is The Fool of the Tarot, the innocent and naïve consciousness thrust out as a seed-form among the Stars, possessed of all being and potential.
This Name, which persists in the Rastafarian Jah, means 'He Is'. In other words, it is a reflex of Eheieh, but now projected towards recognising the existence of a Deity outside oneself. It is thus a less intense and immanent conception, but still a powerful declaration of Being, though from a more dualistic perspective. The two letters Yod and He which make up this Name are the two first letters of the Tetragrammaton (see below). They thus refer to Fire and Water, the Father and the Mother, the polarisation and sexualisation of existence. Yod is attributed to Virgo and is seen as the primal seed, the sperm which has not yet germinated, pictured in the Hermit of the Tarot; Heh is the window, the means of looking out and opening the mind, perceiving the Stars.

Yhvh

To the Jews, this was the most secret and holy name of God. Often rendered as Jehovah, or more correctly Yahweh. In the magical papyri, it appears as IAÔ, as described in the previous chapter. This may be considered as the ultimate Qabalistic Name of Power. Very often, it is not uttered in its own right, but will instead be written or spoken as 'Tetragrammaton' (a title which implies 'the Name of four letters'); this implies that this Name is so mighty that the mere threat of its use is sufficient to cow the Universe into submission. Let's consider why this should be the case. The Name is believed to encompass the entirety of Creation, for its letters Yod He Vau He represent the Four Elements from which Reality is shaped, respectively Fire, Water, Air and Earth. Thus, to invoke this Name is to take command of the very stuff from which the Universe is built, and the magician can thereby order its reconstruction according to his Will. Even the most obstreperous spirit will bow before such power. The Name also represents the archetypes of Father / King, Mother / Queen, Son / Prince and Daughter / Princess / Bride, the Royalty of the Kingdom. The Name Yah (see above) is contained within this larger Name. To analyse the Name, we have Virgo, Aquarius (twice) and Taurus. This suggests the aerial brought to Earth. In Tarot symbolism, the ecstatic Vision and spiritual insight of the Star is viewed through the eyes and the deeds of the Hermit and the Hierophant. It should also be noted that the Name undergoes a further permutation in which Shin, the letter of Spirit, is placed in the middle of it: YHShVH – making the Name of Yeheshuah, the Hebrew for Joshua, or Jesus, implying the raising of matter (the Four Elements) to union with Spirit. Yhvh is often combined with other words or elements to make compound Names. Those attributed to the Sephiroth will be discussed separately below.

El

This Name is quite simply a word meaning 'God' in Semitic languages, so its use as a Name of Power is quite obvious. The Fool and Adjustment / Air and Libra give the impression of limitlessness, unbounded freedom of action, coupled with balance and precision. It is attributed to Chesed, the Sephirah of Royalty and Mercy, sometimes called 'Glory'.

Eloah

An expanded version of El, also simply meaning 'God' or 'the God'. Its relationship to the word 'Allah' is apparent. To the analysis of El, we can add Taurus, Air (again), and Aquarius. The whole emphasises the fixing of the volatile through Work.

Elohim

The plural of El and / or Eloah, but used as a singular noun in the Hebrew Bible. It presumably harks from the pagan days of the Hebrews, prior to the God of the Exodus, but remained in use as a singular
title thereafter. To the singular nouns, it adds the plural ending '-im', Virgo and Water: the Hermit and the Hanged Man. "In the beginning, Elohim (the Gods) created the Heavens and the Earth..." The spirit of the Gods moving upon the face of the Waters of the Void.

**Yhvh Elohim**
The Divine Name of Binah, the Great Sea, the Dark Night of Pan, the Dark Mother. Its two component Names have been discussed above.

**Elohim Gibor**
Taken as a whole, this means 'mighty and terrible God(s)' and is the Divine Name of Geburah, the Sephirah of Severity. The link of Gibor with Geburah is self-evident, being in fact the same word: 'God(s) of Geburah' would be an equally good translation. Gibor can be analysed as the Moon-Mercury-Taurus-the Sun. This is swift thought and action in the domain of time (i.e. sandwiched between the Moon and the Sun, the cycle of dark and light). In Tarot terms, the powerful male and female spiritual figures of the Priestess and the Hierophant, together with the magical figure of the Magus, command the passage of time (the Sun).

**Yhvh Eloah Vedaath**
The Divine Name of Tiphareth, the central Sun of the Tree of Life. The first two elements of this Name are discussed above. The reference is presumably to the Divine presence / influence descending into Tiphareth from Daath (Knowledge), the assumed, 'false' Sephirah which is all that can be perceived of the supernal triad from beneath the Veil of the Abyss. The word is composed of Taurus, Venus, Capricorn and Saturn / Earth, a very Earthy combination, along with the Planet of fecundity and fertility, signifying the materialisation of spiritual force.

**Tzabaoth**
This Name means 'armies' or 'hosts', referring to the martial power of Divinity in subjugating the Created Realm to its Will. It is a crushing Name of overwhelming force to annihilate any resistance. It can be analysed as Aries-Mercury-Air-Taurus-Saturn/Earth. This is vigorous action (the Emperor), communication and authority (the Magus), limitless in scope (the Fool), applied through direct Work and action with spiritual authority (the Hierophant), upon the Universe, changing Space and Time according to Will.

**Yhvh Tzabaoth**
The meanings of the parts of this Name (usually translated as 'Lord of Hosts') are explained above. This combination is specifically attributed to the Sephirah Netzach.

**Elohim Tzabaoth**
Similarly, this combination, meaning 'God(s) of Hosts' is attributed to Hod.

**Shaddai El Chai**
This Name (which incorporates the Name El 'God') means 'Almighty Living God', or 'Almighty God of Life', and is attributed to Yesod, the Sephirah of the Moon and sexual energy. Shaddai is Fire/Spirit-Venus-Virgo, expressing the intensity of vital / sexual energy in potential. Chai is Cancer and Virgo, the Chariot and the Hermit: life in motion and life in potential / fluid and concentrated.

**Adonai**
This Name was discussed in the previous chapter, as it occurs frequently in the magical papyri. It is generally translated as 'Lord'. In the Golden Dawn, this particular Name became associated with an individual's Holy Guardian Angel, or Higher Genius. In other words, it is a statement of the Divine spark within the Self. When the magician invokes Adonai, he is calling down the very highest part of his own consciousness and manifesting it here and now within the material realm. The Word can be analysed as Air-Venus-Scorpio-Virgo / Fool-Empress-Death-Hermit, interpreted as the Limitless combining and recombining with itself, undergoing a multitude of changes, bring forth the seed of new forms.

Adonai ha-Aretz
Literally, the 'Lord of the Earth', this is referred to the Sephirah of the manifest order, Malkuth, the Kingdom of Earth. Aretz is analysed Air-Sun-Aries: the air we breathe, the Sun that vivifies us, and the energy that dwells in matter.

Agla
This Divine Name is not one of those attributed to the Sephiroth, but I am going to list it here, because it is one of the most common and important Qabalistic Words of Power. This word is actually a notaricon, a Qabalistic acronym, taking the initial letters of the phrase 'Ateh Gibor Le-Olahm Adonai', which translates as 'You, O Lord, are mighty forever'. It analyses as Air-Moon-Libra-Air / Fool-Priestess-Adjustment-Fool. This can be interpreted as unbounded freedom expressing itself through the equilibrated Path of the High Priestess down the central column of the Tree of Life. This Word is usually referred to the Element of Earth in conjurations, bringing a desired force into manifestation.

Naturally, this is just a cursory glimpse at the Divine Names of the Sephiroth. Through the system of gematria, whereby each letter is attributed a number, as listed in the table of letters on pages 50-51, every word has a number which is the sum of its letters, and words with the same number, or multiples of the same number, are believed to be related in an occult manner. This may seem an absurd notion to us today, but not so much when dealing with ancient languages which were always held to contain a numeric function, the notion of a word having a number value which expressed its innermost meaning being a perfectly natural extension of ordinary spelling and grammar. We return again to the concept of a word being an inherently magical expression, an understanding that has been lost to most of us over the centuries.

The Divine Names are only one level of the invocations related to the Sephiroth, of course. There are also Archangelic and Angelic Names as the hierarchy is descended. I will list these below since the student will encounter them regularly in any Qabalistic context, but without giving an exhaustive analysis of them. The way to do this has now been shown, so the reader can practice for him/herself; the purpose of this book is to illustrate how Words of Power are used in magic, and their importance, not to exhaustively explain an entire tradition (this is why further reading is suggested at the end of each chapter).

<table>
<thead>
<tr>
<th>No.</th>
<th>Sephirah</th>
<th>Archangelic Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Kether</td>
<td>Metatron</td>
</tr>
<tr>
<td>2</td>
<td>Chokmah</td>
<td>Raziel</td>
</tr>
<tr>
<td>3</td>
<td>Binah</td>
<td>Tzaphkiel</td>
</tr>
<tr>
<td></td>
<td>Chesed</td>
<td>Tzadkiel</td>
</tr>
<tr>
<td>---</td>
<td>--------</td>
<td>-----------</td>
</tr>
<tr>
<td>5</td>
<td>Geburah</td>
<td>Kamael</td>
</tr>
<tr>
<td>6</td>
<td>Tiphareth</td>
<td>Raphael</td>
</tr>
<tr>
<td>7</td>
<td>Netzach</td>
<td>Haniel</td>
</tr>
<tr>
<td>8</td>
<td>Hod</td>
<td>Michael</td>
</tr>
<tr>
<td>9</td>
<td>Yesod</td>
<td>Gabriel</td>
</tr>
<tr>
<td>10</td>
<td>Malkuth</td>
<td>Sandalphon</td>
</tr>
</tbody>
</table>
The Choirs of Angels of the Sephiroth:

<table>
<thead>
<tr>
<th>No.</th>
<th>Sephirah</th>
<th>Choir of Angels</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Kether</td>
<td>Chayoth ha-Qadesh</td>
</tr>
<tr>
<td>2</td>
<td>Chokmah</td>
<td>Auphanim</td>
</tr>
<tr>
<td>3</td>
<td>Binah</td>
<td>Aralim</td>
</tr>
<tr>
<td>4</td>
<td>Chesed</td>
<td>Chashmalim</td>
</tr>
<tr>
<td>5</td>
<td>Geburah</td>
<td>Seraphim</td>
</tr>
<tr>
<td>6</td>
<td>Tiphareth</td>
<td>Melekim</td>
</tr>
<tr>
<td>7</td>
<td>Netzach</td>
<td>Elohim</td>
</tr>
<tr>
<td>8</td>
<td>Hod</td>
<td>Beni Elohim</td>
</tr>
<tr>
<td>9</td>
<td>Yesod</td>
<td>Kerubim</td>
</tr>
<tr>
<td>10</td>
<td>Malkuth</td>
<td>Ashim</td>
</tr>
</tbody>
</table>

Finally, there are the categories of the Legions of Demons who are attributed to the Sephiroth. This list is provided here for completeness' sake, but its immediate usefulness is limited. Those dealing with Qabalistically derived Demons tend to use Names from the grimoires, which make little or no reference to the following categories. We will deal with the grimoires a little later in the chapter, though.

<table>
<thead>
<tr>
<th>No.</th>
<th>Sephirah</th>
<th>Order of Qlippoth</th>
<th>English Trans.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Kether</td>
<td>Thaumiel</td>
<td>The Two Contending Forces</td>
</tr>
<tr>
<td>2</td>
<td>Chokmah</td>
<td>Ghogiel</td>
<td>The Hinderers</td>
</tr>
<tr>
<td>3</td>
<td>Binah</td>
<td>Satariel</td>
<td>The Concealers</td>
</tr>
<tr>
<td>4</td>
<td>Chesed</td>
<td>Agshekeloh</td>
<td>The Breakers in Pieces</td>
</tr>
<tr>
<td>5</td>
<td>Geburah</td>
<td>Golohab</td>
<td>The Burners</td>
</tr>
<tr>
<td>6</td>
<td>Tiphareth</td>
<td>Tagiriron</td>
<td>The Disputers</td>
</tr>
<tr>
<td>7</td>
<td>Netzach</td>
<td>Gharab Tzerek</td>
<td>The Ravens of Death</td>
</tr>
<tr>
<td>8</td>
<td>Hod</td>
<td>Samael</td>
<td>The Liar or Poison of God</td>
</tr>
<tr>
<td>9</td>
<td>Yesod</td>
<td>Gamaliel</td>
<td>The Obscene Ones</td>
</tr>
<tr>
<td>10</td>
<td>Malkuth</td>
<td>Lilith</td>
<td>Queen of the Night and of Demons</td>
</tr>
</tbody>
</table>
The Path of the Serpent

We have quite exhaustively listed the main Names of God and the hierarchies attributed to the Sephiroth of the Tree of Life above, and this should serve to illustrate the manner in which these Names are interpreted and the absolute importance of this hierarchy of Names of Power in the practice of Qabalistic magic, both spoken in conjurations and written upon talismans.

We have by no means exhausted the Qabalah as a whole, however, for there are similar and equally lengthy hierarchies attributed to the Elements, the Planets, the signs of the zodiac, and so forth. Many of these hierarchies are derived from the 'master' list attributed to the Sephiroth, but many of the Names and titles on these other lists are also unique and new.

The student is bound to stumble across these other Names in Qabalistic reference works. However, a book with the scope of this present one cannot hope to reference all of these: our purpose is solely to illustrate the ways in which Words of Power permeate magic and the manner in which they are formed, gain their meaning, and are used, in a number of different traditions. We are trying to extract the ur-principles of grammatical magic so that we can apply them in the second section of the book. Those requiring even more complete lists will find all that their hearts desire in the books on the Further Reading list.

There is a whole further level of Qabalistic Names and correspondences enshrined in the twenty two Paths that connect the ten Sephiroth. As illustrated on the diagram of the Tree of Life on page 45, the twenty two letters of the Hebrew alphabet are attributed to these Paths. The route from Malkuth (the physical world) back up to Kether (the Crown) which is followed by the Initiated consciousness up the Tree via the connecting Paths is known as the Path of the Serpent, as it weaves and winds back and forth between the Sephiroth. Each Path has its own associated Names and Gods and Angels and Demons and other attributions. The twenty two Tarot Trumps are also associated with the letters and the Paths, along with their Planetary, Elemental and astrological correspondences. It can be seen what a complex and multi-faceted structure the Tree becomes. Exhaustive lists of correspondences for all ten Sephiroth and twenty two Paths can be found in Aleister Crowley's *777*, and all of the traditional attributions are listed in Israel Regardie's books.

One further Name deserves mention at this juncture, as we will be returning to it in a later chapter. That Name is known as the Shemhamforash, a Name of seventy two letters, the utterance of which is sufficient to unmake the whole of Creation and return the Universe to a Void state. For those interested, the letters of the Name are allotted to a multitude of subservient Angelic Names, which are tabulated in the *Golden Dawn*. The resulting mish-mash is, quite naturally, utterly unpronounceable. What is of interest to us in our present study is simply the fact that a Word – however derived – could be considered to have such universal and absolute power. As I say, we will be returning to this particular Word later in the book when we discuss Satanism.
The Conjurations of the Grimoires

As time progressed, the classical image of a sorcerer became defined by the robed figure standing in a magic circle, using a wand or rod or sword to conjure forth Demons and command them to do his Will. Since Europe had become Christianised, the Names of the Spirits evoked and the Words of Power used to bind them were drawn from the Qabalah.

Many modern Qabalistic magicians deride the grimoires as corrupt lash-ups, forgetting how highly many of the Initiates who developed the coherent systems they admire so much valued these sorcerers' handbooks. Macgregor Mathers, perhaps the greatest of the reconstructionists who developed the Qabalah into the tool most magicians recognise these days, had a passion for the grimoires. This was not just a theoretical interest, either; he put the Key of Solomon into practice and he practised it hard. Aleister Crowley and Allan Bennett conjured forth the Spirits of the Goetia in Crowley's London flat, and the Great Beast went on to purchase Boleskine House on the shores of Loch Ness purely so that he would have a hideaway where he could practise the magic of the Abramelin grimoire undisturbed.

We listed earlier the Demons of the Qlippoth attributed to the ten Sephiroth in the traditional Qabalah, but it is in the grimoires that we find a true hierarchy of Hell, furnishing Names of dread Power that even non-Initiates will recognise and shudder at. Very often, these powerful Spirits will be conjured forth, compelled into visible appearance, and commanded to obey, by the Qabalistic Names of God that we are already familiar with.

At first glance, the hierarchies of Spirits in the grimoires might appear to be random and to contradict each other at every turn, but all credit must go to Jake Stratton-Kent for his remarkable reconstruction of the True Grimoire and the convincing and coherent unified list of Spirits he presents in his 2009 book from Scarlet Imprint. If you own but a single version of a single grimoire, it should be this one. Here is the list of Names of Demonic Power as he reconstructs it:

**TABLE OF CHIEFS**

| LUCIFER | BELZEBUTH | ASTAROTH |

**THE DEPUTIES WITH THEIR SUBORDINATE SPIRITS**

| Satanakia | Agliarept | Tarchimache | Fleruty | Sargatanos | Nebiros |

| Clanech | Frimost | Mersilde | Hipcach | Frucissiere | Morail |

| Musisin | Klepeth | Clishtert | Humots | Guland | Frutimiere |

| Bechaud | Khil | Silcharde | Segal | Surgat | Huictigaras |

**The Eighteen Spirits under Duke Syrach**

| Satanachia | Agliarept | Lucifuge Rofocale | Flerity | Sargatanas | Nebiros |

**SUBORDINATES OF THE DEPUTIES FROM THE GRAND GRIMOIRE**

| Satanachia | Agliarept | Lucifuge Rofocale | Flerity | Sargatanas | Nebiros |
### ATTRIBUTION OF GOETIC SPIRITS BY THE WINDS

<table>
<thead>
<tr>
<th>Chiefs</th>
<th>Followers</th>
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<tbody>
<tr>
<td>Belzebuth</td>
<td>Lucifer</td>
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<tr>
<td>Tarchimache</td>
<td>Satanakia</td>
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<tr>
<td>Belzebuth</td>
<td>Astaroth</td>
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<td>Satanakia</td>
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<td>Fleruty</td>
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<td>Nebiros</td>
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<thead>
<tr>
<th>Kings</th>
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<td>Oriens</td>
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<td>East / Fire</td>
<td>Baal</td>
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<td>Pruslas</td>
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<td>Buer</td>
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<td>Bathin</td>
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<td>Leraie</td>
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<td>Ipos</td>
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<td>Valefor</td>
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<td>Botis</td>
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<td>Eligor</td>
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<td>Morax</td>
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<td></td>
<td>Glassylabolas</td>
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<td>Amaymon</td>
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<td>South / Earth</td>
<td>Zepar</td>
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<td>Paimon</td>
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<td>Sabnacke</td>
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<td>Bileth</td>
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<td>Sitri</td>
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<td>West / Air</td>
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<td>Halphas</td>
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<td>Procel</td>
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<td>Amduscias</td>
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<td>North / Water</td>
<td>Andrealphus</td>
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<td>Orobas</td>
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<td>Saleess</td>
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<td>Phoenix</td>
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<td>Dantalion</td>
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<td>Aym</td>
<td>Vassago</td>
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<td>Balam</td>
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<td>Vual</td>
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<td></td>
<td>Stolas</td>
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<td>Andromalius</td>
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This combined hierarchy is a work of genius by Jake Stratton-Kent and the way it integrates the various systems will be very convincing to everyone who is familiar with the grimoires. It even accords with the idiosyncratic system of *Abra-Melin* with its Princes and Sub-Princes.

These Names are potent for anyone to conjure with. Lucifer, of course, means 'Light Bearer', a Latin Name which reflects the importance of Latin in the Christianised world of medieval / Renaissance magic, adding a fresh linguistic string to the Qabalistic bow (we will consider the importance of Latin once again when we examine the Work of Dr John Dee in a later chapter).

Belzebuth is the true Name of the second of the Unholy Trinity. The more common form, Beelzebub, meaning 'Lord of the Flies', is now believed to be a corrupt and insulting title. Belzebuth, the true form of the Name, is instead held to mean either 'Lord of Hosts' or 'Lord of Heaven'.

Astaroth is a Hebrew form of the Name of Astarte, the ancient Phoenician Goddess of war and eroticism, one of the wives of Set, related to the earlier Ishtar and Inanna.

The derivation of all of these Demonic Names is not known, but some of the others are believed to be as follows:

* Satanakia – Life of Satan
* Agliarept – Winged Predator
* Tarchimache – Stirrer of Strife
* Sargatanas – A Soldier's Cloak
* Syrach – Judge of the Dead
* Lucifuge Rofocale – the first part of his name means 'Flees From the Light'
* Claunech – Secret, Unknown
* Musisin – Brooding, Mutterer
* Frimost – Roaring, Snorting
* Klepoth – Evil Spirit, Harlot
* Khil – Violate
* Mersilde – Bury, Drown
* Clisthert – Lying Down
* Humots – Bury
* Frucissière – Reward
* Guland – Gluttony
* Surgat – Rise Up
* Morail – Hinderer
* Frutimière – Stealthy, Secret
* Huictigaras – Tiger
* Sergutthy – Separated
* Heramael – Desert, Wilderness
* Elelogap – Praise Gaap (a Spirit often mentioned in the grimoires)
* Proculo – Far Away
* Pentagnony – Household Gods
* Minoson – Infernal Judge
* Bucon – Babbler, or Horned

Most of these Names of Infernal Spirits are derived from Latin titles, words and phrases, though others have their roots in Greek or Hebrew. This again illustrates the importance of Latin as a magical language as the Middle Ages were reached. This was echoed by the use of Latin in the Church, keeping the Mysteries of God secret from the understanding of the profane. Once again, the language itself was deemed to be a sacred and magically potent thing.

For those insatiable for further Spirits to conjure, the Book of the Sacred Magic of Abramelin contains many hundreds more names of servitors of the Demonic Princes, nearly all of whom have had the meaning of their Name investigated and suggested in Macgregor Mathers' translation. I and some of my close friends have cheerfully and effectively picked and chosen many Spirits for evocation from these lists over the last three decades, usually with swift and startling results.

To close this discussion on the use of Names of Power in the grimoires, let’s examine two or three of the actual invocations employed to conjure and command these Spirits. The following Call is used to summon the various subservient Spirits in the Grimorium Verum (together with their Seal inscribed upon the virgin parchment, of course):

Serguthy, Heramael, Trimasael, Sustugriel; Agalieraps, Tarithimal, Elgo-apa, Nebiros, Hael, and Sergulath; and you also Proculo, Haristum, Brulefer, Pentagnegni, Aglasis, Sidragosam, Minosums and Bucons, come together by the Great, Powerful and Holy Adonay, thou shalt appear, come, by the will and command of [magician’s name] and bring all your power, place yourselves in the power of he who calls, heeding all that he desires.

Sanctus, Sanctus Regnum Verba praeterague nihil!
Omnis spiritus rexurgat! Pax voluntas, fiat voluntate mea.

It will be seen that the formula of the above invocation is a recital of the Names of all the subservient Spirits of the Grimorium Verum, followed by a command to come by the power of Adonay, or Adonai, a Divine Name discussed both in this present chapter and the previous one. Finally, the invocation is sealed with two lines of Latin speech, which translate as, “Holy, nothing escapes the command of the Holy Word! Every spirit is ruled by it! Let there be peace, it is done by my Will.” The insistence
that nothing can evade the command of the Holy Word is, of course, central to the theme of this book.

In the procedure to use a skrying mirror, described in the *Grimorium Verum*, there are a whole battery of long invocations. Here is one short passage, calling the Angel Anael to appear in the glass and attend to the magician:

*Come Anael, in the terrific name of Jehova!*  *Come, Anael, by the power of the everliving Elohim!  Come, thee, by the right arm of the mighty Metatron!*

As a final example, the following spell was to be chanted through your bedroom keyhole as part of the magical process to obtain money:

*CHUANTA, FERALA, SADAIN, SI, GLUTH, TEMTERANS, TAGAM, SERANNA, FERUNT, ERITHEREM, ELIBANOTH, NEROHIN.*

In this case, the Words of Power are not recognisable from those we already know. But from what we have learned over the past couple of chapters, your mind will already have begun to absorb certain values associated to letters and sounds and will be starting to intuit meanings even to Words such as these. This is a process that will only be enhanced as our study continues and our Understanding of the magic of *ur*-sounds increases.
The Golden Dawn Rationalisation

I have already mentioned several times the great synthesis and rationalisation of Qabalistic lore carried out by the Hermetic Order of the Golden Dawn in the closing years of the Nineteenth Century. In their Knowledge Lectures, Grade Rituals and Flying Rolls are to be found enormous quantities of disparate data, all brought together and squeezed into place in the vast Qabalistic filing system they created: an eclectic sorting of anything and everything, shoehorned into a sometimes strained but always coherent magical model of the Universe.

The speeches of the various Officers in the Golden Dawn Lodge meetings and Grade Rituals often display a typically Victorian verbosity, but some of these speeches, even the ones in plain English, possess an evocative beauty and poetry all of their own, showing again the effects that skilfully chosen words can have upon the inspired consciousness. For example, the following lines appear several times in the Golden Dawn rituals, often as the Initiating Officer approaches the candidate, or advances between the two Pillars of the Temple:

“I come in the power of the Light.
I come in the Light of Wisdom.
I come in the Mercy of the Light.
The Light hath healing in its wings!”

These are words of great beauty, and they are powerful to stir the psyche that stands awakened in the charged atmosphere of the Ritual Chamber. If we look at these four simple lines more closely to analyse their effectiveness, we find that they exhibit some of the qualities we identified in the Egyptian spells of the first chapter: they repeat a theme, restating it and echoing it in different ways, adding definition to it. The first theme to be restated is “I come...”, signifying the advance of the Initiator, and by reflex, the advance of the candidate’s own consciousness. It then repeats the theme of the Light, giving layers of substance to it as the invocation progresses: its power, its Wisdom, its Mercy, and its healing qualities.

Even as a seasoned, Self-avowed Lord of the Left-Hand Path, I will confess that I often return and reread The Golden Dawn and never fail to be rewarded when I do so.

The Golden Dawn Grade Rituals also quote extensively from such ancient texts as the Chaldean Oracles of Zoroaster:

“Stoop not down into the darkly splendid world wherein continually lieth a faithless depth and Hades wrapped in gloom, delighting in unintelligible images, precipitous, winding; a black ever-rolling abyss ever espousing a body unluminous, formless and void.”

Personally, I would consider this a reason to look right into that darkly splendid world, but the imagery and words are undeniably beautiful and stirring.

This cribbing from a whole spectrum of ancient traditions is one of the things which most characterises the Golden Dawn reconstruction of Qabalism. They particularly incorporated the Egyptian Deities into their magic, attributing the Gods of Ancient Egypt to the Tree of Life, which had previously known only the God Names and Angelic Hosts of Hebrew tradition.

The Golden Dawn also demonstrated techniques of cunning Word play, puns and cross references which have greatly influenced all subsequent magical thought, the mind flashing with streaks of intuitive brilliance from one Formula to the next along bridges of pure consciousness. As an example, let's examine the multiple levels in which they interpret the INRI Formula.
Traditionally, I.N.R.I. are four letters frequently displayed on a crucifix, purporting to stand for 'Iesus Nazarenus Rex Judecorum', meaning 'Jesus of Nazareth, King of the Jews'. The Golden Dawn also accorded other esoteric meanings to this fourfold Formula, however, such as:

* **Igne Natura Renovatur Integra** – The entirety of Nature will be renewed by Fire
* **Igne Natura Renovando Integrat** – Essentially the same meaning
* **Igne Nitrum Roris Inventur** – The nitre of dew is found by fire
* **Intra Nobis Regnum Dei** – The Kingdom of God is within us
* **Iammim Nour Rouah Iabescheh** – Water, Fire, Wind, Arid

In the same ritual that lists these varied interpretations, the Formula is also subjected to a ritualised analysis. Firstly, the Officers recite the letters aloud: **I.N.R.I.**. They then transliterate the letters into Hebrew characters and recite these aloud: **Yod Nun Resh Yod**. Next, they state the astrological attributions of these letters:

Yod = Virgo  
Nun = Scorpio  
Resh = the Sun

Next, they appoint Egyptian Gods appropriate to these astrological attributions:

Virgo = Isis  
Scorpio = Apophis  
The Sun = Osiris

They then take the initial letters of these Gods, I, A and O, and thus form the Name of Power IAO, discussed in the previous chapter relating to the magical papyri.

Finally, they enact the Signs associated with these Gods ritualistically: the Sign of the Mourning of Isis has the head bowed in grief, whilst the right arm is raised and the left extended and partially lowered, the whole forming an 'L' shape; the Sign of Apophis and Typhon has the arms upraised in a 'V' shape, with the head erect; in the Sign of Osiris Slain, the arms are extended as if crucified, the head bowed – the arms are then drawn in to form an 'X' shape over the chest, the Sign of Osiris Risen. These postures thus spell out LVX, or 'Lux', the Latin word for 'Light', and this too is solemnly declared by the Officers. So we have a full battery of Words of Power and ritualised gestures arising from one simple Formula, as its correspondences and associations are followed through, forming a powerful and transformative exegesis. This same process can be applied in many other cases when the meanings and correspondences of the Words and letters are understood and the magical intuition is permitted free rein.

This example shows again how the Golden Dawn adopted the Egyptian Deities and applied them to the Qabalah, and how the Adept Grades also incorporated Rosicrucianism into their Qabalistic magic. A huge number of correspondences from many different traditions and pantheons are accorded their place on the Tree of Life in Aleister Crowley's 777. It has to be said that those who are not bound by Qabalism and actually work directly with the other traditions will consider these attributions very forced and ill-fitting; at times positively absurd. But it does illustrate the Golden Dawn method, and our current concern is studying the ways in which magicians have used language.
Telesmatic Images Derived From Words

Another innovation employed by the Golden Dawn Initiates which has since become widespread is the practice of the assumption of GodForms. What this basically means is that when the magician invokes one of the Deities, Isis for example, he will envisage the Deity's gigantic Form surrounding and enveloping him, filling him and taking him over. To some extent, he *becomes* the God, or shares the consciousness of the God, and is able to channel Its Divine powers and speak as the God. This visualisation, melding and identification with the GodForm has since become standard practice in just about all schools of Western occultism.

What is particularly interesting in the context of our present study, is the manner in which the Golden Dawn devised a method of employing this practice for Names and Words without any known visual image previously attached to them. They referred to this as the creation of **telesmatic images**, which could then be used as any other GodForm to focus and channel the power of the Word.

To do this, they attributed a visual cue to every letter of the Hebrew alphabet, derived from and harmonising with its other astrological and Tarot attributions. This list of derived imagery is as follows:

<table>
<thead>
<tr>
<th>Letter</th>
<th>Colour</th>
<th>Telesmatic Attribution</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aleph</td>
<td>Bright-pale yellow</td>
<td>Spiritual, winged, epicine, thin</td>
</tr>
<tr>
<td>Beth</td>
<td>Yellow</td>
<td>Active, slight, male</td>
</tr>
<tr>
<td>Gimel</td>
<td>Blue</td>
<td>Grey, beautiful, changeable, feminine, full face and body</td>
</tr>
<tr>
<td>Daleth</td>
<td>Emerald green</td>
<td>Very beautiful, feminine, full face and body</td>
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<tr>
<td>Heh</td>
<td>Violet</td>
<td>Thoughtful, intellectual, feminine</td>
</tr>
<tr>
<td>Vau</td>
<td>Red orange</td>
<td>Steady, strong, heavy, clumsy, masculine</td>
</tr>
<tr>
<td>Zayin</td>
<td>Orange</td>
<td>Thin, intelligent, masculine</td>
</tr>
<tr>
<td>Cheth</td>
<td>Amber</td>
<td>Full face, expressionless, feminine</td>
</tr>
<tr>
<td>Teth</td>
<td>Greenish-yellow</td>
<td>Strong, fiery, feminine</td>
</tr>
<tr>
<td>Yod</td>
<td>Yellowish-Green</td>
<td>White, delicate, feminine</td>
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<tr>
<td>Caph</td>
<td>Violet</td>
<td>Big, strong, masculine</td>
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<tr>
<td>Lamed</td>
<td>Emerald Green</td>
<td>Well-proportioned, feminine</td>
</tr>
<tr>
<td>Mem</td>
<td>Deep blue</td>
<td>Reflective, dream-like, epicine</td>
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<tr>
<td>Nun</td>
<td>Green-blue</td>
<td>Square-faced, masculine, dark</td>
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<tr>
<td>Samekh</td>
<td>Blue</td>
<td>Thin, expressive, masculine</td>
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<tr>
<td>Ayin</td>
<td>Indigo</td>
<td>Mechanical, masculine</td>
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<tr>
<td>Peh</td>
<td>Scarlet</td>
<td>Fierce, strong, resolute, feminine</td>
</tr>
<tr>
<td>Tzaddi</td>
<td>Scarlet</td>
<td>Fierce, strong, fiery, masculine</td>
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<tr>
<td>Qoph</td>
<td>Ultra violet / crimson</td>
<td>Full face, masculine</td>
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<tr>
<td>Resh</td>
<td>Orange</td>
<td>Proud, dominant, masculine</td>
</tr>
<tr>
<td>Shin</td>
<td>Scarlet-orange</td>
<td>Fierce, active, epicine</td>
</tr>
<tr>
<td>Tau</td>
<td>Indigo</td>
<td>Dark, grey, epicine</td>
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</tbody>
</table>
Let's see how this works out in practice. In one of the invocations taken from the grimoires which was quoted earlier in this chapter, we encountered a call to the Angel Anael to assist in skrying. Let's see how the telesmatic image of Anael might appear according to the Golden Dawn system:

Aleph = Bright-pale yellow, spiritual, winged, epicine, thin
Nun = Green-blue, square-faced, masculine, dark
Aleph = Bright-pale yellow, spiritual, winged, epicine, thin
Lamed = Emerald green, well-proportioned, feminine

So we have a figure who is mostly of a pale yellow hue, thin and with wings. There are green garments around the figure's middle and the square-jawed face is rather dark. The Angel appears rather androgynous: although the face appears masculine, the legs and hips are feminine.

This is a rather apt description of an Angel who is said to be a ruler of the Astral Light. Consider now: isn't the invocation much more effective when the Word can be rendered visible like this?

Let's see how well this technique can build us an image for one of the Demons of the grimoires. We'll take Guland as our example:

Gimel = Blue-grey, beautiful, changeable, feminine, full-bodied
Vau = Red-orange, heavy, steady, clumsy, strong, masculine
Lamed = Emerald green, well-proportioned, feminine
Aleph = Bright-pale yellow, spiritual, winged, epicene, thin
Nun = Green-blue, square-faced, masculine, dark
Daleth = Emerald green, very beautiful, feminine, full-bodied

So we have a predominantly green figure, with some blue in evidence. The body shape is feminine and very rounded and full-bodied, beautiful and alluring, with a dark, masculine face. This rounded sensuality is highly appropriate to a Demon of gluttony, fleshy and seductive. I am sure you can see how helpful the creation of such a telesmatic image can be in preparing an astral shape for the summoned force to inhabit and vivify during the process of evocation.

Choose some other of the Qabalistic Names and create telesmatic images for them yourself. You'll find the results most interesting, as the characteristics and correspondences of the Name play within your imagination.
Further Reading
Crowley, Aleister - 777
Crowley, Aleister – *The Book of Thoth*
Crowley, Aleister, DuQuette, Lon Milo, Hyatt, Christopher S. – *Aleister Crowley's Illustrated Goetia*
Fortune, Dion – *The Mystical Qabalah*
Levi, Eliphas – *Transcendental Magic*
Levi, Eliphas – *The History of Magic*
Levi, Eliphas – *The Key of the Mysteries*
Macgregor Mathers, S.L. - *The Kabbalah Unveiled*
Regardie, Israel – *A Garden of Pomegranates*
Regardie, Israel – *The Golden Dawn*
Regardie, Israel – *The Tree of Life*
Stratton-Kent, Jake – *The True Grimoire*
When we write letters, or even scribble a greeting in a birthday card, we are expected to finish by signing off with our signature. This serves to both personalise the message and also prove that it is from us. Over time, our signature may become either increasingly florid, or increasingly vague and impressionistic, or some weird combination of both. But even when the years have rendered our habitual squiggle wholly illegible by the standards of ordinary writing, it remains a glyph which identifies us and represents our name.

Magic too has its signatures. Many of these are evident in the Graeco-Egyptian magical papyri. Every Spirit in the grimoires has its own special Seal which binds it and identifies it. The Angelic Hosts of the Qabalah have their sigils which represent their names and identities, often traced upon the numeric magical squares of the Planets or some such. This creation of sigils from words has continued into modern times, where it was refined and made into a true art form by Austin Osman Spare and the Chaos Magicians who have taken inspiration from his imaginative sorcery. It makes sense to devote a separate chapter to this process of deriving pictures from words.

The Seals and sigils found in the grimoires – like all the best such designs – don't really give us much of a clue as to how they were originally devised. Presumably, they weren't designed in a conscious, premeditated way at all, but were intuitively derived by communication with the Spirits when the earliest conjurers called them forth. Shapes and figures would have suggested themselves to psyches made luminous with the incense and the invocations, ideas whispered by the shifting forms that gradually materialised before their inner eyes as the Spirits appeared, answering their summons.

Despite this, the Seals all share certain things in common, there is a 'look' to them, so that once you have seen one Seal of a grimoire Spirit, you will immediately recognise all others as being something of the same order. Some of them seem to suggest the shapes of distorted faces or vaguely insectoid shapes; some have letters in their design; most have multiple crosses and / or tridents and barbs incorporated.

Here follow a handful of examples to illustrate the kinds of Seals we generally find associated with the Spirits of the grimoires. The first are Seals of Lucifer, taken from the *Grimorium Verum*:

Next, we have two distinct Seals for Astaroth. The one on the left is taken from the *Goetia*; the one on the right is from the *Grimorium Verum*:

As a final example, here is the Seal of Belial,
These Seals are all very different, and you would be hard pressed to fathom the precise manner of their design in any given case, but they all share an indefinable 'something' which marks them clearly as the Seals of Demonic Spirits from the grimoires. There are elements to their design, and a very real 'feel' to them, that clearly set them apart.

These Seals are, as previously described, the literal 'signatures' of the Spirits, to be used to summon and bind them in their conjuration. They are as much an expression of the Name of the Spirit, an identifier of its essence and personality, a legally binding statement of its word, as your own signature is of you and yours. Use them as such, and the designs of each Spirit's Seal may divulge its secrets to you as you Work with that Spirit.

The Golden Dawn were not content to use only sigils that had been handed down from antiquity. They did use such, of course, especially the traditional sigils of the Angels and the Planetary and Elemental Intelligences. But they also wished to have a way in which they could produce sigils of new names (including their own, so that they could sigillise their own identities and purposes upon talismans, etc.). This seemed perfectly reasonable to them, since they knew that the magicians of antiquity must have possessed means of devising the sigils that had been passed down through the ages. Someone, at some time, must have designed them. So it stood to reason that any modern magician worth his salt must also be perfectly capable of sigillising a name or an intent. They devised a couple of different ways of doing this, which produce sigils very similar to the ones generally associated with the Planetary Intelligences.

The first method used by the Golden Dawn to generate sigils employs the magical squares of the Planets. These are squares of numbers, the exact number of rows and columns in each depending upon the Planet. Thus, Saturn, which is attributed to Binah, the third Sephirah, has a square of nine numbers, a 3 X 3 grid; the numbers from 1 to 9 are arranged in the square so that each line adds up to the same sum, whether counted vertically, horizontally, or diagonally. The magical square of Saturn is illustrated overleaf:
It will be seen that each line in this figure adds up to 15, in whichever direction it is read. The occult numbers of Saturn are readily discerned from this square (known as a Kamea): 3 (the number of Saturn's Sephirah); 9 (the number of lesser squares); 15 (the total of each line); 45 (the total of all numbers in the square).

Another example should suffice for our purpose (all of the Kameas are available in *The Golden Dawn* and other texts for those who wish to study them further). The Sephirah of the Sun is Tiphareth, whose number is 6, so the square of the Sun is a 6 X 6 grid, as follows:

<table>
<thead>
<tr>
<th>6</th>
<th>32</th>
<th>3</th>
<th>34</th>
<th>35</th>
<th>1</th>
</tr>
</thead>
<tbody>
<tr>
<td>7</td>
<td>11</td>
<td>27</td>
<td>28</td>
<td>8</td>
<td>30</td>
</tr>
<tr>
<td>19</td>
<td>14</td>
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<td>18</td>
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<td>22</td>
<td>21</td>
<td>17</td>
<td>13</td>
</tr>
<tr>
<td>25</td>
<td>29</td>
<td>10</td>
<td>9</td>
<td>26</td>
<td>12</td>
</tr>
<tr>
<td>36</td>
<td>5</td>
<td>33</td>
<td>4</td>
<td>2</td>
<td>31</td>
</tr>
</tbody>
</table>

In this case, it will be seen that each line adds to 111. Thus, the numbers of the Sun are: 6; 36; 111; 666.

The sigils of the Intelligences and Spirits of the Planets are derived by converting the letters of their names into numbers (as given in the attributions of the Hebrew alphabet in the previous chapter), then tracing lines connecting these numbers upon the appropriate Planetary Kamea. In cases where a number is too high to appear on a Square, it is reduced by losing extraneous zeros until it fits. For example, the name of the Planetary Spirit of the Sun, Sorath, ends with the letter Tau, which is 400, so this is reduced to 4 for purposes of tracing the sigil. Resh is reduced to 20, since the numbers in the Sun square go up to 36.

So that you can have fun reverse engineering these, the sigil of Nakhiel, the Intelligence of the Sun, is as follows:

![Nakhiel Sigil](image)

And that of Sorath, the Spirit of the Sun, is as follows:

![Sorath Sigil](image)

By using the same process, we can trace sigils upon the Kameas for any words or names we desire, expressing the word in the form of an angular design which will subsequently punch straight
through to the subconscious, bypassing the usual conscious censor, every time it is seen. As an example, if I was making a talisman of the Sun, or an invocation of some solar Deity, and I wanted to render my own name as a Sun sigil, I would first convert my name into numbers according to the Hebrew alphabet, as follows:

\[
\begin{align*}
M &= 40 = 4 \\
I &= 10 \\
C &= 20 \\
A &= 1 \\
L &= 30 \\
K &= 20 \\
L &= 30 \\
L &= 30 \\
Y &= 10 \\
\end{align*}
\]

This would render two sigils like this:

![Sigils](image)

This system for producing sigils works very well when dealing with magical Workings based around the Planets or the Sephiroth. Not only names, but also words or phrases of intent can be sigillised, expressing the magician's Desire in a manner attuned to the sphere in which he is working.

The Golden Dawn went a bit further than this, however. Upon entering the Second Order when attaining the Grade of Adeptus Minor, an Initiate would be introduced to the Rosicrucian symbolism which marked the Golden Dawn's more elevated heights. In particular, he would acquaint himself with the Order's intricate symbol of the Rosy Cross, in which the Elements and all of the Qabalistic attributions of the Hebrew alphabet are equilibrated in a single image:
The line drawing in this book cannot even begin to express the beauty of this design in full colour. Google it to see it in its full glory, it is quite stunning.

The centrepiece of the design is the rose of 22 petals, upon which are found the 22 letters of the Hebrew alphabet. The innermost ring of three petals contains the letters attributed to the three 'active' Elements in their system (excluding Earth); the centre ring of seven petals contains the seven letters attributed to the seven Planets; and the twelve outermost petals are assigned to the letters attributed to the astrological signs. Quite naturally, the Adepts of the Golden Dawn would use the placing of the letters upon the Rose Cross to trace sigils related to their highest, most spiritual Work. A close up of the Rose is below:

To sigillise my name upon the diagram of the Rose, it is simply necessary to trace the lines from letter to letter, resulting in the following:

It will be seen that these methods produce sigils very much in harmony with the traditional ones, suitable for embellishing any talisman. But this was simultaneously too simplistic and too tied
up in Qabalistic symbolism for some. In the wake of the Golden Dawn arose a man, a maverick artist, a person shunned as a Black Magician by Aleister Crowley: Austin Osman Spare.
Spare turned his back upon the complex tables of correspondences that fascinated so many of the magicians of his time, choosing instead to draw forth all manner of Spirits and strange Gods from the depths of his own psyche, depicting them, and the witches and sorcerers who worshipped them, in his drawings and paintings. Spare's magic was straightforward and pragmatic, focused upon the outpourings of his own subconscious. He was so good at such deep level evocations that rather than being clinical and 'clever', his sorcery was atavistic and haunting.

Spare was first and foremost an artist. His magic is expressed in drawings of strange characters doing strange deeds. He championed the practice of automatic drawing, letting the pencil move upon the paper without conscious interference, producing images of startling and nightmarish transformations. His magic revolved around Desire, and the planting of the seed of this Desire deep in the subconscious, where it could grow and bear fruit, free of the interference of the conscious mind.

Although his magic flowed outward in his art, Spare communicated inwardly, speaking to his subconscious, in words. He developed his own method for sigillising his statements of Desire, so that he could send them deep into his mind encoded as pictorial glyphs. He would begin with a ritual phrase which prepared his mind for the specific instruction that was to follow: “This my wish...”. For example, if he wished to practise invisibility, he might choose as his ritual instruction, “This my wish to move unseen.” He would then take the phrase and eliminate all repeated letters from it:

**THIS MY WISH TO MOVE UNSEEN**

leaving the letters:

**THISMYWOVEUN**

These remaining letters would then be rearranged, scrambled and superimposed upon each other in a pictorial glyph, a design that was pleasing to the eye, such as:

![Pictorial Glyph Illustration](image)

Now possessed of a sigil which expressed the words of his statement of Desire in a way that bypassed the conscious mind, all Spare had to do was imprint it deeply within his subconscious for the magic to begin to work. The subconscious, after all, remembers exactly how the sigil was created and what Desire it embodies. It is generally implanted by one of two methods: (a) by exhaustion, such as by dancing, whirling, drumming or sexual activity; or (b) by passivity, such as deep meditation or staring at the image for long periods without thinking or allowing your gaze to waver. Once imprinted, depending upon the nature of the spell, the drawn form of the sigil can be either destroyed or displayed on a wall, where it will reinforce its presence in the subconscious every time it is glimpsed.

Spare also devised a series of idiosyncratic letters which he termed the 'Alphabet of Desire', each one of which was a mini sigil, standing for both a letter and a root Desire. With these he could
write phrases and sentences within his art, which would be incomprehensible to the conscious mind, but would move the passions of the subconscious to action. This is a similar process to that which I undertook with the Draconian Alphabet, which was first revealed in my book *Dragonscales* and is discussed in depth in the third section of this book. There have been attempts by some to reconstruct Spare's personal Alphabet of Desire, but I believe this to be a false trail. In order to be true to his system, it is essential that such an alphabet be evoked from deep within the individual magician's own psyche. (The Draconian Alphabet being an exception, as it is focused upon an Order and its Work rather than just an individual.)

Austin Spare was a reclusive and little known figure at one time, his writings and collections of artwork being printed in limited runs and circulated among those 'in the know', most of whom had already met the London sorcerer. But his Work has become increasingly known through the writings of Kenneth Grant, and has more recently become a mainstay of the Chaos Magic current – especially his techniques of sigillisation, and his freewheeling and pragmatic approach to sorcery. The ideas and practices of Chaos Magic are probably the closest Remanifestation of Spare's core principles.
The Sacred Magic of Abra-Melin the Mage

Whilst most grimoires conjured forth Spirits by means of their Seals and sigils, the *Book of the Sacred Magic of Abra-Melin the Mage* instead employed a series of magical squares of letters and words to communicate the magician's Desire to the Spirits.

This grimoire was a favourite of the Initiates of the Golden Dawn. It was translated from a French manuscript by S.L. Macgregor Mathers and was a huge influence upon Aleister Crowley. Part of the reason for this was that the grimoire taught the necessity of attaining to the 'Knowledge and Conversation of the Holy Guardian Angel' (in other words, communion with the Higher Self, or personal Dæmon) prior to evoking the Demons. Crowley later masterfully reworked this Operation in his *Liber Samekh*. According to Kenneth Grant, Crowley kept his personal, hand drawn set of the Abra-Melin squares, written in Enochian instead of English characters, under lock and key security, taking them with him throughout all his many wanderings. (There will be more concerning both Crowley and Enochian in later chapters of this section of the book.) In recent years, a fresh edition of the grimoire has been translated by Georg Dehn and Steven Guth (published by Ibis), working from a more complete German manuscript whose existence had been unknown to the Golden Dawn Initiates. For the sake of simplicity and ease of reference, I am using the squares from Mathers' edition in this chapter, but I recommend serious students obtain both editions and use the German one as the primary basis for Work, supplementing from the French where appropriate.

The Abra-Melin grimoire contains some thirty chapters in its operative section, each of which is devoted to a particular kind of magical operation. For example, chapter two is 'How to acquire information, and be enlightened concerning every kind of proposition, and all doubtful sciences'; chapter eight is 'To excite tempests'; chapter thirteen is 'How to make a corpse rise from the dead, and perform all the operations which the person would do if he were living, and this during the space of seven years, through the means of the Spirit'; as a final example, chapter nineteen is 'For all kinds of affection and love'.

Each chapter then contains a series of magical squares appropriate to its theme. For example, chapter nine, 'To transform animals into men, and men into animals', contains seven magical squares, for the following purposes:

1. To transform Men into Asses
2. Into Stags or Deer
3. Into Elephants
4. Into Wild Boars
5. Into Dogs
6. Into Wolves
7. Animals into Stones

In the notes on this chapter, we are informed that these operations are the province of the evil Spirits only, and that they are beyond the powers of Familiar Spirits. These operations fall under the rulership of Astaroth and Asmodeus and are carried out by their servitors. In order to effect the spell, the magician must touch the victim suddenly with the square after showing it to them; they will then appear to be transformed, and will believe themselves to be so bewitched. This is only an illusion, however, which is dispelled by placing the square upon the transformed victim's forehead and striking it with the wand.

To take a closer look at the first couple of these, the first square, 'To transform men into asses', is as follows overleaf:
In his analysis of the square, Mathers suggests that the first line is derived from the Hebrew 'Imim', meaning 'Mules'.

The second square of the chapter, for transformation into stags or deers, is as follows:

Mathers suggests that 'AIACILA' derives from Hebrew 'Ailh', meaning 'a deer'.

The squares all tend to follow this pattern (it should be noted that they are not all 7 X 7 grids of letters, they are of all sizes, it is just coincidence that the first two of chapter nine are the same size grid). They are arrangements of letters, forming words and part words, which can be read back and forth, the letters forming repeating patterns within the grid. The words and roots used are suggestive of the purpose of the square. These squares are held in the hand whilst the appropriate servitor Spirits of the correct Princes are evoked, and the magical effect is then brought into manifestation. They are thus used in much the same way as the Seals and sigils.

There are some people who will wonder how mere grids of letters can cause a magical change to occur. This is a symptom of how blasé we have become about words and letters. Words, letters and names are the most astonishing and flexible symbols we have. They are the very root of communication. We forget what an amazing thing it is to speak and to make someone else understand our innermost thoughts. We are capable not only of communicating our desires and intentions, but also of discussing abstract ideas and philosophies. Letters are even more incredible, for they render the sounds of speech permanent and implant ideas directly in the mind of the reader. This book you now hold in your hands, conveying the magical truths of words to you through the magic of the very words printed upon its pages is truly a miraculous thing. This is now even more true of the written word when our writings can be sent directly to the opposite side of the world, or to many people at once, with the simple push of a button in an email program.

The meanings of the words, part words, puns and repeated patterns of letters in an Abra-Melin square impress themselves powerfully upon the subconscious. I have actively used these squares for nearly three decades and I personally know several others who have also done so: they work well and
they work fast, with no messing about. If you take the time to learn the meanings of the letters in the magical alphabets such as Hebrew, runes or Enochian (or indeed, in English, if you read section three of this book), you will find great Mysteries revealing themselves in the deep places of your mind when you peruse the squares.

The value of the German manuscript of the Abra-Melin grimoire is found in that certain squares have lost their proper order or are incomplete in the French one. For example, the seventh chapter is to make the Spirits perform alchemical operations. The first square is simply to cause the creation of any kind of metal. The French version of this square is clearly incomplete, as follows:

```
M E T A L O
E
T
A
L
O
```

But in the German text, the square is completed, as follows overleaf:

```
E T A L O
```
This is not to denigrate Mathers' translation or the French manuscript, however, for there are places where it informs its fellow and the comparison of the two will reward the practitioner, but that isn't a task for this present volume, which is concerned solely with the use of words in magic.

As a final note on the Abra-Melin squares, some of them are especially noteworthy when compared with the use of Seals, because they incorporate the Names of Spirits in their letters. Here are a couple from the third chapter, which cause Spirits to take on visible appearance when called by the magician. This square uses Lucifer's Name to compel a Spirit to manifest in human form:

```
LUCIFER
UNANIME
CATONIF
INONONI
FINOTAC
EMINANU
REFICUL
```

Of especial interest to the Initiates of The Apophis Club, the following square uses the Name of Leviathan to cause a Spirit to manifest as a serpent:

```
LEVIATAN
ERMOSASA
VMIRETAT
IORANITGA
AGTNAROI
TAETRIMV
ASAGORE
NATAIVEL
```

With so many hundreds of squares available for a multitude of magical operations in the Abra-Melin grimoire, it is apparent that these wonders of wordcraft were devised as need dictated by the magicians of the past, and compiled in the book. It should be blindingly obvious that a contemporary magician would be expected and advised to devise further squares appropriate to his own needs.

With increased skill and confidence, clever acrostics and puns may be woven together to
create patterned, interwoven word plays like the examples above. Like any good sigil, these are as much a work of art and a testament to the magician's idiosyncratic tastes, as they are a precise technique. But for those why find that prospect a little daunting, there is a quicker and easier way of producing magical squares and sigils, which I have discussed previously in *Apophis* and *Draconian Consciousness*, and which I believe was first popularised in Don Webb's *Uncle Setnakt's Essential Guide to the Left-Hand Path*.

In brief, the English alphabet is reduced from 26 to 25 letters by equating I and Y as a single letter. We then produce a statement of Desire, as when preparing a sigil after Spare's fashion, discussed earlier in this chapter. To use the same example that we did on page 91, our statement will be 'THIS MY WISH TO MOVE UNSEEN', which reduces to 'THISMWOVEUN' when duplicate letters are eliminated (note that the letter Y is also eliminated, since it is deemed identical to I for the purposes of our square).

These remaining letters are then entered in their proper order in a 5 X 5 grid. The remaining spaces are occupied by the letters of the alphabet which are unused in the phrase, these following on in their normal alphabetical order. This renders a magic square which looks as follows:

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

So you have now produced a simple Abra-Melin style magic square for the purpose of making you invisible (of course, there already exists an entire chapter of squares in the grimoire for precisely this purpose, but it's just an example). You could now take your cue from the grimoire, decide which Prince of Hell would rule an operation of this kind, and evoke a servitor Spirit to carry out its instructions.

Of course, the astute among you will have immediately realised that there exists a further benefit to this type of square, since it contains all 25 letters of the alphabet: it can be used to generate English language sigils, similar to those we examined earlier under the Golden Dawn. These can be used to further embellish and fine tune the meaning of the square. For example, I could now draw three sigils to represent the words 'Michael Kelly invisibility', which would turn out as follows:

```
[Image of three sigils]
```

These could be used in conjunction with the square to give the Spirit its instructions and could thereafter be used to invoke 'quick-fire' invisibility: whenever your subconscious looked upon these sigils, it would recall that they were traced upon an arrangement of letters which had been prioritised to express your wish to move unseen, and that they were themselves an expression of your Desire for invisibility, traced upon that grid.

The purpose of this chapter has been to display how even when magic employs visual symbolism and cues, such as Seals and sigils, they are still very often ultimately derived from words. The act of magic is the act of speaking something into being: to speak is to articulate Will; to shape
Desire and make it concrete; to transform an impulse into a command, a declaration that a given thing WILL BE. We will be encountering more techniques of disguising words and rendering them secret, encoding them, in the chapters that follow.
Further Reading
Carroll, Peter J. - *Liber Null & Psychonaut*
Crowley, Aleister, DuQuette, Lon Milo, Hyatt, Christopher S. – *Aleister Crowley's Illustrated Goetia*
Dehn, Georg & Guth, Steven – *The Book of Abra-Melin*
Grant, Kenneth – *Images and Oracles of Austin Osman Spare*
Lee, Dave - *Chaotopia*
Macgregor Mathers, S.L. - *The Book of the Sacred Magic of Abra-Melin the Mage*
Regardie, Israel – *The Golden Dawn*
Spare, Austin Osman – *The Collected Works of Austin Osman Spare*
Stratton-Kent, Jake – *The True Grimoire*
My book Ægishjálmur: The Book of Dragon Runes is an in-depth study of Draconian Rune Magic, and the reader is referred to it for full details. But in this present work, I want to return to the subject and examine the runes with particular regard to how they relate to my claim that speech and writing are in their very essence magical and transformative acts. The runes prove very illuminating in this respect. They provide us not only with a set of magical letters and a set of magical sounds, but also a method of expressing these Mysteries through the posture of our own bodies, and a huge body of lore on the mythic and poetic use of language which is probably unparalleled in any other magical tradition.
Our first port of call in considering the runes is to take a look at the characters which constitute the runes themselves, along with the sounds and number values they represent and the basic meanings of each (not only their deeper, esoteric meaning, but also the literal meaning of the rune name itself).

One of the most fascinating things about the runes is how the system changed over time. These changes were both revolutionary and evolutionary. The primal rune system seems to have been the row of twenty four runes known as the Elder Futhark. Towards the Viking Age, this was reduced to a row of sixteen runes, known as the Younger Futhark. This was not a gradual step, it was a decisive and almost immediate change instituted by the Runemasters of that time, who re-encoded the lore and the letters, incredibly reducing the number of runes whilst embodying a greater complexity. This was no 'dumbing down', it was a conscious and deliberate streamlining, which in many ways increased the secrecy of the tradition at the heart of the runes.

Meanwhile, in England, a more evolutionary development was under way, as the original characters of the Elder Futhark gently adjusted their shapes and sound values to accommodate the spoken tongue, and new runes were added to the row, expanding it with new concepts and sounds.

There is also the 18 rune Armanen system reconstructed from the lore by the German Runemasters of the late Nineteenth and early Twentieth Centuries, which still has a lot of adherents in Germany. This reconstruction stands slightly outside of the core tradition, though, a well constructed and coherent side branch.

The lore is in its most primal and authentic form in the twenty four rune system of the Elder Futhark, however, in which the Mysteries were first encoded (the word 'rune' actually means 'mystery'), and it is this which is the focus of the Rune-Gild today and which I used as the basis for my book Ægishjálmur: The Book of Dragon Runes. Here is the table of runes which I presented in Ægishjálmur:
Full meanings and interpretations of the runes can be found in *Ægishjálmur*, and detailed tables and descriptions of the Younger Futhark, the Anglo-Frisian Futhorc and the Armanen runes can be found in the other works listed in the 'Further Reading' section of this chapter. For our purposes of determining the magical uses of language and words as a root principle, what holds true for the Elder Futhark holds true for the other rune sets also.

It is apparent right from the outset that the runes were devised with magic in mind. Some of the letter shapes appear to have been borrowed and adapted from other alphabets, such as the Latin, accorded the angular shapes that are preferential for carving on wood or stone. Others are unique, their origins unknown. But the arrangement of the letters is completely idiosyncratic to runic use. Nor is it a random arrangement: the runes occur in pairs, and the meaning and significance of each leads on to the next. Their arrangement is quite deliberate, not an arbitrary jumble of letters.

The very name given to them, 'rune', denotes a mystery. Each of the twenty four runes is a facet of the Mystery, which underlies all Reality, and this ultimate Mystery may be glimpsed through the interrelations of the individual runestaves and the spaces between them. When runes are written or carved, they tap into the Mystery of Being and reshape Reality. Runes are cut into wood, which are enlivened by being smeared and coloured with the magician's blood, and may then be buried or burnt to release the spell. They represent shifts in the unfolding stream of circumstances in our daily lives,
steering the manifestation of coming events in the direction we wish to go. Runes chiselled into stone and raised as memorials signify permanent and lasting shifts in Reality.

Northern Magic does have its Gods and its Spirits, its Elves and Dwarfs, and these may be called upon in magical works, or encountered in trance journeys. But one significant difference between the normal practice of rune magic and some of the varieties of magic we have already looked at, is that the runes themselves, enlivened by the blood and the Will of the magician, are the means by which the magic is operated. No Spirits are conjured forth to do the magician's bidding. The writing of the runes directly rewrites the underlying operating code of Reality itself.

A word or phrase written in runes thus has different layers of meaning: the words themselves have meaning, but each rune contributes its own esoteric meaning also. Rune inscriptions may employ recognisable words (their precise spelling sometimes changed or abbreviated, using a kind of poetic licence to manipulate the actual runestaves used in the construction of the phrase); an inscription may alternatively consist of no recognisable words, but be purely magical in nature, employing only the esoteric meanings of the runestaves employed; or it may be a combination of these.

For example, the frequently used phrase, ek erilaz (meaning 'I, the Runemaster') is a phrase rendered in recognisable words. The well known runic formula alu literally means 'ale', but is used in a magical sense derived from the meanings of its component runes, which signify how and why ale was used in such rituals as the sumbel: ansuz = the ancestral God / Divine ecstasy and inspiration; laguz = a lake, a liquid, the flow and current of life; uruz = vitality and power, telluric force. This becomes an invocation of Divine inspiration via a revitalising, energising liquid, embodied in the literal ale, a true sacrament. The use of three thurisaz runes in sequence is recognised as a powerful cursing formula, which is sometimes inserted in a phrase which also specifies the target and the nature of the curse to be inflicted. More such examples and formulae can be found in the 'Further Reading' titles.

It should be noted especially for the purposes of contemporary magicians, that in Edred Thorsson's latest book ALU, he puts forward an excellent case and several examples for the use of the Anglo-Frisian rune row as eminently suitable for the creation of new rune formulae by modern, English-speaking runers, since the sound values of this particular row were developed around the roots of our own English language. Interested readers are referred to Edred's book.
Rune Singing

Earlier, I pointed out how many of our words for magic are derived from words relating to language: such as grimoire (derived from grammar); spell; enchant (from chant). We find another such affirmation when we consider that the word used specifically for rune magic among our ancestors was *galdor*. This word refers specifically to a technique of *spoken* magic. Its meaning is 'croaking like a raven' or 'whispering'. The runes are Mysteries which are spoken into existence by the magician; the world is changed by our speech.

There is a 'song', a chant, associated with each rune, which expresses its attributes and interactions in the resonance it creates when intoned. If a rune spell is spoken aloud, each rune carefully enunciated in its place, the sound vibrations harmonise with the root meaning of the rune, bringing its qualities into manifestation. It is clearly evident in old works on magic that the magician Works his Will by saying something and / or writing something.

A full list of the rune-songs attributed to every stave is given in *Ægishjálmur*, but here we will just quote those for the first four runes of the Elder Futhark as an example. The others can be quite easily reconstructed from these examples, or the student can look them up in *Ægishjálmur*:

```
fehu
 f fe f f f f f
 fu fa fi fe fo
 of ef if af uf
 f f f f f f f f

uruz
 u u u u u u u u
 u u u u r r r r
 u u u u u u u u

thurisaz
 th th th th th th th
 thu tha thi the tho
 oth eth ith ath uth
 th th th th th th th

ansuz
 a a a a a a a a
 aaannssuuuzz
 a a a a a a a a
```

These rune-songs should be sung in such a manner as to cause the voice to vibrate slightly, making the resonance of the sound fill the space around you. An excellent guide to pronunciation and how to intone the runes may be found in Edred Thorsson's book *Rune Song*, which comes with an accompanying CD, on which you can hear the world's foremost modern Runemaster intoning the runes.

The runes are sonic Mysteries and their sounds can be chanted and invoked as the staves are cut into wood or stone, combining the written word with the spoken. You can also sing the rune names whilst using your finger or a magical tool to trace the rune shapes in the air before you.
It has probably occurred to you by now that one of the most powerful cumulative runic rituals you can perform is simply to visualise yourself standing within a ring of the twenty four runestaves and sing the galdor of each one in turn, invoking the entire rune row into your consciousness.
Words Made Flesh

There is yet another way in which the power of the runes may be channelled, and this is through the very body of the magician himself, the practice of *stadhagaldr*, or rune yoga.

In this practice, the magician assumes a series of postures which emulate the shapes of the runes he wishes to invoke, using his own body as an antenna for their transmission. He chains several such postures together to create a ritual, accompanying them with the rune songs and a spoken declaration of his intent and how each rune contributes to the accomplishment of his Will.

A full list of the rune postures, with illustrations, is given in *Ægishjálmur*, but the following example of a rune yoga ritual will demonstrate how it works. Let's assume you are experiencing a cash flow crisis and need to find some means to pay the rent. For this purpose, we may identify suitable runes as *fehu*, *jera*, *gebo*, *perthro* and *othila*. Also, *isa* always begins and closes Workings of *stadhagaldr*.

The sequence of postures and accompanying declarations go as follows. The rune name should in each case be spoken sonorously, as if rippling out in a sonic wave to the very edge of the Universe.

```
Isa isa isa
iiiiissssssss
iiiiisssssaaaaa
iiiiiiiiiiiiii
I stand focused within myself, my mind clear and alert, aware of the deed it needs to do.
```

```
Fehu fehu fehu
ffffffffffffff
fu fa fi fe fo
of ef if af uf
ffffffff
Funds flow freely to those who have need, provided they in their turn send the stream of money onwards, hoarding not, but paying their way generously.
```

```
Jera jera jera
jeeeeerrrraaa
ju ja ji je jo
oj ej ij aj uj
jeeeeerrrraaa
The cycle continues to turn, one month leading into the next. Let the cycle turn for me, bringing new money with it, that my debts may be paid and my obligations met.
```
An exchange will be made: my work for money; my money for food and rent. My deeds and words shall provide a roof over my head and food on my table and the means to sustain them, as it is needed.

Luck is on my side. I have lived according to my honour and my store of luck is high. It will bring to me the means that I need to pay my bills and support my family.

My home is established, my table is laden. All is well with the world. The Gods are generous in Midgard and my needs are met; the enclosure is secure.

I stand tall and erect, focused within myself. I shall not falter nor fail when the world rocks and the Serpent trembles. I have made provision, I have sent forth my might and sung my runes, and the world will deliver to me those things that are needful.

The techniques of rune yoga mesh beautifully with rune singing and rune carving, the whole blending into a majestic affirmation of the power of magic shaped through words and letters: written, spoken
and embodied in flesh and blood.
Runic Codes

The runes are representative of Mystery, and their use was restricted to a select few, a Gild of Runemasters who preserved the knowledge and the secrecy of galdor, or writing and magic. The illiterate common folks couldn't plumb these depths, though they would occasionally try to clumsily copy runes that they didn't fully understand for their own use. The letters themselves, and the sounds and the Mysteries that lay behind them, were not intended for all.

But sometimes the Runemasters wished to conceal their magics still further, concealing runes in other shapes and glyphs, encoding them in ways that only the learned would be able to decipher and read. They had two ways of doing this: the first was to encode the runes, substituting the staves with tally figures, which would inform the learned which rune was secretly represented; the second means of concealment was to design a bind-rune. Both of these techniques are very similar to the principles underlying the sigils created in other traditions, as discussed in the previous chapter.

The rune tally codes operate on the basis that the twenty four runes of the Elder Futhark are traditionally ordered in three rows of eight runes, as follows:

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The code derives from this ordering. *Perthro* is the sixth rune of the second row, so it might be represented by the following figure:

```
\[ \begin{align*}
  \text{perthro} &= \begin{array}{c}
    \text{\|} \\
    \text{\|} \\
    \text{\|}
  \end{array} \\
\end{align*} \]
```

in which the strokes to the left of the line indicate the rune row, and those to the right indicate the number of the rune in the row. Thus, *berkano*, the second rune in the third row, would be rendered:

```
\[ \begin{align*}
  \text{berkano} &= \begin{array}{c}
    \text{\|} \\
    \text{\|}
  \end{array} \\
\end{align*} \]
```

In this manner, whole formulae and inscriptions can be hidden behind the cipher. As with other sigils, it also serves to sidestep the magician's conscious mind, penetrating deep into his subconscious where the desired Work can be carried out. The 'ALU' formula that we discussed earlier would thus appear as follows:

```
\[ \begin{align*}
  \text{alu} &= \begin{array}{c}
    \text{\|} \\
    \text{\|} \\
    \text{\|} \\
  \end{array} \\
\end{align*} \]
```

The examples illustrated here represent the most direct and basic form of rune tally codes.
The exact design may vary depending upon the user. Also, the rows of runes may be reversed in order, in whole or in part, before encoding, making it more difficult for others to decipher the inscription.
Bind Runes

The other method used to conceal the runes used in a spell is to create a bind rune. This is done in exactly the same way as Austin Spare's method of creating sigils (see the previous chapter), but utilising runestaves instead of Latin letters.

In other words, the magician creates a sequence of runes (whether a phrase, a formula, a name, or simply a varied collection for purely magical purposes with no exoteric meaning), jumbles them up, and then crafts a figure which incorporates their combined shapes whilst concealing their individual essences, and is also aesthetically pleasing.

A simple bind rune for the formula 'ALU', comprising the runes ansuz, laguz and uruz:

Here is a further example, a bind rune of the word erilaz (taken to mean a Master of the runes):

A whole host of bind runes are presented in my book Ægishjálmur, as a grimoire based around the eighteen spells recounted in the Hávamál. Many of these fall into that special class of bind rune after which that volume is named: Ægishjálmur: the 'Helm of Awe', a radiating symbol which represents the mesmerising power of the Serpent's gaze. More details concerning these will be found in Ægishjálmur: The Book of Dragon Runes. Here, as an example, is a Helm styled bind rune which I devised to assist the magician in Workings of operative sorcery, maximising his magical power:

In all cases, the underlying principles are the same as those for sigils, described in the previous chapter. These weird and arcane symbols, which people associate with magic so intently, are actually representations of words.
Some of the most important words associated with the runic tradition are those which are to be found in its mythology, especially in the manuscripts which have come down to us and which are known as the Eddas. There are two collections of stories and myths which go under this name. The first, and oldest, is a collection of poems known as the Elder Edda, or the Poetic Edda. There are mythic poems of very great beauty in this collection, and very many magical and philosophical secrets about the Gods, human beings and the worlds are contained in it. The second collection of tales is mainly written in prose, and is known appropriately enough as the Prose Edda, or as Snorri’s Edda, since it was the Icelandic scholar Snorri Sturluson who collected together the tales and deeds which are recounted in its pages from a variety of older sources, some of which are now lost to us.

Also of interest are the sagas, the tales of the heroes of the North in their dealings with both each other and the Gods. Some of these characters, such as Egill Skallagrimsson in Egils Saga, were Runemasters of great renown, and much can be learned from the accounts of their uses of the runes for magical purposes. Other sagas, such as the Saga of the Volsungs, are so old as to be mythic in their own right, and contain the patterns of Initiatory transformation. Indeed, the Saga of the Volsungs and the Mysteries it contains are essential to the Initiatory model of the Apophis Club, as expounded in great detail in Ægishjálmur: The Book of Dragon Runes.

Those who doubt the beauty and the magic that may be found in words should read in particular the Völuspá (the Seeress’ Prophecy), in which such superb Draconian imagery as the following may be found, referring to the Dragon Nidhogg at the close of the poem:

> From below the dragon dark comes forth,
> Nithhogg flying from Nithafjoll;
> The bodies of men on his wings he bears,
> The serpent bright: but now I must sink.

Even in English translation, the words and imagery are of the utmost beauty, supremely evocative. Contrary to the bleating of milk-blooded mystics, words are perfectly capable of capturing and expressing in passion and beauty the ecstasy of the magical experience. The Eddas are evidence of this.

Here is another example, and a very pertinent one, taken from the Hávamál (the Sayings of the High One), in which Odin questions the knowledge and the skills of those who would presume to use the runes:

> Then I began to thrive, and wisdom to get,
> I grew and well I was;
> Each word led me on to another word,
> Each deed to another deed.

> Runes shalt thou find, and fateful signs,
> That the king of singers coloured,
> And the mighty Gods have made;
> Full strong the signs, full mighty the signs
> That the ruler of Gods doth write.

> Othin for the Gods, Dain for the elves,
And Dvalin for the dwarfs,
Alsvith for giants and all mankind,
And some myself I wrote.

Knowest how one shall write, knowest how one shall
rede?
Knowest how one shall tint, knowest how one makes
trial?
Knowest how one shall ask, knowest how one shall
offer?
Knowest how one shall send, knowest how one shall
sacrifice?

These stanzas are full of important observations for the Initiate who wishes to Understand the
use of Words in magic. Firstly, we learn that when invoked properly, every word leads on to another
word, every deed to another deed. This is Rûna, the sense of Mystery Herself, broadening our horizon
and pushing ever back as we advance. This is only achieved by the Initiate whose words mean
something, imbued with passion.

There follows the assertion that the runic letters are strong and mighty signs, written by the
Gods and coloured (i.e. enlivened by blood) by the 'king of singers' (runes being predominantly sonic
Mysteries). This is a powerful statement of the efficacy of both the written and spoken word in magic,
once they have been 'coloured' (imbued with the magician's life force).

There follows a list of names of Gods, elves, dwarfs and giants. These reveal further runic
Mysteries, which we will be looking at in further depth later in this chapter.

Finally, there is a barrage of challenges, listing all of the things that it is needful to
understand and to do in order to effectively invoke the power of the runes and apply their might in
spoken or written spellcraft. The student would do well to dwell upon each one of these eight things.

These brief excerpts have been but two of the most obvious treasures to be mined from the
mythology of the North. It is packed to bursting, so go and read those mighty words for yourself.
The Rune Poems

There exist three rune poems which preserve the interpretations and meanings of the runes in their stanzas. One of these, the Old English Rune Poem, is based around the Anglo-Frisian rune row. The other two – the Old Icelandic Rune Poem and the Old Norwegian Rune Rhyme – are based around the sixteen runes of the Younger Futhark.

Each stanza of each poem takes a single rune, each in their proper order, and recounts its meaning and properties in poetic language, with appropriate kennings (see the next section of this chapter for an explanation of kennings).

As an example, here follow the first stanzas of each of the three poems, all referring to the first rune, the F-rune (fehu / feoh / fé):

**The Old English Rune Poem:**

Wealth is a comfort to every man
although every man ought to deal it out freely
if he wants, before the lord, his lot of judgement.

**The Old Norwegian Rune Rhyme:**

Gold causes strife among kinsmen;
the wolf grows up in the woods.

**The Old Icelandic Rune Poem:**

Gold is the strife of kinsmen
and fire of the flood-tide
and the path of the serpent.

Rune workers are expected and encouraged to create their own rune poems to exhibit and manifest their own increasing understanding and knowledge of the runes. In my book *Dragonscales*, I presented a Draconian Rune Poem, written specifically for the Order of Apep. The first stanza of this poem, relating to fehu, is as follows:

**A Draconian Rune Poem:**

Funds are fair that freely flow,
Gold that streams from hand to hand,
Yet foul the fen of Fafnir.

Poetry adds three things to enhance our understanding of the runes, and these three things are: metre; rhyme, and imagery. All three combine to truly transform language into something transformative and magical. Poetry truly demonstrates the central theme of this book: that words are inherently magical and that their proper use is a sorcerer's primary tool.

Metre is the rhythmic structure of the verse, the pattern of verbal stresses and beats that turn the recital of a poem into an almost musical operation. This rhythmical pattern of speech, rising and falling, stressing certain syllables over others, can have the effect of inducing a light trance state. This literally drums the spellbinding words deeper into the mind, below the threshold of conventional consciousness, where they may have a much more profound effect. All great speeches and rousing talks have something of this quality, utilising rhythm and repeated patterns to drive a message home.

Rhyme occurs at both the end and the beginning of words. Most people are familiar with
words that rhyme at the end, such as time, slime and crime. This rhyming is a very effective tool for pulling together the different lines and phrases of a poem, emphasising the links and resonances within it, and amplifying its message accordingly. It promotes a sense of wholeness and cohesion, which focuses the concentration of the magician in any act of invocation. But there are also rhymes at the beginnings of words, where the same letters or sounds are repeated in close succession. Consider the effectiveness of 'Hail to the High One in the hall of heroes'. This similarity of initial word sounds, called alliteration, is more subtle than ordinary rhyming, but probably even more effective in reinforcing a message and emphasising its importance. It can also be used to focus the energies of a specific rune, since the runes are sonic keys. So in our example in this paragraph, the hagalaz rune would be subtly channelled.

Finally, poetic language tends to employ a lot of metaphor and simile, using imagery along with its rhythmic patterns and rhyming syllables to use its words to evoke all manner of response from the deepest reserves of the mind. We will be looking at this use of metaphor and imagery in more detail in the next section, which deals with the kennings which are so important in the poetry of the skalds.
Skaldic Poetry and Kennings

The poetry of the Norse skalds was full of metaphor. Many of these descriptions – or ‘kennings’, as they are known – require a deep grounding in the mythology to be even remotely decipherable. This is yet another way in which words may be concealed or veiled, with hidden meanings. When the poems are read, the memory and the deep places of the subconscious are actively invoked, in order to call forth the mythic events alluded to, so that the meaning of the poem may be grasped. It is a very effective way of involving the subconscious in the conscious act of reading, and also of concealing lore or magical purposes from those too ignorant to grasp the allusions.

Some of the published editions of Snorri Sturluson’s *Prose Edda* are abbreviated, printing only the first part of the book, which is a straightforward rendition of the mythology. But Snorri’s avowed purpose in writing the mythology down in the first place was for his account to serve as a reference work which poets could draw upon in order to understand the kennings in traditional poems and to devise new ones. The latter part of the book is an exhaustive description of many of the traditional kennings, also a fascinating analysis of the metres and varieties of Norse poetry as a whole. So this section of his work is of huge interest to our current study. Some of the fragments he quotes also allude to mythological events which have not survived to come down to us through any other source. Sure, it can be dry work to read through all of this grammatical material, but is rewarding nonetheless and can easily be tackled in small doses.

I’ll present a few example kennings here, to illustrate the variety and ingenuity employed by the Old Norse poets, but must refer the reader to Snorri for an exhaustive treatment of the subject.

Here, for instance, are some of the ways in which gold is described:

* Fire of the river
* Fire of the serpent’s bed
* Metal of the Rhine
* Rhine’s red metal
* Shining light of the river
* Fire of the eel’s steam bed

These are all allusions to Fafnir's golden hoard and the myth of the Rhinegold. To look at an earlier point in the same myth, we also find the kenning *Otter’s ransom* as a kenning for gold.

The following kennings all refer to Freyja's golden tears as a kenning for the precious metal:

* Shower of Freyja’s eyes
* Eye-rain of Od’s bed-mate

A further kenning for gold drawn from the Divine realms is *hair of Sif*, referring to the golden tresses of Thor's wife. Finally, a more down to earth and less mythic kenning is *gleam of the hand*, referring to a golden ring worn upon a finger.

There are kennings for many of the Gods too, where instead of naming them, the poet will refer to them by reference to some episode in their mythology. For example, Tyr is referred to as the *feeder of the wolf*, a reference to how he lost his hand in the jaws of Fenrir. Hod is *thrower of mistletoe*, a reference to his part in the death of Baldur. Thor has many such kennings, presumably because there are so many mythological adventures associated with Him: *Wyrm bane* (the slayer of the Midgard Serpent at Ragnarok); *goat driver* (Thor's charriot is drawn by goats); *Redbeard* (a reference to His physical appearance).
Objects too have kennings. A sword is a *shining leek*, a reference to the gleaming metal and the blood it sheds. It is also a *wound wand*. A battle is a *spear storm* or a *shield din*, references to the noise and chaos. An axe is *foe of the forest*, for its use in felling trees.

The important thing to note is that when these kennings are used, the poet does not write, “Thor, the goat driver, smote the giant”: the God's name is not mentioned, he will simply write, “goat driver smote the giant”. It is up to the listener / reader to possess sufficient mythic knowledge and insight to be able to identify 'goat driver' from the kenning alone. One word must lead to another word...
Names of Gods and Wights

Names and titles of the Gods are naturally of great importance in Northern mythology. Some Gods have a very many names, most notably Odin, who often assumed aliases as He wandered throughout the worlds, visiting Gods, men and giants in the guise of a hooded wanderer, a broad-brimmed hat shadowing His face and concealing His tell-tale one eye.

Many of these names are descriptive, basically riddles or kennings in their own right. Here follows a list of selected Names of Odin. He has many dozens of Names, so this is by no means complete, search the mythology for more:

Alföðr (Allfather); Algingautr (the aged God); Arnhöfði (Eagle head); Asagrim (Lord of the Æsir); Báleygr (Flaming Eye / Shifty-eyed); Bölverkr (Evil worker); Bragi (Chieftain); Draugadróttinn (Lord of the Undead); Fimbultýr (Mighty God); Forni (Ancient one); Gangleri (Wanderer); Geirvaldr (Gore / Spear master); Ginnarr (Deceiver); Göndlir (Wand wielder); Grimnir (Hooded / masked one); Hangatýr (God of the hanged); Hárr (High One); Hrafnaguð (Raven God); Sigföðr (Father of victory); Valgautr (God of the slain).

Other Gods are similarly endowed with multiple names and titles, though none nearly so much as Odin. Knowledge of these names and the mythologies of the Gods affords the magician the ability to invoke very precise aspects of his Deities for assistance with specific purposes. For further illumination, the Names may be written in runes and analysed according to the rune meanings. For example, if we take Odin's Name Gangleri, meaning 'Wanderer', the repeated gebo rune infers the giving and receiving of gifts. This may refer to the gifts of hospitality afforded by a lord to the wanderer who enters his hall, or perhaps also to the exchange of knowledge and wisdom which is always involved with Odin if one passes His testing. Ansu is the Divine essence of Odin, and the wise speech He imparts, even when in disguise. Nauthiz is the sense of need which sends every wandering pilgrim out upon his journey, the need to explore and discover, to complete some necessary task. Laguz is a rite of passage, the signposts on life's journey, the undercurrents that motivate us. Ehwaz and raidho are the horse and rider, the journey which is undertaken. Isa is the strong but slippery bridge which the wanderer travels across, and the potential perils that lie ahead of him. To be a wanderer is to go out on a limb and trust to luck.

Odin is not the only member of the Æsir, of course, though He is the chief, and from a magical point of view, He is the Lord of the runes. But on occasion, the magician will wish to call upon one of the other Gods. The names of some of the major Norse Deities are as follows. Many more will be found in the Eddas:

Baldr – God of beauty and rebirth
Bestla – Consort of Borr
Borr – Father of Odin, Vili and Ve
Bragi – God of poetry and music
Búri – Proto-God, father of Borr
Dagr – God of the day
Delling – God of dawn
Eir – Goddess of healing
Forseti – God of justice, peace and truth
Fitch – God of judgement and arbitration
Freyja – Goddess of love, eroticism and war. The Lady.
Frey – God of fertility. The Lord.
Frigg – Goddess of marriage and motherhood
Fulla – Frigg’s handmaid
Gefjun – Goddess of fertility and the plough
Gerð – Giantess, wife of Frey
Heimdallr – Guardian of Ásgarð
Hel – Queen of the Underworld
Hermóðr – Son of Odin, attempted to rescue Baldr
Hlin – Goddess of protection
Höðr – God of winter, tricked into slaying Baldr
Hoenir – brother (or aspect) of Odin
Iðunn – Goddess of youth, keeper of the apples of youth
Jóðr – Goddess of the sky
Kvasir – God of inspiration
Lofn – Goddess of forbidden love
Loki – God of mischief
Magni – God of strength
Máni – God of the Moon
Mímir – God of wisdom
Nanna – Wife of Baldr
Njörðr – God of the sea
Nótt – Goddess of night
Óðr – Missing consort of Freyja
Ran – Goddess of the ocean
Sága – A handmaiden of Frigg
Sif – Wife of Thor
Sigyn – Consort of Loki
Sjöfn – Goddess of love
Skaði – Goddess of winter
Snotra – Goddess of prudence
Sunna – Goddess of the Sun
Thor – God of battle and thunder
Tiki – God of stone
Tyr – God of the sky and valour
Ullr – God of skill and the hunt
Váli – God of revenge
Vár – Goddess of contract
Vé – Brother (or aspect) of Odin and Vili, creative God
Viðarr – son of Odin
Vili – Brother (or aspect) of Odin and Vé, creative God
Vör – Goddess of wisdom
Weth – Goddess of anger

There are other beings who inhabit the mythic Nine Worlds and some of these have evocative names and may be called upon by the sorcerer also.

According to Snorri, the first dwarfs were created from maggots that fell from the flesh of Ymir, the primal giant. They retained their burrowing characteristics, becoming superb miners and
craftsmen, responsible for the creation of most of the magical artefacts of Northern lore. Here are a selection of dwarf names:

Modsognir – 'frenzy-roarer'.
Durin – 'sleepy'.
Lofar – one of the early dwarf founders.
Dvalin – a chieftain of the dwarfs.
Sons of Ivaldi – creators of a magical gold wig for Sif; Frey's collapsible boat Skidbladnir, and Odin's spear Gungnir.
Brokk and Eiti – creators of Gullinbursti, Freyja's golden boar; Odin's magic ring Draupnir, and Thor's hammer Mjollnir.
The Brisings: Alfrigg, Berling, Dvalin and Grer – These four dwarfs created the beautiful gold necklace named the Brisingamen, which they gave to Freyja in return for Her sexual favours.
Fjalar and Galar – killed the Vanic God Kvasir and created the mead of inspiration by mixing His blood with honey.
Andvari – A dwarf who could turn himself into a salmon. the original possessor of the Helm of Awe, the Gold Byrnie and the ring that multiplied gold, the treasures which became known as 'Otter's Ransom' after Loki stole them from him to ransom His hostage companions.

There are also the elves in Northern myth, powerful wights closely associated with the Vanir. Fewer names have come down to us, but here is a small sample:

Dain – leader of the elves in Alfheim.
Gandalf – literally, 'magic-elf'.

The giants (etins or trolls) were habitually enemies of the Gods, as they represented primarily pre-conscious functions or forces of resistance and constriction. Nevertheless, they possessed great age, wisdom and experience, and most of the Gods had dealings with them at one time or another. Odin often used to fare into their lands in disguise seeking wisdom and secrets. Here are a few:

Ymir – The first, primordial giant, predating creation proper. He was slain by Odin and His brothers, who created the structure of the cosmos from his body, moulding the worlds from it.
Buri – The ancestor of the Gods, his vast shape licked out of the ice by Audhumla, the cosmic cow.
Bor and Bestla – Bor was as much a proto-God as a giant, marrying the giantess Bestla and siring the first true Gods: Odin, Vili and Vé.
Angrboda – 'Distress bringer'. This giantess was a consort of Loki, giving birth to His monstrous children: the Goddess Hel; Jörmungandr, and Fenrir.
Hrym – The giant who captains the ship of the dead, Naglfar, at Ragnarök.
Geirrod – 'Spear-reddener'. Father of two giantesses, Gialp ('yelper') and Greip ('gripper'). Plotted to kill Thor when He was without His hammer, but was killed by Thor, who used magic items provided by Grid.
Grid – 'Peace'. Frost-Giantess. Warned Thor of Geirrod's treachery and provided Him with her own staff, iron gloves and girdle of might to defeat him and his daughters.
Hymir – A giant who took Thor on a fishing trip when the God nearly landed the Midgard Serpent. Subsequently slain by Thor.
Hrungnir – Reputed to be the strongest giant. Threatened to destroy the Æsir and Ásgard. Killed by Thor in a duel, despite cheating.
Jarnsaxa – 'Iron-sax'. Mother of Magni and Modi, the sons of Thor.

Suttung – 'Sup-heavy'. Took possession of the mead of inspiration from the dwarfs, later losing it to Odin’s wiles.

Gunnlod – 'War summon'. Daughter of the giant Suttung, she guarded the mead of inspiration for him. She allowed Odin to drink it in three gulps after he slept with her for three nights.

Thiassi – Father of the giantess Skadi, who was later accounted among the Goddesses. He abducted Idunn with the help of Loki and was killed by the Æsir.

Bergelmir – a grandson of Ymir, became the progenitor of the race of Frost-Giants after Ymir was slain.

Surt – leader of the Fire-Giants, dwelling in Muspelheim. He will lead the assault against the Gods, setting all the worlds on fire at Ragnarok.

Vafthrudnir – the wisest of giants, bested by a disguised Odin in a question and answer contest.

Hrimthurs – Builder of Ásgard. Bet the Gods he could complete the build in six months, claiming Freyja as his wife, plus the Sun and Moon, if he did so. Cheated out of his victory by Loki and slain by Thor.

Valkyries were the female warrior spirits, who collected the chosen slain and escorted them to Ásgard, servants of Odin. Several are named in the myths:

Brynhild – Punished by Odin for disobedience, she was cast into a sleep in a ring of fire. Restored by Sigurd, whose Otherworldly lover she became, before tragedy overcame them.

Sigrun – Lover of the hero Helgi.

Svava – Valkyrie and shieldmaiden.

Alvit, Svanhit and Olrun – Three swan maidens.

Hrist – 'Shaker'.

Mist – 'Cloud'.

Skeggiold – 'Axe-age'.

Skogul – 'Shaker'.

Hild – 'Battle'.

Thrud – 'Power'.

Hlokk – 'Noise' or 'Battle'.

Herfiotur – 'Host-fetter'.

Goll – 'Tumult'.

Geirahod – 'Spear-fight'.

Randgrid – 'Shield-truce'.

Radgrid – 'Counsel-truce'.

Reginleif – 'Power-truce'.

Of final interest to the Initiates of the Orders of Apep in particular are the names of Serpents in the mythology. The three great Dragons which are the focus of Ægishjálmur – Fafnir, Jörmungandr and Nidhogg – are detailed fully there. But these are some of the other Serpents referenced:

Goinn – 'Living in deep earth'.

Moinn – 'Dweller on a moor'.

Grafvitnir – 'Grave wolf'.

Ofnir – 'Grey back'.

Svafnir – 'Field burrower'.
The elements of all these names can be not only examined for their literal meanings and attributions, illuminating and informative though these are, but they can also be decoded runically, to discover the currents of power that flow through the names, to be harnessed by the magician who Understands and invokes them.

For those skilled in travelling the Nine Worlds, new wights and entities will be encountered. You will meet elves and dwarfs with new names to conjure with, provided the gifts are duly exchanged and the covenants are duly honoured.
The Galdrabók

*Galdrabók* is an Icelandic word which literally means 'book of magic'. These legendary black books of the Icelandic sorcerers are essentially the grimoires of the North.

The medieval Icelandic books of magic are a fascinating phenomenon, a blend of the spells and invocations found in the more traditional grimoires, together with many of the Names of Power and catalogues of Demons found there, alongside invocations of the Norse Gods. Memories of the Old Gods survived in Iceland, even when the grimoire traditions were introduced, so we find Odin called upon alongside Lucifer in order to effect magic. Many of the sigils employed in these Icelandic grimoires are also notably similar to bind-runes, including some very obvious Helms of Awe, accompanied by more standard fare cribbed from other grimoires. These books are a curious and important synthesis. Their magic is direct and to the point, focused upon matters of personal protection and survival, things which were of paramount importance to the people who used them. Bear in mind that to be caught with one of these books in medieval Iceland was a death sentence at the stake, so these guys weren't messing around; they meant business when they worked their magic.

The most famous and easily accessible *Galdrabók* is that translated by Dr Stephen E. Flowers, along with a selection of other Icelandic spells, and this is highly recommended to any reader of this book who is interested in either the runic or the grimoire traditions.

We have covered much of the core material that will be found in the *Galdrabóks* already. Bind runes, Helms of Awe and the Norse Names of Power have been addressed in this present chapter, and the seals of the grimoires and the legions of Demonic Names have been addressed previously. But we will just select two or three examples to illustrate the unique synthesis of magical practice that prevailed in Iceland in these times. Never let it be forgotten that for many of those who dwelt in Northern territories, the Devil was not seen as a cloven-hoofed, horned being, but He walked abroad as a one-eyed old man, wrapped in a dark cloak, wearing a broad-brimmed hat.

I am going to examine three sample spells from the Icelandic grimoires to illustrate the ways in which rune magic merged with the grimoire tradition during the Middle Ages in Iceland.

The first spell we'll look at is one to win a girl's love. The reason for looking at this one is because of its use of the Helm of Awe. Whilst fasting, the magician should wet his finger with spittle and trace the shape of the Helm upon the palm of his right hand just before he greets the girl he desires. The grimoire illustrates two possible varieties of simple Helm design:

![Helm of Awe](image)

The next spell we will look at combines a sigil with a very interesting invocation. Its purpose is to prevent someone from gossiping about you or giving away your secrets (in the grimoire, it states that it's to make a woman keep quiet, but in my experience, men can and do gossip just as much as women, deny it though they might). First, the following sigil is carved on wood and then scraped off into the gossip's drink (this imbibing of carefully shaved rune scrapings is quite a common traditional practice) and a copy is kept against the magician's breast:
The magician then says: “For this help me all Gods: Thor, Odin, Frigg, Freyja, Satan, Beelzebub and all those who inhabit Valhalla. In your mightiest name: Odin.” This invocation is hugely significant for marrying the names of the Æsir with those of the Devils, and for locating Satan and Beelzebub in Valhalla alongside the Norse Gods. Most significant too is that the 'mightiest name' is that of Odin.

Finally, the Galdrabók describes delightful fart runes, which may be cast against your enemy so that he may be afflicted “with great shitting and shooting pains, and all these may afflict your belly with very great farting”. There are runes to be drawn, similar in nature to the tally runes described earlier, and another invocations which describes both rune-casting magic and also calls upon the combined Gods and Devils once again. I refer the reader to Dr Flowers' translation of The Galdrabók for full details, but here are a few highlights from the invocation which emphasise our particular area of interest in relation to this book: “I carve you eight áss-runes, nine nauð-runes, thirteen thurs-runes … May you become as weak as the fiend, Loki, who was snared by all the Gods. In your mightiest name Lord God, Spirit, Creator, Odin, Thor, Saviour, Frey, Freyja, Oper, Satan, Beelzebub, helper, mighty God…” Here we have specific runes being magically cast at the target, bolstered by the calling of Divine Names, expressed in a series of runic inscriptions. Here are Words of Power invoked and channelled in very deed!

For those of you who are inevitably wondering whether your cheeky chappy author has ever employed fart runes … Yes! Just once...
Further Reading
Flowers, Stephen E., Ph.D. - The Galdrabók
Flowers, Stephen E., Ph.D. - The Rune Poems, Vol. 1
Fries, Jan - Helrunar
Karlsson, Thomas – Uthark: Nightside of the Runes
Kelly, Michael – Ægishjálmur: The Book of Dragon Runes
Sturluson, Snorri – The Prose Edda
Thorsson, Edred – Futhark
Thorsson, Edred – Runelore
Thorsson, Edred – At the Well of Wyrd
Thorsson, Edred - ALU
Thorsson, Edred – Rune Might
Thorsson, Edred – Northern Magic
Thorsson, Edred – The Nine Doors of Midgard
Thorsson, Edred – Rune Song (Book and CD)
Various Editions – The Poetic Edda
The other great magical and mythic tradition of Western Europe, closely allied in many ways to that of the North, is the Celtic tradition. The various tribes which are usually grouped under the umbrella term 'Celtic' spread throughout central and Western Europe at a very early date, pushing ever westward in their migrations. They mingled very much with the Germanic tribes, to the extent that some groups get regularly swapped back and forth between the two larger groupings. There are several mythic similarities between the traditions, and certain key Celtic and Germanic Deities share sufficient attributes to be beyond coincidental.

For the purposes of our present study, we will be focusing exclusively upon the Celtic traditions of the British Isles, which were themselves in two distinct camps: the Gaelic (Irish / Scottish / Manx) and the Brythonic (Welsh / Cornish / Northumbrian). These two groups had different linguistic roots, although their mythologies were very similar.

The priestly class among the Celts were the Druids, who were lawmakers, advisers to royalty, and the intermediaries between men and Gods in religious ceremonies. They practised politics, law, prophecy and magic. Some of the Druids named in the ancient tales were infamous as extremely powerful and mercurial sorcerers: although many were indeed the austere and solemn custodians of tradition that modern claimants to the title would assert, this certainly does not seem to have been the whole story. There were several who put their powers to sinister and maverick purposes.

But in all cases, the Druids were highly respected (if sometimes feared) and disciplined individuals. The training of a Druid was said to take twenty years and involved incredible feats of memory, learning huge amounts of lore by rote. There was no fast track, there were no short cuts. These were powerful and dedicated men, whose magical prowess was finely honed after such intense and prolonged training, something many bleating wannabes today singularly fail to understand when they hunger after organisational grades.

The other magical class in the Celtic world consisted of the bards. These wandering poets and story tellers traversed the land, visiting the halls of great lords and singing songs in praise of those lords and their mighty deeds and prowess. Thus, they would obtain the patronage of the lords they praised, receiving valuable gifts and great esteem for their craft. This would earn further praise from the bard, and thus the cycle would continue. The rulers praised by the bards would prosper, their fame increasing. But if a lord should prove hostile or ungenerous, the bards would employ satire in their poetry to ridicule and diminish him. The lord would lose face and respect. The insults of the bards could raise boils and other disfigurements on the faces of those they ridiculed. Their power to raise up or tear down was widely respected and even the most tyrannical lord would be wary of upsetting a bard.
The Story Teller

Even long after the druids and bards had passed into history, the story teller remained a vital part of Celtic communities and the tradition of gathering around to listen to the telling of old tales endured. The myths became folk tales and fairy stories, passed down from parent to child, kept alive in memory, until they were finally collected and written down in the last two centuries by scholars who were anxious that they might otherwise disappear. Their concerns were perhaps justified. I myself grew up on a Celtic island, where traditions were strong when I was a child. I was told many stories by my grandmother and mother, some of which had been handed down through the generations, others were read from the books in which they were now collected. So the oral story telling tradition continued in families even up to my own lifetime. But I have seen enormous changes even here in the days since I was a child, and with the proliferation of television and now the internet, the telling of stories by parents and grandparents to children has become a thing of the past, dying out in my own generation. The only story a parent is likely to tell a child these days is either on a DVD, with them plonked in front of the television, or at beat read from a mass market book of politically correct stories for children written by terribly concerned and sincere people, without a jot of traditional or mythic importance. Concerned and sincere people habitually murder tradition and identity, in this field as in others.

But the telling of a traditional Celtic story was not merely an entertainment, designed to quiet boisterous children. Nor was it for educational or instructive purposes, though it was considered vital (literally) to keep alive the tales of the ancestors. It was believed that the telling of a story, and the investment of imagination and passion in its telling, was an operative magical process, that bestowed a very tangible blessing upon both teller and listeners. The telling of a mythic story is a magical act that connects the past to the present and casts forth into the future, drawing down a power of luck and beneficence. It is for this reason that I consider myself today first and foremost a storyteller and why I have gathered together traditional tales in my books *For Fear of Little Men* and *Dread Souls*, and have written a novel in the style of a traditional Celtic tale in *The Wave Sweeper*. Those who read these books receive a tangible blessing, as I have been blessed through writing them.
As the Northern tradition has the runes, so the Celtic tradition has its own unique writing: the ogham characters. Like the runes, these have an order all of their own. There are twenty primary ogham letters (or 'fews'), arranged in four groups of five fews per group. These groups tend to arrange like sounds together; for example, all of the vowels are gathered in the fourth group.

Unlike the runes, the ogham fews are not **shaped** like letters. Instead, they have more in common with the coded tally runes. Each group of fews is numbered from 1 to 5, with notches marked in varying positions to indicate which group is being used, and which few within that group. The first group has notches to the left of the central line; the second is notched to the right; the third has a stroke diagonally across; the fourth has a stroke straight across. So an ogham with two notches to the right of the line, would indicate *duir*, the second few of the second group. The ogham therefore is actually a numeric code for referencing sounds rather than a system of letters as such. It presumably had a set of letters behind it, from which the code was derived, but since the order of the oghams and the specific sounds employed are unique to Gaelic language, it is impossible to reconstruct which alphabet the Celts may have used as a base for their code.

There also exists a fifth set, containing a further five fews. These represent the diphthongs and are quite different in shape to the other fews. They seem to have a cosmological reference and in practice they are very rarely found in inscriptions, and their use in magical or divinatory Work – except as symbolic cosmic significators – is not encouraged.

In a way, it is misleading to refer to ogham as a 'Celtic' writing system. It would be more accurate to call it a **Gaelic** writing system, because its use is restricted to the Gaelic-speaking Celtic tribes of the British Isles, specifically in Ireland. There are examples elsewhere, in other parts of Britain, but with the exception of the Isle of Man (whose Gaelic tongue is phonetically almost identical to Irish in any case), these inscriptions are invariably in Old Irish, even when found in places such as Wales. So although ogham is certainly a Celtic system, its use was actually confined to a single linguistically and geographically concentrated group of Celts. It was unknown among the Celts of continental Europe, for example. Nevertheless, it remains an authentic means of codifying Celtic thought and mythology.

The ogham has often been referred to as a 'tree alphabet', but this is an over-simplification and is not strictly true. Twentieth Century occultists and mystics were a little over-enthusiastic in assigning tree names to the ogham. It is understandable why: scholarship was thin on the ground, the ogham was relatively unknown, and the fact that about half of the fews do have names associated with trees, and there are tree attributions (among many other attributions) in the manuscript lists that have come down to us, must have made it tempting to rationalise a system of complete tree names, and this is what happened. More recent scholarship has shown this to be in error, and we will discuss the reconstructed true original names of the ogham fews in the next section of this chapter. The symbolism and relationship with trees remains useful and usable on a magical level, however.

The basic attributes and values of the ogham fews are summarised in the tables on the following pages. Each few is given its number in the sequence, then its shape is shown (the 'fletch' mark '>' indicates the direction in which an inscription is to be read). Each few's reconstructed original name is then given, along with the meaning of that name in English. Next follow the three sets of 'word oghams', or kennings which illuminate the meaning of each few in a poetic manner. I then list the 'tree names' which were associated with the ogham at a later date, plus a translation. These are the names by which most books refer to the fews, but they are not wholly accurate in the light of recent scholarship. Next the inner, mythic / magical meaning of each few is given, followed by the colour associated with it and the traditional bird and professional attributions from the
manuscript lists. It will be understood that there exist a huge number of attributions, adding multiple layers of meaning to the oghamfew. These are just a few of the most important traditional ones.
### Oghamic Table of Correspondences

<table>
<thead>
<tr>
<th>No.</th>
<th>Shape</th>
<th>Sound Value</th>
<th>Original Ogham Name</th>
<th>Meaning of Stone</th>
</tr>
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<tbody>
<tr>
<td>1</td>
<td>Ṛ</td>
<td>B</td>
<td>bethle</td>
<td>birth-tree</td>
</tr>
<tr>
<td>2</td>
<td>Ṛ</td>
<td>L</td>
<td>laire or hla</td>
<td>name, radiance or plant, herb, vegetable</td>
</tr>
<tr>
<td>3</td>
<td>Ṛ</td>
<td>F</td>
<td>fom</td>
<td>alder-tree</td>
</tr>
<tr>
<td>4</td>
<td>Ṛ</td>
<td>S</td>
<td>naíl</td>
<td>willow-tree</td>
</tr>
<tr>
<td>5</td>
<td>Ṛ</td>
<td>N</td>
<td>nírach</td>
<td>barked branch, lofty</td>
</tr>
<tr>
<td>6</td>
<td>Ṛ</td>
<td>H</td>
<td>hanu</td>
<td>fear, bueno</td>
</tr>
<tr>
<td>7</td>
<td>Ṛ</td>
<td>D</td>
<td>dar</td>
<td>oak-tree</td>
</tr>
<tr>
<td>8</td>
<td>Ṛ</td>
<td>T</td>
<td>tuair</td>
<td>ha- root of metal, mans, man of metal metal</td>
</tr>
<tr>
<td>9</td>
<td>Ṛ</td>
<td>C</td>
<td>coll</td>
<td>hail</td>
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<tr>
<td>10</td>
<td>Ṛ</td>
<td>Q</td>
<td>cot</td>
<td>bush, ug</td>
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<tr>
<td>11</td>
<td>Ṛ</td>
<td>M</td>
<td>maíom</td>
<td>truc, pick, low</td>
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<td>12</td>
<td>Ṛ</td>
<td>G</td>
<td>gar</td>
<td>field</td>
</tr>
<tr>
<td>13</td>
<td>Ṛ</td>
<td>R</td>
<td>gael</td>
<td>on all wounds, healing</td>
</tr>
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<td>14</td>
<td>Ṛ</td>
<td>Z</td>
<td>seach or seath</td>
<td>rope, rope</td>
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<td>15</td>
<td>Ṛ</td>
<td>X</td>
<td>tseach</td>
<td>reckoning</td>
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<td>16</td>
<td>Ṛ</td>
<td>A</td>
<td>atóir</td>
<td>phoenix, 19</td>
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<tr>
<td>17</td>
<td>Ṛ</td>
<td>O</td>
<td>omm</td>
<td>ashes</td>
</tr>
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<td>18</td>
<td>Ṛ</td>
<td>U</td>
<td>ob, uir</td>
<td>myth, ool, gavo</td>
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<tr>
<td>19</td>
<td>Ṛ</td>
<td>E</td>
<td>tso, edel</td>
<td>wisdom</td>
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<td>20</td>
<td>Ṛ</td>
<td>I</td>
<td>tso, edel</td>
<td>wisdom</td>
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<td>VI</td>
<td>VII</td>
<td>VIII</td>
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<tr>
<td>Whitened foot with</td>
<td>Guersey of skin</td>
<td>Beauty of the eyebrow</td>
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<tr>
<td>fire hair</td>
<td>Enamor of cattle</td>
<td>Sustenance of cattle</td>
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<td>Laste of the eye</td>
<td>Container of milk</td>
<td>Protection of the heart</td>
<td></td>
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<tr>
<td>Pavor of a dead man</td>
<td>Substance of boes</td>
<td>Beginning of honey</td>
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<tr>
<td>Nauing of geese</td>
<td>Feast of women</td>
<td>Feast of beauty</td>
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<td></td>
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<tr>
<td>Pavor of the</td>
<td>Blanching of faeche</td>
<td>Most difficult at night</td>
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<td>warrior-band</td>
<td>Handcraft of an artifact</td>
<td>Most carved of craftsmanship</td>
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<tr>
<td>Tavor of three</td>
<td>Marrow of coal</td>
<td>One of three parts of a wagon</td>
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<td>parts of a wagon</td>
<td>Friend of marthallil</td>
<td>Sycamor tree</td>
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<tr>
<td>Fairest tree</td>
<td>Substance of an ingonissige person</td>
<td>Drugs of clothing</td>
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<tr>
<td>Gower of guenous</td>
<td>Sustainable place for cows</td>
<td>Singing of multitudes</td>
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<tr>
<td>Sustainance of a</td>
<td>Raiment of physicien</td>
<td>Beginning of slaying</td>
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<td>boeche</td>
<td>Increase of secrets</td>
<td>Seeking of cloudes</td>
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<tr>
<td>Stronger reddenig</td>
<td>Reddening of facees</td>
<td>Glow of anger</td>
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<td>Most intense blushing</td>
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<tr>
<td>Loudest guson</td>
<td>Beginning of an answer</td>
<td>Beginning of a calling</td>
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<tr>
<td>Wounder of heroes</td>
<td>Smoothest of craftmanship</td>
<td>Sustaining of warrion-bands</td>
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<td>In cold dwelling</td>
<td>Preparision of plants</td>
<td>Shroud of a dead man</td>
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<tr>
<td>Discerning tree</td>
<td>Exchange of friends</td>
<td>Brooder of birds</td>
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<td>Oldest tree</td>
<td>Fairest of the ancients</td>
<td>Energy of an infirm person</td>
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<td>IX</td>
<td>X</td>
<td>XI</td>
<td>XII</td>
<td>XIII</td>
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<tr>
<td></td>
<td>Latin Tree-Name</td>
<td>Translated Inner Meaning</td>
<td>Colours* (O.Ir.)</td>
<td>Translation of Colours</td>
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<td>1</td>
<td>beech</td>
<td>birch</td>
<td>Vindity</td>
<td>iom</td>
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<td>hazel</td>
<td>rowan</td>
<td>Insight/Quickening</td>
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<td>fern</td>
<td>elder</td>
<td>Foundation</td>
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<td>willow</td>
<td>Intuition</td>
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<td>Rebirth</td>
<td>iom</td>
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<td>iom</td>
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<td>gra</td>
<td>apple</td>
<td>壮大/Unlimit</td>
<td>iom</td>
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<td>vine</td>
<td>Inwardness</td>
<td>iom</td>
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<td>iom</td>
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<td>Development</td>
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<td>broom</td>
<td>Harmony</td>
<td>iom</td>
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<td>blackthorn</td>
<td>Control</td>
<td>iom</td>
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<td>Change</td>
<td>iom</td>
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<td>iom</td>
<td>fir</td>
<td>Objectivity</td>
<td>iom</td>
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<td>17</td>
<td>iom</td>
<td>tane</td>
<td>Wisdom/Synthesis</td>
<td>iom</td>
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<td>Gateway/Passion</td>
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<td>aspen</td>
<td>Overcoming</td>
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<td>iom</td>
<td>yew</td>
<td>Death/Immortality</td>
<td>iom</td>
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<td>XIV</td>
<td>XV</td>
<td>XVI</td>
<td>XVII</td>
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<td>basketry</td>
<td></td>
</tr>
<tr>
<td>ææces</td>
<td>ææces</td>
<td>ææces</td>
<td>nosey work</td>
<td></td>
</tr>
<tr>
<td>ðæhætr</td>
<td>ðæhætr</td>
<td>ðæhætr</td>
<td>tragiæal poetry</td>
<td></td>
</tr>
<tr>
<td>ðætocæ</td>
<td>ðætocæ</td>
<td>ðætocæ</td>
<td>waindey</td>
<td></td>
</tr>
<tr>
<td>ðætæng</td>
<td>ðætæng</td>
<td>ðætæng</td>
<td>tanning</td>
<td></td>
</tr>
<tr>
<td>ææces</td>
<td>ææces</td>
<td>ææces</td>
<td>harping</td>
<td></td>
</tr>
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<td>ææces</td>
<td>ææces</td>
<td>ææces</td>
<td>harping</td>
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<tr>
<td>ðæcæs</td>
<td>ðæcæs</td>
<td>ðæcæs</td>
<td>waindey</td>
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</tr>
<tr>
<td>ðætocæ</td>
<td>ðætocæ</td>
<td>ðætocæ</td>
<td>waindey</td>
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<td>ðætæng</td>
<td>ðætæng</td>
<td>ðætæng</td>
<td>tanning</td>
<td></td>
</tr>
<tr>
<td>ðæcæs</td>
<td>ðæcæs</td>
<td>ðæcæs</td>
<td>harping</td>
<td></td>
</tr>
</tbody>
</table>

* Missing in the list found in the text of the Annales of XT.**
The five additional oghams representing the diphthongs were a later addition to the system. They are not counted among the ordinary run of ogham fews, nor do they look like their earlier fellows. They appear in the occasional inscription, but are not used actively in magical or divinatory Works. Instead, they represent the cosmos, the field in which the Work is wrought. These five extra letters, known as the forfedha, are shown below, along with their attributes:

<table>
<thead>
<tr>
<th>Shape</th>
<th>Sound</th>
<th>Name</th>
<th>Meaning of Name</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>ae</td>
<td>phagos</td>
<td>beech</td>
</tr>
<tr>
<td></td>
<td>io</td>
<td>iphin</td>
<td>gooseberry</td>
</tr>
<tr>
<td></td>
<td>ui</td>
<td>uileand</td>
<td>honeysuckle</td>
</tr>
<tr>
<td></td>
<td>oi</td>
<td>air</td>
<td>spindle</td>
</tr>
<tr>
<td></td>
<td>ea</td>
<td>ebéd</td>
<td>aspen (alternate name of E-few)</td>
</tr>
</tbody>
</table>

I mentioned that the forfedha have a cosmic import. Celtic cosmology is based around division of the worlds into 'fifths': a centre surrounded by four quarters.

The forfedha can be attributed to this cosmic map, as shown in the following table:

<table>
<thead>
<tr>
<th>Shape</th>
<th>Sound</th>
<th>Direction</th>
<th>Field</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>ae</td>
<td>east</td>
<td>blath</td>
<td>manifestation</td>
</tr>
<tr>
<td></td>
<td>io</td>
<td>north</td>
<td>cath</td>
<td>conflict - resistance</td>
</tr>
<tr>
<td></td>
<td>ui</td>
<td>west</td>
<td>fis</td>
<td>learning - spiral</td>
</tr>
<tr>
<td></td>
<td>oi</td>
<td>south</td>
<td>seis</td>
<td>harmony - space</td>
</tr>
<tr>
<td></td>
<td>ea</td>
<td>centre</td>
<td>mide</td>
<td>middle - focus</td>
</tr>
</tbody>
</table>

The map of the fifths therefore looks as below, and this is often used as a model for the layout of ogham fews in divination; it can be usefully embroidered onto a casting cloth. Similarly, the pattern spiralling from focus in the centre, through harmony, learning, resistance to manifestation is a pragmatic and suitably mythic model for structuring magical operations, resonant with the Celtic ideas of creation:
The Word Oghams

Just like the poetry of the Norse, Celtic poems and prose expressions often utilise kennings to describe people or objects in heroic terms. Each of the ogham fews has such kennings attributed to it, descriptive of its nature. Since these kennings are derived from the names of the oghams, it has been possible to reconstruct the original ogham names, a task accomplished by Professor Damien McManus. The three sets of traditional ogham kennings, or 'word oghams' as they are known, are listed in the table of oghamic correspondences on page 150. Their meanings in relation to the Mysteries of each ogham few are discussed below.

Beithe

Word Ogham of Morainn mac Moin: Withered foot with fine hair.
Word Ogham of Maic ind Oc: Greyest of skin.
Word Ogham of CúChulainn: Beauty of the eyebrow.

The name of the first ogham means 'birch-tree' and this is probably referred to in Maic ind Oc's phrase, 'greyest of skin', which is a good description of the silvery grey bark of the birch. Similarly, the smooth texture of this bark is not dissimilar to skin. This may be stretched to refer back to the association of the few with Otherworldly women, who were marked by their pale skin. This may also bring in the word of CúChulainn, 'beauty of the eyebrow', referring to the physical beauty of said women. Beauty is a secret key to open the ways to the Otherworld. What, specifically, is the beauty of an eyebrow? It is threefold: [1] its expressivity, in other words its capability to communicate the emotions, thoughts and intentions of its owner; [2] its shape, the curve which again suggests womanhood; [3] its hair. This latter leads us to Morainn mac Moin's word, 'withered foot with fine hair'. The kenning evidently refers to the birch, with its roots as the foot and its leaves as the hair, but let me stretch it a little and reread it as if it is the foot itself which has the hair. The notion of hair on a foot being 'fine' or beautiful will puzzle most modern sensibilities, but in times past the sight of a woman's secret body hair was an incredibly erotic and intensely stimulating thing, a sensibility which will be lost on those who have been fooled by advertisers marketing shaving products. Fortunately, some few of us still recognise that nature knows best. The fact that the foot is withered refers of course to the shape of the roots of the birch tree, though it may have links to the fact that in some mythologies (such as the Aztec), a withered foot is often taken as a token of castration, which would again emphasise the female Mysteries of this particular few.

Luise

Word Ogham of Morainn mac Moin: Lustre of the eye.
Word Ogham of Maic ind Oc: Friend of cattle.
Word Ogham of CúChulainn: Sustenance of cattle.
The name of this ogham means 'flame' or 'radiance'. It is a name which the Irish later used to describe the rowan tree on account of the beauty of its berries, but the name does not in itself mean 'rowan'. This meaning implies the lively, quickening function of the few, something which is reflected in Morainn mac Moin's kenning, which applies this radiance to the eye, adding a dimension of consciousness. The other two kennings, 'friend of cattle' and 'sustenance of cattle' were, according to McManus, originally referred to the elm tree and were later transferred to the rowan. He comments, “cattle love the elm on account of its flower and its down”. However, he also points out that these latter two kennings more likely refer to lus, meaning 'plant, herb, or vegetable' as an alternative name for the few.

Fern

Word Ogham of Morainn mac Moin: Vanguard of the warrior-band.
Word Ogham of Maic ind Oc: Container of milk.
Word Ogham of CúChulainn: Protection of the heart.
The ogham name means 'alder tree' and the kennings very obviously refer back to this meaning. The 'vanguard of the warrior-band' and 'protection of the heart' both refer to a shield – that which goes in front of the warrior and protects him – since shields were made of alder. Similarly, alder wood was used for milk pails. We might also draw some symbolic meaning from the function of the shield protecting the heart, which is the foundation of the body, and the warrior-band as the defender of the foundation of the community. Finally, the nourishment of milk is a foundation of life itself.

Sail

Word Ogham of Morainn mac Moin: Pallor of a dead man.
Word Ogham of Maic ind Oc: Sustenance of bees.
Word Ogham of CúChulainn: Beginning of honey.
The name refers to the willow tree, often called the sally-tree to this day. The 'pallor of a dead man' is evidently a reference to the colour of the tree. It also reminds us of the Underworld, pertinent given the few's association with water and the subconscious. 'Sustenance of bees' and 'beginning of honey' point to the catkins of the willow, the pollen of which is taken by the bees to produce honey. The whole process of producing honey is taken as a metaphor for the acquisition of wisdom and thus resonates with the few's meaning of intuition and developing insight.

Nin

Word Ogham of Morainn mac Moin: Establishing of peace.
Word Ogham of Maic ind Oc: Boast of women.
Word Ogham of CúChulainn: Boast of beauty.
The first kenning, 'beginning of peace' refers in a roundabout way to the ash tree which became associated with this few. Nin is the fork of a weaver's beam, which was only erected in times of peace, being made of ash, which would otherwise be used to make spears. 'Boast of women' and 'boast of beauty' both carry the same implication, since the weaver's beam would be used to craft fine garments to beautify the wearer. The whole expresses the meaning of nin: the establishment of peace and new beginnings through the application of resources to items of beauty instead of war. If I was to
be facetious (and I usually am, so why stop now?), I would point out that the word *nin* can mean 'the letter *n* and letters in general', bringing to mind our modern saying that the pen is mightier than the sword. This would be a wholly appropriate interpretation of the few, and it is an interesting and entertaining coincidence that a modern saying should echo its meaning so clearly. The meaning of 'forked branch' refers perhaps to the shaking of the olive branch in Irish tradition, at which men would stop fighting. This would accord with the 'beginning of peace' kenning and the few's generally accepted meaning.

Úath

*Word Ogham of Morainn mac Moin:* Assembly of packs of hounds.  
*Word Ogham of Maic ind Oc:* Blanching of faces.  
*Word Ogham of CúChulainn:* Most difficult at night.  

This few is linked with misfortune, its name meaning 'fear' or 'horror'. 'Assembly of packs of hounds' refers to the terror felt by a person confronted by a wolf pack. The wolves are also symbolic of the fearful thorns of the whitethorn, though this is a later association. 'Blanching of faces' is a self-evident kenning for the effect of fear on a person and fear is 'most difficult at night', when one is forced to deal with it alone in the dark. McManus postulates that the few's name is derived from the root *au-*, meaning 'down, away from', which would suggest an Underworld connection.

Duir

*Word Ogham of Morainn mac Moin:* Most exalted tree.  
*Word Ogham of Maic ind Oc:* Handicraft of an artificer.  
*Word Ogham of CúChulainn:* Most carved of craftsmanship.  

'Oak tree' is the meaning of the few and the kennings obviously refer directly back to this. Oak has long been known to be the tree viewed as 'most exalted' by the druids. The other two word oghams refer to its use in woodwork and craftsmanship, a sturdy and durable wood of supreme usefulness.

Tinne

*Word Ogham of Morainn mac Moin:* One of three parts of a wheel.  
*Word Ogham of Maic ind Oc:* Marrow of coal.  
*Word Ogham of CúChulainn:* One of three parts of a weapon.  

The first kenning refers to the wood of the holly tree to which the few was later attributed. Holly is one of the three kinds of wood used to make a chariot wheel. The final kenning, 'one of three parts of a weapon' refers to the few's original meaning, namely iron. Maic ind Oc's phrase is a reference to the smelting process. *Tinne*'s divinatory / magical meaning of 'balance' is perhaps suggested by the fact that two of its word oghams identify it as 'one of three parts' of some item and that it is the third ogham in its row, with three strokes to mark it. In all of these cases, the number three suggests two ends and a middle, which is the balancing point between them. *Tinne* is all about precision.

Coll

*Word Ogham of Morainn mac Moin:* Fairest tree.
All of the kennings refer to the hazel tree or to its nuts (that of Maic ind Oc referencing the empty shells since everyone eats the nuts because they are so appealing). The emphasis upon fairness and sweetness is highly appropriate to the few's creative leanings and the allusions to eating the nuts refers back to the mythic hazel in the Underworld, whose nuts fall into the stream to be eaten by the salmon: all symbols of hidden knowledge and creative thought.

All three kennings refer quite plainly to rags. The lunatic and the 'insignificant person' are both clad in rags and this is made explicit by the third, 'dregs of clothing'. This may seem strange for a few whose meaning is beauty, but quite the contrary is true. The few's other meaning is eternity and the beauty it speaks of is eternal, not to be found in gaudy clothing. It is a beauty as much of the mind, and the lunatic is peculiarly associated with this ogham. There is an alternate reading / interpretation of the word ogham of Morainn mac Moin, which suggests the meaning of 'bush' (the meaning may be 'shelter of a lunatic' or 'shelter of a hind / doe', which suggests bushes and woodlands) and it is from this that the later association with the apple was probably derived.

All of the kennings refer to the meaning of 'field, grass, pasture'. The Old Irish word gort is cognate with Welsh gorth, meaning 'garden, enclosure'. The act of enclosing a field or garden and using the space for either grazing livestock or growing plants is not inconsistent with the few's divinatory meaning of 'development'. McManus suggests that the later attribution of ivy and
honeysuckle to the few may derive from the 'greenest pasture' kenning, since both are evergreens.

**Gétal**

*Word Ogham of Morainn mac Moin*: Sustenance of a leech.
*Word Ogham of Maic ind Oc*: Raiment of physicians.
*Word Ogham of CúChulainn*: Beginning of slaying.

'Sustenance of a leech' and 'raiment of a physician' are both suggestive of blood: the leech feeds upon it and the physician is coated in it during surgery. This meaning is obviously echoed in 'beginning of slaying'. The meaning of the ogham name seems to be 'act of wounding' and the Old Irish word is cognate with the Welsh *gwanu*, meaning 'pierce, stab'. The later attribution of the reed, fern or bracken to this few also seems to derive from the kennings due to their many healing uses and blood-stauching.

**Sraib or Straif**

*Word Ogham of Morainn mac Moin*: Strongest reddening.
*Word Ogham of Maic ind Oc*: Increase of secrets.
*Word Ogham of CúChulainn*: Seeking of clouds.

The ogham name refers to sulphur and this and its chemical reactions is obviously referred to in the 'strongest reddening' kenning. Its use may also be alluded to in the 'seeking of clouds' kenning, although this might be more akin to Maic ind Oc's meaning, which we will discuss shortly. In such a case, the clouds would refer to concealment and the kenning could therefore be considered a statement akin to 'Seek After the Mysteries'! 'Increase of secrets' is definitely a reference to magic and mysticism. The Old Irish phrase is *Mórad rún*: the word *rún*, here translated as 'secret', has the same meaning as *rune* in Germanic languages.

**Ruise**

*Word Ogham of Morainn mac Moin*: Most intense blushing.
*Word Ogham of Maic ind Oc*: Reddening of faces.
*Word Ogham of CúChulainn*: Glow of anger.

All three kennings point to redness or reddening, most specifically the reddening of a face in response to some emotional stimulus. The ogham name itself means 'red'. The later attribution of the elder tree to the few is as a consequence of this original meaning of redness, which is reflected in the red berries of the tree.

**Ailm**

*Word Ogham of Morainn mac Moin*: Loudest groan.
*Word Ogham of Maic ind Oc*: Beginning of an answer.
*Word Ogham of CúChulainn*: Beginning of calling.

All three of the kennings relating to this few refer to its sound ("Ah") rather than to its meaning, or specifically the beginning of its sound. This may be significant given the divinatory interpretations relating to beginnings. It is difficult to assert the original meaning of *ailm*, but the tree attribution of 'pine' or 'fir' may be correct, as the name is used in this context in the King and Hermit poem, which reads *'caine ailmi ardom-peitet'*: 'beautiful are the pines which make music for me'.
Onn

Word Ogham of Morainn mac Moin:  Wounder of horses.
Word Ogham of Maic ind Oc:  Smoothest of craftsmanship.
Word Ogham of CúChulainn:  Sustaining of warrior-bands.

There are variant readings for Morainn mac Moin's kenning: some sources have 'congnaid ech' ('wounder of horses') and others have 'congnamaid ech' ('helper of horses'). McManus suggests that 'wounder of horses' is the earlier of the two. Onn was the original Old Irish word for 'ash-tree' (later replaced by uinnius); onnaid later came to mean 'the wheel-rim of a chariot'. Since ash, being strong and pliant, was used for horse-whips, this marks the 'wounder' variant as the original. 'Smoothest of craftsmanship' is easily attributed to ash and 'sustaining of warrior-bands' refers to the use of ash as spear shafts. The attribution of furze to this few came much later, when the interpreters of the kennings had forgotten that onn was an ancient name for ash.

Úr, Uir

Word Ogham of Morainn mac Moin:  In cold dwellings.
Word Ogham of Maic ind Oc:  Propagation of plants.
Word Ogham of CúChulainn:  Shroud of a dead man.

The ogham name means 'earth, clay, soil' and this is clearly indicated by all three kennings. The earth is figured here both as the fertile ground from which new plants spring and also the burial place of the dead. From cradle to grave. This fits neatly with the divinatory meaning of 'a gateway', as new life comes out of the ground as the dead return to it, passing to and from the Underworld.

Éo > Edad

Word Ogham of Morainn mac Moin:  Discerning tree.
Word Ogham of Maic ind Oc:  Exchange of friends.
Word Ogham of CúChulainn:  Brother of birch.

There is considerable difficulty in interpreting the kennings for the E-few and in discovering its original name. The key may lie in Maic ind Oc's kenning, 'exchange of friends'. Which friends? The friends in question are the words éo meaning 'yew tree' and éo meaning 'salmon'. 'Discerning tree' could refer to the use of yew rods in divination, which – through the prior exchange – could be interpreted as the salmon of knowledge. The final kenning, 'brother of birch' is ambiguous, though commentators point to 'salmon' as the meaning in all three cases, which sits well with the name of the few and the overall tone of the ogham's meanings. 'Salmon' is thus the most likely original name for this few unless further information should come to light.

Éo > Idad

Word Ogham of Morainn mac Moin:  Oldest tree.
Word Ogham of Maic ind Oc:  Fairest of the ancients.
Word Ogham of CúChulainn:  Energy of an infirm person.

As the names indicate, there is some confusion and overlap between the E-few and the I-few, but opinion seems fairly unanimous that it is this final ogham in the tale of twenty that is attributed to the yew. Due to its great age, the yew is habitually placed last in Celtic lists of trees. The first two
Kennings clearly point to the yew and its longevity: 'oldest tree' and 'fairest of the ancients'. The final kenning is more difficult. McManus suggests that it may be rephrased as 'sustenance of a sick person', implying the ingestion of the yew's poisoned berries, but this must remain a suggestion.
Magical Uses of Ogham

The very first use of ogham we read about in the tales is as a magical charm to protect a woman from being abducted and taken to the Otherworld:

>This is the first thing written in ogham; that is, B (birch) was written, and it was written to give a warning to Lug son of Ethliu with regard to his wife to protect her from being carried away into the sidhe. (The message was) seven Bs in one branch of birch: Your wife will be carried away from you seven times into the sidhe or into another country unless the birch guard her.

The mythic creator of ogham was the God Ogma, a Deity of strength and eloquence. There are depictions of Him with chains coming out of His mouth, to which happy, smiling people are attached, symbolically bound by His honeyed words. This is a marvellous image of the person and power of the magician, and highly resonant with the theme of this book.

The account of ogham's creation is given in the Irish In Lebor Ogaim, which is part of the Book of Ballymote, and its reference to the manner in which ogham is used by the bards is illuminating:

>What are the place, time, person and cause of the invention of ogham? Not hard. Its place is Hibernia insula quam nos Scoti habitamus (The island of Hibernia, where we Scots – Irish – live). In the time of Bres, son of Elatha (Poetic Art) king of Ireland, it was invented. Its person Ogma, son of Elatha, son of Delbaeth, brother to Bres – for Bres, Ogma and Delbaeth are the three sons of Elatha, son of Delbaeth there. Now Ogma, a man well skilled in speech and poetry, invented the ogham. The cause of its invention was that he wanted to prove his ingenuity, and that he thought this language should belong to the learned to themselves – to the exclusion of farmers and herdsmen. Ogham got its name from Sound and Matter – who are the father and mother of ogham...

>With respect to Sound, Ogham comes from Ogma, its inventor. But as far as Matter is concerned, ogham is ognaim -- “perfect alliteration”, which the bards applied to poetry... For the poets measure Gaelic by letters (O.Ir. feda). The father of ogham is Ogma, the mother of ogham is the hand or knife of Ogma.

Much of the magic of the ogham is very similar to the magic of the runes, as would be expected: we are looking at closely related societies, both using a magically coded writing system based around patterns of sounds.

Ogham Inscriptions

There are approximately three hundred ogham inscriptions surviving from early Celtic times. The majority of these are in Ireland, with several on the Isle of Man, and a few others elsewhere in the British Isles. Most of these inscriptions are memorial in nature, but nonetheless magical for that: memory, and being remembered, are highly important factors in Celtic culture. It is still the case on the Isle of Man that when one moves to a new part of the Island, the old men will convene and discuss your heritage: “Oh aye, he's the son of so-and-so, and his grandfather was such-and such, who lived at _____ and did ______...” To have an ogham stone erected in your memory, to be touched and read by future generations, is a kind of immortality.

One very curious stone is to be found in Maughold on the Isle of Man, a stone whose lines my
fingers have often lovingly traced. It is curious for two reasons: its content and its motive. In terms of its content, it is one of only two stones (both on the Isle of Man) to exhibit a contemporaneous inscription in both runes and ogham; a reflection of the Isle of Man's hybrid Celtic / Norse culture in ancient times. And the motive for raising it was significant in terms of our present study. The first line of runic letters reads (in translation): “John the priest cut these runes”, and popular lore states that he did so “that the people might know their letters”. There then follows a line of the runes of the Younger Futhark in their Manx variant, in their proper order. Beneath this is a line of ogham inscription, in the proper order of the ogham characters. So it seems John the priest was recording the two alphabets pertinent to the languages used in Mannin at that time. This fascinating stone is illustrated below:

As with the runes, some of the ogham inscriptions, whilst perfectly clear in the letters / sound values they inscribe, are not translatable, because they represent wholly magical formulae instead of words. An example of this would be the seven B-fews mentioned earlier, intended to prevent a woman from being abducted to the Otherworld. A further example of a purely magical code is:

This inscription, from an amber bead in Ennis, reads ATUCMLU, and the bead was used as a charm to ease childbirth.

In the case of these magical formulae, the fews are chosen purely for their intrinsic magical meaning and significance rather than for any words they might form.

Verbal Ogham Magic

The ogham fews represent sounds first and foremost; they are a numeric key to record sequences of sound, and their Mystery is contained in the sounds they embody.

This should come as no surprise given that it is the Celts who used them, a people to whom music, song and poetry have always been of the utmost importance. There is a reason why most Celtic accents are lilting in nature.

It is possible to accord a mantra to each ogham few by which its current may be invoked for purposes of meditation or private Working, similar to the rune songs. For example, the current of
beithe, the first few in the ogham sequence, could be called upon by repeatedly singing or chanting:

\[
\begin{align*}
  &\text{beithe beithe beithe} \\
  &\text{beeeeiiitheee} \\
  &\text{be be be be be} \\
  &\text{beeeeiiitheee}
\end{align*}
\]

and so with the other fews. It is a tremendous and powerful journey for a magician to simply enter an altered state of consciousness and chant the songs of each ogham in sequence, allowing his mind to follow the sounds and observe what ideas arise in consequence.

The most advanced and satisfying use of ogham for magical purposes, however, requires a high level of skill with words and wordplay, coming to us from the example of the bards, who composed epic poems to the praise or bane of rulers, magnifying their fame and wealth or bringing them low through satire and shame, depending upon their just deserts. The bards used ogham as a mnemonic system, recalling tales, correspondences and kennings through the alliteration of their initial letters.

Bards would travel throughout the kingdoms and tribes of their region, visiting the halls of the great lords and being received with great honour. If the lord was generous with gifts, the bard would compose poems which would shower him with praise, recounting his wisdom, generosity and mighty deeds. This would confer a concrete blessing upon the ruler, raising his popularity and esteem in the eyes of his people and, most importantly, in the eyes of his vassals and followers. If he was miserly, the bard would ridicule him for his meanness, his dullness and his cowardice. According to the tales, lords thus satirised would suffer physical afflictions as a consequence, such as boils upon their faces. This was more important than it sounds to us today, as in Celtic thought a king must be unblemished in body or he would be unfit to rule. At first thought, this may seem very selfish, as if the bard is only out for what he can get, and can be 'bought' by a bad ruler or be unjust about a good one whose coffers are empty. But this is to apply false modern values to the times in which the bard lived; people thought and acted very differently then. If a ruler was stingy to the bard, he would be stingy to his own retainers too, which would lead to poor loyalty and favour, resulting in a shaky kingdom which would be swept away by any aggressor. But if the lord was generous with the bard, the likelihood was that he would be generous with all those who served him, engendering fealty and strong support. An unjust and mean ruler was a liability to his people and a menace to the security of his own kingdom.

The bard would have the mythology of his tribe memorised by rote, and would use these mythic themes to weave tales and to embroider and embellish his praise of the ruler (in the same way in which a modern magician draws upon mythic correspondences to focus and power his magic).

So how would a magician use the ogham to compose poetry for magical effect? We already have the clues from surviving fragments of poems and accounts of the bards: through use of alliteration, using words which begin with the sounds of the fews he wishes to invoke. For example, if a magician wished to cast a curse upon someone, he might decide to invoke úath, which is associated with the H-sound. He might focus his mind, stretch out his Will and chant something like:

"Horror, horror, horror, I hurl unto thee; Hate, hurt and harm upon thee like hail."

This could most effectively be combined with inscribing the inscription – or the core ogham(s) invoked – upon a sliver of wood or leather, perhaps with the target's name inscribed in ogham on the
The above is, of course, a very simple example just to illustrate the point. Most situations would use multiple lines and several distinct oghams. The composition of the poem would thus be a matter for great consideration and contemplation, drawing upon the magician's creativity (which is, after all, the source of all magic). The actual composition and the amount of work put into it would be more important than the actual performance of the rite, as it would determine the measure of the passion and precision of the bard, the 'engine' that drives the spell.

Walking the Worlds

One important part of Celtic folklore and magic is the fact of the imminence of the Otherworld. At any moment, an individual might pass from this world into the lands of the Sidhe without even realising it. Overleaf there is a diagram of the levels of Reality according to Celtic mythic thought. This world – the manifest physical realm – is in the centre. Symbolically 'above' are the plains of the Otherworld; symbolically 'beneath' and far away are the lands of the Underworld.

On the facing page is a second diagram, which shows the ogham fews superimposed upon this conceptual map of the worlds.
It can be seen that by invoking specific sequences of ogham fews, the magician can channel energies from specific parts of the Otherworld and bring them to bear in his current situation. Moreover, he can use the ogham to steer his course as he partakes in Otherworld journeys by means of his magically charged imagination: a practice that is frequently called 'astral travel' by occultists.

Full details and correspondences for these Otherworld journeys are to be found in my book *The Ogham Roads*, which focuses exclusively upon this practice.
Coelbren y Beirdd was pronounced by a Welsh antiquarian named Iolo Morganwg (1747 - 1826) to be the secret alphabet of the bards. It proved very popular among the Celtic revivalists of the Nineteenth Century, but is now generally believed to be inauthentic, as it has been proven that Morganwg forged many of his manuscripts and basically made his bardic lore up.

What many people forget to ask in such cases, though, is: when does inauthentic become authentic? After all, every tradition has to begin somewhere. At what point does some new thing accrue sufficient use – and usefulness – to be deemed traditional henceforth? A lot of water has flowed under the bridge, after all, since Morganwg first displayed the coelbren characters.

Any true Adept will recognise that the fact that coelbren was used enthusiastically by genuine students after its 'discovery' is sufficient in itself for it to begin to accrue some genuine magical resonance. Let us not forget that at some remote point, runes and ogham too were new inventions, accruing their power and prestige through continued use by properly initiated magicians. Whatever else the coelbren characters may be, they are a genuine expression of the Welsh Celtic spirit, even if that expression is but a couple of centuries old.

I am including the coelbren alphabet in this book because whatever else it may be, it is an alphabet which claims to be linked to the bardic Mysteries of Wales. And those Celtic magicians who focus upon Welsh tradition may well find a very useful tool in a magical language tailored to their own needs, since the linguistic emphasis of ogham is quite different to Welsh sound values.

The letters are as follows:

A few differing tables of meanings for coelbren exist, or more correctly, tables for the meanings for the sounds of the letters for exist, for as will be seen in the summary given below, there are far fewer meanings than there are letters, but with some fudging, it is possible to attribute more than one symbol to some meanings where necessary.

It will be immediately obvious that most of these attributions and meanings have been rather awkwardly copied across from the ogham and the fit is not always an entirely snug one. Nevertheless, there is a system here that can be made workable by any magician who wishes to work within the Welsh Celtic tradition and utilise a sacred / secret alphabet whilst doing so.

The meanings of the coelbren letters are as follows. Certain attributes may be slightly contradictory, I have here synthesised two or three different sets of attributions.

A  Ffynidwydden  Silver Fir  
    Positivity, forward motion, continuance, visionary, height

E  Aethen  White Poplar  
    Negativity, halt, interruption, prevents illness

I  Ywen  Yew  
    Direction, application, subservience, rebirth, eternity
O Piswydden Furze / Spindle
Cast off, yield, emanate, project, collect

U Grug Heather
Circumference, hollowness, capacity, penetration, inner self

B Bedwen Birch
Perceive, being, existence, fresh start, beginning, cleansing

C / K Collen Hazel
Hold, contain, comprehend, intuition

CH Gelli Grove
Sacred place, knowledge, timelessness

D Derwen / Dar Oak
Expand, spread, unfold, solidity, protection, strength, doorway to Mysteries

F/ V Gwernen Alder
Oracle, protection

G Eiddew Ivy
Spiral, labyrinth, search for the self

NG Corsen Reed
Direct action

H Dreanenwen Hawthorn
Cleansing, chastity, protection

L Cerdinen Rowan
Solution, effusion, protection against enchantment, self control

LL Mor Sea
The sea, travel, connectedness

M Gwinwydden / Afallen Vine / Apple
Surround, inclusiveness, comprehension, beauty

N Onnen Ash
Object, subject, simplicity, macrocosm and microcosm
<table>
<thead>
<tr>
<th>Letter</th>
<th>Welsh Name</th>
<th>English Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>P</td>
<td>Pinwydden / Gwyddfidd</td>
<td>Pine / Honeysuckle</td>
</tr>
<tr>
<td></td>
<td>Push, penetrate, hidden secret</td>
<td></td>
</tr>
<tr>
<td>PH</td>
<td>Ffawydden</td>
<td>Beech</td>
</tr>
<tr>
<td></td>
<td>Old knowledge, old writing</td>
<td></td>
</tr>
<tr>
<td>R</td>
<td>Ysgawen</td>
<td>Elder</td>
</tr>
<tr>
<td></td>
<td>Force, motion, superiority, the end in the beginning; the beginning in the end</td>
<td></td>
</tr>
<tr>
<td>S</td>
<td>Helygen</td>
<td>Willow</td>
</tr>
<tr>
<td></td>
<td>Secrecy, privacy, insinuate, night vision, lunar cycle, femininity</td>
<td></td>
</tr>
<tr>
<td>T</td>
<td>Celynwen</td>
<td>Holly</td>
</tr>
<tr>
<td></td>
<td>Limit, confine, strain, best in the fight</td>
<td></td>
</tr>
<tr>
<td>TH</td>
<td>Gwerthyd</td>
<td>Spindle</td>
</tr>
<tr>
<td></td>
<td>Sweetness, delight, intelligence</td>
<td></td>
</tr>
</tbody>
</table>
The Celtic Myth Cycles

Celtic lands were Christianised very early, and since the druids and bards passed their lore on verbally, memorised over many years of training, there was a real danger that the mythology might be lost entirely. Fortunately, whatever else they may have been (and I can come up with a few choice names), the monks who settled in these lands were firm believers in setting down absolutely everything in writing. This included the mythic tales of the Celtic peoples.

We have a wealth of Irish tales, such as the Ulster Cycle, which recounts the story of CúChullain and his heroic exploits, the Fenian Cycle with its myths of Finn and his warrior band. Tales of the Gods, the characters of the Otherworld, and the exploits of Druids both wise and wicked fill these pages. The main thing we are lacking in the surviving Irish myths is an account of the creation of the world, but in the Book of Invasions we find a mythic account of the settling and division of Ireland, which makes quite explicit the pattern of creation and ordering perceived by the Celtic psyche. The monks who recorded these tales were also mercifully restrained in changing details to suit their Christian world-view. The early Celtic church was far more open to continuing traffic with the worlds of fairies and supernatural beings than the church of Rome, and would indeed later be considered heretical. So apart from possible instances of confusion by incomprehension, there seems to be little religious 'editing' of the Irish tales that have survived to come down to us.

The Welsh tales, as gathered together in the Mabinogion, or the Arthurian legends, are not so lucky. The Christian interest in the versions of these stories that have survived is all-pervasive. Pagan symbols such as the Graal have been washed over with a Christian veneer, and the Celtic Gods and Goddesses are depicted as men and women, though due to their deeds, it is impossible to disguise Their extraordinary power and influence. None of these changes are sufficient to disguise the pattern of the myths, but it means the reader must constantly be revaluating what he reads and trying to restore it to its true context.

There are important patterns and interrelationships to be found in these tales, and I cannot recommend highly enough Celtic Heritage by Alwin and Brinley Rees as a valuable book to reveal and analyse some of these recurring patterns, which shed great light upon the mythic structure of the Celtic psyche.

Poetry, forming the basis of bardic tradition, lore and practical magic, was just as important to the Celts as it was to the Norse skalds. The use of language in evocative and rhythmic ways, both clever and emotive, is a vital component of both Celtic culture and Celtic magic. A few brief excerpts from the Irish tales will serve to illustrate this.

The following was spoken as a prophecy by a druid of the Fir Bolg who foresaw the coming of the Tuatha Dé Danann:

Scéal duibh,  
óig dar mhuir,  
mile laoch liónfas ler,  
barca breaga bruígfidid,  
bása uile aisnedid,  
áes cach dána dócheadal,  
śiabra dothrú saibsciince,  
séanfaid tráigte sithchura,  
cacha treasa maidfidid.

The alliteration is very clear when the poem is read in its original tongue. A translation is as follows:
A tale for you,
youths across ocean,
a thousand heroes will fill (web) the sea,
speckled (magic) ships will moor here,
al death declared.
A folk each of magic incantations,
a bad doom will strike false science,
good portents will ebb peaceful bindings,
al contention will be routed.

This next poem is an example of bardic satire. The legend is that a travelling poet named Cairbre arrived at the court of King Bress, but received very poor hospitality from the king. The following morning, the poet toppled the king from his throne by denouncing him as follows:

Gan cholt for criabh ceireine
gan geart fearbú fora n-asad aithrinni
gan adhbhai fhir iar ndrúbaí diasoirchí
gan díl daimhe reisse ropsain Breisse
Ní fil a mháin trá Breisse

This reads in translation:

Without food quick on a platter
without fresh milk for a calf to grow on
without lodging for a man when night prevails
without sweetness for men of art - such is (the like) of Bress
No longer is prosperity Bress's.

As a final example, here (in English only, for brevity's sake) is a song of blessing sung by the Morrigu following a decisive battle:

Peace to (as high as) the sky
sky to the earth
earth beneath sky
strength in everyone
a cup very full
a fullness of honey
honour enough
summer in winter
spear supported by shield
shields supported by forts
forts fierce eager for battle
"sod" (fleece) from sheep
woods grown with antler-tips (full of stags)
forever destructions have departed
mast (nuts) on trees
So epic poetry, and magical applications of poetry were plentiful in the world of the Old Irish sagas. There remains one more example of verbal magic that has survived down through the ages in Celtic lands, and that is folk tales, or fairy tales.

These traditional tales were passed down orally in close knit communities. In each community, there was usually a storyteller and local historian, often a hereditary position, called a seanchaí (often Anglicised as 'shanachie'). The title means a 'bearer of old lore'. This individual would collect and memorise all of the traditional stories known to the region and would tell these to the community. This was not merely an entertainment in the days before television, it was considered to be a magical act in itself, conferring a tangible blessing upon both teller and attentive listeners. It stands to reason why this should be so. With each telling of a well-loved tale, the mythic patterns and traditional cultural values would be reiterated, centring the people steadfastly in the traditions of their ancestors once more, fortifying and focusing them.

This tradition of storytellers survived until fairly recent times, certainly within my own lifetime on the Isle of Man, the old stories were still known by heart and told to children by their grandparents. I suspect it survives still in some of the more rural districts. It has withered and begun to die rapidly, though, with the advent of television. Fortunately, folklorists and antiquarians in the last century took it upon themselves to collect these stories and write them down, publishing many of them, before they were lost and forgotten. For this, we must be eternally thankful.

It has been argued by those who insist upon strict adherence to the 'authentic' tradition that fairy stories and folk tales are very corrupt and muddled sources for genuine lore. Perhaps they are in strictly academic terms, but these are tales which have been passed down – and believed – by the people, and thus project a wholly authentic atmosphere and empathy with the magical and supernatural tradition of the area. Many of the themes and patterns are still perfectly intact in these stories, and for the magician seeking to tap into the imaginative reservoir that fuels the Celtic magical tradition, an understanding and appreciation of fairy stories is essential. Read them aloud and take note of the patterns that recur throughout the tales, introducing them into your magic. These words
have preserved vision, emotion and formulae of power.
The Merlinic Tradition

It would be remiss to write a chapter concerning Celtic magic without mentioning Merlin, the greatest of all legendary British magicians.

There is an enormous amount to be learned from the legends of Merlin, and there are a considerable number of legends, far more than most people realise. Most people's knowledge of Merlin is limited to his time with Arthur, but much more detail concerning his early life is found in the Histories of the Kings of Britain. There are also wholly different legends of Merlin (possibly a different Merlin, or a different aspect or manifestation of the same archetype) in the Vita Merlini, which presents us with a much wilder, more shamanistic figure.

As with all of the legends collected at later dates, a Christian veneer has been ill-fittingly plastered over the sturdy pagan wall of Arthurian lore particularly, but Merlin remains ever an outsider and a sorcerer. The tale-tellers justify this by explaining that he was half a fairy creature, with no mortal sire: the father of Merlin was an incubus, a Demon who visits women in their sleep to stir their lusts and have sex with them.

During my time in the Temple of Set, I worked within – and later became co-Grand Master of – the Order of Merlin, a Celtic magical Order founded by Magister David Austen. The Order explored Celtic magic in general, and the life of Merlin in particular. Its Seal depicted Merlin seated upon a Dragon, with a banner beneath displaying the Order's motto: *Ab uno disce omnes*, 'From one example learn about all'. The Order posited Merlin as the archetype of the ideal magician and sought to emulate him in its Work.

This makes sense, as Merlin exhibits some unique qualities that make him eminently suitable as a Left-Hand Path role model. Firstly, there is the aforementioned legend concerning his parentage, recognising that his bloodline contains a Demonic heritage. It is an essential teaching of The Apophis Club that we were spawned from the blood of the Dragon, as made clear in the very earliest Draconian myths of Tiamat. Secondly, he is a kingmaker, the true power behind the throne, working secretly to establish the world he desires. It is Merlin – working through three kings: Vortigern, Uther and Arthur – who unites the Britons under a single king, as opposed to the multitude of petty kingdoms that had existed previously. Merlin also transcends death. In the magnificent film *Excalibur*, he becomes “a dream to some: a nightmare to others!”

*Excalibur* was a favourite of the Order of Merlin. The otherworldly portrayal of Merlin as a being beyond the merely human by Nicol Williamson was inspiring (literally). The movie also made explicit Merlin's Draconian nature: his apprehension of and affinity with the Dragon. It employed extensive use of the chant known as the Charm of Making, a wonderful spell in Old Irish. When we are considering Draconian verbal magic, it would be criminal not to reference this chant, which is as follows:

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Anál nathrach, orth' bháis's bethad, do chél dénmha
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which translates as

*Serpent's breath, charm of death and life, thy omen of making.*

Take time to watch *Excalibur*, it will repay your interest on many levels. It will also allow you to study Merlin reciting the Charm of Making. This is not merely a guide to pronunciation (handy though that is with Old Irish), but also the opportunity to study the inflection and purpose that should be put into a magical chant: a flat and lifeless reading will **not** do. When weaving magic with our words, we must call upon every last vestige of charisma and emotion. Our words must resound with Will.
In the pages of the *Histories of the Kings of Britain* by Geoffrey of Monmouth, we find two lengthy chapters which contain the Prophecies of Merlin. Prophecy is another example of the magical use of words. The prophet enters an altered state of consciousness in which he perceives all manner of symbolic magical visions, and hears voices, all pertaining to the matters currently before him. He utters aloud what he sees and hears and these things are recorded for further consideration.

Prophecy is **not** the same as seeing the future. It is the reception of symbolic images and/or words which offer clues and insights into a situation. Historically, prophecies have been much abused by the ignorant. I will state here quite plainly that it is impossible for any prophet to offer dates and details of when specific things will happen centuries in the future. Nor do genuine prophets claim to do so. But there are treasures to be mined from these visions, most especially with regard to the process of Initiation. Specific details concerning events are applicable only to those immediately associated with the prophet and the situation **at the time of the prophecy**.

There are some very beautiful and magically stimulating images in the Prophecies of Merlin and I encourage all Celtic-minded Initiates to read them. Here is a brief example to whet your appetite:

“In her days shall a Serpent be brought forth, which shall be a destroyer of mankind. With its length it shall encompass London, and devour all that pass by it...

“... One shall come in armour, and shall ride upon a flying serpent. He shall sit upon his back with his naked body, and cast his right hand upon his tail. With his cry shall the seas be moved, and he shall strike terror...”
Celtic Gods and Goddesses

There are a huge number of Celtic Gods and Goddesses, far too many to list in a general book such as this one. Many of the minor Deities are purely local, associated with a particular landmark, and the greater Gods may appear in different aspects. There are also semi-Divine heroes and other classes of supernatural spirits who inhabit the Sidhe, such as the many types of Fairy folk.

For the purposes of our present study, given the emphasis upon the Irish tradition in this chapter, it seems best to list those Gods and heroes who can be associated with particular ogham fews, so that the Initiate can work from a coherent basis. Most of the major Gods listed here have their reflections also in the Welsh and Gallic pantheons, under varying names. In the accounts of the Gauls, their Deities are often given the names of similar (sometimes only very vaguely similar!) Roman Deities, since it was the Roman habit to absorb the Gods of conquered peoples into their own and to name Them accordingly in their records.

B

Badb – Goddess of war, sovereignty and eroticism.
Bran – Mariner who sailed to the Otherworld.
Bricriu – Mischief maker and polariser.

L

Lugh Lamfadha – Spear-wielding High God, many-skilled.
Leanan Sidhe – Otherworldly female spirit, inspires poets.
Loegaire – Charioteer of CúChullain.

F

Fintan – Primeval God, knower of all.
Fotla – A Goddess of the sovereignty of Ireland.
Finn mac Cumhail – Leader of a warrior-band.

S

Semias – Master of the Otherworldly city of Murias.
Scathach – Teaches skill with arms and foretells the future.
Setanta – Boyhood name of CúChullain.

N

Nuada Airgetlam – King of the Tuatha Dé Danann.
Nodens – God of the waters.
Niamh – Daughter of Manannán, linked with the sea.
Niall – King who lay with Ériu in hag form to win the crown.
Due to the intrinsic malevolence of the H-few, no names of Gods or heroes begin with this letter.

D

The Dagda – the 'good God', High God of the Druids.
Danu – Oldest and most remote ancestress of the Gods.
Deirdriu – So fair that wars were fought over her.
Diarmuid – Irresistible to women, arousing jealousy.

T

Trefuilngid Tre-Eochair – Primordial entity who divided Ireland and controlled the rising and setting of the Sun.
Tigernmas – Metallurgist and introducer of tartan.

C

Cian mac Cainte – Father of Lugh, the Magician-King.
Caillach – The Divine hag who rules the year from Samhain to Beltaine.
CúChullain – Fieriest Irish hero, the manifestation of Will in flesh and blood.
Cormac – Travelled to the Otherworld to recover his wife; drank from the Spring of Knowledge.

Q

Hints of a Hidden God or Hero who is in slumber. No direct attributions, though the Gods and heroes associated with coll also have a certain resonance here.

M

Manannán mac Lir – God of the sea and Lord of the Underworld.
Morfessa – Master of the Otherworldly City of Falias.
The Mórrígan – Manifestation of a triple-Goddess: 'Great Queen' and 'Queen of Phantoms', Goddess of the battlefield.
Mathgen – A great Druid in the Old Irish tales.
Mongán – Braved the Underworld to win magical knowledge.

G

Goibhniu – God of metal-working and smithcraft.

NG

An archaic sound, so no direct attributions.
No direct attributions. Some of those Deities listed under sail may also have an affinity here.

R

Ruadh Rofessa – Another name of the Dagda: 'the red one who knows all'.
Rigru Roisclethan – A Queen of the Otherworld.
Rigantona – 'the great Queen'.
Rhiannon – The equine Goddess.
Ragallach – His tale exemplifies the twists of fate and destiny.

A

Aedh – Primeval fire God.
Aine – Wife or daughter of sea God Manannán mac Lir.
Art – Ancient Irish King, whose reign exemplifies the socio-magical role of sovereignty in Celtic culture.

O

Ogma – Inventor of ogham, God of strength and eloquence.
Oisin – Warrior-poet, spent three hundred years in the Land of Youth with his Otherworldly lover Niamh.

U

Uscias – Master of the Otherworldly City of Finias.
Uathach – Daughter of Scathach, mistress of CúChullain.

E

Eras – Master of the Otherworldly City of Gorias.
Ériu – Goddess of sovereignty, from whom the land of Ireland gets its name.
Emer – Jealous wife of CúChullain.

I

Ildanach – 'Many-talented', alternate title of Lugh.
Irnan – A magical hag, the embodiment of great age.
Further Reading
Cross, Tom P. and Slover, Clark Harris – *Ancient Irish Tales*
Curran, Bob – *The Creatures of Celtic Myth*
Curran, Bob – *The Dark Spirit*
Dooley, Ann and Roe, Harry – *Tales of the Elders of Ireland*
Fries, Jan – *Cauldron of the Gods*
Gantz, Jeffrey (trans.) - *The Mabinogion*
Geoffrey of Monmouth – *Histories of the Kings of Britain*
Green, Miranda – *The Gods of the Celts*
Kelly, Michael – *The Book of Ogham*
Kelly, Michael – *The Ogham Roads*
Maccrossan, Tadhg – *The Sacred Cauldron*
Malory, Thomas – *Le Morte d'Arthur, Vols I & II*
Patton, John-Paul – *The Poet's Ogam*
Pennick, Nigel – *Ogham and Coelbren*
Rees, Alwyn and Brinley – *Celtic Heritage*
Stewart, R.J. - *Merlin: The Prophetic Vision and the Mystic Life*
Stewart, R.J. and Matthews, John – *Merlin Through the Ages*
The curious, idiosyncratic and very, very complex system which has become known as Enochian Magic seems to be all-pervasive these days. The Enochian language has appeared in movies, has been chanted in popular songs and videogames, and crops up in all manner of occult books which have little to do with its origins.

In fact, apart from very limited investigation by one or two investigators such as Elias Ashmole in the years after Dee's death, the system remained unused for centuries, just weird jumbles of letters in old manuscripts (which narrowly escaped perishing in a fire). It was only when the Hermetic Order of the Golden Dawn took up Enochian Magic and crowbarred it into their eclectic Qabalah as the 'jewel in their crown' that Enochian received any real notice. Just as almost every occult organisation since that time has owed a great debt to the Golden Dawn's rationalisation of magic, so they have sneaked bits and pieces of Enochian into all manner of places.

In the 1980s and 1990s a huge number of Enochian themed books hit the shelves. Some of them were atrocious and dumbed down. Some were complex and lacking in coherence. One or two were actually innovative. Some of those which appealed to me least when first published have actually proven their worth over the years and have stood the test of time, when more apparently 'scholarly' texts have been forgotten.

It is far beyond the scope of this book to provide any form of coherent and workable system of Enochian Magic, though I hope to deliver such a system through a Draconian lens at some future date. But it would be remiss to omit mention of this weird and wonderful phenomenon, whose magic is based wholly upon words, letters and formulae, given the purpose of this book. In some ways, Enochian is the perfect exemplar of verbal magic. So I hope to present at least a clear overview, with plenty of good titles in the 'Further Reading' section at the end of the chapter to point the enthusiastic on their way to full practical details.
Carry On Conjuring

The title of this sub-section is deliberately a jokey one, but the truth of the matter is that so much of the origins of Enochian resembles the farce and histrionics of one of the old Carry On comedy films.

Even 'Enochian' is a misnomer. I have used the term here for sake of convenience, because it is what most people today label the system. This title comes from the fact that the language at the heart of the system was said to be the same one by which God communicated to Enoch. But this is but a passing reference. The devisers of the system termed the language 'Angelical', since it was claimed to be the tongue used by the Angels.

So who were these devisers? The foremost figure is the Elizabethan scholar, magician and spy, Dr John Dee, court astrologer and personal friend to Queen Elizabeth I. Dee was an earnest and startling man, the greatest mind of his age. Thanks to his influence with the Queen and his importance as a spy, he survived in times very hostile to magicians, despite enemies at court and the fear of local people (his library was once destroyed by an angry mob when he was overseas; they never would have dared had he been at home).

Dee was a scholar of the occult and a very devout man, but he had little natural psychic talent. He relied upon a skryer to assist him in perceiving the precise results of his conjurations. (This was actually the common practice among sorcerers at the time and is attested to in most of the grimoires: the mage would invoke fervently and then interrogate his clairvoyant subordinate, who would report all that he saw and heard as a consequence of the invocation. These days far more emphasis is placed upon developing and relying upon one's own psychic perceptions, the powers of the Third Head.)

Dee had tried a number of skryers, but eventually was approached by a man named Edward Kelly (possibly / probably an alias. Kelly was reputed to be an ex-convict with cropped ears, whose real name was said to be Talbot). Kelly was a rogue, but his talents were extraordinary, so Dee took him on. They were shortly approached by a series of Angelic beings, who instructed them in the construction of complex magical tools and began to uncover the Secrets of the Universe to them, teaching them the Angelic language.

There is one thing we need to get out of the way at the start. Some have painted Dee as a credulous dupe who was conned by a deceitful Kelly, and led a merry dance by a scoundrel who was merely out for money. Any reading of Dee's diaries will refute this view utterly. Certainly, Kelly often played up and blustered, but it is clear that Dee always understood when this was the case. He was wearied and annoyed by it, but put up with it through gritted teeth because he knew how valuable such a skilled clairvoyant was to him. Kelly was often a buffoon and he was selfish, greedy and temperamental, but his talents were genuine and he genuinely believed what he was doing. There is also the fact that certain private communications to Dee were channelled through Kelly in languages that the seer didn't personally understand (at least not on a conscious level; there have been instances of people suffering head trauma and then speaking languages they never studied, but which have penetrated their subconscious to some degree).

It is also important to refute the accusation that Kelly was a charlatan. He was a scoundrel in many ways, but he had a genuine belief in what he was doing and a real fascination with the occult. Being an earthy individual, he was often impatient with Dee's pious lines of inquiry: he wanted to discover buried treasures and learn the secrets of alchemy. As the Enochian Work proceeded, it is plain to discern that Kelly became increasingly unnerved and scared by it. He often flew into a temper and remonstrated with Dee, for Kelly became convinced that the Angels they were dealing with were most definitely of the Fallen variety. He tried to quit more than once, afraid of what he was involved in.
The two men had an extraordinary journey, much of it spent just one stop ahead of those who sought to detain or arrest them. They toured Europe, usually without two pennies to rub together, invoking Angels and taking instruction from them, receiving promises which never seemed to materialise, visiting an astonishing array of lords and nobles, seeking patronage. They spent a lengthy spell in Poland, involved with a Prince who was supposed to be financing their work, but still they remained in poverty.

They were pursued by agents of the Inquisition, who invited them to Rome to see the Pope with honeyed words. I am certain had they gone, he would have given them a very 'warm' welcome: positively toasty. Always, they moved on literally one day ahead of arrest.

Whilst careering around the continent like this, Dee would have long and beseeching conversations with the Angels, mostly through Kelly, though he did occasionally see and hear things on his own account. Whilst he debated cosmology and the nature of God and the Heavens, Kelly would interrupt the young girl Spirit who usually attended them to ask, “Could you, Madimi, lend me two hundred pounds for a fortnight?” Sheer comedy genius!

Then the pair would have a blazing row, as Kelly threatened to walk out, alarmed by the tenor of some of the things they were being taught, which were fast departing from accepted Christian doctrine. These were Fallen Angels and unholy Spirits, he would insist. They were taught reincarnation and lured with what they believed to be sins. Finally, they were enticed into wife swapping, a suggestion which scandalised Kelly, who at first refused to pass the message on to Dee. But finally, they did indeed share wives in common. This act, which was supposed to be liberating in taboo breaking fashion (a genuine Left-Hand Path Initiation, in other words) sadly proved too much for the men, who wound down the Work and parted company shortly afterwards. This antinomian sex magic was too large a hurdle and they retreated instead of hurling their minds into the glorious freedom it offered, had they allowed the walls to come crashing down.

After the two men parted company, Dee tried to continue the Work with the aid of other skryers, such as his son. None of them had the skills of Kelly, though, and the results were unenlightening. Kelly continued to persevere in his alchemical studies. He was eventually held captive until such time as he succeeded in turning base metals into gold for his sponsor. It is said that he died after falling from a great height whilst trying to escape.

The real tragedy of the Dee and Kelly story is one that many magicians are guilty of: they were so bound up in the quest for knowledge that they never actually got round to putting the magic into practice and transforming their lives. For a long time, it seemed that Enochian would be no more than an intellectual curiosity, locked away in the diaries of a most remarkable man. We will examine the resurgence of Enochian after we take a look at some of its features.
The Enochian Alphabet

Enochian has a unique alphabet of 21 letters. The shapes of the letters are all weird curves and angles and hooks. The very images of them are superbly serpentine and well suited for Draconian Work. I do have a Draconian Enochian book inside me waiting to get out, a study of the Seven Heads through this unique lens, but it will have to wait till I can do it proper justice. The very number of letters screams Draconian magic, being 3 X 7, the two key Draconian numbers. Indeed, there are also 21 letters in the Order of Apep's Draconian alphabet (see the third section of this book).

Why 21 letters? Because there are 21 letters in the Latin alphabet. In classical Latin, the letters C and K are identical; I, J and Y are a single letter; U, V and W are identical too. This removes five letters from the modern day English alphabet, leaving us with 21. Latin was the universal tongue among scholars in Dee's time, and was also considered to be a holy tongue due to the long centuries of its use in church services and manuscripts. If the Enochian language and letters were manifested and filtered through Dee's subconscious, it makes sense that there would be strong links with Latin, the sacred tongue of his time.

The order of the Enochian letters is unique to itself, and curiously, it is the only alphabet I know of where the actual names of the letters bear no relation to the sounds they represent. There is, I believe, a reason for this, with the letters which make up the name of each character shedding some light upon the meaning of the character itself. This is too experimental and tangential a notion to explore in this present study, but I hope to return to it in a future Enochian-focused publication.

The 21 Enochian characters, with their names and sound values, are as follows:

<table>
<thead>
<tr>
<th>Letter</th>
<th>Name of Letter</th>
<th>Sound Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>Pn</td>
<td>B</td>
</tr>
<tr>
<td>B</td>
<td>Veh</td>
<td>C / K</td>
</tr>
<tr>
<td>C</td>
<td>Ged</td>
<td>G / J</td>
</tr>
<tr>
<td>D</td>
<td>Gal</td>
<td>D</td>
</tr>
<tr>
<td>E</td>
<td>Or</td>
<td>F</td>
</tr>
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<td>F</td>
<td>Un</td>
<td>A</td>
</tr>
<tr>
<td>G</td>
<td>Graph</td>
<td>E</td>
</tr>
<tr>
<td>H</td>
<td>Tal</td>
<td>M</td>
</tr>
<tr>
<td>I</td>
<td>Gon</td>
<td>I / Y</td>
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<tr>
<td>J</td>
<td>Na</td>
<td>H</td>
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<tr>
<td>K</td>
<td>Ur</td>
<td>L</td>
</tr>
<tr>
<td>L</td>
<td>Mals</td>
<td>P</td>
</tr>
<tr>
<td>M</td>
<td>Ger</td>
<td>Q</td>
</tr>
<tr>
<td>N</td>
<td>Drux</td>
<td>N</td>
</tr>
<tr>
<td>O</td>
<td>Pal</td>
<td>X</td>
</tr>
<tr>
<td>P</td>
<td>Med</td>
<td>O</td>
</tr>
<tr>
<td>Q</td>
<td>Don</td>
<td>R</td>
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<tr>
<td>R</td>
<td>Ceph</td>
<td>Z</td>
</tr>
<tr>
<td>S</td>
<td>Van</td>
<td>U / V / W</td>
</tr>
<tr>
<td>T</td>
<td>Fam</td>
<td>S</td>
</tr>
<tr>
<td>U</td>
<td>Gisg</td>
<td>T</td>
</tr>
</tbody>
</table>
The Golden Dawn experimented with attributing these letters to the Tarot Trumps (predictably enough), and these attributions are also given in Crowley's writings, not surprising since he obtained his knowledge of Enochian from the Golden Dawn instructional papers. However, it has to be said that they made a shocking mess of things. Since there are 21 letters, one would have thought that it would be a simple matter to determine some means of attaching them to the 21 Trumps with the exclusion of the 0-numbered Fool. Instead, the Golden Dawn bizarrely allocated some Tarot cards to more than one letter, some to none, and so forth, a practice which completely invalidates any assertion of compatibility. I remain convinced that there is a perfectly applicable series of attributions possible, which I will include in a later book solely devoted to Enochian Draconian Magic. But I will also assert that such attributions formed no part of Dee's original scheme; I doubt very much if he was even aware of the Tarot cards. For a similar reason, I am not printing the standard numerological values attributed to Enochian letters here, because those values are inconsistent, incoherent and incomplete, being derived indirectly from Hebrew gematria via the aforementioned wholly unsatisfactory Tarot attributions. If Initiates wish to apply a numerological scheme to the Enochian letters, I suggest a simple numbering from 1 to 21 in their proper order as given above. This has provided me with some interesting results.

A word must be said here to reaffirm that it is my firm belief that the roots of the Enochian letters lie in Dee's subconscious and that they are influenced by the Latin alphabet, being the most sacred earthly tongue by the reckoning of his time. There is **no** connection between the Enochian letters and the Hebrew alphabet. Zilch. A couple of decades ago, when the world and his wife were all producing their Enochian cookbooks, some very interesting books of Golden Dawn material were published by Pat Zalewski of New Zealand. These were fascinating and highly recommended volumes for those interested in the Golden Dawn system. However, in one of these books entitled *Golden Dawn Enochian Magic* a 'missing' twenty-second Enochian letter was hypothesised to bring the alphabet into line with Hebrew. Ain't no such thing; ain't any need for any such thing. Once the affinity with Latin is understood, it all falls neatly into place.
The Angelic Language

The Angels who conversed with Dee and Kelly didn't only deliver a set of letters to them. They dictated a set of full blown Calls or invocations, the so-called 'Angelic Keys'. These apocalyptic proclamations were used to conjure the Spirits of the Watchtowers (see later) or open the gates to the Thirty Æthyrs (see later), or to exercise power over the different parts of the Earth.

Enochian is a system of magic that is based almost wholly around the powers of Word Formulae. Indeed, the Angelic tongue was deemed to be so powerful and so dangerous that the Calls were dictated to the two magicians in reverse, and rearranged in the right order afterwards. They were cautioned against muttering any of the words under their breath when they read over them, for their power was fierce and automatic in its action.

The Angels claimed to Dee that this was the very language given by God to the Angelic Hosts, and that it had been taught to the patriarch Enoch, who had walked with God and had been taken directly into the Divine presence without suffering death.

There has been an awful lot said about Enochian as a language over the years. Here is what highly respected magician and Golden Dawn expert Israel Regardie had to say about it in The Complete Golden Dawn System of Magic:

The Enochian language is without any history prior to the skrying of Edward Kelly and John Dee. There is no record of its prior existence, regardless of some fanciful theories which have been invented to account for it. The Enochian language is not just a haphazard combination and compilation of divine and angelic names drawn from the Tablets. Apparently, it is a true language with a grammar and a syntax of its own. Only a superficial study of the invocations suffices to indicate this to be a fact. The invocations are not strings of words and barbarous names, but are sentences which can be translated in a meaningful way and not merely transliterated.

Regardie – as always – talks a lot of sense here, sticking to the facts and debunking a lot of the superstitious nonsense that had sprung up claiming ancient origins of Enochian. It has no existence prior to Dee and Kelly, period.

He is also right to point out that the Angelic Keys are highly intricate invocations which are not capable of mere word for word transliteration. But there are several reasons why I refrain from agreeing that the Angelic tongue has “a grammar and syntax of its own”. Let's examine a few of its features more closely and see if we can't pin its true nature down.

Whilst it's perfectly true that Enochian cannot be transliterated word for word into English, it does seem that the order of words and phrases in a sentence mirrors English usage very closely. This will be seen a little later, when we present a couple of the Calls as examples, with the English translation interspersed between the lines: the English will read perfectly fluently when placed beneath the corresponding Enochian words or phrases. There may be large disparities between the number of words used, but the crucial point is that the flow of each sentence will be the same in both tongues. Anyone who has studied languages will know how drastically the order of words and phrases can change from one language to another. For example, if we take Manx Gaelic, the original language of my homeland: if I want to say, “I speak Manx”, I would say, “Ta mee Gaelg aym”. But this literally reads when transliterated as “At me Manx there is being.” So even in so short a sentence, the word order and the manner of expression is completely different. This is always the case between languages that are not closely related. But even when languages are related, such as the European tongues, there still remain quirks of expression and slight differences in the order in which clauses of
a sentence are said. Yet Enochian clauses, although greatly variant in length, flow in the same order as English ones.

Then we have the fact already stated, that the Enochian alphabet and the sounds it expresses seem to be clearly based upon the Latin (i.e. the English) alphabet.

The final piece of the puzzle is that many of the words we find in the Enochian tongue bear a close relation – albeit often a tangential one, which is most curious – to a word or phrase in a known tongue. Indeed, there is one excruciating pun in there which I will save till last in this little list, which would have greatly tickled Dee's sense of humour.

So let's have a look at some curiously familiar words that crop up in the Angelic tongue, words which would also have struck a resonance and a recognition with Dr John Dee:

**Mad** – ironically, a word that means God (see my *Draconian Consciousness: The Book of Divine Madness*).

**Paracleda** – wedding. So similar to the Greek Paraklete, meaning the Holy Spirit, about whom wedding symbolism is often used.

**Iehusoz** – mercies, similar to Jehovah or Iesous (Greek Jesus).

**Luciftias** – brightness, after Latin Lucifer, the Morning Star.

**Peripsol** – heavens, similar to parasol, or at the very least the 'solar' connection to the heavens.

**Naz-arth** – 'pillars of gladness'. A Christian reference to Nazareth?

**El** – 'the First', as in the Hebrew Name of God.

**Babalon** – wicked, harlot, as in the Apocalyptic Babylon.

**Paradiz** – virgins, as in Paradise.

**Paradial** – dwellings, again as in Paradise.

**Siaion** – temple, similar to Zion.

**Angelard** – thoughts, similar to Angels, who are spirits of Air, and messengers.

**Christeos** – 'let there be', similar to Christ, the 'Word' of John's Gospel by which Creation was spoken into being.

**Levithmong** – 'the beasts of the field', similar to Leviathan.

**Madrid** – 'iniquities'. This is the most damning occurrence of all and one that Dee would have found hilarious, naming sins after the capital of Spain, Britain's foremost enemy in his day.

Some of these examples are stronger than others, some are very compelling, but when taken together all are suggestive of a language which draws some of its themes and associations from Dee's own knowledge and subconscious. This supposition is supported by the amazing identity between clause order in both English and Enochian. The language may have had its own way of saying things, but these unique features were then expressed in an identical way to Dee's own language. The alphabet is derived from Latin, the language of scholars in Dee's day. Add to this the fact that Dee was notoriously fascinated with codes and ciphers and it seems the most obvious thing in the world that any communication between him and entities from Outside would be expressed as a new and unique language. In other words, there is a very strong case, which I personally believe, that Enochian has its origin in John Dee's own subconscious.

Some might object that Kelly was the skryer, but Dee was the conjurer, the invoker, the one who drew the words and visions forth, and they are most definitely attuned to him and not his companion. They may have been 'filtered' somewhat as they passed through Kelly's consciousness, but the thrust of them is Dee's.

There are two very important things to be borne in mind here, as it would be very easy to misinterpret what I have said, and I am determined that none should do so. Firstly, I am not saying
that Dee consciously 'made it all up'. The response to his invocations was shaped through his own subconscious, shaping itself into a magical system that resonated perfectly with him. It was then delivered to him through the entities he conjured. There was no deliberate or premeditated fabrication involved.

Secondly, it is important to realise that I am not saying that all that happened was only dredged forth from his subconscious. His conjurations were effective ones, establishing communication with non-human intelligences. It was the shape and the manifestation of their response that was moulded by his subconscious into a form that he could accept and understand, not the content and the meaning of the response.

So what I am positing is that the Enochian conjurations of Dr John Dee and Edward Kelly were a success in establishing transmundane communication and channelling an Initiatory current. The Enochian language and magical system itself is a manifestation of that current, not a pre-existing language. But it can now be used by others to access that current afresh and interpret it through contemporary eyes.

I would add a note here to say that the reception of a language as a consequence of a magical Working is not a singular event. Within the last couple of years, Apophis Club Initiate Steve Armstrong has experienced a similar phenomenon which has been circulated in a private Order paper. Hopefully this will one day see wider exposure after we have given it the full attention it deserves.
The pronunciation of Enochian is a contentious issue, but it needn't be. It's actually very simple indeed.

The complications arise because the Golden Dawn developed some very idiosyncratic guidelines as they floundered about with Enochian. In their obsession with the Hebrew alphabet (which, I repeat, has nothing whatever to do with Enochian), they made a ruling that when several letters ran together and seemed difficult to pronounce, the Initiate should insert the vowel sound that follows the equivalent Hebrew letter. For example, the letter N in Hebrew is Nun, so a letter N in an Enochian word would be followed by a 'u' vowel sound; C or K in Hebrew is Kaph, so a C or K in an Enochian word would be followed by an 'a' vowel sound, and so on.

The letter Z was a special case. In one of his marginal notes, Dee had scrawled that Z is pronounced 'like zod'. This led the Golden Dawn and those following their lead to say 'zod' every time the letter Z occurred. They failed to realise that in Dee's time 'zod' was equivalent to 'zed', i.e. simply the letter Z spelled in full (in UK English the name of the letter Z is 'zed', not 'zee' as in American English). So all that Dee was saying was that Z should be pronounced as in 'zoo', i.e. the English Z-sound, not as in 'pizza' (as it is pronounced in many other tongues). So Enochian Z is not literally pronounced 'zod', it is pronounced 'z'. How sublime.

In point of fact, Dee makes it clear that the pronunciation of Enochian is as far as possible the same as English pronunciation, with the same basic rules. The letter G can be either hard (as in 'get') or soft (as in 'giraffe'). Usually, it is soft if before E, I or a consonant and hard otherwise, but the rule is flexible and aesthetic considerations and ease of pronunciation matter. A similar rule applies for the letter C, which is hard or soft in similar circumstances. Q is pronounced as in English, with where necessary a faint vowel sound after it, like 'kwa'. The letters 'th' are as in English, pronounced as in 'thing'; 'ch' is also as in English 'church', not as in Scottish 'loch'. 'Sh' is pronounced as in 'shower'.

I am not saying that it is 'wrong' to pronounce Enochian after the Golden Dawn fashion, it is a magically constructed language after all and no effectiveness can be lost by spelling each letter out individually. But there is no denying that it makes each invocation very long-winded and can sound very stilted and artificial, which can have a negative effect on the consciousness of the invoker, dampening its effects as the self-conscious awkwardness increases. When pronounced using the simple rules offered above, however, the language flows beautifully and melodically, rising and falling with impressive tones, and this – as our present book is trying to convince – is of utmost importance in the performance of verbal magic.

Complicating the matter is the fact that many of the printed versions of the Angelic Keys contain errors that have been copied from one source to the next since Golden Dawn days. Correct versions of the Keys are printed in Geoffrey James' The Enochian Evocation of Dr John Dee, Donald Tyson's Enochian Magick For Beginners and the Keys circulated alongside The Word of Set within the Temple of Set.

Then we have the matter that other published versions of the Keys are printed in phonetic form (Golden Dawn style pronunciation) instead of as originally set down. This causes tremendous problems if you want to pronounce the Keys correctly, or if you want to (not unreasonably) write them out in proper Enochian characters, as half the letters printed are insertions. This phonetic version dates back to Aleister Crowley's Liber Chanokh, originally published in his journal The Equinox. Although intended to be a helpful feature, it is now a bit of a nuisance, and it has been copied over many times. It is this phonetic version of the Golden Dawn Keys that Anton LaVey used as the basis for his revised versions printed in The Satanic Bible.

One book worth its weight in gold is The Complete Enochian Dictionary by Donald C.
Laycock. This gives full listings of all Enochian words in a two-way dictionary, and includes the variant phonetic spellings so that the original form may be recovered from these. It also includes words later created / added by Crowley and others and offers a good pronunciation guide, similar to the one I have given above, but a little more in-depth, and noting the pronunciation for each word in its proper place in the dictionary.

Here are a few examples of words in their Crowleyan phonetic version compared alongside the Enochian original, with my guideline on how it should be pronounced:

<table>
<thead>
<tr>
<th>Phonetic Crowleyan</th>
<th>Original Enochian</th>
<th>Correct Pronunciation</th>
<th>English Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lonucaho</td>
<td>Loncho</td>
<td>Lon-cho</td>
<td>Fall</td>
</tr>
<tr>
<td>Coredazodizoda</td>
<td>Cordziz</td>
<td>Kord-ziz</td>
<td>Reasonable creature, man</td>
</tr>
<tr>
<td>Imuamare</td>
<td>Imvamar</td>
<td>Im-va-mar</td>
<td>Apply oneself</td>
</tr>
<tr>
<td>Ecarinu</td>
<td>Ecrin</td>
<td>E-krin</td>
<td>Praise</td>
</tr>
<tr>
<td>Oresa</td>
<td>Ors</td>
<td>Ors</td>
<td>Darkness</td>
</tr>
<tr>
<td>Bajile</td>
<td>Bagle</td>
<td>Bag-le</td>
<td>Because</td>
</tr>
</tbody>
</table>

People interested in Crowley's phonetic version of the Keys might be interested to know that there exists a recording of the Beast intoning the first couple of Keys, alongside several examples of his magnificent poetry. This has been released on a CD titled *The Great Beast Speaks*. 
Enochian Initiators

Enochian Magic is established solidly upon its language, and upon Names and Formulae which are derived from its great tables of letters (which we will be looking at very shortly). Indeed, there is a positive embarrassment of riches in the case of Enochian, thousands of possible names and derivatives, far too many to list here, but enough to keep Enochian Initiates busy for many decades. We will be looking at some of the major names later and listing them, just as we have listed Deity Names for the systems in the preceding chapters.

There are five figures in particular who have been central to the unfolding of the Enochian magical system, however, acting as vitally important Initiators, but whose names do not occur in the lists derived from the Tablets that we will be looking at later. Their importance is great enough to warrant discussing each of them briefly here:

The Holy Guardian Angel

In Crowley's scheme of Enochian magic – as in his plan of Initiation as a whole – the crucial task of every Initiate is to win to the 'Knowledge and Conversation of the Holy Guardian Angel' (or the Dæmon in more Draconian terms). In the Enochian cosmology, the Dæmon dwells beyond the Abyss, in the Eighth Æthyr, ZID, and will be encountered by any Initiate who progresses to that elevated state. The Work of the Dæmon is also discussed under the Fourth and Fifth Heads of the Apophis curriculum.

The Dæmon is the ultimate personal Initiator or Initiatrix. Its Name will be unique to the individual, but will be one of the most important magical names you learn and add to your arsenal.

Uriel

Several Angels acted as advisers and Initiators to John Dee and Edward Kelly, as named in Dee's diaries. One of the most prolific and significant was Uriel.

Uriel (or Auriel) is a Hebrew name, not an Enochian one, and He is an Archangel whose name means 'God is my Light'. He is often figured as Archangel of the Element of Earth and a bringer of wisdom, shining that Divine Light (i.e. Awakened consciousness) upon hard questions in order to illuminate them.

Uriel appeared in many of the sessions held by Dee and Kelly, revealing the secrets of Divinity and the Cosmos to them.

Madimi

The girl child Spirit Madimi is nowhere said to actually be an Angel. She was one of the earliest Spirits to attend Dee and Kelly, appearing as a young girl who instructed them in establishing the communications with the Angels. She spoke very often, and very reverently, of Her Mother.

As time went by, Kelly became very discomfited with Madimi, telling Dee that She was flaunting Her nakedness, flashing at him and poking fun. It was Her who communicated most of the more heretical secrets (by Christian standards) to them, such as reincarnation and the folly of the concept of sin. She then appeared older, as a naked young woman, and it was Madimi who urged Dee and Kelly to participate in the sex magical wife swapping Working.

It becomes clear that She is in fact the Daughter of Babalon, who is described with such adoration by Aleister Crowley in his experience of ZIP, the Ninth Æthyr, in The Vision and the Voice.

So Madimi actually served as Initiatrix for two Enochian Magi, both Dee and Crowley. Actually, no – make that three. For She is also leading me in a Work titled No Future, a long term project based upon the Thirty Enochian Æthyrs.
Madimi's name appears to be derived from the Hebrew title of the Planet Mars.

Babalon
In the Angelic language, the word 'Babalon' or 'Babalond' means 'iniquities' or 'wickedness'. It is the name of the great Harlot, the Scarlet Woman of the Apocalypse, who is conjoined with Her consort, the Beast.

Aleister Crowley made much of Babalon. To him, Nuit – the Goddess of infinite space and the night sky – was the Eternal Feminine. Babalon was a manifestation of the more remote and celestial Nuit brought down to Earth, in flesh and blood, Desire and passion, lust and fury.

She demands the love and worship of the magician, every drop of his blood and Desire, poured into Her cup. For She is the Other, the true goal and focus of the Work of every magician. She will manifest in a different shape and fashion for every Initiate, but She will always demand all. This is as it should be, for what She represents is your All. She demands your Desire because She is your Desire.

As mentioned above, Her Daughter is the Initiatrix Madimi.

Choronzon
This is the Arch-Devil of Enochian Magic, the Demon who abides in the Great Outer Abyss. It is every illusion and falsehood that clouds the mind and prevents the Initiate from seeing himself as he really is. To master Choronzon and cross the gulf of the Abyss is to succeed in Opening the Eye in the Void and seeing clearly with the Draconian Vision.

Choronzon is not an enemy, however, or at least only to the fragments of the uninitiated personality, which is wrapped up in Its illusions and unable to see through the Veil. For the Magister, Choronzon is a Vision of the Dragon at Play, and it is these very illusions that we weave and paint anew for ourselves when we Work magic in the world. Choronzon may be said to be the Enochian Name for Apep.

Make no mistake, though, that It is a force that will fracture the unprepared psyche and insanity is a very real danger. But that is always true of the Left-Hand Path and I will again reiterate its dangers to those who are not committed.
The Holy Table

One of the first tasks that their Angelic instructors set Dee and Kelly was the construction of some pretty intricate and complex ritual equipment, at the centre of which was the Holy Table, their altar and working surface. This is of interest to us in the present instance because it has a plethora of names and Enochian characters inscribed upon its surface.

It is far too complex a task for this brief study to analyse the Table in depth, but it will be useful to provide an illustration of its design to emphasise afresh the importance of the words and letters in the practice of Enochian Magic:

The other major ritual tool which the pair created was the wax seal (and smaller duplicates to be placed beneath the legs of the Holy Table) called the *Sigillum Dei Aemeth*, meaning 'the Seal of the Truth of God'. This too is covered in Divine Names and is illustrated below. The original can be seen in the British Museum, along with other of Dee's artefacts.

There are Magic Squares and all manner of related seals and sigils drawn from this design,
which the curious can research in the books in the 'Further Reading' section at the close of this chapter.

This Seal was laid upon the Holy Table, and the skrying mirror was placed upon it.

It may be of interest to some that I have designed an alternative, Draconian Seal for Enochian Work. This may see the light of day in the promised Apepian Enochian workbook which I hope to produce at a future date.
The Watchtowers and the Angles

There are a large number of different squares of letters associated with the Enochian Work of Dr John Dee. A large amount of the Enochian material was dictated by Angels pointing to letters on a huge grid to the seer Kelly, who would then tell Dee the row and column number of the letter, for him to look up on the appropriate tablet. Most of these, such as Liber Logaeth, remain unfamiliar to most users of Enochian. This is not altogether surprising, as it is a very cumbersome, long-winded and entirely unnecessary way to receive a communication. It is important to at least be aware, however, of how the system was originally devised / received.

The only actual tables which concern us directly, however, are those which have a function in the practical application of Enochian Magic. These are the four Tablets that represent the great Elemental Watchtowers that stand at the quarters of the Universe, and the Tablet of Union which governs them. Nearly all of the Enochian Names of Power which follow are derived from permutations of the letters on these Tablets.

The diagram overleaf shows the four Elemental Tablets, joined by the Great Cross which displays the Names of the Tablet of Union:

From these Tablets, the Names of the Elemental Kings are derived, together with the Divine Names of the Watchtowers, and the Names of all the Archangels, Angels and Demons associated with that quarter of the Universe. These Tablets, and the letters, names and words upon them, represent the forces whose interplay creates and sustains the manifest Cosmos. Their correct use is thus crucial to the Enochian magician.

There are literally hundreds upon hundreds of Names of Spirits associated with the Watchtowers. Students can read any of the titles listed at the close of this chapter to discover them and the manner in which they are revealed in the Tablets. To keep matters simple for the sake of this present chapter, I am going to restrict the following lists to the simplified selection of Names utilised by Gerald and Betty Schueler when designing their Enochian Tarot. These lists represent a simplified overview of the Enochian hierarchy, therefore, to give readers a glimpse of the complexity of the system and its Spirits and Formulae, but are not the entire hierarchy by any stretch of the imagination.

Watchtower of Fire
OIP TEAA PDOCE – Divine Names of Fire
EDLPRNAA – King of Fire
AAETPIO – First Senior of Fire
ADAOEOT – Second Senior of Fire
ALNKVOD – Third Senior of Fire
AAPDOKE – Fourth Senior of Fire
ANODOIN – Fifth Senior of Fire
ARINNAP – Sixth Senior of Fire
RNUV – Higher Sephirothic Cross Angels of Fire
NOOS – Lower Sephirothic Cross Angels of Fire
ZDAP – Kerubic Angels of Fire
BZDAP – Archangels of Fire
MITO – Ruling Angels of Fire
AOGD – Lesser Angels of Fire
OTIM – Demons of Fire

Watchtower of Air

ORO IBAH AOZPI – Divine Names of Air
BATAIVAH – King of Air
HABIORO – First Senior of Air
AAOZAIF – Second Senior of Air
HTNORDA – Third Senior of Air
AHAOZPI – Fourth Senior of Air
AVTOTAR – Fifth Senior of Air
HIPOTGA – Sixth Senior of Air
AILA – Higher Sephirothic Cross Angels of Air
AAPO – Lower Sephirothic Cross Angels of Air
XRYT – Kerubic Angels of Air
EXRYT – Archangels of Air
PXAR – Ruling Angels of Air
AKOA – Lesser Angels of Air
RAXP – Demons of Air

Watchtower of Water

MPH ARSL GAIOL – Divine Names of Water
RAAGIOSL – King of Water
LSRAHPM – First Senior of Water
SAIINOV – Second Senior of Water
LAVAXRP – Third Senior of Water
SLGAIOL – Fourth Senior of Water
SOAIZNT – Fifth Senior of Water
LIGDISA – Sixth Senior of Water
IONM – Higher Sephirothic Cross Angels of Water
AAOO – Lower Sephirothic Cross Angels of Water
NTTM – Kerubic Angels of Water
HNTTM – Archangels of Water
AKOM – Ruling Angels of Water
XTMP – Lesser Angels of Water
MOKA – Demons of Water

Watchtower of Earth

MOR DIAL HCTGA – Divine Names of Earth
IKZHIKAL – King of Earth
LAIDROM – First Senior of Earth
AKZINOR – Second Senior of Earth
LZINOPO – Third Senior of Earth
ALHCTGA – Fourth Senior of Earth
AHMLLKU – Fifth Senior of Earth
LIIANSA – Sixth Senior of Earth
OAAA – Higher Sephirothic Cross Angels of Earth
LUSA – Lower Sephirothic Cross Angels of Earth
IBPR – Kerubic Angels of Earth
NIBPR – Archangels of Earth
AANT – Ruling Angels of Earth
MAOO – Lesser Angels of Earth
TNAA – Demons of Earth

These are the basic hierarchies of the Watchtowers, all the names of which are drawn from the letters of the Watchtower Tablets according to precise rules which are explained in the books in the 'Further Reading' section. Note that with the exception of the Kings and Seniors, the names given above relate to offices only: there are dozens of names of individual Spirits belonging to each such office, also drawn from the Watchtower letters. For example, the Lesser Angels of Earth are the MAOO, but there are sixty four such individual Lesser Angels, all named by specific formulae. There is a lot of work here for anyone who truly wishes to plumb the Enochian system.
The Enochian Keys

There are nineteen Enochian Calls, or Angelic Keys. Some say there are forty eight, because the nineteenth is actually thirty in one, since the changing of one word (the name of one of the thirty Enochian Æthyrs – see later) produces what are in effect thirty different Calls. I say, bollocks to that, it's a single Call which can be tuned to unlock thirty different effects. Others say there are forty nine Keys, since the true first Key is not accessible to mortals and is known only to Angels and above. There's a nice numeric significance to that, since the key number of Enochian is seven and 49 is 7 X 7. But still, for all practical purposes there are nineteen Keys.

These Keys are written down in John Dee's diaries, accompanied by an English translation of them. They have been a staple of Western occult Work since the Nineteenth Century, when the Golden Dawn made them the pinnacle of their Adepthood training. They have been applied in different ways by different groups, all fascinating. For instance, the Golden Dawn gave each of the first eighteen Keys an Elemental significance and would invoke certain Keys in a specific order to conjure the forces of the Elements and Sub-Elements of the Watchtowers. This is a valid and powerful use of the Keys, which works well in practice. The Nineteenth Key invokes the energies and forces of one of the Thirty Æthyrs, depending upon which is named during the invocation.

The purpose of this first section of this present book is to awaken the reader to the importance of words in magic, it is sadly not possible to spell out entire magical systems here. All I can hope to do in the present instance is illustrate how vital the magic of words is in a particular tradition and the manner in which the words and letters are used. Hopefully this will be of interest to all, and those particularly intrigued by a given tradition will be able to research it more fully with the aid of the 'Further Reading' sections. For this reason, there is simply insufficient room to record all nineteen Calls in these present pages (though I will certainly do so – with flourishes – in a forthcoming Enochian Draconian book). I am therefore presenting just the First and Nineteenth Calls as examples, together with their English translations on alternate lines, which will indicate just how the Enochian and English phrases flow in the same order.

I would also remind readers that they may hear Aleister Crowley himself reciting his phonetic versions of the First and Second Keys on the Great Beast Speaks CD. I have just done a quick search on Amazon's store and this CD is readily available on the marketplace, or the individual tracks are available as MP3 downloads for mere pennies. You could have the recordings of both Calls instantly for less than £2. What are you waiting for?

The First Angelic Key

I reign over you, saith the God of Justice, in power exalted
Ol sonf vors-g, goho Iad Balt, lansh above the firmaments of wrath; in whose hands the Sun is as a
  calz vonphu; sobra zol Ror I ta sword, and the Moon as a through-thrusting fire, which
nazpsad, od Graa ta malprg, ds measureth your garments in the midst of my vestures, and
holq qaa nothoa zimz, od trussed you together as the palms of my hands; whose seats I
commah ta nobloh zien; soba thil garnished with the fire of gathering, which beautified your
gnonp prge aldi, ds urbs
garments with admiration; to whom I made a Law to govern the Holy Ones, which delivered you a rod with the ark of knowledge. Moreover, you lifted up your voices and swore obedience and faith to Him that liveth and triumpheth; whose beginning is not, nor end cannot be; which shineth as a flame in the midst of your palace, and reigneth amongst you as the balance of righteousness and truth. Move, therefore, and show yourselves! Open the mysteries of your creation. Be friendly unto me: for I am the servant of the same your God, the true worshipper of the Highest.

hoath Jaida.

The Nineteenth Angelic Key

O you Heavens which dwell in (the thirtieth Air) are mighty in the parts of the Earth, and execute the judgement of the highest. To you it is said: behold the face of your God, the beginning of comfort; whose eyes are the brightness of the heavens; which provided you for the government of the Earth, and her unspeakable variety, furnishing you with a power of understanding to dispose all things according to the providence of Him-That-Sitteth-On-The-Holy-Throne, and rose up in the beginning, saying: the Earth, let her be governed by her parts, and let there be division in her, that the glory of her may be always drunken and vexed in itself; her course, let it run with the heavens, and as a handmaid let her course, let it run with the heavens, and as a handmaid let her course, let it run with the heavens, and as a handmaid let her course, let it run with the heavens, and as a handmaid let her
I trust that these two examples will serve to illustrate two essential points to readers. Firstly, that although the Enochian language may initially look challenging, with just a little practice it flows beautifully and sonorously off the tongue, and secondly, just how evocative and beautiful and visionary the English versions of the Calls are. Both of these are supremely important things to consider with respect to the power of words in magic. Indeed, it is a little acknowledged but nevertheless true fact that Enochian magic can be very successfully used by employing solely the English versions of the Calls, without resort to the Enochian language at all. Gerald Schueler based his first book on Enochian around this fact.
The Thirty Æthyr

The other major feature of the Enochian system is the model of the planes which lie beyond our manifest reality. If the Watchtowers are the borders of the manifest Cosmos, the Thirty Æthyr are a series of concentric rings of ever more rarefied Being and Becoming that lie behind and beyond Reality, emanating ultimately from the Void, where the Dragon's Eye blazes in timeless, dimensionless splendour.

The Thirtieth Æthyr, TEX, is the one closest to the physical world, and they become more remote and strange as they count down to the First Æthyr, LIL. Beyond LIL there is the Void itself.

Dee and Kelly did little with the Æthyrs other than record their names and hierarchies. It was left to Aleister Crowley to investigate them thoroughly in a series of visionary explorations, recorded in his sublime *The Vision and the Voice*. I have passed through the Æthyrs from TEX to LIL three times myself. The first such series of visionary journeys was published in *The Ruby Tablet of Set* where it can be read by members of the Temple of Set. In the second, unpublished, series of Workings, I harnessed the forces of each Æthyr to build up layer by layer an astral fortress, a dark tower named *Umadea Ors*. The third Workings were not visionary, but a series of direct communications with the Ancient Dragon, the 'Apep Workings' which founded the Order of Apep and are published in *Apophis*. I am currently engaged in a long term series of further Æthyric Workings which will of necessity span several years.

Each Æthyr is defined by its Governors. There are three Governors for each Æthyr, except for TEX, the Thirtieth Æthyr, which has four Governors. The names of these ninety one Governors are derived yet again from the four Watchtower Tablets, and their sigils are traced thereon. The number 91 may seem strange, but it is again based upon the number seven which is so focal to Enochian Magic, 91 being 7 X 13.

The names of the Æthyrs and their respective Governors are as follows. They should be Worked with in their proper order, from Thirtieth to First in sequence. They are invoked by reciting the Nineteenth Angelic Key, inserting the name of the appropriate Æthyr, and calling upon the appropriate Governors.

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<tr>
<th>Æthyr</th>
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<td>30</td>
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Enochian Innovators

Enochian Magic as it is understood today is not merely based upon the diary records of Dee and Kelly's invocations. This is but the starting point. The truth is, as I mentioned earlier, Dee and Kelly actually made little practical use of the masses of information they catalogued. It has been left to others to do that. I want to mention a few of the more notable contributors who have introduced innovations to the basic system, developing it into Enochian Magic as it is understood and practised today.

The Hermetic Order of the Golden Dawn

I have already mentioned the Golden Dawn's contribution, but it bears repeating here. It is doubtful whether today's magicians would even be aware of Enochian if the Golden Dawn had not been fascinated enough by Dee's manuscripts to make it the cornerstone of their Adepti grades. It was the secret language of the Angels, which set them apart from other, similar Qabalistic Orders, indicative of the stroke of genius which synthesised their complex and eclectic system of magic and assured their place in occult history.

The Golden Dawn's chief innovations were in assigning a detailed series of attributes and correspondences to every single square of the Watchtower Tablets, creating a series of symbolic pyramids which could be explored by Initiates in the spirit vision. These Elemental attributions and the process of using a logically patterned sequence of the Angelic Keys to invoke the Spirits of each subsection of each Watchtower remain invaluable today and afford a comprehensible route right into the heart of Enochian.

Aleister Crowley

It was the Master Therion who first published the Golden Dawn's Enochian materials in his journal *The Equinox*. He rearranged the material into a sublimely complete yet concise paper titled *Liber Chanokh*. This included his own phonetic versions of the Angelic Keys.

But Crowley's main – and hugely important – contribution to the practice of Enochian Magic is his *The Vision and the Voice*, a long and detailed account of his visions of all Thirty Æthyrs in their proper order, including his infamous evocation of the Arch-Devil Choronzon into his own body and Its interrogation by his scribe, Victor Neuberg.

Not only is *The Vision and the Voice* inestimably important in giving some definition and description to the Æthyrs, preparing the way for others to enter and explore them, but also – with particular regard to this present book – some of its passages are in the most sublime and rapturous language, the words themselves sufficient to kick-start the Initiation of a sensitive soul who reads them. This publication (which is included in Crowley's *Gems From the Equinox*) is a beautiful example of the magic inherent in words. For the Voice is truly as enchanting as the Vision.

Crowley also added a further magical alphabet to the Enochian arsenal, which was presented to him during one of his Æthyric visions. It is the Alphabet of Daggers, and is illustrated below.
Anton Szandor LaVey

Anton LaVey was the founder of the Church of Satan, and the author of *The Satanic Bible*. This book is divided into four sections, named after the Four Infernal Princes of the Abra-Melin grimoire, and the closing section, entitled 'The Book of Leviathan', consists of the nineteen Enochian Keys.

LaVey's version of the Keys is based upon Crowley's phonetic Enochian. But he has introduced a variation, replacing the names of God, such as Mad and Iaida, with Saitan, claimed to be the Enochian name for Satan.

LaVey also rewrites and reinterprets the English translation of each Key, refocusing its meaning through a Satanic lens. The results are very evocative and emotive, very powerful indeed.

But his chief innovation is much more practical and less cosmetic: he gives each Key a precise purpose for which it should be recited. According to *The Satanic Bible*, every Satanic ritual should include the recital of an appropriate Enochian Key, suited to the purpose of the Working. For example, the following is said concerning the Second Key:

“In order to pay homage to the very lusts which sustain the continuance of life, itself, The Second Enochian Key extends this recognition of our earthly heritage into a talisman of power.”

And of the Eleventh Key it is said:

“The Eleventh Enochian Key is used to herald the coming of the dead and establish a sustenance beyond the grave. To bind to the earth. A funerary call.”

LaVey, of course, agrees with Edward Kelly's insistence that the Angels of Enochian are of the Fallen variety, but he also offers the intriguing notion that they should perhaps be viewed as 'angles' as much as 'angels'. The notion of the Enochian Keys drawing forces from Outside, between the angles of the Watchtowers of the Universe, is a very evocative one.
Dr Michael A. Aquino

Dr Aquino was a Magister Templi and one of the leading members of the early Church of Satan (pre 1975), before he founded the Temple of Set. As such, he was very familiar with Anton LaVey's use of the Enochian Keys in Satanic ritual.

After the Temple of Set had been formed, Dr Aquino took great pains to try to go back to the original sources for various magical practices. He introduced the use of the correct Keys within the Temple, eliminating the errors that had persisted since the time of the Golden Dawn. He also discarded the strange phonetic versions of the Keys that had been constructed from the Golden Dawn's fixation with Hebrew. He experimented and discovered that pronouncing the Keys as if they were English sounded much less artificial and produced far more vivid and powerful results. Subsequent research has shown that this was indeed the way the Keys were meant to be pronounced, something which is perfectly evident from Dee's own diaries.

Dr Aquino went beyond merely restoring the Enochian Keys to their pristine original form, however, he went so far as to magically invoke them and rewrite the English translations as a valid message from the Lord of Darkness, suitable for our times and expressive of the Æon in which we live. This series of new English language interpretations of the Keys is known as The Word of Set. It was received by direct apprehension during an altered state of consciousness and presents itself as the timeless statement of Set to Man.

I once wrote a detailed commentary and analysis of The Word of Set with Bruce Ware (who became my successor as Grand Master of the Order of Leviathan) for inclusion in The Ruby Tablet of Set.

Gerald and Betty Schueler

The Schuelers' first foray into Enochiana was with the publication of Gerry's book Enochian Magic. This was a pleasant but undemanding little book which introduced the basics of the Enochian system as redeveloped by the Golden Dawn, but tried to make it more accessible. For instance, it recommended that beginners use the English versions of the Keys instead of struggling with the Enochian language ones (for our present study, this is further evidence for us that emotive words will always provide an effect, even in our own language). It also presented easy, direct methods of invocation that stripped rigmarole to the bare essentials, something I greatly approve of. It remains the best way to get a handle on the basic system.

Even so, Schueler would not be on this list of innovators for that alone. The other four books in the series were to prove astonishing:

An Advanced Guide to Enochian Magick is advanced indeed. It explores the system in depth, but adds so much. Ignoring any non-Enochian (i.e. Qabalistic or Tarot) attributions, it reworks the Golden Dawn Watchtower correspondences in a purely Elemental / Enochian way. It introduces a coherent, measured, detailed model of the Æthys and the Cosmos, with guidelines for the Initiatinary challenge to be faced in each. In doing so, it supplies an Enochian grade structure. Schueler devises new Formulae of magic based on Enochian words and phrases, turning some of these into Enochian magical squares, similar to those of the Abra-Melin system. He also describes and gives detailed examples of how Enochian Magic may be employed for proper results magic instead of just mysticism and visionary Work. A breakthrough volume.

Enochian Physics gives a full breakdown of Enochian cosmology and psychology in the light of quantum theory and relativity, presenting a coherent magical model of the Universe. This has
helped more than one person of my acquaintance to get a grip on how and why magic works.

*The Enochian Tarot* proposes a Tarot deck with the Thirty Æthyrs as the Trumps and the Watchtower hierarchies as the Minor Arcana suits. Just as the traditional Tarot does for the Qabalah, this provides a tool for understanding and manipulating the patterns and currents within the entire Enochian Cosmos. A deck of cards was released alongside the book, though the images are a bit bland and ugly for my tastes.

*Enochian Yoga* marries the Enochian system with Yoga mysticism and practice, adding yet more depth in the process, including 'inspired texts' which illuminate some of the Enochian Deities and the higher Æthyrs.

At one time, I felt uncomfortable with the Schuelers and the liberties they had taken with the Enochian system. Now I view them as the most important contributors to the system ever. Innovation and development is important: if Dee and Kelly hadn't innovated, after all, there wouldn't be any Enochian system to begin with! The world-view expressed in these books is still very white light by my tastes, but this is easily remedied and made allowance for.

*Ordines Descendens*

Another innovation which has appeared in recent years is a book titled *Ordines Descendens*, the 'Descending Hierarchy'. You may have to search hard for this. At present, it is not listed at all on Amazon and there is a single copy on Abebooks for nearly £170. It was only a small press printing, though I have seen several copies appear on Caduceus Books’ elist over the years.

The book purports to be an Enochian paper by John Dee which has miraculously survived after the Angels instructed him to destroy it before his death. It describes a Demonic version of Enochian Magic, establishing four Infernal Palaces as reflections of the Four Watchtowers, and containing further sets of Enochian Keys intended to conjure forth the Spirits of Hell and establish Pacts with Them. That's a lot of very appealing material for those of us who like that old Satanic imagery.

So is it genuine? If by 'genuine', you mean “are its origins what it claims them to be?”, then I cannot speak in absolute terms, I can only offer my personal opinion. It seems to me that there are sufficient internal evidence, errors and anachronisms to persuade me that neither John Dee nor his time have anything to do with this book. I personally believe it to be a modern creation.

So is it a fake? That depends what you mean by 'fake'. Its origins may not be what it claims, but just because Dee didn't write it, that doesn't mean it's worthless. There are a lot of very excellent modern magicians too, you know, and this was written by someone who seriously knew his stuff. The book is the product of a very good Enochian scholar, fitting snugly alongside the existing Angelic system and expanding it beautifully for those of us who prefer the Dark side. If you use it, it will work, and it will work bloody well! In my opinion, that is the test of whether a magical text is fake or not.

I'm not going to list any of the additional names or Calls from *Ordines Descendens* in this book, because it uses a similar formula to that we have already explored with regard to Enochian. Also, it is best left to those who are already experienced Initiates with at least Fourth Head ability (preferably Fifth) and who are already familiar with all aspects of vanilla Enochian. But it is a hugely interesting book and it would be remiss of me not to point out its existence for those who might benefit from it. And yes, for such people it would even be worth £170.

There have been other minor innovations with Enochian too. In the George Hay edition of *The Necronomicon*, the introduction by Colin Wilson and Robert Turner is pure gold. It's also very tongue
in cheek, as despite being a perfectly workable Lovecraftian grimoire (see above, under *Ordines Descendens* for definitions of 'genuine' and 'fake'), its provenance might be called into question without too much fear of reprisal.

The introduction is very interesting, however, spinning a yarn which seeks to link the *Necronomicon* manuscript with the tables of letters which constitute Dee's *Liber Logaeth*. The fanciful notion of a link between Lovecraft's dreaded fictional grimoire and Enochian would send shivers down many a fanboy's spine.

More serious are the attempts by John-Paul Patton in his book *The Poet's Ogam* to attribute ogham characters to the Watchtower Tablets. He admits that this is highly experimental, but is a fascinating study and comparison for those familiar with both Enochian and ogham.
One of the reservations held against Magicians of more serious bent over the years has been that Enochian Magic carries the risk of self-delusion. The reason for this concern is that in nearly all cases it has been used purely for visions and oracles, leading to great pontifications on mystical themes, but very little in terms of concrete results.

With most magical systems, such as – for example – runes, the magician will also undergo journeys in the spirit vision, and will speculate upon the nature of the soul and of worlds beyond the physical. But in such traditions, there is also an emphasis upon the practice of sorcery, of magic worked for tangible, measurable results. The magician's confidence in his visionary insights is balanced against the reliability of his operative magic; if he can dependably create change in the world around him, he can presumably also rely upon his magical skills when divining the worlds invisible to the physical senses. But if he can't conjure his way out of a paper bag, then nobody – least of all himself – should pay his philosophy any attention.

But in the Golden Dawn, Enochian was used by Adepts who wished to visit or skry remote regions of the astral plane, describing their beauteous visions in impressive words. But they never seemed to put their Enochian skills to the test in the creation of effects that could be observed. They would never point to a change in their circumstances and be able to declare, “I did that with my Enochian Magic”. There were no checks and balances, in other words.

I have said in this chapter that Dee and Kelly tragically made little use of the information that was vouchsafed to them, but there is one glaring exception to this, a magical Working of tremendous power, indeed of Æonic importance. When Dee first uttered the opening words of the First Enochian Key, the founding declaration of the system – Ol sonf vorsg, meaning 'I reign over you...' - he set in motion the mighty spell which raised Queen Elizabeth on high and founded the might of the British Empire. This great magical action and declaration established Dr John Dee as a true Magus, his Word being the Latin Regi, “I will reign”.

In more recent years, we owe a debt of thanks to Gerald Schueler, who in his Advanced Guide to Enochian Magick showed that Enochian can be used for all manner of magical purposes, just as much as any other system. It was only habit and a lack of innovation that was previously preventing people from doing so.
Further Reading
Anonymous – *Ordines Descendens*
Casaubon, Meric – *Dr John Dee's Actions With Spirits*
Crowley, Aleister – *Gems From the Equinox*
Crowley, Aleister; DuQuette, Lon Milo and Hyatt, Christopher S. - *Enochian World of Aleister Crowley*
James, Geoffrey – *The Enochian Evocation of Dr John Dee*
Laycock, Donald C. - *The Complete Enochian Dictionary*
Regardie, Israel – *The Golden Dawn*
Schueler, Gerald J. - *Enochian Magic*
Schueler, Gerald J. - *An Advanced Guide to Enochian Magick*
Schueler, Gerald J. - *Enochian Physics*
Schueler, Gerald and Betty – *Enochian Tarot*
Schueler, Gerald and Betty – *Enochian Yoga*
Tyson, Donald – *Enochian Magick For Beginners*
Zalewski, Pat – *Golden Dawn Enochian Magic*
Aleister Crowley has already been mentioned several times, in connection with the Qabalah, the Hermetic Order of the Golden Dawn, and Enochian Magic. But the influence he has cast upon the entirety of modern magic is so enormous and all-pervading that he warrants a chapter of his own to look a little more closely at the ways in which he personally wrought magic through words.
The Equinox of the Gods

Crowley received his early magical training in the Hermetic Order of the Golden Dawn, just as that Order was beginning to fragment, its Initiates rebelling against Macgregor Mathers. Crowley took the stance (quite correctly in my opinion) that magical Orders are not democracies. He sided with Mathers and spent time with him in Paris. He also received intensive training in both magic and mysticism from Allan Bennett, and was drilled hard in meditation and mystical practices by his mountaineering mentor Oscar Eckenstein. As a consequence, Crowley could later display a great impatience for those who grumbled at his own far more merciful training regimen.

Crowley’s Golden Dawn days were well behind him and he was touring the world as a young gallant, accompanied by his wife Rose, when everything changed. In Cairo, Rose entered trances and began instructing Crowley of rituals to perform in honour of Horus. He tested her rigorously, but all of the correspondences were correct. He was shown the Stele of Revealing, exhibit 666 in the Boulak Museum, and told to sit and write what was revealed to him for an hour each day. He did so despite his reservations and the three chapters of *The Book of the Law (Liber AL vel Legis)* were dictated to him clairaudiently by an entity named Aiwass, who manifested as a presence behind him in the room where he sat each day.

*The Book of the Law* announced a shift in the magical current operating in the world, a shift in the very root consciousness of mankind. After 2,000 years of slavery to a God of Death, the new ruler was to be the Conquering Child. Instead of an Initiatory theme of death and rebirth, the new approach would be that of growing up from childhood into adulthood. Osiris and the old dying Gods were obsolete: the Æon of Horus was come. Crowley was to be the Prophet of the new Æon and the Magus of its defining Word.
New Names to Conjure With
With the advent of a new Æon and a new dominant magical current, the old rituals and invocations used by the Golden Dawn were considered to be obsolete and out of date by Crowley. He set about designing replacement rituals, including some much more active and dynamic versions of the Pentagram and Hexagram rituals. These are included in his *Book of Lies* and many other guideline rituals are included in the various appendices of his masterpiece *Magick*. A very useful fresh presentation in coherent order can be found in Lon Milo DuQuette's *The Magick of Thelema*. Crowley also incorporated many of the techniques of Yoga into his Magick, together with an emphasis upon sex magic. There is a marked movement away from ideologies of sin and suffering to those of ecstasy and joy.

With these changes came a whole new set of Names to conjure with, Names which incorporated the power and essence of the new current, plus Formulae associated with them. Some of the more important of these are below:

**Nuit**
Nuit is the Goddess who speaks through the first chapter of *The Book of the Law*. More often known as Nut in Egyptological circles, She is the Egyptian Goddess of infinite space and the night sky. She is one of the two poles of manifestation, representing infinite expansion. She is the ecstatic apprehension of all things.

**Hadit**
Hadit, also named Had in places, is the speaker in the second chapter of *The Book of the Law*. He is considered to be a Form of Horus, the Name being derived from Horus of Behdet. Hadit is represented by a solar globe with wings. He is the counterpart to Nuit, representing infinite contraction, the point at the omnipresent centre of Her infinite circle. Between these two poles all things come into manifestation. He is a God of pleasure and passion and Desire.

**Ra-Hoor-Khuit**
This is Horus the Warrior Lord, tempestuous and vengeful, who takes the world by storm as the new Æon commences. He is a God of 'force and fire' who will 'deal hardly with them'. He speaks in the third chapter of *The Book of the Law*, dealing harshly with the remnants of the old Æon. His chapter is very strident and martial and He is the Lord of the Æon. His Name is more often seen as Re-Horakhty, meaning 'Horus of the Two Horizons'. He is a Form of Har-Wer, Horus the Elder, who was the counterpart of Set, ruling the day as Set ruled the night. In the lore of the Temple of Set, expressed in *The Book of Coming Forth by Night*, HarWer is the Opposite Self of Set.

**Hoor-Paar-Kraat**
Or in Greek, Harpocrates. Pictured as a child with a single long lock of hair, one finger pressed to his mouth in a 'sshh' gesture, usually either seated on a lotus or standing on the back of a crocodile. He is the child Horus, often interpreted as a God of silence and protection due to His posture.

**Aiwass / Aiwaz**
This entity, described as appearing like a man of Persian features, was the Spirit who dictated *The Book of the Law* to Crowley. In time, Crowley came to realise that Aiwass was his own Holy Guardian Angel. He cautiously linked Aiwass with Melek Ta'us, the Peacock Angel of Yezidi lore.
The Great Beast 666
Crowley's own magical name, or motto, adopted from the Biblical Book of Revelation after his pious mother used to call him by this title. The Beast is all Desire, described by Crowley as a Solar-phallic Lion-Serpent.

Babalon
The Queen of Heaven, the Goddess of Desire, the Holy Harlot. She is a Form of Ishtar, the Goddess of War, Sovereignty and Eroticism. Her pleasure and passion are matched with those of the Beast. She slakes His ardour as She pleasures Him, draining His essence into Her Cup, in which is the 'blood of the Saints' and the Venom of Apep.

Thelema
This Word, from Rabelais, means 'Will', and is the cornerstone of Crowley's philosophy, expressed in the Formulae 'Do What Thou Wilt shall be the whole of the Law' and 'Love is the Law, Love under Will'. The whole thrust of Crowley's Magick is to shed the layers of conditioning and convention until only the pure Will remains, the true expression of oneself, which is then put into practice. Those who do so are called Thelemites.

Abrahadabra
This Word of Power is a magical conjuration, a reworking of the old Abracadabra spell to suit the needs of the Æon of Horus. It can be interpreted as 'Ab' (the Egyptian word for the heart aspect of the soul) + 'Ra' (the Sun God) + 'Had' (Hadit, the Self-aware point). We thus have a Formula denoting consciousness at the heart of the Sun, a fitting symbol for Crowley's Solar-phallic philosophy.

LAShTAL
This important Formula is based around the numbers 31 and 93 (which is 31 X 3), of great importance to Thelemic numerology. AL is the Hebrew root name meaning 'God', which adds up to 31; LA, the same letters in reverse order, means 'Nothing', and also naturally adds up to 31; ShT is the name of Set spelled in Hebrew letters: these two letters are attributed to the XXth and XIth Tarot Trumps respectively, thus adding to 31. So the entire Formula adds to 93, which represents the Thelemic current as a whole. The Formula depicts Set between the poles of Nothing (the Void, All-potential) and Divine consciousness (active Will). Set creates Himself through Will, a model for the magician. As mentioned above, Set is the Secret at the heart of the Æon of Horus, HarWer being His reflection or manifestation by day. The letters ShT are allocated to the Element of Fire and the Sign of Leo, to the Trumps The Æon and Lust, in other words to the process of 'force and fire' described in The Book of the Law. They also represent the Lion-Serpent of the Beast. These correspondences again show the centrality of Set.
Some of the most inspiring and wonderful examples of Aleister Crowley's magical use of words can be found in the collection of documents titled *The Holy Books of Thelema*. These are the publications which he deemed to have been written in a state of consciousness which was directly in touch with the Gods, and which thus were not by his own hand, but were communications from the Divine.

Foremost among these, of course, is *The Book of the Law*, the threefold document upon which the Æon of Horus was founded. It is also the one most removed from Crowley's usual style, and the only one to have been literally 'dictated' in such an extraordinary manner, by an entity standing behind him in the room.

The other holy books all contain some echoes of his own personal writing style, being more closely filtered through his own consciousness during their transmission, but this is no bad thing, for Crowley's poetic style is sublimely beautiful, and there are passages in the holy books which make the heart soar.

All of the holy books are worthy of study, containing many passages of inspirational poetry and many magical secrets concealed in puns and word plays. Perhaps the most sublime is Liber LXV: *Liber Cordis Cincti Serpente* ('The Book of the Heart Girt With a Serpent'), which is an inspired account of the operation to gain the Knowledge and Conversation of the Dæmon / Holy Guardian Angel. Here to illustrate the beauty and magical profundity of these words, are verses 24 through 26 of the fourth section of this book:

24. Arise, O serpent Apep, Thou art Adonai the beloved one! Thou art my darling and my lord, and Thy poison is sweeter than the kisses of Isis the mother of the Gods!
25. For Thou art He! Yea, Thou shalt swallow up Asi and Asar, and the children of Ptah. Thou shalt pour forth a flood of poison to destroy the works of the Magician. Only the Destroyer shall devour Thee; Thou shalt blacken his throat, wherein his spirit abideth. Ah, serpent Apep, but I love Thee!
26. My God! Let Thy secret fang pierce to the marrow of the little secret bone that I have kept against the Day of Vengeance of Hoor-Ra. Let Kheph-Ra sound his sharded drone! Let the jackals of Day and Night howl in the wilderness of Time! Let the Towers of the Universe totter, and the guardians hasten away! For my Lord hath revealed Himself as a mighty serpent, and my heart is the blood of His body.

And yes, this is exactly how ecstatic and visionary your magic should make you feel if you're doing it right! These soaring passages show just how powerfully words can move us, how magical they can be.
England's Greatest Poet

Aleister Crowley rarely suffered from false modesty and during his lifetime he didn't shrink from calling himself “England's greatest living poet”. The thing is, he may well have been right. His poetry is wonderful.

Poetry is the most effective use that the written word can be put to in order to convey emotion and to evoke fantastic visions in the mind of the reader. It is a skill that every magician needs to cultivate to the best of their ability. Crowley in particular excelled at it, and his poems enhance and inform much of his magical legacy. Here follow a couple of short examples.

**The Rose and the Cross**

Out of the seething cauldron of my woes,
Where sweets and salt and bitterness I flung;
Where charmed music gathered from my tongue,
And where I chained strange archipelagoes
Of fallen stars; where fiery passion flows
A curious bitumen; where among
The glowing medley moved the tune unsung
Of perfect love: thence grew the Mystic Rose.

Its myriad petals of divided light;
Its leaves of the most radiant emerald;
Its heart of fire like rubies. At the sight
I lifted up my heart to God and called:
How shall I pluck this dream of my desire?
And lo! there shaped itself the Cross of Fire!

**The Neophyte**

To-night I tread the unsubstantial way
That looms before me, as the thundering night
Falls on the ocean: I must stop, and pray
One little prayer, and then - what bitter fight
Flames at the end beyond the darkling goal?
These are my passions that my feet must read;
This is my sword, the fervour of my soul;
This is my Will, the crown upon my head.
For see! the darkness beckons: I have gone,
Before this terrible hour, towards the gloom,
Braved the wild dragon, called the tiger on
With whirling cries of pride, sought out the tomb
Where lurking vampires battened, and my steel
Has wrought its splendour through the gates of death
My courage did not falter: now I feel
My heart beat wave-wise, and my throat catch breath
As if I choked; some horror creeps between
The spirit of my will and its desire,
Some just reluctance to the Great Unseen
That coils its nameless terrors, and its dire
Fear round my heart; a devil cold as ice
Breathes somewhere, for I feel his shudder take
My veins: some deadlier asp or cockatrice
Slimes in my senses: I am half awake,
Half automatic, as I move along
Wrapped in a cloud of blackness deep as hell,
Hearing afar some half-forgotten song
As of disruption; yet strange glories dwell
Above my head, as if a sword of light,
Rayed of the very Dawn, would strike within
The limitations of this deadly night
That folds me for the sign of death and sin -
O Light! descend! My feet move vaguely on
In this amazing darkness, in the gloom
That I can touch with trembling sense. There shone
Once, in my misty memory, in the womb
Of some unformulated thought, the flame
And smoke of mighty pillars; yet my mind
Is clouded with the horror of this same
Path of the wise men: for my soul is blind
Yet: and the foemen I have never feared
I could not see (if such should cross the way),
And therefore I am strange: my soul is seared
With desolation of the blinding day
I have come out from: yes, that fearful light
Was not the Sun: my life has been the death,
This death may be the life: my spirit sight
Knows that at last, at least. My doubtful breath
Is breathing in a nobler air; I know,
I know it in my soul, despite of this,
The clinging darkness of the Long Ago,
Cruel as death, and closer than a kiss,
This horror of great darkness. I am come
Into this darkness to attain the light:
To gain my voice I make myself as dumb:
That I may see I close my outer sight:
So, I am here. My brows are bent in prayer:
I kneel already in the Gates of Dawn;
And I am come, albeit unaware,
To the deep sanctuary: my hope is drawn
From wells profounder than the very sea.
Yea, I am come, where least I guessed it so,
Into the very Presence of the Three
That Are beyond all Gods. And now I know
What spiritual Light is drawing me
Up to its stooping splendour. In my soul
I feel the Spring, the all-devouring Dawn,
Rush with my Rising. There, beyond the goal,
The Veil is rent!

There are volumes of Crowley's poetry available to purchase, and they are highly recommended. Fifty of his better known poems are also collected at the following website: http://www.poemhunter.com/aleister-crowley/
Magick Without Tears

No account of the words of Aleister Crowley would be complete without discussing his enormous output of written work. I would like to discuss these very briefly in general terms and then focus a little more closely upon two in particular which illustrate the themes of our present study especially well.

Crowley was a prolific writer. He kept extensive diaries, some of which have been published. He produced his massive periodical, *The Equinox*. And he also wrote occult texts, of course, which should be on the shelves of every modern magician, because the roots of modern magical understanding will be found in their pages, the two most notable ‘textbook’ volumes being *Magick* and *The Book of Thoth*.

There are two books in particular, however, which are of special interest to us with respect to our investigation into the magic of words. The first is a book of curious chapters, with a commentary accompanying each chapter, entitled *The Book of Lies*. The title is very telling: Crowley argues that he has written this book specifically to demonstrate the thought and Being of a Magister Templi. However, the consciousness of a Magister is focused above the Abyss, and the Truth found there is no longer true when manifest below the Abyss: it lacks reference, context and connectedness, thus it can only be partially true, hence a lie. Thus, everything written in the book, however striving to be true, can only be considered a lie. *The Book of Lies* contains ritual texts, poems and philosophical conundrums, all packed with clever puns and plays on words, which is why the book is so fascinating for our current purposes. As an example, here follows a short sample chapter, whose meaning will be comprehended intuitively by those who have Understood the un-Uttered Word of the Æon of Zain:

5. **THE BATTLE OF THE ANTS**

That is not which is.
The only Word is Silence.
The only Meaning of that Word is not.
Thoughts are false.
Falsehood is unity disguised as duality.
Peace implies war.
Power implies war.
Harmony implies war.
Victory implies war.
Glory implies war.
Foundation implies war.
Alas! For the Kingdom wherein all these are at war.

This brief excerpt is packed with double and triple meanings, and with Qabalistic puns and symbolism. Its surface meaning seems readily apparent, yet it is a lie. It requires unlocking by an Initiated psyche, its clues unravelling into infinity.

The other book I would like to pay specific attention to with respect to our current study is one whose wonderful title I have pinched for this little section of this chapter: *Magick Without Tears*. In some ways, this book – written in the closing months of the Beast’s life – is the opposite of *The Book of Lies*. In it, he tries to eschew cleverness and simply explain everything in plain, simple, everyday language. The book takes the form of a series of letters he writes in response to questions from a lady Initiate, one of his students. It is thus a correspondence, which covers a large number of
occult topics, trying to explain each one directly and simply. Some of the many subjects covered are:

* The Secret Chiefs
* The Left-Hand Path
* Sex Morality
* On Concentration
* Astral Journey – How To Do It
* Improvising a Temple
* Prophecy
* Reincarnation
* Magical Power
* Vampires

and many, many more, all addressed clearly and sanely, without any obfuscation.

Every magician needs to take note of the lesson of *Magick Without Tears*: obscure waffle will not suffice. Unless you can communicate a magical principle in plain language, devoid of jargon, so that it is comprehensible to everyone, it has no value. If you cannot frame it in such words, either you do not properly understand it, or else it is hogwash, a psychic smokescreen. Words such as 'inexpressible' or 'indescribable' will not cut the mustard. As a magician, you are a speller, a master of grammar, a wielder of words of power. This seems to have been forgotten, and it is the purpose of this present book to remind people. Even the puns and word plays of *The Book of Lies* – which announce themselves as only partial truths from the very outset – are specifically expressed to point the mind of the reader in the direction of Truth, to bring it within grasp. So don't try telling me that anything is 'beyond words'.
Against the Light

We can't finish this chapter on Aleister Crowley without discussing one of his greatest, most innovative and most controversial disciples. I am speaking, of course, of Kenneth Grant, who headed the Typhonian O.T.O., edited much of Crowley's material for republication, founded the legendary New Isis Lodge, shaped the Zos-Kia Cultus with Austin Osman Spare, and wrote a profound magical library of both fact and fiction.

Kenneth Grant really took Crowley's ball and ran with it. He used the Thelemic Qabalah as his basis, but innovated in four main areas:

* He greatly expanded Crowley's basic theories of sex magic by introducing a wealth of Tantric material and championing the role of the woman.
* He forged deeply into Left-Hand Path territory, both with his emphasis upon sex and female Mysteries, and also by exalting Set-Typhon.
* He forged links with Left-Hand Path cults and philosophies from ancient Egypt and Sumeria, through to contemporary voodoo.
* He tore down the barriers between subjective and objective reality, realising that magic knows no such distinction.

We will examine these four major themes in turn, then discuss the value of his actual writings.

Crowley's sex magic was a revolutionary concept in the eyes of most of his peers, who were accustomed to the sober, Masonic ritual style of the Golden Dawn. Crowley seized upon sex intuitively as a source of power – the source of actual Creation in Life, in fact – so perhaps it is only natural that he tended to emphasise his own experience, as he had precious few to teach him other angles. To him, ejaculation was everything, and he would shout out his Desire as he climaxed. The joint elixir would then be collected and consumed, but really he tended to view the woman and her fluids as a receptacle, a crucible in which the alchemical transformation of his own essence could take place.

Grant, however, learning from Indian Vama Marga practices, emphasised the primary importance of the female in sex magic. He describes several different stages of elixir produced within the vagina, and stresses female-dominant positions as most suitable for sex magical operations. This brings the Western and Eastern Left-Hand Path traditions more closely in line.

Whilst Set is a secret, concealed Deity in mainstream Thelemic philosophy, Grant emphasised the role of Set-Typhon, raising this Lord of Darkness into a supreme position, just as the Temple of Set were to do some time later. Some criticise Grant's standards of scholarship, as he tends to take his Egyptology from sources who are deemed unreliable or fringe, such as Gerald Massey. Nevertheless, the tone of his philosophy is coherent and impressive. Crowley had developed a series of sigils for the Paths of the averse Tree of Life, the Qliphoth, a chaotic and half-shaped world of phantoms. In his book *Nightside of Eden*, Grant expands enormously upon this concept, positing a whole shadow universe behind the manifest one, in which strange dimensions and alien beings are to be found. He calls the gates to this magical anti-world 'the Tunnels of Set'.

Grant draws heavily upon (occasionally distorted) Egyptian and Sumerian mythology to flesh out his cosmology, discussing various cults who have brought the knowledge and wisdom of the Ancient Ones down to the modern day.

He also draws the alien Gods and monsters from H.P. Lovecraft's Cthulhu Mythos stories into this conception, together with the places and the characters from Sax Rohmer's novels, in an eerie and disturbing dreamland, filled with Mystery and latent magical power. Some have found fault with his
blending of 'real' mythology and fantasy in this way, but the psyche will choose a form which represents the archetype, no matter its origin: the subconscious does not differentiate between manifestation and imagination.

Grant tells many tales of the magical workings of New Isis Lodge, and takes great delight in the weird, wacky and unexpected things that followed. Some very great and respected magicians have taken issue with this, nervous at the thought of forces creeping uncalled-for through the gaps of reality. But this is what happens when you Work with the Ancient Dragon of Chaos. There is a change that happens when the Fourth Head rises, the Eye in the Void opens, and the Abyss is entered: a magician below the Abyss must be a control freak, restricting himself rigidly to his stated goal, allowing for no error. To admit the dissolving Venom of the Serpent at such a stage would be to lose cohesion and melt away to nothing. But a magician above the Abyss who tries to be a control freak constricts and strangles himself, crumbling at the edges till he is dust and ash in the City of Pyramids: he must allow chance and possibility to flow through, embracing the Divine Madness which is spoken of in *Draconian Consciousness*. I know people who I respect very much, who would refute me in this with fear in their eyes, but I am of Apep, Blood of the Serpent's Blood. So was Kenneth Grant, whose Essence now rides upon the Dragon's Breath.

Grant wrote both factual and fiction books, all of which are of great value. The nine volumes of his three *Typhonian Trilogies* are rightfully listed in the 'Further Reading' list which follows, but the strange and otherworldly atmosphere of his fiction is well worth exploring too as good examples of the magical use of words. Of particular note is my favourite of his novels, *Against the Light*, which I have named this section after. Be advised that many of Grant's books had limited print runs and can be expensive to obtain. Because of their nature, they are best read by those who have already fully raised the Fourth Head at least, and will not be led astray.
Further Reading

Crowley, Aleister – *The Book of Lies*
Crowley, Aleister – *Collected Works (3 Vols)*
Crowley, Aleister – *Gems From the Equinox*
Crowley, Aleister – *The Holy Books of Thelema*
Crowley, Aleister – *Magick*
Crowley, Aleister – *Magick Without Tears*
Crowley, Aleister – *Selected Poems*
DuQuette, Lon Milo – *The Magick of Thelema*
Grant, Kenneth – *The Magical Revival*
Grant, Kenneth – *Aleister Crowley and the Hidden God*
Grant, Kenneth – *Cults of the Shadow*
Grant, Kenneth – *Nightside of Eden*
Grant, Kenneth – *Outside the Circles of Time*
Grant, Kenneth – *Hecate's Fountain*
Grant, Kenneth – *Outer Gateways*
Grant, Kenneth – *Beyond the Mauve Zone*
Grant, Kenneth – *The Ninth Arch*
Grant, Kenneth – *Remembering Aleister Crowley*
Grant, Kenneth – *Against the Light*
Satanism has its own unique ways of using language. It may surprise some to realise that it actually comes closer than any other tradition in really getting to grips with the nuances of the magical use of language. This applies both in terms of evoking appropriate passion and atmosphere in the ritual chamber, and also using plain, direct language to explain its goals and processes.

If you truly wish to learn the magical use of words, the books listed in 'Further Reading' at the close of this section are indispensable.
The Devil's Scriptures

There are five books which basically contain the entirety of Satanic philosophy and practice, all written by Anton Szandor LaVey, the founder and first High Priest of the Church of Satan. There are also a couple of additional titles, which add further details. Although all five will be listed in the 'Further Reading' section at the close of this chapter, they are each so different and so critical to our discussion, that I am going to introduce each one here and explain its particular importance.

The Satanic Bible
This hugely important book is divided into four sections, each with its own lessons to teach us about the magical use of words.

The first part, 'The Book of Satan' is now widely known to be largely plagiarised from Ragnar Redbeard's 'Might is Right'. This does not dilute its impact, nor its importance in the book. What matters is the context and value, not the ultimate source. This part of the book is a rant against weakness and turning the other cheek. It is a stamping of the (cloven) foot and a roar of “Enough!” It is the whipped dog turning on its erstwhile master with savagery. It is the answer to 2,000 years of Christian servility and shame. It is also stated in such impassioned and fierce language that it inflames the spirit simply to read it, let alone recite it aloud. It is a book that shatters shackles – with words! What is more, for many of those who read it, it is powerful enough to ensure that incredibly the shackles stay shattered: slavery does not reassert itself.

'The Book of Lucifer' offers an in-depth discussion of the psychology and philosophy of Satanism.

'The Book of Belial' describes the process of ritual magic, offering a detailed breakdown of ritual tools and procedures, plus conjurations for the three main types of Satanic ritual: compassion, lust and destruction.

As discussed in a previous chapter, the closing section, 'The Book of Leviathan', contains the Satanic versions of the Enochian Keys, together with LaVey's translations / paraphrases of them.

Perhaps the most remarkable thing about The Satanic Bible is the fact that it was not released as a limited edition, hand numbered, signed, perfumed and consecrated, volume for collectors, bound in human skin. Instead, it was issued as a cheap mass market paperback. This is absolutely true to LaVey's Satanic ideals. He was a true iconoclast, he had no interest in occultist snobbery. Knowing that there is nothing in the world more powerful than an idea whose time has come, he threw his idea out there, where it could enter the maximum number of minds, drawing to him power on a grand scale. (I have tried to do the same with my Draconian books, making them available and affordable to all.)

The Satanic Rituals
This is a companion volume to The Satanic Bible, containing a selection of Black Magical rites drawn from a wide range of sources, to illustrate the Devil's might through a wide lens. Here are gathered a French Black Mass; 'The Ceremony of the Stifling Air', which re-enacts the trial of the Templars, championing vivifying lust and cursing the pious; 'Das Tierdrama', based upon The Island of Dr Moreau; 'Homage to Tchort', a call to the old Russian Devil; two Lovecraftian rituals, 'The Ceremony of the Nine Angles' and 'The Call of Cthulhu' (importantly for our current purpose, these two rituals utilise a magical language called Yuggothic, created by Dr Michael Aquino for the purpose. His creation of this suitably Lovecraftian tongue is an excellent example of the magical use of language); a ritual based upon the Black Book of the Yezidi sect, and most impressively of all, a German rite incorporating electricity and mirrors to tear a hole through dimensions entitled 'Die Elektrischen
Vorspiele'. The book closes with Satanic baptismal rituals for adults and children.

The Satanic Witch
The Satanic Witch (originally published as The Compleat Witch) was LaVey's own favourite from among his writings, because it contained the most Lesser Magic. It presents a threefold model of human beings (surface self / demonic self / core self), and a way of analysing personality traits by a person's physical appearance, using a wheel called the 'LaVey Personality Synthesiser'. This analysis indicates a person's likes and preferences, and also indicates the opposites which will attract him and complete him. By using these models, it becomes possible to manipulate almost anybody to do almost anything. A little more will be written on Lesser Magic later in this chapter, along with a whole lot more in the second section of this book.

The Devil's Notebook
The Devil's Notebook is a collection of LaVey's articles and essays, many of which appeared in The Cloven Hoof, the Church of Satan's periodical, over the years. Among many other topics are such gems as 'Duck-billed Platitudes', 'The Importance of Keeping a Secret', 'The Whoopie Cushion Shall Rise Again', 'Hatha Toilet Seat Meditation', 'Nonconformity: Satanism's Greatest Weapon', 'Music For the Ritual Chamber', 'Law of the Trapezoid', 'The Merits of Artificiality' and his notorious article on 'How to Become a Werewolf'. All good-humoured, sharp as a razor, packed with wisdom and insights that will be missed by 90% of readers, and beautifully, beautifully written.

Satan Speaks!
Published posthumously, Satan Speaks! is a second volume of LaVey's essays and articles. Just as biting and well observed as the first, it covers many topics, just a few of which are: 'The God of Assholes'; 'The Good Old Days'; 'In Praise of Sycophants'; 'The Horns of a Dilemma'; 'The Genesis of the Fuckup'; 'The Liars Club'; 'The Art of Invisibility'. LaVey is a no-nonsense philosopher, who takes no prisoners, and explains his perspective in beautiful prose, almost a prose-poem.

There are a handful of other books worth reading too to get a handle on LaVey's background and philosophy. The Church of Satan by Blanche Barton is a history and overview of the goals of LaVey's organisation; her The Secret Life of a Satanist is an enthralling biography of the High Priest. Also worthwhile for giving an incredibly detailed history – with documents, letters and ritual texts – of the early, pre-1975 days of the Church of Satan, is Dr Michael Aquino's massive book, The Church of Satan. It is available as a free download from his website: https://xeper.org/maquino/
Oh Hear The Names!

Satanic ritual practice was based around a coherent, well-planned pattern, as described in the 'Book of Belial' section of *The Satanic Bible*. There are various sound cues, such as the striking of a gong to mark the different phases of the rite, and the ninefold tolling of a bell to mark the beginning and end. There are invocations to Lucifer and the Princes of Hell. A drink is taken from a chalice. An Enochian Key is recited appropriate to the Working. One key feature is that before the main purpose of the Working is declared, the names of those Infernal powers who have authority over that purpose are called aloud, inviting Them to hear and to assist the magician in the Working of his Will.

The Names chosen were taken from the Dark Deities and Devils of many different traditions, whatever seemed appropriate to the Work in hand. Some (such as the Lovecraftian Names, or the Ceremony of the Avoozal) were even fictional, but still tapped Dark archetypes in the psyche of the operator. So the Satanic Names of Power are potentially endless to a skilled operator who does his research. But here are the ones listed as primary Devils in *The Satanic Bible*, recommended for use by every Satanist, and Their spheres of dominion:

*The Crown Princes of Hell:*

**Satan** – *(Hebrew)* adversary, opposite, accuser, Lord of fire, the Inferno, the south

**Lucifer** – *(Roman)* bringer of light, enlightenment, the air, the morning star, the east

**Belial** – *(Hebrew)* without a master, baseness of the earth, independence, the north

**Leviathan** – *(Hebrew)* the serpent out of the deeps, the sea, the west

*The Infernal Names:*

**Abaddon** – *(Hebrew)* the destroyer

**Adramelech** – Samarian devil

**Ahpuch** – Mayan devil

**Ahriman** – Mazdean devil

**Amon** – Egyptian ram-headed god of life and reproduction

**Apollyon** – Greek synonym for Satan, the arch fiend

**Asmodeus** – Hebrew devil of sensuality and luxury, originally “creature of judgement”

**Astaroth** – Phoenician goddess of lasciviousness, equivalent of Babylonian Ishtar

**Azazel** – *(Hebrew)* taught men to make weapons of war, introduced cosmetics

**Baalberith** – Canaanite Lord of the covenant, who was later made a devil

**Balaam** – Hebrew devil of avarice and greed

**Baphomet** – worshipped by the Templars as symbolic of Satan

**Bast** – Egyptian goddess of pleasure represented by the cat
Beelzebub – (Hebrew) Lord of the Flies, taken from symbolism of the scarab
Behemoth – Hebrew personification of Satan in the form of an elephant
Beherit – Syriac name for Satan
Bilé – Celtic god of Hell
Chemosh – national god of Moabites, later a devil
Cimeries – rides a black horse and rules Africa
Coyote – American Indian devil
Dagon – Philistine avenging devil of the sea
Damballa – Voodoo serpent god
Demogorgon – Greek name of the devil, it is said should not be known to mortals
Diabolus – (Greek) “flowing downwards”
Dracula – Romanian name for devil / dragon
Emma-O – Japanese ruler of Hell
Euronymous – Greek prince of death
Fenriz – son of Loki, depicted as a wolf
Gorgo – diminutive of Demogorgon, Greek name of the devil
Haborym – Hebrew synonym for Satan
Hecate – Greek goddess of the underworld and witchcraft
Ishtar – Babylonian goddess of fertility
Kali – (Hindu) daughter of Shiva, high priestess of the Thuggees
Lilith – Hebrew female devil, Adam's first wife who taught him the ropes
Loki – Teutonic devil
Mammon – Aramaic god of wealth and profit
Mania – Etruscan goddess of Hell
Mantus – Etruscan god of Hell
Marduk – god of the city of Babylon
Mastema – Hebrew synonym for Satan
Melek Taus – Yezidi devil
Mephistopheles – (Greek) he who shuns the light, q.v. Faust
Metztli – Aztec goddess of the night
Mictian – Aztec god of death
Midgard – son of Loki, depicted as a serpent
Milcom – Ammonite devil
Moloch – Phoenician and Canaanite devil
Mormo – (Greek) King of the Ghouls, consort of Hecate
Naamah – Hebrew female devil of seduction
Nergal – Babylonian god of Hades
Nihasa – American Indian devil
Nija – Polish god of the underworld
O-Yama – Japanese name for Satan
Pan – Greek god of lust, later relegated to devildom
Pluto – Greek god of the underworld
Proserpine – Greek queen of the underworld
Pwcca – Welsh name for Satan
Rimmon – Syrian devil worshipped at Damascus
Sabazios – Phrygian origin, identified with Dionysos, snake worship
Saitan – Enochian equivalent of Satan
Sammael – (Hebrew) “venom of God”
Samnu – Central Asian devil
Sedit – American Indian devil
Sekhmet – Egyptian goddess of vengeance
Set – Egyptian devil
Shaitan – Arabic name for Satan
Shiva – (Hindu) the destroyer
Supay – Inca god of the underworld
T’an-mo – Chinese counterpart to the devil, covetousness, desire
Tchort – Russian named for Satan, “black god”
Tezcatlipoca – Aztec god of Hell
Thamuz – Sumerian god who later was relegated to devildom
Thoth – Egyptian god of magic
Tunrida – Scandinavian female devil
Typhon – Greek personification of Satan
Yaotzin – Aztec god of Hell
Yen-lo-Wang – Chinese ruler of Hell

Many of these names are drawn from the grimoires, others from various strands of world mythology. All would profit from research to discover more of their attributes than the barest bones supplied in The Satanic Bible. But nonetheless, they provided a large list of very impressive sounding names for the new Satanist to begin enthusiastically calling upon right out of the box. And most important of all – they worked!
It may come as a surprise to some that the chief inspiration for writing this present book, out of all the traditions and magicians featured in this first section, was Anton Szandor LaVey. This has nothing to do with the list of names just presented, but has more to do with his enthusiasm for Lesser Magic, and for the quality of his writing style.

It is LaVey, above and beyond all others (except perhaps for Crowley's most impassioned poetry), who shows us just how much emotion can be generated by use of carefully selected words. The sharp humour and plays on words in his essays, the vitriol and anger in his diatribes, and the stirring fury and passion in his ritual invocations have made me literally tremble with excitement as I have read his works.

In preparation for the second section of this book, I would like to suggest to those who like to do their homework that it might be very worthwhile to take a break and read through the 'Book of Belial' and 'Book of Leviathan' sections of *The Satanic Bible*, plus all of *The Satanic Rituals*. Not for the rituals in themselves: what I want you to concentrate on is the use of English language in these contexts, and how it makes you feel.

As brief examples, I am going to quote just the opening paragraphs of the invocations employed towards the conjuration of lust, destruction and compassion respectively from the 'Book of Belial':

**Lust:**

Come forth, Oh great spawn of the abyss and make thy presence manifest. I have set my thoughts upon the blazing pinnacle which glows with the chosen lust of the moments of increase and grows fervent in the turgid swell.

Send forth that messenger of voluptuous delights, and let these obscene vistas of my dark desires take form in future deeds and doings...

**Destruction:**

Behold! The mighty voices of my vengeance smash the stillness of the air and stand as monoliths of wrath upon a plain of writhing serpents. I am become as a monstrous machine of annihilation to the festering fragments of the body of he (she) who would detain me.

It repenteth me not that my summons doth ride upon the blasting winds which multiply the sting of my bitterness; And great black slimy shapes shall rise from brackish pits and vomit forth their pustulence into his (her) puny brain...

**Compassion:**

With the anger of anguish and the wrath of the stifled, I pour forth my voices, wrapped in rolling thunder, that you may hear!

Oh great lurkers in the darkness, oh guardians of the way, oh minions of the might of Thoth! Move and appear! Present yourselves to us in your benign power, in behalf of one who believes and is stricken with torment...

Powerful and stirring stuff, I'm sure you'll agree. These, truly, are Words of Power.
In recent years, it has become almost fashionable to throw flak at Anton LaVey. In his authorised biographies, LaVey makes several claims, such as having served as a police photographer, working as a lion tamer in a circus and calliope player in a carnival, plus being the San Francisco city organist, not to mention his affairs with Marilyn Monroe and Jayne Mansfield.

His detractors say that there is no record of LaVey ever having worked for the San Francisco Police, whether as a photographer or otherwise. They don't deny his circus involvement, but suggest that it may have been more minor than he says. They point out that San Francisco has never had a city organist. No official biographers of Marilyn Monroe mention LaVey's name, and although he certainly met Jayne Mansfield several times, they infer that she only ever saw him as an entertaining diversion and certainly had no romantic liaisons with him. They also lean back in their chairs and tell you, as if in confidence, “Of course, his name isn't even really Anton LaVey, it's really Howard Levey”.

They make three fundamental mistakes. Firstly, they make the mistake of believing that any of this matters or that it in any way discredits LaVey's Satanism. The proof is in the results, and his trimmed, direct approach to magic works, and works much better than most of what preceded it. Secondly, they forget that even if LaVey was not a police photographer, he was good enough to have been: he had the skills and he had the knowledge. They forget that even if LaVey was not city organist, he was good enough to have been: he could walk the walk as well as talk the talk. There is footage on Youtube for anyone who doubts this. LaVey may not have had an affair with Marilyn Monroe: but then again, he might have done, as he says, in the time before she became famous. And he wouldn't have been the first person to have been led along by a flirty woman like Jayne Mansfield and believed there was more in it than there was. Or there again, he was a fascinating man, maybe there was more in it than cynics who weren't there at the time would like to believe. Thirdly, they forget that LaVey himself said that if you tell a lie, or stretch the truth, make sure you have the skills and know-how to back it up. And these he certainly had. It is the business of the magician to direct the gaze of Apep to mesmerise the masses, to weave his spell upon them, reshaping Reality to match his Vision. This LaVey did.

So follow his example, spin your own yarns and tell your own tales. Tell the truth when it is interesting enough, for it is surely most often stranger than fiction. But also don't be afraid to rewrite the past, to create a world where you are who you want to be. Changing the past is crucial to the Task of the Magus, the Work of the Sixth Head. And yes, so long as you have the necessary skills to support your vaunted achievements, the past can be changed by words. Any historian does this. Read half a dozen history books by different writers dealing with the same period, and discover half a dozen different stories and axes to grind. How much more effective and demonstrable in the present is the past rewritten by the magician, to shape the future.

Anton spun his tales, and the world believed him, because his skills were self-evident and his charisma and skilful tongue won their confidence.
In his essays, LaVey often criticises those occultists who play the Devil's game without taking the Devil's Name. You will often hear people huffing and puffing that they aren't Satanists because that would mean buying into the whole Judeo-Christian mythos. Oh? Would it really? Then why are they so eager to cheerfully mix and match Gods from Egyptian, Babylonian, Greek, Roman, Norse, Celtic, Indian and other traditions? To say that you are a Satanist is literally to say that you are one who takes the part of the Adversary: it is to say that you are against the false piety and fake morality and pompous outrage about other people's private lives which constitute the grubby standards of the dominant philosophy in our Western world. So yes, if somebody wants to know the whole thrust of my philosophy, they can read it in these books, but if an ordinary man in the street wants to know how to label me, I am a Satanist and proud of it.

Magicians too can be pompous and holier-than-thou. But it doesn't wash for them either.

Besides this, there is still a significant power and dark charisma that accrues to you instantly upon declaring yourself a Satanist. That diabolical glamour still remains potent and shuddersome in the modern Western world, and provides a powerful charge to the magician without him even having to try. The word Satanist is still absolutely both a Word and a Name of Power.

There are a small number of words and phrases which Satanism added into the formulae of ritual magic which we have not yet considered, so we'll round these up here.

The first one is the simple phrase “Hail Satan!” This is usually called aloud by the officiating Priest and thundered back in response by his congregation, often accompanied by the Sign of the Horns (a token which has amusingly been adopted first by heavy rock musicians and now by musicians in general, offering their worship to the Devil). It is a simple little two word phrase, but it carries great power, and those brought up in a Western culture will still experience a thrill of rebellious glee when they shout it aloud. Despite its simplicity, it packs real power and adds a mighty emotional charge to a ritual (and emotion is quite literally the 'fuel' of a ritual, as LaVey understood better than most).

The cry of “Hail Satan!” would usually be followed by calling the word “Shemhamforash!” This too would be answered and repeated by the congregation, with a gong generally being struck at the same time for maximum dramatic effect. Why such drama, though? What is this word Shemhamforash, and why is it so special? It is actually the title of a 72-fold Name of God in the Qabalah, which is in turn broken down into 72 Angelic Names (which are tabulated in The Golden Dawn). It is said that if any is so bold and defiant to actually utter the Shemhamforash, the Universe will be undone. Satanists therefore dramatically cry “Shemhamforash!” with impunity at various critical points in ritual, to prove that they have no fear of God and will speak his forbidden name freely; they thus assert that they themselves wield the powers of creation and destruction. It is an exclamation of rebellion and an affirmation of power.

The final formulaic ritual statement to have entered usage through Satanic magic consists of the 'traditional closing words': “So It Is Done!”, which is the very final phrase of any Satanic ritual. This is a far more confident and assured statement than the Wiccan “So mote it be”, which is almost a request that the desired change might be the case. The Satanic closing statement is an absolute declaration that the desired change has already been wrought. A magician who cannot muster this level of confidence has no right to call himself such.
The Secrets of Lesser Magic

One thing that distinguished LaVeyan Satanism from all other schools of magic that had preceded it was its emphasis upon Lesser Magic. As distinct from the ritual and ceremony of spell-casting and Greater Magic, Lesser Magic concerns itself with the manipulation of the thoughts, opinions and actions of others through suggestion, cunning, hypnosis, flattery, and all manner of psychological trickery and little-known techniques. This includes a lot of word play, of course, the knowledge of not only which words to say, but how and when to say them. Since these matters comprise the entirety of the second section of this book, we will postpone a detailed discussion of them until then.

This focus upon Lesser Magic has been a Church of Satan 'exclusive'. Although it is true to say that Aleister Crowley used the techniques of Lesser Magic extensively, it never formed part of his teaching. The Temple of Set talks a lot about Lesser Magic and teaches some of its principles, but it steers shy of others and definitely pulls its punches when it comes to practice. Within the Temple, there seems to be the feeling that Lesser Magic is somehow 'dirty' and unwholesome; there are strict admonitions that it must never be used upon other Setians, for example. It seems that it is discussed with some distaste as a kind of throwback to an unsavoury past. It is certainly little in evidence in practice.
Further Reading
Aquino, Michael A. - *The Church of Satan*
Barton, Blanche – *The Church of Satan*
Barton, Blanche – *The Secret Life of a Satanist*
LaVey, Anton Szandor – *The Satanic Bible*
LaVey, Anton Szandor – *The Satanic Rituals*
LaVey, Anton Szandor – *The Satanic Witch*
LaVey, Anton Szandor – *The Devil's Notebook*
LaVey, Anton Szandor – *Satan Speaks!*
It was Aleister Crowley who defined much of what modern magicians conceive of as a Magus. In the model of the Golden Dawn or the Astrum Argenteum, the Magus was an Initiatory Degree attributed to Chokmah. It represented the Creative Word. A Magus was one who initiated a new magical current, something which fought against inertia and created great change. This current was a manifestation of the Teaching of the Magus, and was summed up in a Word and a Formula.

This initiatory model was carried forward in a streamlined form into the Church of Satan and the Temple of Set.

When Crowley wrote his paper *De Magis*, he detailed the Teachings and the Words of the Magi previous to himself. I am not going to add to that. Those interested can consult his original. There is very little in that paper to speak to Initiates of The Apophis Club.

*De Magis* was updated by Ipsissimus James Lewis within the Temple of Set, to include the post-Crowley Magi. It falls to me now to update it once again, but from my own perspective.

Before doing so, it is imperative to first make sure we fully Understand what is meant by the Word of a Magus. As a book dealing in the magic of words, this kind of Word is quite naturally one of the most important we might consider, hence the prominence of this chapter at the close of the first section of the book.
The Anatomy of a Word

Let's use a metaphor for the Initiatory process after the Fourth Head has arisen and the Eye has Opened in the Void. Shall we imagine the Initiate as a mine. He has dug shafts deeply into his innermost Self to discover the Secrets that lie hidden there, bringing long buried powers and atavisms to the surface. The miner, the tunneller, is our symbol of the true Adept, who has discovered his hidden depths and begun the task of exploring the Darkness which is the Void.

The next Initiatory state is that of the Magister. This is one who has discovered coal in his mine. The tremendous pressures of the Deep Dark have fossilised the dead wood of his distant past and his unrealised potential, producing from it a fuel that he can now use to generate great power and energy, making possible feats that were previously undreamed of. This symbolises the Teaching of the Master, who guides his students through the Dark to unearth the same treasures he has found, by the same means he has used.

Finally, the Magus is one whose Teaching has focused and crystallised to such a degree that he now finds diamonds in his mine, brilliant and sharp and hard, and worth a fortune. This most precious treasure is the Word of the Magus, the bright jewel that will awaken the minds of others to the perception of his Vision.

Traditionally, the Magus bears both a Task and a Curse, which are his and none other's. His Task is to speak his Word, to Teach the Wisdom he has discovered, to promote the new magical current and strengthen its flow. His Curse is that none will believe him, at least not initially, for he is fighting against inertia, trying to open eyes that believe they already know it all to perceive something new and beautiful, which is right under their very noses if they would only stop being so pig-headed.

This is why in the Temple of Set, the Degree of Magus is the only one which the Initiate himself declares to be his. His peers will struggle with his new concept, their confirmation or refusal of his declaration depends upon how committed and focused his Work is. In other words, does he behave in the driven manner of a Magus, and is his Initiatory past balanced and good? If so, they approve the Recognition and permit him their support in trying to prove his Word.
Anton Szandor LaVey

Anton LaVey was the first after Crowley to claim the grade of Magus, and to be confirmed therein by posterity. Both his philosophical and magical Teachings were revolutionary, turning centuries of obfuscation on their head and streamlining ritual magic into a powerful engine of Desire.

His Word is **Indulgence**: its Formula is **Indulgence, Not Compulsion**.

It must be noted here that although LaVey took the title of Magus in the Church of Satan and declared the arrival of the Age of Satan (in itself the Task of a Magus), he never personally made any pronouncements concerning a Word or a Formula. Such things were too stuffy and rigid for his Satanic pragmatism. It is other, later, Magi who have declared LaVey's Word to have been Indulgence.

The Word does fit, though. LaVey often spoke of Indulgence as a force for Satanic liberation (and for Initiatory freedom). It was the expression of an individual's true desires, devoid of the pious judgements and moralising of stifling religions of repression. It was to be who one really was, and to thoroughly enjoy it. He was also very careful to distinguish between Indulgence and Compulsion, the former being the ecstatic expression of a person's repressed, secret desires, the latter being slavery to impulses not yet brought into joyous acceptance.

I have seen some people who should know better squirming a bit when forced to reluctantly accept LaVey as a Magus. It seems a pity to me that some upon the Left-Hand Path have turned their back upon the carnal and absorbed themselves in the “spiritual pipe dreams” that LaVey scorned. There is **no** difference between matter and spirit, and whatever spirit we have is born out of our carnality. We **must** embrace this or be led astray. It is true that the latter day Church of Satan became a mere atheistic charade, but the opposite stance is equally false. The Word of the Magus of the Age of Satan is the underpinning of all our Work.
Dr A. Aquino

Dr Aquino was one of the most senior Initiates in the early Church of Satan, a Magister Templi and the editor of the *Cloven Hoof* journal. He was very close to Anton and Diane LaVey and has written an in-depth history of the Church of Satan. But in 1975, when it seemed the Church had lost its way and sold out, Dr Aquino and several other Initiates resigned in protest. As the senior Magister, Dr Aquino invoked the Prince of Darkness to see what they should now do. In reply, he was presented with the text of the document called *The Book of Coming Forth by Night*, which identified the most ancient Form of the Lord of Darkness as the God Set, and founded the Temple of Set in His Name.

The founding of the Temple established the Æon of Set, with Michael Aquino as its Magus. His Word is Xeper: its Formula is 'Let My Great Nobles Be Brought Before Me'.

Xeper (pronounced 'kheffer' or 'khoffur') is an ancient Egyptian word which means 'Coming Into Being'. It is a statement that an individual has realised their identity as a unique and sovereign Being, as a Lord of the Left-Hand Path. It is a definite affirmation of Selfhood, asserting the ascendancy of the individual Will and the establishment of the immortal Self. The Word derives from the Name of the beetle God Khephera, who rolls the Sun over the horizon each morning, just as consciousness dawns upon the horizon of the Initiate, enlightening him.

When Dr Aquino Uttered this Word and wrote down the passages of *The Book of Coming Forth by Night*, he reflected upon the paucity of images of Set. He therefore drew a Seal of Set, a depiction of the God's head, with characteristic elongated ears and curved snout. Around this he wrote a Setian phrase in hieroglyphics that had impressed him from E.A. Wallis Budge's writings, a Formula that read, 'Let my great nobles be brought before me'.

The Great Nobles are those who hear the Word of Set, those Initiates who Xeper and Come Into Being.
Ronald K. Barrett was the second Magus to arise in the Temple of Set. History has made of him a somewhat controversial figure.

His Word was **Xem**: its Formula is **Xeper ir Xem**.

*Xem* (or Khem) was the name of the land of Egypt, and also by some accounts, one of the root words from which alchemy was derived. Magus Barrett envisioned *Xem* as an idealised state, which encompassed a non-physical land, a society of Initiates, and a personal State of Being. To enter into this land / society / state was to attain *Xem*. *Xem* was itself linked to the main Word of the Æon, because one approached *Xem* through the process of Coming Into Being, i.e. *Xeper*.

Following his Fifth Degree Recognition, Ronald K. Barrett became the Temple of Set's High Priest, Michael Aquino stepping down from the position so that the new Magus might have every facility to carry out his Task and diminish his Curse.

The new High Priest swiftly made his mark upon the Temple. It must be said that it seemed a fairly uncompromising and autocratic mark. The more time that passed, the more demanding and intolerant the Magus became.

A written test was introduced for Initiates, which must be passed before they could attain the Degree of Adept. It was also a requirement for every Initiate to Work diligently towards achieving *Xem*. Every Initiate at this time was required to adopt the name and tutelage of one of the Egyptian Deities, who would assist them in the realisation of *Xem*. Barrett bought and built a mountain retreat dedicated to his Task, and the Temple's Conclaves were convened here during his High Priesthood.

It is worth taking a moment to examine the tensions that arose during this period. The Temple of Set has always been rather loosely tied down in its particulars. Initiates may pretty much study and practice what they will, and the organisation has been likened (fondly) to “herding cats”. Many a senior Initiate (myself included during my time there) has made requests of Initiates only to have them roundly ignored (everybody assuming that everybody else will do it, so they don't have to). To a driven man like Barrett, this was intolerable and his temper became legendary.

Finally, the strain broke. Barrett and his closest associates resigned from the Temple and Michael Aquino reassumed the High Priesthood of Set, renewing the policies that had been in place during his own previous term.

But there was, and still is, much value in Barrett's Teaching. He was definitely obsessed by his Task and afflicted with the Curse of his Degree, but even many years later, his passion for his Word and Work were undiminished.
James Lewis

James Lewis’ period as a Magus was much less volatile and more gentle, appropriate to the personality of this fine Southern gentleman.

His Word is **Remanifest**: its Formula is **Xeper and Remanifest**.

James Lewis served as a Magus within the Temple, expounding his Word calmly and with great erudition, taking the Degree of Ipsissimus in due course. He has continued to expand and expound upon Remanifestation ever since. The mark of his success is that it is accepted as a proven Word within the Temple, and it has spread beyond the confines of the School that birthed it, being discussed in books such as these Draconian publications of The Apophis Club, published in the wider world beyond the Temple's walls.

Remanifest was originally Uttered as the answer to the age-old question: What becomes of us when we die? We shall Remanifest. It recognises that patterns persist in nature and events. They may shift and change their form, but they persist and they recur. Things arise and pass away, but in some way they always arise again. This is no less true of the psyche than it is of the tide.

This leads to two new questions, both of which consider what it is exactly that will Remanifest. The first angle of this question is directed towards immortality: once the material shell dies and begins to decompose, what parts of the psyche arise in Remanifestation? In a discarnate form, our minds will scarcely be interested in the same trivia that obsesses them from day to day, such as what to have for breakfast, or whether our co-worker is wearing odd socks. Will we retain memory – and value – of our personal relationships? Will we be in a kind of dream-state, similar to when the body sleeps, moving through a subjective recreation of the world? Will we shed all that is unnecessary and retain only our Initiatory insights and passions? Will we still think and contemplate by mimicking the five physical senses we are used to, or will we be pure thought, with no need for intermediary symbolism? Are we reborn in a new physical form? Such were the questions asked concerning immortality by the Order of Leviathan, which was established by Magus Lewis as a vehicle to explore the meaning of Remanifestation. The Apophis Club is an inheritor of this Word and its vital importance. Some answers to these questions are suggested in the pages of my books *Apophis* and *Ægishjálmur*, but the questions still need to be addressed and Worked over personally by every Initiate.

The second application of Remanifestation is one which we don't need to wait till after death to find answers to. It concerns the application of the process in everyday – and most especially Initiatory – life. Here the question of what exactly we Remanifest is approached in a much more direct and active way, by focusing upon those qualities and aspects which we wish to enhance. An Initiate may so focus himself in this manner that he will then **consciously** Remanifest to be more like the person he wishes himself to be, remaking himself to place the desired traits to the fore. He will also begin to notice the process in action in other spheres of life and nature, how the seeds sown by an event may bear fruit long afterward in ways not defined by the limits of ordinary causality. It is in this way that we train and learn to recognise the processes that will guide us through post-mortem Remanifestation.
Dr Stephen E. Flowers

Dr Flowers is a magician who has thoroughly researched the language, culture and history of his chosen magical tradition. Specialising in Germanic studies, culture and language, he is the acknowledged authority on both historical runelore and esoteric runology. By merging his academic studies with his magical insights, he developed the objective / subjective melding which has come to be known as the Polarian Method, and is the yardstick of authenticity for any modern magicians seeking to Work within a traditional system.

Dr Flowers' Word is **Runa**: its Formula is **Reyn til Runa!**

Runa is the ultimate rune, the Mystery of which all other Mysteries are a facet. If the twenty-four runestaves categorise the Secrets of the manifestation and continuity of the Nine Worlds, Runa is the root Secret which lies behind them, which makes manifestation possible at all. Moreover, Runa is a Lady, She is the Eternal Feminine of Faustian lore, who draws us ever on. Runa is the Unknown, She is that which ever lies just over the horizon, calling for us to come see. And as we advance towards the horizon, we see and experience new things, which we have never encountered before. But the horizon itself rolls ever away before us and may never be reached and crossed. Runa grants us Her Mysteries, but the ultimate Mystery always remains and always calls out to us. This is the very essence and substance of the Magical Quest.

The Formula, Reyn til Runa!, translates as *Seek After the Mysteries!* It is the charge to ever pursue the Mystery that drives us on. Desire, as written about very often in my writings, is a mechanism of Runa. It is the hunger to know more, to do more, to chase after passion and knowledge and ecstasy in all of their unveilings. It is a holy, holy, holy thing.

Dr Flowers founded the Rune Gild upon the principles of this Word, where it may be explored and pursued through the practice of Runework. But he has also developed it for other lenses. The Temple of Set's Order of Setne Khamuast, for instance, use the phrase **Ir Shti Shta-tu!,** which is an Egyptian translation of 'Seek After the Mysteries!'
Don Webb

Don Webb was the third High Priest of the Temple of Set, after Michael Aquino's second lengthy spell as the mouthpiece of Set. His time as High Priest was a very successful one, which saw the arising and strengthening of some particularly fine Initiates. He is now an Ipsissimus within the Temple and is a recognised authority and voice in both the occult world and the world of weird fiction.

His Word is **Xeper**: its Formula is **Xepera Xeper Xeperu**.

There was some head scratching when Don Webb's Word was announced as **Xeper**. After all, hadn't Michael Aquino already been and done this one? In some respects, Webb's Curse was all the harder, because he had to overcome preconceptions of this type from the very people who might have been most expected to support him. But he was Recognised as a Magus and time vindicated him many times over.

It should not be surprising that **Xeper** should enjoy a fresh Utterance within the Temple of Set, for it is the Eternal Word of Set, the founding principle of both the Deity and the Temple.

Nevertheless, this was no mere repetition of Aquino's Utterance. Don Webb presented **Xeper** as an **event** – or rather a series of events – rather than an ongoing, continuous process. He also emphasised its creative power. The phrase '**Xepera Xeper Xeperu**' was given its fullest expression and translation by him as “I have Come Into Being, and when I Came Into Being the Way of Coming Into Being Came Into Being for those things which Came Into Being through my Coming Into Being”.

This is a profound statement of magic that transforms both the individual and his world from the ground up.

For Webb, **Xeper** is the magical affirmation that a change in Being has been wrought. It is the striving to attain new Being, to become something greater and mightier than we are at present, and it is the fierce declaration that such Being has been won.

Don Webb is one of the most diligent and rigorous researchers into authentic Ancient Egyptian history, philosophy and magic that the Temple of Set has produced. He established the Order of Setne Khamuast within the Temple in honour of the son of Setian Pharaoh Ramses II, who founded the world's first magical library. He has worked hard to establish authentic links to the original Cult of Set in Egypt, with the Word **Xeper** proving the Magical Link between that Priesthood and the present one. He communed with Set to produce an inspired text, *The Book of the Heb-Sed*, and restored the Heb-Sed Festival to the Temple. He has been in every respect the Mouth of the Lord of Darkness, and each has done the other much honour.

He has written several books detailing his Teachings, and is also a master writer of weird fiction. This latter is more significant than it sounds, for it is a manifestation of **Xeper** to be able to Bring Into Being the contents of your own imagination and place it in the imagination of others. True Art is the most magical thing in the world.
Robert Robinson was one of the most colourful and maverick (in a good way) characters in the Temple of Set. He was Recognised as a Magus during the High Priesthood of Don Webb, but left the Temple shortly thereafter to carry on his Work alone, as he no longer felt it was a good 'fit'. This can sometimes be the case with a Magus, who of necessity ploughs a lonely furrow and breaks new ground, ever Cursed to be misunderstood.

His Word is **Essent**: its Formula is **Essent into Essence**.

As I have already said, Robinson was a colourful character, a born showman, and this was reflected in his Work. As a Magister Templi, he founded the Order of the Sepulchre of the Obsidian Masque. This Order practised its magic by theatrical means, acting out psychodramas, or telling tales. They would sometimes indulge in thought experiments, asking “What if a given situation were true?”, one example being, “What would I do if I knew that I would die twenty four hours from now?” They would then modify their behaviour as if the hypothetical situation were true, in order to discover what it would teach them about themselves. Although I have inaccurately described them as 'thought experiments' here, it was only the initial 'what if?' that was restricted to thought: the Initiates' response had to be enacted in terms of real behavioural change and adaptation.

It was as a result of this transformative behavioural Work that Robinson developed his Teachings into a Word, **Essent**. Although probably unfamiliar to most, it is a real word. It is derived from the Latin verb *sum*, which means 'to be' or 'to exist'. As such, it is linked to our English words 'essence' and 'essential'. To be specific, it is the third-person plural imperfect active subjunctive form of the verb, meaning literally, 'they would be' or 'they would exist'. It describes the aim of the Work of the Initiates of the Sepulchre of the Obsidian Masque, and expresses that the results of this Work are conditional upon what they put into it.

The Formula, **Essent into Essence**, stipulates that the purpose of expressing their Being through these permutations was so that the Initiates might connect with their own true Essence once all the masks were stripped away. In the sense of motion implied by the wording of this Formula, 'Essent' is punned with 'ascent'.

I only met Robert Robinson once, but I found him to be a charming and charismatic man. He was no ivory tower merchant, but a flamboyant and hands-on Teacher, every inch the Magus.
Lilith Aquino

Lady Lilith, as she is known in the Temple of Set, is the wife of Michael Aquino. As such, she was a leading light in the pre-1975 Church of Satan and one of the most senior founding Initiates of the Temple of Set.

Her Word is **Arkte**: its Formula is **Xeper Through Arkte**.

A striking, glamorous, dark-haired woman with a very strong personality, she does not suffer fools gladly and has been a staunch defender of the Temple of Set in particular and the occult arts in general, making many an ill-informed critic eat their poorly researched words.

She has been very active with her magical Teachings throughout the Temple of Set's history, establishing the Order of Nepthys, which explored the Lesser Magical techniques of glamour, make-up and Self-image and projection. She founded the Order of the Vampyre (perhaps the Temple's most popular Order) together with Magister Robertt Neilly.

Lady Lilith began concerning herself increasingly with matters of animal rights and welfare, and she encouraged consciousness of such issues within the Temple, campaigning in the wider world and inspiring several Setians to actively establish or assist animal sanctuaries and welfare programmes. In time, this consciousness of an affinity with other life on our planet developed into a Word which encapsulated the Work: **Arkte**. This Word is a later Hellenistic variation of the earlier Arktoi, which refers to the constellations of the Great Bear (also known as the Constellation of the Thigh, which is sacred to Set) and the Little Bear, referencing the myth of Kallisto and her son by Zeus, Arkas, who were transformed into bears. As described by Lilith Aquino, the Word “calls upon the initiatory capacity of humankind to realise that animal intelligence must be measured against its own benchmark, not ours, and that as such it goes beyond mere 'instinct' to various forms of metaphysical awareness pertinent to each species”.

This realisation and Teaching implies that consciousness itself is a magical phenomenon, regardless of species, and that it is not restricted to human intelligence alone. This was a radical and important change within the philosophy of the Temple of Set, who had previously tended to hold that human intelligence was uniquely gifted in this respect. But it holds well with the philosophy of The Apophis Club and the supposition that every manifestation in the Universe That Is is an expression of consciousness out of the Void.

The Formula, **'Xeper Through Arkte'**, is an approach to expanding and developing our own consciousness and Being through the appreciation of that of other life forms.
Michael Kelly was for years a lone practitioner of Goetic magic before joining the Temple of Set. He became a Magister Templi and Councillor and was appointed Grand Master of the Order of Leviathan by James Lewis when he stepped down from the position. In the Order of Leviathan, Kelly pursued his fascination with the Draconian Mysteries and established the basic philosophies which have informed his Work ever since.

He left the Temple of Set in 2003 and established the Order of Apep. Originally one of the Orders which constituted The Storm, he cut it loose and became independent when The Storm began to shift its direction and focus.

Kelly published the founding Working of the Order in his book *Apophis*, which established the curriculum of Work which revolved around awakening the Serpent Consciousness by Opening the Eye in the Void. This Work crystallised and established a Word in due course.

His Word is Unmanifest and Unspoken, since it abides in the Void, ever on the verge of manifesting something new and unforeseen: as soon as it emerges into the Universe, it Becomes something else, on the edge of the Void once more. It may be summarised as 'Not / May Be'. It may be heard directly if you shut yourself in a dark, silent room, entering a state of sensory deprivation. Wait till your awareness starts to expand and then quietly begin to hiss, “Sssssss...”, like a snake. You will then Hear the Word truly if your mind is open to the Void. Its Formula is 'There Is Never A Moment In Which You Are Not'.

The Unspoken Word is indicative of the nature of the Void, the timeless Chaos of all-potential which lies on the other side of manifestation, a Neverwhere / Neverwhen where everything is possible, where the potential exists for all that ever was and will be, as well as all that never was and never will be. This is the primordial Chaos where the Mother Dragon, Tiamat, abides, from which all ultimately springs. Apep is the Serpent who coils and writhes in the Void, Its Venom spewing forth the illusions of time and space that create the manifest Universe. Through the Unspoken Word, the silent piping of the snake charmer, the Will of the magician may shape and mould the Play of that illusion, drawing substance out of the Void, remaking the Cosmos as he Will.

The processes whereby this may be done, and the meaning of the Formula, are contained in the Draconian books penned by this Anti-Magus.
Further Reading
Aquino, Michael A. - *Black Magic*
Aquino, Michael A. - *The Temple of Set*
Barton, Blanche – *The Secret Life of a Satanist*
Flowers, Stephen E. - *Rûnarmál I*
Flowers, Stephen E. - *Lords of the Left-Hand Path*
Kelly, Michael – *Apophis*
Kelly, Michael – *Ægishjálmur: The Book of Dragon Runes*
Kelly, Michael – *Dragonscales*
Kelly, Michael – *Draconian Consciousness*
LaVey, Anton – *The Satanic Bible*
Lewis, James (& Others) – *The Book of Leviathan*
Section 2

Words of Cunning and Spellbinding
The first section of this book has served to examine the use of linguistic magic in several of the more important traditions operant in the contemporary world. The cunning reader will already have gleaned certain very effective formulae of power through a careful study of these techniques.

It is the purpose of this second section of the book to provide the reader with the Keys that will enable you to find success in the everyday world, outside of the ritual chamber. How to make yourself heard, to make others agree with you, how to bewitch and mesmerise the minds of men to do your bidding, how to sway both individuals and masses, and how to protect yourself from the manipulations of others and the mischief they may sow.

You will find, with time and practice, that nearly all of your 'results' magic will come to be carried out in this way, by paying heed to certain psychological tricks and understanding how others walk into the verbal traps you set, and are only too happy to do so.

This type of magic, using psychological manipulation and trickery, is generally referred to as 'Lesser Magic', although in terms of actually getting things done and events moving in the world around you, it is a mighty tool indeed.

The basic principles of Lesser Magic are identical to those of Greater (ritual or ceremonial) Magic: the communication of the magician's Will to the world, leading to change which actualises his Desire, and brings his wishes into manifestation.

Since this is a book about words and their magical use, we will be focusing upon the ability to talk to people – or put your thoughts in writing – in such a way that they will be persuaded that your suggestions are good ones and the best way forward.

In the first section of the book, we examined how each magical tradition has its own Words of Power, its own Names which are invoked in order to effect the magic. In order to work magic, it is necessary to know the right words and to speak them correctly, communicating their message aright. There is little difference with Lesser Magic: you will speak words to the right person (or persons) so that the things you Desire will be accomplished. But now you will be using your own native tongue, though it will remain equally important to choose the right words and the right intonation if you are to be successful.

Some will wonder whether these practices should be deemed 'magical' at all. Anything to do with the mind is magical, and let's make no bones about it: no matter how you may attempt to whitewash it (and quite a number of people have), when you practise Lesser Magic, you are trying to influence the thoughts and change the opinions of another person.
A Test of Nerve

Some people look down on Lesser Magic and seem to regard it as being somehow 'beneath them'. The magician's mind should be fixed upon loftier things, they insist. Well, perhaps they're right, perhaps that's why I channel all of my Greater Magical energies into the Work, perhaps that's why I'm driven to direct my powers into my Task instead of focusing upon getting rich. Or perhaps they're forgetting that the Left-Hand Path is for the powerful and the passionate, that our lives are supposed to be all pleasure and joy? Could it be that they're afraid, nervous?

You see, it's one thing to participate in a big group Working and step out afterwards, mopping your brow and feeling all self-important, saying “Well, that was a jolly fine to-do, wasn't it?” I have seen this happen so many times. It's easy to insist how well you've done when there's no actual measure of your success or challenge to your status quo. But with Lesser Magic you don't have that luxury, you are going out on a limb, exposing yourself to another person as you exercise your Will upon them directly, and when all is done there is no doubt at all whether you have been successful or not. Many people are afraid of this. Many people don't want to actually face the challenge of finding out whether they can actually walk the walk as well as talk the talk.

There are great rewards in the field of Lesser Magic. I have accomplished the near impossible with it many times, talking the most obstinate and pig-headed people round to my way of thinking. It takes you to the edge, forces you to rely upon your instincts and intuitions, to exercise every skill you have. As such, it brings you to that critical point where Initiatory change is possible. It teaches you about yourself, building your confidence, charisma and power, even as it gets done what you want. And charisma is the chief magical tool of the magician, the power to direct the gaze of Apep and reshape the illusion of Reality.

In the Temple of Set, there was a very strict rule that the techniques of Lesser Magic were never to be used on another Setian. I have laid this rule aside since leaving the Temple, having recognised that a Master must always use such powers to open the mind of his student if Initiation is to be benefited in any way by their interaction. I don't mean conning or tricking the student, of course, but infusing him with certainty and raw charisma until his own Will ignites and kicks in.

Some people have the absurd belief that there is nothing 'magical' about their mother tongue. Really? But if you use runes, and meticulously pronounce formulae in Old Norse, do you think that wasn't the language of everyday speech for the people who cast runes a millennium ago? Those mysterious ogham characters are based upon Old Irish phonetics, because the folk who used them in old Ireland spoke in Old Irish! There is no language more magical to you than the language which you have been taught since birth, the language in which you think, for it already contains the keys to unlocking your thoughts and emotions. Your very thought patterns are shaped by its linguistic structure. One of the key advantages, in fact, of learning a second (or third) language – something I recommend to everybody, by the way – is that it teaches you to think in different ways: the alternate word order and grammatical structure transforms the way in which you are accustomed to ordering your thoughts, a very valuable trick for a magician to learn.

This section of Words of Power exists to help you to craft your Lesser Magical linguistic tools and learn to apply them with skill.
Aspects of Lesser Magic

Some of the topics which we will be covering in our study in this section of the book are as follows:

* The three hooks for grabbing and keeping attention: Sex, Sentiment and Wonder.
* How to discover the true personality, likes and dislikes of the person you seek to influence, and how to intuit their innermost hidden desires and weaknesses.
* The methods and tricks by which you may have an individual agreeing with your every word and eating out of the palm of your hand.
* The techniques by which a large mass of people may be moved to agree with you and work towards your aims.
* How to write letters and articles which will persuade people to listen to you and give heed to what you have to say.
* The secrets of dress and presentation in assisting your words. How to exert an automatic influence over someone before you have even said a word.
* The ways in which the trickery of stage magic and popular trendy impressions of 'New Ageism' may be called into service to influence people.

The foremost secrets of all to bear in mind, however, are that it is important for you to stay awake, focused and conscious at all times, whilst knowing that nearly everyone around you will be on autopilot, reacting to unconscious triggers. Always remember that most people want someone to tell them what to do, even if they consciously refute the idea.
Anton LaVey identified three hooks which can be used to grab the attention of just about anyone and then reel them in: these are sex, sentiment and wonder. I don't think this trio have ever been superseded.

Now it might be argued that people behave for other motives: loyalty, duty or greed, for example. But it will be found that all of these are motivated and ultimately ruled by one of the three primary aspects of sex, sentiment or wonder. Greed is easily identified as a simple lack of these qualities: a person is greedy because they want more sex, sentiment or wonder in their lives. Money is simply a means of getting these things; it has no value in and of itself. Loyalty is a manifestation of sex or sentiment, either alone or in some mingled form, perhaps with a dash of wonder thrown in to inspire proper devotion. Duty is a rigorous, disciplined pattern of behaviour, but it must first be instilled by one or other of our three main forces, and can thus be overwritten or redirected in the same way.

So in order to attract the attention of someone so that they will listen to what you have to say, you need to present them with something which appeals to their personal sense of sex, sentiment or wonder. And in order to then persuade them that what you are saying is the best possible thing for them to heed, you need to offer some fulfilment or continuation of the initial hook.

One thing we will be looking at closely in this section of the book is advertising, for advertisers use these hooks all the time. So, for that matter, do politicians. Anywhere you hear someone throwing trendy buzz words and phrases around, you are being subjected to an attempt to influence you with Lesser Magic. If you have noticed it, it's not a very successful attempt, but don't be too quick to dismiss even amateurish attempts, as they may still have some lingering effect if you get too blasé about it: it is crucial that you remain focused and conscious at all times. These are the only weapons that count in the Invisible War.
Sex Sells

Sex sells. Everyone knows this, it has become a cliché. It also happens to be true.

Everyone has a sex drive, even if it is a suppressed one (in point of fact, people who suppress their sexuality are even more vulnerable to being manipulated through it). It is a major appetite, a natural urge, and we all respond when our sexual strings are tugged. We can't help it, we're biologically hard wired to do so.

Advertising makes use of this fact all the time, but we're so used to seeing products all wrapped up in neat little narrative packages that we often don't even notice any more. Everyone knows that 'sex sells', but we often don't notice it actually doing so right under our noses, except in the most blatant cases. So we might notice a scantily clad woman on the cover of a video game aimed at teenage lads and tut about it, but we think nothing of the car commercial that always shows a driver picking up pretty waifs of hitch-hikers; or the box of chocolates left on a woman's dresser by a mysterious, athletic silhouette who abseils down a cliff and climbs through her window; or the brand of coffee always associated with the handsome bachelor who has just moved into the apartment next door. It doesn't have to be explicit or overt, the imagery of sex or attraction adds glamour to any product by weaving a romantic scenario around it. Once triggered, the imagination of the viewer does the rest and the pleasant associations are made. These come flooding back in a warm, languorous wave when the product is seen on a supermarket shelf. We want to see how the story will develop.

This mode of advertising works by associating an erotic or romantic scenario with a product, so that the images arise in a wave of longing every time someone sees that product again in future. It enfolds the viewer in a narrative where their desires are fulfilled, where the product brings them passion or glamour which is otherwise missing from or muted in their lives.

The magician must provide the same passion and glamour to the person he seeks to influence; they must be made to associate the magician's suggestions with romance and a little dash of eroticism. If the person is of the opposite sex, it is up to the magician to learn the appropriate hot buttons to engage that person's imagination and either turn them on or make them giddy with the glamour of it all. This doesn't mean seducing them literally, but presenting yourself in a role which fills the 'sex and romance' niche in their perceptions, so that they are flushed and eager to please. If the person you are trying to influence is of the same sex, you must present your suggestions in such a way as to suggest that you are a buddy he can rely upon, someone who understands his needs and what makes him tick. Hanging around with you will do wonders for his sex appeal, perhaps leading him into all manner of sensual opportunities.

But how do we get to know what any given individual's hot buttons are? After all, if you showed me huge breasts and long, flowing hair, you'd be on a hiding to nothing, even though these are the archetypal things to appeal to most guys. But show me a wiry girl with a short cropped haircut and untrimmed body hair and I'd be eating out of the palm of your hand, whilst other men would snort and turn away. So how do you know what will work when individual tastes are so different? We'll discuss this in the next couple of parts of this chapter.
Everyone's a Pervert

The first thing you have to realise is that everyone is a pervert, everyone is kinky, everyone has their sordid little fancies and depravities, their skeletons in the sexual closet, whether it's underarm hair, unwashed panties, pee or sock sniffing. Every last one of us is a pervert, whether we admit it (and many don't even admit it to themselves) or not. And YES, that means YOU!

Anton LaVey's manual of Lesser Magic, *The Satanic Witch*, is a fascinating book on the subject, but suffers a little from being written for one sex only, being basically an instruction book instructing his lady witches how to bewitch and influence men. But all of the advice he gives in this one direction is readily turned around and directed in the other.

When LaVey writes that every man is, at heart, still a dirty little schoolboy who sniggers at the naughty sight of a girl's knickers, he is perfectly correct. But it is equally true that all women are, at heart, dirty little schoolgirls. Those people who have ever worked in a job where they are the only male in the company of a larger group of women will know this all too well. As soon as the ladies get used to the presence of the interloper, they stop guarding their tongues, the airs and graces fall away, and our outnumbered fellow learns just how filthy the female mind can be as the coarse comments flow!

Of course, some people's perversions are more overt than others. There will always be those who profess their purity, or who express disgust and outrage at anything of a sexual nature. Truth to tell, these are usually the most sordid and perverted of the lot, hiding their dirty little secrets away for fear of being found out. But they still have their hot buttons to push, and they can still be easily identified. In fact, they're probably the most easily identified, for the particular vices they complain and rant about the most are usually the exact ones to which they themselves are most prone. Their outrage is feigned: it is actually fear of discovery that motivates their crusades.

There do remain some people who really do not respond to overt sexual signals. But they still have their personal fetishes and predilections, which are defined exactly the same way as everybody else's. The only difference is that they dress them up in ribbons to try to appear less coarse. These are the ones you have to woo and romance figuratively instead of seducing more directly.

But rest assured that all have their fetishes and their turn-ons, and all can be discovered as described below. You will then need to exercise your skill to determine the subtlety and tone of your approach.
The Discovery of Fetishes

The next chapter devotes very great detail to the methods whereby you can learn all about the person you seek to influence purely by observing them for a few brief minutes. But let’s whet your appetite and jump the gun for a moment just so you can see how this applies in the field of sex and romance. You’ll be able to flesh these notions out considerably when you read the next chapter.

There are two main things that you need to take into account when you make your initial assessment of an individual’s sexual predilections. The first of these is their age, and the second is their own body shape.

The reason for determining their age as accurately as you can is so that you can then calculate what the fashion and music industries were doing at the period when they were between twelve and fourteen years old.

This is because we are all imprinted with the images that aroused us at the time when we were undergoing puberty and experiencing our sexual awakening, beginning to take an interest in the opposite sex (or the same sex, if homosexual) for the first time. If you are a man, your sense of the erotic will always remember how girls looked at the time that you first started taking an interest in them. Think about it: the most obvious manifestation of this law is shown by the huge numbers of men who have a school uniform fetish, because this is what the girls around them were wearing when they first began experiencing regular erections and masturbating.

In my case, for example, at the time of writing I am 48 years old. This would lead a would-be Lesser Magician to realise that my period of sexual awakening would have occurred in the late 1970s. My erotic tastes will have been initialised and kick-started by the fashions and erotica of that time. Hence, whatever else my demeanour might suggest and however else my personal tastes may have developed over the years, I am always going to be a sucker for a punk girl with a full bush.

Anton LaVey termed this erotic crystallisation inertia. It’s a very precise and accurate term, because our initial sexual images and impressions set us up for life. This is why the sexual abuse of minors is so heinous: it is a lifelong ordeal, not something the victim can leave behind, for their sexuality will ever after be imprinted with that abuse. It's not something that can be laid aside or shrugged off.

Understanding this Law makes it easy to immediately intuit what turns a person on, what will always turn that person on. Because our earliest erotic fancies do shape all that come after, they 'crystallise' as LaVey put it. And the inertia is very real: no matter how trends and fashions may change, no matter how we may profess what our preferences are, this is so much hot air. These crystallised keys will always evoke an immediate response on a deep, subconscious level, that cannot be resisted. So no matter how sophisticated and blasé I may make myself out to be, when some girl sits by me with a cropped, punky haircut, wild make-up and clothing, and obviously unshaved legs, I am going to be riveted! I may retain more awareness of how I am being bewitched than a non-Initiate, but despite my caution, I’d still pay her attention and be willing to eat out of the palm of her hand. Acknowledge your own fetishes and understand how they formed, and you’ll immediately have the skeleton key necessary to unlock other people's.

Age isn't the only factor to bear in mind, of course, that only determines the cosmetic and fashion factors which tick all the right erotic boxes. The other major element to be borne in mind is that of body shape. In order to determine the ideal body shape to bewitch and enchant your target, the process is a simple one: just look at his / her own body shape.

In The Satanic Witch, Anton LaVey offered a supremely useful diagram, divided into twelve parts like the face of a clock, called the 'LaVey Personality Synthesiser'. This diagram covered a whole spectrum of things, but its key feature was that if you find where your 'target' stands on the
wheel, the things and features that attract him will be in the directly opposite position, so a male in the three o'clock position would be attracted to women with the characteristics of the nine o'clock position.

You can learn an awful lot of useful things from studying the 'LaVey Personality Synthesiser' in detail and reading what he has to say about it. But that's why the book is listed under 'Further Reading'! For our present purposes, it's sufficient to apply the general rule that a person will find most attractive the features that they feel are lacking in themselves. Therefore, somebody short will be attracted to somebody tall. Somebody fat will find somebody thin attractive. Those who are top heavy, with broad shoulders, will prefer those with slender upper bodies, but long legs and sturdy hips. In crude terms, this is why men tend to be either a 'boob man' or an 'ass man', depending upon their own shape. Broader chested males are more likely to be attracted by a leggy woman rather than a big-boobed one. A large breasted woman will find herself more attracted to a man with strong, athletic legs rather than a broad shouldered lumberjack.

So when we present ourselves to people, we should try to accentuate the body shape that they find most appealing. This applies particularly when dealing with the opposite sex. It's important not to go overboard, for the effect works best when it is instinctive and subconscious. If you are naturally heavy-bottomed, you can adjust yourself subtly by wearing tighter lower clothing with flat shoes, and putting on a jacket which is slightly padded around the shoulders, with two or three layers worn beneath it. These little touches subtly swing the pendulum of the person's favour in your direction.

In the case of a person of the same sex as yourself, you have two options. If you are trying to encourage them to push ahead with plans they have already decided upon which accord with your own Will, you would be best advised to adopt the same body shape as themselves: thus you are acting like their good friend, their rock and support, someone who sees things from their perspective. But if you are trying to influence them into changing their mind and following a different course, you will want to emulate the opposite body shape: in such a case, if you mirror them you may seem like a threat, someone who clashes with their own will. But adopting the opposite form means they will see you as someone who can provide a perspective which they themselves lack, they will see you as a confidante rather than a threat.
Understanding the Layers of Self

The simple guidelines presented in the previous part of this chapter will pay you enormous dividends. And all that is required to use them is a little simple observation. Just assess the person's age and body shape. You need to know nothing further about them than that, because with these instinctual imprints, the conscious opinions and attitudes of the person are irrelevant. You will be provoking responses from a level below the threshold of consciousness and these ingrained responses cannot be resisted.

However, it wouldn't do for a magician to fail to understand the processes at work in any piece of magic he works, so we'll take a minute to examine the layers of the personality and the way in which they dictate a person's responses.

Please note that I am not talking here about the parts of the soul-mind complex as discussed in detail in Apophis and Ægishjálmur. We are concerned here solely with the everyday personality of the individual. If personality seems to be a contrary thing, that's because it is.

The basic human personality has three main layers. In reality, of course, the situation is not so facile, and the apparent layers are shifting shades of a single thing. But the three layers model is close enough to facilitate understanding, and it works in practice, allowing us to understand a person's motivations.

At the centre of a person's consciousness, we find his Core Self (this is the Self which interests us when considering the parts of the psychosomatic complex as mentioned above). This is an expression of who he is in relation to the place in which he finds himself.

The individual's Surface Personality, the person that we get to know on a daily basis is very similar to his Core Self, sharing the same traits, strengths and weaknesses. The magician quickly learns that you can indeed judge by appearances, and very accurately … unless of course you are dealing with another magician, who is being deliberately tricksy, but even then their basic body type will say a lot about them.

But as a person experiences life and interacts with others, he inevitably becomes aware of how they often possess traits and attributes that he himself doesn't possess. He becomes aware that there are areas in which he is lacking, that there are things he can never be. He is curious about these things and desires them, because they are strange and alluring. By the time he is an adult, he has developed an entire secret personality, which lurks beneath the radar, enshrining all of the things which he is not, but which he desires: it is the opposite of his Surface Personality, representing that which is forbidden and out of his reach. This is the Demonic Personality. It is a specific set of shadowy desires which operates unconsciously of the person's direct awareness, but shapes and defines what he wants and is attracted to. Because it operates subconsciously, he has no defence when its impulses and wishes spontaneously arise within him, he obeys its promptings and covets what it shows him.

So what the magician seeks to do is present himself in such a way that he appeals directly to the individual's Demonic Personality, so that they will find themselves liking the magician instinctively and wanting to please him and agree with what he says, without knowing why.
Having assessed the age and body shape of your target, it's time to put the principles of the preceding section into action. Modify your appearance subtly to suggest the era and shape that will most appeal (remembering to not go overboard: the effect is stronger if subtle and can be totally spoiled if it impinges on a conscious level), then move in and begin to take control.

If you are approaching a person of the opposite sex, or a homosexual member of the same sex, you will always present yourself as resonant with their Demonic Personality.

However, if you are approaching a heterosexual member of the same sex, you will need to analyse what it is that you wish to achieve first. If you want to change his mind about something, you will need to mirror his Demonic Self, so he feels that you're someone who understands what he needs on a deep level and can get him what he wants, making him more predisposed to listen to you. But if you want to encourage and drive him down a road he is already on, you will mirror his Surface Personality, then you will be his best buddy, who supports him and lets him know he's right.

One might suspect that the guidelines for a homosexual person of the opposite sex might run the same as for a heterosexual member of the same sex, but for some reason, despite seeming fine in theory, this does not hold true in practice. When dealing with the opposite sex, always reflect their Demonic Personality, regardless of their preferences.

You now win the person over by playing the old Serpent's game and leading them into temptation, by seducing them over to your side. Please be very aware that I am not talking about sexual seduction here. These techniques certainly can be used to help you seduce people sexually, but just because you resonate with someone's desires and are thus attractive to them, that doesn't mean that they find you personally attractive and want to sleep with you. Keep focused on the Working in hand, and remember that what you are bewitching them with is a reflection of their own desires, not yourself, and that they should not be aware of this on a conscious level (unless it is a sexual goal you have in mind, of course, in which case you have your foot in the door but will still have to do the wooing work).

It is your job to now associate the things you wish this person to do with their own desires, to make it seem attractive and beautiful to them, to convince them how much better and sexier it is to see things the way you do. Lead them on, but coax the decision out of them, making them think that it is their idea, then praising them for how clever they are (if they are a submissive personality type, you will have to balance this carefully: make them flush with pride, but graciously accept a little of the credit when they start to squirm, so that you give them a boost without alarming them).

If you're mirroring the Surface Personality of someone of the same sex, enthuse over how good an idea they've had, spur them on, and keep telling them how proceeding will bring them all their desires.

Specifics on how to bewitch individuals will be given in a later chapter, we are just covering the basic principles and opening moves here.
One of the ways in which the sexuality / sensuality part of the 'sex / sentiment / wonder' triplicity is useful in helping your subject to bond with you is through the sharing of secrets.

If you are embodying the subject's Demonic Personality, you will be seen as entrancing and alluring, adding a new light to your subject's existence, showing them something enchanting that they don't normally see. In such a case, once you have established a rapport and reeled them in a little, they will gladly tell you their darkest secrets, because they will feel that these secrets are a part of you: your whole stratagem is to manifest for them the part of themselves which is normally beneath the surface, from which these secrets originate. Be prepared that you will also have to share a few secrets in return, however, so that you can entirely win their trust. Of course, it is up to you whether these secrets are true or not. Indeed, in many cases, since you are playing a role, they will not be, as the secrets must be tailored to your subject.

The purpose of exchanging these little confidences is not to gossip about them afterwards. It is to win your subject over to your side, so that they will gladly do what you want. Lesser Magic can easily become an alluring game that you get tangled up in if you're not careful, but never lose sight of the fact that you are a magician and this is a magical Working and you have a goal to achieve. Once your subject knows that you can be trusted and that you are on their secret wavelength, that you accept their darker side (for the purpose of the Working, you are their darker side) and that you won't betray their confidences, they will do whatever you wish for you. Never reveal the secrets told unless your whole purpose all along has been to ultimately humiliate and destroy that person. The secrets you keep are the measure of your power over a person. Once revealed, that power is gone forever, the illusion you have so carefully woven is shredded.

If you are mirroring the Surface Personality of a person of the same sex, in order to be supportive and to encourage them in continuing along a path that accords with your desires, it may be up to you to reveal a secret or two first. Once you are familiar enough to speak candidly with them, talk about the opposite sex as friends do, open up with a wink and a grin and own up to some fetish by way of a cheeky confession. This must be something tailored to his own fetishes, as suggested by his Demonic Personality. He will then be delighted to have found someone with the same kinks, someone he can talk to about his little perversions. If you have succeeded in establishing a proper rapport first (because this mustn't be rushed), he will see you as a kindred spirit, developing a great camaraderie.

The idea is not to use the secrets learned as blackmail material to force the person to do what you want: if you need to do that, you really aren't doing Lesser Magic properly. The intention is that human beings bond with those who know and accept their deepest secrets. So coax them out, empathise with them and keep them hidden. This develops trust, and people listen to the ones they trust.
The Real You

I just want to set this section aside in order to reiterate that the purpose of the use of erotic triggers and hot buttons is to manipulate a person into doing your Will, not to get you laid. If you want to use Lesser Magic to attract sexual partners or to kick start relationships, it is perfectly possible to do so, of course, and don't let me stop you.

I would be failing in my duty, however, if I did not point out that if you act a role in order to attract someone as a long term partner, you will have to maintain that role in order to keep them. They will have been attracted by you masquerading as their Demonic Personality, and if you shed it, or if the mask slips and they see you as you really are, they will lose interest and leave.

It is important to realise that you too have your place on the 'LaVey Personality Synthesiser' and in order to have a relationship that you will find fulfilling and satisfying, you need to present yourself to all and sundry as you really are, knowing full well that your real self will embody the Demonic of some of them, and they in turn will necessarily embody your own Demonic, so a powerful and rewarding coupling may be made. It's just something to bear in mind. Lesser Magic works best when applied for specific short term goals with definite parameters of success and closure.
Championing the Underdog

Sex is but one of the three methods of bewitchment, however, so let's turn our attention now to the second: sentiment. We use this method to appeal to someone's better nature to make the right decision. We paint a scene in which they see themselves as a great hero or a saint, helping the downtrodden and being loved by all in return.

The sentiment may be directed to themselves too, of course. In fact, some of the people in positions best suited to assist you in your goals will inevitably turn out to be selfish pricks, and you will need to generate sympathy for themselves in order to get them onside. Imagine a situation where you say something like, “Oh you poor thing, they overwork you so badly, and I know that no one really appreciates all that you do. Let's take some time out just for you, eh? Forget about all this, it'll still be here in the morning. You deserve better ...” Some time passes. “Say, I've got an idea how you get a little more recognition for all the hard work you do. Just imagine if you did [insert goal here]? They'd have to sit up and take notice of you then. Those are the sorts of decisions that careers are made upon!” Sympathy will get you everywhere, especially when you're sympathising with a self-centred, obnoxious toss pot. Such people are rarely susceptible to ordinary flattery, but are suckers for someone who they think understands them and has their best interests at heart.

If you find someone in a position to help you out who genuinely possesses a sense of justice and fairness, you should research all of the unfortunates who will benefit in any conceivable way as a consequence of him doing the thing you want him to. Don't do this in a preachy fashion, or it will be resented. Such comments should be scattered cunningly as asides in general companionable chatter. Find clever ways to link these benefits to your project without directly mentioning it.

Never forget that everyone is a sucker for a hard luck story. Why do you think they keep running those ads on television for aid to different countries or age groups or other victims of neglect? Because people pay by the truckload in response. They wouldn't keep spending on the advertising otherwise.

Most hard luck stories have a villain: warring factions in some foreign land; pollution by some irresponsible corporation; abuse by bad parents; bullying in all manner of forms. Gently coax indignation about a state of affairs from your target, so that you can express admiration and paint them as a hero, someone with a conscience. Even if it has no bearing on your project and there's no real way to directly relate it, your appreciation for the causes that your target embraces will endear you to them and cause them to rely on you and look to you for guidance, supposing you to possess the same kind of social awareness and conscience that they themselves express.

Another form of sentiment you can stir up is that of nostalgia. Here again you need to bear their age in mind and you'll need to know where they grew up and the rough circumstances of their early lives. You don't need to know details, just such things as place and whether they were rich or poor. If I were to tell one of the magicians who know me that my father was a farm labourer who later drove a heavy goods vehicle, the sharp ones among them will immediately have gained tremendous knowledge with which to influence me. They'd need no further information, because every kid who grew up working class in Britain in the late Sixties and the Seventies will share a whole range of identical cues, memories and experiences. With a little research, even those who weren't brought up in that time or circumstance would know hundreds of little hot buttons to awaken my sense of nostalgia. Reminiscing leads to pleasant melancholy, which leads to a resolve to make a better world, which produces a target who wishes to cause change, and who has shared a meaningful experience with you and is thus highly susceptible to your influence.

The secret of understanding sentiment as a Lesser Magical weapon is to be aware that whilst people in positions of influence will be predisposed to lean one way or the other with regard to any
issue, they will never change their minds through reason alone, they will need a personal motive for doing so.

For example, let's assume your local council seems to be considering refusing permission for a rock concert to be held in your town park, which you had been really hoping to attend. You insinuate yourself into the pubs where one of the members who might be won over tends to hang out and engage in general conversation, using your Lesser Magical skills to make him accept you as a supportive type. Once he's securely hooked, innocently ask what kind of music he likes. You will already have an idea of this, of course, having done your homework. When he mentions his first band, you throw in a couple of others, to show you're on his wavelength. Then just enthuse about his musical tastes with him. Later, agree with his stance on the concert, saying that you understand he's thinking of the town. But then shake your head and suck through your teeth, saying, “Still, it's a pity. My friend's kid, George, is only recently out of hospital and will be devastated that he can't see his favourite band play. I guess we'd have felt the same if we hadn't been able to see [name one of the councillor's favourites]. But what can we do? It's all a question of [whatever the sticking point is claimed to be], isn't it?” This is very simplified, but you're agreeing with his position and not challenging him, you're stirring up a sentimental reason to change his mind, both with someone for him to feel sorry for and an appeal to his own nostalgia, and you now start discussing the sticking point, gently coaxing and poking till you manipulate him into suggesting a possible means of overcoming the difficulty. When he does, don't thank him profusely, but nod thoughtfully and say, “You know, I think you might be right. That might just work. What a brilliant idea of yours! The kids of this town would love you if you could arrange that! You'd be their hero. How clever, to be so properly concerned with the town, but still find a way to help this go ahead.” If he can go off thinking it was his idea to sort the problem area out, and that he'll be seen as a hero for doing so, then he'll pull out all the stops, and he'll never suspect he's been manipulated, because you'll have guided him to come up with the solution, it'll all be his own idea!
Unveiling the Holy Grail

All of this discussion has been pertinent but necessarily vague so far, because of course different people respond to different things and every person's specific brand of sentimentality has their own unique flavour.

What you have to do is identify and focus upon the precise thing that pulls on the heartstrings of the person you are trying to win over. You must unveil the Holy Grail to them, showing them the thing they would never – could never – profane. Once you have found the cause which is sacred to them, you have to link it somehow to what you want this person to do. You must either discover a way in which their cause will benefit from this deed, or a way in which their cause will be harmed by the omission of this deed. And you must slip this into conversation perfectly naturalistically, so that they never suspect it to be deliberate or that you are trying to manipulate them. As soon as a person becomes consciously aware of how you are guiding their decisions, your power over them will be irrevocably lost.

So how do you figure out which causes are dearest to someone's heart? You can make a good start by assessing their physical appearance, just as you did when assessing their sexual fetishes. Someone who is strong and athletic is likely to be sympathetic to sporting events; a thin, well cultured person will be more interested in libraries and art galleries. It isn't hard to extrapolate the likelihood of these things from the merest glance. These all represent public services or events which can be variously benefited, threatened, attended or boycotted according to need, spinning a story around them which suits the needs and wishes of the person you seek to influence, leading them to do the thing you want if they see it as a benefit to themselves.

These are just general examples, however, you should try to cut deeper than that. In other words, you need to do your homework, taking time to learn a bit about the person. Someone whose parents died in a car crash will be likely to be sympathetic towards road safety measures. Someone who lost a loved one to cancer will champion medical research. You only need two or three details about a person's background to gain all the information you need to discover what makes them tick and what will motivate them into acting as you wish. It's all about playing on their heartstrings.
The Grass is Always Greener

Having dealt with sex and sentiment, the third method of manipulation in your Lesser Magical arsenal is wonder. This is the ability to win someone over by showing them something they have never seen before, something that will leave them marvelling, it is so removed from their workaday existence. People will do anything for someone who can bring wonder into their world.

Wonder has two aspects, and these two aspects can each be received in two ways, so it needs far cleverer and more subtle handling, and a much deeper understanding of your subject, than sex or sentiment.

The first aspect of wonder is bright-eyed and amazing, when you show someone something that takes their breath away with its beauty or its promise. This can be received with delight and happiness, or with jealousy and avarice. The second aspect is dangerous and threatening, when you show someone something dark and subversive, that undermines the foundations of their world. This can be received with fearful submission, or with a determination to blot out and destroy the aberration. The former aspect is that of the miracle worker; the latter is that of the werewolf.

We don't need to look far to understand the lure of the exotic and the unusual and the draw that these things have on people's minds. After all, none of us would be studying the occult if this wasn't the case; it's a motivation that every magician knows well. Look too at the paradox in advertising: portraying ideal family life, but always stressing that we are lacking something and that if we would just buy this one product, then things would be so perfect. And that one product is always portrayed in super-normal terms, as if it was possessed of magical powers, astonishing in its effect. People are actively searching for this sense of wonder in their lives. Even the most rational and dismissive person has his hot buttons to press, and no amount of centuries of civilisation will take away the race memories of when we huddled terrified in the darkness of the cave while storms lashed outside and wild beasts stalked the night.

Remember that everybody is always yearning for something to remind them that there is wonder in life, and – if you prefer the path of the werewolf – everybody is always afraid of something. It is up to you to discover what these things are and embody them.
The Miracle Worker

The safest way to be a bringer of wonder is to choose the path of the miracle worker. There are two kinds of miracles you can work in people's lives. The first, which is more effective but takes longer, is to suddenly appear on the scene and accomplish all manner of tasks that have been troubling them or weighing them down for ages. The second, which is riskier but much quicker, is to show them wonders that suggest nothing is beyond your powers.

The first method relies upon two factors: knowing what the person needs doing, and getting it done. Getting things done isn't anywhere near as difficult as you may imagine, because most people are very, very bad at organising things and taking decisive action to accomplish them. As a seasoned magician, these should not be qualities that you have any difficulty with at all. It is hard to be more specific in this regard, because so much depends upon the person who you are trying to bewitch. If you're trying to conjure a raise out of a boss at work, it'll be fairly easy for you to know what tasks he's fretting about and simply apply yourself to resolving them. If it's an influential politician you want to rubber stamp a project, consider what his current priorities are: is he on the campaign trail? Would he appreciate a supportive letter to the local press? Could someone do some voluntary work at the local animal shelter 'on his behalf' to gain him goodwill? Only you know who you're trying to bewitch and why, so only you know what's weighing them down, and how you can suddenly make a miraculous improvement occur with a bit of background work. Be alert, be insightful, be creative, become indispensable. You'll find some clues about analysing the wants and needs of your target in the next chapter.

The other kind of miracle worker is one who makes no bones about being a magician, and is able to back up his claims with words. Set events in motion, then offer a divination which confirms the events you have already orchestrated, building confidence in your abilities. Genuine occult abilities will never be enough to win over a non-magician, so you will have to learn some of the secrets of stage magic. Look especially at the field of bizarre magic, with its emphasis upon story telling; in this way you can perform magic tricks without it seeming like a trick or an entertainment; instead it appears to be a genuine demonstration of magical power. Become the confidante of your target, advising them and guiding them, offering them occult assistance. Stack the cards in your favour and work hard behind the scenes and they will soon listen to everything you say very seriously indeed. The intention is to become the John Dee to their Elisabeth, the Merlin to their Arthur, the Morgana to their Mordred. Naturally, this will only work with personality types who are slightly credulous or superstitious to begin with, and who are not sceptical and immediately dismissive. So this approach will not work for everyone. It can also backfire badly if you are caught 'cheating'.

To put this in context, you are trying to get this person to accept you temporarily as the solution to all their problems, a wonder worker who has suddenly appeared on the scene to set their world to rights, never suspecting that it is actually you who is wanting something from them. If you want to see the way in which you should present yourself to them, watch some episodes of Doctor Who (preferably from all eras of the show's history). You are that mysterious, otherworldly figure who makes everything all right and sends their monsters running away. You'll find more tips on this process of projecting a persona in the later chapter titled 'Masks of Power'.

The Werewolf

The werewolf is the polar opposite of the miracle worker. Instead of seeking to win someone over with marvels, good works and enchantments, the werewolf is a menacing and sinister figure, whose presence is a subtle threat, cowing his subject into submission.

This approach will only work if two conditions are met. Your subject must be a very submissive and fearful type, and he must be convinced of your power. You may have to reinforce this with tales of what you do to people who betray you or let you down, and stories of past curses and their effects. You can boost the effect with stage magic tricks which will seem to convince your target that you know his every thought.

Bear in mind that subtlety is king here. Start hamming it up or twirling your moustache and you'll undo all your hard work. Remember too that the Devil is always a gentleman, and usually unfailingly polite whilst being menacing. I'm going to send you to watch some Doctor Who again for inspiration, this time observing the character of the Master rather than the Doctor (specifically, Roger Delgado's portrayal of the character during the Jon Pertwee era of the show).

You accrue two separate sets of 'points' for successfully acting in the werewolf role. These accruals are permanent and increase with every success. On a positive note, your credibility receives a massive boost. You will be whispered of in fearful awe and your next operation will be accordingly easier. On a negative note, you will advance a little further towards the threshold where your threat becomes too great and the peasants take up pitchforks and burning torches and try to kill you. If you play the werewolf too often, this will be your inevitable fate.

Wonder is by far the hardest of the three approaches to get right: wobble but a little and you can spoil everything. But if done properly, it can also bring the most astonishing results. It is crucial to remain in character throughout, any vacillation will destroy the glamour instantly.

It goes without saying that the wonder approach can only be attempted if you are already 'out' as a magician.
The Teller of Tales

During the course of your Lesser Magical Workings, it is inevitable that you will need to exercise the gift of the gab and tell a number of tales. This holds true whether you are bewitching one person or a crowd, or seeking to influence many through the written word. Some of these stories will be true accounts of events, others will be tall tales told for effect. But even the true stories will need to be embellished with your goal in mind. So we need to ensure that you polish up the tools of your tale-telling.

The first tool of good tale-telling is to shut up and listen. Seriously. If you want to stand any chance of influencing people, you need to be a good listener. If you're too rude to listen to a word they say, they will notice and they won't give your words the time of day either. And when I say listen, I mean really listen. Don't just nod along and then say your own thing, ignoring everything they've said. It's supremely important to say your own thing, but you need to gently lead into it via a discussion of all the points they've made. As you listen to them, make a mental note of each point made. You don't need to remember all the details just a bullet list of points. Then make sure you comment on each of these when it's your turn to speak. This will reassure them that you're paying attention to them. Then follow up with a pertinent tale to illustrate your points and wow them with your words, utilising one or more of the themes of sex, sentiment and wonder. Indeed, the telling of a good anecdote can be a wonder in itself.

Comedian Ken Dodd – who tells so many stories that they usually have to drag him off stage as his shows approach the five hour mark – once explained that he has a mental filing system of funny stories, all arranged alphabetically, so that if someone mentions a key word, say 'forest' or 'lavatory' or 'zoo', he can instantly dip into his mind and pull out a suitable hilarious anecdote. This is similar to the ways in which the Irish filid used ogham as a mnemonic system to catalogue their tales and epic poems. It is a memory trick that is essential for the successful Lesser Magician, and the only way to acquire the facility is through the hard graft of practice and learning the stories. Our tales should be categorised according to the principle we wish to promote, of course, linked to various key words. They key word association is important, as the story must be allowed to flow naturally into the conversation; if it is simply dropped in there like a bomb, it will be jarring and will have a discordant rather than mesmeric effect.

The actual words you use to tell your story are vitally important, but these will vary depending upon whether you are talking to an individual, a group, or are writing it down, so the essential rules of vocabulary will be discussed in the appropriate places throughout the next few chapters.

One thing you must always remember when you are telling tales with a view to bigging yourself up in the estimation of the person you are speaking to, is that if you tell lies, you had better make sure you can walk the walk as well as talk the talk. Some have raised doubts concerning the authenticity of some of the tales told by Anton LaVey of his past. But however the facts may be, the important point is that LaVey's stories are credible: if he hadn't been and done all the things he said, you measure his ability and conclude that he could have done. If you're claiming to have been a city organist, you need to be able to play the damn organ! Never forget this. I've known people who, upon discovering a girl liked Irish accents, claimed to have one in an email. When they finally met, he had of course forgotten all about this (and couldn't have carried an authentic Irish accent even if he'd remembered). You can build your tales as tall as you like so long as you have the skills to support them.
Sooner or later, assuming your have honed your skills and are doing things right, your bewitchment is going to pay off and the person you have been working on is going to do whatever deed you have been seeding him with. You will have achieved your goal and the world will be reshaped in accordance with your plans.

What most books on Lesser Magic and similar techniques fail to address is: what happens next? In other words, what is your exit strategy?

You have presumably invested a lot of time and effort in arranging a situation where this person will do the thing that you want. In doing so, you have inevitably forged a relationship with that person, you have created strong ties between you. This is a Remanifestation of my favourite saying that you cannot work magic unless you yourself are willing to be changed by it: you become entangled in the spells you weave.

The answer to this question will depend upon the other person and the duration of the effect. Some results are one off events, others are ongoing concerns.

What kinds of things would constitute one off events? Perhaps you've written a book or a play and you've been trying to persuade a noted authority or celebrity to rubber stamp it or give an enthusiastic recommendation? Maybe you've been dealing with a lot of red tape in regard to some issue and have been trying to charm the official(s) to make the experience as easy and hassle-free as possible? Perhaps you've been trying all night to win over the leggy lady at the bar for a one night stand? In all of these cases, success is defined by a single, one off event.

But what happens when you've achieved your goal? Where is the equivalent of the 'licence to depart', releasing you from this Work? In some instances, such as the leggy lady (or the strapping hunk) at the bar, it's simple: you make it plain it was a one off bit of fun and you don't return calls. But when you've had to invest a lot of work in a person to coax the required response out of them, they might be a bit miffed – and even change their mind – if you then disappear off the face of the earth and have nothing further to do with them once you've got what you wanted.

An awful lot will depend upon the nature of the relationship you have forged with the individual and the precise types of bewitchment you have used. It's also obviously important just how radically you have had to change their prior mindset to suit your goals. Don't leave such people high and dry, it's usually best to withdraw gently and retain friendly relations with all bridges left intact for possible future work (unless you opted for the werewolf approach, of course, in which case the person will be intensely relieved to see the back of you). The exit strategy will vary enormously depending upon the individual concerned, so I can't tell you exactly what it should be; this, as everything in Lesser Magic, must be determined by your assessment of the person and their needs and responses. What I can tell you is that it is something you need to give thought to from the very beginning, and prepare for. When your goal is achieved, you're going to need to concentrate on other matters and must be able to move on to these in a fluid and painless way.

Examples of Lesser Magic Workings which are not 'one shots' include such things as persuading an employer to give you a job over the dozens of other applicants; winning access to some carefully guarded resource, such as a personal library; wheedling your way into committees or other bodies who determine things that are interesting or important to you. In all of these cases, you will need to sustain the relationships on an ongoing basis. An exit strategy is thus not appropriate, but you will need to consider a stepping back to allow you to concentrate on other things. This is a balancing act. You will no longer need to keep the pressure on as you did for the initial persuasion, but you will need to renew the charm spell on a semi-regular basis to keep things sweet. In other words, you will need to sustain a working relationship with the person. You shouldn't have to engage in persuasion
any longer, but you will need to remember and continue to engage the characteristics and quirks which engaged them in the first place; it can be very easy – and very dangerous – to allow yourself to slip back into your own personality, forgetting the mask you have shown to the person, once the pressure is off. So beware of this.
When dealing with an individual, it is essential to be able to rapidly build up an accurate appraisal of their personality so you know exactly how to go about persuading them. Paradoxically, crowds are both more complex and much simpler, but we'll deal with them in the chapter titled 'Swaying the Masses'.

We've already touched upon the two primary 'shorthand' ways of getting a handle on somebody, namely their body shape and their age. We'll briefly recap on these and will then begin to examine some of the characteristics that differentiate your target, seeing what makes them tick in detail, so that you can adapt your performance to suit.
Body Shape

As we have discussed, the single largest factor in determining someone's likes, dislikes, fads and fancies is their body shape. This might sound shallow, or outrageous, or absurd, or unkind, but it is nonetheless true, and the magician can only be effective in changing reality and weaving illusions if he first understands and accepts what is really true. Tall, short, thin, fat, top-heavy or big-butted, these are the prime determinants of personality. The way in which you carry yourself displays the kind of person you are.

In general terms, it is shape rather than size that is the dominant factor: top-heavy people will tend to be dominant and loud, whilst people who have a lower sense of balance will tend to be meek and submissive. Thin people are nervous and flighty; fat people are steady and plodding.

If someone is very short, but top-heavy, with broad shoulders and a big chest, they will tend to compensate for their size by being a bit of a bully, very loud and belligerent. If someone who is bottom-heavy is especially tall, they will compensate by walking stooped and slump-shouldered, and will be especially quiet and nervous, trying to downplay their height and appear smaller than they are.

Sometimes you will find that someone gives expression to their Demonic Personality by adopting – or trying to adopt – a personality type which is opposite to the one suggested by their shape. You may, for instance, find a very thin person who is an extroverted party animal instead of bookish and introverted. In all such cases, go by the way they are physically built, not by the way they act; once you begin to embody their Demonic for them, the Surface Personality will respond appropriately and revert to type (at least in your presence).

As was discussed earlier, Anton LaVey placed the four basic body shapes upon the quarters of a clock face, allowing for a smooth transition between them as the clock is followed round. This is illustrated overleaf. So a four o'clock person will be someone who is thin and lanky, but who tends to be a little submissive and giving, with longer legs and wider hips than a total three o'clock beanpole.
These basic body shapes will give you your most important foundational insights into someone's basic outlook and personality type. Don't underestimate them or try to second guess them; they work, and contrary to what many would try to tell you, you absolutely can judge by appearances! The only exceptions are people like you, magicians who learn to 'shapeshift' in order to present themselves to people in the guise they are most responsive to. But even you can be categorised in your unguarded moments, when your own shape is allowed to show through.
Erotic Crystallisation Inertia

The other factor we have already covered is the age of your subject. This will determine their formative influences and most especially the emotional conditioners of music, fashion and sexual projection. It is important to understand how these factors were at the time your subject experienced puberty, in order to understand the precise cues which will trigger their pre-conditioned hot buttons. So do your research on the time and place of their early teens if you want to carry the heaviest weapons in your armoury of persuasion.

We have already discussed the key phrase 'Erotic Crystallisation Inertia' (or ECI) coined by LaVey, because an emotional crystallisation of these images and sounds does indeed occur at the time of sexual awakening and these keys are never subdued or lost and will open your subject wide open for inspection and manipulation.
Style of Dress

The next vector in approaching your subject is to decide upon how you should dress. Now some magicians approaching Lesser Magic for the first time fall flat on their face because they simply don't understand this shapeshifting lark (and let's make no mistake: to be a magician is to be a shapeshifter, just as any great actor is a shapeshifter, often unrecognisable from one role to the next). You need to get it in your head that the key to persuasion lies in it all being about the subject, not being all about you. Sure, it's ultimately your goal which you are trying to accomplish, but your higher intelligence is going to be driving from the back seat, alert and watchful and manipulative, but secretive and not showing itself on the surface. The belligerent magician who stomps into an encounter in his Satanic blacks, festooned with pentagrams, is on a hiding to nothing. (This can work on certain rare occasions if you are following the 'wonder' route to bewitchment, but you'll need the reputation and charisma of a Crowley to pull it off.)

So you need to tailor your appearance to suit your subject's wishes. There are a few factors to be borne in mind: your body shape; your subject's age; social expectations for the situation in question; your subject's preferences; a little idiosyncrasy.

Body Shape:

When considering your dress sense for operations of Lesser Magic, you need to bear two different factors in mind. The base consideration is that your clothing needs to fit you properly and be comfortable to wear. You will, after all, need to express yourself fluently and move freely in it. Any ill-fitting awkwardness will hamper your performance (and you are giving a performance, to a live, critical audience; you can't afford to miss your cue or fluff your lines).

That is only part of it, however. Your clothing must fit your own body shape properly, but you then need to consider that it isn't actually your body shape that matters, but that of your subject's Demonic Personality.

So when you have selected clothes that fit you properly on the inside, you may need to modify them a little on the outside, to mould them more closely to the shape preferred by your subject.

If you are a six o'clock, but you need to appear as someone on the top section of the clock, you should consider padding your upper half. Be very careful to get the balance right and do this subtly, otherwise you will simply look ridiculous. But if you can wear a couple of vests or T-shirts to bulk you out just slightly, and pad your shoulders just a touch, it will make a world of difference to how your subject reacts to you. If the opposite is true, and you are a top-heavy person trying to appeal to a six o'clock Demonic Personality, you will need to slump your shoulders, wear your belt high on your midriff and maybe pad your trousers slightly.

A three o'clock can appeal to a nine o'clock Demonic by padding clothing slightly. It is much more difficult for a fat person to look thin, but avoid baggies like the plague and don't wear anything too tight either. Fat people wear baggy clothing to try to hide their curves, but it just makes them look bigger, trust me on this. And clothes that are too tight will bulge conspicuously. You want smart and straight. There is a saying that vertical stripes appear slimming, but this isn't actually true; however, horizontal stripes do make you look slimmer.

Remember, don't go overboard. Much of this is sleight of mind, and a few subtle suggestions in your appearance will often carry the day. The important thing is to act as if you were the shape of the subject's Demonic Personality, and to carry yourself in that manner.

Subject's Age:
Again, we find ourselves considering the age of your subject, and the fashions that were in vogue when they were young. For someone who is young now, of course, you will be sure to dress in a modern, fashionable manner. But if they are older, this will need to be borne in mind.

For an older subject, you will still want to wear modern clothing, but you should make some concessions to what was popular in their youth. Pay particular attention to such things as collar and lapel size and the way the cut of garments has changed over the years. Again, don't go overboard, be subtle, but put in the mix a few little nods to their era, enough to subconsciously engage their Erotic Crystallisation Inertia and make them look upon you favourably, even though they don't know why.

Social Expectations:
No matter what the personal preferences of your subject may be, you need to bear in mind that there will be certain dress expectations in play pertinent to the situation in which you meet that person. These expectations will overlay your subject's preferences and disregarding them may cause an unfavourable reaction, even if tinged with a certain wistfulness. People tend not to like behaviour that can be deemed inappropriate, especially from those they are only meeting for the first time.

For example, back in the days when I was an office manager, when interviewing for staff, I expected applicants to be in smart, casual attire. Not too formal, but certainly not jeans and T-shirt. Now if a punky young thing had strutted in wearing torn fishnets, safety pins and a micro skirt emblazoned with skulls, I would have been charmed, delighted and had the time of my life whilst interviewing her, squeezing every last ounce out of the occasion. But – although she would undoubtedly have bewitched me utterly – she would not have got the job, much to my frustration and deep regret. Why? Because she would not have understood the environment she was operating in. A gladiator needs to be dressed for the arena. Far more effective would have been a smart business suit, but with wild and coloured hair, or perhaps a very conventional appearance with just a flash of tartan and a safety pin on a lapel. The subtle cues would have told me enough and caught my attention without violating the code of the occasion. She would then have succeeded in gaining employment and could have turned up the heat a little once her place was established.

The bar room, the restaurant and the barbecue all have their little codes of dress too. Some must be formal, others most definitely must not. Turn up to a beery barbecue wearing a tuxedo and you'll be viewed as a weirdo (or a comedy genius, but you do have to be a genius to pull this kind of thing off successfully). You must engage the Demonic Personality of your subject, but be careful to do so within the parameters available to you in the given situation. It's all a balancing act, and practice makes perfect. You'll probably make some howlers to begin with, but laugh about it and persevere, these skills are well worth developing.

Your Subject's Preferences:
If you can, do a little homework to discover what things your subject particularly likes and what they are interested in. Again, don't go overboard, but you might perhaps wear a small lapel badge or similar device to 'coincidentally' indicate yourself to be a kindred spirit.

If you have had prior contact with the person before meeting them, such as mailing a CV before attending a job interview, you can subtly 'seed' them by mentioning interests in common as if they were your own interests. But you'd better make damn sure you then know enough about it to bluff your way through a conversation with an enthusiast.

Expressing Yourself:
We're all about expressing our own individuality these days, aren't we? When we dress, we like to have a little idiosyncrasy, something that's 'our thing', which helps us stand out in the crowd?
Magicians, with their huge egos (yes, even those who claim to have 'overcome' theirs), are especially prone to this. Rein it in! Don't forget you're supposed to be expressing your subject's Demonic Personality, not yourself!

I will say again, the only time you should present any part of your 'real' self when practising Lesser Magic is if you are using wonder to win over your subject, and even then you'd better have the charisma and wow factor to back it up. Don't for one moment forget that you are playing a role and that role is a projection of your subject's Demonic Personality. Your pride may prompt you to personalise your appearance in some cocky little way to show some aspect of your own individuality, but show some discipline and don't do it! Make up your mind: are you a magician or a poser? Rein in the ego and engage the Will.
Use of Colour

Colour is one of the most important visual cues for adjusting someone's mood and stimulating them to a response. It is thus an important tool for preparing your subject's mind to be receptive to your persuasion.

It is widely recognised that each colour carries its own mood and meaning, which is fairly consistent among all people. Red is fiery, lively and energetic, for instance. Green evokes nature and is peaceful. Blue is airy and cool and expansive. These meanings are second nature, but I'll offer a brief rundown here nonetheless. I'll also do what most books on the subject don't do, which is suggest how certain colours are interpreted quite differently by people with particular mindsets, something which can be very useful to know. In such cases, the first interpretation given will the most common, default one, which you should assume as correct unless you have specific insight to the contrary.

White:
For most, white is considered a neutral, blank aspect rather than a colour in its own right. Like Saruman, they see it as merely an unwritten page, ready to be splashed with many colours. For those with a more mystical mindset, white implies purity and devotion and light.

Black:
Most people see black as another neutral shade, but they tend to see it as a colour in its own right, whilst many don't give this distinction to white. It is considered a practical, sober colour. Black has two alternate perspectives: some see it as totally morbid, gloomy and doom-laden and can get quite upset by repeated exposure to black. The truly rare and visionary find it liberating, finding in it the expansive quality of infinite space.

Grey:
This is a truly neutral colour. People who wear grey tend to appear, or perhaps wish to be, anonymous. It is the first shade normally seen by visitors to the astral plane, before their vision begins to coalesce around them; they are standing in a grey mist.

Brown:
Very earthy and reliable, but potentially dull and slow. Brown is a popular colour for clothing, but gets a very bad press. Conveys a solid and serious aspect and can be useful for that purpose, otherwise probably best used only when directly linked to your subject's Demonic Personality.

Red:
Red is the colour of blood, of life and vitality. It is also the colour of fire and flames. So it is associated irrevocably with heat and energy, with rapid motion and impulsive action. Politically, it is attributed to socialism. It is passion, anger and high energy. LaVey remarked – quite astutely – that people who wear black tend to be people who would prefer to wear red, but lack the courage to express themselves so brightly.

Orange:
Orange is another lively colour, very warming, but not as violent in its passions as red. It is a comforting colour, but orange clothing is often seen today as rather old-fashioned and 1970s (which may be a good or bad thing, depending upon your subject). Politically, it is attributed to liberalism.
Yellow:
Yellow is a very light and summery colour, tending to lift people's emotions and refresh them, bringing to mind the scent and taste of lemon and images of flowery meadows. Its negative connotations are non-existent in most people's experience.

Green:
A pastoral and peaceful colour, evoking nature and the great outdoors, accompanied by the scent of pine. It is generally regarded as soothing and relaxing. There are some shadowier attributes that may haunt certain kinds of minds, though, as green may sometimes be associated with disease and decay. There is some root psychological reason why monsters are often depicted with green skin.

Blue:
The colour of the sky and of the sea, evoking freedom and wide open spaces. Also associated with kingliness, hence the phrase 'royal blue'. Uplifting for most, and very relaxing, soothing and cooling to be surrounded by, it does have negative connotations for a few, with a potential depressive aspect for the right sort of mindset. Witness calling depression 'the blues'. Politically, it is associated with conservatism.

Purple:
Exotic and erotic, always a head turner, but a little startling for everyday wear. Not that this should stop you if it's your subject's 'thing'. Suggests someone to whom the rules simply don't apply, along with an innate sense of aristocracy. It's not called 'imperial purple' for nothing. The ultimate in luxury and decadence.

The best plan is to select a main colour scheme based upon these principles, then to add a secondary colour based upon your subject's Demonic Personality.

The colour preferences aligned to the synthesiser clock are somewhat as follows:

Fire:
Fire types – those at the upper quadrant of the clock, with broad shoulders and chests, tending to be top-heavy, prefer reds and blacks as a rule.

Water:
Watery types – at or around the six o'clock position, with longer legs and broader hips – prefer deep blues and greens.

Air:
Airy types – at or around the three o'clock position, being slight and skinny – prefer light, airy shades, such as whites, pale blues and yellows.

Earth:
Earthy folks – those at or around the nine o'clock position – tend to like solid, earthy tones, such as browns, dark greens and chunky, patterned garments. They're the kind of people to carry on guilelessly wearing a Christmas jumper long after the event.

Remember when assessing the above list, you are meant to be manifesting your subject's Demonic Personality, therefore the opposite to themselves from the above list. When selecting the colours you
wear or otherwise present, look at the available palettes very carefully and be sure to select two which won't clash. Red and green, or purple and yellow, would be disastrous, for example, even though the individual colours might seem perfect when considered in isolation.
Vocabulary and Speech Patterns

This is a topic we will be covering in more specific detail, both later in this chapter and again in all of the chapters following, but we'll address the core principles now. What it boils down to is that you need to pay heed to not only what your subject is saying, but how they are saying it.

At various times, it will be necessary for you to emulate your subject's speech patterns, subtly feeding them back to him, or occasionally breaking them, sharply jolting his train of thought. You will need to remark his tone, whether he is soft-spoken or harsh, smooth or staccato. Take note of whether he uses buzz words and similar nonsense phrases which have caught on in the business world and are thrown about without thought. Or are his words fully considered and shrewd? There's a big difference between sounding authoritative and truly knowing what you're talking about. Many executives and 'team leaders' will just quote flip chart inanities without understanding. Does he swear? If so, how much and how frequently?

You will pick up a wealth of information in just the first few sentences you exchange with your subject, and you'd better be paying attention to them. Take note of all the above factors and you'll see how they're put into practice with different people in varying situations over the course of the next few chapters.
Conformist or Rebel?

It is important to note how your subject goes about things? Is he a strictly 'by the book' man, or is he a maverick, relying upon his own judgement and experience? This is a crucial distinction, as each will require a different approach.

If your subject does things strictly by the book, it makes your job simultaneously easier and more difficult. It becomes easier because you can be relatively certain exactly how he is going to respond to any given situation. But it becomes more difficult in that you have to become even more inventive in your efforts at persuasion, convincing him that your suggestions are the right and proper course of action, in accordance with 'the rules'. With creative thought, almost anything can be turned around and justified in these terms, but it will require much forethought on your part to ensure that you have crossed all the 't's and dotted the 'i's.

A more daring and maverick individual will be more inclined to listen to more adventurous and unconventional schemes, willing to take a chance. But successful mavericks didn't become successful by being fools and you will need to have projections and details to back up your ideas.

You can usually tell a maverick at a glance. He will be the one with the splash of colour about his outfit, with his tie loose and top button open, with fancy cufflinks and The Simpsons socks. He will also be the one who does a lot of the talking and appears bored by routine and agenda. To have got where he has whilst being unconventional, he will also be uncommonly clever and perhaps rather vain.
Logical or Visionary?

Another vital piece of the analysis jigsaw is to determine whether your subject is a logical thinker or an imaginative dreamer. This will make a huge difference in how you approach him and present your suggestions to him.

If he has a logical mindset, you will need to present him with a well constructed, thought out plan. This may sound daunting, but gives you licence to justify just about anything if you are able to produce facts and figures to back it up … and you know what they say about statistics. All manner of things become possible, so long as you are able to back it up and tweak it to your liking, breaking it down into a step by step process.

A visionary is less likely to pay attention to statistics, but will instead listen to his heart and intuitions. This means that you can win him over with a wonderful, exciting vision of what may be, painting with broad and colourful strokes instead of lingering upon detail. This may sound like the easier of the two types of people to influence, but this is only true if you are a remarkable visionary yourself and are able to fire his imagination. Now this is something that should be true of all magicians, but you must cultivate the skill of inflaming others with your visions. That is the difficult bit.

In larger scale Workings, involving many people, the logical vs visionary approach tends to refer to committees vs crowds. But we will explore this more thoroughly in the appropriate chapter.
Dominant or Submissive?

A final polarity which must be sounded out and made allowance for when analysing your target is whether they are a dominant or submissive personality.

Everyone has a natural tendency towards one pole or the other. Basically, some people like to be the decision makers and tell everyone else what to do; others prefer to accept the decisions of others and wait for people to tell them what to do.

This will be the determining factor in whether you forcefully push someone in the direction you want them to go, or whether you plant subtle suggestions in order to convince them that your plans are actually all their own brilliant idea.

As a general rule of thumb, people whose body shape is in the upper half of the synthesiser clock tend to be dominant personality types, becoming most 'alpha' at the twelve o'clock position, whilst those in the lower half tend to be more submissive, most markedly around the six o'clock position. You, of course, must present the opposite type, in order to engage their Demonic Personality.

You might imagine that it is easiest to influence a submissive type, but this is not necessarily the case, especially if you are not yourself a natural dominant. On the other hand, once you have set a dominant upon his course, his own determination will often carry him forward with little further effort on your part.
What is Going Through This Person's Mind Right Now?

This is the first of two important questions that you will have to keep closely to the forefront of your mind as you work. If you lose sight of this question, and fail to intuit what your subject is thinking, you will lose your influence over them rapidly. You must remain attuned to the flow of their thoughts if you are to channel and direct that current.

This may seem like an obvious thing to say, but so many beginning Lesser Magicians become so wrapped up in their own skills and cleverness that they forget about the person they are plying those skills upon.

This may be a good time to refresh your memory about the Magic of the Void, described in Apophis. This Formula applies to **every** magical operation and is just as valid with Lesser Magic as it is with any ceremonial Working.

The triangle of manifestation that you are seeking to establish in this case has as its three poles: you, the magician; the person you seek to influence; the change you wish to make. When these three are balanced and harmonised in your mind, you may engage your skills and Open the Eye in the Void, to ensure you remain conscious of each shift between the poles. All three may then move into alignment. If you lose awareness of any one, you will no longer be directing the magical current.

Lesser Magic is not simply the application of psychological tricks. These are simply the tools used to gain access to genuine magical transformations. Forget this and you're just a party trick illusionist. Maintain the flow of persuasion and understand the changes that are occurring in both your subject and yourself as a result of the current of Will.
What's in it For Me?

This is the second question you should always bear in mind, when exercising your Lesser Magical skills on a person: what is in it for them? Because if it isn't at the forefront of your mind, you can be damn sure it'll be at the forefront of theirs.

Remember that you're not simply pulling the wool over someone's eyes in most instances; you're trying to make it attractive for them to do whatever it is you want them to do. This means that they need to get something out of it. Which in turn means that you need to be continually aware of what your subject's wants and needs are, and appeal directly to them.

The key to success in Lesser Magic is to always be aware of how things look to the other person. You need to inhabit their mind before you can hope to influence it, and you need to be aware of its shifts and changes, for no mind remains still for long.
Basic Body Language

Books on basic body language are ten a penny these days, and you should take the time to read some, but the basics are easy to spot and readily intuited if you have your wits about you. These non-verbal cues are essential hints at how well you are doing when trying to influence someone through Lesser Magic, and you ignore them at your peril.

The first sign to beware of is if someone is sitting with their arms folded in front of them, or with their hands positioned before their face. These are indications that the person is shutting you out or is wary of you. You will need to either soften them considerably to make them open up to you, or withdraw and try again later if these cues are reinforced. Don't ever press on and let this wariness shift from the non-verbal to the verbal. Instead, take your bows and withdraw to await a better opportunity. If it reaches the stage where someone actually asks you to leave or declares that they're not interested, you'll be hard put to reopen negotiations later. So read the signals and respond rapidly to rethink your strategy if necessary. If you receive signals like this from someone, you obviously haven't been doing your homework properly; you have misread them or done something to set them on their guard.

Another important cue is whether they are sitting or standing angled towards you or away from you. If they are turned slightly away from you, they have not yet admitted you to their trust and may be in danger of shutting you out. If they sit with their legs towards you, however, or face you when standing instead of busying themselves with other things, then chances are that they are interested in you and what you are saying. You can then try to draw them further in using the techniques detailed in the chapters that follow this one.

One factor you need to be very aware of is the onset of boredom. When we're waxing lyrical about the things we are passionate about, it is very, very easy to be carried away by our own enthusiasm and forget that we are supposed to be a mouthpiece for the subject's Demonic Personality, not our own obsessions. Avoid this! If your subject begins breaking eye contact sporadically and glancing about, shifting or fidgeting, or – worst of all – yawning, then rein it in immediately! You've come off the rails somewhere. Even if he smiles and apologises after yawning and asks you to continue because he finds it interesting, he is lying and being polite; you have lost him. It's time to pull back and regroup. Once you've managed to bore a couple of people (and I have shown great skill in this several times), you'll find the signs are obvious. Do not ignore them, it's time to change your tack and thrust that Demonic mask forward. Seriously, forgetting that you're supposed to be embodying your subject's desires and slipping back into your own self is the primary reason for Lesser Magical failure.

I mentioned eye contact above. If you have successfully engaged your subject's interest and attention, this should be pretty much constant. Watch out too for dilated pupils, as this is a clear indicator of interest and / or attraction. You should also learn to dilate your own pupils whilst keeping eye contact with the subject, so that he feels he likes you and that you are someone he can trust. This is done by avoiding looking into bright lights (which cause the pupil to shrink – the last thing you want to do) and focus – strongly but without staring madly – directly at a single point near the inner corner of one of your subject's eyes. This makes your gaze remain riveted on his, but also opens your pupils wide due to the intensity of your focus.

Thus far the general principles of Lesser Magical practice. These will be applied in more specific ways depending upon whether you are addressing an individual or a group, and the written word has its own set of mysteries. These things will all be addressed in the following chapters.
Now that the basic principles of bewitchment are understood, it's time to consider how they are specifically to be applied when you are trying to charm a single individual into doing your Will. This is the most common form of Lesser Magic and also the one which requires the most precision in your understanding of your subject's wants and needs. So we'll take it step by step.
Recapping the Basics

So let's begin by quickly running over the tricks and methods we already know. You have assessed your subject's physical type and have subtly adjusted your own appearance to suggest his opposite shape, thus appealing to his Demonic Personality, the part of himself that is suppressed and ever yearning, which craves the things he lacks in his own self.

You have dressed appropriately for the occasion, adding a couple of light touches which will appeal to his Demonic nature. You have selected colours which are peaceful or energetic depending upon the impact you wish to make, adding a couple of highlights in the colours that correspond to his Demonic Personality.

You have been introduced to him, or have introduced yourself, depending upon the situation. You greeted him warmly and confidently if his Demonic Personality is in the upper quadrant of the synthesiser clock, or shyly and politely if in the lower quadrant. In either case, you held his gaze and drew him in with your eyes.

Congratulations, you should already have a considerable hold upon his attention and be the centre of his interest. Now you have to build upon this hold and develop the influence you have over him.
Be Aware of New Cues as He Opens Up to You

As you talk with your subject, you should be paying close attention to everything he says. 90% of exercising the arts of persuasion upon another person is listening to what they say and what concerns them, so that you can sink your hooks into the right areas.

There are very subtle balances to be maintained here. If you discover that your subject (a twelve o'clock type) loves football and supports a certain team, he will be delighted if he discovers that you share his interest and want to hear what he has to say on the subject. But he won't be at all happy to be upstaged, especially by a six o'clock type (which is what you will be portraying to manifest his Demonic Personality). Remember to rein in your own passions and focus upon what he needs to fulfil his. In this case, you would compliment him on his choice of team, confess that you're dreadfully fascinated but have never been able to follow the sport closely. Follow up with questions to prove your interest in what he is saying. Ask if he has attended many matches. Suggest that perhaps you could both go to a match together sometime, so he can show you the ropes? (In our current example, this flatters his ego, and places him – the twelve o'clock – in a position of dominance on this subject over you – the six o'clock.) In this way, you will really get your hooks into him and build solid bridges.

You mustn't go on and on about yourself, but in order to appear to be an interesting and well-rounded person, you need to at least hint at interests of your own. These too must be ones which appeal to his Demonic Personality rather than his Surface Personality. If, for example, he is a jolly, tubby party animal, you might let slip that you are an avid reader, perhaps a bit of a writer too. This will appeal to him as one of those mysterious hobbies he yearns toward but never finds time or ability to do himself. Be aware that his fascination with you, and the awakening of his Demonic, may lead to him seeking to know more, so if you claim to be a writer, you had better make sure you have something worthwhile to show him should he ask. This 'proof of the pudding' rule applies to all such claims.

Be aware that the skills someone admires in others will most usually be the skills he himself is most inept at, or least knowledgeable about. The shadow-self of the Demonic Personality ever seeks to render the person whole and complete, providing the other pole of his being.
Voice Feedback

Physical appearance and successful projection of 'presence' (achieved through eye contact, body language, as well as use of the charismatic, shape-shifting aspect of the psyche [learned through experience and intuition; second nature to any Initiate of the Fourth Head in the Apophis curriculum]) are the key magical tools in initially snaring the attention of your subject. But to retain that attention, to direct it and to achieve your goals will require use of the Lesser Magical tool *par excellence* – and the entire subject of this book – your voice and the Words of Power you choose to use.

The basics of Lesser Magic and its keys have all been addressed in the previous chapter and the foregoing sections of this chapter. Study them and learn them well. But for the remainder of this chapter about bewitching an individual, we will be primarily focusing upon the magic of your own voice. All of the other considerations are a preliminary, like setting up your ritual chamber for a Working of Greater Magic, ensuring the ritual tools, texts and correspondences are correct. What it comes down to in the actual execution of the spell is the use of voice, the spell of the spoken word.

The first thing to do when preparing to utter your spells is to **listen**. Listen to what your subject is saying, how he is saying it. Listen to the rhythms of his speech, the way he arranges his thoughts and puts them into words. Is his speech slow and assured? Dreamy and soothing? Nervous and staccato? Pitched high or pitched low? Authoritative and commanding? Apologetic and pleading? Analyse his speech patterns – and the thought patterns that they reveal – closely. Also, note if there are any key words or phrases that he repeats often and obviously places close stock by. Take account of the general advice concerning voice and conversation given in the previous chapter, of course.

In order to get someone under your spell, one of the easiest ways to proceed is to begin **subtly** mimicking his own speech patterns, reflecting them back to him. It is important that this must be done as a gentle and empathic gesture and not appear as an impersonation; if he notices it consciously, he's likely to think you're poking fun at him. So be careful, just gently use similar tone and rhythms, replicate his speech and thought patterns. This will have a hypnotic effect, lulling him into a false sense of security, allowing you into his head. Because on a subconscious level, he will start to feel that your words are his own. Your appearance and the rhythms of your speech, the words you choose to echo, will all tell him that you are to be trusted and listened to.

This establishment of **empathy** and **resonance** is the first step in the bewitchment process and the prerequisite of the steps which follow.
What a Clever Idea!

Once you have your subject under your influence as described above, you can begin adding little things to your speech instead of simply mimicking his own words and thoughts, feeding them back to him. You can now start slipping in suggestions, hinting at what you want him to do. (Further tips on how to do this follow below).

The great thing about it is that if you've been careful and subtle enough, as you feed your suggestions into your speech, using the same rhythms as he himself uses, he will accept them as if they were his own ideas. His guard will be down, his boundaries will be fuzzy and your suggestions will drift into his head as if they had originated there in the first place. I am sure you can see how useful this can be.

Hold his gaze and wait till he then feeds them back to you. Then you can smile and nod, agree with him and coax him along, assuring him that it's a great idea.

On one occasion – and you need some cheek and a strong connection and resonance to do this – I have even short-circuited the process by literally saying to the subject, “That was a great idea you had when you said … I think you should push ahead with that.” This before I had even implanted the suggestions. But he was so mesmerised that he simply believed he had said it and forgotten about it, then went along with it because it all sounded so reasonable.
Telling Someone What to Do

Sometimes – especially if your subject is a six o'clock, submissive type – it will seem more appropriate to offer them some direct advice, to instruct them what they should do, as their trusted confidante.

In such a case, establish the rhythm of their own speech pattern, as above. Then, using the same pattern, say something like, “You know, if you don't mind me saying so and giving you a little advice, it seems to me that... Would you agree? What do you think?”

A six o'clock will always appreciate being told what to do, even though he may deny it. You sugar coat the pill by immediately asking his own opinion after making the suggestion, but you have secretly given him exactly what he wants: instructions. If you've worked your magic well, he will now take your suggestion up and find all manner of reasons why he should go along with it as the best course of action.

You can also name drop – if you're careful and don't drop yourself in it – by suggesting that somebody he very much admires once acted in a very similar way in such a situation. This adds more authority to the idea.
Association of Ideas

I'd like you to cast your mind back now to our Lesser Magical triumvirate of sex, sentiment and wonder. Don't forget to put these things into practice throughout your Working.

Take a break now, put on the television and select some programme to watch. Relax and sit through it from start to finish. What I really want you to pay attention to, however, are the advertisements. Take note of three things in particular:

* When the advertisements are showing, notice how each one associates its product with one or more of those three qualities: sex, sentiment or wonder. It associates the idea with the product, making the viewer more likely to purchase.

* Advertising breaks are timed for maximum effect. A viewer is concentrating upon the programme he wishes to watch. There is a break for adverts when his concentration has been focused for ten minutes or so. When the break occurs, he immediately relaxes and allows his concentration to lapse. This means that the association of ideas in the adverts slips beneath the radar and directly influences his subconscious. Although he may seem to not be paying attention to the ads, he is actually more susceptible to them this way.

* The same advertisements tend to reprise throughout a cluster of ad breaks. This repetition again defocuses his conscious attention – he's seen the ad before, after all – and reinforces the subconscious association of ideas, ultimately boosting the impulse to buy the product.

You can learn from all three of these things. Long before you place your suggestion, you can begin making your job easier by priming your subject to receive it. This is done by means of your own 'advertising breaks'. Every ten minutes or so, mention some aspect of the topic you are working up to, and associate it with some facet of sex, sentiment or wonder (as described earlier, you will have been busy identifying your subject's own preferences in these fields, so you'll know which buttons to press). If you segue skilfully in and out of the topic, he won't even notice the change in subject and it'll 'slip under the radar', associating the ideas in his subconscious. As with the ad breaks, subtly repeat at intervals of ten minutes or so.

Let's try a small example. Principles are always easier to understand when there's an example of them in practice. Let's assume you're trying to persuade a local businessman to invest in one of your ideas. You've got to know him socially, met him a few times and have him eating out of the palm of your hand. You feel that you need to get him alone to increase your influence over him before you start to implant the more powerful suggestions. Since you're a golfer, your plan is to introduce him to the game and speak to him alone on the course. Before you ever make this suggestion, you mention in idle chatter how hot the barmaid at the clubhouse is, and how flirty she can be; you mention the great local charity work done by the club; you mention the exhilaration of seeing your skills develop. You appeal to sex, sentiment and wonder to raise his interest levels. Naturally, as I never get tired of saying, this is done subtly, interspersed throughout a normal conversation. If you do this really well, he may even request joining you sometime, without you having to ask.

Associating these ideas in order to entice his interest is far more effective than simply asking, “Hey, did you ever fancy giving golf a try?”, no matter how well he is now disposed towards you.
Mr Feelgood

Never forget that your job will be much easier if you can become the guy who makes your subject feel good about himself. You should be the person he turns to when he's feeling down, when he has some news to share, when he needs advice. You're the guy he listens to, who makes it all better.

So never, ever, allow yourself to slip out of character. Remember that you are playing a role here, you are not being yourself. Keep in character! Your subject must get comfortable with you, but don't make the mistake of getting comfortable with him. You need to stay alert and focused. If you slip into the relaxed atmosphere and start talking about your own doings and interests – or worse, moaning and complaining about your own worries and concerns – you have lost him and will find it very difficult indeed to rescue the situation subsequently.

Keep giving him a boost. Slap him on the back when he's doing well, give him support when he's feeling down. Become the person who makes everything all right for him. Armed with your insights, this will be easy, if you remain focused.
Implanting Suggestions

Implanting suggestions in a person's subconscious mind is quite an easy trick once you've learned the knack and have developed sufficient nerve to actually try it. It's very important that you slip these things through perfectly naturalistically so that alarm bells don't start ringing in their conscious thought processes.

We are aided in this process by the fact that the input from our senses is censored and filtered by our brains, which presents to our conscious awareness only those things that it believes we need to know or are directly interested in. Anyone who has worked through the sense-extending exercises in the First Head of the *Apophis* curriculum will understand how this process works. So the brain tends to reinterpret what it sees and hears to match what it *expects* to see and hear; it edits information received in order to make best possible sense of it, and it is these edited highlights which are passed through to conscious awareness. However, the unedited version has still been assimilated by the senses; it passes through and is stored on a subconscious level, where the little cues and triggers we have planted there can do their work in earnest.

What we are doing with this type of conditioning is utilising images and words which will strike deep into the subconscious and shape the subject's subsequent actions and responses.

Here's a (somewhat silly) example. You are one of two travelling salesmen who are each due for a replacement company car. There are several vehicles in the company's garage at the moment, but most of them are a little beat up. The newest, most reliable motor there is a blue Vauxhall Astra (shh, this isn't advertising, but I had to choose some brand and I've had some good experiences in Astras!). Naturally, you decide that you want to be given the Vauxhall. So you bring a car magazine into work and leave it open in your in-tray at a page of Vauxhall adverts. When the boss walks past, he won't think twice or notice it, but his subconscious will associate Vauxhall with your desk. You have conversations with him which you seed with words and phrases like these:

* “I'm one of those folks who'll (pronounced Vauxhall) jump at a challenge.”
* “I'll just fetch those sales figures you asked for. They're in this blue carrier bag.”
* “I'm a proud member of the local astranomical society.”
* “Flexibility and mobility are essential in this job; they're not an undue astravagance to get sales blueming.”

and many other such plays on words. They will all be duly reinterpreted on a conscious level, but the layers of meaning will accumulate into a powerful suggestion subconsciously.

Be aware of your tone of voice when planting these seeds, these punning suggestions. It should be a kind of enthusiastic, breathless rush, which is infectious in its enthusiasm, but allows no time for your subject to consciously assess what you are saying; your words wash over them, transforming their thoughts without them even realising it.

Learn to use hand gestures too. As ever, I mean subtly, not elaborate flourishes. Use your left hand, for this is generally associated with the more intuitive and imaginative right hemisphere of the brain, and just make a tiny hand motion, as if it were just a little meaningless expression, each time you slip through one of your word play associations. This tiny motion will be a sledgehammer blow driving your suggestions home in your subject's subconscious.

These are the basics of the craft, but you will need to read much wider, practice a huge amount, and if possible learn from someone who is a Master of the Art. I recommend books on cold reading and NLP, and also watch video performances by people such as Derren Brown. Brown is exceptionally useful to watch, as he often reveals a few of his secrets which you can capitalise on. But take note of what he says, how he says it, how he holds the attention and slips his cues through. Sometimes – especially in recordings of his live shows, when he can't refilm pieces – you can spot the
cues if you're alert and looking for them. So there's your homework!

Don't wait till you really need something, get your practice in **now**. Use these techniques for all manner of little things until your confidence and skill both grow. Then you'll be able to rely upon them when you need them.

As Led Zeppelin said, words can have more than one meaning. Be mindful of them, for they can deliver entirely different messages to the conscious and subconscious parts of the mind in a single, apparently innocuous, phrase.
Dealing With Officials

So far we have assumed that you are speaking with someone you can get to know socially, or in a working environment, but this will not always be the case. There will be times when you need to deal with people you don't know who hold an official position, or who are simply jobsworths whose posturing is causing you difficulties. It is important to learn how to deal with such people and get by them as quickly and easily as possible, whilst achieving all that you want in the process.

The first thing to note is that you need to make several very rapid judgements. You have to gauge their Surface Personality and their Demonic Personality from their body shape within seconds. You haven't time to get to know them, you'll get no further clues, so you need to remember your cues and trust your experience (practice in non-crucial situations is so important in preparing for events such as this).

The next thing you need to determine very quickly is which of the two main types of official you are dealing with. Some of them are absolute sticklers for the rule book, insisting that every 'i' is dotted and every 't' is crossed; others are openly bored and are only interested in getting to their next tea break as quickly as possible. You should be able to tell in the first few words which of the two types you are dealing with.

There may be a temptation to assume that twelve o'clock types will be more likely to be sticklers and six o'clocks will be more flexible, but this isn't the case. The breakdown goes something as follows:

* **Twelve o'clock stickler**: Autocratic and domineering. Insists that everything must be done to the letter, no exceptions, no short-cuts.
* **Six o'clock stickler**: A worrier and fretter. Easily flustered and browbeaten, but too concerned about the importance of his work to allow things to proceed unchecked. Vulnerable to pressure, but this only causes delays and concerns.
* **Twelve o'clock disinterested**: Boisterously chivvies you along and gets everything done with the least amount of effort and time. Confident enough to cut a few corners. But beware that he simply makes things easier for himself by cutting you off and declining whatever you are trying to get him to do.
* **Six o'clock disinterested**: Fumbles and blusters. The easiest to hoodwink and bypass successfully, but a lack of conscientiousness with paperwork and records may cause potential problems later.

Note that although I have restricted the above examples to twelve o'clock and six o'clock types, this is purely for ease of understanding and to provide the broadest contrast. In practice, officialdom comes in all shapes and sizes. (Take note that although twelve o'clock types can certainly be the most intimidating, three o'clocks tend to be the most officious and pedantic and the most frustrating to deal with; nine o'clocks are the most likely to play ball with minimum stress.)

In deciding your precise angle of intersection with the official, you will also want to consider whether he's currently having a bad day or not, by rapidly analysing his tone and body language. Basically, is he aggressive or is he friendly? And, in response, how will you try to win him over? By charm or intimidation?

It will depend upon the individual case, of course. Personally, I have always found charm to be more universally useful than intimidation. With charm, if at first you don't succeed, you can try, try, try again, whereas intimidation tends to be a one shot attempt in an emergency. If your attempt at intimidation fails, you'll be effectively closed out and will be unlikely to get another chance.

When dealing with someone friendly, you can introduce some friendly banter and easily introduce suggestions and manipulate him by the usual tricks. The best results I have had with more
aggressive officials – and I have had some experiences in touch and go situations with some very belligerent people, including police and border guards – is to be friendly but very firm. Smile and use soothing tones, be efficient and co-operative, make sure you have all information to hand, but be extremely firm on matters of principle. You need to make it plain that beneath your affable exterior there is a core of iron which knows exactly what it wants and is due and will not be moved on the matter. You should be as helpful as you can possibly be, but shoot down any attempts to intimidate or bully you. You will find some further tips on how to do this in the 'Masks of Power' chapter later in this section of the book.
The Jester's Motley and the Steward's Chain

It can be a very serious and earnest business, all this insinuating of ideas and impulses into other people's brainwaves. Which is why I want to take a moment out at this point to address a minor but nonetheless important point.

Part of the reason you are able to influence your subject is that no matter how deeply you have sunk your tendrils into his mind, you remain an Outsider. You think out of the box, you bring in ideas and concepts that would otherwise not be there. In the terminology of the Apophis Club, you serve as the Eye Opening in the Void for him, allowing those currents of change and spontaneity to flow.

He will recognise this 'otherness' about you too, no matter how much he trusts you and relies on you. Because you – unlike the more conventional people who surround him -  bring something new to the table, and you bring a sense of purpose and certainty with it.

You can keep him onside by playing on this. You can afford to crack a joke when others dare not; you can bring humour and mirth into his life, cementing your status as the guy who makes everything all right. You can afford to don the jester's motley when others are uptight. In this way, you help him to de-stress, and you still get things done. Everything seems more fun and so much easier when you're around. The price you pay for this, of course, are the burdens of work and concentration that you have to shoulder for yourself. But you're the magician, after all, and magic has its price.

Again, don't go overboard or you'll just look an idiot, but keep good humour in mind so that you'll be the person who makes his life easier, who keeps your head and achieves the goal. It's a little 'padding', to flesh out your main role.

The flip side of this is that you will be the one who is focused and dedicated, moving sedately forward when others succumb to stress and have their little dramas. You will be there by his side, guiding his actions, never doubting what needs to be done.

Your primary task, of course, is to embody his own Demonic Personality, providing him with the stimulation he needs to do the things that you want him to do. But the careful application of humour and seriousness – always in contrast to what others around him are exhibiting – will elevate your status well above theirs.
The tools used to manipulate a larger crowd of people are similar to those employed to win over an individual, but there are several major differences and your own skill with words will need to be much higher. The results can also be proportionally much greater, of course.

Many of the skills and the cues you have learned when dealing with individuals are simply not valid when it comes to public speaking. The crowd contains people of all shapes, sizes and backgrounds, so you can't represent yourself as the Demonic Personality of all of them ... Or can you?
Swaying the Masses

Every crowd has a personality. It's often a split personality, but it's a personality nevertheless. Wherever a crowd has gathered, it has gathered for a purpose. If it's a political rally, people are there looking for change, for the chance to protest; if it's a corporate event, everyone is involved in the same line of business; if it's a convention or fan event, everyone is united in their love of horror / sci-fi, etc. But wherever there is a crowd, there is a reason for that crowd being there, there is something that those people want. It's up to you to give it to them (i.e. convince them that doing what you want will get them what they want).

So in essence what is required of you is to present yourself as the manifestation of the Demonic Personality of the crowd itself rather than of the individuals in it. People in a crowd – unless they are very exceptional, which most people are not – become submerged in it, losing their own wills. So by playing to the crowd, you will be playing to them, at least for a little while.

You need to understand the concerns of the crowd, make them manifest in yourself, feed them back to them, raise them to a frenzy, and direct them where you want them to go. The ways in which to do this follow below. This may seem very different to the process of bewitching a single person, and in practice it is, but the underlying principles remain the same, and if you can grasp that and apply it, you will find the transition quite easy.
Great Orators

So it is now research time again. Attend an event with a guest speaker. Make sure it's connected with something that interests you. Gauge the speaker's performance and your own reaction to it, along with the reactions of those around you. Observe how he seizes his audience's interest, holds it and teases it. Watch how he plays the crowd, and feel the response within yourself too. Search within yourself to see where that response came from and how it was drawn forth from you (this is why it is important to attend an event which means something to you at first, so you can properly experience the audience response to the speech within your own being).

Next, attend a meeting at which someone you strongly disagree with is scheduled to speak. Follow the speech closely, analysing why its aspects do / do not work on you, and how the crowd around you responds to them. Do you find yourself falling under the speaker's spell? Or are you able to resist, and if so why? A thorough evaluation of his speech and the responses to it is necessary. Break it down into bullet points: not just the key points or facts, but the tone, the crescendo, the repeated phrases and buzz words. Analyse it all exhaustively. Assess what worked for him and where he failed to sway his audience. Then, armed with the principles you already know, work out why and plan out what you would say if you were in his shoes. Rework his speech for him and make notes on its delivery. I am prescribing this exercise for the speaker you disagree with so that you may remain objective. You should learn that the success of a speech and the audience response to it depends upon how it is delivered, not what is actually said.

Listen to recordings, or watch video footage, of famous orators. Churchill was a master speech maker. So, of course, was Hitler: Leni Riefenstahl's film *Triumph of the Will* is a presentation of crowd control and mass manipulation at its most powerful and evocative. Never mind the politics, there are magical principles to be mined here! Charlie Chaplin's satirical movie *The Great Dictator* also has a very powerful and impassioned speech at its end. Look at these, feel them as they are spoken, and identify the source of their magic. How do these men stir hearts and minds? What are their techniques and methods? They're all there to be discovered by you. Remember the associations with sex, sentiment and wonder, remember the tone of voice and the passion displayed.

Look also at the duds and the buffoons: the politicians who try to inspire but fail, who are always putting their foot in it and making fools of themselves. What makes the true rabble rousers different from these losers? Those who fail at speechcraft are usually very obviously simply quoting facts and figures that they have been fed with, or regurgitating an established policy. This renders them incapable of answering direct questions, because they are speaking by rote; it renders them incapable of sweeping away an opponent's outbursts with an impassioned flow of oratory, because they are but parrots who really understand none of the things they are parroting. These are the cannon fodder politicians who get chewed up and spat out on late night TV shows, sacrificial lambs. They lack charisma, they lack passion, and it is blatantly obvious. Look at them and you will see the lack; this is how not to speak.
Evoking the Response

I want you to learn a few tricks from the enemy now, because no one knows the secret magics of mass manipulation like our old evangelical foes. Attend or watch a video recording of a big name evangelist with a track record, someone like Billy Graham. And if you can, listen to a taped sermon by a real hellfire preacher, someone like Ian Paisley or Willie Mullan.

You will notice that there are quiet bits, appealing to the audience, reaching out to them earnestly. This builds to an impassioned crescendo, often a rant. And people respond in their droves. There are mass conversions, weeping and praising, healings and speaking in tongues. Some of these things are stage managed certainly, but they only serve to heighten the genuine emotion evoked in the others. We have already established, after all, how effective stage magic can be a big part of successful Lesser Magical Workings. A little fakery can prompt a mass of genuine phenomena in response.

What should become apparent here is that the key to successful crowd control is the effective build-up of emotion, raising it to hysterical levels. Some will break down in rapture in response, idolising the speaker, others will feel a surge of belief and passion which will bring them firmly behind the speaker, ready to do whatever he asks of them to prove their worth and loyalty.

So you need to learn to evoke emotion exactly as you would a spirit (there is, in fact, very little difference). The speech is your conjuration, you Open the Eye in the Void and you draw through the raw emotion, shaping it with your words and channelling it into your audience, surging over and through them, heightening their own response.

Naturally, some will be immune to this, a crowd is too diverse for all to fall for the same technique. But you will gain power over most of them, an almost fanatical level of influence, for a short time at least, long enough for them to do what you want them to. The fact that some few do not respond will only serve to polarise and accentuate the response of those who do.

Soak yourself in the methods these preachers use, the tones that they adopt, the pacing of their speech as they approach their crescendo, lifting the audience into a kind of mesmeric orgasm. Listen and learn.

This being such a crucial skill to develop, you will need to get a lot of practice in. So start reading aloud, in front of the mirror, observing yourself closely. You can begin right now: read the rest of this book in front of a mirror, watching carefully, trying to convey emotion through your speech. Then read other books, download and practice other speeches. But learn to raise and project that passion.
With Us Or Against Us
Life is not back and white. Life is not even shades of grey. Life is an explosion of all manner of colours, spiralling madly out of the Void in a kaleidoscope of Creation. But the mob likes things to be black and white, and when we are seeking to sway the mob, we do so by making things black and white.

When politicians or advertising men offer us a choice between things, most people don't even stop to think that there just might conceivably be other choices, choices which these guys haven't mentioned because they want to persuade us to make their choice. This is because most people are conditioned to process only the information they are specifically presented with, and not to question beyond those parameters (we will be taking a closer look at this phenomenon later). This is why choices are offered which say, often in no uncertain terms, “There's our way or there's their way, and if you're not for us, you're against us”. This pressures people to agree, because they don't want to be on the 'wrong side'.

Reinforcing this tendency is the fact that when people gather in a large group and passions become heightened, they tend to stop thinking for themselves and instead mirror the responses and opinions of those around them. This may partly be due to the desire not to get beaten up for having the 'wrong' opinion, but there's more to it than that: there really does seem to be a 'mob mind' which manifests when a group of people start to gather together and their emotions are whipped up.

In order to gain the support of the crowd, you may find it useful to highlight and decry an unpleasant alternative, inferring that your way is the only way to avoid such unpleasantness. Give people a side to take, even if it's a wholly artificial one.

Be aware that as soon as one or two people start to really respond in a crowd, the phenomenon becomes contagious, and those around them begin to join in. This is the time to really let rip, whipping them into a frenzy, burying suggestions deep in their subconscious to sustain your Will when they go home and the euphoria gradually wears off.
Movement and Music

If you pay attention to meetings featuring successful speakers, especially large political rallies or the shenanigans of evangelists, you will find that they are filled with music and movement. This is all very deliberate.

Music played will tend to be one of two types: soothing music with a rhythm designed to induce alpha waves in the brain, rendering it more susceptible to suggestion; or martial music, designed to get the mind aligned with and harmonised with the marching rhythm, removing the opportunity for independent thought.

Any displays of movement arranged will also be designed to captivate the senses and overwhelm them with either sex, sentiment or wonder. Witness marching bands, the massed troops goose stepping at one of Hitler’s rallies or a cheerleader display.

Then there are the movements and the gestures that you yourself make whilst delivering your speech. These are very important. If you are standing behind a lectern, you may lean forward upon it, as if yearning towards your audience. You may make expansive, all-embracing gestures, as if inviting them in (Tony Blair was very fond of this one, concluding with a broad, toothy grin, as brilliantly lampooned by comedian and impressionist Phil Cool – but it was a hugely convincing and effective gesture until he over-used it). Some of the most charismatic and effective speakers I have seen – and I am talking now of true magicians, lecturing upon magical subjects – have electrified the atmosphere and had the hairs on the back of folks' necks standing on end by moving as they speak. Both Don Webb and Nikolas Schreck tend to pace the room as they speak, and both gentlemen radiate incredible charisma, the audience hanging upon their every word.

There are other gestures you may make, such as using motions of your left hand to hammer home the key words of a sentence, driving them into the subconscious of your listeners, as discussed in the previous chapter.
Implanting Suggestions

All of the guidelines for implanting suggestions given for bewitching an individual apply also to groups. I'm going to give you some research homework again, sending you out to watch some video footage of stage magician / hypnotist / mentalist Derren Brown once again. This time I specifically want you to watch one (or preferably more) of his stage shows. All of his recent tours are available on DVD, and most of them can also be viewed on Youtube, so they're quite easy to get hold of. Take note of the ways in which he weaves his stories and hooks his entire audience, planting suggestions in their minds all the way through which he then picks up on later. When you get yourself in the right mindset, and you know what you're looking for, they can be quite easy to spot.

There is another trick which can be used when addressing a group of people which doesn't really work well with an individual for some reason (I'll confess I'm not sure why, it's just one of those things, learned through trial and error). This revolves around the fact that the subconscious does not really understand negative statements very well, it finds them difficult to process. In other words, if you say that something is hot, it will understand perfectly, for it is fed the idea of the object in question, coupled with the idea of heat. Easy. But if you say that something is not cold, it will struggle and is likely to get the wrong end of the stick; it receives the idea of the object, as in the first example, and it receives the idea of cold – but it doesn't get this 'not' business at all. Hence, it defaults to assuming that the object is cold, even when you meant that it is hot.

I should interject here to mention how very important this secret of word use is in every field of magic: you should be very careful to avoid negative statements when invoking forces, wording your spells and chants, or constructing sigils from verbal phrases, otherwise you might inadvertently conjure the very opposite of the result you actually want. The only time the word 'Not' should appear in a magical statement is when it is used as a positive reference to the Void, as in 'There Is Never A Moment In Which You Are Not'.

Once you know this, it opens up very intriguing possibilities. If you want to bring your enemy down, you can appear to be standing up and supporting him, whilst you are really sowing seeds of doubt in the minds of your listeners. Let's say your opponent, Bill Blagger, has been accused of taking bribes. You might appear to be the gentleman, offering the benefit of the doubt, if you were to say, “I am quite sure Bill Blagger is not the kind of man to take bribes”. The subconscious minds of your listeners then become quietly convinced that he is just such a man. What's more, because their conscious minds recall you saying he wasn't, they don't assume this inner conviction has been caused by any sour grapes on your part!

And you can really drum this home if you gesticulate with your left hand as you speak the phrases “Bill Blagger”, “the kind of man”, “take bribes”. The word “not”, of course, is said without any hand gesture. It is wholly possible to damn your enemy with praise!
It is an old and very true saying that “there are lies, damn lies, and statistics”. Facts and figures can be used to support or decry absolutely anything if they are properly manipulated. It is essential to learn how these weapons are used against you, as well as learning how to use them in your own cause.

One early experiment you can make to learn a little about the use and abuse of facts is to purchase half a dozen very different newspapers on a given day. Read them all and note how the same story – particularly if political – can be reported completely differently in different papers. The same basic facts can be turned around and interpreted in utterly contradictory ways to suit the axe that each particular newspaper has to grind. And you'll find that each article is written as if it was completely authoritative and not open to debate or alternative interpretation. So you'll learn something here not only about the ways in which facts can be presented and twisted to suit an agenda, but also how they can be delivered with seeming impartiality and authority.

You will also notice how facts are used selectively. Where there are maybe a dozen key facts associated with a certain matter, each newspaper will report on about nine of them, withholding the ones which don't actively promote their view. 'Inconvenient truths' are left unsaid. As you read varying accounts of an event, you will find little facts here and there which are omitted in other accounts. This too is a powerful tool. It's not only the information you put forward, it's the information you choose to hold back which is important.

You should have fun with this exercise. Repeat it several times over a period of weeks. I recently saw two newspapers next to each other on a news stand, each with a front page headline referring to the same economic report. One raised hurrahs for the upturn in the economy; the other decried the new recession we were plunging into.

Numbers can also be cleverly used to mean anything. Part of the cunning with numbers is to realise that most people aren't really very good with them and misinterpret what you tell them. How many times have you read a headline which goes something like, 'Scientists prove that eating white bread makes you 10% more likely to develop allergies than people who eat brown bread'? Now the reason they word it like this is because they know precisely the effect it will have: most of the people who read this headline do not understand numbers. They will immediately simply add 10% to the chance. So if a brown bread eater stands a 2% chance of developing allergies, they will panic themselves into thinking that they – as a white bread eater – must stand a 12% chance of developing allergies. But that is not what the figures actually mean. The 10% increase is an increase in the percentage chance, not an additional 10%. And a 2% chance increased by 10% of itself becomes 2.2%, a rather paltry matter when it comes down to it and nothing much worth getting worked up about.

But the statistic is worded and presented in such a way that it will generate the maximum impact and panic. Without telling any lies, they know that they can rely on most people being misled by such a headline and interpreting it wrongly.

It is possible to field numbers and use them to win people over whilst being fully aware that they are interpreting those numbers in ways wholly different from their true meaning. These tactics are in evidence in recent times when reporting data about the economy, immigration, employment and other hot topics. But the numbers vary by tens of thousands depending upon who is quoting them, because they are always very careful never to define the criteria they are drawing them from. They will quote figures, knowing full well that their listeners will automatically assume these refer to the same demographic they are concerned about. But the figures may be broader in scope, or more specific, whatever suits the speaker's argument best.

So be aware of this when someone starts quoting figures at you and stop to ascertain the exact
criteria and define your terms. But by the same token, take note of these techniques of manipulation and persuasion and add them to your own arsenal.
Techniques of Propaganda

Propaganda and advertising rely heavily upon the same two things: simple, striking images and memorable slogans, often repeated.

The great masters of propaganda were the Nazis. Goering, Hess and Hitler himself all fully understood its fundamental importance of getting the people on their side, building up the level of popular support they needed to win and hold onto power. Concealed within the verbose and often incoherent ramblings of Mein Kampf are some solid gold nuggets for the accomplished Lesser Magician and Hitler's book comes as highly recommended reading for this reason.

Propaganda or advertising images should be bold, simple and colourful, appealing to sex, sentiment or wonder. The simpler and more direct you can make them, the better. They need to appeal on a basic emotional level; intellectual propaganda never won anyone over. So we have images of soldiers standing tall over mothers bearing babies, protecting the innocent. We have Lord Kitchener and Uncle Sam staring earnestly out of posters, their fingers pointing directly at YOU, declaring “Your Country Needs YOU” or “I Want YOU”. Powerful emotional appeals, repeated over and over. Once you have struck gold with your slogan, it cannot be repeated often enough, whether it be “Careless Talk Costs Lives” or “Arbeit Macht Frei”.

This is a book about the power of words, the magic that abides in ideas expressed through sonic keys. The slogan is all-powerful in expressing a core idea and transmitting it to the deep minds of all who hear it, so it will still be echoed and repeated when all of the details have been lost. Create your slogans well, then speak them often, driving them home. Use all of the word tricks that you know, and remember that simplicity is crucial.

Almost every television advert concludes with a slogan. Recognise any of the following? “Naughty But Nice”; “For Mash Get Smash”; “Vorsprung Durch Technik”; “If You See Sid, Tell Him”. These are phrases which were used so effectively in advertising that they linger in the consciousness, in many cases very many years after the advertisements have ceased showing. This is powerful work, imprinting the subconscious with the products being sold.

Every occultist will have heard such slogans too. A couple that anyone who has read anything about modern magic will recognise are: “Do What Thou Wilt shall be the whole of the Law” and “Love is the Law, Love under Will”.

Slogans don't work so well with individuals, not unless they first hear them and then have them continually reinforced as part of a group. But the techniques of propaganda are of tremendous power when addressing large numbers of people. The keys are to keep it simple and to repeat it often. Simple repetition is the most basic – and one of the most effective – conditioners of all. Keep telling someone something often enough and ultimately – no matter how ludicrous it may be – he will believe it.
Dress Code

Dress code for public speaking events or when addressing a crowd is generally much easier than when trying to enchant a single person. This is simply because most such meetings either have a predetermined dress code (such as a formal dinner with speech), or at the very least a specific setting, and this too will suggest a dress code appropriate to the situation. For example, if speaking at a meeting campaigning for a cancelled science fiction television show to be reinstated, a fan T-shirt would be recommended, placing you – by all appearances – on the same wavelength as your audience. (The really subtle would wear the T-shirt of a different show, demonstrating a real grass roots solidarity with the genre, but this should only be done if you really know your stuff and are aware of what is considered worthy by the fans.)
The final technique of Lesser Magic using words alone is that of the written word. It will be evident that this seems to be a far more restricted option, since so many of the standard magical aides are absent. For example, there is no eye contact, no tone of voice, no dress code, no gestures. The attempt would seem doomed from the start.

But there are some very fine examples of effective sorcery utilising the written word alone. These Draconian books of mine are one such example. The words I choose are specifically crafted to assist the reader to comprehend ideas which are often rather extraordinary. I also try to write in plain English, without undue use of occultist jargon, and I deliberately write in an anecdotal, storytelling style.

I have left this chapter on the written word till after those concerning the spoken word, because it depends so absolutely upon the selection and application of the most powerful and appropriate words. This is a skill which those who have diligently practised with the spoken word will already have had some success with. You should now be in a position where you are ready to develop and expand that skill in a medium where you do not have the other tricks of the trade to fall back upon, where your word will stand or fall upon their own merits.

The written word has been used to influence the thoughts and opinions of others since writing was first invented. Every religious tract or political manifesto, every glossy advertising leaflet, is a manifestation of written Lesser Magic. That so many of these find their way in the waste bin or screwed up at the back of the fire is testament to just how difficult it can be to get it right.

There do exist examples of writing, however, which are beautiful and sublime, soaring high on wings of pure emotion and the most exquisite imagery. J.R.R. Tolkien, for instance, is a master of such prose, often writing visions of splendour and beauty on the page, but using relatively few and simple words to do it. The masters of effective and motivational writing are all effective users of the guidelines that follow.
The Flow of Words

The most important thing is that your words must flow properly. They must be a pleasure to read, streaming easily from the page, each word moving into the next word without unpleasant jarring or awkwardness. Clarity and simplicity are the first rule, followed by beauty of form.

Although most people don't read aloud, almost everyone verbalises what they read in their heads, as if they were reading it aloud. This is why it is so important that the words you use should be easy to read and to follow. Don't use jargon; don't use abbreviations unless they are very well known (such as 'Mrs' or 'etc.'). Your writing must flow smoothly when read. One of the best ways to ensure it does so is to test it out by reading it aloud yourself. If you lose track, or become tongue-tied, it's a sure sign that you need to revise it thoroughly! I have heard a good number of actors state that the best scripts are written by writers who were once actors themselves, who understand how awkward some lines of dialogue can be when they're actually spoken aloud.

Another important factor with the flow of words is the emotion they communicate. We have already seen how important it is to convey your passion to your subject when bewitching them with the spoken word. It is equally important when writing. But now you do not have the assistance of dramatic gestures or tone of voice – all of your passion must be carried purely through the words you choose.

I will outline some further tricks which can be employed as this chapter continues, but the first and most basic tool is the selection of the right words. Some words come pre-loaded with a surfeit of emotion, carrying an association of ideas that others do not. You should avoid clinical, dispassionate words and select those which convey deeper meaning rather than fussy precision.

In order to do these things, you will need to expand your vocabulary and your own appreciation of language. There's no need to sit down and start memorising a thesaurus (though it's excellent advice to always keep one to hand). Just read a lot. In particular, read fiction, where the author needs to keep your interest and emotions engaged so that you'll want to keep turning the pages of the story. Learn which words and phrases move you and which merely impart information – there's a big difference. Consider why your favourite authors are rated so highly: is it simply because of the kind of stories they tell, or is it because the words they use in their novels suck you in and keep you in their world? All the time you're avidly reading, your subconscious will be taking all of this in. The best writers are first the best readers.

You do need to understand how to convey information too, though. When speaking to a crowd, as explored in the previous chapter, you need only convey the basic facts, because facts will bog you down and stifle the emotion of the occasion; propaganda, slogans and charisma are your tools in such a case. But when you write a piece, you need to be equally impassioned, but you also need to present all the facts and figures. This is because someone who is genuinely interested in what you have to say is likely to reread at least some sections of your writing more than once, so you need to have all the information there, otherwise once the emotions have cooled, your words will simply appear vacuous. It is a hard won skill to make your writing emotive and persuasive, but also informative and factual.

You will be realising now that the balance of skills and techniques are different for the three different types of Lesser Magical persuasion: one-to-one, public speaking and writing. Some people will have more immediate affinity with one and less with the others. I know a guy who can convince a crowd of anything, but couldn't write to save his life – and I used to be the opposite, my current crowd-manipulating skills were dearly bought and hard-earned. But that's the point: few of these skills are pre-installed, but they can all be learned, practised and improved. So … practise, practise, practise!
It is very important that you select words which convey not only your meaning, but also the passion of your message. Some words inherently carry more associations and emotional 'triggers' than others and this needs to be borne in mind.

Let's look at a couple of examples from recent history. In the modern world, the words 'nuke' or 'nuclear bomb' have tremendously powerful and fearful associations. If you use these in your writing, you will touch people's fear centres and grab their attention, your writing will be effective (assuming this is the type of effect you wish to have, of course). But the buzz phrase 'weapons of mass destruction' which was wheeled out during the second Iraq War – or worse and even more dispassionately abbreviated to 'WMDs' – carries very little emotional baggage and thus has very little impact at all. Indeed, the associations this phrase has gathered to itself since the conflict are more to do with distasteful political spin than with warfare. This all makes us wonder, of course, whether the governments missed a trick when they didn't talk about 'nukes' – they could have engendered greater fear and thus support among the populace very easily – or whether they deliberately employed this talentless buzz phrase so they could drop it much easier later when no nukes were found? This is a good illustration of how employing a less emotive and more forgettable term can work in your favour too, if you're likely to want to backpedal later.

Another similar example is that the phrase 'biological weapons' – although two powerful words conveying a fearful concept – still doesn't embody the sheer horror and centuries of dread and loathing conjured up by the simple word 'plague'.

Some words have a sound which carries with it a clear association with their meaning. They are almost musical in their quality, having accrued emotion to themselves through centuries of use. Consider how the word 'slash' sounds fast and wet, and so clearly describes the vicious cutting motion with a blade. Consider the word 'lovely', which is warming and beautiful in a suitably soft-focus kind of way. Consider the following words which all pertain to the sense of smell, and decide what differentiates them, and how you would use each one in different circumstances: smell; scent; fragrance; odour; stink; stench; reek; perfume.

As you begin to consider these choices, you are becoming a true magician of the written word: you are recognising that words are the invocations in your Lesser Magical toolbox and you are employing the most appropriate ones to evoke the spirit (i.e. the response within the reader) that you desire to conjure forth. What is important in your writing is not just the message you wish to communicate, but also the language and the elements (words) you express it in, for these are what will deliver your message to the emotions and the subconscious of your reader instead of just to the intellect.

Selecting the right word is a delight and a truly magical act. We have already seen how words and letters, the very act of writing itself, have been viewed as magical things in all places and times. In our modern literate age, how much more powerful this makes the magician who truly understands how he is using them and is a Master of his Art. Craft your writings carefully and have fun in doing so.

The third section of this book, dealing with the Draconian characters and their associations, will be of immense help to you in this regard, for it includes 'stream of consciousness' inspired lists of linked words which the characters have inspired me to draft. But you'll have equal fun choosing your own words of power from novels and poems, discovering how others have put them to use. If you find a word or phrase that moves you and arouses an emotional response within you, note it down in a special spell book you keep for this purpose, for it is a certainty that it will affect others similarly.
The Poetic Fiend

With apologies to J.H. 'Herbie' Brennan, an occultist and gamer, who introduced the character of the Poetic Fiend in his series of *GrailQuest* gamebooks approximately three decades ago. But this goes to prove my point in many ways. Brennan was a hugely entertaining and engaging writer, who knew how to hold a reader's attention, with the effect that now – thirty years later – I still remember his creation fondly when penning a manual of verbal magic myself!

The thing is, poetry is indeed fiendish! It uses words in such strange and powerful ways, getting beneath the skin and having a profound emotional impact. You'll also sometimes see pieces of writing that people label 'prose poems'. This is when someone writes something that isn't arranged in lines and stanzas like poetry, but which nonetheless utilises poetic techniques in the way it uses words. We can use these same techniques in our Lesser Magical writings, enabling us to more effectively influence our readers as a result. There are three main poetic techniques which can be employed: rhythm, rhyme and alliteration.

### Rhythm

Poetry depends upon rhythm. Each line will have a certain number of syllables, and a certain number of these syllables will be stressed. The number may not be identical in each line of a stanza, but an overall pattern will be established which repeats at intervals throughout the poem. Rhythm has a lulling, hypnotic effect upon the reader, allowing imagery and meaning to touch subconscious levels in order to provoke an emotional response. Sudden shifts in rhythm may serve to jolt the reader's consciousness, helping a particularly important point to strike right home. Rhythm is the primary feature of poetic writing and is the easiest place to spot an amateur's work: you will often see poems whose lines all rhyme (as many people assume that's all that poems are supposed to do), but whose rhythm is all over the place. Lines will have uneven numbers of syllables and awkward stresses on words which make the finished product very difficult to read. But once you start reading a well structured poem and its rhythm becomes established, it takes on its own momentum and almost reads itself without any effort on your part.

Although it probably won't be appropriate to write actual lines of poetry in your Lesser Magical missile missive, it may nonetheless be highly desirable to bear the importance of rhythm in mind. Not the formal rhythm of a poem, but an ear to how a sentence *sounds*, how smoothly it transitions from one word to the next, how easily the eye flows along it. There are rhythms in all speech, and if you have spent any time practising the principles of the 'bewitching an individual' chapter, you will have come to recognise many of these. Keep them in mind, and use them when you write. Just because you're able to pile one word after another when writing without running out of breath, that doesn't mean you should do so. As I have mentioned, most people verbalise the words they read, as if speaking them inside their own heads, so if they don't flow well and proceed rhythmically, they will lose their train of thought. Haven't you ever experienced that? When you're perhaps a little tired and you read a paragraph in a book, then you realise that you can't remember a word of it and you have no idea what the author was going on about? You don't want that to happen when people read your writing. So read your work back to yourself, aloud, paying attention to rhythm. Not only will good rhythm keep people focused on what you are saying, it will also help your message to magically penetrate their subconscious.

### Rhyme

...
Rhyme is often (but not always) employed in poetry, usually to accentuate the rhythm by clearly marking the ends of lines, which finish on the same sounds – or series of sounds. When done well, this turns words into beautiful music, harmonious and melodic. When done badly, it produces excruciating doggerel. Occasionally, there will be rhymes in the middle of lines also for added effect. 

Rhyme can be a very effective tool. It can enhance prose just as much as poetry, by highlighting selected words, as long as it is done subtly. Rhyme in prose writing must be used sparingly, otherwise it rapidly becomes ridiculous. It is a powerful tool in your box of persuasion techniques, but a tool that should be brought out only for careful tweaking of the end product. It is not your pen, it is your highlighter.

Alliteration

Alliteration is often described as rhyming the beginnings of words instead of their ends. It's perhaps a fair description, as it is the process of having a sequence of words which all begin with the same letter or sound. It is subtler than rhyme and much more effective in truly enhancing a piece of writing. Here's an example of alliteration in a verse intended to invoke a life change for someone who's feeling static and stifled (and did you notice that little example with the 'st' sound too?):

Right wretched the road that roves ever on,
Rarely reaching new regions;
I ride a new route, I wend a new way,
I arrive in rolling new realms.

You'll recall from the chapter on ogham how important alliteration is in that system, as it is the initial letters of a word that determines its character and its ruling ogham influence; words that begin with the same letter are assumed to embody something of the characteristics of that ogham letter. Alliteration was also very important, following complex rules, in Norse skaldic poetry, as discussed in the chapter on runes.

In ogham, the alliteration of the 'R' sound in our example above, invokes ruise and the forces of change; it is an invocation to get the magician out of his rut. If analysed runically, the 'R' sound is raidho, 'riding', setting out on a journey to a new place and way of life, as described in the verse, supported by the supplementary alliteration of 'W', being wunjo, invoking joy and ensuring the change will be for the better. The important thing for our current purpose is to note that the alliteration works perfectly powerfully in English too, accentuating the meaning of the verse by laying stress upon these words. When read, it has a powerful cumulative effect.

So use alliteration in your writing to heighten its influence upon the minds of your readers, but do so carefully, stressing those ideas and words which are key to the effect you wish the piece of writing to have.
Simile and Metaphor

Similes and metaphors are both methods of comparison, whereby one thing is likened to another thing. The reason for their use is to render descriptions more graphic and colourful, thus enhancing the effectiveness of the writing, engaging the imagination of the reader, and helping to make your point more obvious. It will be seen how such methods are supremely useful in writing designed to persuade a reader that your wishes should be met.

Similes and metaphors both do the same job. The only difference is that a simile describes something as being 'like' something else, whereas a metaphor actually describes it as if it was the something else, figuratively speaking. An example will make the distinction clear:

**Simile:** He looked like a gorilla in a suit.

**Metaphor:** He was a gorilla in a suit.

The distinction between the two doesn't really matter in practical terms, of course. What matters is that we can use exotic and evocative imagery to give added colour and life to our writing.

Descriptors implying abhorrence and loathsomeness can be applied to ideas or actions we would prefer people to shy away from, whilst hints of nobility and good fortune can touch up references of what we want the reader to do. So inject some imagery into your writing, add some glamour (not forgetting that this was itself once a magical word, referring to an enchantment) to your message. It will more actively involve your reader's subconscious and imagination, which are the very areas you want to target.
Grammar and Spelling

Some people will no doubt groan at this, but it is very important. The only people who claim it's unimportant are the people whose writings' effects are stunted as a consequence.

People **do** notice when you spell things incorrectly, or when your grammar is shaky. Even people who are forgiving of it still notice it. They don't need to be a grammar Nazi: they only need to see that your spelling isn't right. Because every time they spot it, it draws their attention away from your message, it jars in their brain, and it therefore destroys the sense of flow when reading what you have written, considerably lessening your writing's impact.

It is for this reason that James Lewis included Strunk and White's *The Elements of Style* on the Order of Leviathan's reading list. It wasn't to be pedantic, it was to ensure that everyone could learn how to put their message across without accidentally disrupting it.

Remember too that grammar and spelling are vitally important because they are the very heart of your magic: grimoire and spells!
Personal Style

The most important thing when writing is to allow your enthusiasms to come through on the page; in other words you should develop your personal style. Clipped and factual reports are very useful in their place, but they're wholly ineffective as weapons of magical persuasion. You need to engage emotions and imagination if you're to snare your subject. It is much better to try to write in an easy, flowing, conversational tone. Allow both your earnestness and your humour to express themselves in the rhythm of the words you write.

If you read books on good writing (and you should), you will undoubtedly find that not all advice is suitable for a magician. For example, you will read that a piece of writing should be concise and to the point. That is a fine piece of advice when you simply seek to convey a few facts, but it won't work for persuasion purposes, when you need to seed your writing with the tricks of your trade, including all manner of emotional and imaginative triggers to hook your reader. Your piece of writing should be as long as it needs to be in order to achieve your goal and win you influence over your reader: no more, no less.
This is the chapter where I add a few more magical techniques to your arsenal of persuasion, giving you a little extra boost in seeing success from your efforts. It can be a nerve wracking experience when you first start implementing these practices in order to get what you want, especially if you are committing yourself on a large scale. But there are some well known, tried and tested magical techniques which will assist you in your endeavours and give a little more psychic weight to what you do.
Who Goes There?

One of the techniques of invocation which has become increasingly well known and developed since the time of the Golden Dawn, is that of the assumption of God Forms. This is an extremely powerful and effective magical tool. Basically, it follows a pattern similar to the following: the magician invokes a chosen God, reciting Its attributes, the God being visualised before him. As the invocation proceeds to list the God's deeds and achievements, the image of the God moves to surround and encompass the magician, their energies beginning to synchronise. The magician then begins to speak as the God, the two becoming one. Finally, the magician's mind is flooded with the consciousness of the God; he effectively becomes the God and may act with the God's authority and power whilst this state of consciousness lasts. Obviously, very thorough licences to depart and banishings are conducted subsequently to reorient the magician's consciousness properly.

In an adapted form, this technique may be employed to greatly enhance your Lesser Magical Workings. I'm going to let you into a secret: I loathe telephones, I hate speaking to people unless I can see their facial expressions and read their body language. But, alas, the telephone is a necessity of modern life. When I need to make or receive a call, I do the following and it never fails me. I am sure this technique will serve you just as well.

Instead of invoking a God Form, instead I mentally summon the image and essence of someone I admire, someone with confidence and great social graces, who effortlessly controls any conversation in which he takes part. Since I am a Doctor Who fan, I generally choose one of two personas to dress myself with in order to make a call: either Sylvester McCoy's seventh incarnation of the Time Lord, or Roger Delgado's original (and best) version of The Master. Which I choose depends upon whether I'm feeling nice or nasty, respectively.

Once I solidify the image of the character around me and feel their essence, I am ready to make the call, either with the cheerful exuberance of the Seventh Doctor or the gentlemanly malevolence of The Master.

It works a treat, and can be adapted for use in all manner of situations. If you need to speak in a certain way that you are unaccustomed to and you are afraid that you are not able to do so, use those formidable magical powers of imagination that you possess and temporarily become somebody who can. With time, you will learn from the invoked persona and be able to do it yourself.

That's one application, of course, when you wish to acquire a skill or an attitude that you do not normally possess. But by far the greatest use of this technique of invocation will be when you transform yourself into a manifestation of another person's Demonic Personality, as is so essential when bewitching an individual.

If you have the time to prepare, or if it is a long term, ongoing bewitchment, this is something that you can do with full ritual intent, literally conjuring forth an astral representation of the Demonic Personality of your subject and binding it to a talisman or other fetish object – perhaps a tie clip or a button. You can then assume the conjured persona simply by touching or wearing the charged object. This integration with magical Will is what differentiates the substance of this book from such other useful and powerful techniques as Neuro-Linguistic Programming.
Sigils and Other Boosters

Your personification of your subject's Demonic Personality is not the only thing that can be assisted by your sorceries. You can create sigils to boost your eloquence and charisma, draw up magic squares to give you sex appeal or to make others trust you. You can conjure spirits to beguile the minds of your subject or your audience. All of these magical technologies can be employed to render your Lesser Magical operations more powerful and effective.

This is the point at which the first and second sections of this book meet and intersect. As a magician, you are uniquely capable of utilising all of your skills in the pursuit of your goals. The first part of this book, of course, is an overview of various magical traditions and not a practical volume in its own right. Full practical instructions on applied spellcraft can be found in my books Apophis, Ægishjálmur and Draconian Consciousness. A practical workbook in the form of a Draconian grimoire will also be forthcoming in the near future.
Playing By Your Own Rules

One of the dangers of Lesser Magic is that you may become so wrapped up in the role that you are playing that you begin to believe it. This kind of magic is a glamour, after all, and it is certainly possible to bewitch your own self as well as your subject. (In some instances, this is a very useful thing to know, and a powerful magical Key, but it is generally counter-productive in Lesser Magical operations.) Basically, never fall for your own bullshit!

One of the greatest advantages you have in your manipulations is that the people you are interacting with assume that your interests and agenda are the same as their own, whereas you are actually operating with your own purposes in mind. Their goals are purely tangential, you are appearing in a certain guise, playing a certain role, in order to get what you want out of them. It is up to you, your personal ethics, and how you view those people, whether you are beneficial to them or not in achieving this, but in any case, your goals are your own and different to theirs. Not necessarily conflicting, but different. You are playing your game on a much larger board. The fact that they are not aware of this, and automatically credit you with motives and priorities that you do not in fact have lends power to the persona you are portraying and also means that they are blind to your larger moves. So don't lose this smoke screen, it is useful to you, but don't be blinded by the smoke yourself.
Winning From Within

There are a great many causes for concern in today's world. I have spoken a little in *Apophis* and *Dragonscales* about the kinds of options open to magicians when Working on a global scale, but some points bear repeating or clarifying here.

Most magicians – especially those who adhere to the notion of rebirth or reincarnation – tend to play a long game, giving a lot of thought to the future. Thus, magicians tend to possess very strong opinions about ecological matters. Also, having spent so many centuries being persecuted, civil liberties tend to be high on the agenda.

Sometimes large scale campaigns and magical Workings are advisable or necessary. For instance, as I write this chapter, a campaign and petitions are underway in response to a British government plan to censor internet access, with 'esoteric' websites seemingly marked as one of the categories to be restricted unless people – who, let's not forget, are largely uninformed – actively 'opt in'. This is a legitimate and timely campaign.

But with many of the things that concern us, a more effective long term approach is to use Lesser Magical techniques to insinuate ourselves in places of influence so that we can change things from the inside, ensuring that good decisions are made and bad decisions are reversed. If we want to clean up a polluted river, we can either stand with protesters waving placards along the riverbank, or we can have the ear of the man who makes decisions at the local water authority, subtly persuading him of the value of a public relations victory. We probably cannot do both, for if we are seen waving placards, the image of his Demonic Personality is overridden by a conflicting representation. So choose carefully how you fight each battle. Quick, direct action is sometimes essential, but more lasting change is usually won when you fight your battles from within the enemy camp. Lesser Magic affords you the tools to wage such wars, subtly and powerfully.
The magician does not expect miracles. He knows that his results come from the Void, uncoiling through into manifestation by the quickest and easiest routes available. If he conjures for a new car, it doesn't appear on his driveway with a bang and a flash, driven by a demonic chauffeur. He will either find a suitable vehicle at a bargain price, be gifted one, or perhaps get a new job with a swanky company car included as part of the package. His magic will cause his Desire to manifest in his future, but without bangs and whistles.

Non-magicians, however, do not understand this. They are not attuned to the Void, they do not know its processes. Sometimes, just sometimes, for whatever reason, a magician may need to make a display of power. Because the non-magician expects the bangs and flashes that the magician doesn't, we need to give them what they expect. This is done by trickery, which is itself a magical trait (all Gods of Magic are also Trickster Gods). Here is where our understanding of stage magic and suggestion come in so very useful, spellbinding the ignorant and convincing them that we are as powerful as – well, actually as powerful as we really are, but in a way that they are capable of understanding.

It may seem like silliness to try to awe someone with magic tricks and convince them that they are real, but the only reason we think so is because of the way such tricks are presented on television as entertainment. There are alternative approaches which make such effects very sinister indeed. There are two main avenues the magician may choose to follow: bizarre magic or mind-reading.

Bizarre Magic
Bizarre magic is the name given to a kind of stage magic which is definitely not for children. It uses dark and sinister props and symbolism and the magical effects are really only supports for a spooky story. It is the story-telling aspect which accords so well with Lesser Magical performance.

There is a founding member of The Apophis Club who stages seances which abound with bizarre magic effects and he doesn't count it a good evening unless at least one person has fled the performance in terror. It's all played very straight, you see. At no point are the effects referred to as 'tricks'. And when you have an audience that is awed and filled with belief by the skill of the magician, genuine phenomena may sometimes spontaneously occur.

The best thing I can do is point you in the direction of an excellent supplier of high quality props and bizarre magic effects, where I acquire a lot of my own materials: www.blackhart.co.uk. The Tell-Tale Tarot alone is worth its weight in gold. There are routines here which are incredibly effective and which can truly frighten people if played straight and not presented as entertainment.

Mind-Reading
This is the skill of (apparently) reading someone's mind and telling them what they are thinking. It can be quite shocking for those who experience it.

I am going to send you off to watch Derren Brown in action once again, paying special attention to some of the mind-reading tricks he employs. I am then going to recommend the following book to you, which explains clearly how these things are done. It covers several routines which have been featured in Derren's television shows: Amazing Mind Reading and Psychic Demonstrations Anyone Can Do by Byron Strange. It's only a little book and is available very cheaply for Kindle, but it will provide you with a lot of useful techniques.
The Ultimate Weapon

We have talked about a lot of methodologies, techniques and crafty tactics throughout this section of the book dealing with Lesser Magic, but I have left it until here, right at the very close of the section, to unveil the ultimate Lesser Magical weapon, the force that powers every other conceivable method. It is quite simply this: CHARISMA.

Now you might say that you're not very charismatic, that you're shy and retiring, that you find it difficult to dominate a situation and take charge of it. Stuff and nonsense! If you are a magician, you are charismatic, it's as simple as that. If you have spent time refining your posture, thoughts and intuitions; if you have begun the Work of Opening the Eye in the Void, allowing the waves of raw potential to wash through you and out into the world, then believe me, you have charisma! If you can conjure a spirit out of the æthyr, you can certainly conjure some spirit within yourself. The only things that hold your charisma in and restrain it are your own fear and reticence. Let them go, and let it flow!

This is one reason why I encourage you to put the techniques of this book into practice in small, everyday ways: because you will then realise just how powerful they are, and when you come to use them in a more crucial situation, you will do so in a skilled, practised way. Most importantly, you will exude confidence, which is an essential part of the process.

I'm now going to ask you to go and watch something again, whether by television rerun, buying or renting a DVD, or Youtube. This is because the best way to develop physical characteristics which express confidence and charisma is by emulation. In this case, I am going to send you in quest of a BBC television programme which has always been a favourite of both myself and James Lewis, namely Doctor Who. We both used to joke that the Initiates of the Order of Leviathan were the true Time Lords. All of the various Doctors are brilliant, but I would particularly like you to find an episode featuring Tom Baker as the Doctor, as his is the portrayal which displays these qualities with most intensity. Any of his episodes will do. What I want you to notice – and absorb and emulate – is how he effortlessly dominates any situation in which he finds himself. Even when captured, he controls the conversation and displays huge charisma, making his enemies seem powerless in comparison, even when they should have the upper hand. These are the levels of charisma you should be able to emulate and ultimately project on your own account.
Basu, Rintu – *Persuasion Skills Black Book: Practical NLP Language Patterns For Getting the Response You Want*

Brennan, J.H. - *Getting What You Want*

Brown, Derren – *Tricks of the Mind*

Hitler, Adolf – *Mein Kampf*

Kilpatrick, James J. - *Fine Print*

LaVey, Anton Szandor – *The Satanic Witch*

LaVey, Anton Szandor – *The Devil’s Notebook*

Pease, Allan – *Body Language: How to Read Others' Thoughts by Their Gestures*

Strange, Byron – *Amazing Mind Reading and Psychic Demonstrations Anyone Can Do*

Strunk and White – *The Elements of Style*
Section 3

The Draconian Letters and the Secrets of Language
Throughout this book, we have been exploring the Mysteries of Words. We have observed the powerful effects they have upon altering patterns of consciousness, by anchoring ideas to sonic and verbal cues. We have observed how they may be used to create currents in the Void which allow Unmanifest potential to come through into manifestation, evoking spirits or charging sigils to create patterns of change. In the second section of the book, we have studied how words may influence and shape the minds of others, persuading them to do as we Will.

The Void has no structure, which is its true Beauty: it is the seething Un-stuff of the Primordial Dragon's Breath. The Lord of Darkness is the Speaker of Words, and we emulate Him. Words are the structures which give order to our thoughts, which anchor ideas, giving them substance and building a world from them. Words speak possibilities into Being.

This third section of the book will provide you with fresh tools and insights concerning words and letters. It takes as its basis the twenty one letters of the 'Draconian alphabet' first introduced in Dragonscales. For a while, I have wanted to chart meanings for these characters, which – like Enochian – are based upon the letters of the Latin alphabet which defines our modern English language (along with nearly all other languages of European origin).

I finally decided to go about this by sitting down for half an hour with each letter and just writing down every word that came to mind which began with that letter. I relied upon my own memory, as the important thing is that the words I then came up with were words that meant something to me and arose out of my Desire to Understand. This vital selection process would have been lost if I had simply used a dictionary and copied every word in it. The list thus became a living catalogue of words I actually use and attribute personal meaning to, all associated with that letter.

I then went through the lists and clumped together words of similar meanings, or which were suggestive of each other. In doing so, I discovered the basic meanings that I – not some other book or person – attributed to each letter; I discovered their span of meanings, and I realised that each letter has poles, both a positive and negative manifestation.

These lists are printed here in this section of the book, to provide some meaning and insight into the Draconian letters. However, I would like you to do two things for me, one before you read these lists and one after:

* Before you read my lists, please take time to repeat the experiment for yourself, making your own list of words. This will be much more meaningful to you. Then, when you are done and have arranged them all to your satisfaction, you can safely read mine, where you may discover a few gems that you missed, but you will now have your own matrix of meanings to slot them into.

* In return for this, when you have finished, please contact The Apophis Club through the media listed at the front of the book and share with us any gems on your lists which are not on the ones printed here. In this way, I too may be illuminated and fill a few gaps. Thank you in advance for this.

It will be noted that where a single word has several different cases and forms, I generally only list it the once. So when I list 'aspiration', it can be taken to include such words as 'aspirant', 'aspire' and so on.
Also, I do not list words such as 'disappear', which is the negative of 'appear'. Instead, the word 'appear' will be listed and 'dis-' listed as a negating prefix to include all such words.

Please be aware that a rather large number of swear words or words of a sexual nature appear in the lists: the contents of my mind, remember!
A Change of Identity

We have spoken at length about the importance of names in this book, and in the second section we discussed methods of shifting identity to project specific qualities to those you seek to persuade.

During the process of writing this book, the Order itself has shifted identity and undergone a change of name, becoming The Apophis Club.

The reason for this was that another group has started using the name 'Order of Apep' and are in process of registering as such. Whilst this group is in no way hostile, and is in many ways compatible (there is at least one dual membership), it is nonetheless not the same. So it didn't seem desirable for us both to continue under the same name.

I opted to change the name of my own group for two reasons:

1. Whilst the other group were applying for formal registration, we were not and had no intention of doing so. It therefore seemed churlish to insist that they should change their name when they had formalities already in process. I have never wished my own Order to be formal, viewing it more as a private members' club, with leather seating, bookshelves on the walls, and plenty of drinks!

2. The new title echoes the title of the novel The Club Dumas, on which the film The Ninth Gate was based, the most effective and inspirational Satanic film in recent years, if not ever.

So, ladies and gentlemen, I give you The Apophis Club!
Anus, Arse, Ass, Arsehole
Active, Activate, Action, Actor
Aspire, Admire, Adorn, Adore, Acclaim, Attain
Account, Accept, Affluent, Acumen, Accurate, Accentuate, Allow, Attorney, Appraise
Ask, Adjure, Apply, Appoint, Arrest, Answer, Alert
Amaze, Astonish, Astound, Aghast
Analyse, Associate
Amorous, Amicable
Appal, Abomination, Abhorrent, Abyss, Absolute, Agony, Awe, Ash
Aggression, Anger, Anxiety
Arable, Apple
Aroma
Apparition, Appear, Aspect
Amend, Alter
Abrahadabra

An exceptionally active and energetic letter, embodying both physical and emotional activity,
energetic motion and high anger and anxiety, together with non-stop chatter and racing thoughts, all
driven by an apprehension of pain and fear. Not lacking in the sense of wonder, though, when finally
settling down. A heavy emphasis on anal Sex Magic.
Bum, Bottom, Buttocks, Butt
Balls, Bollocks
Boobs, Bust, Breasts, Bush
Break, Bash, Beat, Bludgeon, Batter, Bombard, Bend, Burden
Back, Behind
Beware, Brave, Brag, Bet, Bait, Bow, Beckon
Bright, Burn, Blaze, Beam, Brilliant, Bake
Brim, Burst, Boundary, Beyond, Border
Better, Best
Be, Become, Behave
Bowl, Ball, Bell
Beast, Behemoth, Bellow, Bark, Bear, Bleat, Bat
Bare, Bald, Behold
Benign, Benevolent, Benefit, Beatitude, Beauty, Bless, Benediction
Base, Below, Beneath, Bog, Belly
Begin, Birth, Baby
A very solid and physical letter, brimming with life and biological functions. When joy of life is at its peak, this physicality becomes transformative and illuminating.
Cunt, Clitoris
Cock, Cods
Cruel, Callous, Corrupt, Criminal, Crook, Coward, Convict
Kind, Care, Consider, Course, Cherish
Cut, Castrate, Circumcise, Chop, Cleave, Kick, Kill, Corpse, Cripple, Crop, Curse, Condemn, Consume
Catch, Capture, Clasp
Conceal, Close, Cover
Count, Calculate, Check, Cheque, Compare, Cost, Charge
Cult, Church, Kirk, Chapel, Chantry, Chancellor, Counsel, Council, Committee, Commission, Chaplain, Crozier, Conclave, Creed
Comrade, Cousin, Companion
King, Crown
Castle
Creep, Cringe, Crawl
Croak, Chorus, Carol, Canticle, Communicate, Compose, Contact, Confer, Command, Call, Conjure, Chant, Chat
Candle
A letter of precision and clinical pragmatism, all clipped dialogue and cutting. Therefore possesses a kind of callous cruelty. At its best when driven by peak experiences, such as orgasm.
Dick, Dong
Dildo
Devil, Demon, Diabolist
Deity, Divinity
Divination, Distinguish, Determine, Decide, Define, Deduce, Deal
Dread, Despair
Dark, Dim, Dusk, Dreary, Dull, Dun, Dismal, Dirge, Dire
Decay, Destroy, Defile, Disease, Disfigure, Diminish, Death, Die, Doom
Deny
Dumb, Dolt, Dunce, Dope
Dis- *(negating prefix)*, De- *(negating prefix)*
Dry, Dust, Dirt
Delay, Dawdle, Dally
Day, Dawn, Dazzle
Dictate, Direct, Demand, Defy, Debate, Declare, Deploy
Design, Draw, Doodle, Draft
Drill, Dig, Deep
A very dark and uncertain letter, preying upon dread and hidden horrors. Seemingly solid, but transient, holding the seeds of decay within itself. Dualistic and adversarial.
Erotic, Erection
Evil, Eerie, Eldritch, Exorcise
Echo, Empty, Everything
Entrance
End, Exit, Egress, Epilogue, Ever, Eulogy, Epidemic
Exterminate, Extinguish, Expunge, Eliminate
Evade
Essence, Essent, Entity
Elation, Ecstasy, Exquisite, Excite, Enjoy, Effervesce
Endure, Enforce, Embalm
Enclose, Encompass, Embrace, Entice, Encounter, Egg
Eagle, Elk
Episode
Effect, Event, Explode
Entertain, Enthral, Enchant, Encourage
Elf, Etin
Eccentric
Empire
Ecstatic and amoral, elevating experience to excess. A powerhouse of erotic energy, capable of carrying out great works, but heedless of the cost.
Fuck, Fornicate, Fellatio, Fondle, Fap

Fanny

Fervour, Fury, Fierce, Ferocious, Feral

Fire, Flame

Family, Friend, Fellow, Foster

Foe

Fiend, Fairy, Fey, Fell

Fantasy, Feel

Fundament, Font, Foundation, Fountain

Fear, Fright

Fetid, Foul, Fester, Fade, Fen, Feeble, Fallow

Fall, Fail, Fumble

Forget, Forgive

Find

False, Fake

Fact, Firm, Fortify, Fortitude

Fast, Flee
Flea

Fortune, Fate, Future

Flow, Fly

Fun, Fair, Frolic

Finance, Funds

A fast-moving, illusory force, all surface glamour but capable of great things if its fakery isn't seen through. Great joy of sex.
Genital, Generate
Jism, Juice
Joy, Glad, Gay, Jolly
Gorgeous, Grand, Great, Good, Glory
Glitter, Glisten, Gleam, Glow
Gnarl, Gurn, Gnash
Ghost, Ghoul, Ghast, Grim, Grey, Gruesome
Jolt, Jerk, Grab, Grip, Grind, Jab, Jostle
Grief
Girl
Glamour
Jewel, Gem, Gold
Gentle, Grace, Gallant, Generous
Grave
Gate, Junction
Justice, Judge, General
Jest, Joke
Journey, Go, Jaunt

Genius

God

Gale, Gas

Gel, Jelly

*A grim and judgemental letter, mindful of mortality, but remembering the secrets of Remanifestation.*
Horror, Heinous, Hate, Hex, Hostile
Hew, Hack
Hollow, Husk, Hole, Haunt
Hell, Hades
Holy, Hallow, Harrow, Hearth
Horn
Help, Hospitality, Hold
Holistic, Hale, Heart
Hymn, Hope, Happy, Humour
Honour, Honest, Humility
Hero
Hand, Hair
Hag, Harpy, Harridan
Hound
Happen
Half
Hail
Hubris

The letter of horror and cursing, but also of awe and holiness. The human mind faced with big, ominous concepts that may overwhelm it, for better or worse.
Idiot, Imbecile, Ignorant
Ice, Icicle, Igloo
If
Innocent, Young, Youth
Important, Impressive, Impact
Indolent, Yawn
Interior, Inside, Insert, Yoni, Integrate, Introduce, Ingest
Incline, Yaw
Insight, Yoga, Imagine, Intuition, Immanent, Innovate, Invent
Incite, Influence, Interfere, Impulse
Incest
Imminent
Industry

Focus and inwardness, concentration. Producing ideological diamonds from coal through intensity of compression and concentration.
Labia, Lips, Lick, Lap, Leech
Love, Lust, Lewd, Languor, Luscious, Lascivious, Lech
Loathe, Leprosy, Leper, Lump, Lesion
List, Lean, Lie, Lay
Luck
Life, Live
Light, Luminous
Liquor, Liquid
Lose, Leave, Lack
Lonely
Left
Linger
Leap, Lead, Lord, Lady
Learn, Listen, Look, Library, Labyrinth
Limit, Line
Loft, Lift
Law, Legal
Limb, Leg

Like

A very light and liquid letter, both pleasurably and unpleasantly (sex and death). Closely associated with learning and study.
Masturbate
Mammary
Mammal
Man
Moron
Manifest, Make, Model, Mend, Mould
Mix, Meld
Moon
Modern
Mind, Mental, Memory
Myth, Meaning, Matrix, Mouth, Mystery, Message, Map, Maze
Mode
Meet
Macerate, Maul, Mash
Move, Motive, Mobile
Menace, Macabre, Morbid, Murk, Misery, Melancholy, Malevolent, Monster
Murder, Massacre, Mutilate, Maim
The letter of the mind and all its operations, also those shapes and appearances in the world that cast their shadows upon the mind. The secret letter of murder. Auto-erotic Sex Magic.
Naughty, Nasty
Nice
Nervous
Need, Necessity
Nod
Name, Nomenclature
Noesis, Nous
New, Novel, Next
Never, Not, Nothing, Nowhere, No-one, Nobody
Nipple, Nape, Nubbin, Neck
Near, Neighbour, Network, Nation
Nymphomaniac
North
Nucleus
Nest
Nail
Nonsense, Nuisance
Governs names and definitions, opposites and polarities, tensions and connections.
Orgasm
Organ, Organism
Ovulate, Ovary
Orifice, Oral, Open, Oval
Ought, Obligation, Office, Official
Order, Orchestrate
Offer
Opposite, Odd
Offend, Obscure, Oblivious
Oscillate
Operate
Octopus
Oblong
Oxygen, Ozone
Occult, Oracle, Ocular
Omit, Obliterate
On, Onto, Off
Out
Ogre

Own

Ox, Owl, Otter, Osprey

The letter of openings and gateways from one state to another. Penetrative Sex Magic. The ecstasy of Becoming something Other.
Penis, Prick, Percy, Plonker, Phallus
Persuade, Permit, Promise, Programme
Perhaps, Probable, Possible
Preach, Pontificate, Pronounce, Profess, Propaganda, Platitude
Pompous, Prig
Piss, Pee
Passion, Pleasure
Perfume
Phantasmagoria, Phantom
Prove, Presence
Publish, Public, Profile, Paste
Pander, Pamper
Penny, Pound, Profit, Prosper
Plague, Pestilence, Pathogen
Panic, Petrify
Portal, Passage, Porch
Parliament, Politics
Letter of possibility and of the depths from which possibilities arise. At its best, Passion and Desire, and its worst, disease and madness. All poles are represented: passion and passivity; pain and pleasure; profit and poverty; possibility and pedantism.
Quim
Queer, Queasy
Quaint, Quirk
Quarrel
Quiet
Quantity, Quality
Quill
Quisling
Quad, Quarter
Quell, Quail, Quiver, Quash, Quit
Queen
Quest
Question, Query
Quaff
Quintessence, Quite
Quid
Quilt
Quick

*Measurements and comparisons, questions and assertions.*
Remanifest
Runa, Rune
Read, Recite, Relate, Reveal
Reckon, Reason, Realise, Rational
Rape, Ravage, Ravish
Rip, Rend
Rave, Rage, Rant, Roar, Revel, Riot, Revolution, Rebel
Relic
Rod, Rigid
Rule, Reign
Road, Ride, Run, Race
Rise
Raunchy, Risk
Rot, Reek, Revolt, Repel
Rose
Remove
Radio
Radiation, Resonate, Ring
Retaliate, Revenge, Retribution

Travel, experience and the powers of reason and integration.
Sex, Sleaze, Smut, Shag, Sordid
Sperm, Spunk, Seed, Semen
Seduce
Slut, Slattern, Slag, Slapper
Slime, Sludge, Slither, Slug, Septic, Slide, Slick
Snake, Serpent, Scale
Shadow, Shade
Sepulchre
Sinister, Strange
Star
Sentence
Save, Safe
Sell
Serious, Stern
Smart
Style
Surrender
Slime and substance, primordial soup, solve et coagula. The importance of fluids in Sex Magic.
Testicles, Testes
Tits, Teats
Transgender, Transsexual, Transvestite
Thorough
Tough, Trouble, Thug
Tawdry, Tatty
Taste, Trend
Temperature
Tool
Token
Travel, Trail, Trace, Train
Tarot
Trust, Tolerance, Truth
Talk, Tale
Terminate
Tend
Taint
Thunder, Turbulence, Toss, Transgress
Everything is permitted: the transgression of boundaries, the overthrow of borders. Shifting gender roles and identification in Sex Magic.
Vagina, Vulva
Wank
Under
Walk, Undulate
Value, Worth, Wealth
Ulcer, Ugly
Use, Work
Want
Vampire, Werewolf, Undead
Worm, Wyrm, Wurm
Wet, Water, Undine, Wave, Weir
Void, Vacuum
War, Vanquish, Victory
World
Wight
Utter, Word, Voice, Vocal, Vocabulary
Wyrd, Weird
Vague, Vain

Unite

Wonder

*The Void and the Words that are Uttered and Not-Uuttered from it. Vagina worship.*
Xeper
Xem
Xanadu
X-Ray

*Pure magical force and applied Will.*
Four of the five words listed under this letter imply altered or twisted states of mind, two positive (Zos and Zen) and two negative (Zealot and Zany). Mental shifts, for better or worse.
As we have discovered when studying the use of letters in the broad span of magical systems in the first section of this book, numerology has always played a key role in exploring the meanings of words, with words which add up to the same or similar numbers – or which are multiples thereof – being assumed to possess secret links in meaning.

When I devised the Draconian characters, I gave them three separate modes of numeration. The details and reasoning behind this are contained in the following paragraphs, quoted from Dragonscales:

The first number system is thus the 'Claw' system and defines the manifest essence of a word, the way that it expresses itself in concrete terms. This is achieved by simply allocating the numbers 1 to 21 to the letters in sequence:

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The second numeric sequence, the Serpentine, expresses the progressive leaps of consciousness and perception of other-dimensional reality which occurs when the Eye is Opened in the Void. This expanding vision is expressed thus: the first row is numbered 1 to 7; the second row is twice 1 to 7 (i.e. 2 to 14 counted in twos); the third row is thrice 1 to 7 (i.e. 3 to 21 counted in threes). This explores the potentiality of the word / phrase in multi-dimensional terms:

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<td>21</td>
</tr>
</tbody>
</table>
The final numeric sequence, that of Zain (see Apophis for an explanation of this concept, which is the sum and total of All-Potential, Everything and Nothing, Everywhere and Nowhere, Everywhen and Nowhen) is an expression of the quantum leaps that may occur in magical manifestation and Understanding. It is a declaration of the tangential tantra (again, see Apophis, or the section on Loki in chapter 8 of Ægishjálmur) which accompany high level magical phenomena, unpredictable but fascinating. The first row expresses the number sequence 1 to 7; the second row is the first row squared; the third row is the first row cubed.

<table>
<thead>
<tr>
<th>B</th>
<th>D</th>
<th>P</th>
<th>G</th>
<th>R</th>
<th>T</th>
<th>Q</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
<td>6</td>
<td>7</td>
</tr>
<tr>
<td>F</td>
<td>H</td>
<td>X</td>
<td>S</td>
<td>L</td>
<td>K</td>
<td>Z</td>
</tr>
<tr>
<td>1</td>
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<td>9</td>
<td>16</td>
<td>25</td>
<td>36</td>
<td>49</td>
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<tr>
<td>U</td>
<td>I</td>
<td>E</td>
<td>O</td>
<td>M</td>
<td>N</td>
<td>A</td>
</tr>
<tr>
<td>1</td>
<td>8</td>
<td>27</td>
<td>64</td>
<td>125</td>
<td>216</td>
<td>343</td>
</tr>
</tbody>
</table>

The method of use is the same as that in other numerological systems, where the values of the letters of a word or phrase are added together to generate a total. There are then presumed to be hidden, occult links between words and concepts which share the same numbers.

Readers should consult their own lists of words and total them up, tracing the mysterious connexions between ideas. But it would be remiss of me not to provide a basic starter list to facilitate initial comparisons, so here follow the numbers for some of the key words listed in this third section of the book. In each case, the word value is marked in parentheses to indicate whether the number is calculated by Claw (C), Serpentine (S), or Zain (Z).

10  Be (S)
13  Dry (S)
14  Butt (Z), Beg (S)
15  Dry (Z), Fury (Z)
16  Butt (S), Bush (S), Fury (S), Wyrd (S), Wyrd (Z)
17  Bog (S), Die (S)
18  Be (C), Fly (S), God (S)
19  Bum (S), Dust (S), Dirt (S), Defy (S)
21  Cut (S), Dirt (Z), Elf (S)
22  Birth (S), Beg (C), Dire (S), Fire (S), Joy (S), Ride (S), Truth (Z), Word (S)
23  Dry (C), Deep (S), Foe (S), Fun (S), Prey (S), Rot (S), Sex (S), Void (S), Utter (S)
24  Birth (Z), Cunt (S), God (C), Truth (S)
25  Dusk (S), Dull (S), Dust (Z), Fetid (S), Weird (S)
26  Bright (S), Ever (S), Grief (S), Run (S), See (S), Tits
Deploy (S), Draft (C), Friend (S), Foster (S), Good (C), Grave (S), Open (S), Reign (S), Ride (Z), Terror (S), Triumph (S), Voice (S)

Arse (S), Ass (C), Apply (S), Defy (C), Draw (C), Door (C), Fierce (S), Foe (C), Fall (S), Fun (C), Horror (S), Yoga (S), Limit (S), Prey (Z), Pretend (S), Seduce (S), Star (C), Trust (C), Weird (Z), Zos (C)

Abyss (S), Dick (C), Dong (C), Dirge (C), Dawn (S), Evade (S), Fury (C), Fetid (Z), Fake (S), Grim (C), Hades (S), Lust (C), Never (S), Not (C), Penis (S), Spunk (S), Water (S)

Ask (C), Beast (S), Cold (C), Great (S), Grief (Z), Heart (S), Prosper (S), Pray (C), Read (C), See (C), Sorrow (S), Utter (Z)

Adjure (S), Apple (S), Beauty (S), Breath (S), Corrupt (S), Cult (C), Key (C), Define (S), Endure (S), Excel (S), Fire (C), Find (C), Fast (C), Ice (C), Look (S), Perfect (S), Queen (S), Rape (C), Road (C), Storm (S), Trouble (S), Torture (S), Walk (S), Value (S), Xem (C)

Believe (S), Cast (S), Cum (C), Dread (C), Design (S), Empire (S), Feral (S), Hope (C), Light (C), Light (Z), Mystery (S), Order (C), Runa (S), Rage (C), Seed (C), Sin (C), Thunder (S)

Break (S), Beyond (S), Border (C), Blight (C), Blight (Z), Cock (S), Come (S), Dreary (S), Destroy (S), Delay (S), Debate (S), Excite (S), Fright (C), Fade (C), Fact (C), Firm (C), Ghost (C), Justice (S), Genius (S), Lust (Z), Law (C), Query (Z), Slime (S), Self (C), Seal (S), Want (S)

Adore (S), Boobs (C), Bane (S), Corpse (S), Check (S), Enjoy (S), Fuck (C), Fetid (C), Hearth (S), Misery (S), Quiet (Z), Rule (C), Rise (C), Sea (C), Talk (S), Utter (C), Wonder (S)

Anus (S), Balls (S), Crown (S), Crave (S), Kia (C), Dildo (C), Decay (S), Erotic (S), False (S), Fair (C), Jism (C), Grand (S), Grief (C), Hell (C), Harrow (S), Myth (C), Plague (S), Shadow (S), Taste (S), Victory (S)

Alter (S), Brain (S), Bale (C), Kind (C), Cast (C), Deity (Z), Entity (S), Fear (C), Fortitude (S), Hollow (S), Lady (C), Rose (C), Work (C), Void (C), Zen (C)

Aspire (S), Bottom (S), Bless (C), Child (C), Excess (S), Fate (C), Grand (C), Haunt (S), Horn (C), Insight (S), Murk (C), Maybe (S), New (C), Play (C), Rebel (C), Sex (Z), Talk (C), World (C), Xeper (C)

Awe (C), Bleak (S), Blemish (S), Kill (C), King (C),
Call (S), Divinity (S), Dull (Z), Eagle (S), Elf (Z),
Evident (S), Foul (C), Flow (C), Great (C), Hate (C),
Luck (C), Life (C), Perhaps (C), Speak (S), Tragedy
(S), Wealth (S), Werewolf (S)

Arse (C), Arrest (S), Cunt (C), Creed (C), Circle (S),
Come (C), Despair (S), Eldritch (S), Ever (C),
Explore (S), Feel (C), Honour (S), Library (S), Man
(C), Might (C), Preach (S), Travel (S), Wank (S)

Apply (C), Blaze (S), Coward (S), Charge (S), Dusk
(Z), Death (C), Deny (C), Fortune (S), Glory (C),
Holy (C), Mystery (Z), Occult (S), Prostitute (S),
Prepare (S), Sperm (C), Weird (C)

Apple (C), Beast (C), Care (C), Demon (S), Epilogue
(S), Funds (C), Need (C), Profit (C), Quest
(C), Rise (Z), Soul (C), Story (C), Terror (C)

Anger (S), Balls (C), Break (C), Cock (C), Clue (C),
Clear (S), Chaos (S), Deity (C), Doom (C), Enquire
(S), Flame (S), Fail (C), Gorgeous (S), Journey (S),
Make (S), Moon (S), Mind (C), Possible (C), Quim
(C), Quest (Z), Rune (C), Revenge (S), Vacuum (S)

Admire (S), Breasts (S), Become (S), Begin (C),
Call (C), Crazy (S), Dawn (C), Essent (S), Forget (C),
Ghoul (C), Heart (C), Lose (C), Open (C), Promise
(S), Perhaps (S), Prove (C), Publish (Z), Rule (Z),
Serpent (S)

Brave (C), Behold (C), Breath (C), Bane (C), Capture
(S), Direct (C), Deep (Z), Etin (C), Fake (C), Yoga
(C), Matrix (S), Maze (S), Opposite (S), Phallus (S),
Semen (S), Storm (C), Sigil (C)

Appal (C), Abyss (C), Buttocks (S), Burden (C),
Behemoth (S), Evil (C), Ever (Z), Exquisite (S),
Entice (S), Family (S), Horror (C), Hades (C), Hallow
(S), Invent (S), Man (C), Panic (S), Query (C)

Agony (S), Alter (C), Brother (C), Curse (C), Chant
(S), Evil (Z), Empty (C), Life (Z), Look (C), Morbid
(C), Noesis (S), Queer (C), Quiet (C), Runa (C), Seal
(C), Sigil (Z), Taste (C), Walk (C)

Appear (S), Cruel (C), Create (S), Devil (C), Dismal
(S), Dictate (S), Grave (C), Love (C), Memory (S),
Probable (S), Prosper (C), Perish (C), Reign (C),
Spunk (C), Want (C), Vampire (S)

Adore (C), Below (C), Brain (C), Conjure (S), Devil
(Z), Disease (S), Feral (C), Fiend (C), Learn (S),
Murder (C), Perish (Z)

Answer (S), Bleak (C), Church (C), Debate (C),
Drama (S), Fester (C), Quick (C), Save (C), Water
(C)
Arrest (C), Amend (S), Behind (C), Blaze (C), Clitoris (S), Corrupt (C), Diminish (S), Fanny (S), Foster (C), Juice (C), Gruesome (S), Orgasm (S), Operate (S), Speak (C)

Castle (S), Deduce (C), Dreary (C), Fairy (C), Future (C), Persuade (S), Sinister (S), Treasure (S)

Anus (C), Anger (C), Corpse (C), Decide (C), Demand (S), Exorcise (S), Enforce (S), Elevate (S), Hearth (C), Penis (C), Publish (C), Perdition (S), Queer (Z)

Boundary (S), Beneath (S), Blemish (C), Cover (C), Cult (Z), Clear (C), Delay (C), Declare (S), Deploy (C), Drama (C), Friend (C), Luck (Z), Nothing (S), Preach (C), Pleasure (S), Pattern (S), Realise (S), Snake (S)

Charge (C), Chant (C), Covet (C), Crazy (C), Decay (C), Excel (C), Ferocious (S), False (C), Limit (C), Move (C), Perhaps (C), Perfect (C), Question (S), Self (Z), Wank (C)

Astound (S), Absolute (S), Appear (C), Climax (S), Dazzle (S), Design (C), Everything (S), Extinguish (S), Ecstasy (S), Glamour (S), God (Z), Make (C), Pretend (C), See (Z)

Crown (C), Compose (S), Key (Z), Crave (C), Distinguish (S), Haunt (C), Ice (Z), Maze (C), Prepare (C), Trance (S), Tragedy (C), Xeper (Z)

Asshole (S), Attain (C), Aghast (C), Anxiety (S), Breasts (C), Consider (S), Count (C), Chantry (S), Counsel (S), Candle (S), Chaos (C), Diabolist (S), Defile (C), Eerie (C), Evade (C), Embrace (S), Plague (C), Primeval (S), Seed (Z), Sorrow (C), Torture (C), Word (Z)

Aspire (C), Council (S), Combine (S), Essence (S), Harrow (C), Monster (S), Presence (S), Panic (C), Reason (S), Triumph (C), Vagina (S)

Beyond (C), Coward (C), Entreat (S), Fuck (Z), Genital (S), Message (S), Maybe (C), Testicles (S), Trouble (C), Thunder (C), Thelema (S)

Action (S), Chapel (C), Child (Z), Despair (C), Destroy (C), Erotic (C), Enjoy (C), Event (C), Learn (C), Moon (C), Rot (Z), Seduce (C), Slime (C), Void (Z)

Appraise (S), Adjure (C), Amorous (S), Beware (C), Beauty (C), Callous (S), Comrade (S), Circle (C), Demon (C), Endure (C), Fellatio (S), Fierce (C), Juice (Z), Joy (Z), Library (C), Passion (S), Queen (C), Shadow (C), Travel (C)
Believe (C), Command (S), Deduce (Z), Disease (C), Essence (C), Ecstasy (C), Gold (Z), Journey (C), Masturbate (S), Revenge (C)

Behemoth (C), Compare (C), Genital (C), Lord (Z), Monster (C), Phantom (C), Vampire (C)

Acclaim (S), Appraise (C), Clitoris (C), Conclave (S), Creed (Z), Contact (C), Enquire (C), Macabre (C), Parliament (S), Treasure (C), Vagina (C), World (Z)

Bollocks (C), Boundary (C), Divination (S), Entrance (S), Enforce (S), Effect (Z), Entertain (S), Ghoul (Z), Justice (Z), Hope (Z)

Asshole (C), Benediction (S), Compose (C), Mountain (S), Remanifest (S), Realise (C), Story (Z), Vacuum (C)

Cherish (Z), Castrate (C), Eliminate (S), Foundation (S), Hero (Z), Message (C), Passion (C), Prove (S)

Astonish (C), Absolute (C), Apparition (S), Dildo (Z), Holy (Z), Pleasure (C), Thelema (C)

Abhorrent (C), Callous (C), Consider (S), Decide (Z), Sinister (C)

Adoration (S), Associate (S), Diabolist (C), Fantasy (C), Order (Z), Presence (C), Prostitute (C), Perdition (C)

Border (Z), Calculate (S), Combine (C), Fervour (Z), Fierce (Z)

Acumen (C), Elevate (C), Perfect (Z)

Aspiration (S), Adornment (S), Account (C), Anxiety (C), Counsel (C), Encompass (S), Enchant (C), Glory (Z), Gruesome (C), Labyrinth (C), Soul (Z), Work (Z)

Affluent (C), Amorous (C), Council (C), Divinity (C), Dynamic (C), Exorcise (C), Forget (Z), Generate (C), Menace (C), Werewolf (C)

Enclose (C), Primeval (C)

Attorney (C), Brilliant (C), Condemn (C), Diminish (C), Exquisite (Z), Seduce (Z), Testicles (C)

Arsehole (C), Exterminate (S), Elation (C), Fellatio (C), Forgive (Z), Propaganda (S), Question (C)

Activation (S), Accurate (C)

Admiration (S), Brother (Z), Commission (S), Command (C), Erection (C), Proportion (C), Rose (Z), Terror (Z)

Consume (C), Chancellor (S), Eldritch (Z), Excite (Z), Imagine (C), Malevolent (S), Quintessence (S), Transform (C)

Conceal (C), Torture (Z)

Activate (C), Acclaim (C), Exquisite (C), Finance
Believe, Resonate

Accentuate, Companion, Love, Meaning

Melancholy

Analyse, Below, Manifest, Propaganda

Determine, Entrance

Amicable, Corrupt, Eccentric, Fortitude

Celestial, Ferocious

Criminal, Cost, Masturbate

Acceptance, Abrahadabra, Behold, Prosper

Extinguish, Excel, Fornicate

Everything, Retribution

Attainment, Distinguish

Adoration, Aggression, Bum, Circumcise, Cold, Intuition, Necessity

Abrahadabra, Destroy, Entertain, Fundament, Victory

Accountant, Apparition, Conclave, Communicate, Conceive, Deploy, Trouble

Calculate, Encourage

Committee, Echo, Encounter, Excess

Lose, Pestilence

Cover, Encompass, Imagination

Associate, Covet, Good

Dim, Door, Mountain

Abomination, Voice

Aspiration, Circle

Influence

Firm, Frolic

Borrow, Chancellor, Parliament, Remanifest

Accountancy, Quim

Grim, Prostitute, Revolution

Benevolent, Myth

Admiration, Acceptance, Eliminate, Foundation

Boobs, Benediction, Erotic

Horror, Might

Companion

Accentuate, Course

Divination

Corpse, Werewolf

Activation, Attainment, Triumph
Necessity (Z)
Ash (Z)
Essence (Z), Fairy (Z)
Fast (Z)
Eccentric (Z)
Law (Z)
Star (Z)
Awe (Z), Vulva (Z)
Fade (Z)
Consider (Z), Glad (Z)
Ass (Z)
Bear (Z), Bare (Z), Enforce (Z), Fear (Z)
Brave (Z), Fail (Z), Fate (Z), Read (Z)
Lady (Z), Rape (Z)
Dread (Z), Play (Z), Rage (Z)
Beckon (Z), Grave (Z), Hate (Z)
Brass (Z)
Apply (Z), Death (Z), Water (Z)
Abyss (Z), Car (Z)
Bark (Z), Counsel (Z), Great (Z), Heart (Z)
Adjure (Z), Beauty (Z), Breath (Z), Dark (Z), Fact (Z), Sea (Z)
Base (Z), Kia (Z), Diminish (Z), Save (Z)
Batter (Z)
Erection (Z)
Hearth (Z)
Dreary (Z)
Arse (Z), Pestilence (Z)
Hades (Z)
Beast (Z)
Ask (Z), Library (Z), Tragedy (Z)
Value (Z)
Taste (Z)
Apple (Z), Cast (Z), Feral (Z), Perhaps (Z)
Aspire (Z), Arrest (Z)
Behave (Z), Plague (Z)
Beware (Z), Despair (Z)
Alter (Z), Debate (Z), Wealth (Z)
Fake (Z), Travel (Z)
Moon (Z)
Talk (Z)
Care (Z), Enclose (Z), Semen (Z), Seal (Z)
Break (Z), Crave (Z), False (Z)
Prepare (Z)
Breasts (Z), Road (Z)
Conceive (Z)
Back (Z), Decay (Z)
Phallus (Z), Revolution (Z)
Preach (Z)
Charge (Z), Yoga (Z)
Active (Z), Capture (Z)
Harrow (Z)
Committee (Z), Persuade (Z)
Catch (Z), Speak (Z)
Dictate (Z)
Shadow (Z), Treasure (Z)
Bleak (Z)
Demon (Z)
Clear (Z)
Proportion (Z)
Disease (Z)
Adore (Z), Crazy (Z)
Determine (Z)
Create (Z)
Blaze (Z)
Pleasure (Z)
Accept (Z), Coward (Z), Realise (Z)
Ecstasy (Z)
Castle (Z)
Elevate (Z)
Monster (Z)
Hallow (Z)
Chaos (Z)
Declare (Z)
Probable (Z)
Benign (Z)
Diabolist (Z)
Invent (Z)
Combine (Z)
Absolute (Z)
Consume (Z)
Asshole (Z)
Matrix (Z)
Fellatio (Z)
Maybe (Z)
Vacuum (Z)
Admire (Z), Callous (Z), Family (Z)
Arsehole (Z)
Vampire (Z)
Celestial (Z)
Nothing (Z)
Dismal (Z)
Flame (Z)
Make (Z)
Intuition (Z)
Primeval (Z)
Maze (Z)
Climax (Z)
Influence (Z), Orgasm (Z), Thelema (Z)
Message (Z)
Dawn (Z)
Embrace (Z)
Runa (Z)
Want (Z)
Glamour (Z)
Grand (Z), Haunt (Z)
Brain (Z)
Anus (Z)
Bane (Z)
Undead (Z)
Anger (Z)
Wank (Z)
Encounter (Z)
Compare (Z), Quintessence (Z)
Chant (Z)
Panic (Z), Pattern (Z)
Answer (Z)
Benevolent (Z)
Benediction (Z)
Learn (Z), Labyrinth (Z)
Anxiety (Z)
Amorous (Z), Chantry (Z)
Beneath (Z)
Enthral (Z)
Genital (Z)
Trance (Z)
Agony (Z)
Brilliant (Z)
Snake (Z)
Boundary (Z)
Appoint (Z)
Embalm (Z)
Astound (Z)
Candle (Z)
Generate (Z)
Passion (Z)
Abhorrent (Z), Reason (Z)
Action (Z), Astonish (Z)
Attorney (Z)
Man (Z)
Condemn (Z)
Fantasy (Z)
Fundament (Z)
Meaning (Z)
Analyse (Z)
Mountain (Z)
Communicate (Z)
Apparition (Z)
Aspiration (Z)
Activation (Z)
Accentuate (Z)
Adoration (Z)
Acceptance (Z)
Companion (Z)
Parliament (Z)
Admiration (Z)
Accountant (Z)
Caravan (Z)
Attainment (Z)
Accountancy (Z)
Propaganda (Z)
Imagination (Z)
Abomination (Z)
Abrahadabra (Z)
When I decided to write this book, it was out of a love for language, a passion for words and their meanings. I had become fed up of hearing people deride words. Words are the most flexible, emotive and compelling symbols the human race has devised, capable of incredible feats of communication, transferring information from one brain to another, or from one world to another. The history of magic is the history of words, and to use words effectively is to be a magician.

I understood from the outset that the three sections of the book would likely appeal to different groups of people: the first section would appeal to the general occultist of whatever background; the second section would appeal to the canny practitioner who understands the appeal and true usefulness of Lesser Magic; the third section would appeal to students of the Seven Heads curriculum and to the members of The Apophis Club, eager to expand their understanding of the new approaches we are creating.

But I hope that every reader has gained something of benefit from every section, and that the book has encouraged in all a greater love for and understanding of words and their supreme role in magic.

May the Whisperings of the Serpent in the Void reach you all.

Michael Kelly

Anti-Magus V°-

Friday 13th September 2013

[1] It will be noted that in all instances in this chapter, I have accepted Crowley's adjusted attributions re Heh and Tzaddi; thus The Star is attributed to Heh, and The Emperor to Tzaddi.

[2] See Apophis and Draconian Consciousness

[3] Midgard is actually the name of the physical world, which is enclosed by the Midgard Serpent, whose name is Jormungandr. See my Ægishjálmur for further information

[4] I am using the masculine pronoun throughout simply for ease of use, but everything applies equally to women.

[5] Apologies to overseas readers for these British references.