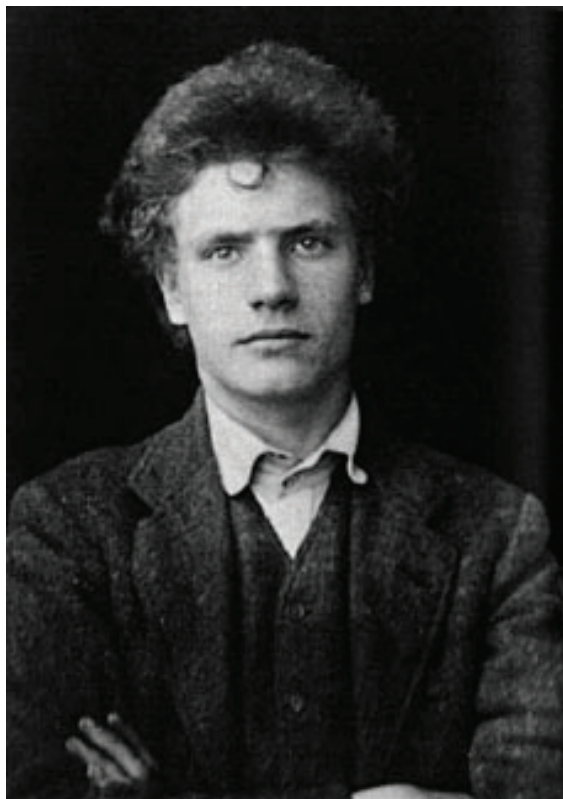


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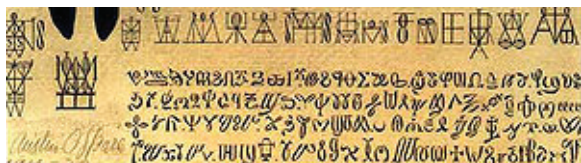
## *Initia General Theory III*

### Famous Witches & Magicians



**Austin Osman Spare**  
**1886 - 1956**

*"grandfather of Chaos Magick"*



see supplemental note on sigils page 12

In the annals of occult history, Austin Osman Spare stands out as a character in a narrow, selective field of characters. He is particularly interesting to me because he shared my personal curiosity about the relationship between magick and the subconscious mind. He discovered “psychical” or automatic writing and art in the form of sketching and painting. His writing is difficult, not a “beach read”. His art is, forgive me fans, disturbing. But Spare’s art wasn’t created either to sell or appeal to anyone else. It was simply a device to further his pursuit of the spirit world.

In his teens, he became friends with an older woman (unknown) who claimed to be descended from Salem Witches. (Transplanted to England?) Apparently she taught him evocation and techniques to cause the physical manifestation of elementals.

The photo at left depicts Spare as a young man in London. As an artist particularly drawn to portraiture, I tend to look closely at faces. I have noticed that people with an innate connection to the spirit world share a characteristic look of intensity and depth; a difficult to describe expression of the eyes that might be interpreted as haunted or fathomless. This image of Spare demonstrates exactly that. (If you look carefully, you will see the same phenomenon emanate from the eyes of Madame Blavatsky in the previous lesson.)

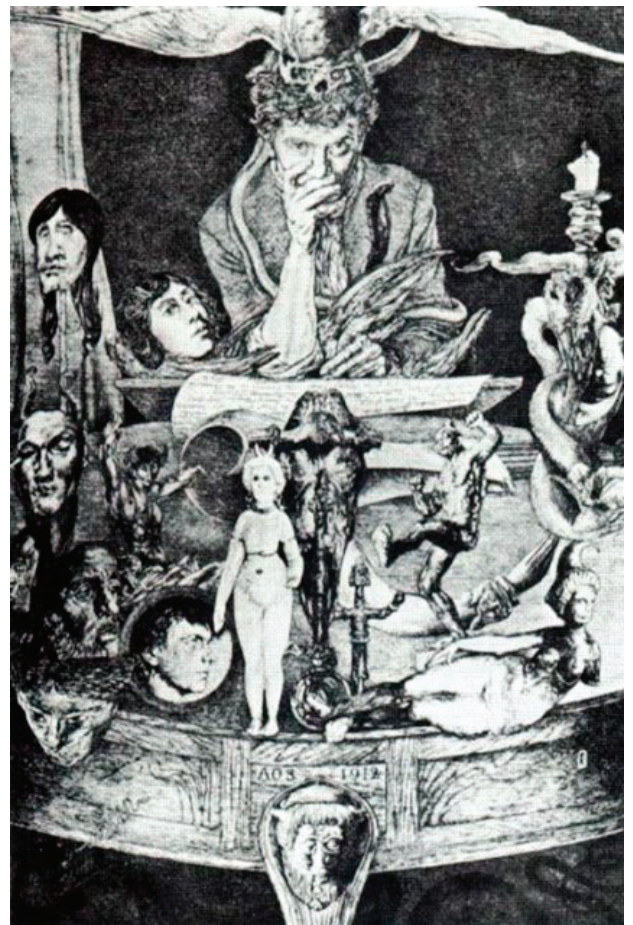
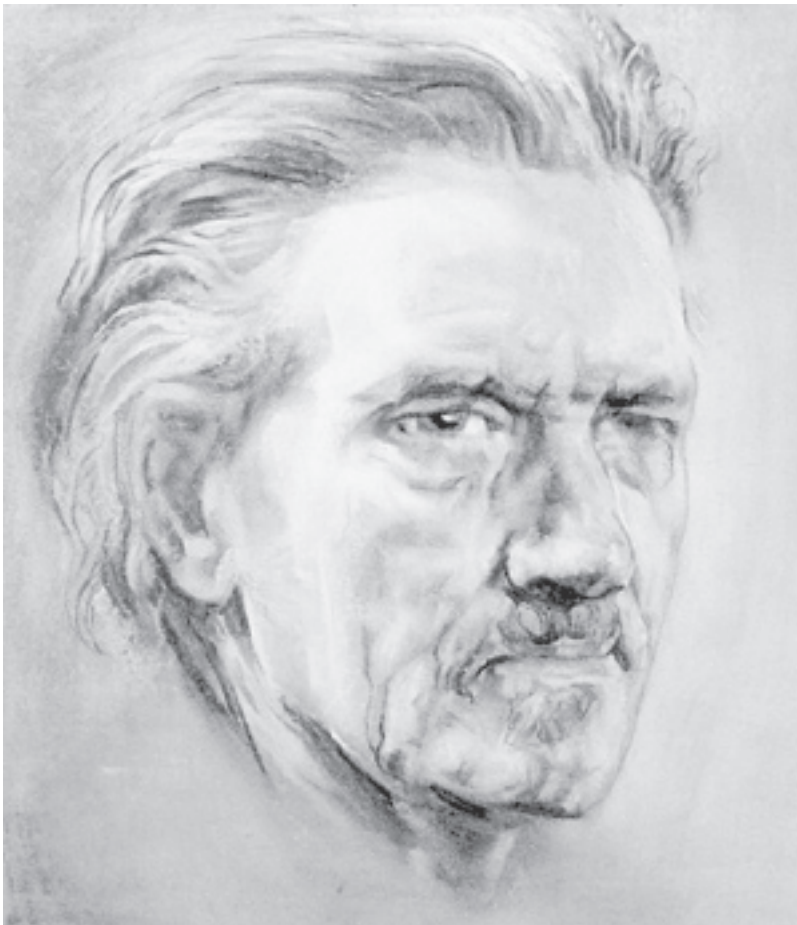
If for nothing else, Spare is of particular importance to me, and to you, because he is the creator of Sigil Magick. I think this is the most important development in magick in the past few centuries. When executed correctly, the creation and application of a sigil to spell work collapses the need for decades of mystery school

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training while it centers and focuses the power necessary to command rearrangement of the future and/or the laws of physics. Use of sigils is strictly **BYOC: Bring your own concentration**. Without it, it won't work.

Spare often appeared as the central character in his own works as seen here. He spent his last thirty years as a recluse in a small, London flat with several cats. Someday I may write a book called "Spare on the Couch" because I believe enough clues have been left to reconstruct a legitimate psycho/psychic/analysis.

In any case, modern Witches, Magicians and mystics as well owe him honor and gratitude for his contribution.





## *On Automatic Writing*

If you have been using *Seasons of the Witch* for any time at all, you have noticed that power opportunities for Psychic Development occur on Wednesdays every so often. These are times when time invested will render results multiplied by a number that is unknown, but certainly greater than one.

I want to repeat my fervent suggestion that you think of psychic development as a lifelong pursuit rather than a task with a beginning and end. The psychic abilities of a Witch or Magician must be exercised regularly to function on demand, but, moreover, must also be constantly improved.

Remember the PRINCIPLE that challenges the notion of status quo. It is this.

*You can move forward or you can move backward, but you cannot stay in the same place.*

This principle is absolute appropos to magick, but it applies to every other aspect of life on Earth as well.

The fact that the development of new psychic skills and the refinement of others in progress improves our practice of magick is only part of the importance. What trumps this benefit is that it teaches you more about yourself and learning about yourself is the

1. Much superior to a Rorschach test, it would be fascinating to learn what others see in this drawing.



André Masson. Automatic Drawing - Ink on Paper, 1924.  
Currently at Museum of Modern Art, New York.<sup>1</sup>

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mortar and pestle of honing your magickal capability. Every detail you learn about yourself is a piece to a puzzle shaped like a magickal key.

During your childhood and adolescence you were challenged to acquire and perfect motor skills to meet the demands of a constantly changing body. This is analagous to what is taking place in your magickal practice as you train. Your ability is in perpetual change. If you learn something new about magick, or something new about yourself, your approach to magick then requires a matching adjustment; plus or minus something here or there. This process must be nourished and kept alive through dedication and curiosity. It is the very heart of magick.

Back to the subject at hand, if you have never tried automatic writing or drawing, I recommend that you do so now. There may be something in it for you.

The phenomenon is sometimes called Surrealist Automatism. It means that your body is engaged in an activity (writing, drawing, composing) and taking direction from your subconscious mind -- completely free of the constraints or censorship of the conscious mind. This is not the same thing as channeling or mediumship. It is not the surrender of your body to a foreign entity or spirit, but the surrender of your body to a part of your mind not normally given a means of waking expression. Your conscious mind will not be aware of what is written or drawn at the time the activity occurs.

This is accomplished deliberately by finding time alone, assembling the desired materials and allowing yourself to enter a state of trance.

### ***Trance***

Early in your training, in a lesson called "Mental Magick", I provided you with a technique and an audio sample of one method for achieving a trance, or Alpha state. The result of using this method should be a state of Alpha awareness just this side of Theta or actually falling asleep. We have named these three states of consciousness Beta, Alpha and Theta, but that doesn't mean there are three distinct states with clearly defined borders. On the contrary, state of consciousness exists on a line of continuum between manic frenzy and sleep from which you cannot be awakened.

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At this point you should be comfortable with achieving a trance state sufficient for meditation without props or reminders. If this is the case, then it will not be a stretch for you to spontaneously slip into a state of mild trance at will.

Here are optimum conditions:

1. There are people who become practiced at entering light trance states immediately and at will who can also perform under almost any conditions; sitting in a crowded train station or in a doctor's office. You will probably be able to do this at some point in the future if you continue your studies. For now, most of you will get better results with temporary solitude and relative quiet.
2. To write or draw, you must be sitting with pen poised on paper.
3. Begin with three deep, controlled breaths in through your nose, out through your mouth.
4. Allow your eyes to close and begin your descent.  
**Descent is the key to achieving trance quickly.** The method is personal choice. So long as you imagine yourself descending, it doesn't matter whether you are going down in an elevator, walking down a hill, climbing down a ladder, or walking down the spiral ramp from the top of the Guggenheim to street level.
5. When you reach the bottom, instead of taking control of your vision as you would in a purpose-driven meditation, simply step aside and allow your subconscious mind the freedom to write or draw. Keep your eyes closed. Do not interfere. Curb your curiosity and allow the event to play out.
6. You will know when the session is over. More than likely your eyes will simply open unprompted and without the accustomed ritual of re-entry.





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**NOTE:** Automatic writing or drawing is **not** a form of divination. Your purpose is not to

- a.) divine the future
- b.) locate a person, place or thing or
- c.) reveal unknown information about other people or situations.

Your purpose is to uncover something useful about the hidden part of your personality or spirit-self. You need not bring a question to the exercise.

**“Show me,”** is the only direction necessary.

## *The Prize*

**In magick, there is no greater prize than the “open handed gesture”** which refers to the ability to cause a supernatural result without the use of any tool, prop or device -- nothing other than the mind and body of the Witch or Magician (and sometimes helpful others which I will call “spirits” for simplicity’s sake). That is the peak of the pyramid we are building with this training. Many of you are on track for this possibility.

It is no small accomplishment. It requires study, practice, time, desire and sacrifice. **It requires the radical, prideful effrontery to think of yourself as a god coupled with the humility of knowing you are**

(1.) shackled to the unpredictable whims and mischief of your own subconscious mind which sometimes seems to be following its own agenda and contradicting your best interest

and

(2.) in a position to act as your own priest(ess), but not someone else’s. If you feel called to teach, teach others how to grow and minister to their own magickal needs and not to call you master.

This is a goal worthy of a lifetime’s pursuit not because of the novelty, but because of what you will learn on the way.



*Can you guess which house is the residence of a Witch or Magician?*

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As I have said before, I could be sitting on an airplane, surrounded by strangers with babies crying, experiencing turbulence, having had ice water spilled in my lap by a flight attendant and nonetheless stir the magickal ethers to life by closing my eyes and reaching out. This is a form of mental magick. You have heard from many sources, I'm sure, that magickal mastery requires learning to control your mind. Certainly, this is true, but it's not the whole story. Let's talk about the role your body plays in magick.





## *Body Magick*



Da Vinci's Vitruvian man  
reconceived as woman by  
Sharri LaPierre, Bare Bones Art.

***I'll bet you thought your body exists for the purpose of carrying your big, beautiful brain around.*** Life coaches love to say that "your body listens to your mind". Of course they're right. It does. **The question is, "Is the reverse also true?"** You can force or coerce your body to do many things. But your body has its own needs and, if you ignore them, sooner or later you will pay a price.

Up until now we have thought of physical magick as referring to tools you may use, costume you may wear or the environment in which you practice. But there is no physical environment that is closer to home than the body you occupy for now. That, of course, being because your body is home to your mind, your spirit and your magickal core.

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*You are at a stage in your training when it is time for us to add body awareness to the mix.* If you have followed the lessons, comprehended the material presented and completed the assignments suggested, then many things that were new in the beginning have since been committed to long-term memory and are done without having to concentrate.

**Exercise #1.** The first thing I would like you to do is set aside five minutes when you can sit **in silence**. I prefer you sit for this exercise rather than lie down. If you are accustomed to sitting in a chair that is fine. *(If you are accustomed to sitting on the floor you probably don't need this segment.)*

Sit in any position and allow your eyes to close. Tell yourself that your purpose is to listen to your body and see what it has to say to you. If your attention wanders, gently bring it back to the task at hand. Stay alert. Do not wander into trance or linger on the grocery list. Ask your body to show you what you need to know.

After a few heartbeats of simply sitting quietly, receptive to what your body will say, you may notice an inclination to shift your posture, the position of your feet on the floor, where you have placed your hands. Relax your muscles. Let your body tell you how it would like to relax into a sitting position. Move around until you feel that your mind and your body are in sync.

When you have quieted the world around you and made a connection with your body begin listening to your breath. Notice how you are breathing. Does your body crave deeper breaths? Are you engaging your diaphragm? When you give your body the breath it needs, you will notice the beginnings of a sensation of peace that may feel strange and out of place in contemporary life. When you begin to feel this peaceful sensation, allow yourself to become aware of your heartbeat. If it is quiet enough where you are, you may be able to actually hear it. In any case, if you focus your attention on your heart coursing blood through your body, you will become acutely aware of the rhythm of your pulse. If you are quiet enough and focused enough, you can feel your entire body throb with each heartbeat.

As you relax into this exercise, ask again what your body has to say to you and allow

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your mind to be redirected. You may find that your body wants less stress in a given area or more attention in another. Be open to wherever this conversation leads.

If you want to live a long, healthy, vital life you should have frequent dialogues with your body in which you can simply ask, "How are you doing? Am I too busy to give you the attention you deserve? Have I been ignoring something crucial? What do you need?" Getting in touch with your body in this way can deliver the same therapeutic effects as a week at the spa. Occasionally in *Seasons of the Witch* you will see PowerDays with notations on stress relief. I recommend you do this more often, say once a week, but at the very least take me up on those reminders.

*I first became aware of the strong mind-body connection in magick because of an oddity that occurred during purpose-driven meditations. I would notice that my head would, on its own, pivot to the right or left as if someone had entered my peripheral vision and I turned to see who it was. After noting this occurrence over some time, I came to the conclusion that this was a response, albeit peculiar, to a magickal working drawing heavily on either left or right brain function.*

*That caused me to begin thinking about how else the body might be involved in either facilitating or, conversely, blocking magickal performance. I began to pay attention to how I used my hands, arms and fingers when casting.*

### **Exercise #2. While you are communing with your body, try these two things.**

a.) First, begin to stir the air deosil (clockwise) as you would when casting. Be sensitive to how it feels. Allow your dominant (magickal) hand to take control of performing this task independent of conscious direction from you. Your hand may go faster or slower, higher, lower, with more or less flourish. Allow increments of adjustment until it feels JUST RIGHT. Then commit what you are doing to memory so that you could recreate it later in performance of a ritual.



b.) Use the same method to learn the best way to point your **power finger**. Your power finger is the dominant finger on your dominant hand. Pretend that you could levitate an object by pointing your finger or make it disappear. There is a way of pointing with your finger that feels more powerful than others. When you find it, memorize how it feels and looks so that you can recreate at will.

**Beyond the fact and glamour of health and well-being, working magick in harmony with the body you occupy will bring faster, smoother, more powerful results.** We cast in concert with the movements of the moon because we would miss the opportunity of advantage. The same is true of acting as one with the impulses of our bodies.

Learn to think of your body as the powerful magickal instrument that it is. If you think you could use more work on awakening the power centers of your body, you may be interested in the Hindu approach of chakras. The two books I recommend are by the same author, Anodea Judith. First: *Wheels of Life: A User's Guide to the Chakra System*. Second, more in depth: *Eastern Body, Western Mind, Psychology and the Chakra System As a Path to the Self*. Available online at Amazon.Com among others.

## ***Sigil Magick: Next Level***

**A sigil is a symbol of a single spell or casting.** It can be used once and ONLY once. While there are several techniques for use, the most effective is this. Using the sigil as focus, funnel all the spell's energy into the sigil which should be created when you begin to plan the spell. Allow the energy to build until it is at the point of combustion, then mentally send it out into space and detonate releasing the pressure to rearrange matter and energy according to your purpose.

This is the sort of spell you should save for something important because, if you do it right, you will need a magickal rest afterward.

## *Thoughts on the use of Herbs for Magick*



*If a tree falls in the forest without any creature to hear, does it make a sound?*

You were probably very young the first time you heard that riddle. While I don't have the answer to that question, I can say with certainty that ...

... an herb or oil used without a person on whom to interact will have no effect whatsoever.

The crucible of herbal magick is not the independent burning of plants, but how the result of that effects the senses of those within its range. The magick occurs in the ways the various scents stimulate the senses, awakening different areas of the brain and different magickal potentials.

Because we are as individual as snowflakes, however cliché that may be, the recipe that blew the roof off your barn may have zero effect on me. That is exactly why you should devote some of your time allotted for magick to experimentation.