

The Book of Novicia, Chapter Seven

Ritual Magick: Drama as Magickal Tool

Suspend your disbelief. Open the costume armoire and the closets of your mind.

Beginning with an assumption that you have completed the first six chapters of the Book of Novicia, this marks your seventh month of training. Some of the Path of Dreams lessons may seem tedious, depending on your personality. Some of you may be better at broad, sweeping vision than meticulous details. In the 80's (the 1980's that is) one of the chain gymnasiums ran a commercial with a diva-ish body builder. She was shown working the machines, then sauntering out in evening dress for a night on the town -- as sexy and confident as a goddess. The tag line was "you gotta pump before you primp".

Of course commercial ads are most effective when they tap into profundities such as this one. The ad was memorable partly because of the visuals, but certainly because of the catchy phrase expressing the principle underlying success of any kind. If you look good without taking care of your body, it's not success – it's luck. Success must be earned. You gotta pump before you primp.

PRINCIPLE: You can reasonably expect to have some luck in your life, but, mostly, your happiness depends upon a complex weave of successes – designed, organized and earned by you. You can choose to do nothing and be tossed about by “fate” – helpless as a leaf in a stream – or you can show up for your life by recognizing your innate (demigod-like) power and tweak certain things Magickally.

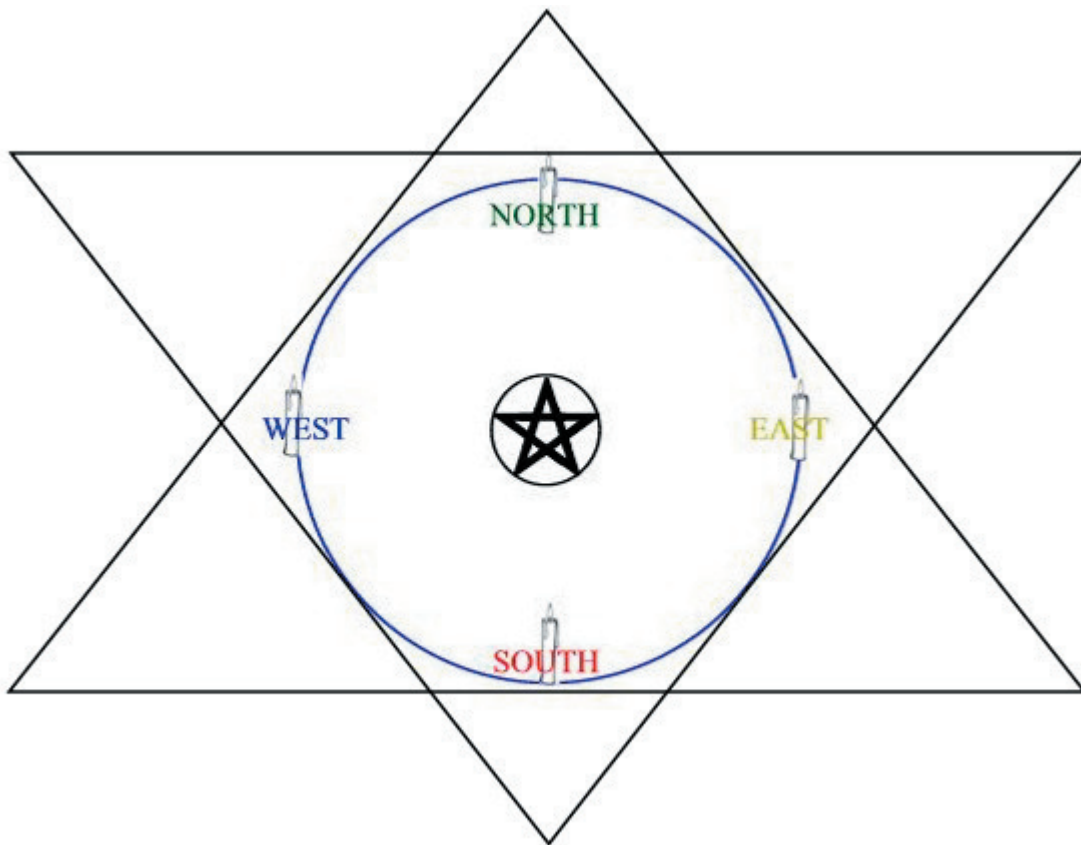
There's no way to get out of doing the work. You still have to go to the gym or yoga mat if you want a strong, fit, beautiful, healthy body, but you can use Magick to charm yourself into wanting to! You can use Magick to help you achieve your successes quicker, easier and perhaps with grander results than would have been likely otherwise. But, you still have to make the personal investment and sacrifice in acquiring the Magickal skills. The bad news is that it's not all fun and games. The good news is that **this** lesson is **all**

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fun and games!

First, the foundation. For the sake of convenience the basic form for beginning Ritual Magick, covered in Chapter Two, is repeated here on pages 2-6. Use this as the template on which you will build a more elaborate event.

***NOTE:** The recommendations in this lesson are intended for solitary workings unless otherwise noted.*

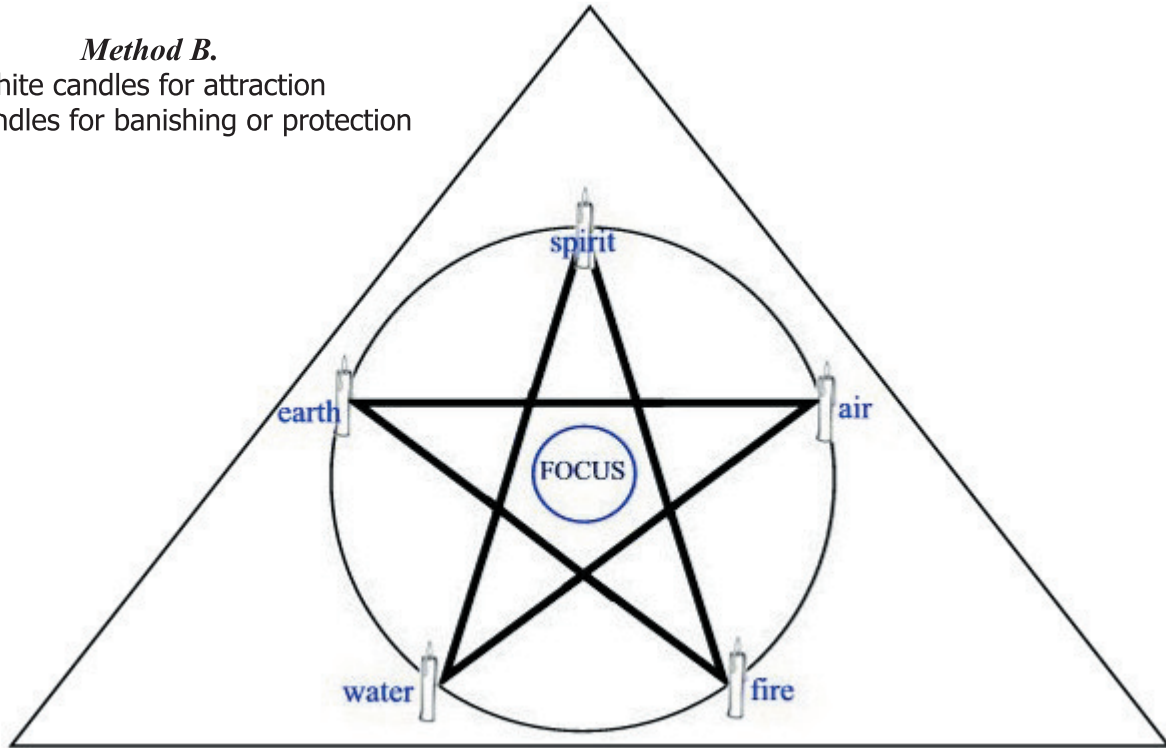


Method A.

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Method B.

white candles for attraction
black candles for banishing or protection



Which one will you use? If you are planning a ritual and one of these seems more appealing, go with that.

Note: As a general rule, I use Method A. when casting for tangible things and Method B. when casting for non-physical things. I always use Method B for repelling/reversing spells and for spells of protection.

1. Establish the cornerstones for a Ritual Circle.

There are **two basic methods**, but you are probably familiar with only one of them.

A. The first method uses **the four compass points**: north, east, south and west as a

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foundation. These are sometimes called Quarters, Pillars or Guardians. They have many correspondences, but the ones you must know are the corresponding elements. Set the candles far enough apart so that there is room for you to sit in the middle.

B. The second method uses **five points to form a pentagram**. The points represent the four Ancient Elements plus "spirit" or the god in you. Let the top, or apex, of the star be set in the north and designated _____ (you).

Refer to the diagrams following. Set the candles far enough apart so that there is room for you to move around

2. When your cornerstones are in place, set the focus of your spell.

The focus of your spell is a symbol or collection of symbols that will represent the goal of the spell. As a general rule I use a receptacle to contain my symbols. (If I'm using Method A, I place a pentagram underneath the receptacle (top of star pointing north) which will serve as a cauldron. It doesn't have to be a work of art. It could be hand drawn.) For example, when I am casting for anything related to prosperity --from actual money to business success to real estate -- I use a large bowl made of green glass set on top of a stone pentagram. A pillar candle goes in the middle of the bowl. Depending on the spell that one candle might be the only thing present or it might be surrounded with a riot of goodies such as gold coins, a parchment rolled and tied with velvet ribbon, tarot cards, a photograph or toy, etc. etc.

3. Drawing the Circle.

When all is ready, make sure you have **inside the Circle** a lighter or matches to light candles and salt to seal the Circle. Go within. Form a Circle with a sprinkling of salt. Begin in the north and go clockwise until you at north again. See a circular wall of blue flame rising from the salt toward the heavens. Say, "All within is safe and sound," three times. Once you clearly see this image in your mind's eye, you are protected and may proceed.

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4. Evocation of Elements

Begin lighting candles in the north and go clockwise. As you light each flame pay some polite tribute to the element represented. *Ex. If using Method A, you might say something like, "Hail Kingdom of the North! And welcome to my Circle."* Acknowledge each of the Ancient Elements, close your eyes long enough to imagine the force of nature that each represents. Volcanoes pushing out of the sea to form mountains, the sound of wind rushing through trees or past wind chimes, the hypnotic effect of fire --the hiss and crackle, and, last, the sound of water as rain, babbling brook, waterfall or ocean waves. Experiencing these things in your mind, as vividly as possible, calls them forth.

5. Set the Focus

Set the focus of your spell in the middle of your Circle. Use an unscented candle (refer to the chart on page 135 in *Seasons of the Witch Primer* to choose a color that corresponds with the focus of your spell). Keep in mind this candle doesn't have to be large. It can be as small as a tea light. Light the candle. Lay beside it your piece of paper with what you want written on it.

6. Cast the Spell

The spell is cast by speaking your desire in rhyme. Say your quatrain out loud to set the Magick in motion – no matter how simple, no matter how silly it seems. No one knows why there is such Magick in speaking simple rhyme. It is true nonetheless. If you need to refer to examples, you can find examples in the first lesson and on pages 77-78 of the *Primer*. As you speak your quatrain, use your dominant hand to stir the air above the cauldron in a clockwise motion. Once for every repetition of your quatrain, nine times total.

Close your eyes. Hold your hands out, palms up. Concentrate for a few moments on what you want while breathing deeply three times. Light the paper with your candle and drop it in your cauldron or fireproof container. As it burns watch the paper transform into smoke which transforms into vapor and "see" it carried on the four winds to seek out and bring you the thing, the opportunity or the essence you want. Spend a minute visualizing the request going out into the world, crossing dimensions if necessary, gaining the attention of the Powers That Be who judge you worthy and, with the wave of a hand, change the course of future events to align themselves with the outcome that pleases you. The steps are complete.

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7. *Opening The Circle*

When you are ready to reopen the Circle, you will reverse the process. You can open the Circle and leave the candles burning if you wish. Beginning in the west move counter-clockwise (widdershins), dismiss each Guardian Element with respect and gratitude. Something like, "Great Kingdom of the West, I thank you for your service. Merry Met, and Merry Part and Merry Meet Again."

When this is done, close your eyes and lower the circular curtain of blue flame until it ceases to be. When you are ready to snuff the candles, do so in the order of west, south, east, north. If you have a fireproof way to let the focus candle burn out, it would be ideal.

(End repeat of Ritual Magick Template. New material resumes.)

In Chapter Five on Magickal Tools, we talked about cultural images of the Magickally adept such as the Wizard, Witch and Gypsy: how they may have "charmed" us, attracted us or repelled us. Your choice to develop Magickal skills is, in a sense, a reenactment of the qualities you projected onto these icons, but this is just the first platform. There are, perhaps, infinite experiences available from the well of your imagination. These are learning experiences to be sure, but they are also tools to be added to your Magickal toolbox. These tools cannot be purchased, given, borrowed or loaned. Once earned, they are yours alone. Each one is a Magickal merit badge.

KEY. Your Magickal ability is limited only by your own imagination.

Let's discuss when it might be appropriate to consider using drama to create elaborate Magicks. **Four things come to mind** – although there may be others.

1. **REPELLING.** When you are striking at an obstacle that has proven resistant to lesser Magicks.
2. **ATTRACTING.** When a Magickal goal seems large and out of reach; a case of "daring" to dream, a leap from your Sphere of Influence.
3. **SHAPESHIFTING.** When you are tweaking a personal quality or essence.

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4. **VARIETY.** Highly creative and imaginative people often have a low tolerance for monotony. You may, either now or as time goes on, find that you want to spice up your Ritual life with new or different things to keep it fresh and exciting.¹ The more you are emotionally and sensually engaged, the greater will be your results.

If this sounds similar to advice for a healthy, long-term relationship, that's because there are often, in my opinion, physiological similarities between Magickal and sexual stimulation.

Adding drama to Ritual Magick requires more planning, more effort, more creativity and imagination. The drama to which this lesson refers is **part paraphernalia and part personae** (see below). Sometimes it may also be environmental if you are using an exotic location or even a ²meteorological event.

PRINCIPLE. When done correctly, the use of drama as a Magickal tool should feel more like play than work.

PARAPHERNALIA

Most of the tools listed in Chapter Five fall into this category. It will be up to you to choose what "feels" right for your particular purpose. This lesson's focus is on items listed in Chapter Five under "OTHER AIDS: Numbers 3 and 4". That would be make-up, costumes, drama and other props.

Many of you have not been practicing seriously long enough to insure freedom from money issues. Please let me hasten to assure you that **drama will not require big monetary expenditures** – if any at all. You have, all around you, items that can be used to create a lasting impression.

¹This is why I keep my Magickal tools out of sight in a wooden chest – so that, when I do take them out, all the cells and fibers in my body respond with excited anticipation, readying themselves for Magick.

²Reference to a second year subject.

PERSONAE

Main Entry: per-so-na

Pronunciation: \pər-□sō-nə, -□nä\

Function: noun

Inflected Form(s): plural per-so-nae -(□)nē, -□nī\ or personas

Etymology: Latin

Date: 1909

Definition (*for the purpose of this lesson*) an individual's social facade or front that especially in the analytic psychology of C.G. Jung reflects the role in life the individual is playing

I cannot repeat too often that the most valuable tool you possess is your own imagination AND that it is the only tool absolutely necessary. When you set out to plan a Ritual, you may have thought previously that you were creating a shift in your environment, in the attitude of other people or in the stream of "Fate". Actually none of this is true.

KEY. When you plan and execute a Ritual, you are creating a shift in you!

That shift could be ...

- 1.) ... **in your perspective**. As earlier mentioned, one example would be charming yourself to want to get up early four times a week to work out.
- 2.) ... **in your attractiveness** (more or less). Like a glamour, but less draining. You can boost your level of attractiveness which, in turn, creates a shift in the perspective of others in your sphere of acquaintance. "Attractiveness" in this sense doesn't mean simple good lucks or grooming, but rather that you are expressing certain qualities.

Examples of "more". You are attractive as a candidate for a promotion. You are attractive as a potential business partner. You are attractive as a potential guest for a dinner party invitation and so forth.

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Examples of "less" (repelling – the opposite of attraction). You want to discourage the attentions of a certain someone. You want to be repellent to being taken advantage of. You want to be psychically invisible to attack or invasion.

You will find that almost every Power opportunity in *Seasons of the Witch* can be accomplished with one of these two shifts. This is Magick reduced to its lowest common denominator.

Paraphernalia doesn't equal Magick, but it certainly can set a mood and remind you of where you are and what you're doing. If I need to make an impression on my Magickal mind, I mount a production. I suspect that there's a little drama in every Witch. Encourage the Magickal child in you to come out and play. Encourage the Wizard in you to make an appearance. – excerpt from *Seasons of the Witch Primer*

We have learned that a shift in your circumstances requires a shift in you. If this concept seems abstract and confusing at this point, just let it sit quietly on your mind. One day, it will become clear to you the way a morning fog disappears in sunlight. Meanwhile, we will proceed with an example of shifting a quality or essence within you for the purpose of achieving an outward result of changed circumstance.

Warrior Woman

There was a woman named Kate who was hired to work in an office in a clerical position. She was a natural hard worker by both personality and upbringing. Like many people, she believed that she could do well in the world and get ahead with honesty, cheerfulness, cooperation and diligence. Her supervisor, Susan, who was cunning and shrewd, recognized Kate's commendable qualities, but saw them as an opportunity for exploitation.



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Within six months Kate was working twelve-hour-days, six days a week. Her relationship was in trouble. Her health was slipping along with her appearance and normally buoyant attitude. Meanwhile, Susan was enjoying weekday nail appointments, long lunches and afternoon massages. She always looked well-rested, well-groomed, happy and confident. She was regularly recognized by her superiors for a job well done because, as the result of Kate's outstanding effort, the department was able to let another associate go. Susan was in line for a promotion with notable pay raise. Kate was in line for a divorce and an extended illness.

How did this happen? Kate was working from a false premise that honesty, cheerfulness, cooperation and diligence are qualities valued by the corporate world. Actually, the opposite is true. Recent research indicates that people who rise to the top of large companies are often diagnosable sociopaths; persons such as Susan who have no conscience or moral compass to stop them from abusing workers who are entrusted to their supervision. Kate learned very well to keep her head down and her nose to the grindstone. Unfortunately, she didn't learn how and when to say no.

How might Kate best benefit from the practice of Witchcraft?

Frankly, the easiest thing by far would be to affect a shift in understanding and change jobs. If that's not practical or possible, then Kate must reverse the process that has delivered such undesirable results.

This is a large undertaking and complicated. Kate needs to plan a strategy using a combination of mundane and Magickal tools. She needs a shift in perspective combined with both attraction and repelling techniques.

For this task, I would go to *Seasons of the Witch* and find the next PowerDay that offers help with spells for courage/warrior energy. While these are often paired, they are not the same. To distinguish between the two, Gandhi demonstrated courage without warrior energy. Hitler demonstrated warrior energy without courage. Kate needs to draw from the *best* of both.

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Having identified the day and hours when Power for this Ritual will be at its peak, ideally Kate would tell Susan she must take a personal day on that date for private reasons. The strategy begins with planning the Ritual and marking thirty days thereafter on the calendar. Kate is going to plan a Ritual that will empower her spirit with courage and surround her person with confidence and warrior energy.

Kate is going to incorporate both paraphernalia and personae techniques to create drama in this Ritual. To determine what paraphernalia is required, look to the development of the Magickal personae first. The shift in personae that Kate needs to take on is that of The Warrior – an **archetype** with which we are all familiar.

Main Entry: ar-che-type

Pronunciation: \[är-ki-tīp\

Function: noun

Etymology Latin *archetypum*, from Greek *archetypon*, from neuter of *archetypos* *archetypal*, from *archein* + *typos* type

Date: 1545

Definition (*as pertains to this lesson*) an inherited idea or mode of thought in the psychology of C. G. Jung that is derived from the experience of the race and is present in the unconscious of the individual



Once Kate has made a decision that she intends to replace the essence of complacency with the essence of Warrior and commits to this shift, she may begin to receive intuitive flashes, even visions, as implied by the following quote by C.G. Jung.

Archetypes have, when they appear, a distinctly luminous character which can only be described as ‘spiritual’. It not infrequently happens that the archetype appears in the form of a spirit in dreams or fantasy products, or even comports itself like a ghost. There is a mystical aura about its luminosity, and it has a corresponding effect upon the emotions. It

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mobilizes philosophical and religious convictions in the very people who deemed themselves miles above any such fits of weakness. Often it drives with unexampled passion and remorseless logic towards its goal and draws its subject under its spell, from which despite the most desperate resistance he is unable, and finally no longer willing, to break free, because the experience brings with it a depth and fullness of meaning that was unthinkable before.” -- C. G. Jung

If you receive flashes, impression or visions – waking or sleeping – that give rise to what the essence of Warrior looks like to you, by all means incorporate this, to the best of your ability, in your Ritual. If not, proceed to ask yourself what images come to mind when you think “Warrior”. Is it Rambo, Cochise, G.I. Joe or Lancelot? You may decide to present yourself naked in blue body paint and markings of symbols (or words) as the ancient Celts did. Needless to say a comprehensive list isn’t possible.

Develop a character that best expresses the essence of “Warrior” in your mind. Then assemble props and costume, as best you can, that reflect that impression. If Warrior Energy means fire to you, add more fire than usual. If weapons come to mind, add weapons (actual, toy or symbols). Streak your hair with temporary red spray and add lots of black eye make up to give yourself an untamed look.



Incorporated into Kate’s Ritual should be two to three minutes of sitting quietly in her Circle, in a meditative state, savoring the experience of inviting The Warrior to come forward into her conscious personality. She is not taking on something not already there, but, rather, waking it and calling it forward. She will give instructions that this new aspect of personality is a tool that responds only to her conscious wishes. She will also

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cast a ¹glamour of respect for the authority of The Warrior and will renew it often. In the future, when she calls The Warrior forward, other people will hesitate to challenge her. They will feel uncertain and inadequate in the face of her quiet confidence and self-possessed presence.

Thirty days after the Ritual is complete, Kate will leave the office at a reasonable hour. She will gather any unfinished work, leave it on Susan's desk and tell her that she was not able to finish the tasks assigned within the time frame of a normal work day. (She will call on her Warrior energy for the poise of the courageous. She is steadfast and determined. She will not retreat or withdraw.)

Key. Change your appearance. Change yourself. (Many actors report that costumes often “do the acting” for them.)

This story is to be taken simply as a working example of how drama may be used to construct a purpose-driven Ritual. Every scenario depends upon the issue, the person, the budget, the intensity of need or desire and the creativity of the writer.

The example of Kate and Susan is more intense and serious than the typical situation because love, health and livelihood are at stake and being threatened.



¹A spell of enchantment that causes the appearance of a person or object to seem different from the fact.

FANTASY

Some of the most powerful Magicians I know of regularly call on the world of fantasy for inspiration. If your Magick can be assisted by calling on characters or creatures originated in books or movies, I encourage you to experiment. **It's not random that characters or things of fantasy catch your attention.** Bring a sense of childlike wonder and freedom to the construction of your Ritual.



To connect with the source of your Power, leave your inhibitions behind.

SOCIAL MAGICK

As you know, I don't recommend casting in group situations when the goal is the manifestation of something eminent or immediately necessary. I do, however, think **there can be value in performing dramatic Ritual in groups.** Exercises such as having various persons represent aspects of deity, for instance, can be informative and liberating. If you have someone who is good at playwriting, you can create a Magickal and memorable evening that far exceeds the limits of typical gatherings.

Assignment:

Find a PowerDay within the next moon cycle that strikes you as an opportunity for Ritual Magick with drama. Above all, ***have fun with this project!***

I encourage your questions directed to the staff by email. I also invite you to send me your ideas on creating drama in Ritual Magick. These may be included in the first publication of the Book of Novicia. We also love to read about your experiences if you wish to share them.

IN CONCLUSION: This lesson contained three keys and two principles.

Magickal Notation: Don't forget your journaling. The keeping of a Witch's Diary is a big part of the process. No detail is too unimportant to record.

Your Chapter Seven notes will be about your experiments AND ideas for future projects involving drama as a ritual tool.