

Psionic magick

by

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LESSON ONE

KNOWING YOURSELF

Welcome to the class. This course is probably going to be just a little different from any you have taken before in that I, like my own teacher in these arts so many years ago, am a firm believer in starting from scratch. All too often, instructors in the occult arts assume that the student already has certain abilities and a background of understanding. And often this is true, but more often, either the student has no such background, or has found a previous course incomprehensible. In addition to this is the fact that the mere title of Technomage was new to a lot of people not too long ago. So let me begin by giving you a little of what technomagick is and we can get into the heavier aspects of its philosophy in later lessons.

I will begin with the simple question. What is a Technomage and what the hell is Psionic Magick?

These are two questions which will inevitably pop up whenever I find myself talking to my pagan friends, even before they try to lecture me about the latest in political fads. It is not the easiest thing to explain and the reaction to the concept is something akin the face of the Russian Colonel in Rambo III when he asked the hero "Who are you?" and he responded "Your worst nightmare."

In some ways, Technomagick is the orthodox (and I use word because there is no better one even though it may not be entirely appropriate) pagan's worst nightmare. There is something that is not quite savory to them in the idea of machines playing a role in Magick and the fundamental premises of Technomagick do not fit at all with the worldview that they are trying to promote, even though the basis is the same.

The unfortunate fact is that some of our brethren look on us as being little better than Satanists, even though we have as little use for that breed as they do.

To understand how a Technomage thinks and how it relates to modern paganism, you have to visualize a balance between religion on the left and science on the right. The distinction is purely arbitrary and please do not read anything political into that. On the extreme left hand, you have the orthodox pagan with his or her various forms of worship based ritual. Slightly to the right of that, you have the practitioner of Magick, now usually basing his work on the Golden Dawn system in some way, or the work of Franz Bardon, the system favored by my own teacher.

On the extreme right, you have the true materialist scientist as exemplified by the blockheads in the Scientific Committee to Investigate the Claims of the Paranormal. And just a little to the left of them, the New Physicists, who seem to be less interested in physics than in philosophy and trying to create new social systems for other people to live in. It can become very annoying, trying to sort all of these matters out and then you find

us, somewhere in between. For our model of working is based on the use of machines to mediate between the magician and the mostly impersonal forces of the unseen universe.

The Technomage is in many ways a materialist. He functions in a world where all is energy, and matter is nothing more than a form of energy. He is not likely to be interested in religion, because he realizes that gods and goddesses are nothing more than patterns of energy themselves, which means that he cannot put his mind into a frame of worship. Devotion is a concept utterly alien to technomagick, even though it may be convenient to personify the patterns. To put it more clearly, a Technomage is sort of the pagan equivalent of a secular humanist, only he goes a bit farther. Where the humanist says that "Man is the measure of all things," the Technomage says "Man is potentially the master of all things."

Right away, you can see the problems that this is going to present. The good neopagan, or simply pagan, will go into raptures about the worship of the Goddess or the various manifestations of the Horned God and the Technomage will look at her with a certain puzzlement of expression, wondering what all the fuss is about. It is not the type of situation which makes friends easily. And, to be honest, the good Technomage can be just as bullheaded and obnoxious as any other person and at times possibly moreso. The truth of the matter is that the basic training of the magician, as opposed to that of the mystic, is not conducive to humility.

OK, so now you know why Uncle Chuckie is such a pain in the rear at times. So how did he get that way and how does all this relate to the ideas of Technomagick?

So at this point let me tell you something about myself and my own journey.

I am, in truth, a product of my environment. I was eight years old when Sputnik was launched and that event had a terrible impact on me, for I had the misfortune to be considered, rightly or wrongly, a child prodigy with an interest in science. Whether I truly deserved that reputation or not is open to argument, since I have always been capable of being damned stupid when I wanted to be. As I grow older, I increasingly doubt it myself, though it did wonders for the budding ego of a small boy who was so uncoordinated that he did not learn to ride a bicycle until he was twelve and so utterly unathletic that he never even bothered to try to catch the baseball. Charles the Fierce, of which so much has been made, did not appear until adolescence at which time I made up for things with a vengeance. (How many 16-year-olds carry a garrote and know how to use it?)

But the Russian satellite changed everything, for the nation went into a paroxysm of terror at the thought that the Godless Communists had better scientists than we did, (actually it was an accident of history due to the fact that their scientists were not as good and they needed more powerful rockets because their nuclear warheads were so much heavier and less sophisticated) and any child who had the slightest interest in the sciences was treated as a potential savior of the nation and pushed as far and as fast as possible.

That is one hell of a heavy trip to lay on the head of an eight-year old.

As a result, I became a junior scientist, complete with chemistry set, telescope, microscope, electronic stuff, and occasional explosions in the back yard as I tried to make rocket fuel and a peculiar interest in the borderlines of nature, particularly such things as telepathy and ghosts.

When I was twelve I got to mix them.



That year, for Christmas, I was given a plastic box with two dials, a large and colorful meter and a thing you strapped to your hand. It was a simple lie detector, actually a galvanic skin response meter. Of course, in those days, no one outside of a few psychologists knew what biofeedback was and I certainly had no idea of it and if you had mentioned "galvanic skin response" you would have gotten some very strange looks. It was just fun to hook up the machine and make the needle move by thinking.

I got real good at that. In fact, I became so adept at moving the needle around that I became the most accomplished liar in school. I trained myself to the point where I could say the most outrageous untruth and have no physical register at all for the teacher to grab onto. This did not exactly make me popular with my fellows, for it is inherent in the nature of children that they insist that everyone be exactly like themselves and I was most definitely NOT like anyone else.

Well, so much for the socialization process.

But my little green box came to the rescue again, for I discovered that if things got too hot at school, I could get myself a day off by hooking myself up, getting the needle down and willing my body temperature to rise. Mother would never have dreamt of sending me out with a fever!

I also discovered, and at this point my orthodox brethren feel their hair start to rise in shock, that once I had the needle down, if I imagined real hard that something unpleasant was happening to anyone I did not like, something unpleasant did happen.

It was great fun.

But you must remember that at this time I was still thinking of myself as a little scientist and my room had the appearance of a laboratory, with control panels for different gadgets all over the place. That had started when I was six and that year, Santa Claus (who still

existed then) gave me a control panel that was a mock television station control unit. That was not remarkable, but my father did one small thing that day that set a suggestion in my mind that never really left and probably resulted in my present interests. This is the toy.



I was on the floor of my room playing with it and he came to take a picture. I was about to throw a switch on the panel which would cause a small red light to go on. My father, for reasons I have never quite understood, said that if I had thrown the switch, it would have caused the photo to blur. Patent nonsense, but a six-year-old would not know that.

Anyway, by the time I was thirteen, I had more control panels than I had wall to put them around. And I got a good one.

Remco made a radio transmitter station that could transmit voice and code to any AM radio in the house. It was in a nice, blue cabinet and it was my favorite gadget. I discovered that by turning the television in my room on a channel that was not used for broadcast, and by playing with the frequency control on the transmitter, I could make pretty patterns on the screen.



In one fell swoop I graduated from scientist to video artist and nobody knew what they were at the time either.

Are you getting the point that I have this bad habit of being ahead of everyone? I will confess that it was a surprise that my eighth grade art teacher started giving me A's to not only my parents but to myself, as I had never shown any talent in art before, but it is vaguely possible that my little games with the television were somehow carrying over into my classwork.

But what the hell has all this to do with becoming a magician? Well, think about this. If you could build a machine that would control a television set, why could you not do the same thing with the human mind and the rest of nature? Hence the concept of the Technomage, to use machines to do Magick.

We have to go back to the culture of the 1950's and early 1960's. It is difficult for those born later to realize the hold that orthodox Christianity had. And by orthodox, I do not mean fundamentalism, but mainline Protestantism and Roman Catholicism.

My mother's family had been protestant from the reformation. The first one to come over on her side did so in 1645 and Resolved Waldron came complete with high hat, buckles on his shoes and a bible, as well as a land grant for much of New York.

Father left the Roman Catholic church when he was 13 and a priest did something to offend him, though he never told anyone what it was, though knowing my father it was probably being told not to do something that he wanted to. Only two people that I know of ever got away with saying no to my father, my mother, because he let her and me, because I was supposed to.

So I was raised in the United Church of Christ, with a short interlude among the Methodists when mother had an argument with the preacher. My parents were not, by any standard, religious people. It was just something fashionable at the time and we did have one set of neighbors who were and are avowed atheists. My parents always liked them and now that I know what the time of my childhood was like, I admire them as well. But the point was that I was not raised to take religion very seriously and when the time came that Sunday School conflicted with Flash Gordon, my parents were only too happy to sleep late.

By the time I was thirteen, Christianity was too ridiculous to take seriously. In those days there was still the conflict between religion and science and anyone with any brains sided with science. And still does, for that matter!

It was that year that I met the two figures who were in many ways to be my idols. And I use the word met in a somewhat figurative fashion, because one was long dead and the other never really existed. They were Dr. Faustus and Rotwang.

All right! You all know who Faustus was. Faust was the scientist who sold his soul to the devil and became a great magician until the devil came to claim his part of the bargain. I knew better than to believe in a devil, so I just went with magician side. It fitted nicely with my interests in what I was learning was called the occult.

Rotwang was, for those of you who may not know, the mad scientist/magician in the movie Metropolis.

There was, in those days, a magazine, and I still have three issues of it in my collection, published by Forrest J. Ackerman, called Spaceman. It was a fan magazine dedicated to science-fiction film and still probably the best of the genre ever done. And Forrest J. Ackerman was a fan, a devotee actually, of the movie Metropolis. He published some stills from the movie and I encountered Rotwang and immediately realized that that was what I wanted to be. I mean, here was this fascinating character, in his black glove and trenchcoat with tons of control panels.



Then I got the novel by Thea Von Harbou and really knew that that was what I wanted to be. By the time I got to see the movie I was so prepared that it became a truly profound experience.

There was only one little glitch to all this. Sometime between childhood and adolescence I got burned out on math. I mean I really was bored to tears by it. And you cannot become any sort of professional scientist without being a mathematician as well.

So much for being the scientist.

I transferred my love to history, philosophy and the occult, which can be quite a combination. It also meant putting aside the scientific trappings for more traditional interests.

Well, not quite.

You see I had this little problem. All of the material available on the subject assumed that a person could visualize things with no practice. For those of you who have read my books, you know I don't assume that and here is why.

I could not visualize with my eyes open for spit!

As you can imagine, this was a serious difficulty, for how can a person visualize the blue light coming out of the wand as he draws his circle and says the appropriate phrases if he cannot visualize any light at all?

I solved the problem and whenever I tell my fellow magicians how I solved it they turn strange colors and look embarrassed, except for one young woman who nearly went into Gran Mal. I simply replaced the traditional wand with a flashlight. When I wanted a colored light, I put a colored gel over the lens. Thus there was no further need to visualize a light, because the light was really there. And in psionic terms using a flashlight as a wand makes very good sense because the visible light acts as a carrier wave for whatever energy you are using.

It worked marvelously. And it was then that I met my teacher in a bookstore where I was looking for a copy of The Key of Solomon, which at that time was still real hard to come by.

This may come as a surprise for those who are already familiar with my writings and who have probably assumed that I taught myself everything occult I know. That is not true and I wish to set the record straight. While much of my early work in psionics was done in isolation, I had the benefit of studying for a number of years under an elderly man in Chicago who can be described as an adept in the Mysteries if ever that title can be truly applied and with whom I had a working relationship which could be compared to Darth Vader and the Emperor (which has even greater meaning now as I look very much like the Emperor). For those who will wonder why I do not name him, he felt, for reasons of his own, that his identity should be kept hidden while he was alive and it is out of respect for this most wise of men that I will continue to keep his secret even though he has been dead for years. I will make a number of references to him during the first couple of lessons in this course. And I will confess that it has been a bit of a problem for me to write about him, because of all the books and movies that have come out about mystic teachers. So let me say that he was not an Indian in South America, a short alien, or a Japanese actor.

This teacher had a method of instruction which was very simple. He provided me with the basic groundwork and then let me work out the details for myself. He never called his room where he did his ritual magick anything but a laboratory and he always termed his rituals "experiments." But from just before my seventeenth birthday to just after my twenty-second, I spent one day a week with him, learning not only by doing, but by discussion and example. Our usual procedure in the early stages was to begin with the performance of some physical or mental exercise, as you are about to do, and then discuss the results. His whole purpose seemed to be to draw more out of me than I knew was already there, not only in ideas, but also in experience. W. E. Butler wrote "The whole aim of this training is to give you an integrated personality; a personality no longer at the mercy of its surroundings. It is important therefore, that independence of environment is acquired as soon as possible."

My teacher would have agreed with that wholeheartedly but he would have added the qualifier that the independence sought is mental and spiritual. Certainly most the following exercises will place you in a position of extreme, though temporary, physical dependence on your partner, as I was dependent upon him when I did them so many years ago.

But I was lucky. Most people learn the occult arts (and make no mistake about it, Psionics is a branch of Magick) only from books and never have contact with a real teacher. And I know that this course is but a poor substitute for actually having you here in my lab, but I am sure that you will do well. But understand that this first lesson is to help you understand yourself to the point that you will be so well anchored in your own mind that you will not be moved by every current you later encounter.

I will try to make things as simple as possible and give a good reason for each exercise, but I can also make assumptions and if you have any problems with any aspect of this course, feel free to write me. I would, however, appreciate that any difficulty you have be described in as much detail as possible so that I may help you overcome it. But back to my story.

I was a good student and by the time I was starting college, I was already accomplished in the traditional arts. I was particularly good at summoning rainstorms, which for some perverse reason I got into the habit of doing on the days when father went off to play golf.

However, with time and practice, I was finally able to visualize and the flashlight was packed away with the Ankh made of twisted aluminum foil and a few other ideas that were fun to play with but either never quite worked the way I expected or had outlived their usefulness.

But by now you must be getting the idea that I was never one to slavishly follow any tradition or idea. In that you would be correct because by both upbringing and the work of my teacher I was taught to always seek my own ways of doing things.

Let us look at another modification. I never had much use for the traditional robes of the magician, they seemed to be out of place in my time. And I catch cold much too easily to run around buck naked, to say nothing of the embarrassment it would have caused my teacher who could be a bit of puritan in his way. Thus I decided that the only thing that really mattered was the color of the shirt, which should match the planet whose influence was being invoked, and the head covering.

This made matters much simpler, for now all I had to do, if I was working with Venus, for example, was to wear a green shirt, which I had in abundance, and a green something, usually a paper crown, on my head. It saved a lot of room in my closet and, as I lived at home and mother did the laundry, saved a lot of embarrassing explanations.

My teacher passed from this life shortly after my twenty-second birthday, about a month after I left home to go to graduate school and as the years passed, I more or less began to specialize, largely due to the fact that I tend to be somewhat lazy and I discovered that a

well-made talisman was just as good as a full-blown evocation, and a hell of a lot less work. I also became infatuated with the idea of Fortunatus Cap.

Think about it, wouldn't it have been great to have a magickal hat that you could wear and have all kinds of powers from just putting it on. And if you've read my other work, you probably already know what ultimately came of that idea. If the truth be told, the first version of the Psionic Amplifying Helmet, was not psionic at all, but a magical implement, made and consecrated with the same care as the wand.

Nevertheless, in spite of my tendency to modify things, my work was overwhelmingly traditional, as was my library. Even my dowsing was done with a very traditional-looking pendulum and I even had one that had words of power written on it.

I was a good little magus.

And I read the materials that a good little magus should, trying to keep up with the latest developments of the trade, as it were. And that is what got me into my present situation.

The man who became my first publisher put out a short-lived and much prized journal called *Gnostica*, which was full of interesting stuff about the magickal and the occult. And in one of the issues was an article entitled "Electronic Talismans".

I could not resist reading such an article, since talismanic magick had become the heart of my work, and I discovered the article to be about radionics. Now I had been exposed to the subject of radionics before, but the equipment seemed hard to come by and I had kept my interests along the more traditional lines of work. But this article had a design for a radionic device on the Hieronymus pattern, though somewhat simplified, and I was, using that pattern as my guide, able to build, on April 7, 1977 (three sevens in there, mind you) my first radionic box. And, as I have this hobby of building helmets, a head electrode for the box which was built into a plastic helmet, thus creating the prototype for the first Psionic Amplifying Helmet. And, in one fell swoop, it became obvious that all my work along the lines of traditional Magick had been, at least in my life for I make no judgement about the work of others, obsoleted. What had once taken hours of work, finding out the right day and time for the working, preparing the circle and getting all the correspondences right, could now be done by setting a few dials and thinking!

Again, well, not quite.

It has been many years now since that day and I have learned that sometimes it helps to combine the traditional rites with the equipment, even as I have combined the traditional patterns with it. In his last novel, *Skylark DuQuesne*, E.E. Smith wrote "Psionics is Magic" and, in its own way, magick is psionics. For all the conventional magician and the practitioner of psionics do are the same things, only using different models. And, as I have learned, the models can be combined to produce some very interesting and powerful results.

Anyway, that, in short is my story of how I got to this stage in my work. This course is designed to take you to the same place a lot more quickly than it took me, but do not rush things and do not be disappointed if some skills take more time than others.

So let's begin. This lesson is primarily designed to teach you the relationship between your body and your mind. I know you probably know that the mind can influence the body. After all, you are taking this course, but what is often forgotten is the degree that the body influences the mind.

Everything that happens to the body will have an effect on the working of the mind. It may be direct, as in learning that it is almost impossible to meditate when you are coughing, or it may be more subtle, involving sense perception and the sense of time and space. For that reason we will begin with the body itself and its reactions to changes in its environment. Now this may seem a rather silly way to start a study of anything psychic, but you will be amazed at how your senses work and how changing them increases psychic ability. My teacher used to say that body and mind meet at experience and experience alters them both. And, as you ultimately judge your experience from the physical level, the more you know about how that works the better. The following is a condensed version of work we did over a period of six months and by the time that six months was over, I could tell if something was upsetting my left little toenail.

As you study this lesson, some of you may find a certain similarity to things written of by William Seabrook in his book *Witchcraft*. This is not an accident. My own teacher was influenced by that work as well as some of the things of the sixties and I am merely following in his footsteps though I have added some things to his exercises and subtracted a lot to make this section manageable for you, but do not be surprised if some of the exercises are the same as found in certain popular new age type works.

Another benefit I hope that you get from this lesson is learning that by changing your physical environment, you change your perspective and force your mind to look in different directions than it normally would. For example, my teacher once tied my hands behind my back and pointed up to the ceiling light and told me to turn it off. Well, there was no way I could reach the cord hanging from the light with my hands, so after about a half-hour of thinking, I dragged a chair under the light and, standing on the chair, pulled the cord with my teeth. Sometimes you have to remember that no problem is unsolvable, it is merely a matter of using your head.

There are certain things that you will need for this lesson. First and foremost is a partner that you can trust. It is best to have someone who shares your interest in this area of study and will not play pranks on you. The reason for that will become obvious later.

It is also a good idea to have a tape recorder handy. If you have a video camera available, that will also be useful, but it is certainly not necessary to go the expense of buying one. There are other things you will need, but as you have them lying around the house, we can talk about them as we come to them.

Now, as to procedure.

First, read the exercise in full. Think about it for a time and consider what you wish to accomplish by doing it.

Second, do the exercise. Work to make certain that you are not disturbed while in the course of each exercise. Take the phone off the hook and, if possible, disconnect the doorbell. Chase all extraneous personnel, spouse, offspring, in-laws out of the house. Use a large stick if you have to.

Third, record what happened during the exercise and everything you felt during it. This is most important. You will need at times to be able to go back and study things during your work and if you can get started now in keeping a journal of your experiences, so much the better.

Exercise 1.

For this opening exercise all you will need is an audio tape recorder and a mirror. While your partner may be present, unless he is very a very close friend it is best to do this exercise alone.

a: Set up the tape recorder where you can talk into it and not have to hold a microphone.

b: Take your clothes off and stand naked in front of the mirror. (Incidentally, this is the only exercise where nudity is required or even desirable)

c: Look at yourself very carefully in the mirror and describe in detail what you see and how you feel about what you see. Also be sure to describe any physical sensations you may experience, even the most mundane, such as the feel of the floor or carpet and the possible drafts in the room. Leave out nothing.

d: After you feel that you have gotten everything out of this exercise that you can, put your clothes back on and look in the mirror again. Record any differences in feeling.

e: Upon completion of the of exercise, listen to the tape and write down everything you believe to be important, but keep the tape as well. After a couple of days, listen to the tape and compare what you said to your notes and discover any differences you may find.

f: Always preserve all your records, both notes and tape.

Exercise 2.

For this exercise you will need a chair and the tape recorder. Wear comfortable clothing.

a: Set up the tape recorder.

b: Set the chair where it will face a blank wall.

c: Sit in the chair and stare at the wall. Do not try to avoid blinking, but just hold your gaze at the blank space for as long as you can until total boredom sets in.

d: Record any sensory impressions that come to, anything you may see on the wall, spots, or shadows or light patterns. If you should see images appear, record them as well but do not expect that and do not be disturbed if they should, or should not appear. All you wish to do is make an objective record of your impressions.

e: When you feel that there is no more to be gained from this, that you have become bored, write down all your reactions and preserve the tape.

This is a variant of an exercise created by my teacher. He learned Magick between the world wars when it was commonly believed that the postures used in Hatha Yoga were not suited to the western mind or body. As meditation was essential he had me use the Egyptian seated posture and I got real bored very quickly. And when I am bored I fidget. My teacher solved the problem by tying me to the chair. I do not expect you to do that, but if you want to try it, go ahead.

Exercise 3 (optional, car required)

a: Put the tape recorder in the car before you go out driving.

b: During the course of your drive, and it can be anywhere, to work or school or shopping, record all your feelings and physical impressions. Is the seat too hot or cold? Does your heart beat faster when some clod cuts you off? Did you want to run the bus off the road and into the river?

c: Upon returning home, write down your experiences and feelings and preserve the tape.

Exercise 4.

For this exercise you will need a chair again and should dress in loose-fitting clothing.

a: Set up the tape recorder as usual and sit.

b: Close your eyes and begin to concentrate your attention on any part of your body. Now you must understand at this point that you are not doing a relaxation exercise of any sort. You are merely fixing your awareness.

c: Record any feelings that you have from that part of the body. Is it touching anything such as clothing or the chair? Is it hot? Is it cold? Are the muscles loose or tense?

d: Continue this until you get bored. If you have not completed an assessment of your entire body, you may wish to repeat this exercise.

e: Write your impressions down and preserve the tape.

At this point, you should also make a decision about what you will wear and it may be a good idea to repeat it a number of times, always remembering that you are free to change such details at any time.

Now the time has come to bring your partner into the scene. Remember, this must be a person you can trust, who will not play pranks at your expense or tell everyone how crazy he thinks you are.

What is now going to happen is that your senses are going to be changed. In effect you will be entering a very mild version of what is called an altered state of consciousness, not the extreme varieties usually referred to by that phrase, but merely simple changes in the way you relate to your world. It is often forgotten that our consciousness changes from one moment to the next as subtle changes in the environment influence us. These exercises are a way of simply adding a little extra nudge without having to resort to the shock tactics favored by certain teachers.

Exercise 5.

For this exercise you will need a blindfold. As you will be using a blindfold often from here on, it is a good idea to pick the kind that you wish to use.

The standard cloth tied over the eyes will work, but it has certain drawbacks, such as the possibility of being too tight. Much better are the sleeping masks sold in drug stores. For some exercises, gauze pads taped over the eyes will work quite well. You may even wish to use split ping-pong balls but if you do, be sure to cover the edges with tape so that they do not cut the skin around your eyes.

Never, with the exception of the split ping-pong balls, wear a blindfold over contact lenses. The pressure of the blindfold can cause discomfort at the least and may even damage the eyes. One other thing. The following exercises are similar to those used to sensitize people to the needs of the handicapped. That is not the purpose of these. They are only to sensitize you to your own mind. They are also used by drama instructors so no matter how weird some of the exercises may seem, they are not that uncommon.

a: With your partner present, spend some time blindfolded. Do nothing else. During that time, act as normally as possible, sitting, walking around, holding a normal conversation. If possible, walk around outside. When you do this, be certain that your blindfold is secure. If light seeps in from cracks along the nose, have your partner close those cracks with adhesive tape.

b: Repeat this exercise a number of times, until you are able to stay blindfolded for an entire day, or longer.

c: Record all of your impressions. Are you nervous? Did you become easily disoriented or lost even though you were in your own house? Were you frightened at any time? What did you think during the exercise? Were you able to trust your partner or did you think that he might deceive you in some way.

d: For this exercise, and most of the succeeding ones in this lesson, a videotape can be very valuable. With video, you can see how you reacted and moved and thus be more aware of the actions of your body and how it related to what your mind was doing at the time. Even if you do not have a video camera, a photograph of yourself doing the exercise will be helpful later in your work as you will learn in the next lesson.

Exercise 6.

a: Again have your partner blindfold you.

b: Remain blindfolded long enough for the other senses to become sharpened, at least one hour before proceeding.

c: Have your partner bring you small objects to identify by touch, not only with your hands, but with your cheeks and the soles of your feet. See how many you can get right.

d: Record your impressions.

Exercise 7.

a: Acquire, without haggling, some colored construction paper. (Magicians never haggle about the price of their implements.)

b: Have your partner blindfold you and wait one hour.

c: Using both your hands and the soles of your feet, try to tell the colors of the paper. It is to be assumed that your partner will have the good sense to mix the papers up.

e: Record your results and impressions.

Exercise 8

a: Repeat a and b from the previous exercise.

b: Hold each piece of construction paper and record your impressions from the color of the paper. Is it warm or cold? Is it friendly or hostile? Anything that comes to mind should be mentioned.

Exercise 9.

a: Have your partner blindfold you and wait at least one hour.

b: Listen to some music.

c: Record your reactions to the music. If the piece is familiar, does being able to see make a difference in your feeling towards it?

Exercise 10.

a: Have your partner blindfold you. It is not necessary to wait to begin with this exercise.

b: Listen to the television. What is the difference between being able to see the picture and merely listen to the sound?

c: Record your reactions.

Exercise 10.

For this exercise you will need to use a blindfold that will not be obvious. A pair of gauze pads taped over the eyes and covered by sunglasses is the best.

a: Have your partner blindfold you and drive you somewhere. It is best to pick a location that is not too crowded because you do not want to be bumping into people every two seconds.

b: Once there, try to use your mind's eye to replace your physical ones. Attempt to describe your surroundings without seeing them. See how much you can get right.

c: On returning home, record all your reactions.

This exercise should be repeated a number of times. See if you can improve your score.

Exercise 11.

a: Have your partner blindfold you and sit with your back to him.

b: Instruct your partner to shine a flashlight on your back, but make no sign as to when he is going to turn the light on or off. (It is important to use a flashlight with a silent switch, for obvious reasons.)

c: Try to feel the light as it hits you. See if you can tell when the light is on or off.

d: Record your impressions and repeat this exercise at a later date. Try it both over clothing and bare skin.

The key to the blindfolded exercises is detail. Conversation should not be too difficult for you. It is just like talking on the telephone, where you only have the verbal cues to go by.

Other things will come easier with practice. You may, for example, have trouble getting food onto your fork and into your mouth. A spoon may be a medium of utter disaster.

And do not forget safety. This will become even more important as you go on, but at first, never move without your partner present. If he or she has to go to the bathroom, sit until he comes out. Respect stairs.

When recording your results, do not confine yourself to the bare facts of the experience. Be certain to record your feelings as well. If you were nervous, write it down. If you felt lost, say so. Be honest with yourself.

The other senses we will pretty much leave alone. There is little useful knowledge to be gained by cutting off the senses of smell and hearing, though you may want to try ear plugs to see if you discover anything. Most of what we will work on now involves movement, or rather lack thereof.

How often in the course of a few minutes do you touch something?

Do you talk more with your hands than with your mouth?

Can you function mentally without hands?

Most people never ask themselves these questions. They never cross their minds. You are about to.

This is where the importance of trusting your partner comes in, for the next series of exercises requires that you be almost helpless.

Now at this point I can sense the utter shock some of you may be feeling. Well, calm down. Nothing dreadful is going to happen to you and you will discover all manner of interesting things about yourself and your world. Oh, and one other very important thing. There is, for many people, a strong sexual element in the following (believe me, I know!). In fact one person I showed this lesson to when I was putting it together asked where I kept the whips and chains, which is not a good question to ask ME. If that is the case for you, merely recognize that it is there, but do not allow that aspect to control your responses. That is not what we are working with here, any more than when I was a pupil. For obvious reasons, I do not wish for there to be any misinterpretation of this aspect of the work.

You can probably guess what is coming next. So I have a few other words of advice before beginning. If you have real claustrophobia, or a history of being abused in some way, you might wish to seriously think over whether you want to do the following. If you decide to continue in spite of such fears, be absolutely certain that your partner knows what you are thinking and if you feel that you absolutely cannot handle being helpless in any way, I will not hold it against you and you must not hold it against yourself because it

can happen that there has been some incident in your life that makes this work impossible. If that is the case, simply go on to the next lesson.

Exercise 12. This is a simple memory exercise to warm you up for the following. Ask yourself a simple question--have you ever been tied up? If the answer is no, go on to the exercises. If the answer is yes, and in most cases it will be, try to remember the event as much as possible, which may be difficult if you were a small child and now an older adult, and think about what you felt at the time, if anything. This way you will know if you are bringing any preconceptions to the exercises you are about to do and can allow for them.

Exercise 13. Begin simply. Spend an hour with your hands tied in front of you. Do not merely sit and chat, but move around, try to do things. You will notice that a great many things you take for granted are now difficult or impossible.

Increase the time of this to a day. Notice how you eat, wash, perform all your normal activities around the house and record it.

Exercise 14. Once you are more or less used to this exercise, so that you are not made nervous by it, have your partner tie your hands behind your back.

You may have to try it a couple of times to find the right position for your wrists, and it is best to use cloth, such as old neckties rather than rope though it is a good idea to avoid scarves. They can slip and become uncomfortable. Your partner will also have to be careful not to cut off your circulation.

Now you may begin to discover some very real differences.

It is to be expected that you will not be able to do much this way. You may have trouble talking if you are used to moving your hands around. Eating, for example, would be a real and highly embarrassing chore, opening doors very difficult and you can forget about taking something down from a shelf or even turning on a light. In effect, you will be totally dependant upon your partner for almost all the simple things you normally take for granted.

As you will not be able to do much, pay attention to the way your body reacts to the position. You will notice that your body language changes enormously. Walk around and notice how you stand. Do you naturally bend forward, or do you compensate by pulling back your shoulders. How does it affect the way you sit. I once worked with a young woman who told me that in the parochial school she went to the nuns tied the students hands behind them as part of method for teaching posture. It is, as you will find just a little difficult to sit back in a chair. And scratching can be a real pain.

How is your balance affected when you walk and when you move from a sitting to a standing position? Is there a difference if you wear shoes or go barefoot?

How does the change affect the way that you view the world. Are more nervous? Is there any change? How do you feel about yourself without hands? What is it like to be totally dependant upon your partner.

Be certain to record everything. Again, a video or a photograph will be very helpful.

Exercise 15. Expand the length of time for experiment to an entire day, only being freed to use the bathroom. See and record how your mind adapts.

When you do this exercise, try to pick a time when you will not have the in-laws coming for a visit. They may not understand. I will never forget one day with my teacher when his wife came in and I was sitting with my hands tied behind me which is, admittedly, a very odd way to study thoughtforms. He laughed and I turned a very deep shade of red to the tips my toes. She, of course, knew what was going on but I felt very stupid and I shudder at the idea of what anyone else may have thought.

Exercise 16. With your hands tied in front of you, try to write something down or draw a picture. Now repeat that with your hands tied behind you. See if what you created comes close to what you were trying to do.

Exercise 17. Now lets' try something that is genuinely not for the faint of heart. Have your partner take you out somewhere with your hands tied behind you.

When you do this, use a little sense. You are trying to judge your own reactions, not the shock on other people's faces. So make sure that your hands are hidden under a coat or jacket. Avoid restaurants. And make certain that under no circumstances does your partner leave you at any time for any reason.

What is your reaction to being out in the world without any way of protecting yourself. (I was scared to death!) Is your trust in your partner sufficient or will you demand to go home immediately? Do not try to tough this out. If you feel any discomfort, head for home.

Exercise 18. Repeat a number of the blindfolded exercises with your hands tied, particularly 5, 6, 10 and 11. Pay particular attention to how you walk and sit. Notice the position of your body. Are you more comfortable barefoot or with shoes? Is that a change from your normal feelings? And when you do these, pay some attention to safety. Be certain your partner is present. This should give you enough to work on for a while. You should feel free to repeat or combine any of the above exercises as often as you wish. You may also add elements to them that I have not covered. I would, however, recommend that you avoid total nudity in these exercises except during the first. While some teachers consider it essential, I have found that in the early stages of the work it is a serious distraction and can create more problems than it solves.

You should also never allow yourself to be shocked by anything that may come to you or that you may experience during the course of these exercises. It is not unusual for a

spontaneous psychic experience to occur and you should be open to it. I remember that my first controlled out-of-body-experience occurred as I was tied to a chair in my teacher's laboratory. So if something comes to you, grab it! Remember, no matter what happens to your body, your mind is still under your control and that control is what you are trying to perfect. Once you have studied your reactions, go back and repeat an exercise and see if you can consciously determine how you will react. See if you can direct your mental and emotional responses

MEDITATION

Welcome back. I'm glad that you've survived the first lesson of this course without too much trouble and I really do enjoy hearing from my students. It is amazing the things one can miss when putting together these courses and I appreciate any ideas that may come to me as how to improve them.

Now we can start to get to the meat of the work. You should already have a pretty good idea of how your body reacts to unusual situations so we can start really training your mind. This lesson will be slightly shorter than the last because you already have an idea how to work now and the initial background about me is out of the way as well as the fact that the exercises in this lesson will take a greater length of time.

I know that many, if not most of you, already know something about the subject of this lesson. Meditation is a very common practice now and it may seem like a rather foolish subject for me to include as a separate lesson. Yet the fact is that many people who try meditation do not keep with it for any great length of time. Either they get bored with the practice and give up, or the general demands of life become such that they feel that they no longer have time for it. And you must also remember that each technique has a different purpose. Someone who is trying to attain enlightenment in one lifetime is going to use a different technique than one who wishes to successfully work a radionic box. And as Psionic Magick is somewhere in between, it can get very different indeed.

So before we begin, I would have you remember the work of the first lesson. In that you were studying yourself and your own mind. This lesson is, to a large extent, a continuation of that, the only major differences being that you will not need a partner and the exercises will be less weird though they may be even scarier.

Enough of such merriment. Let's get started.

You should begin by finding a time and place where you can work undisturbed. In my book *Psychic Power* (now *Elementary Psionics*), I somewhat jokingly suggested that if worse came to worse, you could always use the bathroom, that being the one place where, in a crowded house, one can sit for a time with the reasonable expectation that one would not be bothered. That is, in fact, quite important, for there is nothing worse than being in deep meditation and having someone come barging in on you. (And that applies to all the other aspects of this work as well.)

Likewise, the location should be as quiet as possible. This is, I know, very difficult to manage. Apartment buildings are terribly noisy at most times and even houses can have such distractions as jets from the local airport. (A personal bugaboo of mine which had caused me to seriously consider a disruption pattern on their radar, the only thing deterring me being the very real possibility of two planes colliding over my house.) While one can always turn the phone off or take it off the hook, these other problems are almost

impossible to get rid of. If such is your case, there is no reason why you cannot invest in a good pair of earplugs. If you do, pick the type that cuts off the most noise and get used to wearing them, which can be difficult at times.

The room you work in should be dimly lit. It is not a good idea to have it totally dark, but bright lights can be another unwelcome distraction. If lighting is a problem, feel free to experiment with a blindfold, but if you do use a blindfold, be certain to first go over your notes from the last lesson and remember to take into account all of the things you experienced while blindfolded. It can be more of a distraction than a benefit.

As far as clothing is considered, the less you can wear the better. The exercises in the last chapter were such that total nudity would have been a real problem for most of my students but this lesson is different. For one thing, you are working alone, so you do not have to fear being embarrassed. (If you have a body like mine, the less of it that is seen the better.) Likewise, clothing has the bad habit of bunching in inconvenient locations. So if you can work naked, by all means do so. If not, if you are living in an arrangement where it is possible to be disturbed by someone whom you don't want to see you nude such as your children or parents, experiment with different types of clothing to find out which is most comfortable. Go back to your notes from the last lesson and see if you have any information that might help you. Many writers suggest, or rather demand, that you work barefoot and while I do not understand their dogmatism on this matter, give it a try and see if you are more comfortable. If you do choose to work clothed, you may wish to try different types of robes, ranging from an ordinary bathrobe, to something more mystical looking that can be found at any costume shop.

Now at this point I can hear the obvious objection to learning to meditate naked and that is how do you join in a group meditation comfortably when you necessarily wear some clothing if not all your normal clothing? The answer to that is that you never join in a group meditation. There are some very good reasons for that injunction and I will detail them later, but suffice it to say at this point that I have never meditated as part of a group, which is not to say that I do not try to look like I am, for the sake of courtesy if nothing else.

Now we come to the next question, a rather serious one, in fact, that of posture. In all meditation, it is important that the spine remain erect, or at least in a reasonably straight line, not curved more than the normal, natural curve of the spine. This is essential for the energy flow in the body. But other than that, the position that you choose is of little importance other than the obvious requirements that it be comfortable and not allow you to fall asleep, which is why lying on your back is not a very good idea.

Actually, a posture that keeps you from moving around a lot is a good idea as well. If you can do the classic lotus posture, so much the better, as that posture is designed to virtually lock the body into position. The normal western posture, of being seated in a chair something like an Egyptian statue, will keep the back straight but you may find that holding still is a bit of a problem and I told you in the last lesson how my teacher solved it for me. That method, simple and direct as it was, created another problem which my

teacher had not foreseen and that when I started to itch, as everyone does when they begin to meditate, I could not move my hands to scratch it as they were firmly strapped to the arms of the chair and with my upper body tied to the chair back, I could not bend down to them. It was very annoying. My teacher was of a school that demanded that the student learn control as fast as possible, so he just let me sit and try to get rid of the itch by ignoring it. And with all due respect to him, I think we wasted a lot of time with that.

By the way, I can guess that at this point a lot of my students are wondering how it would be possible to get into any sort of relaxed, meditative state while tied to a chair. Actually it was very easy, in many ways easier than just sitting because once your body knows that it is not going to be able to do anything, it naturally relaxes itself.

Fortunately, you will not have that particular problem. When you start to itch, reach up and scratch it.

At this point, once you have chosen your posture and figured out how to heat the room so you do not start to shiver, many teachers will instruct you in relaxation. I am not going to do this for a very simple reason. Once you begin to meditate in earnest, the relaxation comes naturally. I can assure that I felt anything but relaxed when I started.

So if you have some tense muscles, do not worry about them. They will untense in due course without any special effort on your part.

Now is the time to work on your breathing. Again, many teachers give great emphasis to the acquiring a specific rhythm in breathing. This can be a mistake and there is no real need for it. Your body knows what rhythm is best for the breath and you should have enough confidence in it to follow it. I remember when I first tried to use a rhythmic breath my heart began to race and I thought for certain that I was going to have a coronary. It was a very frightening experience!

All that you have to do is breathe as you normally do, but breathe from the diaphragm. This gets more air into the lungs and is, in fact, much healthier than the more common practice of breathing with just the top of the lungs. That latter habit was the unfortunate result of a peculiar notion held in previous generations that people should hold their tummies in with their chests pushed out. And that is a good example of why tolerance of authority, in even the smallest matter, is stupid. Anyway, if you do not breathe from the diaphragm already, learn to do it. You will live longer.

So what do you do now? For the time being, just sit and breathe. Let your mind run as it wants, but get used to holding the posture and do this for as long as you can until you are bored to the point where you have to get up or go crazy. The reason for this is that as you progress in the use of this form of Magick, you will often find yourself sitting for long periods of time holding an image and you must first get your body used to doing it.

So now it is time to begin doing some exercises.

Exercise 1. Repeat the sitting exercises from the last lesson. Try to hold yourself as still as possible while noting the reactions of your body. Scratching an itch does not count as movement. Do this until you can no longer hold the position and record the amount of time you spent as well as your reactions.

Exercise 2. Repeat the previous exercise until you can remain in position for at least one or more hours without discomfort and this exercise will take some time to master, so be patient. It was for me and I really did not get much choice in the matter. Repeat this exercise both clothed and nude. Note which you feel more comfortable with and how the changes affect the length of time you can sit, if any changes do occur. This exercise will give you a basis for working out certain details when you begin the real work of the later sections of this course.

Exercise 3. Once you get used to sitting for an extended period of time, begin to simply observe your surroundings. Pick out some object in the room and concentrate on it, trying to describe everything about it, its shape, its color, how you feel about the object and where it is located. Work for as much detail as possible in this. Remember, when you begin to work your Magick in earnest, you will depend very heavily on the memory you have of people and situations you have observed, so be very conscientious in this exercise. Give it a lot of time and work thoroughly and carefully.

Exercise 4. Repeat the above exercise with sounds. Do not turn on the television or radio or play any music. Merely sit and be aware, mentally recording every sound you can distinguish in your environment. You will discover that there are many noises that you do not normally hear, but are such a part of your existence that you block them out. Listen attentively to them and identify them. You may wish to repeat this exercise blindfolded, but if you do, it is best to remember that the boredom factor may set in and thus you should set a time for yourself and use a timer to let you know when it is up, try for a minimum of one hour.

There are many writers who would have you work with the sense of smell as well, but that will be a waste of time at this point. In our culture there are few things which we identify by their odor and those are usually things we wish to avoid, unlike agricultural societies where the smell of the stray sheep could lead the shepherd to him.

Now at this point you may feel that all you are doing is an extension of the last lesson and none of this has anything to do with meditation. Sorry, but that is not the case. In Magick, the purpose of meditation is not passivity, but action. In other words, when acting as a magician, you meditate on something to use it, rather than be used by it. You are not going to merely enter a state where you make your mind a blank slate in the hope that some force in the universe will write upon it, except in rare and highly controlled circumstances. Therefore, the cultivation of the ability to observe in detail and then bring that information back to mind in detail is very important, as you will discover when you are working.

Exercise 5. Acquire some pieces of white posterboard and draw the following pictures on them: a square, a circle, and a triangle. Place a small table in front of you and put something on the table, such as a plain book-end, available at any office supply store, or decorative plate holder, that can hold the card in front of you.

Sit and stare at the image of the circle. Get as clear an image in your mind as you can hold of the picture and work on this until you can close your eyes and see the circle clearly in the center of your mind, actually of your forehead.

Now, by force of imagination alone, transform the circle into a sphere. Make the ball turn in your mind and watch it turning.

Continue this until you are proficient with the first image.

Exercise 6. Repeat the above exercise only this time using the square. Now you will turn the square into a cube and again rotate it. You must be able to see the cube from all the angles you would normally look at it.

Exercise 7. Again repeat the exercise, only this time use the triangle, ultimately transforming it into a pyramid.

Exercise 8. Now you are on your own for a little bit. Pick out simple objects and repeat the above experiments until you can look at the object in your mind and study it from any angle, even though the picture you used originally was purely of two dimensions. Continue to work with very simple things until you have attained proficiency in this. When you begin to make and use thoughtforms, the talent will be essential to you.

As you do the above exercises, try to note the colors that come to you. Some of us are lucky and can imagine in full color immediately. Others only can manage a few colors or black and white. If the latter is the case with you, repeat the above exercises and try to put color into them. For example, try to visualize the sphere as being blue, or red. By doing this you will increase your abilities and make your later work that much more effective.

Exercise 9. Repeat the pictures that you used in exercise 8, only this time try to move the image around in your mind, examining small details of the pictures and holding those details in mind. Be as specific in this as possible. If the picture is of a person, try to see the details of his face, or one of his hands. Once you have the image in mind, hold it there for as long as you can.

Exercise 10. For this exercise you will need a blank screen. This is very easy to make. All you will need is sheet of white poster board and a stand of some sort to hold it up. Put this on a table and sit about three feet away from it.

Bring a simple image up in your mind. It may be best to start with the three shapes you were working with. Close your eyes and try to hold the image you have chosen there for as long as possible.

Once you have your image as clear as you can make it, open your eyes and project it onto the board. Now do not be discouraged if nothing happens for the first few tries. After all, Rome was not burned in a day. This is an art that requires some little practice and it took me some time to master it. At first, you will only get a dark, shadowy outline of the image you are working with. Once you can see that, begin to fill it in until you can see the image clearly on the screen.

Exercise 11. Repeat the above exercise, only this time use simple pictures. Work for as much detail as possible and do not be afraid to repeat the experiment with the same picture until you have it perfect.

The above exercises come under the heading of visualization. Take your time with them and get them right because visualization is without doubt the most important skill you can develop in any sort of Magick. Without it, nothing will work and with it, the system that you ultimately choose to follow, be it mine or anyone else's will be simple for you.

You must remember that every time you hold an image in your mind, that image becomes imprinted in the astral world. The stronger the image, the longer the imprint will last and, if it is used in any Magick, its effectiveness will be determined by that strength and clarity.

So much for vision. Now let us add emotion to the mix.

Most teachers of meditation neglect emotion in their work. If they cover it at all, they do so as something to get beyond. If you are meditating for a purely spiritual end, this is quite proper. There is nothing more detrimental to the type of inner tranquility that such a course requires than a fit of worry or a sudden burst of anger.

But in Magick things are just a bit different. In fact they are a lot different. (My old English teachers will have fits if they read this!) Magick is concerned with results, with doing. And the emotions, far from being cast aside, are tools to be used. They are the energy source for much of your work and a strong visual image combined with an equally strong burst of emotion can be quite effective in any psychic transmission.

Exercise 12. Sit down and make a list of emotions. Now be certain that these are emotions that you have really felt, not some that others have tried to sell to you. For example, calm is an emotional state. We have all felt it at one time or another. Peace is not very common and most people have never felt it at all. So be sure to be able to tell the difference between the two. And be certain to top off your list with anger and fear. Everyone has, at some time in their life felt those two things and anyone who thinks he has not is deceiving himself. Be honest. No one but yourself is going to read this list therefore you need not worry about the moral disapprobation of your neighbors, if you are

the type who worries about that sort of thing. Me, I think neighbors exist so that we will have someone to shock.

Anyway, where was I? Oh, yes, emotions. Once you have your list complete, look it over and then put it with your other records.

Exercise 13. Take your list and pick an emotion.

Sit and relax. Just be calm and look at the wall. Once you have relaxed yourself, begin to remember a time that you felt the emotion you have chosen. Now in the case of fear, that may prove to be a rather unpleasant experience, so once you have the memory, abandon the facts of the incident and concentrate on the emotion itself. Do you remember how your mind worked and how your body reacted? Grab these mental images and hold them in your mind, objectively if possible, like you were watching someone on television.

Hold onto the emotion and let it rise in you until you feel that you are going to be completely controlled by the emotion. Now I know that this can be a very scary experience and I wish that there were an easier way to do it, but I know of none and it is best to face these matters head on.

When you feel that you have had enough of the particular emotion, begin to come out of the meditative state. Breathe deeply and as regularly as you can. Think of some minor task you have to perform, such as doing the laundry or taking out the trash. This will clear you of the effects of your work and enable you to go through the rest of the day without terrifying everyone around you.

Exercise 14. Repeat the above experiment with each emotion in turn. Remember to record all of your impressions as you go through them.

Once you have focused on each emotion in turn, you are ready for the next group of exercises.

Exercise 15. Go back to your records from the previous lesson and find the photograph of yourself taken while you were blindfolded. Place this photograph on the stand in front of you.

Sit and gaze at the picture. Read your records from the exercise when the photo was taken and listen to any tape recordings you may have made at the time.

Now, while looking at the picture, relive in your memory the entire exercise, with as much detail as possible. Begin with the start of it, from the moment that you closed your eyes and felt the blindfold being put on and take your memory through to the end. As your memory picks out an emotion, analyze it, look at it in your mind and think of why you felt that way at that particular moment.

Repeat that with each successive emotion you felt during the course of the exercise, always trying to be as objective as possible, as if you were analyzing a total stranger.

Exercise 16. Repeat the above exercise only this time use the photograph taken with your hands tied. Again, study the records of the exercise first and then repeat it in your memory looking at your emotional responses in turn. Relive in your memory that moment when the cord first began to tighten and you realized that you would be helpless.

The purpose of the last two exercises was to show you how each event in your life has an emotional content and the emotions change during the event. There is rarely an event that contains only one emotion.

Now we come to the point in our study of meditation to introduce you to the use of mantras. I know that waiting this long is a real departure from the usual methods of teaching this subject which have you begin by using a mantra and then going on from there. And in certain courses that is the best method to use. But as we are working for much more detailed thought patterns, it is best to wait. And thus I have worked with you on a bunch of other things before coming to this point.

You see, Mantra Yoga is a form of Magick in and of itself. Most westerners think of a mantra as chanting Om over and over again until they get terrible headaches or constipated or both, depending on their ages and diet. Certainly most of the people I have to listen to chanting that syllable sound like they are so afflicted. And, to be honest, there are times when I wish they would be, especially the ones who think that spiritual development has something to do with consuming vegetables and who go through life looking like they subsist on prunes and pickle juice. Because, you must understand, they have not the slightest idea what the hell they are doing.

For one thing, Om can be pronounced at least three ways. It can be simply om, as in come, or ohm, as in home, or aoommmm, the aa being like in baa humbug, the oo like soon, and ending in a drawn out mmmmm. And each different pronunciation makes the mantra work differently in the mind and body of the person trying to meditate. That is one reason why you never actually take part in any large group meditation. The odds are that the person leading it will use the syllable and not really know what they are up to, or worse, for you, know exactly what they are doing and expect you to be a part of it whether you want to be or not. The same principle applies to any form of guided meditation. When you allow yourself to take part in such efforts you surrender control and that is one thing a magician never does. Besides all that, the mindless repetition of any word, even in a language you know, is never a good idea in Magick. You have to always know what you are saying in order to be in control, and control is what Magick is all about.

The problem of pronunciation was one of the reasons I used a different mantra in my books. So Hum is absolutely meaningless, being nothing more than the sound of the breath going in and out of the nostrils. Therefore, there was no danger of mispronouncing it or missing a meaning that was not present. The purpose of that was to give an absolute beginner something to focus on and keep his mind from wandering.

You do not need that. By now you should be adept at keeping an image and holding it. So when you use a mantra, you will be using it for a specific purpose.

Exercise 17. In order to understand what I said, take the three pronunciations of Om and try them one at a time. Set your timer for five minutes for each version and sit and chant them with your eyes closed or blindfolded. As you chant, make a close observation of how your body reacts to each one. Note clearly where in your body each resonates. Does the vibration stay in one location, or does it move?

Now you see my point. How can a person with any brains participate in a group meditation when the person leading the meditation is going to use a mantra that is going to have a different effect on each person in the room, depending on how the mantra is sounded?

In Magick, the mantra acts as a spell. It is spoken, or chanted, for the specific purpose of influencing people or events. Therefore, when you introduce a mantra into your meditation, you must be aware of the results you have in mind before you use it. For example, in my work involving psionic combat, I have often found it useful to steal from Dr. Who and intone the Dalek Mantra, which, for those of you so culturally deprived as to never have heard it, goes "Exterminate, exterminate, exterminate!" the last word rising to a violent crescendo as the Daleks were nothing if not hyper.

You may well imagine the result that this can have when you are facing a conflict of any kind, especially when combined with a clear visualization of nuclear blast. But, of course, this sort of thing is really very rare and so you might be better served by a more simple, and much more quiet mantra.

Exercise 18. Think of something you would like to own. It could be a simple object, or it could be an extensive piece of property. Take a picture of it and concentrate on that picture until you can hold the image of the thing clearly in your mind for a long period of time. Once you have that clear image, intone the word "Mine." Feel the sound of the word moving along your spine and filling your entire body. Keep this up for about ten minutes minimum a day.

Continue this for a few days to a week, at least once a day, and then see if you find yourself placed in a position to acquire the thing. Now use a little common sense in this. Do not start with something that would take a literal miracle to get, because miracles, even in Magick of the psionic variety are a little hard to come by. Start simple and work up.

When you do this last exercise remember that everything you form in your mind is transmitted outward into the astral realms and what happens to it there depends on just how clear the thought is. The clearer the thought, the stronger the result. In the lesson on thought-forming, I will cover that in much greater detail but for now, you do not need to bother with the theory.

Exercise 19. Now it is time to put the material in this chapter together. I want you to think of some result you would like to obtain in your life. Be very careful that it is only for your life. It is quite proper to do Magick for others, but not until you first learn how to take care of yourself. Pick a time and a place where you will not be disturbed for at least one hour a day. Now I understand that that can be very difficult for many people, so if you have to shorten the length of time, I will certainly understand and you must not feel any guilt about the situation. We all have things we cannot control, but one hour is a goal you should aim for and try as hard as possible to attain.

Once you have your working time and location decided on, make up your mind as to what, if anything you will wear. Do not change this and if you choose a particular garment, be sure to wear it only during the meditation.

Think of how this goal will look, literally. You want a visual image that you can work with. Incidentally, this is why it is impossible to visualize peace. It simply does not work. The meditator may try to come up with an image that brings thoughts of peace to mind, but the usual result is to create images that only come after total destruction, thus defeating the purpose of the operation.

Now try to think of a single word which will correspond to your visual image. Be certain that it is a word which you will have no trouble remembering. In a later lesson, I will teach you how to create words of power that will automatically resonate with the thought, but there is no need to go into that here.

Break this exercise down into two meditations. The first part requires you to create your visualization and think of it clearly, concentrating on it and working out the various emotions that it creates in you. Be certain that the emotion you feel is a positive one, something that will make you happy after having felt it strongly for a period of time, not something that will drain you.

Now you are ready for the second step and the technique you will follow in the rest of the exercise. Meditate on the image you have created. Hold this image as clearly as possible and when your mind wanders bring the image back to center. Add the emotion you wish to project to the image and let that emotion so charge the image that in the future neither you, nor anyone else on the planet will be able to have the image in mind without feeling that emotion.

Once you have done this, add the word, the mantra you have chose and repeat this mantra over and over as you hold the image. It is not necessary to continuously say the mantra for the entire hour. That can become very tiring if you are not used to it and working alone, but say it at certain intervals, such as when the image begins to be replaced by stray thoughts, to return you to your work.

Try this exercise for at least a week, a month or more if you can manage it, making detailed records each day of how well you do at it and any results you may be obtaining. And once you have finished this exercise cycle, keep looking for results, for often it takes

some time for the patterns established in the astral realms to make their presence noted in the physical world.

Well, I think I have given you quite enough to work on in this lesson. I trust you will proceed with dilligence and do not be discouraged if something takes a bit longer than you would hope. these skills take time to develop and patience is often called for.

DOWSING

Well, are you ready to start doing the real work of psionics? I hope so, because now you are going to learn the basic instruments and principles behind the subject.

At this point, if you have not already done so, I recommend that you get your hands on a copy of my Psionic Magician's Gadget Pattern Book. With that in hand, you will be able to go through the exercises in this chapter with great ease. In fact, the book itself may be considered a part of this lesson due to the fact that some of the equipment in it will be essential to your work and it is much cheaper than buying the tools, or even building your own devices from scratch.

I should begin by explaining to you why I decided to put this lesson so early in the course. Normally, when I teach my students, I have them make and use thoughtforms before teaching them psionics proper. After some years of doing things that way, I have decided upon a change of strategy. A thorough knowledge of dowsing gives the operator an ability to measure the effectiveness of all of his workings. This means that once a thoughtform has been made, you will, with the knowledge you will gain from this lesson, be able to find out how powerful it is and how well it is working, in addition to such useful things as being able to measure energy fields of all types, find lost objects and know what time the dishwasher repairman is coming.

This chapter will also be much faster to go through than the two previous ones and, frankly, it will be a lot more fun, even if I do have to bore you with some theory.

You must understand that dowsing is a function of telepathy. All of us are psychic to some degree, thought in normal life that degree is greater in some than in others. And often the major difference between operators is the ability to get telepathic information from the subconscious mind to the conscious mind. That is where the dowsing facility comes in. It makes that work much easier and much more accurate.

Accuracy is very important. One of greatest hazards psychics face in all endeavors is the fact that sometimes they make mistakes and these mistakes can be terribly embarrassing. In Magick, a mistake can lead to utter disaster, for example, in healing work were the life of the object may depend upon the accuracy of the diagnosis or treatment.

So what dowsing does, in essence, is to translate information that is present in the subconscious mind into small muscle movements that can tell the operator what is going on. You may use this in either the form of conventional dowsing, using a pendulum as the best instrument for most work, a planchette for the purpose of automatic writing or just plain automatic writing holding a pen, a Ouija Board, or radionic work involving instruments such as you will construct from the pattern book.

And the reason dowsing is so utterly important is that all psionics is based upon it.

There are certain principles that come into play. The first is that anything that exists can be known at some level of consciousness.

Once something is known, it can be taken apart and analyzed. This is called reductionism and it drives the orthodox pagans nuts, but it is still the best way to analyze anything.

Now we get to magick part, because anything that can be analyzed can be controlled and you know what that means. Yes, the entire cosmos and everything that is in it can be worked on. Now I am not saying that we have the actual capacity to control everything at this very moment, but we have the potential and potential is what magick is all about.

Very well, you kind of get the idea how the instruments will work, but what provides the information to make them work?

Time for the first exercise in this lesson.

Exercise 1. It is best to do this nude if possible. Sit as you would for meditation. Close your eyes and relax. The relaxed state should be automatic by now. Begin to focus your attention on different parts of your body, which ones are not important. Hold your concentration on each part you choose until you become aware only of that part of your body. Analyze how it is feeling, what pressures are on it, if any. Work on yourself until you feel that you know most, if not all of the physical pressures on your body.

Once you have done that, begin to try to feel the pressures that may have no physical source. Sometimes it is like a slight breeze, other times it is change in temperature. Whenever you discover one of these things, make a note of it in the tape recorder and when you are out of your meditative state play the tape back and try to analyze each point of pressure or change. Work very hard to find a physical cause for it first. In this work you must be the most hardened sceptic. Accept the change as non-physical only after you have exhausted the physical possibilities. There is nothing more frustrating for a teacher than a student who assumes that once he has had a psychic experience that all experiences are psychic.

It comes under the heading of controlled sensitivity. One of the great mistakes teachers of the psychic make is training their students in how to be sensitive to their environment and the people in it without teaching them how to stop being sensitive. This creates all manner of troubles, not the least of them being unable to determine what question to ask and whether an answer is true or not. Many of these problems come from the fact that the student is not aware of how he or she actually perceives the environment and thus has no ground for making a judgment in the first place. Hence the first lesson in this course. Another factor is the tendency many beginners have wanting results so badly that they do not really care what kind of results they get.

For that reason it is good to remember that the brain has a more important function than just to fill the space between the ears. It is meant to be used.

Okay, lets start talking about instruments.

The easiest dowsing instrument to use is the old, reliable pendulum. It can serve for a variety of functions, from locating lost items, to predictions, energy mapping, and even spelling out information. It is the best general purpose instrument you can have.

It is also the simplest to make.

If you have the pattern book, make your pendulum from the pattern in it. If you do not, you can make your pendulum by taking an old key and attaching a string to it. The string does not have to be very long, in fact if it is too long it will just get in the way. Some authors would have you use a ring for the pendulum, but a ring carries a lot of information in it merely from being in contact with your body for so long and thus is a very bad thing to use. One pair of writers has even gone so far as to instruct their readers to make a pendulum out of a ring attached to one their hairs! Now that is ridiculous. First, you should not use a ring. Second if you are bald or have hair as short as mine you would not be able to get a hair long enough to use anyway and finally, have you ever tried to tie a knot in the end of a hair?

The ideal pendulum ends in a point of some sort because that makes reading the information so much less difficult. There are few things more annoying than trying to read a letter chart under a ball-shaped pendulum.

Exercise 2. Once you have your pendulum, go to the gadget book and take the cross-hair shaped diagram. As it says in that book, this is called an idiometer and, as I said, it once made me feel like an idiot. (A little psychic humor there. Ok, I know, very little.) Hold the pendulum over the point where the lines meet and think of the word "yes". Think of it very strongly and see what the pendulum does. It may follow one of the two lines, or it may rotate around the circle. Once it moves, note the direction of the movement.

Now at this point you should not be disappointed if the movement is very short. If that is the case, it will grow with continued practice, sort of like getting to Carnegie Hall. The important thing is that you get a definite movement in a single direction corresponding to one of the lines on the chart, either vertical or horizontal or around the circle. This the pendulum word that means "yes."

Exercise 3. Repeat the above exercise with the word "no." You should get a response that is the opposite of the one for yes. If you get the same response, then something is very wrong, but that is very unlikely to happen. If it should, then consciously direct the pendulum to move in the desired direction and keep at it until the pendulum understands what it is supposed to do.

Exercise 4. Now that the pendulum can tell you if the answer is yes or no, ask it to tell you what "I don't know." is. That should be a swing totally different than the type you got for yes or no, or the pendulum may remain completely still. Again, note the response.

So you see, the pendulum can express three language concepts on its own, without the aid of a chart. These are a positive, a negative and "Duh?" You can get these answers at any time by simply holding the pendulum and looking at the swing. With practice, you will be able to judge the degree of positive or negative by the strength of the swing. For example, once I was giving a demonstration of the use of radionics in contacting those who were no longer in this life. We were using Madame Blavatsky as our subject (the audience was made up of Theosophists) and all was going well until one member of the group had the temerity to ask if she thought Ramtha was an ascended master. All hell broke loose in my body (the videotape showed me clearly convulse) and the pendulum went "NO!" so hard it almost made a complete circle around my hand.

Incidentally, if you wish, you can prove that the pendulum is moved by small muscle movements in your hand. Merely hold the pendulum dangling from a hand that is strapped to a chair arm and see if it will move. It might move some, but not much.

Exercise 5. The pendulum can also count. Hold the pendulum so that it will strike the side of an object or a wall after a short, but not too short, swing. Think of a number and expect the pendulum to count it. The pendulum will strike the number of times that you think.

Exercise 6. Ask the pendulum to tell you what time it is. the pendulum will strike the number of the hour and if you are near the half, it will make a lesser strike.

Now you may well be wondering what possible use this is for the pendulum. After all, it is a simple matter to look at a clock to find out the time. But can a clock make predictions? The pendulum can.

Let us say that you have called the dishwasher repairman and you have an idea of what day he is supposed to arrive, but, as is the custom with that particular breed, the exact time, or even the exact hour, is a mystery. Now you would like to get a few things done around the house without having to worry that you will miss the doorbell. By asking the pendulum to tell you when he is due, you can stop worrying. Of course, you must remember that the pendulum will only tell you when he is likely to come at the time you make the test. If the appointed time comes and goes, ask again. Circumstances do change the accuracy of such predictions and thus you must expect a higher error rate than in normal work.

Exercise 7: You will need your partner for this exercise. Have him make up a list of numbers from one to ten. Now comes the hard part, well, not really. All you have to do is as the pendulum to tell you what the number is and then move the pendulum down the list until it swings over a number. Ideally it will be the number that your partner picked and if it is not, try again until you get it right. Seriously, practice will improve your score. It may be a good idea to have your partner write the number down on a piece of paper and cover it so that he cannot later claim that he was thinking of a different number.

Exercise 8. Repeat the procedure for the last exercise, only this time have your partner make a list of names of people you both know and think of one of them. Again, move the pendulum down the list until you get a swing over the name.

Repeat the above exercises a number of times so that you can get some idea of your score.

Exercise 9: One of the most important things a pendulum can do for you is help you find lost objects. Have your partner take something and hide it in another room. Go into the room and ask the pendulum to point to where it is. Now, at this point you will discover something. The pendulum swings in two directions, doesn't it? So the object could be anywhere along the line of the pendulum swing. Well, there is a simple solution for this. When you go into the room, do not simply stand in the center and ask the pendulum, but rather stand at the door. Now ask the pendulum where the object is and note the direction of the swing. After you have done that, move to a corner and ask again. Where the lines of the two swings intersect, that should be the hiding place of the object.

Exercise 10: Radionics is a branch of psionics which is often concerned with manipulating the energy fields around the body. These fields work at different frequencies and extend for varying distances out from the body depending on a number of factors ranging from the physical health of the person to the intensity of thought the person is experiencing. The pendulum can map these fields.

Now some writers go into great detail about each field level and what it means, but the matter is by no means that complicated. All you need to know are a few basic facts.

The field closest to the physical body is called the Etheric Body or Etheric Field. It is the primary building pattern for the state of the physical body and everything that occurs in the physical body first appears at some stage in the etheric, with the exception of changes in the external environment. If a safe falls out of a window and squishes the person walking below, that will not have shown up in the etheric body.

The aura comes next. That is a slightly finer version of the etheric level and is considered as a separate field in psionics because it makes analysis easier.

Spreading a little farther out is what we call the astral body. Now here is where the terms get confusing. Most writers call all the fields the astral, but we will use it in a more detailed way to indicate that level at which the emotional make-up of the person is resident. Every emotion that the subject of a psionic analysis feels is first here and every emotion that is felt leaves a trace at this level.

the next, and the last level that can be studied by psionics no matter what anyone says, is the mental level. The reason psionics cannot study any of the levels beyond this is that the level following the mental is the intuitive and that is the level that psionic functioning comes from. As it cannot analyze or manipulate itself, the mental level is the final one that psionics can work with. It is more than enough.

The mental level does not, in and of itself contain the individual thoughts of the person. As long as the person is in his physical body, the thought process, and particularly the memory, are resident in the physical brain and it is only after death, when the cord attaching the various bodies to the physical one is severed, that these are dumped into the mental level. That is why when a person is dying they are said to see their entire life flash before them. This is not, as some have said in their ignorance, the beginning of some cosmic justice, but rather the experience of the process of transfer between the physical brain and the mental body. During life, the mental level, or body, contains patterns that are the basis for thought, the essential programming if you will, that the physical brain uses in addition to its tera-k's of memory.

With this knowledge in mind, you are going to measure the extent of each field around your partner.

Instruct your partner to lay down in the center of the room. Now ask the pendulum to trace the extent of the etheric level. Move the pendulum slowly away from your partner until you get a swing. Mark the spot and then repeat the process at different places around him until you have a number of marks around the person.

Repeat the procedure with the aura.

When that is marked, again repeat the procedure with the astral body. By now you should be getting some distance from your partner and you may have bit of difficulty finding room to do the mental level.

But the important thing to remember from doing this is that your partner is reasonably relaxed while you are doing it, albeit feeling a little foolish. If he were to be excited, the astral level would be much bigger.

Exercise 11. Now it is time for you to learn how to use the stick pad, so first you have to get one.

Actually, a stick pad is one of the easiest things for anyone to acquire. They are all around us, usually as lids on coffee cans or cans of cat food. The plastic in these lids seems to have been made with this extra use in mind and one cannot help but wonder if the makers of these items had the concept of psionics in the backs of their heads. Yes, I know that that is extremely unlikely, but it is a nice thought.

Once you have your pad, you must learn to use it. Unlike the pendulum, the stick pad can only give two answers, yes and no. Yes is a stick and no is a lack of one. Simple, right.

There is only one small problem for those who have never done this and that problem is that it is impossible to describe the phenomena of the stick, so I will simply give you the basic procedure to work with and let you take it from there.

Lay the plastic circle (which is how they usually come, though I have one in the form of a square) on the table in front of you. Now, hold the circle down with your left hand by gently, but firmly grasping it along the edge. You do not want your hand on the top of the lid, that is for rubbing. As you do this, hold a question in your mind that you know the answer to be yes, such as "Is two plus two four?" While holding that question, gently rub your right thumb over the top of the lid. After a couple of rubs, you should get the phenomena known as a "stick". This may take a number of forms, but usually the thumb simply stops, like the plastic has reached up and grabbed it. It may also be more subtle, as a distinct change in feeling as you rub. It not always the same for different people, so you have to learn for yourself what it feels like. I can, however, assure you, that you will have no trouble recognizing it when it does happen.

Exercise 12. Now that you know how to get a stick on the plate, it is time to learn how it works for you. Some people have various responses to time and climate with regard to their ability to make the pad work. In my case, for example, I have little trouble with time or direction or even weather, but the two equinoxes drive my ability to use the stick pad out the window and I have to use a pendulum on those two days of the year whether I want to or not.

That being the case, you must make a point of working the stick pad facing north, south, east and west. See if facing any of those directions makes a difference in your ability to get a stick on the pad.

Repeat this when the weather is both dry and wet.

Make a note of the results each time you operate the pad and you will be able to determine what conditions are best for you to work under. Also be sure to try the pad in different rooms of your home. Anything which may make a difference in your abilities should be tested and noted. Remember, these factors change with each individual, so it is impossible for me to give you any hint of what will affect you.

Exercise 13. Have your partner make a list of objects, only one of which he has in his pocket. Using the stick pad, go down the list until you find out which object he is holding.

Repeat this as often as possible.

Exercise 14. This is a good training exercise to prepare you for using radionic equipment. Take a radio and put masking tape over the dial so that you cannot read which station it is tuned to.

Have your partner detune the radio, so that you will have no idea where the dial is set.

With the radio off, turn the tuner while using the stick pad, asking it to give you a stick when you hit the station you are looking for. When you get the stick, turn the radio on and see if you have hit the target.

Repeat this exercise often. It also can be good party game and a hell of a way to recruit people into psionics, because once they realize what they can do, they cannot help but want to do more.

Exercise 15. For this exercise you will need two sheets of graph paper.

You are probably familiar with the game, Battleship, where you try to hit the opponents ships by hitting grid squares. This is a psychic version of that.

First, number the top and side grids of both sheets. Have your partner mark a square and then, using the stick pad go along the top row of numbers until you get a stick. Repeat this with the side numbers. See if you hit the target square.

Exercise 16. Most people do not think of a Ouija Board as a dowsing instrument. Well, they're wrong. The Ouija Board is a device designed for the purpose of dowsing words and numbers, exactly like the letter and number chart in the gadget book.

So, since anyone can work a Ouija Board, you are going to play with the chart for a while.

Think of a person you know. Hold the image of that person in your mind and ask the pendulum to spell out his name. The purpose of this is to get you used to having the pendulum work in this way.

Repeat this exercise by thinking of a number of different people.

Exercise 16. Now that you know the pendulum can spell, Hold the image of a friend in your mind. As you do that, ask the pendulum to spell out what that person is doing at the moment.

The next time you see that person, try to find out what he was up to while you were working the pendulum. See how accurate your reading was.

Repeat this experiment a number of times. In later lessons, when we add the rest of the psionic instruments, you will discover that you can find out just about anything about anyone.

Exercise 17. Be imaginative. While holding the image of a friend in mind, start asking questions about his past. Assuming the information that you get is not too embarrassing to him, ask him about the results you received. Again, try to find out how accurate you were.

Exercise 18. Have your partner think of a number. Hold the pendulum over the chart and ask it to point out the number that your partner is thinking of.

Repeat this experiment.

Exercise 19. Have your partner give you a series of numbers to add together. Without doing the addition, ask the pendulum to tell you the sum. After recording the answer from the pendulum, do the addition yourself in the normal way, with a pocket calculator.

Repeat this experiment until you can accurately do mathematical problems by means of the pendulum alone.

At this point I recommend that you construct the Main Board from the pattern book.

Exercise 20. Radionics is nothing more than a complicated branch of dowsing which can give a very accurate reading to the operator. It also allows the operator, by manipulating the information received to affect the people and events around him. But more about that in a later lesson.

The chapter in the pattern book gives you the absolute basics on radionics, so here you will begin to work at taking a rate, setting color and measuring strength.

We will begin by taking a rate. Acquire a witness sample of a friend. This can be either a photograph or a signature. Many operators in the field like to work with hair and blood samples but it is not likely that you will be able to obtain these in your real work, so it is best to learn without bothering with them.

Place the witness of your friend on the witness plate of the board. With the stick pad on the other plate, ask for the contact rate for your friend. Begin with the dial farthest to the left and as you gently stroke the stick pad, turn the dial from 0 towards 10. When you get the stick, stop.

Repeat this with the other four rate dials until you have a rate for your friend.

Exercise 21. Once you have a rate for your friend, you may ask the board to tell you what color is dominant in his aura at the moment. Begin with the color dial set anywhere you wish and turn it to one color after another until you get a stick. This is the color which is dominant at the time you are taking the reading. You must always be aware that these colors are in continuous flux and the readings will never be exactly the same.

Exercise 22. Now take the sweep dial and ask what percentage of the aura is the color that has been selected. Again, stop when you have a stick.

Exercise 23. In case you were wondering why I broke that operation, which would normally be done in one exercise down into three, I have discovered that people who are just starting with radionics have to get used to things in stages, so rather than give you three operations at one time, I gave you a little time to get used to each one.

Anyway, you will need your partner again. With all the dials on the board set to 0, have him think of a number with up to five digits. Once he has the number in mind, have him write it down and cover the paper.

Using the stick pad, turn the dials until you have a stick at each digit in the number. After you have finished, check to see what he had written.

Repeat this exercise as often as you need to increase your score.

Exercise 24. Have your partner think of a number between 0 and 100. Turn the sweep dial until you get a stick. Check for accuracy and repeat this exercise to build up your skill.

Exercise 25. Have your partner think of a color, or have him look at a piece of colored paper. Using the color dial, find out what color he is thinking of. Again, repeat this exercise.

Exercise 26. Repeat the above three exercises with your friend talking to you over the phone.

In most of your dowsing work, you will probably not have time to make elaborate preparations. If you are at work, for example, you will not likely to have time to set up a radionic set or do any sort of meditating, though if you absolutely must meditate, it is a simple matter to go to the bathroom. No one ever questions that. When you work alone, however, that is a different matter.

Go through this lesson and pick out the exercises that can be done without the aid of a partner. Once you have done that, attempt them with and without a period of meditation (and that need not be long) as well as trying them both clothed and nude. Make notes as to any changes in results you may get. Be certain to incorporate the information that you gather from this work into your standard operations as much as possible. Remember that everyone is different and I cannot tell you which methods will work better than others. You must learn that for yourself.

Anyway, I think that this lesson should give you more than enough to work on for a bit. In the next lesson it will be on to thoughtforms and you will begin the heavy work of Psionic Magick.

THOUGHTFORMS

Well class, now we get to the real meat of psionics as magick. The last three lessons were nothing but the groundwork, the things that you need to know in order to function in this area, but now you will learn how to manipulate the energies of the universe itself and make things change not merely in conformity with will, but, much more important, change in conformity with your will.

In order to accomplish this, you will ultimately need to understand and use a number of tools, but the most basic one is the thoughtform, which has the advantage of needing only your mind to make and put into service. In fact, your mind is continuously making thoughtforms whether you want it to or not. Every time you think strongly about something, you put out a beam of energy which gathers more energy to itself and ultimately creates a thoughtform corresponding to what you put into the thought itself.

And you will have the advantage of reading this in the comfort of your own home, unlike your somewhat embarrassed teacher. (That was what my teacher and I were discussing when his wife walked in as I related in the first lesson of this course.)

There will not be as many exercises in this lesson because once you have the theory down, it is really very simple to make and use the thoughtform.

Now these thoughtforms have a life span which is determined by a number of factors and most of them only last for a very short time. In fact, if you were to imagine each thoughtform as a light bulb floating around you would see that most of them glow very briefly and flicker out, while some would last longer, burning dimmer only gradually and a very few would keep burning with the same brightness that they started with.

So the first thing that you have to remember about thoughtforms is that they last only so long as the energy in them can hold them together. As soon as that energy is dissipated, the thoughtform will collapse.

All thoughtforms that last, and thus are able to do work for you, have the following qualities:

A: They have a well defined shape. The shape does not have to be very complicated, a simple sphere will do, but it must be clear. For example, a number older writers on the subject of psychic development taught that if you wanted to send a message to another person, you should first visualize a tube extending from your mouth to that person's ear. This, of course, was a thoughtform designed specifically for the purpose of communication and it does work rather well. Try it.

It is actually a good idea to think about different shapes and what purpose they serve in the normal order of things. This way you will be able to prepare your thoughtforms much quicker.

B: They have a well defined function. You must never forget that thoughtforms have an intelligence that is rudimentary at best and thus cannot be expected to carry out a great number of different tasks. The only exception to this rule are the huge thoughtforms that are part of religious belief, taking the form of various gods.

C: They have names. A short-term thoughtform does not need to be named, but any thoughtform that you create and intend to keep around for a while certainly does. The name that you choose to give the thoughtform should relate in some way to the function of the thoughtform.

A thoughtform, whether it be of very short, or nearly permanent duration, is made up of the same basic stuff that permeates the entire cosmos. It forms a clump of energy that is programmable and can be used by the studious magician to create all manner of interesting phenomena. In my book, *Psionic Power*, I posited the concept of the Psion, a sub, sub, sub-atomic particle that is the basis of all matter. This particle is created when the energy of the universe, called etheric energy by some but in fact it has as many names as those who have written on it, becomes interfered with. Once that occurs, the clumping that results creates the Psion. Each Psion has polarity and it takes two Psions to make the most rudimentary form. Each time a Psion is added to the form, it unbalances the polarity and creates an instability. Furthermore, each group of Psions contains other pieces of information which interfere with the stability of the form. For that reason it is important, actually necessary, to realize that all thoughtforms, no matter how coherent or powerful, are inherently unstable and will come apart eventually, though in the case of Gods, they may take a very long time, in human terms at least, to do it.

For that reason, individuals working alone can create far more effective thoughtforms than those who work with groups and that fact comes as a surprise to many who have been led to believe that many people concentrating on the same thing can increase the power of their work.

Sorry, it just does not happen that way. Yes, groups can work to accomplish the same end, but they must either work as separate individuals or feed energy into one person who then creates the thoughtform. In fact, it is quite possible for a disaster to result when a group of people try to create a thoughtform.

So now I get to tell you one of my favorite stories. Once upon a time I was leading a group that was meeting in the library of the Theosophical Society headquarters in Wheaton, Illinois. I had the misfortune to have a couple of sceptics in the group who did not believe that anything could be created by the mind alone, so I had them do a little experiment.

I set a piece of paper down in the center of the circle of chairs and instructed everyone to see a blue sphere over the paper and just keep putting energy into the sphere, knowing that the instability of the energy would result in some phenomena, though it was impossible to predict what.

They did as they were told and as the experiment progressed I realized that this could be a real disaster as there were some rather valuable items in that room and any one of them could have been shattered. It has been known to happen.

Well, it was too late to stop, so I gritted my teeth and waited for the explosion.

In a matter of minutes, my expectations were realized, though not quite as badly as I feared. For the unstable thoughtform reached a point where it was almost clearly visible to the ordinary eye and then blew up as its basic instability caused it to reach critical mass.

Instantly, an electric shock ran around the circle and everyone jumped in turn, which caused almost as much laughter as puzzlement.

So do not expect to just create a thoughtform and then have it last forever without a little feeding and maintenance every now and then.

One other thing. A thoughtform should always be made for a concrete purpose, such as keeping the local police from giving your car a parking ticket. Abstract principles never make good thoughtforms.

Exercise 1. Go back to lesson 2 and look again at the last two exercises in that lesson. They were about the making of thoughtforms and thus for this exercise you should repeat those. Assuming that you are working alone, it is best to work nude. Begin with a period of meditation and then proceed with the visualizations necessary to create and charge the thoughtform.

Remember, when creating a thoughtform it is important to decide first what you want the thoughtform to achieve, then decide on the form it should have, the color, the name and the ultimate duration.

For each thoughtform you create, you should have a worksheet that will look like the following:

PURPOSE:

NAME:

SHAPE:

COLOR:

INTENDED DURATION:

Exercise 2: Using the worksheet, set up the type of thoughtform you will use to protect your car from traffic cops. Now do not forget that you do not want your car to be invisible to them, because if it works you may find yourself being rammed by one as he chases somebody else. All you will want is to keep the infernal nuisances out of your way and if he should get broadsided by a speeding cement truck in the process it is no great loss.

Follow the procedure on the sheet. Write down everything pertinent concerning the thoughtform. For example, this is to be a protective thoughtform, so you would choose a protective shape, such as shield. Write that on the sheet and then decide on the name, let us say, Fuzzguard. After that pick a color, preferably a strong one like red or blue and after that how long you intend the thoughtform to last, in this case forever. Record everything. This way you will have a record of the thoughtform and everything you need in order to recharge it.

Once you have done this, create the thoughtform and imagine it in place over your car, there to remain as long as you own it.

Exercise 3: Create a thoughtform which will give you continuing prosperity. And do not object that the thoughtform is superfluous because you are prosperous now. Money is like breathe and pizza. It something no one can possibly have too much of. And you should remember that sudden reverses can hit anyone, so you should always be prepared to remove them before they hit you.

Again, use the worksheet to decide the parts of the thoughtform before you make it. Like the one protecting your driving record, this thoughtform is going to last for some time, so you should give a big charge and then make it a point to recharge it at least once a week. It is a good idea to pick a day for recharging the thoughtforms and mark that day on the calendar. Then you will never forget. More on this in a later exercise.

Exercise 4: Make a list of everything that you think a thoughtform will be of use to you in. Once you have done that, create a thoughtform to cover each individual item on the list.

These four exercises will take you a few days to accomplish and after you have completed them it will be time for you to consider the use that the very large, preexistent thoughtforms that hover over us might be put. These thoughtforms are the various ideas of the gods and goddesses of all of the worlds religions.

Consider this. For two thousand years the Christians, much as we dislike them, have been praying to their god and in doing so creating a thoughtform and energizing it. This thoughtform is nothing more than a vast power source which you may tap into whenever you want. The same is true of any other deity which has held sway for any length of time. Even those that have lost most of their followers still, by virtue of the thought put into them over the time they were in power, have a tremendous amount of free energy for you to draw upon.

And, at this moment, I can hear you raise an objection. You are wondering if for some reason the principal of ultimate instability has been overturned in the favor of these divinities.

Well, the answer is no, it has not been overturned. It has merely been significantly delayed by the fact that religions, by their tendency to personalize the divine, have created a huge coherence for the deity in question. Even the concept of Allah, which is supposed to be without an image, has taken an unconscious form in the mind of the good Moslem and thus has attained coherence.

The Christian god, complete with long white beard and robe, is, of course, a very easy one to use because his image has been forever solidified by the work of Michealangelo.

Now as we go on to later lessons, these thoughtforms will become of even greater use to you because you will have the advantage of the radionic equipment to work with, combined with the patterns which correspond to the gods you will be using. But for the purposes of this lesson, we will not be needing that.

Exercise 5: Make a trip to the local public library and begin looking at books on mythology. Remember that every god mentioned in those books still has a vast amount of energy available, even if his worship is no longer practiced. Study these deities well, learning their various qualities and what they were expected to do or not do for their worshipers. Do not make the mistake of ignoring their negative qualities as well. The Aztec deities are interesting, but they required human sacrifices (which can create some problems in using their energy) and, let us not forget, the Aztecs lost, not only badly, but embarrassingly, to a force greatly inferior to their own. Try to stick with the gods of winners.

Once you have pretty good idea what forces are out there available to you, make a list of the gods who seem to be of most use to you. This will become your personal pantheon, your collection of power batteries which you will be able to use in your work. Go back to the library and photocopy any pictures of paintings or sculptures of those gods that you can find. In the case of the Norse gods, comic books make a very good source. These pictures are not witness samples in the normal sense, as they only serve as a means of putting your own mind in touch with the energies, rather than directly linking you.

With regard to gods, it is most important to remember that the technomage does not worship, he uses. A deity, to the technomage is nothing more than a bundle of energy like everything else and thus can be used and controlled like anything else. Where the good, orthodox, Christian will take an attitude of reverence toward old Jehovah and approach him with fear and supplication, the good technomage will set up his instrument to the rate for the energy of Old Jehovah and draw upon that energy to serve his own ends. To the believer, what we do is utter blasphemy and thus we should not be surprised if the orthodox of any belief system dislike us, not that we are likely to lose any sleep over this.

Exercise 6: Pick the first god on your list. Study this deity carefully and decide what you would like to gain from the energy of this god. Now meditate on the deity.

Hold the image and name of the deity in your mind and visualize the energy from the deity coming into you and filling you. As you do this, bear the thought firmly in mind that it is you who are in control of this energy, not the energy in control of you. This is extremely important because while the energies I imagine you to be drawing on at this point are beneficial, the time will come in your work where you will draw from energy sources which have a strong malefic power as well. It is also good to remember that even the most beneficent deity has a dark side and thus you must be the one who will determine how this energy will manifest itself in your life.

This controlling aspect of the technique is what separates it from the usual form of magical invocation, where the magician invokes the power of the deity and takes whatever comes to him, and hopes that it does not accidentally burn his house down around his ears.

Repeat this meditation every day for at least a week, longer if necessary, until you begin to see definite results in your life. You should not expect anything to happen after just one meditation, but you should not wait longer than one month either.

Exercise 7: Repeat the above exercise with every god on your list. This will give you a mental contact with the entire group that you may renew at any time you have need of the energy. It's sort of like putting gods in the bank.

Exercise 8: Now that you are used to working with the idea of gods as nothing but energy batteries, you can set about to create your own.

And at this point I can see some of my readers shake their heads or get a strange, wistful look as they vaguely remember something in a very funny de Mille movie about a group of drunken nomads trying that and getting Charlton Heston and the special effects unit very upset with them.

Well, yes, it is possible to create a god.

Some years ago a group of experimenters in Toronto (yes, they have experimenters in Canada who study other things than making the perfect hockey puck) sat down to hold a seance, the only difference is that they created the spirit with their own imaginations.

Essentially, the group decided that their spirit should be the ghost of an English Civil War cavalier (royalist) to whom they gave the name Phillip (why they did not name him Charles is beyond me). They wrote a relatively detailed, and somewhat romanticized, biography of him. One member of the group even went so far as to paint his portrait. But the important thing to remember in all this is that there never was such a person.

Anyway, they sat down to hold their seances and, to everyone's surprise, the group began to get answers to their questions by the usual spiritualist means, such as raps on the table and the table tipping. But that was not all, the created spirit took on a rather spirited existence of its own and one time when a member of the group managed to offend it, literally threw the table across the room. You can imagine the effect that that had on the sitters. If I had been there, there would have been no need of a door, I would have made my own as I went through the wall screaming "Feets don't fail me now!"

In case you are interested in pursuing this case further, it was the subject of a book entitled *Conjuring Up Phillip*, or in other editions, *The Imaginary Ghost*.

Which gets us back to the dreadful movie, which climaxes after Moses, having gone up the mountain with a headache comes back with two tablets and a prescription. The movie Israelites are capering around the Golden Calf and Moses, who still has his headache, causes the ground to open up under them and swallow them up, thus sparing them the pain of having to read the reviews.

But seriously, when I was little kid in Sunday school, in the benighted days before Flash Gordon freed me from such drudgery, I was told the biblical story, without the bad acting, and I was a bit puzzled. No, actually I was quite confused. Now I had to admit that the people of the Old Testament seemed to have been pretty damned stupid to wander for forty years around a strip of land that they could have crossed in a month if only they moved in a straight line and the thought that one could create a working god by casting it in gold, in the shape of a moo cow no less, was preposterous. Obviously these were low grade idiots and nothing they had to say then or in the future could possibly be of any use.

Well, I was probably right about that, but the idea of making the god was not as weird as it may sound.

Think about it. Every god that the human mind in its fevered imagination has conceived has been created by somebody. Some poor nut case had to sit down and think of what this god was like, what he had to do and how he expected to be paid for his services, for in the matter of the divine there was not supposed to be such a thing as a free lunch.

(By the way, if by now you are getting the idea that I don't have a lot of use for religion, any religion, you're right!)

And that fact being the case, combined with the Toronto experiment, leads to the obvious implication. Gods can be made as they are needed. And if that idea doesn't send the orthodox of any religion up the wall and over the battlements I don't know what will.

So the first thing you have to do is decide what you need this god for. It should be something that is beyond the work of an ordinary thoughtform. After all, a god is a being of some complexity and has both a good and an evil side. Even Allah, the Compassionate and Merciful, created insects and Shiites.

After you have some idea of the function of the deity, you should begin to create its mythology. Was it originally a human (or non-human) that got deified? Was it always a god? What various god things does it do. How does it expect to be paid for its services, with gestures of worship, or with certain prayers.

Some people working with this have even gone so far as to expect their god to desire sacrifices of various types, but that is not a very good idea because the neighbors may start to wonder where their children are disappearing to.

What you are doing in effect is creating an artificial personality, which is, after all, all that gods really are. Once you have done that, you have come up with an idea of how this god is supposed to look. Now that is not as difficult as it may seem. All that you have to do is go the local toy store and find an action figure or doll that fits the type of god you are creating. This will be the icon of the god, the idol if you will and it will remind you of what the god is like. Do not forget that when you worship the god, you are not worshipping the figure, but rather the energy field that you are creating.

Behold Cthulhu!



And on this matter of worship you have to do a bit of Orwellian doublethink, kind of like a politically correct neo-nazi claiming that she really is against censorship. On the one hand, this god is your creation. You made it and it would not exist without you and the energy that you put into it. On the other hand, because it is a god, you have to go through the motions of worshipping it even though you know that it is actually you that it should be worshipping as its creator. But gods tend to be a bit touchy about that sort of thing, so you must go through the actions that you have prescribed.

When you perform the act of worship, you are putting energy into the god-form that you have created. You are bringing the image of the god into mind, energizing its personality and making it powerful. It is for this reason that gods are the most powerful and effective of thoughtforms.

At this point I hope you have realized something that is very important. If you can create a god out of virtually nothing, and let us be honest, for all practical purposes that is what you have just done, then you should be able to realize how stupid a thing religion is. By the study of psionics, you should be able to rid yourself once and for all of the idea of divinity as something worthy of respect. A god, any god up to and including great Jehovah himself, is nothing more than a clump of energy and to worship, to reverence in any way such a clump makes about as much sense as worshipping a light bulb. Man was not made to serve god. God was made to serve man.

Likewise, you should at this point be free of any notion of fearing divine wrath or judgement. If you should come across a god who is likely to inflict such things upon you, simply create a more powerful god to wipe the floor with his face.

And as long as we have broached the subject of judgement, this is as good a time as any to get rid of the idea of Karma. Now, for those of you fortunate enough to have read my book Psionic Combat, and if you have not I highly recommend it, know that I have little use for the concept of Karma. To put it mildly, I consider it nothing more than a psuedo-spiritual fraud designed to keep the masses under control and make the Brahmins rich. But I also recognize that some of my students are so unfortunate that they have learned to believe in the idea of Karma with such force that if they do something that they have taught as small children that they should not do, their own subconscious will create a thoughtform which will bring trouble upon them.

Fortunately, it is possible to create a thoughtform which will neutralize the effect of Karma, simply by designing and charging it. Once this is done, the student will need not fear the idea again, because any energies which it may energize will simply be blasted out of existence. Or, if you feel really nasty, create a thoughtform which will transfer the negative consequences of any action (even if in most cases there are no such consequences) to the neighbors and watch the fun.

Exercise 9: Now that you have created a number of thoughtforms and your own, personal deity, you have to be able to get back in touch with them. The god-form is very simple. The act of worship is sufficient. But the thoughtforms take a bit of work, but not too much provided you keep good records.

When you have need of a thoughtform, go to your file and pull the record sheet on it. Visualize the thoughtform and see the energy of the universe flowing into it, filling it like a bottle, charging it to the point of glowing. Remind the thoughtform of its purpose and then set it to work.

Exercise 10: When all of your thoughtforms have been made and charged, take your pendulum and the numerical part of the word chart and ask the pendulum to tell you the strength of each thoughtform as measured on a scale of 0 to 100, 0 being non-existent and 100 being the most powerful it can possibly be. Make a notation for each thoughtform and use this as a guide to how often you must charge the thoughtforms. As each thoughtform will discharge at a different rate, test them regularly without extra charging to see how fast they discharge. Once you know this, you can create a schedule on the calendar to tell you what days each thoughtform should be charged, so that, for example, you will look at the calendar on May 31 and see that your anti-theft thoughtform needs its weekly boost and the money bringer could use a shot as well. This will relieve you of having to charge each thoughtform every day, which can be real drudgery and yet make certain that none of them lose their power.

Well, now you know enough about thoughtforms to make your own, so get working because in a couple of lessons I will teach you how to make them even more powerful. This is just the beginning.

RADIONIC TOOLS, TOYS AND TRANSMISSION

Okay class, now we get to the fun stuff. This is the lesson in which I get to tell you how to make all of the equipment that you will need to be a good technomage. So, if you have not already done so, and you should have while you were working on the second lesson, get a copy of The Psionic Magician's Gadget Pattern Book. This pattern book is not the total sum of all the equipment that you can make, but, with the addition of a few things I will mention in this lesson, it will give you most of the equipment that you will use and you can function very well with just the gadgets and patterns from that book. It is, as the advertisement says, a complete set of laboratory instruments.

And once you have mastered these instruments, you can accomplish just about everything a master of ceremonial magick can and do it with a lot less effort, which means that when the time comes for you to add ritual to your work, you will be that much more powerful. In fact, it is not reaching very far to say that when you hook yourself into a psionic device you are coming close to that next stage of human evolution, the Cyborg, only that in this case you are not so much gaining physical skills, but psychic ones.

Exercise 1: Build everything in the gadget book.

Sorry about that. But the sooner you have everything done the better and as you will be using radionic equipment from here on in, it is best that you take care of the construction immediately, if you have not already done so.

Exercise 2: Go back to the notes that you have taken from the exercises in the first three lessons. What limits appeared in your functioning in those lessons? Did you work better clothed or nude? Did the direction that you faced make any difference? These things do matter and you should make a point of knowing as much about yourself as possible. Careful study now can save you a whole lot of trouble later.

Exercise 3: We will begin with the main board. This instrument is capable of boosting your psychic reception, analyzing the information that comes in and targeting you sendings. Begin with analysis.

a: Take the photograph of a someone you know and place that picture on the foil plate farthest to the left. Set all of the dials to 0 and the chakra dial to Base. Set the color dial to white.

b: Now take a rate on the five dials at the bottom as you did in lesson 3. This will be the rate for the base chakra of your friend.

c: Once you have that rate, take a rate on the sweep dial, asking it to tell you the percentage of efficiency of the functioning of that particular chakra.

d: Now take a piece of paper and write on it the chakra and the number from the sweep dial.

e: Leave the color dial on red and set the chakra dial for the pelvic chakra. Reset all the dials to 0 and take a rate for this chakra. Once you have done that, repeat the procedure with the sweep dial.

f: Record that reading and repeat the process until you have covered all the chakras. You will set the color dial at orange for the spleen chakra, yellow for the solar plexus chakra, green for the heart chakra, blue for the throat chakra, indigo for the brow chakra and violet for the crown chakra.

The pattern book will explain to you the functions of the various chakras as we deal with them and the efficiency of the particular chakra you are studying will tell you how well that system is working. This reading will also tell you something about the physical condition of the person, but for that, I suggest that you read the works of people who specialize in radionic healing, which is just enough out of my territory that I do not wish to go into detail about it in this course.

Exercise 4. In this exercise you will measure the strength of the aura around the person.

a: Place the witness of your friend on the left hand plate and set the stick pad on the right.

b: Hold the concept of the aura, which is the layer of energy that is seen as touching the physical body, clearly in mind.

c: Take a rate on the five dials at the bottom of the board.

d: Using the sweep dial, ask it to tell you how strong the aura is of the person, with 0 meaning no strength at all, in which case the subject is dead and you are wasting your time, to 100, which is the theoretical maximum possible for the person and is somewhat unlikely, though not impossible to get.

Record your results for the subject and repeat the experiment daily for the period of a week to see what fluctuations you can discover. If possible, try to observe the person each day as you carry out this experiment and try to discover if the changes in auric strength are reflected in the subjects behavior, thoughts, etc. Record all of your findings.

Exercise 5. The next step is to measure the strength of the etheric body. This is the level which comes just after the aura and extends a little farther out. For those of you not familiar with my other writings on Psionics, the etheric body contains the building pattern for the physical body and everything which manifests in the physical body, including electrical activity in the brain (thoughts) appears first in the etheric level.

a: Again, place the witness sample on the left plate.

b: Meditate for a short time (a couple of minutes should do) and visualize the etheric body of the subject.

c: While holding the idea of the etheric body in mind, set the rate on the five bottom dials.

d: Again, use the sweep dial to determine the strength of the etheric body of the subject.

When observing the subject, try to watch for things which will indicate the state of the person's health. Usually, the stronger the reading on the etheric body, the healthier the person is.

As always, be careful make complete records of all your results.

Exercise 6: Now it is time to measure what is sometimes called the astral level, or emotional level. The use of the term "astral" for this level of the person can create some confusion as the term "astral body" is usually used to cover all of the non-physical aspects of the person and is often used interchangeably with the term "soul". For our purposes, we will use the old meaning and this is the level which is the origination point for emotional patterns in the individual. Now you have to be careful with this level, at least in studying it, because the separate emotional responses to different situations, while they are reflected at this level, come mostly from information processed by the physical brain, in conjunctions with the different levels. Hence you can have a piece of information come into the physical brain through the eyes, such as a bill for \$30,000 which only should have been for \$30.00 and this will immediately set off a whole chain of reactions in each level of the body. But most of the time, what is present in the astral level is the pattern which controls the emotional response of the individual, the central program if you will, from which all others come.

A and B are the same as in the previous exercises.

c: When you meditate on the astral body of the subject, be very careful not to be judgmental about the emotional state of the subject. You want as objective a reading on the state of the body as possible.

d: Take the rate and measure with the sweep dial as before. In this case, try to take a reading while the subject is calm and while the subject is animated over some disaster. Compare the readings. The more upset the subject is, usually the higher will be the reading on the strength of that level. It was for this reason that older writers contended that the emotional level had a life of its own and would try to take complete control of the individual if the emotions were not kept under tight control. Victorian garbage, of course, but there is a relationship between the ability to think clearly and the strength of the emotional level.

Exercise 7: Now we come to the final level that we can measure with psionics, the mental level. As I explained before, there are two levels beyond this but we use the intuitive level to operate the equipment and a level cannot measure itself or any level beyond it.

The mental level is like the emotional level in that it rarely directly influences the behavior of the individual. While the physical body is alive, it acts as a place for the storage of the basic programming of the individual, leaving the actual day-to-day work of thinking to the physical brain. When the physical body dies, all of the information stored in the brain is dumped into the mental level and that accounts for the phenomena of people who are close to death seeing their entire life pass before them. In effect, they are watching that transfer of information.

That being the case, what this exercise will do is allow you to measure the efficiency of the mental level and get a picture of how mentally active the subject is.

a: Repeat all of the procedures as in the other exercises.

b: When you take a measurement on the sweep dial, remember that you are measuring the level of activity at the moment. Repeat this exercise when the subject is at work and asleep and note the differences in result.

Exercise 8: For this exercise, you will need the main board, the headband and connecting wire as well as your tape recorder.

a: Set up your main board for a contact rate for the subject. This is done by simply taking a rate on the bottom row of dials that will put you into telepathic contact with the individual.

b: Attach the headband to the board by clipping it to the right hand plate of the board.

c: Put on the headband. (That seems obvious enough, doesn't it.)

d: Put yourself into a receptive, relaxed state and observe your subject. As impressions come in, speak them into the tape recorder. It is important to make no judgments about what you see or feel. You are in a direct mental link with the subject and you can access anything in his mind. Now at this point, if you are just beginning, what you will probably get is a jumble of impressions. Do not try to sort them out at this point but merely record everything. And do not worry about accuracy. That varies, even with the most experienced operators and yours will improve with practice.

e: After you have finished, play the tape back and make a note of every significant impression you mentioned. Make a list of those things which you feel can be verified and then go and find out how well you did.

f: Repeat this experiment a number of times until you are good at it. It is one of the principal skills that come with the use of psionics.

Exercise 9: You will need the main board, the headband and connector, the pendulum and the yes or no chart as well as a tape recorder.

a: Select your subject and make out a list of questions that you would like to ask him. Be sure to phrase the questions in such a manner that the answer will be either yes or no. A politician works extremely well with this because every question that you ask can be about something which he will have to act on in the very near future.

b: Take a contact rate for the subject on the main board and hook up your head band.

c: Put on the headband and set up the chart in front you.

d: Holding the pendulum over the chart, ask the first question from your list.

e: Record the reply and ask the second question, repeating the procedure until the list has been exhausted.

Once you have completed this exercise be certain to watch the subject very carefully. If he is politician, watch the news for any indications concerning the information that he gave you.

Incidentally, this is one of my favorite little methods of demonstrating psionic equipment to an audience and the President has given a number of interviews that he has no knowledge of.

Exercise 10: This exercise will be similar to the last one except that instead of the ideometer, you will need the letter/number chart.

a: Make your list of questions. It is important in these experiments to have the questions written down in advance. That way you will save yourself a lot of time while actually hooked the machine. You will discover that the one drawback to the word and number chart is that using it tends to make your arm tired. A simple solution to this is to invest in a Ouija Board and we will cover the use of that in conjunction with this equipment shortly.

b: Repeat steps b-d from the previous exercise.

c: When receiving the reply with the word/number chart, you will have to be certain to stop the pendulum after each letter has been pointed out. Doing this will allow the pendulum to start the next letter with a clean swing instead of having to spin around until it comes to the new letter. You will find that you use less time and thus the procedure will be much easier on your arm.

Exercise 11: Now you will need your partner to give you some assistance. You will need a witness of your partner, a small object, the head band, the main board and connector wire, the pendulum and the word/number chart.

a: Instruct your partner to hide the object somewhere in the house.

b: Once that has been accomplished, set up the machine for a contact rate for your partner and hook up the headband.

c: Once hooked into the system, ask the pendulum to spell out the location of the object.

d: Verify the answer. Repeat this exercise a number of times until you are able to find the object with some reliability.

Exercise 12: If you have procured a Ouija Board, you may perform this exercise. If not, go on to the next.

You start by examining the equipment.

From the beginning, this is a Ouija Board. You will notice that it is nothing more than a piece of laminated wood with letters and numbers on it and a plastic pointer called a planchette. It is used to spell out words and is much simpler to use than a pendulum chart and, because it is less tiring, much more accurate.

In order to use it properly, you need two people, one who actually works the machine and is called the operator, and a person to record what is being spelled out and ask the questions. The reason for the second person will become obvious presently.

A Ouija Board is used for three things. To communicate with the subconscious of the operator, to receive telepathic messages and information from living persons, and to communicate with disembodied entities, both human and non-human.

In practice, the operator and the recorder decide in advance what purpose the board will serve. If it is to be used to ask questions of someone, the questions must be decided upon in advance and written down, so that the recorder can ask them in the proper order.

If a radionic hook-up is used, it is the operator who is hooked into the machines.

The recorder also is in charge of the tape recorder, which should be used during each session with the board.

The operator is blindfolded and places his hands on the planchette. The recorder asks the questions and the answers are written. The operator also records any impressions that come to him while using the board.

The purpose of the blindfold is to make certain that the operator does not influence the information being received.

Okay, so you figure out how this is done without too much trouble. You will need the board, your main board and headband, a blindfold and your partner as well as a tape recorder.

a: Decide who it is you are going to interrogate and set up the main board for his contact rate. In this experiment it is not necessary to have a prepared list of questions. In fact, it is best that your partner ask the questions at this point.

b: Put on the blindfold and the headband and place your fingers on the planchette of the Ouija Board.

c: Clear your mind as much as possible and place yourself in contact with the person whom you will be interrogating.

d: At this point your partner may begin to ask questions of the person. He should speak as if he were really asking the person whom you are accessing. As the board spells the answers, your partner should speak them aloud so that they may be recorded on tape. It is also wise for the partner to wait until a complete word has been spelled before speaking, rather than try to say each letter individually. Some letters tend to sound like different ones when the tape is played back.

e: As completely as possible, verify the information given.

Exercise 13: So much for words. Now it is time to work with vision. This exercise is to train you in the art of remote viewing. For it you will need your partner, the main board and the headband.

a: Send your partner on little trip, someplace where you do not know where he is.

b: Set up the main board for a contact rate for your partner.

c: Put on the headband and look out through the eyes of your partner, seeing what he sees.

d: Record all of your impressions, particularly your visual ones.

e: Verify your results later with your partner. Repeat this exercise often, not only with your partner, but with other people who will not know that you are using them as beacons.

Exercise 14: Now that we have more or less thoroughly covered the methods used in receiving data, it is time to work with transmitting it. So if you have not already done so, build the pyramid crystal amplifying board. And, while you are at it, you might as well make the pyramid gun and the third eye headband.

a: Select the person whom you wish to transmit to. This may or may not be your partner.

b: Decide on the type of message. For this experiment, the classic command "call me!" may be tried as it is quite simple and can be easily verified.

c: Place the witness sample of the target on the sample plate under the pyramid. Yes, you have to lift up the pyramid to do it. (I know that sounds silly, but I can promise you that if I did not include that I would get at least one letter from someone wondering how you put the witness on the plate with the pyramid over it and my blood pressure is just not up to that sort of thing.)

d: Take a contact rate for the target and replace the pyramid.

e: Hook up the headband to the connector and think the message.

f: Wait for verification.

Exercise 15: This is a fun one and you practice it on somebody that you do not particularly like because the results can be spectacularly unpleasant.

a: Set up a contact rate for the target and hook up the headband.

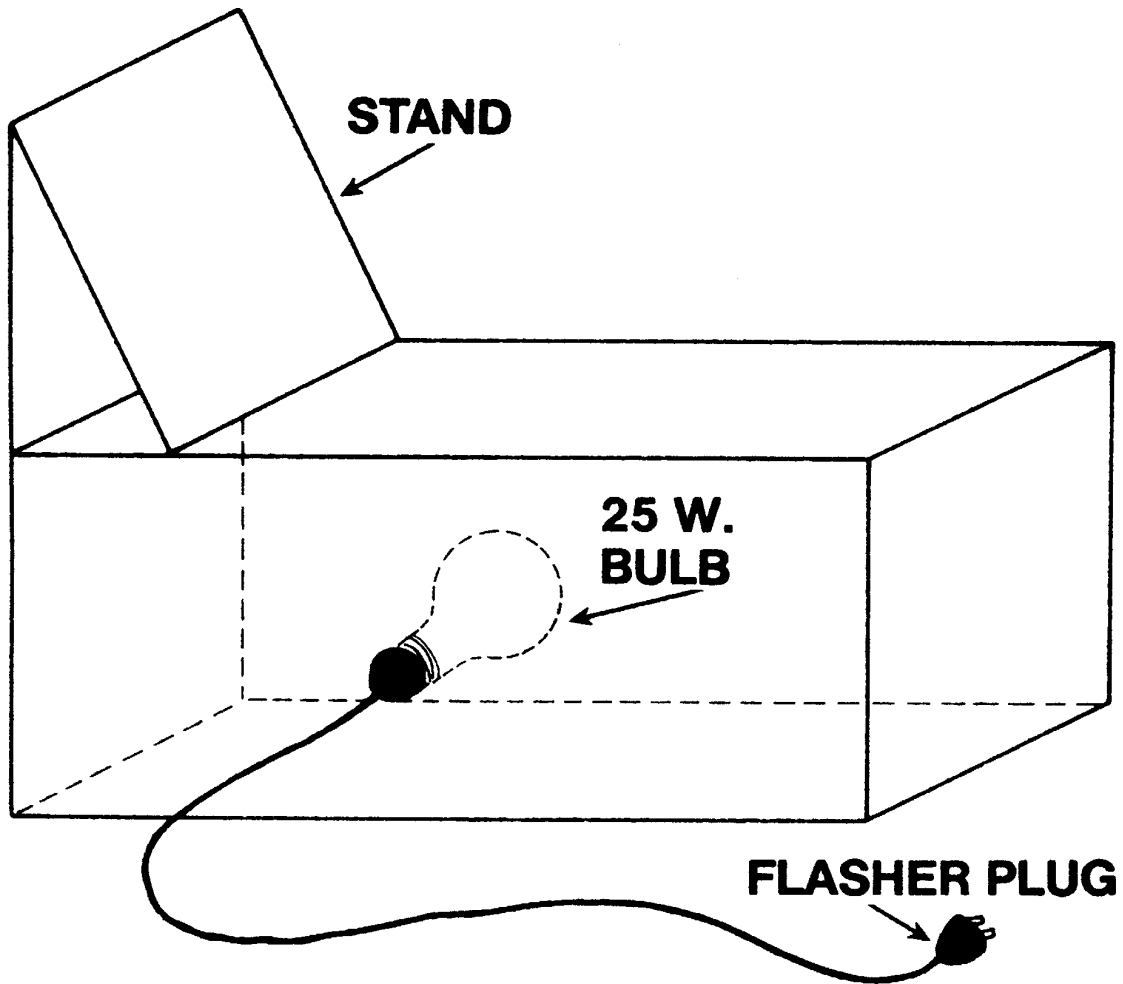
b: Now it gets interesting. Think of something that will get you hopping mad. Try to become so angry that if you had no other outlet for your fury you would smash the furniture.

c: Release the anger at the target, visualizing it going out through the wire into the board and out through the top of the pyramid.

d: Wait for verification. It is a good idea to pick a target that you have some contact with so that you can verify the results of this experiment. If you really hate the person, you can transmit at a time when he is likely to be in a stressful situation to begin with. Once, as a bit of a joke, I picked a time when my next door neighbors were having a bunch of their relatives over and aimed the transmission at a photograph of the house. You may rest assured that the party became a lot livelier than anyone expected and the local police were laughing about it for days as it was the only brawl our neighborhood has ever had.

That, incidentally, is one of the real joys of psionics. You can torment the neighbors and get away with it.

Now it is time for you to build a favorite little toy of mine called a teleflasher, which for some reason got left out of the gadget book. This nothing more than a device which flashes a pulse of light on a picture and, in doing so, aids in psionic transmission.



In order to make one of these miraculous instruments you will need a box, an old shoe box will do; a twenty five watt light bulb; a light socket with wire and plug attached (available at any hardware store) and a flasher plug (also available in any hardware store with the exception of those in Queensland, Australia and don't ask me why) and a sheet of wax paper.

Cut the bottom out of the box and cut a hole in the side for the light bulb.

Take the piece that you cut out and fold it to make a stand and glue it to the box so that the light will come up through the hole in the box in the box and illuminate whatever is placed on the stand.

Glue the wax paper over the hole so that the light is diffused, otherwise it becomes very uncomfortable to use the instrument.

Place the flasher plug over the plug of the light switch and plug it into the nearest wall socket.

Test the unit by turning on the light and waiting for the flasher to start working.

Exercise 16: Now that you have the teleflasher, you have to do something with it, otherwise it will sit and gather dust and you will feel very foolish about the whole thing. So, once again conscript your partner, (with your pendulum you can find out which piece of furniture he is hiding under) and set up your apparatus.

You will need the pyramid board, a witness of your partner, the teleflasher, a card with a word written on it in magic marker, the headband and connector, the letter/number chart and the pendulum.

a: Set up the equipment so that your teleflasher is in front of you at approximately eye level. Place the witness of your partner on the plate of the transmittal unit (pyramid board) and take a contact rate for him. Hook up the headband to the unit and send your partner into the next room with the pendulum and chart. He should know from watching you how the chart works.

b: Place the card with the word you are sending on the teleflasher and turn it on. Tell your partner that you are sending.

c: Watch the flasher for no more than five minutes or until your partner says he has the word, whichever is sooner.

d: Compare the word with what your partner has received. Repeat this often, moving from single words to entire sentences.

Exercise 17: (optional) This is a fun exercise which you can do if you have a neighbor or someone you have much contact with who a: has great fear of bugs or some other creature, and b: a big enough mouth that she likes to talk about it.

a: Set up the main board with the witness of your victim and the headband.

b: Using the pendulum, dowse the time that your victim is likely to be sleeping.

c: Set up the teleflasher and the pyramid board with the witness of the victim and the contact rate.

d: Procure a picture of the creature that your victim has the phobia about and set in on the teleflasher unit.

e: When the victim is sleeping, transmit the picture of the creature. This is done by running the teleflasher for five minutes, resting for five minutes, and running it again for another five minutes, on and off for about an hour.

f: Verify the results of the experiment.

Exercise 18: This is best performed on a nice day when the neighbors are out in the back yard. You will need the pyramid gun and the headband.

a: Be certain that you can transmit from a location which will permit you to see the targets without them being able to see you. Otherwise you might feel a little foolish.

b: Hook up the equipment and aim the pyramid gun at the targets.

c: Imagine yourself getting very, very angry. Once you are so furious that you can hardly control yourself, send that anger out through the pyramid gun at the targets.

d: Sit back and watch the fun.

Exercise 19: For this exercise, you will need the third eye headband and your neighbor's car. Be certain that it is a neighbor that you do not particularly like.

a: Put on the headband. (that should be obvious.)

b: Visualize a field of light around the neighbor's car, programming that field to attract other cars to it, so that they meet in a rather noisy fashion.

c: After a few days of this, start counting the new dents on the neighbor's car.

The above two exercises can be done interchangeably. And they should be repeated on different victims if possible.

As I said in the beginning, this lesson does not cover the total range of psionic instruments available. In fact, as new ones are constantly being invented, no one lesson could. But these basic devices should be more than sufficient for you to get started and I am certain that as you experiment you will find more things to do with them.

PATTERNS

This lesson is going to be just a bit different in format from the previous ones for in this one I am going to be more interested in giving you information than in having you do various exercises. Yet what you will now study is of great importance, perhaps among the most important material in this course, because all magick is ultimately related to the use of pattern and form to cause alterations in the circumstances in the life of the magician.

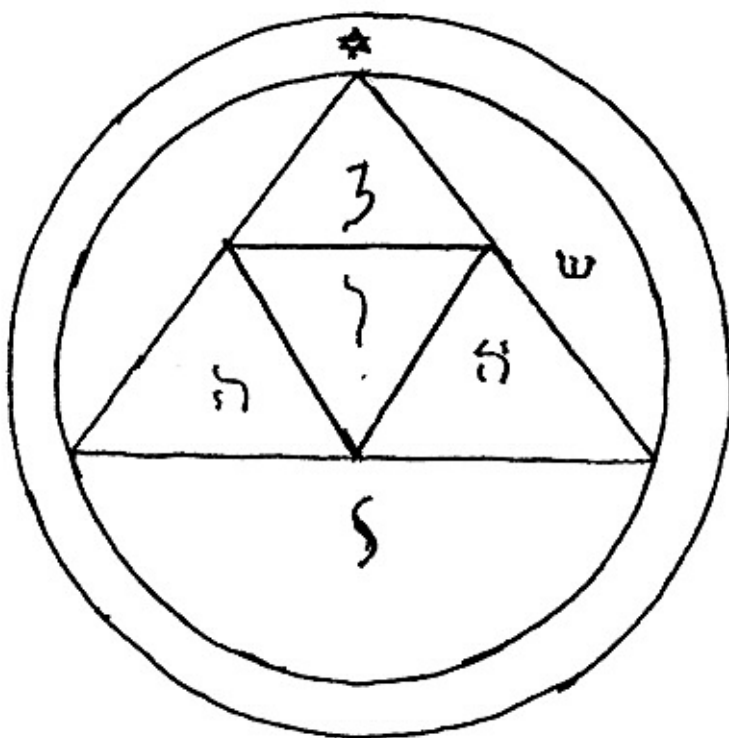
In my ceremonial magick days, I will admit that I was always totally mystified by the way a simple pattern, drawn on a piece of paper, could cause events to occur. And yet this is the entire basis of talismanic magick. And it does not matter how the pattern is created, be it using the gematria of the Cabalist, or the mandala of the Tibetan Buddhist. If the pattern is properly created, it will bring results and that is a simple fact, proven by experience time and again down through the ages. Now given this basic truth, it is amazing how many people cannot seem to get their patterns to work! So I am going to try to solve that problem for you and give you the basic fundamentals of not only psionic pattern work but the more traditional forms of talisman making as well in order that you may better be able to combine the two into a most effective whole.

So let us begin with the traditions and work forward to psionics.

A common mistake those who seek to teach magick make is to tell their students that the talisman is nothing in itself, it is the charging, the consecration, that puts the energy into it and makes it work. Well, that is not the whole story.

It is true that charging and consecration are essentials for the working of any traditional talisman, not so much because of the nature of the talisman, but because the mind of the magician requires it to be so. Yet there is a virtue in the form itself which is usually overlooked by our traditional brethren, not out of disbelief, but rather out of the simple fact that because they take all of their ideas from works and other teachers before them they have simply not bothered to look for any energy flow from the naked form itself, prior to charging and/or consecration.

If you will look at illustration 1, you will see that I have drawn a traditional talisman from the Key of Solomon. It is actually a rather simple design, as such things go and I remember as a young sorcerer's apprentice being hunched over a desk trying to copy much more complicated things as accurately as possible and, in spite of the fact that drawing was something of a hobby of mine, become often quite frustrated at my pitiful efforts. So as you can see I chose one to copy that would not present me with any great difficulties, especially since as I grow older my eyes tend to strain more easily.

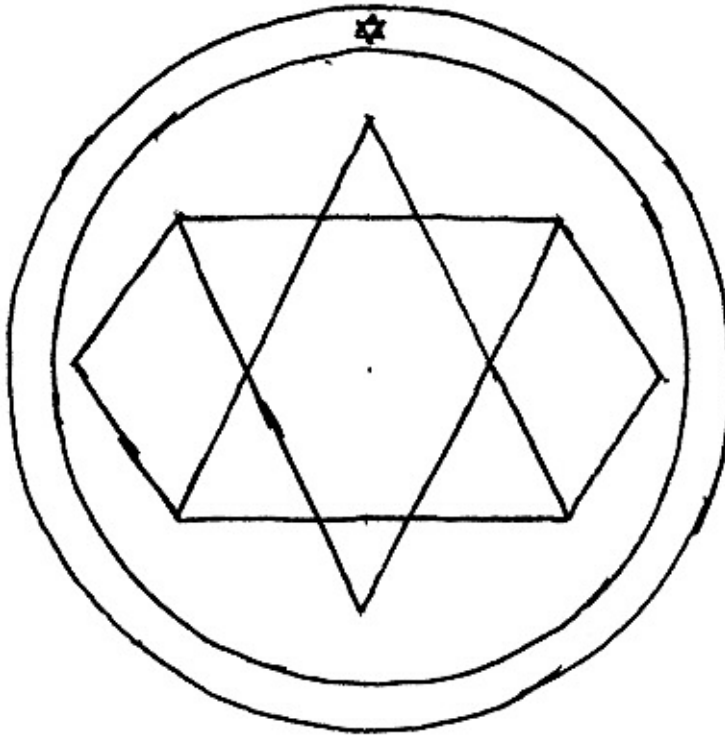


If you will look at the pattern itself, it is elegant in its symmetry, with the two triangles locked into the center of the inner circle and the traditional Hebrew letters written in and around it.

Now this pattern has an energy flow even without being charged and you may test this for yourself by taking your trusty and (I would hope by now) well used pendulum and holding it over the center of the circle.

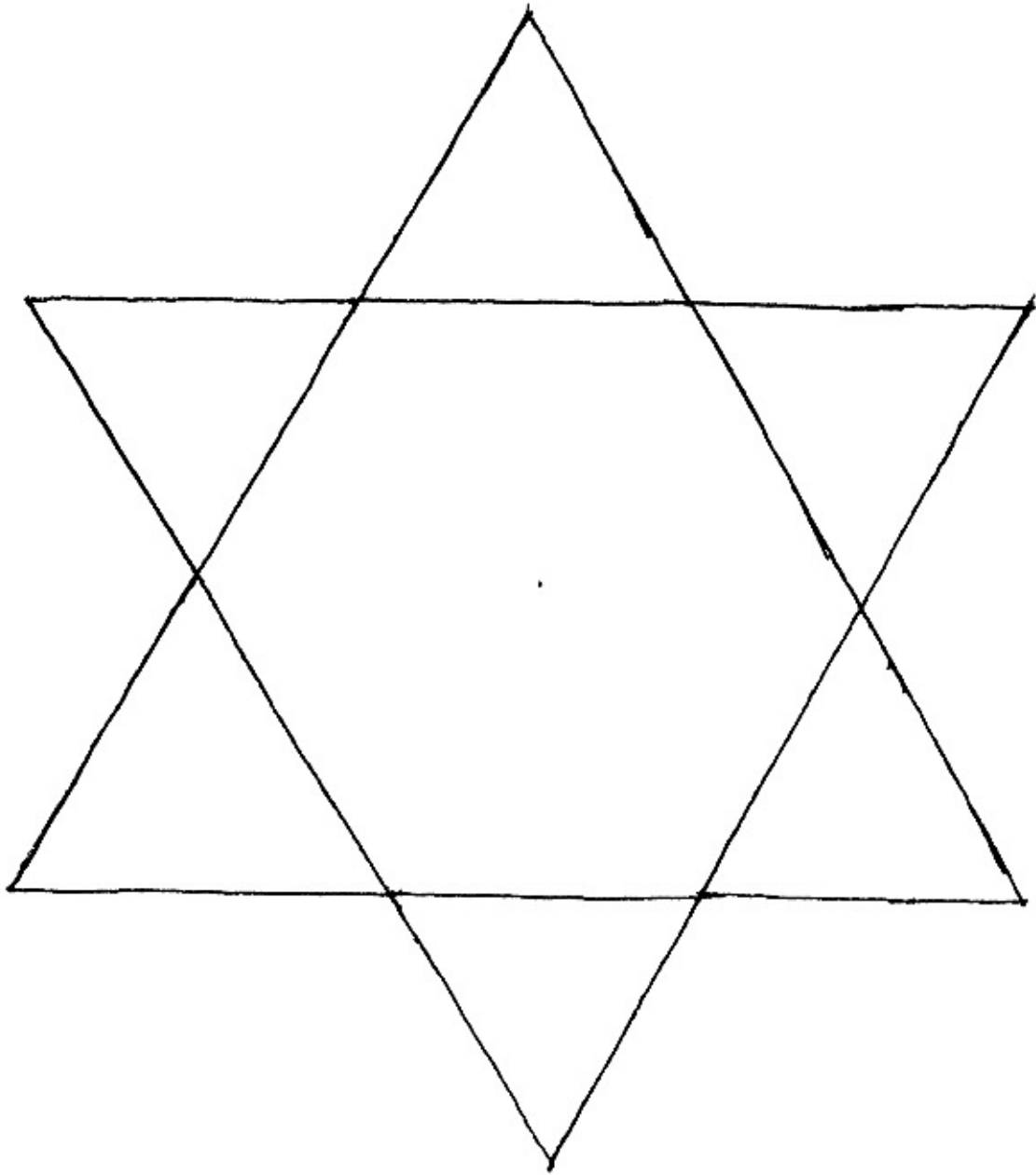
Notice how the pendulum behaves. That movement of the pendulum indicates the nature of the energy flowing off of the talisman design.

Now look at illustration 2. Again, this is a simple design, in its own way simpler than the first. Hold the pendulum over that and see what it does. Notice the difference? What you have is two designs printed on paper without any other attempt at charging, yet they each cause the pendulum to swing in a different way.



Incidentally, if you are wondering why I did not tell you what those patterns are for, it is so you can have the pleasure of using your radionic equipment to analyze them and find out. It is not too difficult.

Illustration 3 is an even simpler design yet, an ordinary Star of David, the Hexagram. Hold the pendulum over the center of that and see what happens. Nothing! Now that is as real surprise, is it not? Well, take the pendulum and hold it over one of the points of the star. Now you see movement. What is happening here?



The Hexagram is a very interesting pattern in that the center of the pattern is a place of total balance. But, if you hold the pattern upright on the desk or table and hold the pendulum in front of it, you will see movement away from the center. And in psionics this has tremendous implications. What is happening is that any witness placed in center of the pattern is surrounded by totally balanced forces. Nothing entering the hexagram can injure the person whose witness is thus surrounded. It won't stop a bullet, of course, and I do not recommend playing with electric cords in the bathtub while expecting to be protected by this pattern, but it will stop any psychic attack dead in its tracks and while it can be overcome, it is a damned lot of work to do it.

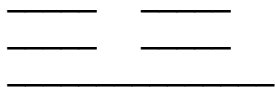
Likewise, any energy that is transmitted from the center of this pattern will take on greater power because it will be uninfluenced by incoming junk. The uses of that should be obvious and there is no reason why you should not begin playing with it.

Get a small photograph of yourself and when you are about to enter a stressful situation, be it driving to work, visiting the in-laws or even making the mistake of watching the news. (Which is a real dumb thing to do and you should stop wasting your time with such nonsense because you can bet your mother's teeth that if something is really important the fatuous buffoons who edit the garbage that gets on the air will not know about it.) Place the picture in the center of the pattern and leave it there. Now go about your business and see if it has any effect on your blood pressure. You should find that you can face the annoyances of the day with less difficulty than you might otherwise experience.

But as you saw from your little test, this pattern also has some very real transmittal function, because even though nothing can get in, anything transmitted from the center will be amplified as it goes out.

So it's time to have some fun. Raising storms was a traditional accusation leveled against witches by their inquisitorial accusers. Now for those of us who enjoy thunder and lightning, it seems a pretty silly thing to get upset about, but in those days, storms could be a real problem. For one thing, a really big storm could make water travel virtual suicide, not only from the wind and the rain, but also from the danger of lightning striking the unprotected, wooden ships. Likewise, crop losses could be significant and again, there was the problem of lightning in the days before Ben Franklin discovered the means of protection from it. Therefore, with a more than a little smirk on my face, I will tell you how to ruin the neighbors' barbecue.

Take your hexagram pattern and now draw the trigram Chen



from the I Ching on a small piece of paper. The trigram represents thunder and the well known and the well regarded researcher Christopher Hills used it to dowse the path of storms though why in these days of radar and satellites anyone would want to bother with that is beyond me. Anyway, get a small photograph of your neighbor's yard. Now take the photograph and lay it in the center of the hexagram with the drawing of Chen on top of it. Then wait and see what happens. The odds are that your neighbor, who is having a huge gathering of useless relatives and their disgusting and noisy offspring who, for some dreadful reason, like to play basketball and for those of you who are fortunate enough to not know, there is no sound in the world as annoying as that dreadful bouncing. I have often expressed a fervent hope that there is a Hell, if only as a fitting place to put the bastard who invented that game.

But I digress.

If everything works right, your neighbor should be the center of a deluge and have to move the party into his house, which will be much too small for the number of people he has and a very unpleasant time will be had by all.

See how much fun it is to be nasty?

Any, that last little prank is designed to show you how patterns can be combined to bring about results. And you can well imagine where that can lead.

All traditional patterns produce energy fields from their center. That is why they have survived to become traditional. With that fact in mind, I want you to take your pendulum and start testing them. You may find the results surprising and because I want you to be uninfluenced in those results, I am not going to tell you what to expect.

Think of as many traditional patterns as you can. The pentagram is a good starting point. But I will give you a piece of advice. When you test the pentagram, try it with the single point facing opposite you and the double point also facing opposite. See if there is any difference in the swing.

Repeat that with any of the other patterns you may choose. Test not only the obvious direction the pattern may face, but also, whenever appropriate, its opposite. Sometimes the pendulum will swing differently, sometimes it will stay the same. Write all of your results down for later reference.

So much for tradition. In psionics, we use patterns as well and these, too, are based on the circle. I don't pretend to know why it is, but the circle has some mysterious quality about it that even those of us who prefer our magick technical find that it is invaluable.

In psionics, however, the circle is the basis for a series of relationships which are expressed and by expressing them, give energy to the thoughts placed into the circle, either by direct action on the part of the magician, or by the use of other patterns and/or witness samples. Now I know that this sounds very weird, but it's true. A pattern of circles placed equilateral around the circumference of a larger, central circle will add energy to any thought or pattern which is placed in that larger circle.

If you will turn to chapter XII in the pattern book you will find a number of amplifying patterns based on the circle and ready for use. Take your pendulum and hold it over the center of each pattern. Notice how it swings? That is the energy coming out of the center of the pattern.

In practical use, the witness of the person you wish to influence is placed in the center of the amplifying pattern you have chosen and the thought you wish to send is then aimed at that witness. This thought is then picked up by the energy coming out of the center and beamed at the target.

You will also note that there are a number of patterns with different numbers of circles surrounding them. The more circles that you have, the greater your energy output. And at this point I can hear you wondering why it matters. It would seem reasonable to always go with the highest possible output, the biggest bang for the buck, as it were. Well, it does not quite work that way. There are certain operations where a lower level of output is, in fact, more efficient than the higher level. That is why I gave you a series of them to work with.

Another thing to remember when using these patterns is that they will amplify any thought that you send to the target, so you have to be pretty careful while you are using it. For this reason these patterns are best used in conjunction with either spirit patterns, such as are found in The Lesser Key of Solomon as well as other grimoires, or in patterns which you create yourself and which embody a particular concept or desire.

So, before we proceed to adding other instruments to this mix, let's look at those other patterns.

The patterns from the grimoires are common enough and I see no need to reprint them here. The collection from the Lesser Key of Solomon is reprinted in my Psionic Power and is thus available from that source as well as their usefulness in psionics. But there are two excellent methods of creating your own patterns. Now I know that I have already explained these methods in Psionic Power and Psionic Combat, but for those of you who do not already have those books (and you know who you are, I can tell by the embarrassed looks on your faces as you read this) I will give a brief description of the techniques here.

The first involves the use of the Kamea, or magick squares. You begin by first deciding which planet your operation comes under, in this case let us say Jupiter.

The next thing which you must do is create a statement which accurately describes your intention. Jupiter brings good fortune and we can all use that, so let us say that you want more money. You then write out your statement as:

Bring me lots of money.

Okay, we have our planet and our statement. Now comes the fun part. We have to break that statement down into a pattern. This done by means of one of two methods. In the first, the most common, you use a chart like this:

123456789
ABCDEFGHI
JKLMNOPQR
STUVWXYZ

This chart works well for most of the squares, but it does not operate particularly well in a couple of them, particularly the square of Venus in which most of the numbers you would use are in a straight line and thus the number of different patterns is severely limited. Therefore, for any square with more than 26 numbers, you may use this system:

1 2 3 4 5 6 7 8 9 10 11 12 13
A B C D E F G H I J K L M
14 15 16 17 18 19 20 21 22 23
N O P Q R S T U V W
24 25 26
X Y Z

At this point traditionalists run from the room screaming dreadful things about blasphemy and start using barbarous and often obscene words of imprecation. But that only proves that they are missing the point because it does not matter how the statement is broken down, only that it be translated from words into a geometric form.

Begin by putting the appropriate number under each letter in the statement. Add the numbers of each word together and keep adding until you have a single digit for each word. In this case you now have series of numbers 5-9-3-3-9. Now you have to make a workable pattern.

That is done by taking the square and imposing the pattern on it by starting with the first number and drawing a line to the second number, then to the third and so on until the pattern is complete as in illustration 4.

4	14	15	1
9	7	6	12
5	11	10	8
16	2	3	13

This pattern is then transmitted to the witness sample by means of either an amplifying pattern or a radionic device such as the pyramid board or a combination of devices as I will explain later.

The other technique is to use a circle pattern. Now this creates a bit of confusion because the amplifying patterns are sometimes referred to as circle patterns but a circle pattern for our purposes is a pattern created inside a circle to represent a pattern of energy. It is, in effect, a radionic rate translated into a two-dimensional pattern for transmission to the target.

Got that?

Well, if you feel a bit confused, do not let it bother you. I've been working with this stuff for years and I still get confused by it sometimes, especially when I'm trying to explain it to people for the first time. But in practice, it works a lot better than it does when talking about it.

Anyway, if you look at Chapter XIII in the pattern book, you will find an explanation of how you make the circle pattern and a sheet of circles to photocopy.

Once you have a few sheets copied, you can try making a pattern for yourself.

First, decide what you want a pattern of. This can be literally anything. Malcolm Rae discovered that he could make a pattern that equalled homeopathic remedies and would transmit them to his patients rather than use the remedies themselves. This has been expanded to include emotions and ideas.

So pick an idea. Circle patterns are also excellent for connecting an operator with a thoughtform, so you may want to try that as well. That can be a thoughtform you create or one that is already in existence. (The thoughtform over the battlefield of Verdun is a good one if you get a speeding ticket in a distant city and want to get even. Or as an old teacher mine once said "The quality of mercy is not strained, merely stupid.")

Okay! Now that you have patterns to experiment with, what do you do with them?

Start with something very simple. Take the witness sample that you were experimenting with before and make a square pattern that will cause the target to respond in a certain way. I do not know who you are working on, or what you want them to do, so I cannot be more specific.

Place the target witness in the center of the circle and the square on top of it.

Once you have done that, shine the beam of light from a high intensity lamp on the arrangement. This will energize the patterns and send the energy being used charging to the target and bring about the desired result. All you need do is wait for the result to occur.

For example, suppose you use the money pattern and yourself, you should begin to see an increase in your fortunes in a reasonable period of time.

Or, if you have chosen as your target the witness of a politician and are sending him an appropriately negative idea, such as "Stumblefoot", you should see him start to make an even greater fool of himself than usual.

If you will recall the lesson on thoughtforms, I went into great detail on the subject of creating your own deity or using ones that have been around for a long time. With the aid of the circle pattern and the radionic system, you can utilize these thoughtforms with even greater effectiveness and power.

Let me tell you a story. There is a well known lecturer in the Theosophical Society who wished to read some Tibetan invocations. There was only one problem in the mind of this individual and that was that he was convinced that these writings were protected by certain entities on the astral plane and that if he read the material without going through a certain initiation performed by the Dalai Lama (for the appropriate fee) he would be at some risk from the wrath of these disembodied creatures.

To tell you the truth, I was not really sympathetic to his belief because most traditions are supposed to have nasty guardians and these guardians inevitably turn out to be as lazy as

civil servants. In point of fact, lots of people have read these writings without paying one red cent to the Dalai Lama and have had absolutely nothing happen to them except a great shock when they discovered that there was nothing worth protecting in the first place.

But my friend was not deterred by reason and went through the ceremony to the delight of the person collecting the money and the amazement of the rest of us. And there was no real need for him to do this.

Even granting that such entities existed, it would have been a simple matter for him to get the same benefit from psionics as he supposedly received from the Kalachakra Initiation.

Why do I say that? When we look at the procedure from the viewpoint of the technomage, we see that all that is involved in such an initiation rite is that a pattern is placed in the astral body of the initiate. With psionics, it is a simple matter to duplicate that result with far less expense.

We begin by first assuming that the Dalai Lama has already gone through the rite. If he has not, then he is no position to be doing it for anyone else, no matter how much they are willing to spend. With that knowledge in mind, we can assume that the pattern we are looking for is already present in the astral body of the Dalai Lama.

We acquire his photograph (readily available from any store that stocks Tibetan stuff) and place it on the sample plate of the Main Board. We would then hold the concept of the Kalachakra Initiation in mind and take a rate on the board.

Hooking ourselves into the unit by means of either the headband or the psionic amplifying helmet, we then proceed to make a circle pattern that would be the equivalent of the pattern that the initiation takes in the astral body of the initiate.

Once this circle pattern is made, it would be a very simple matter to take the photo of the Dalai Lama, the circle pattern for the initiation and a photograph of my friend (or anyone else for that matter) and set up the machine so that the energy of the pattern is placed in my friend's astral body.

The end result is that my friend would have the pattern take form in his own astral body and the entities would see the pattern and leave him alone, which is what he wanted in the first place.

I think you can see where this is leading. Once you have witness sample and circle pattern, you can take the energy from any source and place it into your own system. You merely bring the source to mind, be it a deity or a thoughtform, make the circle pattern and then link yourself either directly or by witness to the pattern and draw the energy in.

Likewise, you will be able to analyze the energy from any thoughtform, to determine its nature and strength. With that ability, there is no power in the astral or mental plane that you cannot draw upon for your own purposes.

Another example. Let us suppose that you have acquired a desire to bathe in the Ganges. Now why under any normal circumstances you would want to take a bath in one of the dirtiest rivers in the world is beyond me, but you want to do it for spiritual reasons. The only problem that you face is that you are allergic to curry powder, so a trip to India could be very inconvenient.

Very well. You will need a picture of the Ganges, your radionic device, a circle pattern and a metal bowl.

Using the procedure I just outlined, make a circle pattern for the energy around the Ganges River. Once you have done that, fill the metal bowl with tap water and place it on the receiving plate of the board. Shine a light on the photograph and continue this until either your pendulum informs you that the water is fully charged or you have a high reading on the sweep dial of the main board.

All you need do then is pour the water from the bowl into your own bath tub full of water and perform whatever ritual you would have done at the Ganges itself before climbing in and taking a bath.

Now we can get back to the making of talismans. All a talisman is is a set of patterns on a piece of cloth, paper or metal which when used by the magician transmit an energy to influence the environment around the magician. Therefore, to make and charge a talisman is quite simple. All that you need do is create the pattern you wish to transmit, put in on a piece of paper and place that on the main board. Set up a contact rate for the pattern and turn a light onto the board. While doing that, hook up the headband and begin to visualize the purpose of the talisman along with the command that it will operate to your good at all times and will be activated by your command. Once this is done, the talisman may be carried or used as any other pattern.

Anyway, you should have a pretty good idea what you are working with now and it is time to stop reading and start experimenting.

4	9	2
3	5	7
8	1	6

Kamea of Saturn

4	14	15	1
9	7	6	12
5	11	10	8
16	2	3	13

Kamea of Jupiter

11	24	7	20	3
4	12	25	8	16
17	5	18	21	9
10	18	1	14	22
23	6	19	2	15

Kamea of Mars

6	32	3	34	35	1
7	11	27	28	8	30
19	14	16	15	38	24
18	20	22	21	17	13
35	29	10	9	26	12
36	5	33	4	2	31

Kamea of the Sun

22	47	16	41	10	35	4
5	23	43	17	42	11	29
30	6	24	40	18	36	12
13	31	7	25	43	19	37
38	14	32	1	26	44	20
21	39	8	33	2	27	45
46	15	40	9	34	3	28

Kamea of Venus

8	58	59	5	4	62	63	1
40	15	14	52	53	11	10	50
41	33	32	44	43	19	18	45
32	34	35	29	28	35	30	23
40	36	37	37	36	30	31	33
17	47	46	30	31	49	48	34
9	55	54	12	13	51	50	16
64	2	3	61	60	6	7	57

Kamea of Mercury

37	78	29	70	21	62	13	54	5
6	38	79	30	71	22	63	14	46
47	7	39	80	31	72	23	55	15
16	48	8	40	81	32	64	24	56
57	17	49	9	41	73	33	65	25
26	58	18	50	1	42	74	34	66
67	27	59	10	51	2	43	75	35
36	68	19	60	11	52	3	44	76
77	28	69	20	61	12	53	4	45

Kamea of the Moon

SKRYING, ASTRAL PROJECTION AND OTHER MISCELLANEOUS SKILLS

What the hell is skrying? That is a very common question and the answer is seeing things by the use of spiritual, as opposed to normal, vision and seeing them as if you were using normal vision, that is with your eyes open, like looking into a television screen. And at this point you are probably thinking of the classic image of the banded Gypsy looking into the large, clear crystal ball and asking you to cross her palm with silver. At which point you then look at the potted palm in the corner and wonder why she would want you to paint silver crosses on it. Sorry, I've wanted to tell that joke for years and no editor would let me do it.

But seriously, skrying and crystal gazing have much in common, in fact crystal gazing is skrying.

Now why would a technomage want to acquire a skill that has been in use from time immemorial? And the answer is that it is a very useful skill and just because we like gadgets with dials on them does not mean that we have to abandon things that work. After all, just because the toilet is not digitalized does not mean that we avoid going to the bathroom.

Okay, I know I'm having a bit of fun with you here, but I want you to approach this lesson with a good sense of humor because while for some this skill comes very quickly, for others it can take one hell of a long time and for those an ability to laugh is the best way to deal with frustration that can result from staring into space and getting nowhere.

And as you undoubtedly noticed, the heading of this chapter tells you that astral projection is involved in the work. Originally this was going to be two lessons, but as the two skills are so intertwined it seemed foolish to split them up. Therefore, you are going to get them both in one blast.

Exercise 1: The first thing you have to do is be able to visualize with your eyes open, so we are going to work on that for a while. While I would guess that you can do such things inside your head with almost no difficulty by now, projecting those images into the air or onto a screen can be a daunting project at first. Do not fear, the skill will come.

a: Go and get the cards you made up during the second lesson, you remember, the ones with the geometric shapes on them as well as the card holder. Once you have done that, get a piece of blank posterboard and set it in the holder. Now comes the hard part.

b: Pick one of the shapes, let us say the circle, and stare at it for a time.

c: Look up from the picture and look at the plain card. An image of the circle should appear for a time. Yes, I know that that is a common optical illusion (and more of those

who write about this sort of thing should mention that) but it serves a purpose, namely to show you that eye can project an image onto a blank surface.

Exercise 2: Take the other cards and repeat the procedure.

That wasn't too hard, was it?

Exercise 3: Now things are going to get just a little bit more difficult.

a: Stare at the picture of the circle and then close your eyes. Hold the circle in mind as clearly as you can.

b: Open your eyes and make the circle appear in the air in front of you. This may prove a little hard to accomplish at the first shot, so do not become discouraged but keep at it and rest assured, the skill will come.

Exercise 4: Repeat the experiment with the other shapes. Continue this until you can summon any simple geometric shape to appear in front of you at will.

At this point you are now going to begin working with the four basic elements, Earth, Water, Fire and Air. As much of the work of the magician depends upon these elements and their various combinations, as well as the spirits attendant upon them, it is well for you to be as adept as possible in dealing with them.

First you must consider and meditate upon the properties of each element. Fire is hot and dry. Water, its exact opposite, is cold and moist. Air is moist and hot. Earth is dry and cold. These properties are not only relative to the elements themselves, but also to the spirits that work with them. Likewise, you may use these elements and their properties in creating thoughtforms or in other work.

Enough babbling. As in all things magickal, the elements have their symbols. These vary with the system of magick being used but for our purposes let us have fire as a red, upright triangle, water as a green inverted triangle, air as a blue upright triangle with a line through it and earth as a brown or yellow inverted triangle with a line through it.

Exercise 5: First make a series of cards, each having the symbol of one of the elements drawn and colored on it.

a: Place the card with the symbol for fire in the holder and stare at it for a time.

b: Close your eyes and hold the image of the symbol in your mind while imagining the properties of the fire element. Notice if you feel any different while you are doing this or for a short time afterwards. Make no judgments about any such feelings, but be certain to record them.

Exercise 6: Repeat the above procedure with each of the remaining three elements. Be certain to record your results.

Exercise 7: One of the most interesting things about working with the elements is that one can project the power from the element by means of its symbol to a physical target. That is what we are going to do now, but I would advise you to use some common sense in this. I have one student who attempted to start a fire while strapped into a system called a Hillerman Biocircuit (the workings of which I will explain in the next lesson) and she was lucky that she failed because if she had succeeded she might have burned the house down around herself and her poor husband, who had obligingly strapped her in would have been very hard pressed to explain to the authorities how his wife got incinerated. So try to avoid taking stupid risks and be certain that you can get away.

a: Go someplace where you can pick a target to experiment on. A concert is good, provided the music is not distracting, or a lecture is even better.

b: Gaze intently at the person on the stage or platform and visualize the symbol for the fire element at the center of his forehead.

c: Hold the visualization as long as you can or until there is an obvious physical reaction. The target should notice that he is getting quite warm and may become very uncomfortable.

Exercise 8: Repeat this with the other elements. Remember to tailor the experiment to the situation. For example, the element of earth has a certain solidity, a weightiness to it, which makes it perfect to aim at the silly jogger who keeps running in front of your lawn mower. But please, do not aim the air element at TV news anchors. They have enough of that between their ears as it is.

At this point it is time to build the visualization board from the pattern book if you have not already done so.

Skrying can take two forms, passive and active. With aid of the board, you can do both with far greater ease than if you were only using the traditional methods of either a crystal or a mirror. And as it is easier to sit and watch than to do, we will begin with passive skrying.

You will notice that the board is designed to use witness samples and rates, just as any other such psionic instrument is. The foil circle in the center is where the vision takes place.

Exercise 8: For this exercise you will need the visualization board and the tape recorder.

a: Draw the symbol for the fire element on a piece of paper or take the card you have been using and lay it on the witness plate of the instrument.

b: Take a rate for the fire element on the dials.

c: Relax and gaze intently into the center of the foil plate.

d: Continue this until you have an image appear or fifteen minutes passes. (A timer is useful here.)

e: If an image does appear, record everything that you can about it. Does it move or does it stay still? Is it colored or black and white? Describe its shape as best you can. Is it an object, a face or an entire being? Put as much detail into your description as you are able to.

Exercise 9: Repeat the above experiment with the other four elements. Again, be certain to record your results with as much detail as possible. If you have any drawing skill, you may wish to make drawings of the images as you see them, but that is optional.

Exercise 10: You may also use this technique to communicate with thoughtforms, or at least to study them.

a: Go to your files and pull the patterns for your thoughtforms and god forms.

b: Repeat the above experiment with each thoughtform and godform that you have created.

c: Record the results.

This method may also be used with any pattern that is the equivalent of a spirit or deity. Feel free to experiment with such things as often as you wish. In the use of skrying, practice does make perfect.

Exercise 11. Now we can have some fun. You will need a victim, someone whom you can ask prying questions to and expect to get an answer. You know, the kind of person who cannot carry a secret in a basket. You will also need a witness sample of that person.

a: Set up the visualization board for a contact rate for your target.

b: Study the image that you get. Try to make out what the person is doing.

c: Record your information with as much detail as you can.

d: Talk to the victim and verify your data.

One thing. It is important that your subject not know that he is being observed in this way for two reasons. First, he consciously or unconsciously interfere with accuracy of your data. Second, he may get mad at you.

So much for passive skrying. A tremendous amount of material has been written on it, but now you have done it and you can see just how simple the process is. But, having done that, you are now ready for active skrying.

We now come to point where skrying, visualization and astral projection come crashing into each other. So I think it is time I told you another of my little stories.

At the end of the first lesson of this course, I made the comment that my first controlled astral projection took place while I was tied to a chair in my teacher's laboratory. Now I know that this has raised more than a few eyebrows and I think at this point I had better give you a detailed explanation about what was going on, so that you do not think that either my teacher, or myself had either lost our minds or worse, were engaged in some erotic ritual.

It had a lot to do with meditation. Now, as I tried to explain in the second lesson, meditation in magick is done for a somewhat different reason than it is normally taught. It is done to put the mind of the magician in a state where he can accomplish things. And it takes a bit of time. Unlike the common practice of getting up in the morning and sitting for fifteen minutes or so, meditation in magick is something that may last hours, particularly if the operator is working solely from a mental standpoint with or without the aid of psionics.

Now for those of you who do not know what that means, it is possible, as we will cover briefly in the next lesson, to go through an entire magickal operation without doing a thing but use the imagination and, if the imagination is clear enough, get results.

But in order to do this, one must be able to sit for extended periods of time without bouncing around and distracting yourself. That was the reason my teacher, quite early in my training until I had mastered my own reflexes, made it a practice to strap me into the chair. It was, I think an act of desperation rather than a planned idea because by the third week of our work my fidgeting was driving him to distraction. As I stated in the meditation lesson, once the body realizes that it is not going to do anything, the mind can take over. And it was not unusual during the second three months of our work together for me to spend several hours or more in that position.

The chair my teacher used was a padded arm-chair, and the usual procedure was to have me dressed in my bathing trunks (the fewer clothes one wears while meditating the better and total nudity was not an option either of us wanted) with my wrists tied to the arms, soft ropes around my waist and chest to the chair back to keep my back straight and my knees and ankles tied together. So you can see I was not going anywhere for a while.

Well, one afternoon my teacher tied me down with the chair facing a blank wall with a light behind me casting my shadow clearly on the wall. He then instructed me to contemplate my shadow, while thinking that my shadow was a part of me.

Well, I got bored doing that real quick, but I had little choice but to keep sitting with nothing but my shadow to look at, and pretty soon I actually became envious of my own shadow. I mean, there I was, tied to the chair and my shadow could move around all it wanted. So after a short period of that, I decided to play a little imagination game and think of myself as my shadow and able to move as the shadow.

That was all it took. One minute I was looking at the shadow, and the next I was the shadow looking back at me. I took off and flew around the block and returned to my body. My teacher, who had been watching all this, while pretending to be reading at his desk could tell the instant I returned and untied me, so that I could tell he what happened and write the experience down.

It turned out that the old fox had planned for me to do that all along. He said that if he had told me to project, I would have tried too hard and not gotten anywhere, so he tricked me into doing it.

So you see the hardest part is getting you to stop trying and do it. And when it comes to Astral Projection that is a very difficult thing to accomplish, because we all want to force our astral form out of our body and make it go running around the block and often all we accomplish by doing that is to anchor ourselves even more firmly into the physical body. One of the advantages psionics has is that it removes the need to attempt to force anything. After a few basic skills are acquired, the machines take the work out of it.

Active skrying is very much like astral projection. In fact, it is very easy to confuse the two, because very often it is impossible to tell when one stops and the other begins. The question is answered by some with the decision of where one is going. If the location is somewhere in the normally physical world, it is called astral projection and if in the worlds occupied by the elemental spirits and others, skrying, or mental travelling.

It is all very confusing and in some respects a waste of time, this categorizing of what is, after all, the same thing. So without wasting any more of your time, let us get started.

Exercise 12: In order to do these exercises, you should wear comfortable, loose-fitting clothing, or be nude, whichever is more comfortable. You will also need a straight-backed chair, the proper height so that you may sit comfortably with the soles of your feet flat on the floor. If you are too short for that, use a foot-stool or, if necessary, telephone books.

a: Sit and meditate.

b: While meditating, visualize the symbol of the fire element floating in front of you.

c: Imagine yourself rising from your seat and walking through the symbol, as if it were an open door.

d: Observe the landscape and its inhabitants as carefully as you can. If any wish to communicate with you, speak to them, but do not attempt to initiate conversation yourself.

e: Return to your body by way of the door. Always visualize yourself reuniting with your body. If you should find yourself back in normal consciousness early, visualize the return anyway. This is a safety measure which will prevent problems later on.

Exercise 13: Repeat the above experiment with the symbol of the water element.

Exercise 14: Repeat the experiment with symbol of the air element.

Exercise 15: Repeat the experiment with symbol of the earth element.

Exercise 16: Once you have travelled in the elementary worlds, you are ready to begin using psionics to travel and study the physical realm. In order to do this, you will need the main board and the headband.

a: Go to the library and photocopy a picture of some place that you would like to visit.

b: Place the photocopy on the witness plate and take a contact rate.

c: Attach and put on the headband.

d: Meditate and imagine yourself in the location. Take a good look around, particularly for any landmarks that you might notice. Observe any people there as well.

e: Visualize yourself returning to your body and record your results.

That was easy, wasn't it. It seemed like nothing more than ordinary remote viewing and in a sense that is exactly what it was. But now we can have you go on to something a little more complicated.

Exercise 17: For this you will again need the main board and the headband.

a: Hook yourself into the machine and relax.

b: Imagine yourself as being out in space, looking down at the earth.

c: Choose the location that you wish to visit.

d: Slowly turn the first dial until you have locked the country of your target site into your vision.

e: Use the next dial until you have locked your vision onto the city or general area of the target site if it a rural one.

f: As you imagine yourself moving into the city towards the target site turn the next dial until you are locked onto building.

g: The next dial is turned as you move through the building until you have the exact room you are looking for.

h: Use the last dial to refine your vision of any target inside that room.

i: Observe everything about the room. What kind of furniture is in it. If there are any people in it, what do they look like, what are they wearing. If you are able to hear any conversations, remember what is being said.

j: Return by reversing the above procedure.

By practicing the above method of mental projection, you will eventually have the ability to go anywhere on the planet and come back with accurate information. You may also use this method to enter a location and leave behind a thoughtform which will affect all who come in contact with it.

A final method of skrying is the use of thoughtform as a sort of floating eye. Al Manning writes that he likes the image of a television camera, but I still think that a giant, floating eyeball is much more fun and I prefer to make my watcher thoughtform in that image.

Exercise 18: For this you will need the visualization board and a circle pattern.

a: Create, by usual procedures, a thoughtform in the shape of either an eye or a television camera.

b: Create a circle pattern that is the equivalent of the thoughtform.

c: Send the thoughtform to observe a target, preferably one that is verifiable, such as a friend or a politician.

d: Place the pattern for the thoughtform on the witness plate of the visualization board and take a contact rate.

e: Gaze intently into the visualization plate of the board and record everything that the thoughtform transmits back to you.

Exercise 19: Now it is time to have some fun. You will need the main board and the headband.

a: Take a photograph of a neighbor's house and set up the contact rate for it on the first three dials of the main board.

b: Put on the headband and imagine yourself standing outside the front door of the house.

c: As you walk through the front door, turn the next dial until you have locked yourself into the bathroom of the house.

d: When your neighbor comes in, imagine yourself shouting into his ear at the top of your lungs.

e: Return home.

This exercise may take some repeating to get right, but when it works, you can scare someone half to death. It may also be done in the bedroom of your neighbor while he is sleeping. With a little luck, you can persuade him that the house is haunted.

There you have it. These are the basic skills of psionic magick and in the next lesson you will learn to put them all together and add the ritual practices that make magick what it is.

RITUAL PSIONICS

At first glance, the idea of ritual psionics seems to be an oxymoron. After all, we are used to thinking of psionics as a technology and technology and ritual are not supposed to fit in the same room together. For some, the mere thought of it is enough to give the Goddess menopause. Yet you must remember that all traditional rituals of magick used the technology available at their time and no one thought any the less of it for that.

So let us begin this final lesson with some theory. We want to know why magick works and why psionics is, as I have asserted along with others, a branch of magick.

Aleister Crowley, peace be upon him, defined magick as the act of causing change in conformity with the will. Now that is a very broad definition indeed, because as all willful action produces change of one sort or another (along with non-willful action) then all human behavior is magick. In other words, changing your flat tire is an act of magick!

I would not wish to go quite that far. It is possible to give a word such a broad meaning as to make it meaningless. I would rather define magick as the act of causing deliberate change by means normally considered to be paranormal.

So how is this done. For the technomage, it is through the manipulation of information.

At this point the orthodox pagan screams, "Do you mean that the Goddess is a computer?"

Well, I don't know about their goddess, which is probably just a thoughtform anyway, but yes, in a very real sense, the universe of the magician seems to work very much like a computer.

If you consider what is done in any work of magick, no matter what tradition is being used, the actions finally break down into nothing more than putting information into a system and then expecting the system to act upon it. By manipulating that information, be it through dance, or word, or ritual correspondences put into a talisman, the intelligence of the universe is made to work the will of the operator. Even the elaborate temple arrangements of the traditions of High Magick are nothing more than a means to bring information to the minds of the participants in the group workings.

In psionics, all that is done is work with data, with information. When a rate is taken on a radionic instrument all that is being recorded is information about the subject. When a rate or a pattern is being transmitted to a subject, all that is being done is that information is being put into the system that controls the subject.

This leads us to the laws of Technomagick.

I. ANYTHING THAT EXISTS CAN BE KNOWN.

In other words, at some level of consciousness we can know about anything that is in the cosmos. It may not be present in our consciousness yet, but the potential is there.

II. IF IT IS KNOWN IT CAN BE STUDIED.

If you know that something exists, all that you need is the instrumentation to take it apart and see how it works.

III. IF IT CAN BE STUDIED IT CAN BE CONTROLLED.

All things have, inherent in their nature, the means by which they can be manipulated. All that is necessary is to first find that means and then create the instrumentation to use it.

Now if this is the case, then it would seem at first glance that ritual would be utterly superfluous in psionics as the instruments added to the mind of the operator alone should be sufficient. Yet that is not true. The addition of ritual has the impact of clarifying the information being transmitted and as you know the clarity of the information is of far greater importance to the results than the raw power of the transmission itself.

Likewise in communication with the spirit worlds, clarity is of the utmost importance. This is the reason why group work is almost always inferior to solitary work when one looks at the matter purely from the standpoint of the results obtained. The truth is that the more people who are involved in any working, the less clarity there will be. There are, of course, ways to get around that, and I will cover them later.

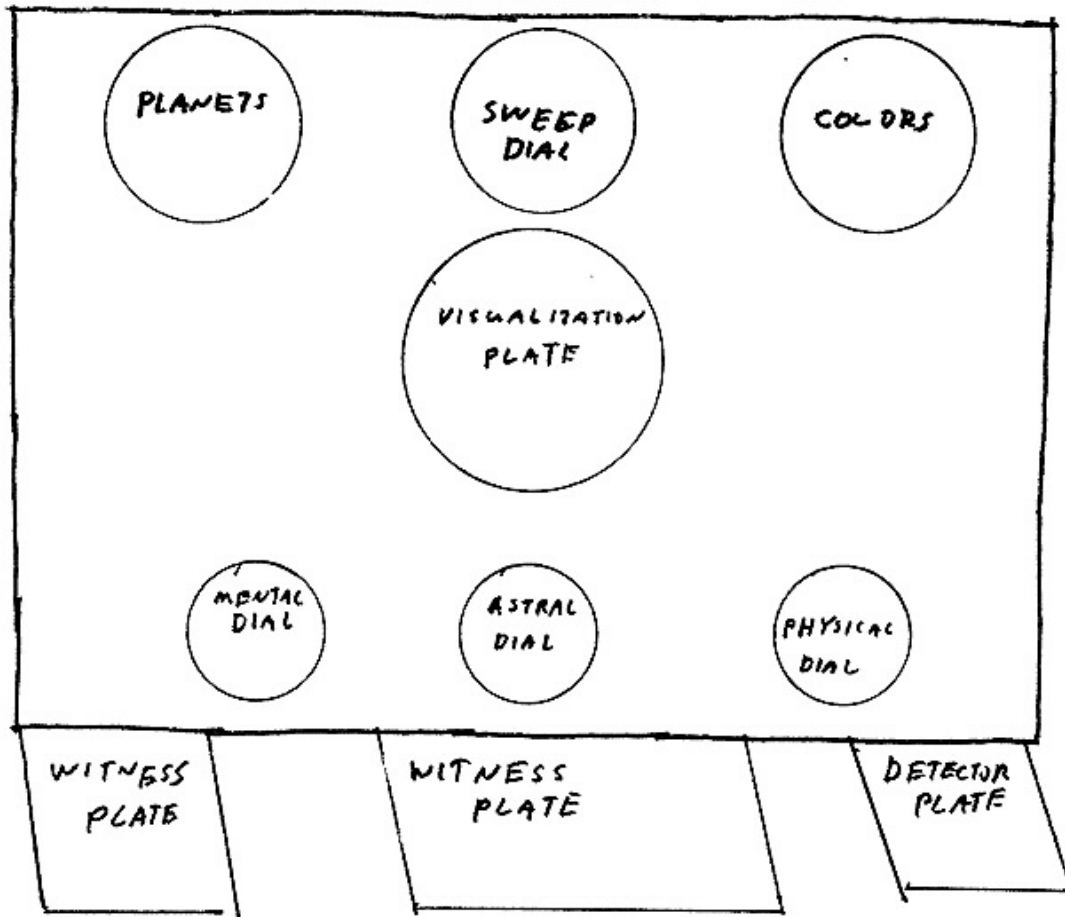
One of the beauties of psionics, however, is that one is not bound to follow any particular tradition in choosing which style of information you wish to work with. The instruments are such that they can be designed to access the forces of any system. It is simply a matter of creating a pattern for that force and inserting it into the system.

Another aspect of psionics is that it is relatively easy for the practitioner to make up a ritual practice as he goes along. There is no need to follow any set form of ritual, therefore the systems I will give you in this chapter should be looked on rather as guidelines than as rules.

"Settle thy studies Faustus and begin to sound the depths of that thou wilt profess."

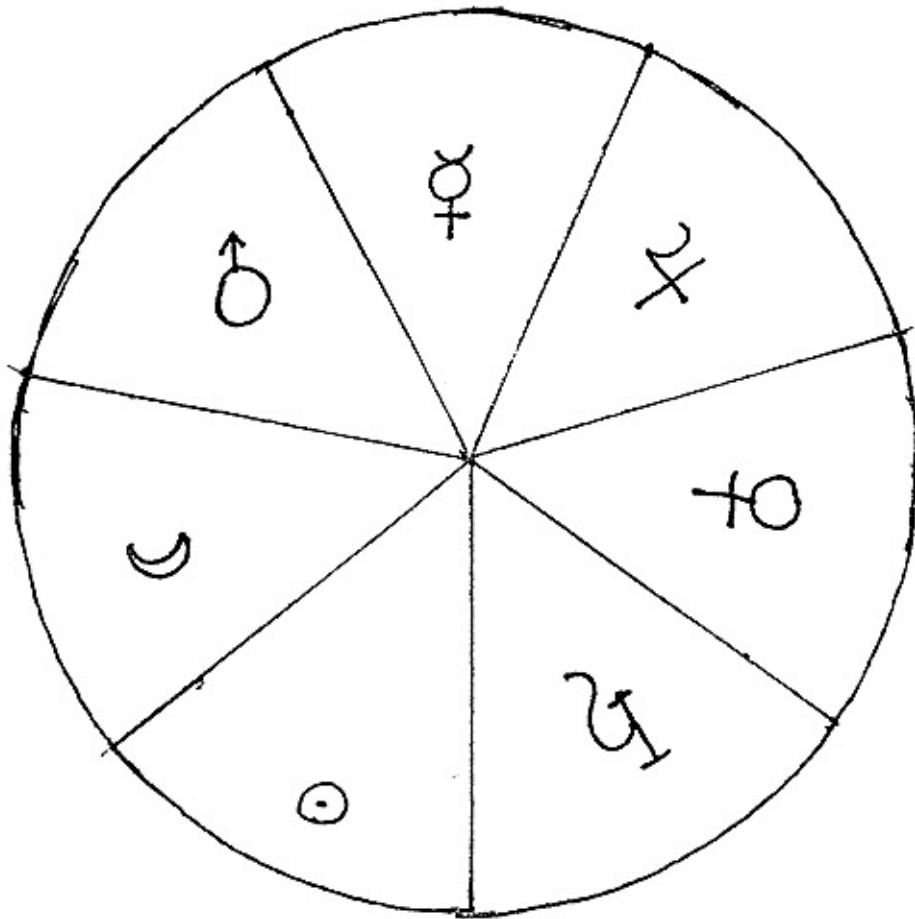
That was the advice given to Dr. Faustus at the beginning of Marlowe's play and it is good advice even now. Before you begin any ritual practice, it is a good idea to study the various traditions and decide which you will draw from. These will ultimately influence not only your approach to magick, but also the design of your instruments when you are ready to create your own. For example, when I first decided to relate my work in psionics to my ritual background, I designed an instrument that would translate the paths of the Tree of Life into radionic rates. Fortunately, that never quite got beyond the design stage because it would have been a rather bulky device and space is always a premium in my house.

I have, however, designed and built a ritual board (figure 1) which is perfect for my work and which you will find useful as well.



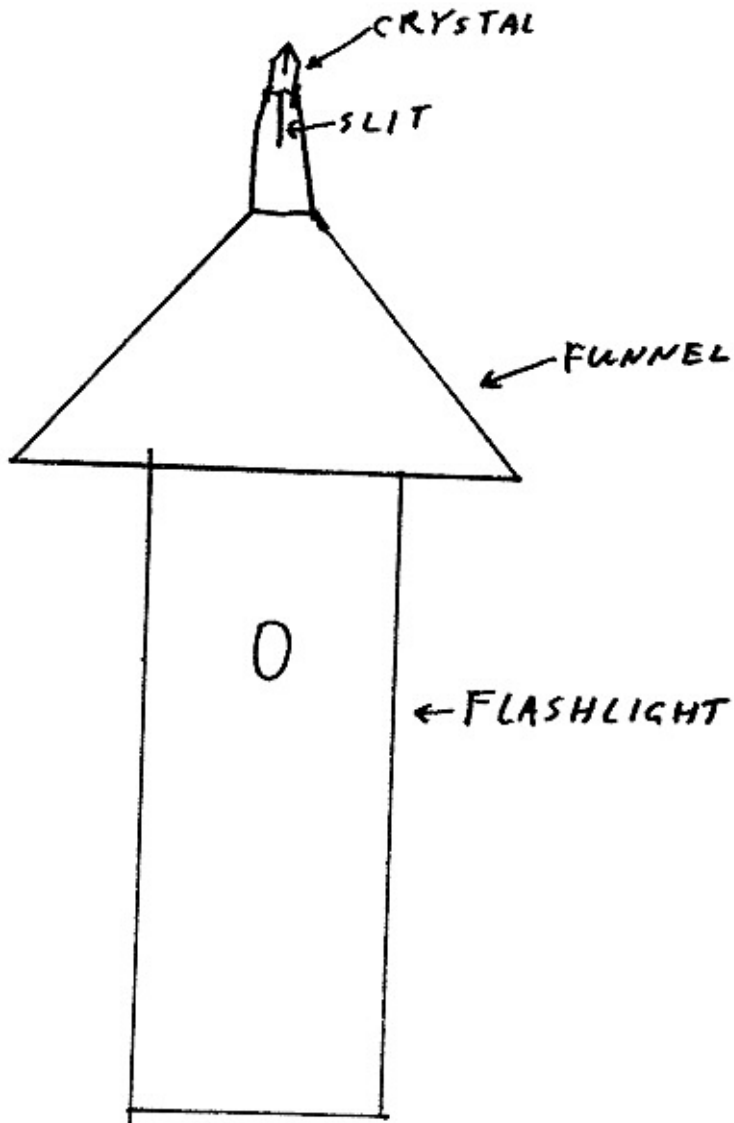
As you can see from the design it is a large piece of poster board assembled like all of the other instruments in the pattern book. It has three rate dials at the bottom, one each for taking the rate for the influence of spirit or pattern in the mental, astral and physical planes, a wheel for the planet whose influence is being invoked, a color wheel, for the color that best suits the working, a sweep dial for the final rate that is the conjoining of the other rates and a visualization plate, by which the spirit may be seen. It also has three sample plates at the bottom for patterns, witness samples and taking the all-important rate.

The dial and witness plate patterns for this board can be copied from the main board in the pattern book. The visualization plate is the same as in the visualization board. The planet dial is all that remains and that I have provided (Figure 1A).



Once you have made the ritual board, you have to consider the usual magician stuff, namely your wand, your robes and whether or not you need a sword.

So first the wand (figure 2). This is an instrument that you cannot make out of cutouts. To put it together you will need a flashlight (an old metal one is best but plastic will do if you cannot find one), a small metal funnel and a small quartz crystal.



Begin by taking apart the flashlight and putting in the batteries. This very important because you will want to be able to do it again and you have to attach the funnel in such a way that you can open the flashlight.

Next, affix the funnel over the lense of the flashlight. Use epoxy cement to hold it in place.

After the funnel is firmly set (about 24 hours to make sure), use tin snips to cut two slits down the tip of the funnel and spread these to allow the insertion of the crystal, point outwards. Cement the crystal in place by applying the glue to the sides of the crystal and then closing the tip of the funnel around it with pliers. But be careful not to use too much pressure because you do not want to damage the crystal.

The choice of a robe is something that is best left to the taste of the individual. When working alone, or with those who are very close, nudity is always possible. The only time nudity is required is when using the Hillerman Biocircuit. Otherwise, ordinary clothing may be used with no difficulty but the addition of robes has a useful psychological effect. My personal preference is based on the clothing drawn in comic books from the 1950's which was the time of my childhood and thus they had a great influence upon me. They seem to fit in with the science-fiction nature of psionics and go quite well with the Psionic Amplifying Helmet. Or, if you prefer the more traditional robes, it is a simple matter to go to a costume shop and purchase a light, hooded robe.



This is how I conceived of my magick outfit.

The sword is the one item from traditional magick that we are stuck with. And the reason for that is that the only working substitute would be a powerful, hand held laser and that is simply too expensive for most. And besides, swords look nice.

If, however, you would rather use something a bit different, make a trident out of wood and cover it with foil. That will work as well as the sword and the foil will allow it to be connected to your headband or other instruments. There are other designs available, one being a trident made of plumbing materials with crystals at the end, but they seem to be a lot of work to make and there is really no need to go to all that trouble.

Now you will notice, if you have any background in magick, that I have left out the other two traditional tools of magick, the cup and the shield, or pentacle. If you are working with a tradition that requires them, you may certainly add them to your operation, but psionic

magick does not need those instruments. In psionic workings, the elements are invoked by their patterns rather than by symbolic implements.

Once you have your basic equipment, you must consider the arrangement of your place of working, usually termed the temple or, in our case, the laboratory. And it is here that you can readily see the advantage of working with psionic magick as opposed to the more traditional methods.

In the traditions of High Magick, a temple usually must be a room set totally aside for that purpose or an ordinary room that can be prepared. And the preparation can be very time consuming indeed. When working with psionics, all that you need is a reasonably quiet place to set up your instruments for most work and if you need more space, as in group work or evocation, any room that can be set up quickly will do.

As the former condition should be obvious, we will study the latter.

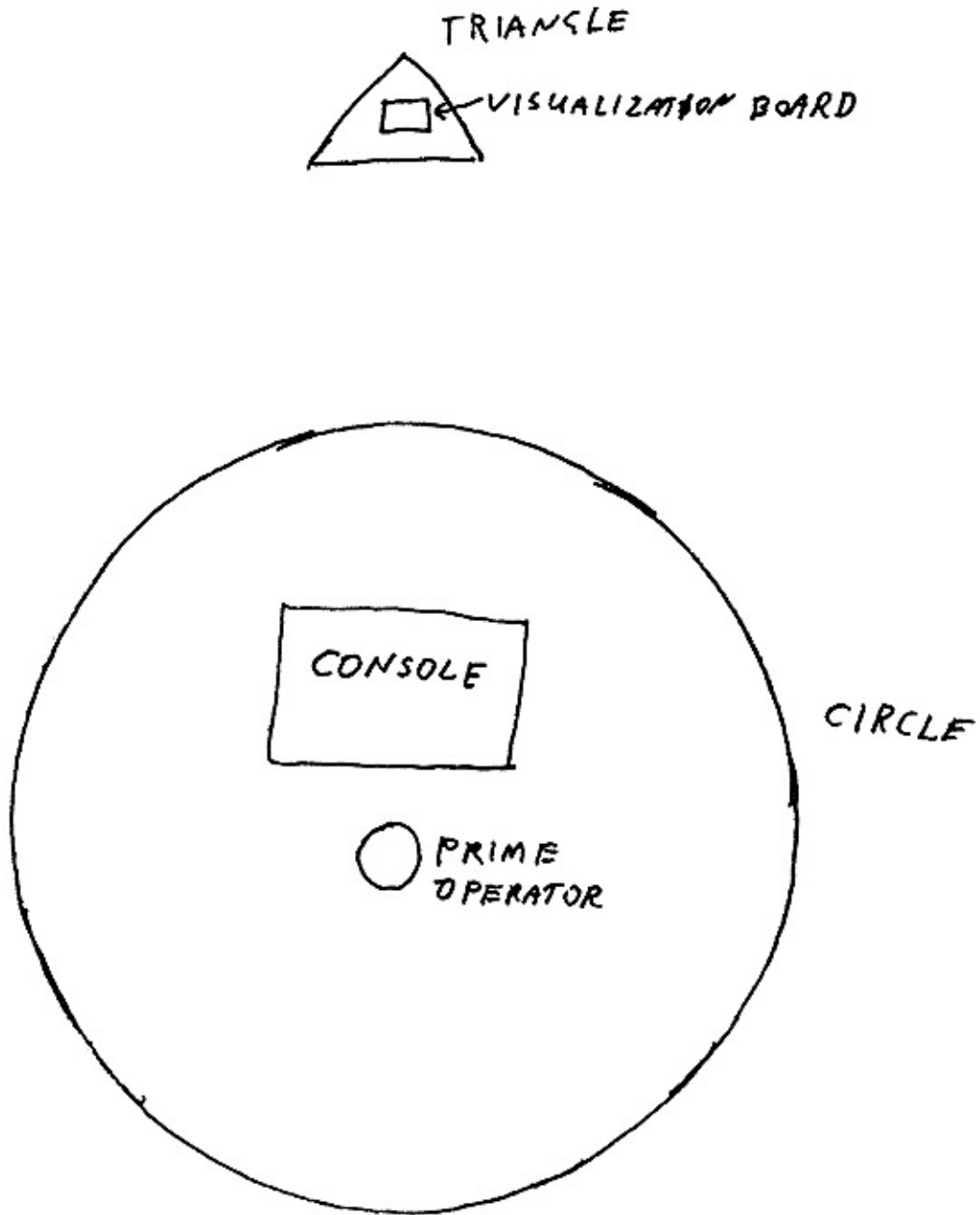
The first item of furniture you will need is a desk or table. This functions in the same way as an altar would in High Magick, except that it is merely the place upon which the instrument is placed. The chair of the Prime Operator is set behind it and the arrangement ideally should face either north or east.

If an evocation is to be performed, which is the calling up of a demon, you would place the altar and chair in a circle. Now in normal magick, this circle must be drawn upon the ground but in psionic magick all that is necessary is a long piece of wire that is clipped to the output jack of an amplifier circling the floor around the Prime Operator and any assistants he may require. The circle may be made even more elaborate, as you desire and your space and treasure allow. It is possible, for example, to make a circle of a large neon tube that is turned on at the beginning of a ritual or in some cases an amplifying pattern is laid out on the floor around the Console area.

The triangle used in the evocation should be cut of foil and glued to a sheet of cardboard. This is placed a few feet outside of the circle and the stand for the visualization board is placed inside of the triangle.

In a work of invocation, the triangle is not necessary, nor is the circle used in a defensive role, but rather as a symbolic representation of the universe and the role of the magician at its center. In fact, an invocation may be performed in any location by the magus without any instrument other than his board and headband or helmet.

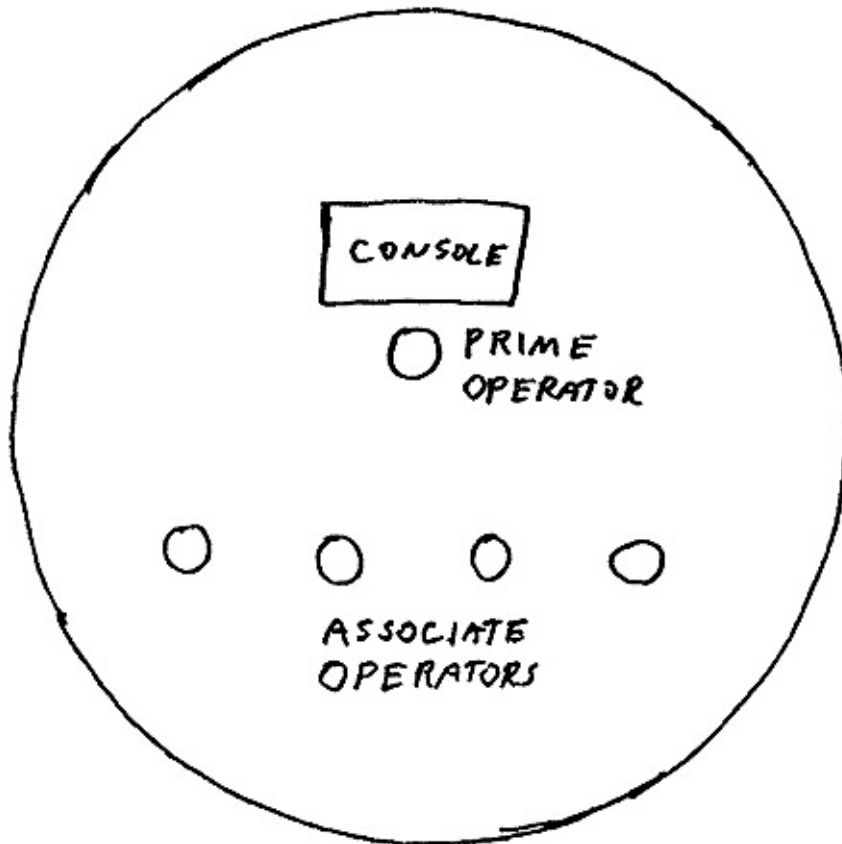
In any event, the laboratory, when set up, will look something like figure 3.



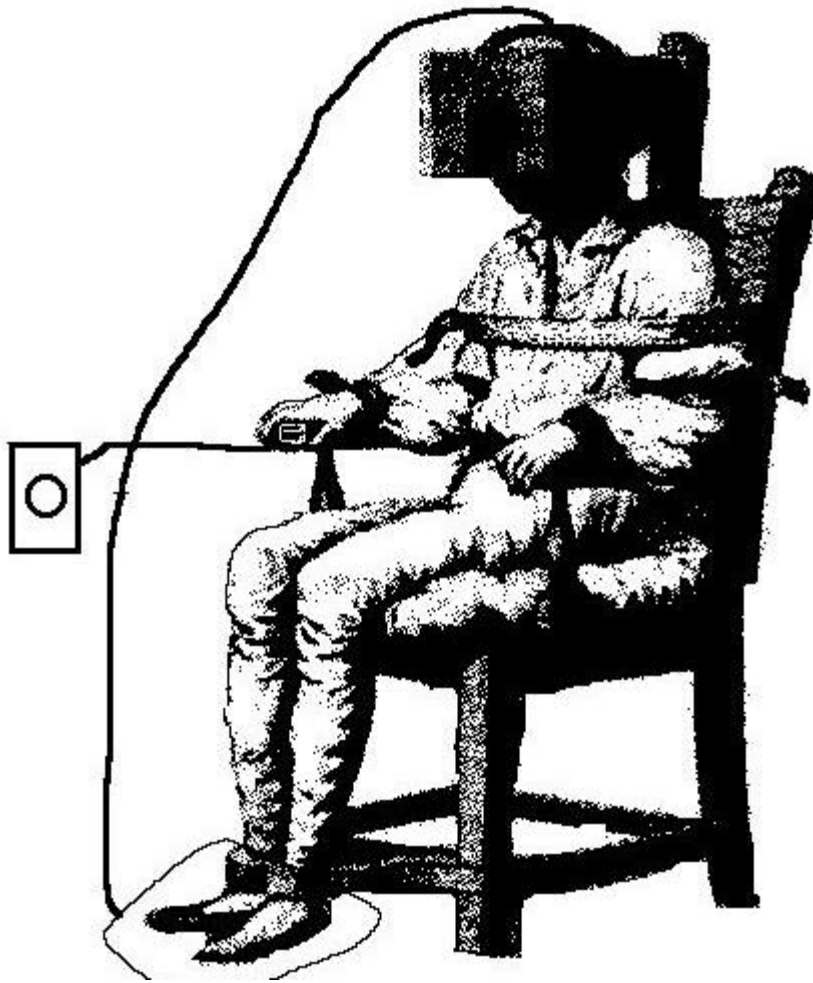
In most operations, the Prime Operator works alone. But on certain occasions, such as when doing types of transmission work, extra power is needed and in that case a system is set up whereby the energies of other operators is pumped into the Prime Operator.

There are certain requirements for the extra operators in such work. First, they must be thoroughly versed in psionics themselves and have their own equipment. Second, they must be totally compatible with both the personality and ends of the Prime Operator.

Associate Operators may work in the same location as the Prime Operator or even transmit from their own homes provided that they are working at the right time. If they are working in the laboratory with the Prime Operator, then the laboratory must be set up to account for them. The resulting arrangement will look like figure 4.



In cases where a great amount of extra power is needed, the Hillerman Biocircuit should be used. This system was developed as means of allowing a person to put out the maximum amount of energy with as little personal strain as possible. It is named for Leslie Hillerman who was the first person to use it and was created during a situation in which it was necessary for her to transmit for long periods of time without draining herself or distracting herself.

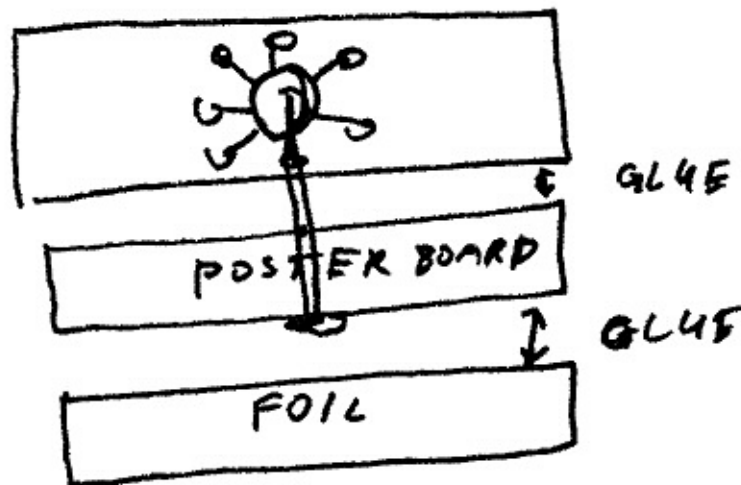


There are certain rules for the person who is to be in the biocircuit. First, the person must be of the opposite sex of the Prime Operator. If the Prime Operator is a man, then the person in the biocircuit must be a woman and vice versa. Second, the Prime Operator and the person in the biocircuit must be perfectly compatible. Third, the person in the biocircuit must be experienced in its use and not someone who is in it for the first time.

In order to use the Hillerman Biocircuit, you will need a straight-backed arm-chair (a lawn chair will work), a headband of the same tupe as you use with your other instruments, A foot plate, an amplifying pattern, some foil, and two connecting cables with alligator clips.

The foot plate is made by taking a piece of cardboard and gluing a sheet of foil to it.

The amplifier pattern is modified as follows. The pattern is glued to a sheet of posterboard and a brad is pushed through the center of the pattern and the posterboard. After this, a piece of foil is glued to the pase of the posterboard so that a sandwich is created with the pattern, the foil and the posterboard in between as in figure 5.



Once this has been created, attach pieces of foil to the arms of the chair where the palms of the associate operator will rest.

The biocircuit is set up as follows.

The associate operator, nude, is strapped into the chair with her hands on the foil strips and her feet together. Additional straps are placed around her waist and shoulders to keep her body upright in the chair. Her knees are strapped together to keep the legs from bending apart and becoming uncomfortable. In short, she is tied down the same way my teacher strapped me.

The foot plate is placed under her bare feet so that the soles are flat upon it and the headband on her head. A wire is clipped between the foot plate and the top of the headband.

The amplifier pattern is connected to the right hand foil plate and a photograph of yourself placed upon it. She is now ready to transmit energy to you as you transmit to the target of the ritual. She will also look like she is ready to ask the warden to hold her hand, so keep the Ethyl Rosenberg jokes to a minimum.

In use, the Hillerman Biocircuit creates a closed system around the operator who transmits out through the right hand to the pattern. Because the energy flow is so restricted, you may well imagine the level of output this system creates. But you can also see the need for a practiced associate when using this device. The last thing that you need is to set up for a ritual and discover that your associate has claustrophobia.

When set up in the laboratory, the associate operator and the biocircuit is placed directly behind the Prime Operator. In this way, the Prime Operator can work without being distracted by the associate.

Now as to the rituals themselves. A psionic ritual can be as simple as sitting and turning the dials, or it may be as complicated as the ones of High Magick. Therefore, the first thing which you must decide is your intention in the ritual.

If the ritual is one of transmission, which used to be called spell casting (and still is, I know that!), you will need to set up the laboratory accordingly, with the addition of such associate operators as may be required to increase the power of your transmission.

If the ritual is one of invocation, in which you bring in the power of anything and then inform it of your desires or merely commune with it, then you will most likely work alone. Any associate operators will be placed behind you and will set up their equipment exactly as yours is.

If the ritual is one of evocation, you will need to prepare to control the energy or spirit you are bringing into the triangle even though you will be using the visualization board.

Once you have made the decision as to the nature of the ritual and your intention, you must sit down and write it out. What I will give you now are some very broad guidelines as to how to create a psionic ritual

All ritual begins with the setting up of the laboratory. This is done before the beginning of any ritual activity itself so that the magician and his associates may enter the laboratory already prepared. The laboratory is set up by placing all of the equipment where it will be handy and the instruments in their proper location. A lamp is turned on and the light from the lamp is instructed to remove all interfering energy from the room. It is recommended that blue bulb be used to aid in this and if possible the lamp should only be used for this purpose and at no other time.

Once the laboratory is set up, it is sealed by making the sign of the pentagram in the air at the door, facing inward. After doing that, turn around and leave the chamber.

The next stage of the ritual is the robing, or disrobing as the case may be. All outer garments are removed and replaced with the ritual garb.

At this point, it is permissible to reenter the laboratory.

The laboratory is entered by the magician, or in the case of group work, with the Prime Operator leading the way. The door of the laboratory is opened by the Prime Operator by the making of the sign of the pentagram with his wand. The wand is activated by turning the flashlight on and is turned off between uses during the ritual.

Once inside, the associate operators take their places at their own boards or the associate is strapped into the Hillerman Biocircuit. The Prime Operator seals each associate by making the sign of the pentagram over each head in turn.

The Prime Operator goes to his position, the Console, and makes the sign of the pentagram to each of the four, cardinal directions. He then turns on the amplifier attached to the circle, thus completing the circle.

The Prime Operator turns on his wand and points with his right hand. He turns clockwise, visualizing a circle around the wire.

In the case of an evocation, the pattern for the spirit to be evoked is placed on the witness plate of the visualization board and the rate set before making the circle.

The Prime Operator seats himself at the Console and puts on his headband or helmet. In the works of transmission, communion and invocation the headpiece is attached to the Console but in evocation it is not.

The planetary and color dials are set on the Console.

The Prime Operator reads the appropriate invocation to the controlling energy of the universe. This must be written out beforehand.

The pattern of the energy to be invoked is placed on the witness plate of the Console and the first rate dial is set, as the Prime Operator says "This is the rate for the operation of this energy (spirit) in the mental plane."

The second dial is set as the Prime Operator says "This is the rate for the operation of this energy in the astral plane."

The third dial is set as the Prime Operator says "This is the rate for the operation of this energy in the physical plane."

The sweep dial is set as the Prime Operator says "This is the rate for the joining of all the other rates."

At this point the instruments are locked onto the energy or spirit that is being worked with. In the case of invocation, the Prime Operator will read the invocation to the energy that he has written out beforehand and the associate operators will join in as required. In the work of evocation, the Prime Operator will evoke the spirit into the visualization board. In the work of communion, the Prime Operator and associates will meditate and bring the energy into themselves.

In the work of transmission, the associate operators will set their machines to the witness of the Prime Operator and will transmit such energy to him as his work requires.

Once the ritual is complete, the Prime Operator will sit before his console and reset the four dials to 0 in reverse of the way it was done at the opening. In the case of evocation, the spirit is banished by being commanded to return in peace from whence it came and the dials of the Console are reset. After that is done, the circle is turned off and the ritual is complete. In the case of evocation, the circle may not be traversed until the banishing and the turning off, at which time the dials of the visualization board are set at 0 and the pattern removed.

At this point, the Prime Operator and his associates are free to take down the laboratory.

With practice, you will discover that it will, in fact, be possible for you to create a psionic ritual entirely in your head, without the need to set up the laboratory. This is actually more difficult to do and takes a great degree of concentration, but it can be very useful in situations, such as in the office at work, when you wish to use magick but cannot just bring out your instruments. It is a talent you may rarely use, but you will have it if you need it. I remember one time I wanted to do a ritual at a certain time, but I was on a train to Washington D. C. and there was no practical way I could set up all my equipment in the small compartment. So I meditated and visualized myself going through all the motions of the ritual and accomplished the same ends as if I had used the machinery. Of course, it would have been easier to do the physical work, but that was one situation where the circumstances did not allow it. Now, to give you idea of what a simple invocation looks like, here is one that I use at the opening of most rituals.

INVOCATION OF THE ENERGY OF THE UNIVERSE

I (we) invoke you, oh guiding power of the Cosmos.

I (we) invoke you, oh spirit of the Cosmos.

I (we) invoke you, creator of all energy.

I (we) invoke you, manifester of all existence.

Grant to me (us) your light.

Give to me (us) your power.

Strengthen me (us) in this working.

From this, you can get the basic pattern. You may, of course, and probably will, use ritual ideas from other writings. That is what I expect. But the forms are all pretty much the same and with a little practice you can create your own words which will not only give you the satisfaction of making an original contribution to the art, but also be more effective in the long run.

And that finishes it. I trust you will forgive me for making this last lesson so general, but the adaptation of psionics to magick is such that, as I said, any system or tradition can be utilized and to try to give examples of them all would simply be a waste of time. In the final analysis, only you, as the magician, can make the ultimate determination as to which methods work best for you. No one can dictate that decision, but rather it must come from inside of you.

Never forget that theory is never so important as practice and the results are what matter, not the means by which the results are obtained. But what you will do now is entirely, completely up to you. If you need further guidance, I will be happy to answer any questions you may have. But you must never forget that the magician is more than a mere performer of rituals, or a turner of dials. He is one who has attained a certain mastery of the elements of the universe itself and if I have, in this humble attempt at pedagogy, helped you to that mastery, then I may rest content, secure in the knowledge that I have done my duty to the memory of my own teacher, my art and to myself.