

# DAEMONIC MAGICK



Seleneichthon



# Daemonic Magick

By  
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*Published by:* Mi-World Publishing Company  
Hialeah, Florida

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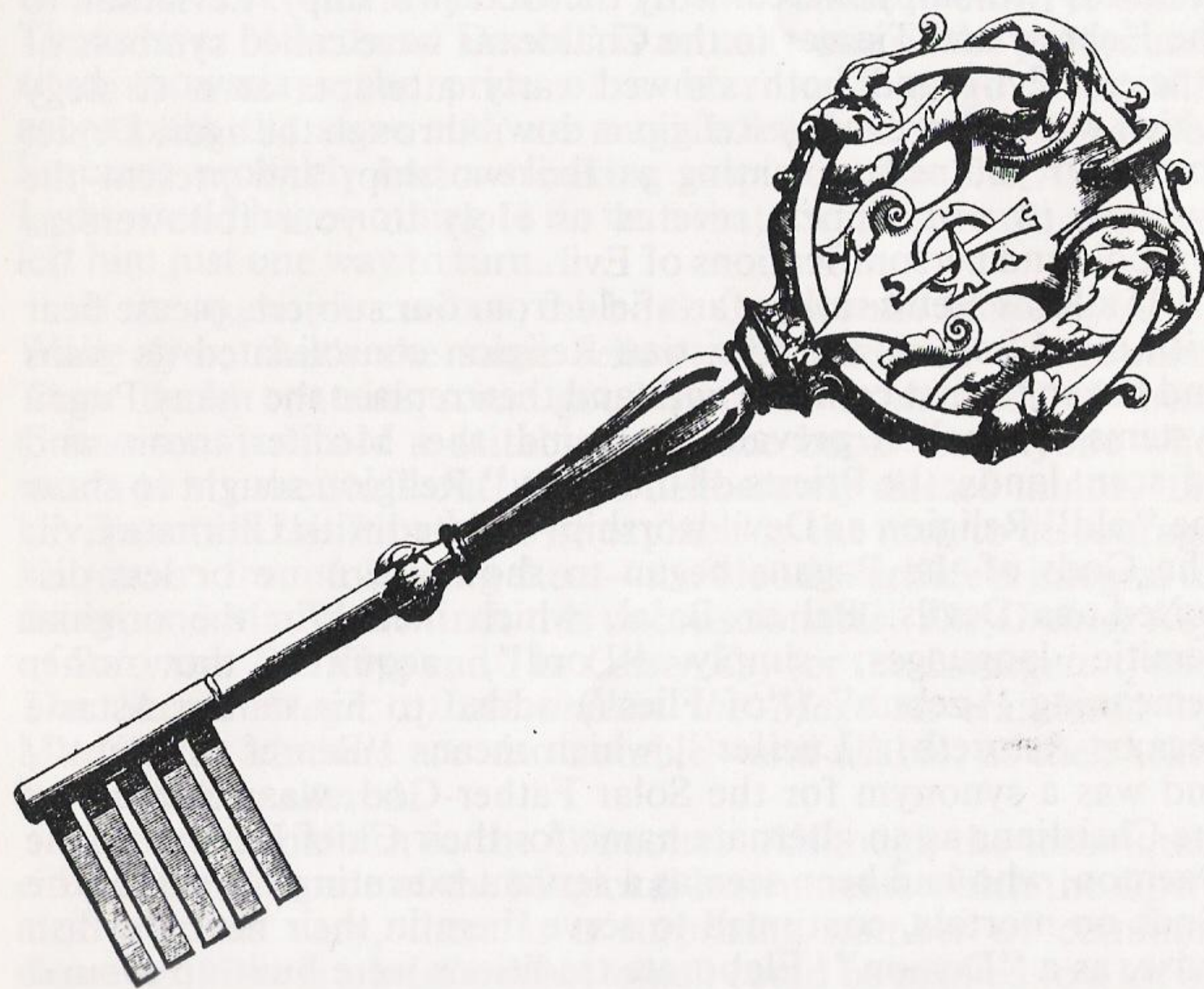
## INTRODUCTION

The timid of heart have by now been frightened off by the title of this little work, so the ones we have left to deal with are the idly curious and the interested. Some few of you may have read one of the previous works by the author for the Mi-World people, and you may be wondering how a booklet with the title *Daemonic Magick* could possibly tie in with those. This introduction will try to explain my position, and some of the material will be familiar to the readers of earlier works, but I think it all bears repetition.

This booklet, as my others, begins with the premise that *Magick works*. If I did not believe that, I wouldn't be writing them. I am aware that a belief in Magick is unfashionable in our high-tech society . . . but I also believe that technology just hasn't caught up to Magick — yet. There are still some things out there Hamlet's friend Horatio has left undream't.

In the previous works cited, I have outlined some procedures for beginning a Magickal Practice. The first volume dealt with what might be called *Personal* or (as in the title) *Applied* Magick. This discipline is the art of using one's own energies and concentration to cause an effect according to the Will of the Operator. Subsequently, I introduced the concept of Ceremonial Magick, wherein the Operator attempts to supplement his or her own powers by contacting Forces *outside* the self to help. This booklet will continue in that vein. "Daemons" (which original Greek spelling I have used to differentiate the whole range of "Things" we shall be dealing with from the "Demons" of Christian myth and theology from such works as the *Pseudomonarchia Daemonorum* of Weirus and the *Lemegeton*) are Powers which *are* or *seem to be* conscious personalities, functioning on, and apparently capable of affecting conditions and events on, both the Material and the Non-Material (Astral) Planes. That they could *include* some of the parenthetically mentioned gentry such as Asmodeus and his famous buddy Mephistopheles is certainly possible; every neighborhood has its bad apples. We shall discuss some of the material which purports to tell you how to contact such as these, but I don't suggest trying most of it—certainly not until you have read a great deal more on the subject than a short pamphlet like this.

As in the past, I strongly advise against Negative Magick—practices which are designed to hurt, destroy, restrain (unnecessarily), or compel someone to act against his or her will or best interests. I will add here that using a Daemon as an agent to do something nasty is no safer than attempting it yourself; indeed, possibly, more dangerous. Whether we are dealing with a separate entity or some kind of projection of our own minds is immaterial. The things *act as if* they were independent, and, frustrated, they *can* turn on you. Just as I warned you in *Applied Magick* that if the Target is protected the Power rebounds against the Sender, so a Daemon sent to perform an unpleasant deed on someone else will, if unable to succeed against the target, surely come back and do whatever you have programmed it for—to *you*! If, on the other hand, the Daemon's attack succeeds, and your foe is damaged or inconvenienced—or killed—you still have Karma to deal with. I think that, to Karma, that Daemon you sent looks no different from a gun you fire to injure or kill. You won't be able to blame the weapon—Karma won't buy that argument. Don't worry, though; we'll find a way to give you that "I'm a Magickal Badass" feeling legitimately!





## HISTORY



To the Greek mystics, every man (and woman) had his or her own "Daemon"—a personal Spirit, quite similar in concept to the Christian "Guardian Angel". These Spirits, while having powers not possessed by humankind, were far from being Deities, although they might serve as agents for one of the Olympian Gods. In this, they were neither benign nor malignant; if the Deity favored the person the Daemon helped, while a displeased Deity might use the Daemon to punish the errant one.

It has often been said that the Deities of a Faith replaced become the Devils of the supplanting religion. In very ancient times, according to the writings of Merlin Stone, masculine-oriented Religions moved in from the East in waves to replace and try to eradicate the worship of the old Mediterranean Mother-Serpent-Goddess. There are obvious parallels between the Deity-images of Zeus, Jupiter, Bel/Ba'al and, yes, even the Jehovah of Judaism. The old tradition, reflected in many tales and legends, of the Solar Hero fighting the Dragon (originally the European Dragon was known as the Serpent) as well as the Adam-Eve-Serpent bit in the Old Testament all refer to the Goddess (worship) overcome by the God (worship). Leviathan to the Hebrew and Tiamat to the Chaldeans were called symbols of Ancient Evil—and both showed early attempts at a strategy which was to serve many Religions down through the ages. Depict the Faith you're supplanting as Evil worship, and present the symbols *its* worshippers revered as Holy to your followers as symbols and personifications of Evil.

If all this seems rather far afield from our subject, please bear with me. First—as the Christian Religion consolidated its gains and began to first compete with and then replace the many Pagan systems of belief prevalent around the Mediterranean and adjacent lands, the Priests of the "new" Religion sought to show the "old" Religion as Devil worship—tainted with Ultimate Evil. The Gods of the Pagans began to show up, more or less disguised, as Devils. Bel or Ba'al, which means in the original Semitic languages, simply "Lord", acquired the rather demeaning "-zebub" ("of Flies") added to his name. Astarte became Astoreth. "Lucifer", which means "Bearer of Light", and was a synonym for the Solar Father-God, was attached by the Christians as an alternate name for their Chief Devil; and the Daemon, who had been seen as a servant executing the will of the Gods on mortals, continued to serve them in their new, devilish guise, as a "Demon". Elaborate traditions were built up around the protean figure of the Demon, and, as the Middle Ages were

hard times, and the Priests didn't want *their* God taking the blame for the many misfortunes of humanity, the Devils and Demons served as convenient scapegoats. Demonic intervention was offered as a glib explanation for everything from plagues and pestilences to nocturnal emissions from erotic dreams. Second—to the believer, these Demons were *powerful* dudes . . . So, third—enterprising (and amoral) people began asking themselves if the apparently enormous Power of Hell could be harnessed for *them*. Books of Magick, called "Grimoires", which told of various means whereby demons could be called up and compelled to perform the Caller's commands, began to appear in Europe and England—possibly as early as the eleventh century A.D., certainly no later than the thirteenth. Very few of such works concerned themselves with Good Spirits—the Angels. If you glance at any one for a moment or two, the reason they chose to evoke Evil to do their work becomes obvious. You need only look at the things the authors evidently expect the reader to ask for! Treasure is big on the list, of course. The Grimoires place such emphasis on being given or led to a "hidden treasure" that they seem to assume the whole Old World is honeycombed with caverns and pits in which stashes of gold and jewels have been hidden. Harassing or destroying enemies runs a close second, neck and neck with sexual lust. "How to Cause Women to Show Themselves Naked and Dance" is actually one of the procedures cited (nowadays the price of a beer in a go-go joint will accomplish the same end, no magick required!). The Medieval Sorcerer probably had a sneaking suspicion that the Angels of Light would have nothing to do with that sort of scheme; and that left him just one way to turn.

If the student is curious, the book *Ceremonial Magic* by A. E. Waite (yes, that's the same fellow who designed the popular Tarot deck) contains some good samples from a lot of these Grimoires. It is *not* a suitable reference book for anyone who wants to try the stuff out! Waite deliberately altered minor, but key, points in the Rituals, as he explains in the text, to discourage his readers from following them—the blood sacrifice is integral to many, and Mr. Waite finds this unconscionable. *The Greater Key of Solomon The King* and *The Lesser Key* (or the *Lemegeton*) and *The Sacred Magic of Abramelin the Mage* as translated by MacGregor Mathers are also notable—and usable, as their texts have not been altered.

There is a pattern to the Grimoires. Although the techniques cited and even some of the Magickal Instruments which the Operator acquires vary, there is a surprising number of common elements. Here is a brief outline which could be applied to a lot of them.

First, the Operator obtains Power—he (or she . . . in the originals, dating as they do from the time when women were considered chattels, and only interested in domestic affairs, the Operator was assumed to be male; contemporary Ceremonial Magicians include in their number some very talented women) “charges” him or her- self up. This is done in part by a sort of “retirement” or “retreat” from the everyday world. This may last only a week or two, or may extend, as in the case of Abramelin, for six months. During this time the Operator prays and meditates—usually on religious or spiritual matters—and prepares the Tools. Those who have followed this series for awhile may recognize some of these; there’s the Sword, the Wand or Rod, the Sacred Chalice and often the Platen, Plate or Pentacle. In the acquisition of these Tools, the more of the work which the Operator could do, the better. In one extreme case, the Operator was to prepare virgin parchment for the Magickal Writings by slaughtering a lamb, skinning it, and paring and tanning the skin. Inks, Incenses and Oils were seldom just *bought*—the mixing and blending were to be done by the Operator. The purpose of all this was twofold; to assure that each and every item was “pure” and had never been put to any other, lesser use; and to involve the whole mind, spirit and body of the would-be Mage on the Work, and it only. There were usually dietary and social restrictions as well, usually conforming to some specific religious tradition. Most people, you see, have quite the wrong idea about the “Books of Black Magick” famed in legend and horror movie. Although a theologian would be horrified at them, it would be at the intended results, not at the preliminary work, the aim of which was not to profane religion, but rather to render the Operator so pure and holy that he could claim the aid of God and the Powers of Good and, by his virtue, have the *right* to command the Devils and Demons as tradition has it Solomon, Jesus and the Apostles (and not a few Saints) did. How the Operator was to manage to feel “I am making myself pure and Holy” when his ultimate aim was to seduce a girl to his bed, or afflict a rival with the plague or whatever other definitely *unholy* operation he planned to enlist the Powers of Hell to perform for him is a problem the Grimoires do not consider.

Only after the preparatory period is over, and all the Tools are properly prepared (and consecrated) does any actual Ritual Work begin. The first effort the Magician makes is to align himself with the Power(s) of Good. If a Christian, the Operator was supposed to have gone to Confession and obtained absolution for past sins (one wonders, if the confession were a truthful one, what the Priest thought about the activities of the penitent . . .). There are extensive preliminary prayers, the Circle is drawn, and inscribed

with an array of Angelic Names. In the older, more authentic Grimoires the particular angelic and planetary Forces evoked were carefully chosen, most commonly by reference to that ancient Hebrew tradition, the Qabalah (also Kabalah, Caballah, etc.). In the Jewish Scriptures, the Torah and other writings, there are many Names, Titles and epithets applied to the Almighty. From the context, or from the analysis of the name by Gematria, the numerological system associated with the Qabalah, these Names as well as the names of specific Angels were associated with one of ten *Sephiroth*, or “spheres of influence”, and called upon to assist in the Magick Working which fell within the area of subjects within the *Sephira* (one *Sephira*; two or more *Sephiroth* in Hebrew). For instance the Working mentioned before, about enticing fair maidens to cavort in the nude for the amusement of our lecherous Magician would fall under the aegis of *Netsach*, the Sephira associated with, among other things, lust and sexuality. The Angelic Names, the God-Name or Title and the Planetary Spirit called upon would be qabalistically connected with *Netsach*. The Magician would evoke those Angels, and call on God—by the appropriate Name, of course—to fortify, protect, sanctify and empower and license him to command the Powers of Evil.

The theory, of course, is that, since Demons are more powerful than mortals, only by divine aid can the Magician hope to command them; but *with* such aid, he can bind the infernal spirit to his service. Once bound, it cannot refuse any reasonable service.

The Operator would then Sanctify and Charge the Circle, and call upon the Watchtower Wards—usually hailing them in the names of Angels—sprinkle within with Holy Water, and Fume with Sacred Incense. If this sounds familiar to some readers, it should; even today much the same procedure is used by Ceremonial Magicians for Casting a Magick Circle—even those who wouldn’t use a Grimoire on a bet. Here’s another common feature, and a caution: staying *within* the Circle, if it is properly cast, is *safe*; leaving it before the Ritual is finished, and any Forces raised have been properly banished, is *not*.

From his place of safety within the Circle the Magician then evoked the demon to come forth from its home Plane (assumed to be Hell, of course), commanding it in the Name of God appropriate to *Netsach*. The demon chosen would, in this instance, be one associated by tradition with lust and lewdness. Typically, the demon is commanded to manifest “in comely and agreeable form and guise,” as tradition also has it that some of this infernal crew delighted in tormenting and maddening careless sorcerors by their frightful and unearthly appearance. There

seemed to be an inevitable session of threats and browbeating—as a rule, the demons were understandably reluctant to make themselves slaves to some mere mortal—but eventually the Mage has his way, and the demon agrees to serve. The Operator might then directly charge the demon with its errand—“Get the broads in here now!”. Alternatively, he might bind it to service, charging it to manifest and act when called by a Sigil, a demonic Seal or Signature, or (Abramelin again) by a Magic Square of letters, also qabalistically derived. The intent was to establish a sort of supernatural “beeper” system. Think of a mundane service person, truckin’ around town with his beeper in his belt. The beeper sounds off, the service person calls in, and gets his next assignment. To the sorcerer, the Device—Seal, Sigil, Amulet, Magic Square or whatever—is the Caller. The Mage reads, meditates, or simply looks at, it; the demon’s beeper goes off, and the non-physical essence of the Evil Spirit is on hand, waiting to scout up the talent for the magician’s little private show.

Once the arrangements have been made, the demon is *banished* to its own Plane, often with the abjuration, “. . . harming none and doing no mischief by the way”; the Angels and Spirits are thanked for their help, the Watchtower Wards are banished with courtesy and thanks, and *then* the Magician banishes the Circle and goes about his business.

It is apparent that the coordination of all the above elements requires a considerable depth of knowledge, and a lot of dedication to learning Magickal lore. People then as now wanted an “easy way”. Some may also have lacked confidence in their ability to actually *control* the minions of Evil. Later Grimoires began to mention Pacts. The Magician was no longer *commanding* the Forces he raised; he was *bargaining* with them. At first, the “bargains” were token payments . . . a mouse, a crust of bread, a semi-precious stone. Only much later did “selling one’s soul” enter the picture, and even then the Grimoires suggesting this tried to leave loopholes. The “Faust” story dates from about this time. The Christian Church had been rather ambivalent about Magick; some of the most famous treatises dealing with the subject were written by Churchmen (Cornelius Agrippa and Weirus come to mind), but with the “bargaining” Grimoires, the Church began to take a hard line. All Grimoires and works on Magick were banned; merely owning one was grounds for finding yourself in the ungentle hands of the Holy Inquisition. Needless to say, there was also a flourishing black market in Grimoires—then as now, banning something is a sure way of making people want it—and anyone who really wanted a Grimoire (and had the money to pay for it) could probably get one. Gilles de Rais, associate of Joan of Arc and Grand Marshall of France is known

to have had some (and, in his quest for eternal youth and life, surpassed the vilest. He was the original of the “Bluebeard” of fairy tales); Benvenuto Cellini had a friend who practiced Magick from a Grimoire; Casanova admits owning one or two in his writings—indeed, he spent some time in jail because of that fact.

With the growth of a traffic in Grimoires, and the fact that, like any illegal commodity, they commanded a highly inflated price, publishing them became an underground industry. Copying was not only shameless, but careless as well. The Hebrew Names suffered most, as few of the copiers were at all familiar with the language. “El Shaddai”, one of the Divine Names, deteriorates into “Helsaday” in these later “trash” Grimoires, and the lists of Angels and Planetary Spirits degenerates into total gibberish.

With the nineteenth century, a resurgence of interest in matters of the Occult brought about a revived interest in Ceremonial Magick. There had long been elements of mysticism in Freemasonry, and toward the end of the 1800’s there were several Magickal Orders, organized loosely along Masonic lines. The Society of the Golden Dawn was one of the first, and included among its members William Butler Yeats, Aleister Crowley and—shades of Fu Manchu!—Sax Rohmer. A number of these people were dedicated scholars, who experimented with the Grimoires, *not* to gain great treasure, zap their enemies, or organize impromptu nudie chorus lines in their living rooms, but rather to gain knowledge and understanding. Over the last hundred years, there has been a lot of unpublicized but intense work in Ceremonial Magick.

Opinion among students in these Magickal Orders as to what actually happened (and *happens*) in Rituals such as those described in the Grimoires varies. There *are* effects. *Something* in the Rituals works; Casting the Circle as described in the literature is a help and protection; when one evokes, there is often a response (although the emphasis nowadays is very seldom on the Demons and Devils so dear to the original works, possibly because few Magicians undertake the morally objectionable Workings for which a Demon’s talents and presumed disposition would be suited). There are those who take the whole thing seriously and literally; there *are* Independent Entities Out There, and we can relate with and to them, and sometimes influence them to act in our behalf. You can find those who believe just as firmly that it is *only* the mind, skill and psychic power of the Operator at work—that the “daemon” is only a visualization through which

the Mage focusses his or her own energies. There are also some—and I rather incline to this point of view myself—who feel that, while there may indeed be Intelligences on other Planes, that they would tend to have their own affairs, interests and motivations, and would seldom be encountered manifesting on this plane; that the substance of the Astral or Non-Material Plane is not only malleable to the Will, but also capable of absorbing enough of that Will to *become* in essence separate identities. In other words, if I “visualize” a Daemon in the shape of a black cat, I will not only *shape* some of the Astral Substance into cat-form, but my visualization will also endow that form with some level of consciousness and a Will of its own. We always, and in all ways, I think, make our own Daemons (and our Demons, too!)



## PRACTICE

The first step in any Magickal Operation is to decide *exactly* what you want. Two of the four essences of Magick are Will and Concentration, and they are interwoven; the Will must be firm and clear, to direct the Concentration, and the Concentration must be uncluttered and specific as to exact result to properly focus the Will. Additionally there are many preparations to be made—colors to be chosen, Incense to be picked out, and Oils as well—and all these preparations are specific to the result intended. Daemonic Magick is more advanced than simple Thaumaturgy, or even conventional Ceremonial Magick simply because there are *two* subjects for Visualization instead of only one. For proper Concentration, they will be sequential, but both are essential, and both depend upon your expectations of the final result. We are going to Visualize our Daemon first. Perhaps there are, as Abramelin remarks, “countless millions” of such critters Out There, and our Visualization will call one of them who happens to meet the specifications of our vision . . . perhaps we are doing as the Operator in the old Grimoire did, and compelling our Daemon to appear “in comely guise” . . . perhaps we are building an Image which will engage our imagination and emotions and enable our psychic powers to function more easily. Perhaps we are creating a Being, “custom built to order”. IT DOESN’T MATTER! The results will be the same, so long as, while the Ritual is in progress, we *act and feel as if we were dealing with an intelligent being!* This Visualization is our first step. We must “see” the Daemon in the form which elicits the right emotional response in us. If the Daemon is to be a Guardian, it should *look* fierce and formidable to the Operator. For this reason, while I may offer a suggestion or two, I have left the specific Form up to the reader—you know what you react to best, and the source doesn’t matter. If you get an idea from a comic book, or one of Gary Gygax’s D & D Monster Manuals, or a horror movie—fine! If your Daemon is to bring Good Luck, he/she/it should look friendly and benign; if improving your sex life is the intent, the Daemon should look sexy. It is well, most writers agree, to deal with only one Daemon at a time. You don’t, however, have to use the same one each time. Whatever Form you choose, get it clear in your mind. The more precise the detail, the more clearly you can “see” it in your mind, the better.



Now, back to the intended result . . . you need to have a Visualization for this, too. Develop *one* clear picture, or symbol, of *the result only*. Don't visualize some pattern of events which might lead up to the desired outcome, and, for the love of sweet success, *never* "daydream" about all the good stuff which might come afterwards. Keep it simple. Most of these Daemons are, as a friend of mine once remarked, "pretty stupid. You gotta tell 'em *exactly* what you want!"

One last word of caution, before we start getting into specific Ritual practices here . . . **STAY IN CONTROL!** Always remember it's *your* Ritual, it's *your* Circle, and its *your* Daemon. The anecdotal traditions of the Occult are full of horror stories about Magicians who lost control of what they had Called Up with various unpleasant consequences. Think: it may be that you are indeed dealing with an independent Entity, and its motivations and desires may not match yours. That's dangerous. It is possible that all this is merely projecting a hidden and unconscious facet of your own personality; if so, permitting it to rebel is to yield up control over your own hidden impulses and part of your own mind, and *that's* dangerous. If it's an intelligent Creation of yours, you don't want to put yourself into the position of Ms. Shelley's Dr. Frankenstein, having built a Monster you can't deal with—*that's* dangerous, too! Anytime, if anything you deal with in the Circle seems to become uncooperative—*banish!* Get rid of it, and don't use that particular form again.

It is, of course, quite possible to use Daemonic Magick without all the Ritual. You *can* do all the Work in your mind—and this is true of quite a bit of Magick. I believe, though, that it is far better—and safer—to do the Work by Ritual—in a Circle—for a while, at least until you are sure of yourself. It is also often a good idea to take the extra time and extra effort in preparation, as it gives *you* more time to think over what you're doing. "Second thoughts" can frequently save your ass a lot of grief. Also, especially in the early stages of your Magickal career, the Preparation is part of the Work (just like in the Grimoires!) and adds to the Power in your Circle when you do cast it.



## GENERAL MATERIALS

You will need an Altar, and the usual equipment for on it. I intend to list the essentials shortly, but if you're getting into Magickal Practice for the first time, you really should pick up either my *Applied Magick* and *Gods, Spirits and Daemons* or some other good beginning book(s) on Ceremonial Magick to get some background. Those who already have that background knowledge have a pretty good idea what will be needed.

Anyway, the Altar should be roughly square; large enough to hold all the stuff, and small enough to fit in the area of Work and leave room to walk around it. I suggest a black Altar Cover—any fabric will do—left plain and unadorned. You will need at least two candleholders, and a supply of candles for them; many Operators would also insist on four more, to go on the floor, just outside the Circle, at each of the cardinal compass points (N, E, S, W). The candles for the latter four are usually white, but they could be chosen to "go with" the intent of the Work. The Altar Candles will be of various colors, depending upon what is being done, and the serious student will have an assortment on hand. You will find many lists of colors and their ascriptions, and these lists don't always agree; in any case, your personal feelings should govern—if I list Red for "lust", for instance, but *you* feel lustier with Pink—go with the Pink. Here's *my* list:

**Red** . . . . . Courage, Wrath, Leadership, Lust, Virility  
**Orange** . . . . Commerce, Articulateness, Avoiding Problems  
**Yellow** . . . . . Banishing Evil, Enlightenment, Protection  
**Green** . . . . . Receptive Sex, Fertility, Growth, Money, Health  
**Blue** . . . . . Wisdom, Travel, Protection, Power  
**Purple** . . . . . Favor, Good Luck, Legal Matters, Career  
**Black** . . . . . Restriction, Discipline, Sickness, Death (*careful!*)  
**Brown** . . . . . Restraining Evil, Harvesting Good  
**White** . . . . . Inspiration, Holiness—All Purpose\*

*\*By which I mean that a White Candle is almost always appropriate and can be used in most Rituals; if you haven't the appropriate color, or aren't sure, white makes a good second choice, regardless of Intent.*



You'll need a Chalice—a Silver goblet is best.

Have a Thurible (a fancy name for an Incense Burner). Make it one which you can pick up without burning yourself, which will rule out solid brass, unless it has a chain or something; those suckers get *hot*!

You'll need a Wand. A  $\frac{3}{4}$ " dowel, about 18" long, and rounded at the ends, or get a drumstick(!) from a music supply store. Or buy one ready-made at an Occult supply store. It should be black.

A Sword would be nice. Swords are expensive; a Dagger will do. In either case, the handle should be black.

You will need a supply of Incenses and Oils. I'll devote a short chapter to those later on.

Obtain a Pentacle, too. A small plate, about the size of a large saucer or salad plate will do, although if you can find an arts and crafts store which stocks copper enameling supplies, and get a 6" disk of copper, that would be best.

You will need a Magickal Record. A blank book, even a diary is all right, although most Occult stores and well-equipped stationers stock good quality blank-page books.

You will either use a Ceremonial Robe, or you will do your Magickal Work in the nude. Both techniques are traditional, both are correct; Working in your street clothes, pajamas or in a robe you use for lounging around the house or pool are not. Your Magickal garb, if you prefer to Work robed, should be obtained or made for the purpose, and *used for nothing else*. This last, by the way, is true for *all* your Magickal Equipment. If you buy something for mundane purposes, use it for the mundane; if you buy it for Magick, reserve it *for* Magick . . . don't mix the worlds!

Finally, and most important, you will need a time and a place to Do the Work—a "when" and "where" you will not be disturbed, interrupted or observed.

Let's assume you've got your materials and your place. You've scheduled a time (in Daemonic Magick, I have found, timing by the day's Planetary Ruler and following the Table of Planetary Hours seems less essential than in other Workings). You know the Intent of the Work; you know just what you want to accomplish. You have chosen an appropriate Form for your Daemon. Based upon this, you can now pick out the right colors for the Altar Candles, the proper Incenses and—if needed—Oils. If you are dealing with a particular Form for the first time, it is well to have some parchment paper, ink, a quill pen, and in a small container, the white of an egg (there are a number of points where I don't agree with the late Mr. Waite; however, like him, I am morally opposed to sacrificing living things for Magick, and the white of an egg is symbolic of the same Vital Force as blood, and using it costs no living creature its life). Time to begin!

If this is not your first encounter with the Art Magickal, you probably have all or most of the materials listed in the preceding section; you have also probably inscribed them and Charged them. Rather than take up time here with the directions for Casting your Circle and preparing the Tools, the first-timer will find that material in appendices in the back. I urge you, if this is indeed your first Magickal Working to turn to them first. You should definitely practice a few Circles before you begin the actual Daemonic Magick section following, and your Tools should be properly prepared.

\*\*\*\*\*



## THE GUARDIAN DAEMON

The purpose of this Work is to Call a Daemon for protecting an area from intrusion or vandalism. You remember, I promised you'd get an opportunity to feel like a Magickal Badass? Well, now's the time! Please note: at this point, you are not *harming* anyone; if someone is forcing entry into your property, or vandalizing things, that person is already doing something wrong him- or her- self. A Guardian Daemon—even if I said Daemons are stupid—has more sense than a watchdog. A protective dog will attack anyone intruding upon what he considers *his* turf, even if that person intends no harm; ask any mailman! The Daemon has judgement enough to differentiate between the Avon Lady leaving a delivery, or a meter reader, and a thief or vandal.

You are going to Visualize the most monstrous Thing you can dream up—all claws and fangs, blazing eyes, and a snarl like a grizzly bear with a toothache. Keep clear in your mind that this monstrosity has *one* purpose in its existence—protecting you and yours from theft, harm or damage. Give free rein to the nastiest quirks of your imagination. Once you have the mental picture firm and clear in your mind, give him a Name. Mine is a shambling mass of matted black fur with cat-like claws, polished ivory fangs about the size of small bananas, glowing, fiery red eyes, with small, pointed mobile ears that are constantly questing like a cat's do when it hears a strange sound. He's about seven feet tall, and I call him "Grock".

Please don't feel impelled to copy—your individual ideas will call up a more intense emotional response, in all probability than mine. You do have to have at least that much detail, though.

For this Working you will need:

Two Altar Candles—one should be red, the other black.

Myrrh and Dittany of Crete for Incense; *Protection Incense* will do, as well.

*Dragon's Blood Oil* or *Protection Oil*

Myrrh Oil or *Protection Oil*

A piece of Parchment Paper

A pen—dip-type

*Bat's Blood Ink*

The white of an egg (beaten to a light froth will be easier to handle) in a small dish.

“Dress” the Altar Candles; the red one with the *Dragon's Blood Oil* or *Protection Oil*; the black one with Myrrh Oil or *Compel Oil*. Place them in the “Lamps of Art” (Candleholders) and light them. Light the Incense. Cast your Circle (appendix A). Meditate briefly on the reasons for your Work. Your property and home are your *own*—you don't want anyone fooling around or messing it up, or ripping your stuff off! If you have ever in the past (as have most of us at one time or another) suffered problems like these, try to recall the anger you felt. Stoke it up! When you feel like a seething mass of fury, think of the Name of your Daemon (which you have “made up” or chosen, or sensed it should have), turn to the North, and Evoke:

“*Creature of Rage, Creature of Ire,  
Born of the Flame or risen from the sea,  
Guarding my portals be all thy desire,  
Who treads o'er my threshold must answer to thee!  
Fear be thy dam, and horror thy sire,  
My Will be Thy Will, and So Mote It Be!*”

In your mind's eye, “see” the hideous Form of your Guardian congeal out of the darkness outside your Circle in the Triangle at the North; it stands, swaying slowly back and forth, baring its fangs/flexing its claws/ or whatever—looking menacing and *nasty*. When you have its awful shape fixed and clear in your mind, Charge it thus:

“*My home is my Fortress, and thou art its shield,  
Patrolling its marches, forth thou art sent;  
Who evil would do, to thy visage must yield—  
Walk ye my borders . . . perform my Intent!*”

“See” the monster's face light up with a flashing grin—it *likes* this work!—as it turns, glides through the door, and stalks

around the edge of your property in a night-long patrol. If this is properly done, you will from time to time sense its presence, making its rounds. Just before dawn (this part only need be done once—you don't have to get up before the sun every morning!) Inscribe the parchment paper with the Name you have picked for your Daemon, using the *Bat's Blood Ink*. Dipping the point of your dagger into the egg white, trace a Pentagram (five-pointed star) on the parchment over it. Begin at the top, and draw it with a single, continuous line following around to the left, so:



Touch the dagger to the middle, and repeat the Daemon's Name. Call it back in. Take the Parchment paper, and say:

“*This be thy Call; it summons thee here,  
Come, when I read it, and harken to me;  
Protect ye my home and all I hold dear,  
And guard us again, and So Mote It Be!*”

Banish (in Appendix B you will find two formulas for Banishing; one for when you dismiss the Daemon to Do the Work—remaining on *this* Plane—and one to send it back to the Astral. Use the second at this point).

Whenever you would have the Daemon serve you as Guardian, take out the parchment and read its Name aloud.

It is well, when doing the above (or, indeed, any of the Workings in this text) to memorize the three Incantations. They are not long, rhyming Incantations are easy to commit to memory, and the Work will be more effective if you can concentrate on the *meaning*, rather than stumbling through reading the words by candlelight.



## THE LOVE-DAEMON

The purpose of this Working is essentially to improve your love life. There are two directions this can take; we can consider sex as the principal object, and lust the motivation—or we can take “love life” to mean exactly that, and be thinking about a “relationship”. I don’t feel it’s my place to make a moral judgement on that. However, there is a moral factor here which I shall consider, as I still remain opposed to so-called Black or negative Magick, and this sort of operation can quickly shade into that. To make one’s self attractive, through mundane or magickal means is fine; arranging a meeting with someone you find attractive is common practice. If your Daemon can find a partner (potentially), get you together, and increase your attractiveness to him or her, no problem! Many “Love Spells”, however, try to *compel* that person to respond—and *that’s* wrong! In so interfering with another’s free will and choice you are risking all of the dangers of using negative magick—the Return Blow, Karma (or the Three-Fold Law), and assuring that somewhere, somehow, you will find yourself in difficulty because of it. What you will be doing in this Operation is Charging the Daemon to locate someone who will probably be disposed to favor you, and to increase your attractiveness to him/her. The person’s choice remains a free one!

There are minor variations in the form of the Ritual, depending upon whether your primary objective is sex or love. As with the previous Working, the Visualization comes first. You may choose to “see” your Daemon in a Form *you* find sexually or romantically attractive, or, as your “targets” will be of the opposite sex (unless you’re gay, in which the same gender is always indicated), you may pick a Form which you feel would be attractive to them. It’s your choice . . . Just remember that attractiveness is the key. The Visualization of the result should again be simple—“see” your Desire accomplished. Your new Lover is clasped in your arms, tenderly and lovingly, or passionately, depending upon the Intent. *Feel* that warm body, holding you close.

You will need:

Altar Candles—red, if just sex is the aim; green for a Love relationship; one of each, if you really want both.

Incense—Musk, or *Love Incense*

Oil(s)—Musk or *Love Incense* for sex; *Orange Blossom* for Love

Parchment paper

*Dove’s Blood Ink*

An egg white, slightly beaten

“Dress” the Altar Candles—use Musk or *Love Oil* on the red, *Orange Blossom* on the green. Light the candles and the incense. Cast the Circle.

Spend some time in meditation—get yourself downright *horny* for sex, really tender and loving for a relationship. This is a good time to trot out your favorite sexual fantasy . . .

Evoke (for Love):

*“A lonely heart I fain would ease,  
A Lover draw to me,  
As ships meet on the empty seas,  
And to port, together, flee.  
A hope for Love from Fate ye’ll seize  
For me; So Mote It Be!”*

(For sex):

*“My body aches with passion’s need,  
Bring me my loins’ desire!  
A (man) (maid) who longs to do the deed  
Of love, and quench my fire—”*

(Add, for both):

*“Come forth, my fervor calls to thee!  
Come forth to serve; So Mote It Be!”*

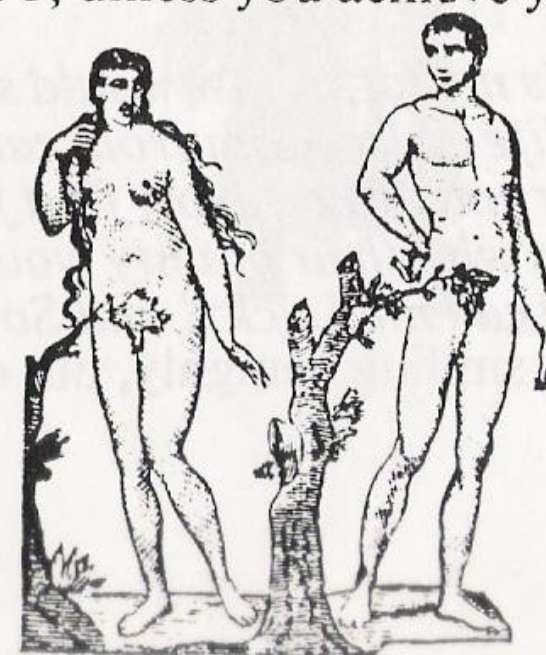
“See” the daemonically (handsome) (beautiful), sexy Spirit form in a shimmering, sparkly haze.

Charge him/her thus:

*“Go forth and search and draw thee here,  
One who’ll want to find me dear.  
My need calls me; I call to thee,  
Perform my Intent—So Mote It Be!”*

Inscribe the Daemon’s Name—“made up”, looked up or inspired—on the parchment paper with the *Dove’s Blood Ink*, and trace the Pentagram on it with the Dagger, dipped in the egg white. Place the parchment in a red (lust) or green (love) fabric (one of the commercially made “*Conjure Bags*” will do fine) and store in a safe place. No one except yourself should ever see or touch it.

Banish (Formula 1, unless you achieve your Desire—then 2)



## THE LUCK-DAEMON

Often in our lives, "chance" or "luck" seems to be a big factor in whether our lives are happy and fulfilled or miserable and empty. There are those who say that some part of this is that "Karma" you hear about; if so, there's not a darn thing you can do about it. Change one situation for the better, and, if Karma is the culprit, another hassle will take the place of whatever problem you got rid of. If, however, pure chance is the cause which can bring you joy or sorrow, your Luck Daemon may be able to help. It might be noted in passing that many have found that, while a Working for *necessary* luck shows considerable success, one for satisfying greed or an appetite for conspicuous luxury is less likely to do well.

You will need:

Purple Altar Candles

Sandalwood or Patchouli Oil

Sandalwood or Patchouli Incense

(Brand names such as *Lucky Dog*, *Lady Luck* or *Fast Luck* will do, too).

Parchment Paper

Ink—purple, if you can get some, with a drop of Vanilla

Egg white, slightly beaten

Your Daemon's Form should be friendly and benign—and prosperous-looking. A noble in silken doublet, or a Dwarf or Gnome with a kindly gleam in his eye, dressed in rich robes, possibly.

In your meditation, consider: "Luck" is essentially the *right* thing, happening at the *right* time and place; think of your needs, and "see" yourself as successful—choose a simple, easy-to-visualize scene, such as yourself working at a good job, driving the car you need, wearing the decent clothes you haven't been able to afford, or whatever.

Light the candles and the incense. Cast the Circle.

Evoke:

*Ill is my lot; I now would see*

*The life of freedom from care—*

*Find Fortune; find favor; find felicity;*

*Find friends who their bounty would share—*

*Let the world call me Lucky, and So Mote It Be!*

The Daemon rises, smiling benignly, out of the earth.

Charge:

*"Seek Luck and the Favor of the blessed for me,  
Bring to my Circle thy power.*

*Go, and bring blessings, and So Mote It Be,  
Let this be my fortunate hour."*

Inscribe the Daemon's Name on the parchment; trace the Pentagram with the Dagger and the egg white.

*"Come when I need ye, come to my Call,  
Enrich my life with prosperity!*

*Bear me on high, nor e'er let me fall,*

*But bide by my bidding, and So Mote It Be!"*

Banish!



## THE BINDING-DAEMON

Here we're getting into a very shady area. Using Magick for self-defense *is* permissible . . . *if* someone is, indeed, working against you without good cause, on any level, you won't risk bad "Karmic debts" by restraining them. You are, in effect, an Instrument of Karma, yourself. You *do*, however, risk The Return Blow, justified or not, so this procedure *is* necessarily risky. You also need to be *very* sure of yourself. Are you indeed a victim? Are you dead certain sure you don't deserve to be? You must remember that about 90% of the people who are convinced that they are under Psychic Attack are *wrong*! Many folks who are absolutely sure their neighbors are spying on, interfering with, or afflicting them are more the victims of their own paranoia than of the malice of others; if you undertake this operation against someone who *doesn't* deserve it, you will only be adding to your problems, not solving them.

You will need:

Black Altar Candles.

Juniper or Mandrake Oil

Myrrh, *Compel* or *Command Incense*

Parchment paper

*Dragon's Blood Ink*

Egg white, slightly beaten—add a pinch of *Witches' Salt*

Most of the Daemonic Forms have been on a do-it-yourself basis; this one will be specific, as it's rather traditional. The Daemon is a figure, shrouded in a black robe, face hidden by a cowl or hood; it (the sex is difficult to determine) is stooped, as with extreme age. Each hand holds a twisted cane of black wood.

Dress the candles with the Oil. Light them and the incense. Cast your Circle with special care.

Evoke:

*"Thrice hath sought my foe to strike,  
By Will and Thought and Hand,  
I Call thee, hold him thrice alike,  
And Bind him 'round, like an iron band!  
He cannot move, or think, or see,  
To harm me now; So Mote It Be!"*



The dark Form of the hooded Daemon hobbles forward out of the shadows, and stands, steady as a pillar of stone, listening. Charge:

*"Seek ye one who wishes me ill,  
And Bind him 'round for me,  
He shall not work his evil Will,  
By thy power, So Mote It Be!"*

(If you are sure a Magickal Attack is in the works, especially if you have received some link or object to "carry the spell", like a poppet, some feathers tied in a bunch, an animal heart pierced with thorns, or some such, *it should be placed in the triangle outside the Circle* to the North; this object is *also* a link to the would-be spell-caster. Your Daemon can use it to track down your attacker).

As with the other Workings, inscribe the Daemon's Name with your ink on the parchment paper, and trace the Pentagram on it with the egg white. The parchment should be kept in a black bag, safe from prying eyes. *By all the Gods, don't forget to Banish this one!*

The Call below is an option, to be used before the Banishing. I consider it an option because, unless you are *very* unpopular, and have a *lot* of enemies, you shouldn't be needing this one's services too often.

*"Come at my bidding, to bind my foe,  
My peril doth call thee to me,  
No ill-will can come, no malice can go,  
To harm me, and So Mote It Be!"*

*Note: in the Evocation and Charge, I have used "he" and "him"; if you are sure that your opponent is female, you will of course substitute "she" and "her" instead. Or even "they" and "them", with appropriate plurals where the text is singular.*

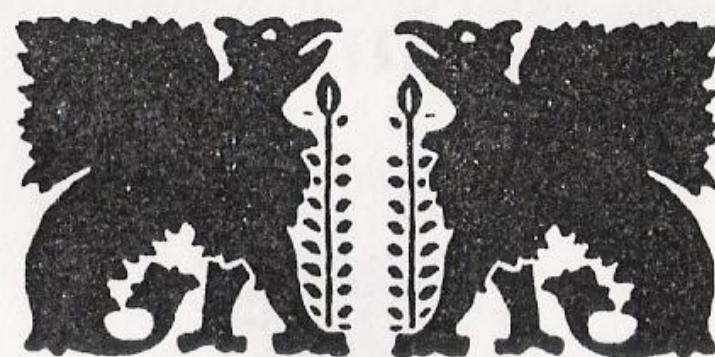


## OTHERS

By now, you should be getting the idea. The preceding four Rituals are not intended to be all-inclusive; you may well find yourself needing quite different services from your Pet Daemons. Don't hesitate to improvise, but if you follow the general format, *including* the Banishings, and avoid needless negative Workings, you should do well. Daemons may be Evoked, for instance, for safety during travel; for healing minor afflictions; for acquiring information; finding lost items . . .

Decide on your Intent. Based on its general nature, refer to the chapter following on Incenses and Oils, and choose appropriate ones. "Design" your Daemon, and pick a Name. You'll have to make up your own Evocation, Charge and Call. If possible, they should rhyme—although they need not be high poetry—and they should clearly indicate what sort of aid you want. Your Visualization of the desired result is what you wind up your meditation with.

One last point: it has been said that your attitude in the Circle, whenever you are dealing with non-physical entities (or things perceived as such) should be as a firm but courteous Master. You expect obedience as your due; but you respect the power and individuality of those with whom you deal as you would respect the rights of a valuable servant. In this work, I have not assumed—as the writers of the Grimoires seemed to—that the summoned Daemons are Evil and malignant in nature and intent. If they are, as I believe, products of our own creation, any Evil in them comes from us; however, Ceremonial Magick is an ancient Art indeed, and there is no question that Evil people have used it. It is not impossible that some of *their* Evil was reflected in their Creations; and such things might easily survive their creators. There may well be Nasties Out There, and that's why we cast Circles, and that's one reason we're careful to Banish.



## OILS AND INCENSES

Oils and Incenses are often composed of the same essences; the Oil is just that—an oil derived from some fragrant plant or resin. In making Incense, an oil or oils will be compounded with charcoal or some other inflammable, and some potassium nitrate will often be added to keep the material burning. In most cases, if I list a "brand name", it can be obtained as either a pure oil (or mixture of various oils) or as an incense. I shall list the areas of Intent on the left, and on the right side the Oils/Incenses appropriate to that kind of Working. My list is not all-inclusive; you will find, if you read books specializing in Occult Herbalism, literally pages and pages of ascriptions. These will do for openers. Where appropriate, I have used regular type—like this—for natural, unblended oils. Where one is a pre-mixed blend, I have used *italics*—like *this*. Usually the name alone would tell you . . .

<i>Great good fortune, Enlightenment, Banishing Evil</i>	(Sun)	Frankincense, Saffron, <i>Altar, Horned God</i>
<i>Love, Sex Friendship, Social Life</i>	(Venus)	Musk, Orange Blossom, <i>Isis, Earth Love, Fire of Love, Luv-Luv</i>
<i>Intelligence, Communication, Commerce, "Wheeling and Dealing"</i>	(Mercury)	Cinnamon, Nutmeg, <i>Hermes</i>
<i>Inspiration, Finding Out Things, Psychic Sensitivity</i>	(Moon)	Camphor, White Sandalwood, <i>White Goddess, Jasmine</i>
<i>Restriction, Discipline Compulsion, Scholarship Communication with the Dead</i>	(Saturn)	Dittany, <i>Mummy, Bayberry, Black Arts, Mullein</i>
<i>Success, Luck, Advancement or Favor Generosity, Legal Matters</i>	(Jupiter)	Clove, Patchouli, Red Sandalwood, <i>John the Conqueror,</i>
<i>Wrath, Vengeance, Virility, Courage, Leadership</i>	(Mars)	Pine, Dragon's Blood, <i>Mars Water, Command, Compel</i>

In this text, the principal use for oils has been to anoint or “dress” the candles for a Ritual. They can be used on many other things, too—but if it’s something you’re going to carry around with you, be careful—and *sparing!* Remember, commercial perfumes are blended and compounded from oils just such as these—and then *diluted* with alcohol. The scent of the pure oils can be quite overpowering.

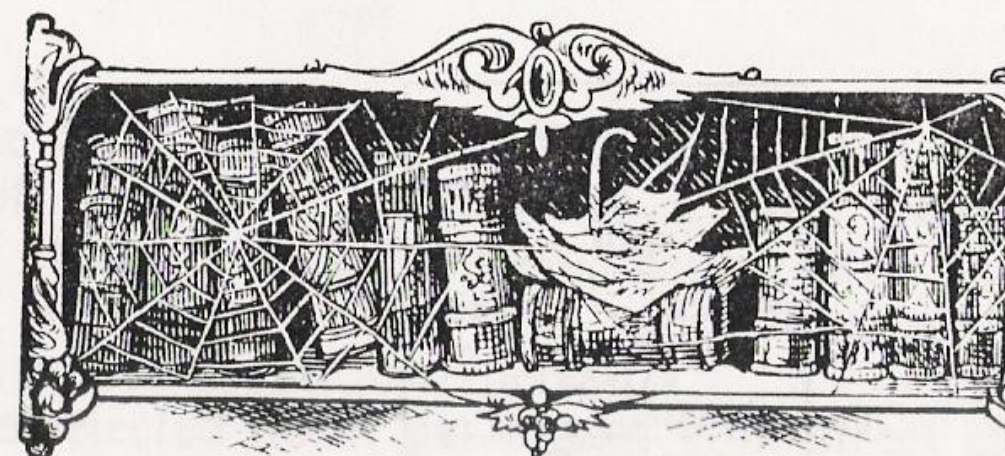
I suppose I should say a word or two about that “dressing” of candles. You use your powers of Visualization here, too! When you apply the oil to the candle, it is stroked on, from the middle out toward the ends. As you do so, “see” in your mind’s eye, the oil glowing with a mystical blue fire. As you stroke the oil onto the candle, “see” that blue fire of Power transferring to the candle. You will have already, by your choice and the Intent of your work, Charged the Oil with your purpose—and the Oil *gives* that purpose to the Candle.



## CONCLUSION

Although there is additional material for the beginner in the Appendices following, this effectively ends our little treatise on dealing with Daemons. It was perhaps not quite what you expected—but I think, based upon my own experience, that you will find it effective, if you are willing to put in the time and effort. It may have crossed your mind to wonder just how *these* Daemons are controlled; after all, the Grimoires make a big to-do over marshalling hosts of Angels, Invoking God Almighty, preparing Magickal Tools of Power with great care, and still seem worried about *their* Demons getting out of hand. I often wonder if the intransigence of Those they summoned might have been fueled by their obvious fear . . . or if their necessary Visualization of the monsters they called as Evil incarnate might have “carried over” and tainted the Will of the Summoned . . . I think that in Magick, it’s less a case of “what you see is what you get”, and more “what you *expect* is what you get”. In any event, if you ‘see’ the Daemon you Summon as *your* valuable Servant, you should have no trouble. That way, if you are Calling Something which already exists as an objective reality Out There, That which answers your summons will be amenable; if you are constructing a *subjective* reality through which your unconscious psychic power can work, you give your mind no chance to run away with you—as with Poe’s “Imp of the Perverse”; if you are *building* something which *will be* an objective reality when you’re done, you build it to Serve, not to Command!

As with any *true* Magick—as opposed to stage magic, or fiction—results do not appear to be miraculous. Don’t look for money to materialize out of thin air, or a new car to suddenly appear in the driveway. Things don’t work quite like that. Magick in general, and Daemonic Magick in particular, seem to manipulate the laws of chance. Results *appear* to be normal coincidences, and may take a little while to come about.

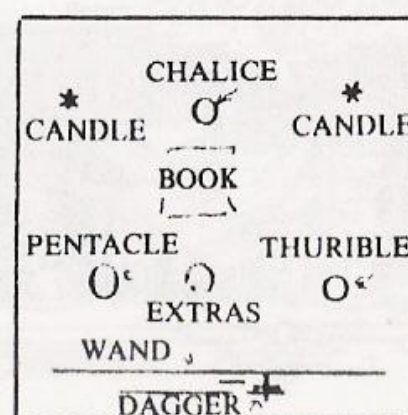




## APPENDIX A

This section is for the beginner; I assume you've got a place to Work, and have accumulated a Dagger (or Sword), a Chalice, a Thurible, a Pentacle, a Wand, and something you can use as an Altar. You will also need some clear, pure water; a pinch of salt; a fine-tip brush (like hobby shops sell to paint small models) and a small quantity of white paint. We don't need any Oils for this Operation, although you will require some Incense for the Thurible. Frankincense, Frankincense and Myrrh or *Altar* Incense are all fine. Avoid stuff like coconut, frangipani or strawberry! Measure out a Circle, using string and chalk (anchor the string at the center of what will be your Circle, measure out a convenient length of string, wrap it around the chalk at the end, and draw the circle as you'd use a compass). Seven or nine feet in diameter ( $3\frac{1}{2}$ - $4\frac{1}{2}$ ' of string for the radius) is standard. You may vary the dimensions if the space you've got won't accomodate a Circle that big; you must have room enough to walk around the Altar, while remaining within the Circle, though. The Circle drawn, place your Altar in the center, facing East (or North; another option). If you're going whole hog, place a candle just outside the Circle, at each of the cardinal compass points—East, South, West and North. For the later Work, you'll want to put a triangle just outside the Circle, slightly beyond the North "Quarter Candle", called the "Triangle of Manifestation". For this particular Circle you won't need it.

Here's some general protocol. You will be frequently moving around the Circle. In any Positive Operation, and in Casting the Circle, you *always* move clockwise—to your *left* as you face the center. In a negative or destructive Operation (and you shouldn't be doing many of those!) you would move counter-clockwise. If you want to sound impressive and technical, the normal, clockwise circling is called "deosil"; the counter-clockwise movement is "Widdershins". Most Magicians prefer their Altar set-ups to be symmetrical, and the Lamps of Art (candlesticks) toward the back, away from you, for the very practical reason that they're harder to upset. Here's a typical arrangement:



The following material is pretty much duplicated from *Applied Magick and Gods, Spirits and Daemons*—when I copy, I like to tell people, and I only try to copy my own stuff!

### *Invoking and Banishing Pentagrams*

You'll use these a *lot*, so it's well to practice a bit before you need 'em. Holding the Dagger at arm's length in front of you, trace a five-pointed star in one continuous line (just like the little star-shapes you've probably doodled on scrap paper since you were a child). In your mind's eye, "see" a line of blue flame hanging in the air like an after-image and forming, when you're through, a Pentagram of glowing blue light, hanging in the air in front of you . . . don't actually start casting Circles until you can, indeed, "see" the effect.

An *Invoking Pentagram* (which you use for Evoking, too; think of it as a kind of Call) starts at the top. Go down to the lower left point, across to the right extreme, across to the left, down to the lower right, then back up to the top . . . like so:



A *Banishing Pentagram* is a Dismissal. It gets rid of Those who have answered your Call. It starts at the bottom left, goes up to the top, down to the bottom right, across to the extreme left point, over to the right point, then back to the bottom. Like this:



On the Altar, as shown on the diagram, you have placed: the Lamps of Art; the Chalice (with a little water in it); your Magickal Record; your Pentacle, with a little salt on it; your Thurible, with some Incense in it; your Wand; and your Dagger. The paint and brush are also there.

At the selected hour; get out of your street clothes. If you have chosen to Work in a Robe, put it on. Bolt, lock and bar the door! Take the phone off the hook. Light the Lamps of Art and

the Incense. With the hilt of your Dagger, rap three times on the Altar surface. This first Circle is for the purpose of "Charging" your Magickal Tools . . . actually you will need to Cast Circles at two different times to complete the job. Most of the things should be charged at full moon or when the moon is waxing; the Dagger—or Sword—is properly charged at new moon or when the moon is waning.

Stand in front of the Altar, facing East. Lift the Chalice to a point near your lips and repeat the Exorcism Incantation, Charging the Water (with each "Charge" throughout the Ritual, "see" the object glowing with a blue flame of Power).

*Water of the World, dipped from the Eternal Sea,  
Springing from the depths of Earth,  
Or falling from the skies,*

*To cleanse and wash and bear all stain and ill from me,  
I Charge and Change thee now to be Water of the Wise.*

Now take up the Dagger. Touch it to the salt on the Pentacle, and Charge it thus:

*Oh, Salt, be the Earth, and forever endure,  
Grave of the Gods and Cradle of the Seed,  
Our bonds to the stains of life sever,  
Lend your Throne to the Kingdom Ever,  
My Soul from baseness freed.*

Dump all of the salt into the Chalice, and stir with the Dagger. Repeat this Incantation:

*Water and Earth of the Wise, combine in the Sea of Life,  
From whose depths all come; to whose waves all return—  
Cleanse all and hold all; to soothe and quell our strife;  
First face the Mystery in the waves that roll, then the Flame  
that doth Burn.*

Take up the Dagger again, and, starting at the East, trace the boundary of the Circle. Visualize a blast of flickering blue light jetting from the point of the Dagger, and leaving in its wake a trail of shimmering light, bounding the Circle.

Hold up the Chalice, and carry it around the inside perimeter of your Circle, sprinkling a few drops at each of the cardinal compass points—starting, again, with the East.

Take up the Thurible and Charge it with:

*Now to that Fire that blazeth away,  
And to the Air that sweepeth the sky—  
All Sprites and Demons Banish or slay,  
So all who oppose me must fall or fly!*

Holding the Thurible, again walk the Bounds, again beginning in the East, raising the Thurible high at each Quarter—E, S, W, N.

Take one of the Lamps of Art and proceed *silently* likewise, again elevating it in salute at each Quarter.

When you arrive back at the front of the Altar—the West side, facing East—take the Dagger, point it at the center of the Circle, and Conjure it with this Incantation:

*Oh, Circle I draw, now live and heed—  
Thy Fiery Wall be a Barrier indeed,  
That guardeth and keepeth all harm from me,  
Distilling my Power; and So Mote It Be!*

Face the East. Draw the Invoking Pentagram (from this point on I shall indicate the Invoking and Banishing Pentagrams with little stars—don't forget to use them!) and say:

☆ Hail, Karnac! Rouse ye and attend! By the Powers that blast, and the Graces that bless, I Charge thee to approach, and Guard my Circle from the perils in the East!

☆ (to the South) Hail, Borendyse! Rouse thee and attend! By the powers that blast and the Graces that bless, I Charge thee to approach and Guard my Circle from the perils in the South!

☆ (to the West) Hail, Boter! Rouse thee and attend! By the powers that blast and the graces that bless, I Charge thee to approach and Guard my Circle from the perils in the West.

☆ (to the North) Hail, Abac! Rouse thee and attend! By the powers that blast and the graces that bless, I Charge thee to approach and Guard my Circle from the perils in the North!

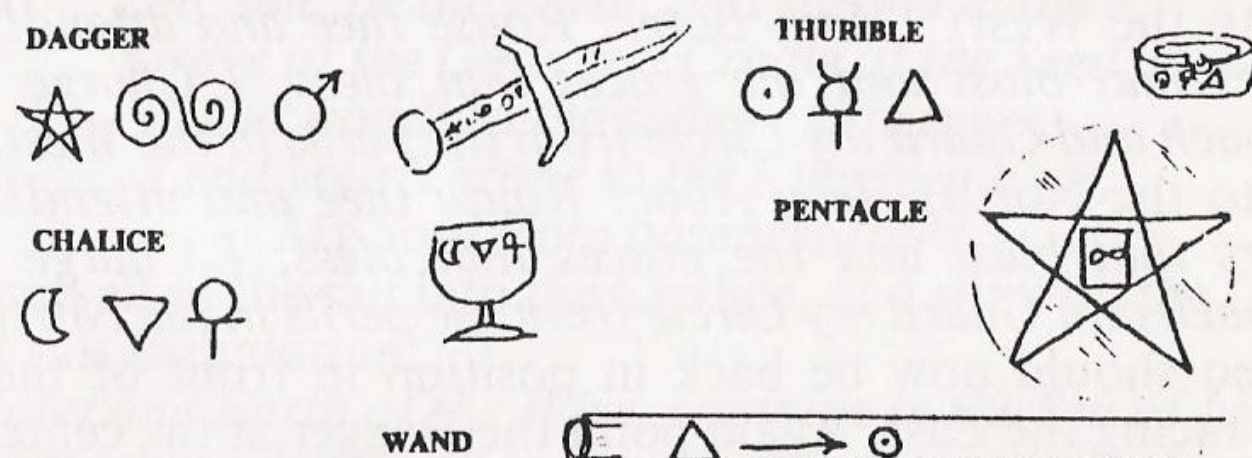
You should now be back in position in front of the Altar, again facing the East. Again point the Dagger at the center of the Circle, and say:

*Be perfect, and Blessed, Circle, for me;  
No danger may threaten, no Summoned may flee;  
My Beacon, my Fortress, my Battlement round;  
My Gateway to Power, my own Hallowed Ground;  
My Temple and Refuge, and So Mote It Be!*

Up to this point, Casting the Circle is done the same way every time. It seems like quite a bit, but once you learn the Incantations, it goes rather quickly. Practice!!!

We are going to use this particular Circle for the Charging of some Tools. If you are using this appendix as a reference for Casting Circles in general, here is where the "business" of the particular Circle is done; skip ahead to the part about Banishing the Watchtower Guardians and the Circle itself, when you've done whatever you cast the Circle to do.

Your first Circle now properly cast, it's time to Charge the Tools. With the paint, apply the Runes to each in turn. As an option, also paint your Magickal Name (if you have chosen one), or your mundane first name on the other side of each. There are some rather elaborate traditional Runes; you may find them in any good text on Ceremonial Magick. Crowley, speaking as Outer Head of the A:.A.: suggests that the Student devise his or her own, bearing in mind the Elemental significance of each (Chalice—Water; Wand—Fire; Thurible—Air and Fire; Pentacle—earth; Dagger—Will). Following this paragraph, I have shown some simpler ones of my own, which you may use if you wish. Whatever Runes you select, Visualize those Runes glowing with that by now familiar Magickal blue glow as you paint. As you complete each, lightly asperge it thrice with some of the Charged Water from the Chalice (with the exception of the Dagger or Sword—no Water on it!) "Asperge", by the way, simply means sprinkle a little water from your fingertips. Then Fume (pass through the rising smoke from the incense in the Thurible) each, also three times.



You have Cast a Circle, and Evoked the Watchtower Guardians. You must now Banish them.

☆ (To the East) Farewell, oh Karnac, Lord of Air! I thank thee for thy wardship, and now bid thee depart, in Peace and Joy! So Mote It Be!

☆ (To the South) Farewell, oh Borendyse, Lord of Fire! I thank thee for thy wardship, and now bid thee depart, in Peace and Joy! So Mote It Be!

☆ (To the West) Farewell, oh Boter, Lord of Water! I thank thee for thy wardship, and now bid thee depart, in Peace and Joy! So Mote It Be!

☆ (To the North) Farewell, oh Abac, Lord of Earth! I thank thee for thy wardship, and now bid thee depart, in Peace and Joy! So Mote It Be!

Pointing the Dagger at the Circle's center, intone:

Oh, Circle, be gone—thy Power return to me! ("See" the blue flame of the boundary flow back into the Dagger). So Mote It Be! (Four raps with the hilt of the Dagger on the Altar).

## APPENDIX B

### Major and Minor Banishings

There is a brief reference to this in the text. To enlarge a bit on that, let me say that a Banishing or License to Depart is an essential part of any Magickal Working which deals—or seems to deal—with Intelligences other than your own. The invariable principle, "If you Call something, Banish it!" is one of the hallmarks of the careful and successful Magician. Get into the practice, even if the Power with which you are dealing is friendly and benign. We have two formulas here to consider. Both remove the Daemon—or whatever—from your immediate presence. One, the *Minor Banishing*, is to send it about the business to which you have assigned it; commonly on *this*, the Material Plane. The second, the *Major Banishing*, is to remove it back to the Non-Material or *Astral* Plane. The general rule is to use the Minor Banishing until the Work is done, and you have your Desire. Use the Major when the Daemon's Work is done. Both use the Banishing Pentagram previously described, indicated by a small star (☆) in the text.

#### Minor Banishing

I thank thee, oh \_\_\_\_\_, for thy presence and aid;  
(Daemon's Name)

Now go thee forth—find what thou must find, do what thou must do, Work as thou must Work and Perform my Intent! ☆ Go, with my thanks!

#### Major Banishing

Oh \_\_\_\_\_, Hail and Farewell! I thank thee truly for  
(Daemon's Name)

thy attendance and aid; and now do I license thee to depart, in Peace and Joy, to thine own proper place. ☆ By the Powers that Blast and the Graces that Bless, So Mote It Be!

\*\*\*\*\*

In the unlikely event that you find yourself needing to Banish Something you haven't Invited . . . a Force you perceive as possibly hostile or dangerous, here's another Banishing. This one is not designed to be used for anything perceived as friendly; certainly not for *your* Daemons!

Cast your Circle, in the usual manner. From *within* the Circle, repeat the following four times, once to each Quarter:

Restless One, begone from me;

Thy place is not here, my abode is not thine—  
From the Powers I Call, thy essence must flee,  
And trouble me not, nor that which is mine!  
By the Air, by the Water, by Flame that I see,  
By the Earth that I tread on, So Mote It Be!

Banish the Guardians, and the Circle. Carry the Chalice through your house, sprinkling a few drops from it in the four corners. Then take up the Thurible, and retrace your steps, Fuming the four corners as well. For additional Power, you should use Sandalwood and Frankincense or *Protection Incense*. A Prayer, in whatever Faith you believe in before the Ritual will do no harm.

This last is a rather extreme measure; to give you an idea of when it might be needed, let me add a personal note. I will not celebrate my fiftieth birthday again, and for a good part of my life I have been more or less involved with the so-called Occult, in one form or another. I have felt the need for a Ritual such as this one exactly *once* in my life. It does work, and it works well—but if you find yourself resorting to something like this often, *examine your situation carefully!* In all probability, you are either letting your imagination run riot, perceiving dangers where none exist (carried to extremes, that's called paranoia) or you are doing something dangerously wrong in your Work. In either case, you're courting serious trouble.



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