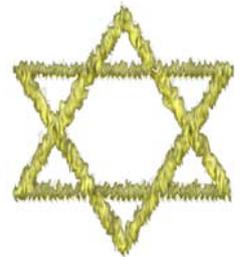




Advanced Ritual I & II

A discourse on the practical execution of theurgic invocation as described in *The Ritual Magic Manual: A Complete Course in Practical Magic* by David Griffin, prepared for instruction through the Hermetic Order of the Golden Dawn[®] online classroom.



By

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This lesson will address the practical aspect of the elemental grades of our Order, namely the Greater Invoking Ritual of the Pentagram and Hexagram for elemental, planetary, and zodiacal forces. For this lesson I hope to spend as little time possible going over material already covered in *The Ritual Magic Manual* and *Flying Rolls* and instead focus on the art of ritual and ceremonial magic.

There are a few points and reminders I will make with regard to the manual, but generally, with the basic rituals under your belt you are armed with the necessary technical skill to enact the advanced rituals...it is simply a matter of putting it all together. You should have memorized and established a strong foundation with the basic rituals before moving on to invocation. What I really hope to focus on is the elements of ritual that will take your work to the next level, including practical and logistical insights I've had while working with the material.

I should, perhaps, disclose something about my philosophical/spiritual outlook in this regard because it flavors how I approach ceremonial magic. I am of the attitude that I am endowed to command only that which is of my own being. I don't view any being, physical or otherwise, as intrinsically inferior to myself...therefore I don't command subservience, but only ask and invite the most sublime of participation from those energies/forces/beings I invoke, in as much as I myself am willing to participate in my own providence. (How am I to ask of others what I am unwilling to do for them or myself?)

Therefore, in my mind, the first requirements for ceremonial magic are respect and humility. This is not to instill timidity within you, but to invite reciprocity and inspiration. A swordsman doesn't fear their blade, but wields it with natural precision, grace, and confidence....so should a magician approach their art. Keep that in mind as we discuss the finer points. But before things get too deep let's cover the easy intellectual things first.

Your Manual as a Reference Book

In terms of your manual there are a few things that I would like to point out, but as I said I will try to be brief. Read and re-read the introductions for the ritual chapter you are currently working, and also the introduction chapter to the manual itself. In terms of practical occult knowledge these are up to date and as accurate as they can be. If anything they will also serve as quick summaries of basic occult knowledge that we all need reminding of now and then.

Another point to mention is that you should pay attention to the footnotes. Many of the questions I have seen asked are answered in these, and additionally provide avenues of further research if you're so inclined.

Mode of Invocation

If you can forgive me for my choice of analogies here, I'd like to explain a little about how I think these rituals work. For me, invocation is similar to the process of a monochromator; what is a monochromator you might ask? Basically it is a device that allows a scientist to select a narrow slit/color out of the spectrum...usually this is done using a single





white-light and a sort of prism or diffraction device with a slit. The point is, we start with white light and end up with one color (not just the rainbow).

The analogy goes like this....the macrocosm can be considered the white light under general circumstances, your sphere of sensation is the prism, the invocation ritual is the slit in the prism/diffraction device, and the resulting color is the element, planet, zodiacal sign you are invoking. The point I'm trying to get across here is that when dealing with invocation its not that you're calling forth something, but instead you're changing or tweaking your own sphere so that you can experience one specific energy.

All of the energies of the elements, planets, and zodiac are always around you, influencing you, and are part of you (to some degree). There's no sense calling up what is already there. Instead you simply need to filter out the rest, and essentially this is what the greater invoking rituals do. Don't necessarily think about drawing something to you when doing these rituals, instead consider that you are affecting your internal nature to be more discriminating, aware, and accepting of one particular energy. You are, in a sense, tuning your microcosm to a particular ray of the macrocosm. During the weeks while you work with it you will experience its energies in a purer sense. The hope being that you'll open-up to this ray and learn to integrate and learn about this specific sign, planet, or element over the period you're working with it.

Some individuals will have an easier time with some energies and a more difficult time with others depending on their particular natures (i.e. how your microcosm is already developed...the particular qualities of your specific prism). Your horoscope will be valuable in determining what sort of energies you might have difficulty with.

Ultimately, through the completion of the outer grades of our Order you will have connected to a ray of each of the elements, signs, and some of the planets and thus established a more balanced and complete sphere of sensation/microcosm. This isn't to say you'll be perfected through the completion of all these rituals, but at least you will have opened all the doors and cleared out quite a few cobwebs which will make future workings much easier. Not to mention the connections and relationships you will have developed with various beings of these realms/energies who will always be ready and willing to help.

The Four Invocations

For each type of energy you are required to do four separate invocations and this serves several purposes. Firstly it allows you to practice various aspects of the art aside from invocation...namely consecration and scrying. But why couldn't you just fit them all into one invocation? Aside from it being incredibly draining/damaging to do so there are good reasons why there are four invocations and reasons why each invocation has a particular purpose. It shouldn't be too straining to figure out why four invocations would be used.

The first invocation is simply for you to be introduced to the energy, so to speak. It serves as an initiation of sorts, and therefore is akin to fire and the Yod of the Tetragrammaton – The initiating spark. Consider this invocation like an initiation into the particular energy in which your sphere is impressed with the symbols for that energy...like your passport being stamped. The second invocation would then obviously be related to Heh and Water...and in this invocation we consecrate the tool for this energy (elemental





wand/weapon, band of lotus wand, band of phoenix wand). This makes sense in that the initial force of Yod is then placed in a semblance of form...the force/energy is restricted and therefore can be directed. In the third invocation you are to scry to the plane of the energy. This is a nice encompassing experience of the energy and relates to Vau and Air. This is your connecting and intellectual experience of the energy in which you start to have strong realizations about how this energy works in your life and in the universe in general. This is also where you start to generate ideas that will be made solid in your final invocation. The final invocation is of course the consecration of a talisman for this energy. This is obviously Heh final and Earth; the energies and experiences you've had are put into a solid concrete form for practical use.

At a minimum these four invocations should be spread over four weeks so that each phase can be adequately integrated into your being. Remember that these rituals are not practical in the mundane sense of the word, they are theurgic...your ultimate goal with these rituals should be directed to unifying your being. Uncovering weaknesses or realizing your strengths and adjusting them towards equipoise, etc. Considering these things it makes sense to utilize four invocations, so be patient and laborious.

Incidentally, during the four weeks while you're working with a particular energy I would suggest you also focus your meditations on symbols relevant to that energy. The Hebrew letter associated with the energy, the actual glyph of the energy, its astrological correspondences, its associated Tarot Card, etc. can all be used as foci for meditation. This will allow you to explore the various aspects of that energy and more completely integrate it into your being while you physically work the rituals.

Mental Preparation

The preparation for these rituals becomes surprisingly easy after your first couple attempts. Learning the format allows you to simply change names, symbols, and sigils once you move on to the next energy...eventually the flow of the dance becomes second nature and all you may need are some simple reminders here and there. Of course, first you must learn the format!

Even between elemental, planetary, and zodiacal the differences are surprisingly little; so a bit of effort up front will repay you many times over as you work through all the energies. Since Earth will be the first GIRP you work with, start there...read through the ritual once to understand the flow, than read through it again to realize the details, and then identify the things you'll need to memorize. Aside from the obvious names and sigils and such, the first times through you're going to have to memorize the sequence, actions, and a couple of speeches/invocations. One thing you don't have to memorize are the Enochian calls. I can't think of any benefit (at this level) that memorizing these would give you. Have the manual handy or make your own copy of the appropriate call if you choose to include them in the rituals (which I recommend you do).

The minor speeches/invocations that you give during the ritual should be easy to memorize, but don't feel tied to them; if you can write/think of something in the same spirit but more true to the heart than use that instead. Don't be afraid to tweak things here and there (pronouns, etc. not the names!) based on your own personal beliefs, there's nothing





worse than reciting an invocation that bothers you on some level...make it so that you can speak it from the heart.

Like I said, after this initial hurdle of memorization of the “stage-notes/directions” you don’t have to do it again - all of the GIRPs and GIRHs are built off the same formula and use similar wordings. Just remember that there is logic to all of these things, they all fit into the puzzle of correspondences you have learned or are learning. I won’t make it easy on you by spelling them all out; be a good occult scientist and explore the ‘whys’ of all the ritual steps and figure out where they come from...these are like mathematical formulas, every particular has a purpose. This is also the Ars Memoria to some degree and the more personally derived your knowledge is in this regard, the more powerful and easy it will be for you to recall and relate.

I will also say, however, when you’re starting out, regardless of how sure you are about your memory, I would suggest you have your manual handy or at least prepare notes of some sort to have during the ritual. Some will say that having this will ensure that you use it (instead of really memorizing); I suppose that may be true depending on the individual. You should strive to work without any aids after your first couple invocations, but in the beginning it is not uncommon to draw a blank while under the influence of unfamiliar energies...so sometimes a note sheet will be welcome. Just don’t make it a crutch. Of course, another hint, a well designed temple space and tools can act as reminders too. I.e. if you care to construct a Rose-Cross lamén that you can wear during the rituals, you will have a primer of basic occult knowledge, and most of the sigils are right there with you (as long as you can remember the spellings). Incidentally, you might consider memorizing the rose instead of memorizing individual sigils...that way you’ll only have to memorize the sigils of the planetary intelligences at this stage.

Ultimately practice makes perfect, the only way you’re going to become proficient in these rituals is to regularly practice them. A little memorization at the start will repay you many times over.

Timing

One thing that is different, in terms of intellectual preparation, with the advanced rituals compared to the basic daily workings is the consideration of timing. The consideration of timing has to do with maximizing the resonance of external influences to your particular working. While the elements, planets, and signs are all at play at a given time, they also all have cycles of greater and lesser influence and also dignity. When choosing a particular time to perform a ritual you are trying to find the time when the external influences will be the most positive to the energies you’re hoping to invoke. If your part of the universe is singing a ‘C’ and you want to sing an ‘F’ you might expect that your ritual won’t be quite as strong...if however you also sang a ‘C’ you could expect that invocation to be easier or more powerful.

Having improper timing doesn’t mean your ritual will fail; it simply means it may not be as strong, or that you’ll need to exert a bit more strength to accomplish your goal. At this phase of your work it is far more important to simply establish a rapport with the energies and to begin the alchemical process than it is to fuss about proper timing. You will still make





great progress with these rituals, regardless of whether you have the timing right, and at this phase of your work you most likely won't be able to appreciate the subtle difference timing makes.

The exception might be the consecration of talismans, for which you should at least make an effort to have *favorable* influences - ideal influences are very rare. Remember, that some astrological cycles are quite long and if you hope to have completely ideal circumstances for all of your works than I'm afraid you'll be waiting a lot more than invoking...which isn't very practical at all. For example, in the worst circumstances you could be 29 years from the ideal position of Saturn...don't hold your breath, just make do with what you've got.

When working with the elements we refer to the elemental/tattwa tides; which, starting at sunrise, cycle through the four elements and spirit every 2 hours (24 minutes per element...spirit, air, fire, water, earth). These are akin to a world breath of sorts, a cycle of states of being for our local environment (Planet Earth) that are harmonious to the elements they describe. A common question that comes to mind when considering the elemental tides is, "how are you supposed to fit an entire invocation in 24 minutes?" The RMM says you should start your working during the appropriate times, but does 'start' mean from the time you declare "Hekas, Hekas Este Bebeloi" or is it when you assume the God Form and start the invocation? In my case I use the later and consider the preliminary work as preparing the space. Having done this preparatory work many times I know how much time it takes me and so I start preparing the space before the actual ideal time.

My reasoning is that I want the external influences to aid me in the actual tweaking/tuning of my sphere which is done with the GIRP/GIRH...once this has been accomplished I have a strong and clear connection to these energies until I banish them. So, even though an elemental tide only lasts 24 minutes, as long as I do the actual invocation during those 24 minutes I will still have gained a strong invocation for whatever work I may have planned (I highly doubt anyone can get through an invocation, MP, and/or scry in 24 minutes). This is less of a problem when dealing with the wider windows that planetary hours and rising signs provides, though these have their own limitations and variations that one must consider. I.e. the ideal time for planetary workings for Luna, Mars, Mercury, Jupiter, and Venus fall during the work week which may limit your working times to some late nights...especially if you plan on invoking during the planetary hour as well.

As is repeatedly mentioned you should use the Rosicrucian Sidereal Zodiac when establishing the most effective time for performing rituals. It makes more sense to use the actual physical locations of the signs and planets when working with their corresponding energies. There is a lot of free software out there that will allow you to do this; I use Astrolog set to the sidereal zodiac with a -5.1 offset setting (ayanamsa).

Take the time to cast a chart for every invocation you do (this is required anyway for zodiacal and planetary workings) so that you become familiar with the sidereal system and begin to appreciate the physical locations of the planets and signs. With persistent observations in this regard you'll be able to approximately know the locations of all the planets without even casting a chart...this can help immensely with the development/understanding of intuition. What better way to practice all the astrology you're





supposed to be learning than to put it to use by understanding your practical magical workings.

In addition to figuring out the timing, this is a good time to spell-out your exact intentions for the ritual you're doing so that at the appropriate time you know what to say. Just remember what the purpose of these initial invocations are; practical magic shouldn't be much of a concern to you at the moment, but the consecration of your talisman might be flavored by mundane concerns. I would like to say, however, that when formulating the intent of your rituals be very clear and as brief as possible. A brief sentence with only one interpretation is your goal for statements of intent; don't leave yourself vulnerable to open or vague clauses. You don't have to be a lawyer here, just keep it simple. Additionally, don't work practical magic for things in which you are currently highly emotionally invested. You need to be unified in purpose and focus...intense worries and the like are a sure way for failure or opening yourself up to more intense forces than you're dealing with already. This lecture isn't really meant to cover practical magic per se, but take those into consideration anyway.

Physical Planning

Once you know what you're doing and when you're doing it the next consideration is where you're doing to do it. It makes sense include a discussion on physical space when talking about practical magic. When it comes down to it though, you are limited here only by your imagination and the availability of privacy. Most rooms can be converted to a suitable working space with a minor furniture adjustment. As long as you can freely make the required signs and have enough room to circumambulate then you're set.

Privacy is perhaps the largest obstacle for many people because these rituals tend to take a fair amount of time. Short of some honesty from you and understanding from your housemate(s) there is little here to do but plan as well as you can in this regard. Late night rituals are possible if you vibrate softly, but no guarantee of not being interrupted if you haven't been clear with your other occupants initially. My advice in this regard is to be open about it...take the time to properly explain it if you have to. This isn't a violation of secrecy, its taking responsibility for your work and your spiritual path. It is far better to be open with those that might be affected by your working than to sneak around and arouse suspicion. The later forces them to formulate their own ideas of what you're doing and perhaps investigate on their own.

If this seems impossible to you, then you should perhaps analyze your situation among your housemates along with your spiritual urges...sometimes it's a matter of choice and that means you may have to sacrifice one or the other. There's no sense rushing these things - what I'm trying to say is, that if you feel that you *must* perform these rituals now then be open and honest within your circumstances. On the other hand, it may really be better for you to wait until your circumstances are different. That is a decision completely up to you.

It's important to let go of the idea of an "ideal" ritual...many people starting up with this work feel like they need to spend a lot of time and money getting as perfect a working space as possible. It would be ideal if everyone had a separate room that they could dedicate to ritual work and set it up as a personal temple of sorts (using GD symbolism or not). But





initially this is the exception and not the rule so there is some initial creativity that is required on your part to make due with what you've got. The important thing to avoid is making excuses for yourself in this regard, commit to doing the rituals with whatever you have...you might find that other things start to fall into place if you at least take these steps on your own. My first rituals were done around an altar I had hidden away in a closet that I rolled out when needed, but soon after I started doing my invocations a roommate moved, I found myself financially able to not need another roommate and so I suddenly had a temple room. Additionally, if you just start doing the rituals with what you have you'll begin to get a better idea of what it is that you need in a space...and in reality, there is very little aside from your own person that is *required*. Once you do have a space chosen make sure you know the directions in this space. Invest in a compass and locate true East and orient yourself accordingly.

With a willing body and a creative mind available, if you can manage there are two other components that are recommended...these are your implements and an altar. Your ritual implements will be a work in progress as you proceed through the grades; after your banishing daggers the next tool you should make is the Lotus wand, an elemental wand, and/or an earth pentacle (though the later isn't technically required, I personally recommend it).

An altar is important in these rituals, but it doesn't have to be a double-cubical altar...it can be a stool draped with fabric, or one of those inexpensive lamp tables...it could even be a square of colored cloth on the floor. If the adepts can see the colors of Malkuth on the black altar, you can imagine a double-cube in place of a draped stool. Imagined or actual, an altar is important in your ritual work because it serves as a balanced anchor for you to work around, a constant reminder of physicality and manifestation and what it is a reflection of. On it you should always have a representative of each of the four elements, and an easy way to guarantee this is to have materials for the Eucharist as part of your rituals. Additionally, you will have the materials for consecration/purification which don't have to be fancy. A cup/bowl of water and your fingers works well, I use an earthen bowl and a wand made from sculpey with a spring of pine embedded for my aspergillum...for fire: some incense, a candle, censer, lamp, lighter, or whatever you fancy. With your imagination you can turn these into the cup of lustral waters and a censer billowing clouds of smoke if you want.

Depending on the ritual you may also have the tablet of union or the Sigillum Dei Aemeth on the altar as well (for elemental and planetary invocations respectively)...these can be simple printouts or you can manufacture them according to your craft. I could handle the tablet of union fine with wood and paint, but the Sigillum I just scanned, printed it on heavy paper, and laminated it...it works fine.

If you're a little better off in terms of temple space and accoutrements there are some other recommendations I'll make. First is color...it's amazing what a little altar cloth will do the mood of a space...instead of the black altar you have a blaze of color representing the energy you're invoking. Investing in some cheap swatches of colored fabric as you work the rituals is a good investment...but it's something your imagination can cover just the same. You can also paint some wood altar covers instead of using cloth...like a colored tile of sorts. Make sure you put some sort of seal over the paint (and if you use cloth have a coaster or





something with the cup of wine/water/juice for the Eucharist) since you're going to be turning the cup over at the end and there's always some liquid left in there.

Second are the Enochian tablets, elemental, planetary, and zodiacal. Hung on the wall in the right locations during the rituals they add a nice focus (and a reminder for some of the names if you forget!). Some inexpensive all purpose frames and some decent scanned and printed facsimiles work very well. In my temple, while I'm not working on a specific energy I have the four elemental tablets hanging in their respective quarters over elemental altars at each quarter, and the tablet of union on my altar...when I want to do an elemental invocation I just remove the other three (or I'm already setup for an SIRP). For the planetary and zodiacal tablets I invested in a decent frame which holds all of the tablets at once...I just move the appropriate tablet to the front (with a backing sheet) and close it up and hang it in the appropriate spot.

The third addition is scent - scent has powerful connections to our mind and memory (it is Air after all), but it also has a strong emotional quality. Not to mention it gives another dimension of substance to the working space; its not just walls and an altar anymore, it is a space filled with 'stuff.' Including the appropriate scents kicks the power of correspondence up a notch, working on levels that colors alone just don't activate. The use of scents in your ritual is an art in of itself however. Aside from the art of preparing incense there is also an art at providing the atmosphere you want without suffocating yourself in the process.

The purist in me likes to use raw herbal powders and resins...the asthmatic in me (and the smoke alarm) would prefer I use essential oils or waxes and a diffuser. My point being, you don't need clouds of smoke to have an affect; this isn't evocation where smoke can act as a medium of manifestation, you're just after the influence of the scent on the energy of the space. A burning charcoal and some conservative and well-timed additions of incense will provide all the scent you need. Or, like I mentioned, you can use a diffuser type device and some essential oils or flower waxes to achieve a very good effect without smoke at all.

Don't treat the list of scents given in the RMM as final; they were kept short because there are plenty of other books/resources out there that can give you long lists of appropriate scents for any type of energy you want to work with. Don't fret or spend a fortune on hard to find resins/herbs/oils when there's another cheaper alternative for the same type of energy. Incidentally, for those vegan/vegetarians out there there's a handy seed (hibiscus moschatus) that gives a very nice musk scent for your Capricorn workings...non-synthetic and not animal derived.

After the color, tablets, and scent, that leaves your own person - how you dress for the occasion. Regardless of how you're going to dress I would suggest taking a relaxing bath or shower before the ritual. This really serves a few purposes. Primarily it is a ritual in itself, a routine you've been doing your whole life which will help you to empty your mind of some of the chatter and worries you might be experiencing. It creates a buffer of sorts between your ritual work and your mundane schedule. Secondly it can be a cleansing and purifying act, a preliminary banishing for your body itself.

Also, in regards to your body, it is best to wait at least an hour or more after eating before doing the rituals. Having food in your stomach is very grounding and physical and will continuously divert your body to the act of digestion when the whole of your being should be focused on the ritual (not to mention it makes vibration difficult). The same goes





for sexual activities. In general sex should be avoided before rituals as well since this can affect your etheric body to a significant degree (unless the intent of the ritual is sexual).

As far as ritual clothing goes there is the regular Golden Dawn regalia (black robe, black and white nemyss, red slippers, appropriate sash, etc.), but I break with tradition here and say go with what speaks with you. Of course when you work in an Order's Temple make sure you abide by the dress code appropriate to you. In your personal ritual space, however, I suggest wearing what makes you feel the most magical and connected with the things you're working with. Wear whatever it is that will make it the easiest for you to focus on the ritual and your higher aspirations. I personally work skyclad and I feel the most connected, alert, and sensitive in this state...and it's easier for me to clothe myself astrally with whatever I need to. Many people bring up safety concerns about working skyclad, but in all honesty I've knocked over more candles and accoutrements with baggy robes than I ever have while naked. Personal choice and circumstances will be your limits here...I just wanted to suggest you wear what you'll be the most elevated and comfortable in (which doesn't have to be the GD regalia).

The Art of Ritual

I think that covers the what, when, and where/who...and we have some idea of the why (most of that you'll have to figure out on your own!), but now let's move on to the how – the actual enactment of the ritual. As I mentioned earlier, having the battery of basic rituals under you're belt you already have the skills needed to enact the advanced rituals. You've learned how to project and move/direct energy through the use of the Signs of the Enterer and Silence and through the LVX signs. You have learned how to formulate pentagrams and hexagrams and the drawing of Hebrew letters. Hopefully you've practiced purification by water and consecration by fire and been able to sense the changes in the temple space. You should have also performed the Eucharist to literally give thanks to those energies/beings that play a part in your works. (Something you should really get in the habit of doing regularly and certainly with each invocation). This leaves us with god forms and the Invocation of the Highest Divine Force.

Up to this point god forms haven't played much of a role in your practical work, unless you're active in a temple or have been regularly performing the Eucharist you may not have had a reason to assume a god form at all. The God forms are an integral part of Golden Dawn magic, and regardless of your belief structure deserve to be included in your ritual work. The assumption of God forms helps to create a connection to a most exalted form of the energy you wish to invoke and helps place the ritual under the auspices of something that really does have the ability and authority to direct the energies even if you don't think you personally do (you *do* by the way). If you haven't practiced the assumption of god forms I would recommend you practice some before you attempt it in the context of an invocation - use the Osiris form described in the Elemental Eucharist as a general and balanced form to assume.

Though I suspect some of you may think it sacrilege to do so, I recommend coloring the god form plates in your RMM so that you have a handy collection of colorful god forms right with your ritual methods. I treat this activity as part of my planning phase as I start to





work with a new energy; during the week before the first invocation I will spend some time meditating on the god form I'm to assume and then color it according to the color scheme of the energy and of what I observed in meditation. For example, your first GIRP will be for the element Earth; for this ritual you assume the god form of Nephthys in the colors Black with White trim. So during the week before my first ritual I will take the time to learn about Nephthys and begin to formulate how the Earthy incarnation of her would appear. In this sense I develop a connection to the god form before the actual invocation, and in a way this starts the process of integrating the energies.

Assuming a god form is not just wearing a shell of sorts. When properly done there is a subtle but perceptible change in the person - attitudes, demeanor, voice, inflection, senses, and posture have all been reported and witnessed to change in people assuming god forms. The individual really draws down a thread of this divine being into themselves and is, in a sense, that being incarnated for this ritual...similar to rituals of many spiritualities where priests/shamans/oracles/etc. become their deity in action or word (though in our case it usually is not as extreme and is filtered through our personality). While these changes make the invocation that much easier and the results more potent, it also underscores the great importance of divestment of the god forms once you are finished.

In the assumption and divestment of god forms, take your time to make sure the form is well established and subsequently completely dissolved/divested - out of respect for the being and for the sake of the integrity of your personal sphere.

This brings us to the Invocation of the Highest Divine Force. This has been called the single most important part of the ritual work you do, and it most certainly is. Your willingness and ability to connect to this aspect of your being can make or break any ritual work. You are connecting to the very thing which gives you magical ability in the first place. If you haven't already spent some time writing or finding some prose/poetry to use in your own invocation then you should do so before you begin the GIRPs. The only criteria should be that it really awakens/stirs that aspect of you that has you doing all this stuff in the first place. It doesn't have to be long, just poignant and personal - you really want it to touch you on as many levels as possible. It doesn't have to just be poetry, it can be imagining certain images or scenes...anything to help you divert the attention of all aspects of your being upward. Take your time with this invocation and try to make it as genuine as possible - if you've chosen your poetry/imagery well you won't have to try very hard.

Like any act of magic, the completion of this part of the ritual doesn't guarantee success, but to really make it stick and work I'm going to invoke a phrase you hear so often in our line of work. "Fake it until you make it." This is honestly where you can revolutionize your ritual experience, and for many it is the most difficult. Many might scoff and scorn at this advice, but I believe it works...it has worked for me. Take to heart all the other advice I've given and then give this a try and see if it works for you as well.

The "Art of Ritual" is about making these works of inner alchemy your own; following a tradition and obeying the formulas are important and this is where your RMM shines, follow it and you'll make few mistakes in that regard, but this is only half of the picture. The other half is the performance of the ritual. These aren't meant to be somber, droning, rigid experiences, they should be joyous/moving/ and sometimes frightening awakenings and inspirational adventures in self and universal exploration. So when I say





“Fake it” I mean you should go all out! Take your highest and grandest fantasies and pull them into your ritual work...surround yourself with the most ridiculously inspiring astral working spaces you can imagine. Your tools are living instruments; your voice is terrible but gentle, if you can't feel the flames on your daggers than you're not trying hard enough! Seriously though, you need to immerse yourself in these rituals if you truly want to be effective with them.

Some of the most powerful and moving experiences I've had with these rituals have been when I've let go and tapped into this current...the neighbors pounding on the ceiling because of all the noise and I could care less and would vibrate louder so I didn't have to hear them! (that's saying a lot from a shy person such as myself).

Of course there's a balance between all of this and the humility I talked about earlier; be humble about how you approach the beings/energies/forces you're working with, but don't be bashful. Give them something to enjoy and interact with too! Let them enjoy the experience as much as you hopefully are; if they're going to touch your imagination, give them something to look at. The real magic happens when all of the sudden you realize that its not “you” that is pulling all of the strings; all of the sudden you realize that this thing here or this being's reaction wasn't what you imagined...now you've “Made it!”

It seems that the trick lies in genuinely opening yourself up to the possibilities, then that “small voice” of intuition can burst through in vivid insight, colorful images, and meaningful interaction. It is not so different from sympathetic magic...often in magic in order to achieve something you act as though it already is to encourage it to truly be so. Eventually as you work the many rituals ahead of you, you will become less dependent on the imagination - the roles will be turned and the intuition will feed the imagination so that as you invoke, the appropriate realm will unfold around you spontaneously.

All that being said, no one expects you to achieve miracles on your first invocation. Be kind on yourself and allow yourself to make mistakes. No matter how much you study there will come a time when you just draw a blank...you can't remember how to spell a name or you need to take a moment to remember which hexagram you're drawing, etc. Your first attempt most likely won't be perfect; your sigils may be sloppy, you'll have to refer to your notes/manual or something, but don't take this hard, just make it natural. You're a magician consulting their manual, there's nothing wrong with that. If you're in the proper state as I suggested above these stumbles will still be graceful and the energies/beings will laugh along with you when you make a mistake. With these concepts in mind you should be in good form for the rituals and the enactment should come naturally enough. Now lets move on to the dynamics of the rituals themselves.

Firstly, don't forget the pause after giving the grade/LVX signs! Really stop and feel and visualize the energy being invoked in that quarter. The first time through you may not be able to tell what it is supposed to feel like, but after having fully experienced it the first time, by the second invocation you should be able to feel the invocation taking hold during these pauses.

The first part of the GIRP/H is about tweaking your sphere of sensation, establishing your filter by invoking in each quarter using the appropriate polygram, symbols, and names. This sets up an inrush of the energies that you can literally feel when you're tuned to it right.





The second part of the invocation takes place over the altar and establishes a grounded center...physically in the working space and conceptually within your being. The energies are no longer just rushing in but they are flowing towards the center and they are stabilized and exalted there.

Next is the Enochian call which I consider to be like a battery of sorts or more exactly a cheer/battle cry. When properly done you'll be able to feel a quite clear increase in potency and vibration of the energies...it's like rallying the troops and turbo-charging the rituals.

Now that you have an intense current of energy its time to give it a little tug so that it can accomplish something practical. This is done by circumambulating and generating a vortex - the universe works in spirals and circles. Think of it like holding a large jug of water upside down and pulling the cap off. There is a reservoir of energy (the water) and a stable center to flow towards (the earth by gravity) but on its own the water just kind of burps out in glugs and spurts. However, if you give the jug a couple gyrations the whole dynamic of the exchange changes and the water begins to flow directly and purposefully down a vortex to its center. Glugs and burps become power, resonance, and purpose. When properly done you can almost feel the vortex like a breath on your skin, or perhaps even more if you're sensitive. The number of circumambulations are also important as number is related to vibration and you want to spin the energy at a harmonious frequency. One note about circumambulating, do it efficiently, but not too quickly. When you get to your Luna invocation and you have to do 9 circumambulations you'll find you get quite dizzy if you don't pace yourself right.

Once this dynamic is setup it's yours to work with; use it to balance and invoke the energy into your sphere using the MP (I like to visualize the vortex flowing into each Sephiroth as I work with it during the MP), use it to direct your consciousness on a ray to the realm of the energy, or have the vortex whirl the energy into your tool/talisman as you consecrate it.

Once you've accomplished your task and then thanked the energies/beings/forces that have helped you using the Eucharist it's just a matter of doing it all in reverse. Put your tools away, stop the vortex (which can literally feel like walking against the wind), divest the god forms, seal off the inflow of that energy, and untether it from the center/altar. Having completed this, you may notice that your energy levels suddenly plummet. This is normal considering you have expended a fair amount of your own energy and you've cut yourself off from the sources you invoked. As tired as you might be, do your lesser banishings as best as you can and then have a bite to eat (to recharge and ground yourself) after recording anything you need to in your journal.

But what if it doesn't go perfectly you might ask. Well, a lot of this depends on how you react. Of great importance is to maintain a sense of humor; beyond that your best quality is grace. Be graceful and kind when you make mistakes; allow and expect them at first and move on without worrying. If it is a distraction that can be ignored (loud neighbors, exterior noises, etc.), then with as much grace as you can simply push it to the background and continue with your ritual. If a distraction arises that you must deal with, calmly stop, quickly divest of your god forms by simply stepping out of them for the moment, and leave your space using the portal signs (Rendering and Closing of the veil...RMM pg 41-42). Return using the same signs, take a moment to calm yourself and revisualize what has been





established and the god forms and then reassume the god forms and continue as best as you can. Many times a ritual can be salvaged in this way, and in some cases the distraction can provide insights and meaning to the ritual itself...so remain open and pay attention. If you're too shaken to continue return the same way and do your best to banish what you have established so far...be conscious of any consecrated tools and any god forms you have standing around (deal with them appropriately and respectfully). With proper planning etc. these sorts of distractions shouldn't ever occur, but know the protocol if something does arise.

What if the execution goes flawlessly but you just don't feel anything or nothing happens? In this case a little reflection is in order. Consider your relation to this energy and why it may be difficult for you to tap into, or consider that you're so saturated with it already that the invocation might not be noticeable. Before you make these sort of decisions though I would recommend waiting a couple of days and then reflecting on the ritual after having slept on it a couple of nights. You may find that there have been subtle influences/changes that have occurred since the ritual (consider your thought processes, outlook, etc. in this analysis). In the beginning your intuition and sensitivity might not be their strongest, so remain open and be patient and persistent; things will become more apparent as the whole of your being starts to pay attention. Be diligent and complete with your journal keeping, looking back you may notice that a ritual that felt barren was actually full of meaning.





Additional Resources:

Griffin, David. The Ritual Magic Manual: A Complete Course in Ritual Magic, Golden Dawn Publishing, 1999.

Flying Roll V: Thoughts on Imagination

Flying Roll XIII: Secrecy and Hermetic Love

Flying Roll XVIII: Progress in the Order

Flying Roll XXI: Know Thyself

Flying Roll XXVII: The Principa of Theurgia or Higher Magic

Ritual B: Ritual of the Pentagram

Ritual C: Ritual of the Hexagram

Ritual F: Sigils from the Rose

Ritual U: The Microcosm – Man

Ritual Z.2: Ceremonial Magic

<http://www.astrolog.com> Free and complete astrology software with sidereal support.

<http://aa.usno.navy.mil/data/> Useful site for world-wide astronomical data.

<http://www.alchemy-works.com> Great resource for natural herbs, resins, seeds, incense mixes, etc. for the magician and alchemist.

<http://www.somaluna.com> Source for Musk seeds (*Hibiscus moschatus* or similar species).

