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Modern magick pdf

For more than two decades, Donald Michael Kraig's Modern Magick has been the world's most popular step-by-step guide to the work of a true magician. Tens of thousands of people and groups used this course as their basic instruction manual. Now, greatly improved and extended, this set of lessons is more complete and relevant to your life than ever. Written with respect for the student, Modern Magick will safely guide you — even if you know little or nothing — through a progressive series of practical exercises and rituals, complemented by the knowledge, history, insights, and theory you need to become a successful ceremonial magician. Firmly rooted in the Western magickal tradition yet designed to be fully consistent with modern practice, This book will help you achieve full mastery of all the basic themes in magick: Inner Secrets of Kabalah Most Powerful Magic Rituals How to Create and Perform Your Own Rituals True Meditation Magic Ethics Astral Projection Tools magick Summoning Ghosts Pathworking Tantra and Gender Magic Meaning Tarot Talismans and Amulets Secrets of Visualization Alchemy Psychic Self-Defense Healing Rituals Filled with Personal Stories and Useful Illustrations Along with updated and brand new material, this new edition of Modern Magick offers a whole new lesson that reveals the concepts, techniques and rituals of Neuro-Linguistic Programming, Chaos Magick and Postmodern Magick. Ideal for beginners, intermediate or advanced students and perfect as a manual for magical temples, this is an essential reading for any true magician. Modern Magick is a contemporary classic. It has become a standard manual of practical magickal knowledge for magicians around the world. We highly recommend it to both beginners and apprentices. — Chic Cicero and Sandra Tabatha Cicero, authors of The Cabal Experience and Self-Seduction in the Golden Dawn Tradition for more than two decades, Donald Michael Kraig's Modern Magick is the world's most popular step-by-step guide to the work of true magic. Tens of thousands of people and groups used this course as their basic instruction manual. Now, greatly improved and extended, this set of lessons is more complete and relevant to your life than ever. Written with respect for the student, Modern Magick will safely guide youâ€• even if you know little or nothingâ€• through a progressive series of practical exercises and rituals, complemented by knowledge, history, insights and theories you need to become a successful ceremonial magician. Firmly rooted in western magickal tradition yet designed to be fully consistent with modern practice, this book will help you achieve full mastery of all the basic themes in magick: Kabalah's inner mysteries of the most powerful magic rituals How to create and perform True Meditation Magickal Ethics Astral Projection Tools Magic Summoning Ghosts Pathworking Tantra and Gender Magic Meaning Tarot Talismans and Amulets Secrets of Visualization Alchemy Psyche Self-Defense Healing Rituals Filled with Personal Stories and Helpful Illustrations, Along with updated and brand new material, this new edition of Modern Magick offers a whole new manual of practical magickal knowledge for magicians around the world. We highly recommend it to both beginners and apprentices. â€¢ Chic Cicero and Sandra Tabatha Cicero, authors of Experiencing Kabbales and Self-Empowerment in the Golden Dawn Tradition This review will be of interest only to Christians – especially happy, lukewarm, Sunday Morning Christians. I'm not here to proselytize, but rather to clean my own house. My hard-shell, *sola scriptura* Protestantism despite, I must admit, that many of my unseen atheist friends are in practice more decent and tenacious than many of my co-religionists. Despite the fact that I do not profess my faith (and thus can not be expected to practice), I often observe golde review this will be of interest only to Christians - especially happy, lukewarm, Sunday Morning Christians. I'm not here to proselytize, but rather to clean my own house. My hard-shell, *sola scriptura* Protestantism despite, I must admit, that many of my unseen atheist friends are in practice more decent and tenacious than many of my co-religionists. Despite the fact that they do not profess my faith (and therefore cannot be expected to practice it), they often follow the Golden Rule and the guidelines set forth in James more meticulously than their assumed spiritual superiors; syncretist, synthesizer, Hegelian Americhristians. (Yes, God omniscience and that's it, Bob; but even the omniscient can't know everything, right? I mean, God doesn't have a Master from prince, right? * Unter vier Augen, * he's awful in economics and sociology, too. Doesn't he understand that putting himself first * is *the best way to love my neighbor? Really, I'm crazy about Jesus for a bit salvation, but ya I have to remember; He lived long before Adam Smith invented it all. And what about Mammon's side of history?...) The unbelieves I refer to don't need * this lecture or this book (in which they no doubt scoff). Is Randian or a socrat; Live-and-Let-Live-ian or Mill-Moth (Sorry - was nasty of me), they are Aware. Although I consider occult dangerous, while they consider it superstitious horse-puckey; they are savvy enough to perceive propaganda and be outraged at any religious/spiritual message (be it Christian or new age) aimed at bypassing their conscious minds or overturning their beliefs. Not so my Megachurcher brothers, who subordinated not only their own spiritual well-being, but their children as well, to the fanatical pursuit of the American nightmare. While you, I buckos, chased trapezoid and eye in a triangle, your offspring basked in the glow of pentagrams, hexagrams and the colors of the four elements. Quite a snarky, Southern, fundamentalist finger pointing at our Prosperity Gospeler brothers – for now. Read this title - if you can get away from the office long enough to do so. (You won't go to hell any faster, I promise.) When you're done, take a look at the symbolism in your favorite children's movies, cartoons and video games, and draw your own conclusions. Just lookin' out for you babydolls... ... more Donald Michael Kraig received a license in philosophy from the University of California, Los Angeles and studied music there and at other colleges and universities. He received a scholarship to the University of Southern California, where he received a certificate in multimedia, 3D graphics, animation, and web design to help teach these classes. As a musician, he performed in front of tens of thousands of people, including opening up acts from Elton John to Great White. Don is a certified tarot grandmaster, was a member of many spiritual and magical groups, and was initiated in several tantric traditions. He is also certified as a clinical hypnotherapist by the National Guild of Hypnotists, the American Board of Hypnotherapy (ABH) and the Association for Integrative Psychology (AIP). It is ABH certified for hypnotherapy and is certified master practitioner of Neuro-Linguistic Programming by the AIP. Don began teaching in Southern California, then lectured and conducted workshops in the United States and Europe. He specializes in workshops covering Kabalah, Tarot, Magick, Summon, Tantra, Hypnosis, Past Life, Chakras, Sri Yantra and many other topics. Llewellyn Woodbury Publications, Minnesota Modern Magick: Twelve Lessons at high magickal arts © 2010 donald michael kraig. All rights reserved. No part of this book may be used or reproduced in any matter, including internet use, without the written permission of Llewellyn Publications, except for short citations contained in critical articles and reviews. As the buyer of this e-book, you get a non-removable right to access and view the text of this ebook on the screen. The text cannot be otherwise reproduced, transmitted, downloaded or stored on any other storage device in any form or by any means. Any unauthorized use of the text without the express written permission of the publisher constitutes a violation of the copyright of the authors and is unlawful and punishable. First edition of © 2010 E-book ISBN: 9780738717029 Cover of © 2010 by John Blumen Cover by Ellen Dahl Editing by Tom Bilstad Interior illustrations on pages 33, 35, 41–43, 50, 54, 57-60, 78, 83, 133, 135, 139, 143, 155, 166, 194-198, 215-219, 225, 261, 315, 324, 343 and 349, © John Blumen. Article on pages 310–311, 327–328 provided by the author. All other art is made by llewellyn art department. Pentacle on page 113 © Chic Cicero and reprinted with consent. The tarot cards on page 101 are from the Golden Dawn Magic Tarot and reprinted with consent. Llewellyn Publications is an imprint of Llewellyn Worldwide Ltd. Llewellyn Publications does not participate, endorse or have any authority or liability with respect to the private business arrangements between our authors and the public. Any internet references contained in this work are current at the time of publication, but the publisher cannot guarantee that the specified reference will continue or be retained. Links to the authors' websites can be found on the publisher's website. Llewellyn Publications Llewellyn Worldwide Ltd. 2143 Wooddale Drive Woodbury, MN 55125 www.llewellyn.com United States-made Dedication to the third edition There are so many people that I will have to dedicate this book that it would take a whole tom to list them all. I would like to thank Sandra and Carl Weschcke very much for their continued support and friendship; Michael Magee, Jonn Mumford and Sunyata Saraswati, who started me in new spiritual directions; Tad James and Matt James, who helped me better understand the power of mind; and, most importantly, to all those people who read my books and took part in my workshops because they taught me more than I would have believed. I hope you don't mind that I prefer not to think of you as readers or students or (god forbid!) fans, instead, I think of you as my friends. Original Dedication This book is dedicated to all my teachers in the hope that what they shared with me, I can now share with others. These teachers are: My parents, Frater A.M.A.G., Soror S.I.A.A., Frater D.D.C.F., Frater P., and others whose names I will not use; Scott Cunningham and Raven [Grimassi], for their beautiful teachings; Rabbis Meriminsky and Haas; [Dr.] Michael Turk and Sifu Douglas Wong; and many others. In addition, this book is dedicated to a touching memory of what might have been to AEGIS Content Author's Note Foregamation by Chic Cicero & Sandra Cicero Foregames by John Michael Greer Fore foreman by Lon Milo Milo Foreprehension by David F. Godwin Introduction to the third edition Introduction to the second edition Introduction section one: the outer order lesson one lesson second lesson lesson three lesson five lesson five lesson five lesson six section two: internal lesson seven lessons eight lessons nine lessons this lesson one lesson twelve addition two appendix three appendix four appendix five note the author the following series of progressive lessons in magick contains an easy-to-understand study of Kabalah. According to cabalistic tradition, I decided to refer to the Ultimate Divinity as God. For both cabalists and me, God is not seen as a masculine figure, even though God has been described, in some cases, as anthropomorphically male. It was symbolic convenience. According to Kabalah as I learned, the Ultimate Source of All is uniform, after uniting all duality up and down, left and right, positive and negative, magnetic and electric, male and female. It is believed that God cannot be limited to being a man or a woman. This idea is further discussed in these lessons. I strongly agree with this point of view. When I use the word God as a representative of the One Divine Source of All, I do not want to suggest that the Deity is limited to male or female characteristics. The use of the word God to represent The Divine is traditional and facilitates the use of the English language. Some readers will also notice unusual Hebrew spellings after transliteration into English and compared to some other books. Since there is no single, agreed way of representing Hebrew sounds with English, I have decided to represent the Hebrew way in which it sounds in modern (Ashkenasian) Hebrew rather than archaic spelling, which can only be confusing. Thus, you will find Sephiroht, the way it is pronounced by millions of people around the world today, instead of the old Sephiroth. It is hoped that this method of representing Hebrew will not offend anyone. Similarly, there is a hope that the use of the term God for the Ultimate Divinity will not offend anyone who, like me, values the importance of the feminine aspect of divinity, as also described in the following pages. Foreman chic Cicero & Sandra Tabatha Cicero What is magic? Ask a dozen people this question, and you can get a dozen different answers. The theme of magic is one of those hot-button themes that evokes very different emotional reactions in humans. Hollywood fantasy films and horror movies, providing viewers with excitement and chills, continued to spread half-truths and misinformation about what magic is, how it works, and why magicians practice it. Magick is a process. In ancient times, magic and religion were considered one and the same; they had a fundamental origin and unity. Today, however, magic is often for a separate area regardless of religion. Modern magic is considered the sophistication of medieval magic — esoteric practices that were formulated in Europe during the antiquity and Renaissance era — practices that were created by a surplus of unemployed clerics in medieval society. A Western magician practicing his craft in the Middle Ages would come from a Judeo-Christian environment and would think of magic in simple terms rather than the psychological jargon that is being used today. To the medieval magician, magic included the ancient art of alchemy and astrology, but his most obvious feature was working with spirits. The magical texts of this period, known as grimoires (grammar), focus on the interaction between the mage and the spirit world— an invisible world filled with hordes of spiritual beings: archangels, angels, planetary intelligence, elements, and demons. Unlike medieval mages, modern practitioners come from many different religious denominations — Christian, Jewish, Neo pagan, Vicecan, Buddhist, etc.— and yet they are all able to use the techniques of modern magic to achieve their goals. Magick has its own set of attributes, mental processes and natural or scientific rights, while religion depends more on faith, religion and official doctrine. In short, religion is a specific belief or set of beliefs, values, and practices, usually based on spiritual teachings. Magick is a method or mechanism that causes changes according to cosmic laws. However, this does not mean that magic and faith are completely disconnected— they often work together. Is magic a form of a miracle of work, or just an aspect of psychology? The most competent authorities on this subject have come to the conclusion that magic is a combination of both. It was defined as the method of learning, the purpose of religion. The famous nineteenth-century occultist Eliphas Levi posited that magic combined into a single science, which is most certain in philosophy with what is eternal and inconsistible in religion. In magic, faith and reason are not antithetical concepts; Instead, they are powerful tools that, when used together, complement and strengthen the ceremonial functioning of the mage. If faith and reason can be compared to two fighting forces, then magic is the force that unites them. This apparent paradox illustrates the teachings of the Kabalahu, in which two opposing energies work together to power the engine we call the Universe, or as Golden Dawn tells us, there are those betwixt forces that depend on the balance of the Universe. Author Donald Michael Kraig has provided one of the brightest, most concise definitions of magic ever written: Magick is a science and art that causes changes (in consciousness) that occur according to a test of will, using means now misunderstood by traditional Western . . . In this case, it will be understood not in terms of the small desires and desires of the individual, but rather as an intention that is in harmony with the basic essence of the Higher Self of the individual, and in full accord with natural or cosmic law. More importantly, Kraig gives readers a stunning revelation about the art of magic: magic is not supernatural— it's a completely natural phenomenon. With time, effort and devoted intentions, anyone can perform acts of magic. To quote one of Kraiga's most memorable lines: Magick is not something you do, magic is what you are. Modern Magick is not based on a single set of teachings, although it draws on systems as diverse as the Hermetic Order of golden dawn, solomon magic and sexual magic. This book is therefore a complete and independent system of Western magic. The twelve lessons contained in this document contain a wealth of information about Kabalah, creative visualization, the creation of talismans and ceremonial tools, magic mirrors, erection, and more. When we first read Modern Magick in 1988, it was obvious to us that this book was to become a modern grimoire favored by solemn magicians from many different traditions. Clearly written in a step-by-step instructional lesson format, with plenty of practical exercises and quizzes reviewed at the end of each chapter, Modern Magick has become an indispensable text for any magickal library. It has sold as many copies as Israel Regardie's The Golden Dawn, but in a fraction of the time. Today, books about solemn magic are plentiful, but very few of them can claim the title of occult classics. Modern Magick is one that can. And with each new release it's only better. — Chic Cicero & Sandra Tabatha Cicero Chief Adepts of the Hermetic Order of the Golden Dawn Foreword by John Michael Greer Sometimes it's hard to remember how difficult it was, just a few decades ago, for an occult novice to find a valuable instruction in a magicka. Nowadays, nothing can be easier. Alongside the many magickal orders and schools available to beginners, and an even greater abundance of online resources for free download, each occult bookstore's worth name has plenty of good introductory textbooks for magickal beginners, and publishers bring out more each year. Still, this was not always the case. When I first started studying solemn magic, as early as the mid-1970s, books about magic were rare, and books about magic that were worth reading were even rarer. A handful of occult publishers that existed at the time kept some classics in print, and each year brought some new books — some of which were good, others fell at different points below that mark. These books did not appear on the shelves in the usual To get them, I used take an hour's bus ride from the down-at-heels suburbs of Seattle, where I lived then to a university district north of downtown. The attraction was a store called Beltane, which closed many years ago, but at the time it was a really good occult bookstore in the Seattle area. I'd donate the money I'd saved from my post-school job for some magickal tom I'd wanted for months or years, and leaf through the books I couldn't afford in hopes of remembering the details I could scribble in a notebook for a bus ride home. Along the way, if I had enough money, I would stay in a handful of used bookstores in the city that carried occult books, and occasionally find a treasure that has become part of my slowly growing occult library. Most people who learned magic in those days have similar memories. What made the search for occult books so pressing was that almost everything available then accepted the magical ethos of an earlier era and raised steep barriers in the face of a willing but unstructured novice. Many of the toms on ceremonial magic were little more than notoriety for occult orders, not all of them still existing, and it wips the reader's appetite for magic by doing as little as possible to satisfy it. Many others focused solely on magickal theory, and a handful of guides to magickal practice were then available for rather or cheap superficial paperbacks churned out by publishers in the mass market, on the one hand, or difficult toms that could define the opposite of user-friendly if the phrase had yet to be invented. Those of us who were studying magic outside the occult order had to collect our own curriculum from hints and scraps, and it's no exaggeration to say that many of us spent almost as much time wondering what we had to learn, how we learned it. That changed in the 1980s. Several books have played a key role in this transformation in different parts of the occult community, but for ceremonial magicians, the most important thing was the original 1988 edition of the book, which you hold in your hands. Modern Magick has come to a revolution in the way ceremonial magic is taught. Instead of vague clues, the echy language and mysterious contours that played such a big role in earlier magickal textbooks offered a clear and accessible guide to the basics of magic. An aspiring mage without a prior background could pick up a copy at all, study science, practice rituals and exercises, and the other side come out with good working knowledge about the core theory and practice of magic. One can only say that many figures in the occult community criticized Modern Magick in sharp words when they first saw the print. Many of the critical remarks were based on fair disputes as to how magic should be taught or what practices were suitable for novices; magicians always always fractal a lot, and it is rare to find two of them who agree on much of anything. Some had murker motives, rooted in tangled ways that control over limited information could be cashed in on prestige and power. However, the criticism did nothing to discourage tens of thousands of readers from purchasing the original edition of Modern Magick and turning it into one of the most successful magickal titles of its era. However, it's impact was not limited to those directly affected. Modern Magick reset the bar for magickal textbooks, defining the approach to teaching magicka, which has become the standard in the decades since its emergence. Nowadays, few occult authors can escape with annunciates, skeletal contours and nothing more than many of their predecessors; detailed, easy-to-read and user-friendly lessons have become essential, from basic principles to practical instructions. It is a measure of the triumph of Modern Magick that some of those occultists who criticized him most harshly on his publication went on to produce his own books that borrowed his approach to teaching magickal art. As a result, Modern Magick did exactly what its title suggests, and made the magick modern. In an area that was too full of evasion and unnecessary secrecy, he caught the first flurry of the information age and presented the ancient art of solemn magic in the current conditions. This extended and updated third edition is a worthy successor to the original tome. Today's novice occultists will probably never know what it means, back in the day, to find some key piece of occult knowledge in the dusty volume at the back of a used bookstore; Occult information is so abundant nowadays that it is easy to treat it as data. Still, anyone who chooses this new edition of Modern Magick may at least know one familiar experience of those days: the joy of turning the pages of one of the classics of modern occult literature. —John Michael Greer Grand Archdruid Ancient Order of Druids in America Foreword by Lon Milo DuQuette Magick is not something you do, magic is what you are. - Donald Michael Kraig I was privileged in sixty strange (very strange) years of this incarnation count among my friends and colleagues some of the most talented, interesting and influential people who ever inhale the rarified air of modern occultism. Some, like Israel Regardie, Robert Anton Wilson, Phyllis Seckler, Grady McMurtry, Helen Parsons Smith, Christopher S. Hyatt and David Wilson (a.k.a. S. Jason Black), (at least for now) shuffled this deadly coil; Many others, I am glad that I am still here and continue to bless us with my wisdom and experience. Occupying an outstanding and respected chair

among this August circle of apprentices is my dear friend, Donald Michael Kraig. Without a doubt, with my comments. If so, I have to be resolute and remind him that it was he who invited me to pen the fore fore fore for this new edition of his classic tom, Modern Magick, and that he would simply swallow (as a good boy is) undiluted medicine of my praise and admiration. The mage measure should not be weighed against the number of books he has written, or the amount of money he has accumulated, or the number of fawning students held in tow (though Donald continues to earn a respectable trove of all these things). In the final disseuasive lysis, the only significant certificate that a magician can present to the world is a magician. Has he or she evolved through a magic agency? Is he smarter, more balanced, more enlightened, more engaged, more self-conscious? Is an individual a better friend, a better teacher, a better citizen, a better person because of their commitment to these most personal forms of spiritual art? Most importantly, does the magician have the ability to laugh at the magician? The world of magical literature is endowed with an abundance of scholars and historians. Magick is, after all, an extremely colorful and fascinating subject. Unfortunately, the field is also cursed with people who seem to be using their photographic memories and encyclopedic esoteric knowledge not as a tool of self-mastery and self-knowledge, but as a vehicle in which to escape themselves and live the honest self-examination of individuals who make the magic at their lives, rather than applying art to make their life a magician. If I were to give a budding magician one piece of advice early in my career, it would be to study and practice magic, but please have a life! When shopping for instruction, avoid like a plague of a pompous, pretentious, paranoid poseura, with little or no sense of humor—avoid a master who has no interests or vocabulary beyond the limits of his own self-peripheral magical universe. First of all, avoid those who spend too much time and ink attacking the character and work of rival mages, authors, teachers and/or anyone else who dares to write and teach on the same subjects. Donald Michael Kraig is the antithesis of such creatures. This is evident everywhere in his writing. He is deeply safe in knowing who he is and what he is. He generously gives the knowledge and wisdom he has acquired from his years of study and practice. More importantly, he generously gives of himself. In the final scathing, that's all the magician has to give. For those who own, read and use the first edition of Modern Magick I have some good news, bad news, and some mumbled News: The good news is- this new release is not just a reprint of the old one on which the fancy new cover was wrapped. This is a renovation of the Modern Magick for a new generation of adepts-to-be- a new incarnation with a completely reorganized format, new chapters, and nearly 40 percent new material has generated abundantly fascinating anecdotes from Dona's own magical life experiences. The bad news is: if you own, use and enjoy the first edition of Modern Magick you will have to buy, use and enjoy the new edition. But the good news is, you'll love it! -Lon Milo DuQuette Costa Mesa, California My Life with the Spirits Low Magick-It's All in Your Head . . . You Just Have No Idea How Big Your Head Is Foreword By David F. Godwin It's hard to say when I became interested in festive magic (a real thing, as opposed to magic tricks). Perhaps this had something to do with the Rosicrucians (AMORC) ad statement used to run in magazines like Mechanics Illustrated: What power did these men have? At one point I joined the now de angelesive Mystic Arts Book Society, and one choice I received was Arthur Edward Waite's Ceremonial Magic. I was basically undeterred by Waite's Victorian language, which plucked these medieval spells from resurrected grimoires, but formulas were usually so involved and required so many exotic materials that any actual performance was completely impractical. When Llewellyn published Israel Regardie's The Golden Dawn, I was even more delighted, especially with his descriptions of spiritual enlightenment, which he described as summum bonum, or Pearl of Great Value. I spent years studying the magickal systems of this fin de siècle secret magickal/occult society. I even pre-practiced some of the simpler rituals. Unfortunately, regardie's compilation consisted mainly of reproductions of documents from the late nineteenth century, which were a bit flowery and open, not composed for clarity, but rather in the direction of sophisticated and quasi-poetic expression filled with many jargons, which probably were not understood by them initiates. Needless to say, fascinated or not, he never achieved much by way of results. Then came the first edition of Donald Michael Kraig's Modern Magick. For the first time, the Golden Dawn magic system began to make sense. Practical sense. For Donald not only gives mechanics, says some almost no one has ever stressed before. It speaks of the importance of visualization. You can't just say a word. It won't have much impact, if at all, despite cases in fiction where someone idly picks up a book, reads a few words and accidentally opens a portal to some eldritch unit. There must be an intention, and above all you have to see what is going on in your mind. The kabbalistic cross is not only schlag-schlag-schlag along with some mumbled Hebrew; it is the cross of light and power that permeates your body. with all exercises and practices of practitioners Rituals. After the daily practice of the Lesser Pentagram Exile Ritual, or LBRP, as Donald conveniently calls it, for several weeks, the light bulb exploded in the next room during an angelic call. Something was happening. And this book isn't just an understandable rehash regardie and Golden Dawn documentary. Donald has added extensive treats, information and techniques from his own light experience. Here's material for dreams, tarot, exercise and many other topics you just won't find elsewhere. This is really a step-by-step instruction for an aspiring magician. I learned a lot from this book. Perhaps most importantly, I learned how important magickal attitude is. After a certain amount of practice, things begin to happen according to your will, even without ritual, so be careful what will happen. Now Mr Kraig has given us a new edition of this groundbreaking and extremely important work, with added materials and fixes for even greater clarity and accuracy. This book is a must-have for anyone who has a serious interest in festive magic or Golden Dawn. This is the basic text of each magickal library. — David F. Godwin's Cabalistic Encyclopedia Preface to the Third Edition When I was asked to write a new edition of Modern Magick, I started thinking about the changes I've experienced since it was originally published. I tried to get back to this event, which, after an incredible series of serendipitous coincidences, led to my writing of these lessons. It wasn't directly because my mother taught me to read phonetically when I was three years old. It wasn't my fascination with reading that developed after Robert Heinlein's devouring Have Spacesuit, Will Travel, when I was six or seven years old. Nor was it my writing of a twelve-page story in the third grade, when the task required only one page. It wasn't my fascination with being a writer for a school paper that developed when I was at Daniel Webster Junior High School, either. In fact, I follow the direct beginning of this book to my time at UCLA. I still remember the event during my sophomore year. A friend and I experimented with hypnosis and went into deep trance. Why are you here? she asked. I knew he wasn't asking why I was in that room. Where did the message come to me. I blurted it out: To find out; so I can teach. Where did this happen? When I attended UCLA, I didn't want to be my teacher. I already knew what I wanted to do. I wanted to make TV shows. I was hoping to get into the film and TV department to continue my education. Logically, I also had a contingency plan: if I didn't get on TV, I would be a musician. I was a pretty good keyboard player and i've been performing all over Los Angeles, including some of the best clubs. Elliot Mintz, who publicist john john Bob Dylan, and many others, had a TV show called Head Shop, and I've been on it with the band many times. And if not a filmmaker or a musician, Then I will... Magician! I was pretty good at it, after doing concerts all over the city. I knew where I was going. What happened? For some unknown reason, I didn't get into the UCLA film department. The music groups I've been in would have had incredible success and then let down by managers or implode. And that was during the pre-Criss Angel, pre-David Blaine, pre-David Copperfield era, when making a living by being a magician was difficult. So I worked as a carney. I made a phone sale. I continued to study Kabbalah and occultism in general. At the time, I was living in Encinitas, California, north of San Diego. Thanks to a series of interesting events, I ended up sharing a house with an electrical engineer and his son. He studied and gave treatments in Shiatzu - oriental massage or acupressure - when few people knew what it was. He began to teach it to others from our house on the street called Vulcan. I asked if I could attend and he told me I could. The third time through class, he asked me for help. One day he really surprised me. He said he had to be out of town for the next class meeting and wanted me to teach it. I felt very insecure, but insisted that I knew enough to do it, so I agreed. He told his class, and some students talked to him privately, and then he approached me. We hear that you know about Kabbalah, one of them said. We would like you to teach us that. I was shocked. It was completely unexpected. I held my thumb and first finger an inch apart. All I know is that much, I protested. He held his thumb and forefinger a fraction of an inch apart. But we only know so much, he said. So I agreed. The class was successful, and people wanted to know more. There was a nearby occult shop, and I walked in and offered to run classes on Kabalah. Initially, this was once a week for four weeks. Over the next few years, that number increased to six and then ten weeks. I taught it in other stores and expanded my offer to include other subjects while I continued my personal studies. I joined various metaphysical groups. The girl dragged me into class on Wicca. The teacher of this class turned out to be Raven Grimassi. I continued to study with him after that and I consider him both a mentor and a great friend. When my teacher Shiatzu moved out, I had to find a new place to live. I ended up moving in with a person whose name I got from the card on the bulletin board of a small occult shop. As a result of this strange opportunity, I shared a two-bedroom apartment with Scott Cunningham for the next six years. I continued to play in bands. I worked in occult shops and in for stage mages. I gave workshops. I managed a costume shop. I became a voucher for the bank. I my basic course on Kabalah and magick up to fifty-two short lessons. I was supposed to be the master of the postal order. A man who already had a school with metaphysical mailing classes contacted me and told me to rewrite fifty-two lessons for less, but much larger. He began to distribute them, but about four months later he disappeared. At the time, Scott became quite a name, and his success was inspiring. So I thought I'd try to write a book. I rewrite the lessons, again. This became the first edition of Modern Magick. I described what happened to me between the first two editions in the introduction to the second edition. A lot has changed since then. First, contrary to what I stated in my forearm to the original issue, the number of practicing mages has increased significantly. I like to think that this book had something to do with this change. Secondly, the reluctance and suspicion that once existed between the Pagans and the solemn mages disappeared. This book was one of the first to respect both paths, and again I like to think that this book had something to do with this change. Thirdly, a new tradition of magic has developed – The Magic of Chaos. Although this writing is not very popular in the US, it has had incredible growth in Europe and the UK. To keep the title of this book valid, I will come to a new lesson that contains information on this and two other systems. My life has also changed over the years. One by one, all my relatives, and almost all my relatives through my mother and grandfather, came out of this incarnation. I became honored to be a Tarot Grandmaster and became deeply connected with hypnosis. I now have a certified hypnosis instructor and master practicing Neuro-Linguistic Programming (NLP). As I said to one of my NLP instructors, It's just like what I do . . . only different. This means that NLP is a form of magic that focuses on the use of the mind. Some of the first books on the subject were called The Structure of Magic (in two books). However, instead of focusing on NLP as a completely original or unique form of magic, it is easy to incorporate many of its concepts to further and more accurately explain traditional magickal concepts. In this way, the inclusion of some NLP concepts will make magickal techniques in this book even more accessible to today's people, helping to make basic concepts more transparent and lead to greater success. This will make the magic more modern. When I changed, expanded, and wrote this third edition, I called it Platinum Edition. Why? This is because platinum is generally worth about twice as much gold. I do not want to suggest that the words on these pages are extremely valuable in themselves. However, if you want to include in the study, practice, you will discover that what you learn and experience is worth many times more gold value. This is the Platinum Edition of Modern Magick, because with it you can change your life to have a value many times more valuable for ordinary gold. The real platinum edition, however, is not the lessons. If you want to put in the study and practice required by this path, the platinum release will be your. Over the years, I've communicated with thousands of people. Some of them are desperate to change and ask me to do a spell or ritual for them. I respectfully have to refuse. If I were to do a magic ritual to help you, the result might help you temporarily, but it would make you weak and dependent on an external source—me—so that you could achieve your goals. Having people who depend on me is not the goal of this job. On the contrary, it is to help you discover the true empowerment of yourself, the ability to achieve your goals through your own work. So don't think that if you have a problem you can pick up these pages and mumble through the ritual without understanding to get amazing results. That's what happens in movies and comics, but in reality. That is, people think and grow. This means that magic is not only a summary of the actions of ancient, dead men and women, but a living and evolving science based on the research, sacrifice, genius, and originality of these men. In many ways, this book is simply a small testament to their wisdom. I hope that even more people will use Modern Magick as a guide to learning, research and, most importantly, practice. Although it was only a short time ago when I wrote this book the number of toms on High Magick that were published was limited. Even many of the most valuable and popular books on the subject were written forty years earlier. Due to the small number of ceremonial magicians at that time (compared with today), I was hoping that this book would enjoy continuous but relatively small sales. My guess is that by then, if it had stayed in print, perhaps ten thousand copies would have been sold. To my surprise and joy I was turned off by a factor of ten. I would like to think that the acceptance of the way I presented the information, combined with the fact that Modern Magick seems to hit the market at exactly the right time, has helped make festive magic more understandable and useful to more people than ever before. Today there are far more practicing ceremonial magicians than ever before and I feel honored to have played a small role in this expansion. When he first became very active in the occult world, there was an attitude among solemn mages and Pagans that they should not mix. I am glad to say that it has changed, opening the world of occultism to pragmatic eclecticism: If it works, I will use it. Modern Magick was one of pagan-friendly first books on solemn magic. I hope that it has contributed to some extent to the acceptance of the methods of others, bringing to the Gentiles and solemn mages what I call unity through diversity. years ago I had the opportunity to go to sign a book by one of the favorite authors, Ursula K. Le Guin. She gave a reading of one of her novels and then started signing books. When I got up to her I apologized. Everyone else had a bright, shiny, new edition of one or more of her books to sign. I presented an early edition of Wizard of Earthsea, yellowing and of course well read and well worn out. Her whole face caught fire. I'm glad someone actually reads my book, she told me. This happened many years before modern magick was even written. I learned exactly how it feels. I find it amazing when I see a well-worn copy of my book that is filled with notes and comments. I would like to have time to read all these comments and see what people have highlighted or emphasized. I've heard from a lot of people that their first or second copy of this book was so used that they had to get another one. Some had hard copies tied. For all this I am grateful. I am also grateful to all the people I met in Llewellyn, especially those who contributed to the success of this project. I would like to thank Carl and Sandra Weschcke for taking the chance on me and Nancy Mostad for their help in getting to the publication. And finally, I am very grateful to all the people who not only bought this book, but used it to help them on their individual paths to spirituality and magic. I dedicate a new part of this book to them, the Modern Magick FAQ. I hope you'll find it as useful as the rest of the book. Introduction Looking back, one particular event seems so long ago. I just turned thirteen. For me, it was a period of incredible emotions. In addition to school, baseball, writing history, playing music, skateboarding and a paper tour, I've spent the last four years preparing for what I thought would be the most important ritual of my life. Within a few days I was going to have my Mitzvah Bar and be raised in Jewish masculinity. Unexpectedly, one of the rabbis on the staff of my temple called me to his office. This rabbi looked about ninety years old . . . and behaved as if he were walking for eighteen. He even wore tennis shoes under rabbinical robes. For me, Judaism was very convenient. No Hell or Hellfire. Do not believe or be condemned for eternity. Just love God and follow the negative golden rule: Don't do to others if you don't want them to do the same to you. To a scientifically oriented person like me, I loved everything scientific and obviously not a strange experiment with my Gilbert chemistry set, it was a nice, safe, almost secular religion until this old rabbi called me to his office. He told me that my first responsibilities as a human being in the Jewish community. I was overwhelmed by the information Until now, it was a virtually unknown part of my religion. Within moments that the rabbi practically blew up previously a safe cocoon of conservative Judaism. Of course, we had to wear Tallit (prayer shawl) during some ceremonies. It was a good idea, because wearing such a cloth, everyone was seen by God as equal. (My young mind did not think that God could see through the canvas to the riches that can be worn underneath.) But now I was told that Tallit was to have so many threads of such and such colors and be bound in a certain number of knots. What's the madness? And then there was Tephillin (phylactery). I was supposed to participate in some prayer rituals called Minyan, which required at least ten men. (Why ten, not eleven or nine?) During Minyan we had everyone wear Tephillin. This one on the shoulder was a box of prayers in it worn only on the left shoulder with a box near the heart. He was held by a leather strap, which then rolled seven (why seven?) times around his shoulder. Then it was to be wound around the hand, so as to create the Hebrew letter Shin, which in combination with the knot on the belts of the head, which forms the letter Dallet and the knot on the shoulder strap, which creates the letter Yud to spell out the word Shadai, the name of God (I thought the name of God was a four-letter word that was never to be pronounced). The second box was worn like a unicorn horn between the eyes and just above the eyes. He had two straps that were coming back over his head, then over his head, then over his shoulders and down the front. The straps of both Tephillin were finished on one side and left unfinished on the other. They had to be worn with a ready-made side show. Suddenly, my safe, logical religion was illogical and no longer safe. I had to know the roots of my religion and discover the basics of what seemed silly. So began the search and research, which until now took decades, led to Kabalah and ritual magic, and ends in those lessons that now begin to study. In those years, I studied thousands of books and searched in the United States and Western Europe. I've written for occult magazines and New Age and papers. I received a bachelor's degree in philosophy from the U.C.L.A., I am a certified tarot, certified clinical hypnotherapist, master of neurolinguistic programming and I have an honorary doctorate in metaphysics. The lessons you start here are not something I just came up with. I taught this course dozens of times in Southern California for hundreds of students. Every time I was taught it, I tried to improve and improve it. It was eventually partially published for the first time as a shipping rate. Now these lessons are published in book form to make them more widely available. You have the great advantage that the whole course is written for you in much more detail than any note ever taken by any of the Students. I am also more information than ever before. I would like to talk a little bit about what this course covers. It is, of course, on ritual, solemn, or magic art and Kabalah: the philosophy of magic (and, for that matter, all the religions of Abraham, too). It is above all a tradition of the Hermetic Order of the Golden Dawn, because within this group the unity of many aspects of the Western Tradition of mystery has developed. This book, however, is not golden dawn and there are many different systems that is presented here and the tradition of golden dawn. In addition, this book has sections taken from many other systems, including various Eastern, Pagan, Crowleyan (Thelemic), and more modern systems. Some of the topics to be covered include Tarot, Divination, Tarot Story, The Lesser Pentagram Exile Ritual, Hexagram Exile Ritual, Middle Pillar Ritual, Body of Light Circulation, Guardian Ritual, Meditation, Tree of Life, Three Pillars, Four Kabbalistic Worlds, Kabalah Story, Gematria, Notarikon, Temurah, Bible Interpretation, Talismans, Astral Journeys, Pathetic, Healing, Solomon Keys, Magickal Rituals That Can Be Designed for Any Purpose, Sex Magic and much more. Of course, this is more than you can cover on the next few hundred pages. After all, there are thousands of books available on these topics, and I would like to think that I could capture all this information in this one tome. However, there are two things to keep in mind: 1. Sturgeon's Law. This law states that 90 percent of everything is crap. It was named after sci-fi author Theodore Sturgeon, who used it (originally calling it The Sturgeon Revelation) because he was tired of defending science fiction from various literary critics in the 1950s. Apparently, when asked if he didn't agree that 90 percent of science fiction was crap, his answer was that 90 percent of everything was nonsense. For discussion here, I'm just using this law to help them on their individual paths to spirituality and magic. Many magickal rituals will be given in these lessons to practice. They should help with mental development and magic. However, although thousands of people throughout history have successfully demonstrated simplest ritual. This means that many of them are really crap. This course will leave you with the best of thousands of books, plus more than twenty-five years of personal research and practice. 2. The purpose of this book is not to fully clarify all these topics. The purpose of these pages is to introduce you to these ideas so that you can follow your life's study of occultism (remember, occult means mystery, as in secret wisdom. That doesn't mean evil.) This course will, however, give you more correct, immediately useful information about Kabalah and ritual magic than any other single book or course currently in print. If you never read another book about magic, he will have everything you need to be a powerful, successful magician from the very content of these sites. I would like to talk about Golden Dawn now. At the time I started writing magick was created in the late 1880s, there were some really good books available on either magick or kabalah. Most of the really good books on these topics that exist today were written by members of Golden Dawn, people who were associated with members, or people who knowingly or unconsciously were influenced by this group. These people are MacGregor Mathers, Aleister Crowley, Dr. F. I. Regardie, A. E. Waite, H. P. Blavatsky, Dion Fortune, P. F. Case, Chic and Sandra Tabatha Cicero, John Michael Geer and many others. Much of this course comes from their writings, with virtually millions of words presented here for the first time in an easy-to-follow, practical system of wisdom, spiritual development and magic. Many magickal rituals will be given in these lessons to practice. They should help with mental development and magic. However, although thousands of people throughout history have successfully demonstrated proficiency in magical techniques, frankly, I cannot guarantee success. This is because the ability to perform magic effectively depends on what you put in it. Your success depends directly on the effort, practice and consistency of your work. Many people, however, told me about their great successes using the traditional techniques given on these pages. The best way to use these pages is to read them quickly. Don't worry about not understanding something. At this first reading, you just get an overview of what's here. Then the real work begins. Start going through these lessons, page by page, studying each of the ideas and practicing each technique as they appear. Let me explain at the outset that this course will not teach Black Magick. You will not have to do anything contrary to your moral or ethical values. You will not summon any demons, devils, or evil beings. Many years ago, many Pagans, Wiccans, and Witches criticized those who claimed to be solemn magicians, saying that all they did was speak and read. They claimed that magicians don't do magic. Unfortunately, I found myself in total agreement with them. In many cases, this was true. In some cases, today remains true. But if you follow the instructions on the following pages, step by step, you will be this unique and powerful person: a practicing virtual magician. — Donald Michael Kraig Section One The Outer Order IN magical organizations such as orders and oszveny, the Outer Order consists of a broader membership in which people learn the basic theories and terms of the group. If people are going through trials and trials of this training – proving their dignity devotion – they move to the Inner Order. LESSON ONE PART ONE The first steps I want to start with is that all the fairy tales and tales of the powers of wizards, witches and mages that you have heard or read all your life are true. I don't mean that as some metaphorical truth, but as a truth that is as true as the floor under your feet. Unfortunately, the truth about these stories is only partially true. The time and methods described in these stories have been changed to make them more interesting as stories rather than as a reality that is hidden in them. Still, I want to completely explain it: it is absolutely and undoubtedly possible to create spells and rituals that will bring you money, love, wisdom, contentment, and much more! The key difference between magic in fairy tales and in movies and magic as practiced by tens of thousands of people around the world today and in the past is that most real magicians don't occur immediately. For example, if you have worked a ritual to bring you money, it may take a week or two for the money to arrive. When it does not arrive, it will come only in a natural way. But if you practice and perform your ritual properly, come, it must! No one can give you magickal power. You have to earn them. There is only one way to do this: Practice! Practice! Practice! Magick, a true magician, is an experimental science. One of the first things a scientist learns is to keep a record of his work. Therefore, as part of your work as a magician, it is important to keep a record of your practices, experiences, thoughts and dreams. This should be done in two separate registers, journals or diaries. Dream Diary Starting now, today, you should start keeping a diary of your dreams. When you dream (and everyone dreams), you can experience one of four things: 1. Astral work. By doing asstratic work, you learn lessons in the direction of your spiritual, mental and magical development, and you practice these lessons. This happens on the so-called astral plane. You will learn more about the cabalistic and magical interpretation of the astral plane in later lessons. 2. Psychological news. Many times your unconscious mind must say something conscious, but your conscious refuses or is unable to listen. In some dreams, the unconscious sends a message, in symbols, to the conscious. This is the basis of most of these ridiculous meanings of your dream books! Let me give you an example of how this diary can be important to you. One of my students often dreamed of being chased by soldiers, running and hiding. She had such dreams several times a month and woke up in cold water, terrified. For her, the dream was a version of events that happened to her in her early life. But after siling out some of the conservation rituals from these lessons, her dreams, she told me, began to change. She no longer hid and was almost discovered and raped. Instead, she made her escape. For her, an old mental block broke down, which manifested itself in fear of men and sex. As her sense of security grew, her relationship with her boyfriend improved. This was represented by a change in her recurring sleep. Similarly, you may be able to see positive changes occur in your life while being able to observe changes in your dreams over time. Ritual or Magickal Diary Starting later in this lesson you will have rituals to perform at least once a day. They should never last more than half an hour while you watch them, much less the time when they are remembered. In a second book or other file on your computer, name a ritual log. On page 10, the diaries format is suggested. You can make copies of this page and put them in a binder, and Simply complete one per day or for each ritual or set of rituals performed. All data is important and you should include information for each aspect every time you make an entry. In the future, you will be able to see what conditions give you the greatest success when doing magic. Some people are most successful when they are happy and it is a warm night. Others have the greatest success when they are depressed and it rains. Together, your ritual diary or magickal diary and dream diary become your personal secret magickal text, which is really good just for you. Through the moon phase I mean full, waning, or waxing. This information can be obtained from your local newspaper or astrological calendar, such as llewellyn's Book of Moon Signs or the Astrological Calendar. Exist