

Getting Started

In the work ahead of us, we find ourselves at the cross roads of understanding, and experiences. When we meet these forces that are described here, it is the development of ourselves as well as our environments which need to be cultivated to become the best possible. There are a great many forces at play in the day to day conditions, and it is our study of these forces that help us know for certain which actions taken may produce what result. It is often said that magic is a science that hasn't been properly described. Within the scope of this work, my sincere hope is that I show successfully it is in fact a science, and functions mechanically the same every time the energy is drawn through media, or people as such manifesting the conditions of our manifestation, as experiences that come from the relationships of the forces met.

There is no intuitive conjurations, there are no "made up" associations in the scope of this work as a result the fixed component lists make it relatively easy to maintain good supplies of these materials on hand, without having to break the bank. We must first arrange that there is a space to store these components and compounds. The preference I have is a 2 dram glass bottle with an airtight screw lid for the smaller batches, and the large 2 ounce bottles that are just bigger versions of these smaller vials. There are little plastic tools called pipettes, they are a must for this work, several hundred may last you a year, or it may last you a week depending on how much work you are doing. The reasons for this is that it becomes more cost effective to make batches of ingredients which will function as the bases for the other blends. The power coming to form when the multiple blends and extracts are used. Now when we think of these extracts I use denatured alcohol for all of the base herb formularies however this requires a good stock of gloves on hand, and potentially a breathing filter, as there are some herbs which are toxic and terrible to get in or on your body in anyway.

Having moved passed the preparations section, and collecting the vials, and jars for the herbs, pipettes and as stated the breath safety, eye protection, and hand/skin protection where any use of these formulations might not specifically tell you to always use caution. However ALWAYS USE CAUTION in the handling of anything contained here. Be it an animal part, or herbs, or certain mineral elements, there is a whole host of ingredients you do not want on you, in you or around you given the opportunity. As a result of this discussion on safety and the storage jars we move along into the mortar and pestle. There should be at least 4 of them or so but no less than two. One of them should be for toxic plants only. This way it is ensured that errors in safety do not occur. I use a black one for this purpose. Next is one for culinary purposes, for all the consumables. This I keep in the kitchen so as to stay away from disaster. At the same time, this cooking one is wonderful to use to prepare ingredients for cooking to help attune the body to the forces conjured. Then moving along there should be one for resins and hard materials, this will help when you have to grind down myrrh resin and various others. Finally there is the general purpose one, which is good for anything that will not leave residue as the resins would, nor possibly be a cause of problems like misapplication of one for used for poisons could be. I would also add that you should have at least one metal with the purpose in mind for crushing up semiprecious and precious stones to add into these compounds accordingly. With this there is also the possibility to add

one for just bones from various animals. The general purpose one will do fine for this use, as the bone dust is easier to get out of the sturdier materials, including the metal sets. All in all these are broken down for safety sake, to keep everything from breaking the various materials these things are made out of. Several of mine are soapstone. One is a great rough stone one made for corn grinding. Two are stainless steel which comes in handy when bones are involved.

Progressing beyond the development of a healthy herbal supply for all of the various blends that come from the Key of Kings to help to cultivate these relationships with the spirits of the plants, and the forces of nature. The color of ink does matter, so there should be a variety of Higgins brand, or something close. The Higgins one is my preferred as the ink itself is generally good and thick and cuts down the bleed through the various pages. However a bit of heat applied underneath a beaker, or other heat resistant material, in order to dissolve gum Arabic, keep adding and adjusting until you get the consistence you are after. These inks are then mixed as water colors, and having the various forms of water/liquid base also get mixed with herbs and oils accordingly. Building upon these ideas of how to thicken ink, and how to change the fundamental letters with which is outlined fully for the *Key of Kings*.

Choosing action, and non-action to become defined by the masculine and feminine properties only goes so far. Such as a child may be male, which would mean that he in the child state is the yin of the yang properties. Should that child be female, and as well a small child she would in fact be the yang of yin, as it moves into the more subtle states. While each force can have its condition as well, where there is yang of yang, yang of yin, yin, yin of yin, and yin of yang. These are all of our focused mediums and the relationships between them set up the conditions to manifest. Centering around the change in the state of matter as it develops the form of the ritual to be conducted, or the spell to be given the focus of manifesting through the conditions of the ritual grids. We are aiming here to explain and understand to the best of our capacity the full scope of potential manifestations without the reliance specifically upon deity. However, this being the case, we also have every right to lean on those natural forces, or Gods, on our path of understanding how these forces take shape, and by that shape allow for the exploration of the conditional materialization of experiences and events. As both a thing that can be seen, such as grinding specific formula together elicits changes in how things come to form.

It is true that the conditions of the manifestation are not certain, that these are not without their own rationalization and so by that, their relationships. Manipulating the relationships of these forces, there are generally grids that are required to be constructed. Both out of the inks of the various kinds of use, and the establishment of a fixed understanding of flow within this small space. Resulting in the compression magic which is possible to do, if you make the inks accordingly. All things in our work, generally are given to a form of sacred geometry, to help understand the context of those forces, and by which occurrences they develop. There is to this degree nothing to be said for developing this flavor as our life stream shows who we interact with, how we do so, and by what means these things can come to pass. More of the relations to the yin of yang, yang of yin, and yin, and yang forces directly as they seek out the mediums accordingly. A note here must be spoken of, is that to develop the connections between the individual and the magi/mage/sorcerer are done so on goat skin drum heads, these seem

to work the best. What this then gets us is the immediate ability to practice and begin the manifestation process for which ever property comes about through these known, and even the unknown origins.

Denying that there is a god, in our work is ridiculous. There are in fact many, and with many a degree in focus. When it comes to how we build our rituals and spells each meticulously crafted in the proper ingredient lists, for the best results. As time creates progress with organization, safety, and craftsmanship, a final word comes upon the robes, shoes, cloaks and such, without interferences in the scheme of things. When it comes to the magic in the cook book, it has more to do with those collected ingredients, and from those align the body to specific sorts of the manifestation of the core properties as discussed and required to bring out the conditions.

Conditional awareness and situational awareness are the hallmarks of how we encounter the synchronicity. In the periods of collective conditions where all the energies of the spell itself, of the individual who is casting/conjuring forth these forces, it also allows us to come into a fixed time which eliminates the need to guess when magic is going to occur. As we look through the pages that are to come after this on, it is through the scope and the hands of time we embrace the changes that liminal space conjurations bring forth back into this world so as the conditions are made to occur. In no way do I suggest that this is anything but the full working theoretical set of man who is aiming to get and develop the most complete resource for those who would get exact precision in their ritual and spell craft.

Should one begin the means to develop the relationship in understanding how events come to pass, then I urge the reader to make each of these disks by hand. Do not copy them out, do now just put your hand on it, or see it in your mind's eye doing the trick. No, these are tangible localized forces which allow for the creation of various sanctuary spaces for children to come and go according to their course schedules. It will be known that you should always keep extra components on hand, as you never can tell when there are things which would relieve you of said alcohol in exchange for some small token.

Finally in the scope of having everything come together, there is a need for a specific kind of regalia. As much as the robes and fancy shoes seem like they are just that; we must consider the skill, time, and development is worth the time and effort we put into dressing for the occasion. Robes denote an asexual quality which is encouraged to be cultivated in every member of my household. With the robes and the shoes, next comes the amulets and talismans of various powers. For the sake of clarification in the texts these are some set definitions which will not change:

Amulet – an object which has been ritually created, and will include more of the finished variants one may encounter. As a result these forces can be channeled through spoken word, or action and following what situations would come about in the way of perfect form, and the way of perfect action.

Talisman – a fixed object which like the talisman allows for the individual to cause the mounting of those forces without the requirements on the body that such a thing would normally break folks who are not able to handle the fluctuations of those forces.

Arrays – are the created ritual grid that combines both the understanding and exploration with the amulet, there are of course exceptions to these forces. Resulting in the very precise and exacting standard to which the forces are studied, and through those findings possible to become the media through which the-all-things, can be brought into the world, while keeping the negative forces, which cause stagnation of flow, energetic decay, and other sorts of problems with compatibility. By balancing these external forces with the internal energy drawn from within the caster, and the intent.

General miscellaneous jars, pots, bottles, and bowls are always good to have on hand, keeping a solid supply of things to mix stuff in, as well as long term and short term storage options for powders and oils. Beyond this there is the clothing. The outfits and regalia we will assume while we channel the various forces. Using the things that shift the “impression” of gender or orientation such as robes for men, or other androgynous pieces of clothing that are made to negate specific genders helps us connect to the genderless paths. When we assume the mantle of power active masculine or active feminine, or passive masculine, and passive feminine are all states and conditions of energy that are required to achieve the myriad of manifestations. There is no one set of rules that I have so far been able to work out. The clothing itself is important because of the safety it offers. It protects the spirit and the body, acting as a sort of shape, a density, and pressure of energies that establish who is inside of that shape, as the form of those particular energies. Like creating a silhouette, and filling it with focus, power and flow to and from environments/conditions.

Staves and wands are always useful conduits of power. In that the staff will function as the pillar of the world/universe around which all spins and we just sort of hang onto. For my own use of a staff, it quite literally assists me to walk, despite my physical limitations. It holds me up when I cannot, and as a result of that, becomes my scaffolding, atop of which is the boundary to heaven, and where the bottom falls on whatever surface, is the stable ledge on which I exist. So it doesn't matter if my will projects into the abyss, or beyond the edges of creation, the staff holds the axis above me and below me, from which I can use the energies to build my location and so my path. There are many forces that are much like this but smaller in scale, and those fall under the command of the wand. With those forces that need to be moved through a medium, through wood, stones, metals, colors, and shapes, it is the wand which like a sewing needle can channel the energy to a fine thread. Resulting in some of the finesse that is required for much of our workings, the creation of a specific kind of wand will be needed.

Outside of this list of beginning the path, and collecting soft goods, and things which will accompany you through the duration of your flavor as you walk upon the way. As with all things in this work, establish for yourself your understanding of why you choose a shape, why you choose a color, texture material.

Etc. I only write on what I use, so it is not by any means the total list of potential materials, only a good place from which to start.