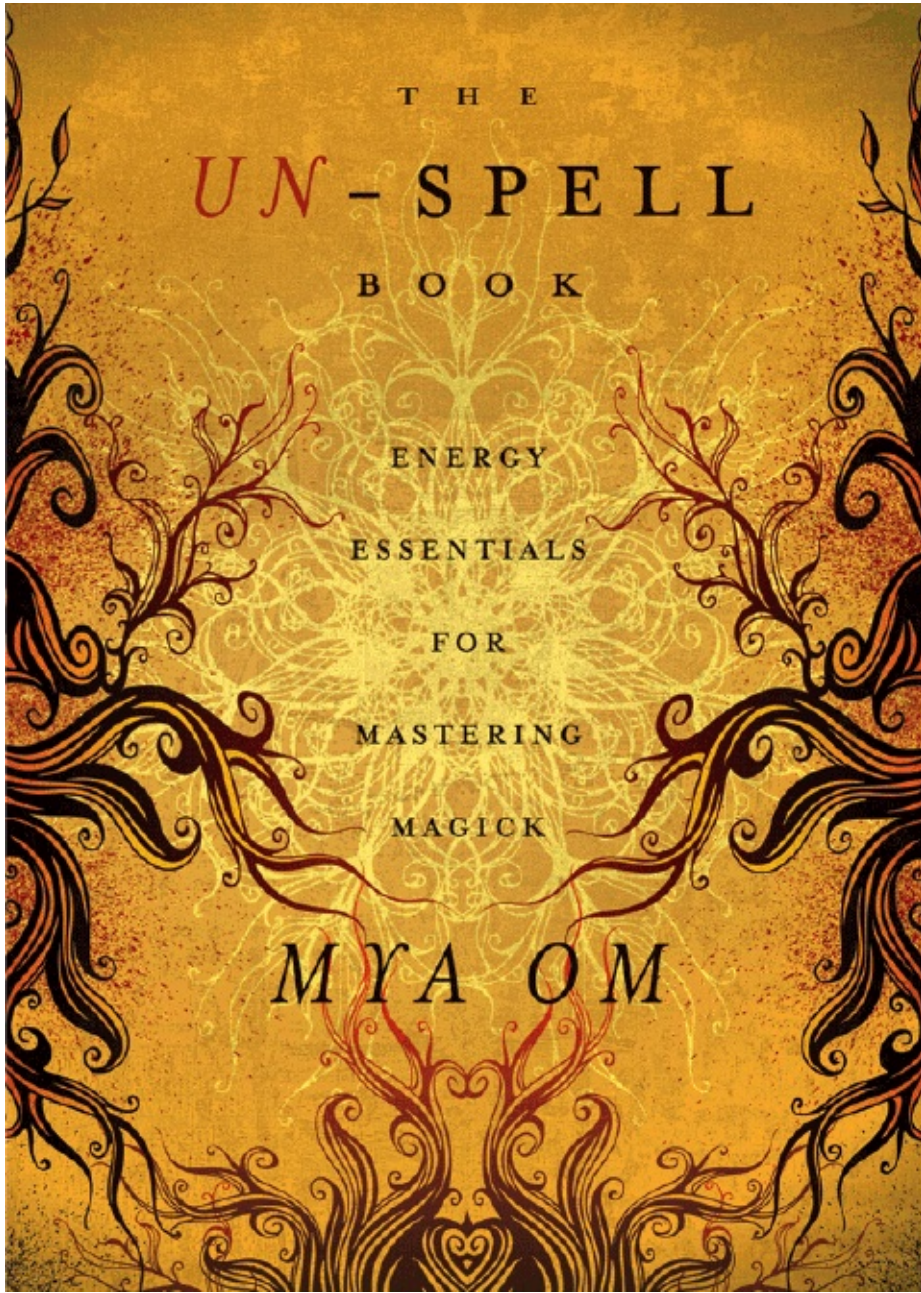


T H E  
*UN* - S P E L L  
B O O K

ENERGY  
ESSENTIALS  
FOR  
MASTERING  
MAGICK

M Y A O M



---

## **About the Author**

Mya Om (Michigan) has traveled around the world. A lifelong witch, she was initiated into the Craft in 1998, after studying both Dianic and American Eclectic Wiccan traditions.

---

THE  
*UN* - SPELL  
BOOK

ENERGY  
ESSENTIALS  
FOR  
MASTERING  
MAGICK

————— *Mya Om* —————

Llewellyn Publications  
Woodbury, Minnesota

~~*The Un-Spell Book: Energy Essentials for Mastering Magick*~~ © 2010 by Mya Om.  
All rights reserved. No part of this book may be used or reproduced in any matter whatsoever, including Internet usage, without written permission from Llewellyn Publications, except in the form of brief quotations embodied in critical articles and reviews.

As the purchaser of this e-book, you are granted the non-exclusive, non-transferable right to access and read the text of this ebook on screen. The text may not be otherwise reproduced, transmitted, downloaded, or recorded on any other storage device in any form or by any means.

Any unauthorized usage of the text without express written permission of the publisher is a violation of the author's copyright and is illegal and punishable by law.

First e-book edition © 2010  
E-book ISBN: 9780738729114

Cover design by Kevin R. Brown  
Cover image and chapter page art © 2010 iStockphoto.com/Aleksandar Velasevic  
Illustrations © Art Explosion (pg 90)  
Llewellyn Art Department (pgs xviii, 106, 108)

Llewellyn Publications is an imprint of Llewellyn Worldwide Ltd.

Llewellyn Publications does not participate in, endorse, or have any authority or responsibility concerning private business arrangements between our authors and the public.

Any Internet references contained in this work are current at publication time, but the publisher cannot guarantee that a specific reference will continue or be maintained. Please refer to the publisher's website for links to current author websites.

Llewellyn Publications  
Llewellyn Worldwide Ltd.  
2143 Wooddale Drive  
Woodbury, MN 55125  
[www.llewellyn.com](http://www.llewellyn.com)

Manufactured in the United States of America

# Contents

---

[\*Introduction\*](#)

[\*Prologue: For the Novice\*](#)

[ONE](#) The Foundation

[TWO](#) Adding Energy

[THREE](#) Working with the Elements

[FOUR](#) The Tools of Magick

[FIVE](#) Thought Constructs

[SIX](#) Putting It All Together

[\*Afterword\*](#)

[\*Appendix: Spell Template\*](#)

[\*Suggested Reading and Bibliography\*](#)

# Introduction

---

*It does not take a* great deal of skill or any type of special power to be a successful witch. I firmly believe that if you can master the basic concepts discussed in this book, you can cast any spell successfully. There are so many people who believe that spells or magick do not work for them. They point to backfired spells, to workings that did not work, or to their own disbelief that they can successfully cast a spell. I cannot do anything about disbelief—the simple truth is that if you do not believe it will work, then it likely will not. If, however, you are one of those people for whom spells do not work as planned or do not work at all, this book is for you. In writing this book, I have only one goal: to teach you how to be a successful witch.

There is a misconception that if your spell did not work, you must have done something wrong. That is not the case—you can do everything technically right and still have a negative result. There is an art to spellworking that many witches do not understand until many years after their induction into the Craft. In the normal course of things, the novice witch could turn to a teacher or Craft mentor for aid. In my case, I had my great-grandmother, and later I found other wise and wonderful people who were willing to advise me. But not everyone is as lucky as I was. There are those of us who are unable for a variety of reasons to connect with an elder or a mentor who can explain the basics.

While I love many of the books on witchcraft that are out there, most of them assume that the witch is walking into the working with at least an intuitive understanding of how magick works. Most of the time, the reader is given nothing more than a crash course in visualization and often not even that. Spells read like recipes in a cookbook, and although on the surface it appears as if following the spell is as simple as following a recipe, most of these books fail to tell you why we do things in a particular way—or how to do it without the aid of the book.

The concept of energy is one of the biggest components that most books exclude, but they also leave out the methodology that is associated with spell crafting. The authors may assume that you already know what you want, but how you define what you want could be very different from how I define what you want. Take as a simple example the words “abundance” and “prosperity.” In most spell books, those two words are associated with monetary gain or financial security. But if you look up the definitions of abundance or prosperity in the dictionary, you find out that the word can be interpreted in more than one way. The dictionary defines abundance as an extremely plentiful or overabundant sufficient quantity or supply, and defines prosperity as a successful flourishing or thriving condition. Neither of those two words really mean money or financial security. So you could cast a fully successful spell for abundance and get an abundance of dust bunnies. Or you could cast an equally successful spell for prosperity and get prosperity of something totally unrelated to money.

Consider the old story of Aladdin—not the Disney version, but the one retold in *One Thousand and*

*One Arabian Nights*, a medieval Arabic folk tale. There are many versions of the story, but in the one I remember from my childhood, the genie is a trickster. In fulfilling the wishes Aladdin makes, he is only obligated to fulfill the letter of the wish, not what Aladdin actually thought he was wishing for. The story teaches that when working with supernatural forces you have to be very careful to know and communicate exactly what you want. If you want money, then ask for money. But just saying “I want money” is not enough, because a penny is still money.

The first goal of this book is to teach you how to identify what you want, and the second goal is to teach you how to use various magickal techniques to get what you want. It is not always simple; it will take work, effort, and thought on your part. But if you put in the work, you will notice immediate results. In the end, I hope you will realize that the only limitations on your abilities are the ones you place there. This is not rocket science; you do not need to have an understanding of particle physics or quantum mechanics to cast a successful spell. You also do not have to be an initiate or an acolyte of any particular tradition to do these workings. Once you understand the basics, you can build on what you have learned, incorporate new techniques, and cast more complex spells. In my experience, though, the hardest spells to cast are the ones that require no tools at all—just an application of the will. That is the goal every witch should strive for.

[\[contents\]](#)

# Prologue: For the Novice

---

If you are reading this chapter, you may be a true beginner at magick workings, or you may be a more advanced practitioner seeking to fill a gap in your learning or curious to see what techniques are discussed. In either case, welcome. In this chapter, we are going to focus on three basic skills necessary to understand the rest of this book. If you are a new practitioner, these skills are important to have regardless of whether or not you decide to use the rest of the techniques discussed in the book. The three skills are:

*The basics of visualization*

*How to connect to energy by opening your chakras (energy centers) and directing energy through each point*

*How to protect yourself during the various types of workings and in various situations*

As in the rest of this book, we will focus on practical skills, real-life techniques, and exercises designed to help you learn and master the skills so you can apply them. None of the skills discussed here or in the rest of the book are abstract. All of them can be used effectively in both ritual and spellwork to increase the effectiveness of your working and to help you achieve your desired results. At the end of the chapter, I have provided a short list of trusted suppliers where you can get most of what you need for any spellworking discussed in this chapter.

In the mid-1990s, I picked up a book on spellwork. Like you, I was a true novice, and I was seeking assistance in mastering my burgeoning skills. What I got instead was a one-page introduction to visualization and more than 300 pages of spells. Many hours of reading later (and \$15 poorer), I was no closer to understanding the practical aspects of my craft than when I first picked up the book. My hope is to provide you with a primer you can use to build on your skills as you practice your craft. The key word here is *practice*. I can give you the basic theory and you can understand it on an intellectual level, but until you actually work through the exercises and attempt to really master these skills, you will not truly grasp the mechanics of the technique.

The first question is: what is visualization? The simple answer is that visualization is the image or series of images that you are able to create or make up by closing your eyes and thinking of a person, place, or thing.

How does it work? On a practical level, it works by closing your eyes and taking a few moments to think about the object you want to visualize.

*exercise p.1*



## Basic visualization

---

You will need:

*2–5 minutes*

*An object to focus on, such as an apple*

Set the item in front of you and spend a minute looking at it. Memorize its form, shape, size, and color.

Now close your eyes and imagine that the object is in front of you. Try to recreate it mentally. Begin by trying to see the basic shape of the object; this can be as simple as a black outline of what the object looks like. Then fill in details such as size, color, and position.

If you are a novice to basic visualization, you may have to repeat this exercise a few times. Before you move on, make sure that within a minute or two you can create a working mental image of the object you are trying to visualize. It can be fuzzy and all the details do not have to be exact, but make sure that you can at least get the basic shape and color of the object.

The above exercise was a very basic introduction into the skill of visualization. As you have learned from trying the exercise, visualization is when you attempt to recreate something mentally that you have a visual reference point for. In this first exercise, you learned how to recreate something that you have just seen, but what if you don't have access to the object you are attempting to create? In such a case, you have to recreate the object from memory.

*exercise p.2*

## Visualization from memory

You will need:

*10–15 minutes a day for a week*

*A focusing object (you can use the same one from Exercise p.1)*

Spend a minute or two studying the object and committing it to memory. As in Exercise p.1, try to learn all the aspects of the object. Once you have done all you can to memorize the shape, dimensions, color, and form of the object, put it away someplace where you cannot see it. After waiting for a few minutes, close your eyes and attempt to recreate the object from memory as you did in Exercise p.1. Next time, wait 10 minutes, and work up to 15 minutes as you practice this technique again and again.

Most spells and rituals require skill beyond simple visualization. Spellwork in particular demands that you master an additional skill called creative visualization. Creative visualization utilizes the basics of visualization with an additional step. It requires that you put the object you are visualizing into the context of your working. You have to be able not only to see the object in your mind, but also to mentally work with the object so that it changes to match your goal.

## **Introduction to creative visualization**

You will need:

*15–25 minutes*

*A focusing object (you can use the same object from Exercises p.1 and p.2)*

Begin by following the steps in Exercise p.2. When you mentally create the image, instead of creating a replica of the exact same focusing object, change something about it. Start by changing the color. Then try changing the size of the object so that it is smaller and then larger than the object in real life.

Next, try visualizing only a portion of the object—for example, the right side of the object only. Finally, try to visualize mentally erasing the object. Do this by visualizing the object getting dimmer and dimmer until it disappears from your mind's eye and you can no longer see it.

Practice these variations separately and all together until you can easily transform an object in your mind's eye.

Now that you know the basics of creative visualization, it is time to put them into practice. Creative visualization occurs at two possible points in any working. Look at the example below and see if you can identify where creative visualization is used:

### ***Sample spell***

*Goal:*

To obtain a new job

*Items needed:*

Printed copy of current résumé

Fairy dust

*Steps:*

Charge the résumé with the intent that anyone who reads the words on the résumé will be impressed.

Charge the fairy dust with the intent that when a person gets the dust on them they will remember you in a positive manner.

Sprinkle some of the dust on the résumé before you send it out. As you do this, focus on the person(s) who will receive the résumé and see the spell working on them.

When you go for an interview, sprinkle some of the dust on your hands and refocus the intent of the spell working.

This spell is a modified version of a spell from my own book of shadows. I have used different variations of the techniques shown above with excellent results. Take a few moments to consider

where the creative visualization technique would come into play, and then look below to see if you were correct.

## Sample spell

### Goal:

To obtain a new job

### Items needed:

Printed copy of current résumé

Fairy dust

### Steps

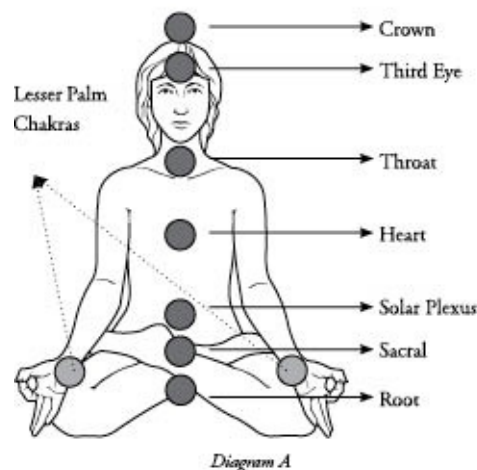
Charge {The act of charging an object requires visualization; see Exercise 2.7.} the résumé with the intent that anyone who reads the words on the résumé will be impressed.

Charge the fairy dust with the intent that when a person gets the dust on them they will remember you in a positive manner.

Sprinkle some of the dust on the résumé before you send it out. As you do this, focus {The act of focusing on another person whom you likely have not met at this point is another type of visualization—in fact, it is one of the most creative types of visualization.} on the person(s) who will receive the résumé and see the spell working on them.

When you go for an interview, sprinkle some of the dust on your hands and refocus the intent {The act of reinforcing the intent of the working before the interview requires visualization.} of the working.

Now that you understand the basics of creative visualization and the practical use of mastering this skill in spellwork, it is time to test your visualization ability while at the same time mastering the new skills we will discuss in this chapter: learning how to connect with energy, how to open up your chakras, and how to bring up energy. Mastering these skills will help you in Chapter 2 when we begin our more in-depth discussion of energy work.



First, it is important to identify exactly where your energy centers are on your body. The energy centers—or chakras, as they are called in Eastern religious traditions—are points on the body that a

located in roughly the same position for each individual. There are seven major energy centers in your torso and two smaller energy centers located in the palms of your hands. There are other small energy centers located on your body, but the ones that we will use most often in this book are the two energy centers in the palms of your hands to direct energy for spellwork.

For the purposes of this book, all you need to know is that every person has these energy centers along his/her body and that these chakras are responsible for controlling our own bodily energy flow. It is important to know where the chakras are in your own body and to learn how to connect with them and direct energy through each of these centers. The next three exercises will help you with this. In Exercise p.4, you will use a pendulum to locate each of your chakras. In Exercise p.5, you will learn how to connect with each chakra, and finally, in Exercise p.6, you will learn how to balance and cleanse your chakras.

The chakras correspond to a great deal more than what we are going to use them for in this text. If you would like more information, please see the bibliography at the end of this book for related reading on this subject.

*exercise p.4*

## **Finding your own chakras**

You will need:

*10 minutes*

*A pendulum*[\[1\]](#)

*A copy of diagram A*

Take a few moments and familiarize yourself with the chakra locations on the diagram. You can do this exercise alone or with a partner. Begin by holding the pendulum in your dominant hand (if you are right-handed, this will be your right hand; if you are left-handed, it will be your left hand).

Start with the smaller chakras in the palms of your hands. Hold the pendulum by its chain and suspend it above the palm of your hand so that the pendulum does not touch your palm but hovers over it. Make sure that the chain is fully extended and allow the pendulum to move as it wants to. Try not to move your wrist as you do this.

After a few moments, you might feel a tingling sensation every time the pendulum passes over the center of your palm. You might also notice that the pendulum will come to a complete stop and begin to vibrate at the very center of your palm where your energy center should be. When I do this, I normally get a corresponding ping of sensation from the chakra, which lets me know I am at the right place. Do not be alarmed if you feel a tingling sensation or a feeling of warmth or cold as the pendulum swings over and connects with the energy center.

Repeat this with each of your chakras, starting at your crown and working down to your root.

*Note:* If you are a very high energy emitter or if you have worked with directing energy prior to attempting this exercise, the pendulum might spin in a wide circle around your chakra. All this means is that you are emitting a great deal of energy at this time and your chakra is very open. I have also

noticed that with people who see spirits or energy or who do mediumship work, the pendulum will often have this result at either the crown or third-eye chakra or both.

---

*exercise p.5*

## **Connecting with your chakras**

You will need:

*10 minutes*

Close your eyes. Clear your thoughts and control your breathing by taking deep breaths in through your nose and out through your mouth. Focus on your body and release any tension that you are holding, especially in your back and shoulders.

Focus your attention on the very top of your head and feel the chakra at your crown open. Test the energy there; it might feel warm and tingly. Follow the connection, the trickle of energy, downward to the middle of your forehead and feel the chakra there open. Test the energy there; it might feel a bit cooler and you might feel a bit of pulsation. Follow the connection downward to the base of your throat, where your voice box is, and feel the chakra there open. Test the energy there; it might feel subtle and vibrational. Follow the energy trickle down again to just above your heart and feel the chakra open. Test the energy there; it might feel very warm and steady. Follow the connection downward until you get to the point between your belly and your chest and feel that chakra open. Test the energy there; it might feel heavy, dense, and warm. Now follow the energy trickle a bit further down to the center of your stomach; feel that energy center open. Test the energy there; it might feel very warm and fast flowing. Follow the connection down to the last energy center just above your groin and feel that chakra open. The energy might feel very hot and earthy.

You have now established a connection between all seven major chakras in your body. From the final chakra, feel little tendrils of energy extend downward until the tendrils connect with the earth below you. Draw up energy from the earth until each chakra, moving upward from your root all the way to your crown, is completely filled with energy. Feel the energy expanding outward, and as it expands, feel your physical body dissolving, leaving nothing but energy behind. You are that energy and this is your true form. It is the physical body that is the illusion.

Take a few moments and focus on what it feels like to be composed solely of energy. Then, when you are ready, draw the energy back in, and visualize it flowing down from your crown, to your third eye, to your throat, to your heart, solar plexus, and sacral chakra, moving down to your root chakra and back into the earth. Make sure you return any excess energy back to the earth.

When you are done sending all the energy back into the earth, focus once again on each chakra moving up from your root to your crown. As you focus on each chakra, visualize it returning to its normal state. When you reach the chakra at your crown, you should feel very calm and relaxed.

There may be times when you have a hard time connecting with one or more of your chakras. They might feel closed or too open. This is likely the result of having an imbalance in your chakra points.

An imbalance can be the result of a physical ailment or a magickal working, or it can result when you work more with one energy center and ignore another. If you had a difficult time connecting with one or more of the chakras in the above exercise, then you need to work through Exercise p.5. There are many ways of correcting chakra imbalances, but in my experience the visualization exercise below is the simplest and most effective method.

*exercise p.6*

## **Correcting chakra imbalances**

You will need:

*10 minutes*

*A place where you will not be disturbed*

### ***Part A: Opening the chakras***

Sit on a chair with your back straight and your feet planted on the ground. Close your eyes and breathe deeply, in through your nose and out through your mouth. Focus for a few moments on releasing any tension you are holding in your body. When you are ready, focus on your feet and visualize tendrils of energy extending down from the bottom of your feet and sinking into the ground below you. Extend the tendrils down into the earth until you connect with the energy of the earth just below the surface.

Visualize that energy flowing back up the tendrils you sent out into the ground. Feel the earth energy flowing up to the bottom of your feet. Feel it move up, past your ankles, up your calves, knees, and thighs—until the energy begins to settle at your root chakra.

Feel the energy flow throughout your root chakra, mixing with your own energy there. It swirls gently, opening up the chakra and filling it with clean, warm earth energy that you have drawn up. If you feel any negative energy there, visualize it flowing down the energy stream until it is absorbed by the earth.

When you are ready, allow the earth energy to move up to your sacral chakra from your root chakra. Feel the energy flow between the first two chakras. The energy you are drawing up swirls gently in the second chakra and fills it with clean, warm earth energy. Take a moment and focus on the sacral chakra, feeling it opening as it fills with energy. Again, if you feel any negative energy, visualize it flowing down the energy stream until it is absorbed by the earth.

When you are ready, once again allow the energy to flow up past your hips and your belly and up your spine until the energy begins to flow into the chakra point at your solar plexus. Feel the energy flow between the three chakras. The energy you are drawing up swirls gently in the chakra and fills it with clean, warm earth energy. Take a moment and focus on the third chakra, feeling it opening as it fills with energy. If you feel any negative energy, visualize it flowing down the energy stream until it is absorbed by the earth.

When you are ready, allow the energy to flow up again, through your chest and lungs, until it begins to flow into your heart chakra. Feel the energy flow between the four chakras. The energy you are drawing up swirls gently in the fourth chakra and fills it with clean, warm earth energy. Take

moment and focus on your heart chakra, feeling it opening as it fills with energy. Again, if you feel any negative energy, visualize it flowing down the energy stream until it is absorbed by the earth.

When you are ready again, allow the energy to flow up. The energy continues upward until it begins to settle at your throat chakra. Feel the energy flow and ebb between the five chakras. The energy you are drawing up swirls gently in the chakra and fills it with clean, warm earth energy. Take a moment and focus on your throat chakra, feeling it opening as it fills with energy. If you feel any negative energy, visualize it flowing down the energy stream until it is absorbed by the earth.

When you are ready, allow the energy to move up past your neck and chin, up your face and past your eyes until the energy begins to settle into the chakra point at your third eye. Feel the energy flow between the six chakras. The energy you are drawing up swirls gently in the chakra and fills it with clean, warm earth energy. Take a moment and focus on your third-eye chakra, feeling it opening as it fills with energy. Again, if you feel any negative energy, visualize it flowing down the energy stream until it is absorbed by the earth.

When you are ready, allow the energy to move up one final time. The energy flows past your third eye and up to the very top of your skull, until the energy begins to settle in your crown chakra. Feel the energy flow between the seven chakras. The energy you are drawing up swirls gently in the chakra and fills it with clean, warm earth energy. Take a moment and focus on your crown chakra, feeling it opening as it fills with energy. If you feel any negative energy, visualize it flowing down the energy stream until it is absorbed by the earth.

### ***Part B: Tuning the chakras***

Now that you have opened all seven chakras, you need to balance them. This is done by tuning the vibration of the chakras until they are all vibrating at the same frequency. This can be done in two ways. You can apply stones or crystals to each of the energy centers and allow the stones to tune the chakras. This is effective, and there are many books that discuss this particular technique. However, I prefer the second method, which uses sound, and that is what we will discuss here.

Take a moment to focus on how all seven chakras feel as the earth energy you have drawn up flows between each center. The energy moves up from the earth and along your body, connecting each chakra to the next. Taking a deep breath, open your mouth and sound the universal intonation of “om”. Hold the last part of the intonation for as long as possible until you feel it resonate within the chakras. Repeat the intonation and each time allow the resonance to build as the intonation goes on. Continue until you feel all the energy centers vibrate in tune with your intonation.

*Note:* Allow yourself to breathe as you repeat the intonation. Do not use a prerecorded intonation; it just does not work as well.

### ***Part C: Releasing the energy***

Once the energy is vibrating in tune, allow yourself to release any excess energy that you have drawn up back into the earth. Feel the energy flowing back down your body from your crown, to your third eye, to your throat, heart, solar plexus. Feel it descend past your sacral chakra and your root. It flows

down your legs and to your feet until it reaches the earth and returns to the source. Once you have returned all the energy to the earth, slowly pull back the energy tendrils you have extended until they reconnect with your body.

Before we move on to the final section of this chapter on protection, there is one final technique you will need to master involving the use of creative visualization. This is what is commonly called grounding and centering. These two skills can be practiced alone or together.

*exercise p.7*

## **Grounding and centering**

You will need:

*5–10 minutes (this will take less time as you become more experienced)*

Sit in a quiet, comfortable place where you will not be disturbed. Close your eyes and take a few deep breaths.

Focus your attention on the different parts of your body and feel each part relax. Start with your toes and work upward to the top of your head. Pay particular attention to those parts of your body that feel tense. You might notice particular aches or pains, so just focus on those areas a little longer. Feel free to adjust your position. The idea here is to be very comfortable.

Now visualize roots extending from the base of your spine down into the ground. See them sinking in until they are solidly planted in the earth. This is the grounding part.

Once you are grounded, feel your roots draw up energy from the earth. Pull the energy up your spine and feel it flow through your body. Now gather the energy you are pulling up into a ball that sits in the center of your body, the area below your heart. This is the centering part.

Now that you are grounded and centered, you can begin to use the energy you brought up. This can be done in several ways. The important thing to remember is to release any energy you did not use in the spellwork. To do that, simply send the energy back down your spine into your roots and back to the earth.

In the last section of this chapter, we are going to talk about protection, in the sense of knowing how to deal with negativity. As a practitioner, there are many situations in which you will need to know how to protect yourself either from the negative intentions of others or from negative energy or even from mundane threats. There are four types of protection techniques you can use.

### *Shields*

Shields are the most commonly discussed method of protection, and they are addressed in almost every spellwork book out there. Essentially, a shield is a barrier that you maintain constantly to keep out unwanted energy. There are a number of ways to create or set shields. The most common is to visualize a brick wall or tower surrounding you and keeping any negativity out. This is a perfect



adequate method for setting shields, but it is not my preferred method. Ideally you should create your own shields based on whatever symbols have meaning to you. For example, if you connect strongly with fire, you might visualize your shields as a wall of fire surrounding you and burning up all negativity.

### *Charged objects*

These are objects that you charge with the intent of keeping negative energy out. This can be done with jewelry or charms for personal protection, or it can be used to keep negative energy out of a particular area, such as your home or even your office at work. You can charge any object you like for this purpose. For example, I charged a tapestry I picked up at a local metaphysical store and it currently hangs over my fireplace mantle. Its purpose is not only to keep negativity from entering my home, but also to provide a warm, welcoming feeling for my guests.

Another way to keep negativity out of your home is to charge two lodestones and place them with some salt in the windows and the doorways of your house, one lodestone at each side of the window and door. (A lodestone is a naturally occurring magnet, brownish black with a metallic luster.) If you have noticed a great deal of negativity in your home, this technique might be best for you. Before you set the salt and the charged lodestones, you should cleanse the negativity that is already in your home. The best way to do this is to burn some sage and walk it through the house, focusing on the corners of each room. Let the smoke from the sage waft upward in each room. Then stand in the center of the room and set its intent. For a bedroom, you might visualize it being a comforting, peaceful place for sleep. For the living room, visualize happy company relaxing on the couch, and so on. Make sure you cleanse each room and hallway of your home. You can do the same at work if you have a private office and there are no smoke detectors. Otherwise you can cleanse the space with representations of each element. As you do so, visualize each element cleansing the space of any negativity. Once the space is cleansed, set the lodestones. As you set them with the salt, visualize them sucking up all negativity that makes its way into your space. Replace the salt every few weeks and recharge the lodestones once a month.

### *Deflecting*

Deflecting is used to keep out the energy of a particular person or place that you come into contact with. It is similar to a shield, except that it is only used when you are in the vicinity of the person or place whose energy you are trying to keep out. I use this method when I am working in a public circle where I do not know the participants or when I am around a person or place that has particularly negative energy. There are some people whose energy just bothers me. This can be because they complain constantly or because they put out negativity that I do not need entering my life. This method is similar to the blocking technique mentioned later in this book (Exercise 2.5). Simply visualize a barrier between this person and yourself where his/her energy cannot affect your own.

### *Circle*

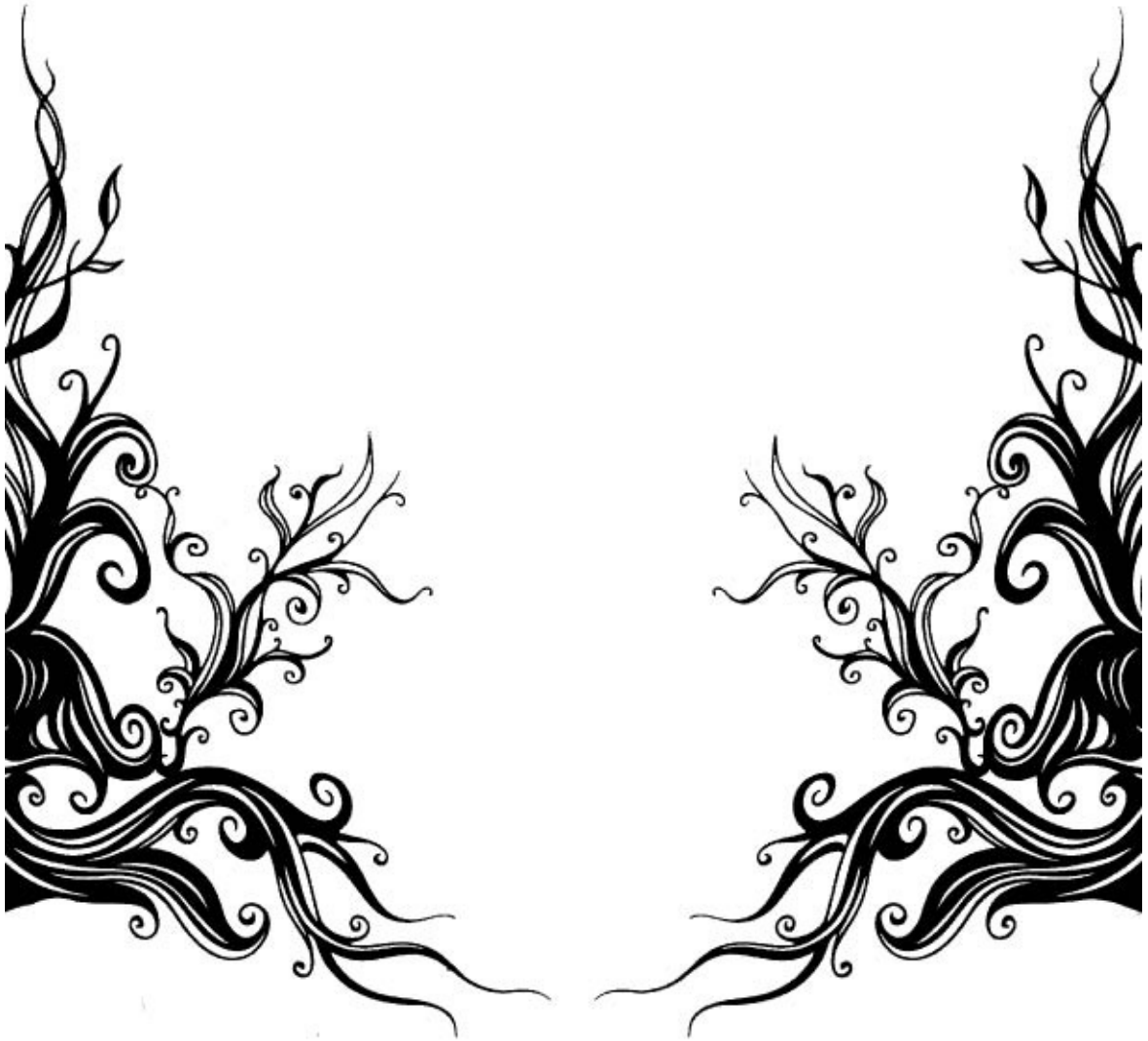
The final method to consider is the possibility of working within the confines of a circle. A circle is a ring of focused energy designed to keep out energies that are not welcome and to keep in energy that is being raised within the confines of the circle until you release it. Most Wiccans use a circle as

cornerstone of any ritual or spellwork. In my experience, the non-Wiccan practitioner either dispenses with the circle altogether or has a very different view of what a circle is used for. There are two methods that I personally use. One is the basic circle, where I am inside the energy ring and I perform my working from there. With the second method, I am outside the energy ring and the circle is used to contain the energy of the working until I release it. There is also a third method, which I do not personally use but which I have been part of, that combines the first two methods, so you have a circle that you are inside and another circle that you are outside of. I see this as overkill, but you should develop the method that works best for you. In Chapter 1, you will learn a valuable shortcut for setting a circle, which makes it easier to decide which method you would like to work with.

[\[contents\]](#)

[1] A pendulum can be purchased at any new age or metaphysical store; you can also buy one online from any number of purveyors of Pagan supplies. They can cost anywhere from a few dollars to \$100 or more, depending on the crystal used and the quality of the chain. You can also make your own by attaching a crystal point to a length of silver chain. See the bibliography for some books on using pendulums.

# The Foundation



*I think I knew the moment I stepped out of the airplane that it was going to be one of those days, but I was hopeful. I walked clutching my backpack with one hand and my passport with the other to the line of people waiting at passport control. The closer I came to the gate where the woman sat in all her*

uniformed finery, the larger the pit of dread in my stomach grew. Firmly I told myself there was no reason for it, I am an American, traveling on an American passport—there would be no trouble. Still, even as those words echoed in my head, I began preparing a different speech. If you have ever been sent to the principal's office or been called to the conference room by your boss at work, then you know this speech very well.

Finally, it was my turn and I clutched the remnants of my tattered nerves and walked calmly toward the armed woman. I handed her my passport with a smile and a cheery "Good morning!" She did not even bother to look up at me. I thought, my charm will not work on this one, and I waited for her reaction. It came like clockwork: she opened the passport, and I could tell you the exact second she read what to her was the damning warning sign. Her eyes got big, and she looked up and finally made eye contact with me. "You'll have to wait over there," she said, pointing to a seating area where a motley assortment of men and women waited with various degrees of impatience. I said nothing, and I resisted the urge to roll my eyes.

Instead, I walked over to the seating area and took a seat cross-legged on the floor. From my backpack, I took out my MP3 player and put on a nice meditative chant. I closed my eyes, centered myself, and let the rhythm of the chant consume me. Internally I repeated, "You will give me no more trouble and let me pass," until each word became a breath and I felt the resonance of the energy expanding, going out with each exhalation. At the final exhalation of the word "pass," I opened my eyes and saw a different uniformed woman walking toward the seating area. In her hand, I could see a familiar little blue book, and I could not resist a smile—okay, it was more of a smirk—as I packed up the MP3 player and got to my feet. She handed me back the passport and said, "Welcome to Israel." With a wide smile, I said, "Thank you." Some days—well, let us be honest, most days—it is good to be a witch.

You can cast a spell anywhere, anytime, with nothing more than the power of your will. Later I found out from friends that the average wait at the Tel Aviv Airport for detainees is almost two hours. I waited a total of ten minutes. I do not pretend to be able to do anything that another witch cannot do. Any person who is able to focus his or her will is able to accomplish pretty much the same things I can do. Many people are able to do this unconsciously—these are the people we call lucky. They are the ones who are able to naturally get what they want, and since they have always gotten what they want they do not imagine failure.

It is easy to find yourself on the wrong side of the wishing well, in a situation where you feel as if nothing you do is going to produce results. This can happen because you have been discouraged in the past, as a result of workings that have not worked as planned or when you have made effort after effort with no results. The thing you have to remember is that magick is an act of will. You are imposing your will on the world, through the magickal working, to produce a particular result. So when a spell fails, it is important not to become discouraged. We turn to magick in an effort to transform failure into success. For some of us—in particular, new practitioners who have seen too much failure in life—we need the psychodrama of ritual. We use ritual as a tool to train the mind so that we are able to accomplish through spellwork the same things that "lucky" people are able to accomplish naturally.

The reason for this is twofold. First, our minds are not used to success and so we need to project the

will onto a tangible object, or self-doubt will creep in and the working will fail to manifest or will manifest in an unexpected way. Second, most books on spellwork say that we need magickal tools in order to be successful. This is partially true and partially not. If you believe with 100 percent of your being that you can only do a magickal working through the use of physical objects, then you will need the physical objects to be successful. However, if you believe that you can cast a spell anywhere at any time with anything (or nothing), and you believe that with 100 percent of your being, then you do not need the tools of ritual.

You read books and they instruct you on the ideas of sympathetic magick, the uses of candles, magick, scrying, and so on, and none of them can tell you the point when a doll becomes more than a doll, when a candle becomes more than a candle, or when a mirror becomes a vessel through which you can see the future. That is because these objects never do become more than they are—it is your belief that they are more that transforms them from the mundane into tools of magick. Having mastered that idea, it's easy to take the next step and realize that in the end you do not actually need the tools. But how do you cast a spell without tools? Into what do you channel your energy and will? What becomes the focal point? The answer is simple: yourself.

In order to understand why you can cast a spell without tools, you must first understand what magick is:

*Magick is focused energy transformed by the will to accomplish a particular result.*

The definition is straightforward. The concept is harder to grasp. First, you need to understand precisely where the focus comes from. Then you need to understand the role that energy plays in the success or failure of the working. Finally, you must understand exactly how your will works—transforming the energy—not just during the spell, but afterward, when you are waiting for manifestation.

In this chapter, we will look at two of the three elements needed for a successful spell or ritual: the focus and the will. In Chapter 2, we will discuss energy. Many people intuitively understand the concepts of focus and will, and a lot of books discuss these two concepts, but they don't usually tell you how to add the focus to the will. The two concepts are treated separately and as if they did not affect each other, or as if the two terms can be used interchangeably. In this chapter, we will look at each skill separately and then at the end of the chapter we will discuss how the two concepts work together. After our energy discussion in Chapter 2, we will discuss how focus, energy, and will all work together. I decided to structure the book this way because many books don't give attention to the energy part of magickal workings. Although my previous book focused exclusively on energy working, I understand that not everyone will have read it and I believe that the concept is important enough to address twice. For those of you who have my *Energy Essentials* book, you can use any of the techniques in that book here. You will notice, though, that the energy-raising techniques discussed in this book are not the same ones from *Energy Essentials*.

### *exercise 1.1*

## **Will**

You will need:

*20–30 minutes*

*Paper and pen*

Take a few minutes to think about a need you have. Then write on the paper exactly what the need is. Write out the need in as much detail as you can possibly think of—try to focus on *exactly* what you want. For example, if what you need is \$1,000 to pay an unexpected bill, then write down how the bill came about, why you need the money, and where you would like the money to come from.

After you work through exactly what you need, think about how to sum up the need in a single sentence. In the earlier example, you might say:

*\$1,000 to pay my outstanding hospital bill*

Will is when you are able to set aside any other possibilities for your need and narrow it down to represent exclusively what you need and the outcome you want.

*exercise 1.2*

## **Focus**

You will need:

*15–20 minutes*

*Pen and paper*

Now that you know what the will is, you need to learn how to focus it. By focus, I mean how to set aside all the other meanings or possibilities for the particular goal you have set. We will use the same example from Exercise 1.1. This exercise may sound easy, but it's a powerful and effective part of spellwork.

First, take the sentence you wrote in Exercise 1.1 and narrow it down to one word. In our example, the word might be “money.” Your need might not be the same as the one in the example, and it might take you some time to figure out how to narrow the need down to a single word. Take your time and think the need through before moving on.

Once you have the single word, write down what comes to mind when you think of that particular word. Using the example word “money,” you might write:

*Money—not having enough of it. What I need to pay for things I want. What I get for working. The stuff the student loan people keep taking away from me. Bills...*

Brainstorming like this is the point of the exercise—if you were to cast a spell for simply “money,” what words would dominate in your mind? Would they represent the need you would like met? Or would it more likely be the general words you think of in your daily life when the word “money” comes up? And that is only one word—how many spells do you cast that only have one word?

Now start with the word you used in Exercise 1.1. Write out a definition for your word that is keeping with your stated goal. For example:

*Money = a fulfillment of my desire to pay this \$1,000 bill.*

---

Take a few moments and memorize your definition. Repeat it over and over if necessary. Set an intention that every time you hear the word “money” (or whatever your word is) in a conversation, you will think of this definition.

This is harder than it might seem at first because you are dealing not only with your own preconceived meanings but also with the meanings that others attach to the word you are focusing on. My recommendation if you are new to the practice of magick or if you are having a hard time staying on point is to pick words that are unlikely to come up in daily conversation. A good way of doing this is to practice creating what I call trigger words. We will discuss this in Exercise 1.3.

The goal here is to train your mind and your thoughts so that when a particular word is focused on, it garners a particular response. In the above exercise, the idea was to focus the word “money” on getting \$1,000 to pay a particular bill. You should keep track of exactly what your goal is and reinforce this goal through your thoughts, words, and actions. You can do this with any word. For example, many people who practice candle magick tend to think of money/prosperity in terms of the color green. They tend to think of romantic love in terms of the color pink and passionate sexual love in terms of the color red. The same idea is true here. Choose a word. Define the word as your goal. Then use the instances where you hear the word to reinforce your definition. Doing this is a simple way to combine your will with your focus and to reinforce your goals.

At first glance, focus and will appear to be similar in that they both deal with the goal of the spell or ritual; however, they come in at different places in the working. Will is about identifying specifically what you want. Focus is about ensuring that you identify what you want with what you are saying you want. It does not benefit you to cast a general spell for money if it isn't enough money to pay your bills. It is important to identify these aspects of the spell prior to beginning the working, as both will and focus are vital to the success of the spell.

The will primarily works within the act of spellcasting. It is the statement or series of statements that you will make during the spell/ritual. It represents the objective of the spell. Usually, it will be a declaratory statement: “X will happen.”

The focus works not only within the spellcasting itself, but also afterward. It represents what the statement means and is a way of remaining on point during and after the spell or ritual until your goal has manifested itself—stating that “X will happen,” then focusing on what you define X as or what it means to you.

The will and focus together make up the full intent (goal) of your working.

### ***Will + Focus = Intent***

In the next exercise, we will use the concepts of focus and will to create trigger words. A trigger word is a word that, when said, will immediately conjure up a particular sensation, emotion, or particular type of energy. Trigger words act as a magickal shortcut. They help you get into a particular ritual frame of mind even if you are just sitting in your cubical at work. They are an excellent way

learning how to exercise both your will and your focus. You are using your will and your focus to create a word that will evoke a particular result.

This next exercise does double duty in that it shows you how to combine the will and the focus while at the same time helping you create a shortcut in the ritual process. This second goal will become more important later on as we begin to work without tools. The shortcut is to the psychodrama of ritual, which many of us find necessary to get into the spellcasting mood. Look at it as a training tool for your subconscious. For so long, you have taught your subconscious that magick works within the confines of a particular structure. Now that you are breaking the structure, you need to provide it with the skills necessary to think outside the ritual box.

All of us have natural trigger words that, when said, immediately take us to a particular place. They might make us think of a particular person, place, or thing. For example, whenever I think of the word “rain,” I am immediately taken back to a day when the group of people who would later become my coven were having a ritual and BBQ and it started raining. It rained so hard that within minutes all of us were totally soaked. It was the kind of rain I absolutely love—warm, fat drops that fell swiftly from the sky. It almost felt like taking a shower. Instead of running for cover, three of us stood in the rain, our heads turned up toward the sky, basking in the glory of nature. We stood there for about half an hour until the rain stopped, just taking in the feeling of the rain falling, watching the sky above us, listening to the sounds of distant thunder, and seeing flashes of lightning. It was one of the times I felt closest to the Goddess.

To this day, I can still feel the rain soaking my hair, dripping down my nose. I can feel the wet T-shirt and jeans cling to my body, and I can even see the expressions on the faces of my friends as we basked in the warm rain.

### *exercise 1.3*

#### **Trigger words**

You will need:

*5–20 minutes a day for a week*

*Pen and paper*

There are two ways in which this exercise can be performed. You can mentally walk through the physical steps of a ritual, or if visualization is difficult for you at first, you can walk through the steps in real life, using the action to build your trigger word. I’ll describe the method using visualization; if you choose to do the exercise physically, just adapt as necessary.

To begin, choose a word that makes you think of being in a ritual circle or doing spellwork. Use the techniques discussed in Exercises 1.1 and 1.2 to help you do this. For this to be most effective, pick a word that already has a magickal or mystical meaning for you.

Once you have chosen your word, take a few moments to ground and center yourself. Now, keeping the word in the forefront of your mind (chant the word out loud if you need to), mentally walk through the steps of a spell or ritual. Focus on each step that you normally take when performing the ritual.



- [read Experiments in General Chemistry: Inquiry and Skillbuilding](#)
- [click The New Drawing on the Right Side of the Brain: A Course in Enhancing Creativity and Artistic Confidence \(2nd Edition Revised\)](#)
- [Eyrie pdf, azw \(kindle\), epub](#)
- [click Adorned in Dreams: Fashion and Modernity pdf](#)
- **[download online Affirmative Action Around the World](#)**
  
- <http://aneventshop.com/ebooks/The-Supermodel-and-the-Brillo-Box--Back-Stories-and-Peculiar-Economics-from-the-World-of-Contemporary-Art.pdf>
- <http://studystategically.com/freebooks/Test-Driven-JavaScript-Development--Developer--s-Library-.pdf>
- <http://www.shreesaiexport.com/library/Eyrie.pdf>
- <http://interactmg.com/ebooks/Thirteen--Women-of-the-Otherworld-.pdf>
- <http://aneventshop.com/ebooks/The-Gothic--A-Very-Short-Introduction--Very-Short-Introductions-.pdf>