



N.A.O



Rouns of Draiocht

by

Nine AO

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INTRODUCTION

The following black book is comprised of old ways and nouveau practices. The old ways do not come from late 20th century re-constructionist witchcraft and druidry, however. They instead come from a long-surviving, aural magick tradition (that T.C. Downey has begun inheriting) which is still being practised by a few extended pagan families within certain rural locals of the British Isles, areas where the original inhabitants —now termed Celts but originally termed Britons by the Romans — were forced into hiding or exile during the Roman invasion of Britain circa 43 AD.

Most of the Celts fled to the kingdoms of Gwynedd, Powys and Dyfed in the land that is now called Wales; Alba — that what was to become Scotland; and Hibernia — that was to become Ireland. The last few chose to conceal their ways and remain in areas of Lloegyr such as those now known as the counties of Sussex, Herefordshire and Yorkshire, to name a few.

The nouveau practices were developed to provide the gnosis of Druwydry with a magick praxis through which greater knowledge can be derived via direct experiences with the AO. Both the old ways and nouveau practices within Rouns of Draíocht correspond to the Nine Worlds alchemical system developed by T.C. Downey and 9AO. In addition, the ethos and mythology of the Insidious Way that was created by Mr. Downey and his Dreads (collectively known as the House of Iconoclasts) is also respected within this work.

- Unnamed friend of T.C. Downey

FIRST STAGE LÉARGAS

Form I: Earth (day)

Find a tranquil woodland area and remove your upper attire. Position your back flat against the ground and outstretch your arms, proceeding to dig your fingers into the soil and keep them in place.

Close your eyes and visualise your mind's eye breathing out as you inhale; breathing in as you exhale. Tune into the sounds around you, try to listen for the groaning of the trees, then visualise their roots growing and spreading beneath you.

Visualise the soil slowly transmuting into a black liquid, as it pulls you downwards into the earth, into the subterranean valley inhabited by luminescent Mycelium. Take a moment to accept the numinous reality of your situation, the sheer chthonic beauty and intrinsic symphony of it all. Listen for the sound of distant flowing water; listen as it grows louder and louder, and louder still, until you witness it submerge everything in the chthonic valley, and finally, yourself.

Allow the water to push you upwards to the surface whence you came, feel yourself being pushed through the soil, born into the world again. Open your eyes and gaze at the canopies of the trees, until you are ready to return to your feet, and to yourself.

Form II: Water (night)

Locate a body of clean, natural water. Wade into it with your arms slightly outstretched beside you and your fingers parted. Feel the pull of the water as it slips through your fingers. Splash water onto your face, then run your fingers over your head.

Submerge yourself deeper in the water, thereby allowing the water to reach the chest, then the neck, then the lower half of the face, ensuring that breathing through the nose is still possible.

Cease all movement and close your eyes, then perform the reverse breathing technique (Form I: Earth, paragraph 2).

Visualise the soil on the banks of the water turning to sludge and filtering into the water: bare witness as it changes the colour of the water, subjecting it to a certain alchemical process, transforming it into the Dark Pool wherein sinister knowledge is sought.

Remain submerged until it feels like the 'right time' to leave the water and return to yourself, changed.

Notes:

(1) Léargas (Irish Gaelic) translates as an awakening; realisation, of the nature of things.

(2) Léargas addresses: point 1 (meditation); point 2 (energy work); point 3 (visualisation), and point 9 (nature connection) of the spiritual practices for Druwydry. Therefore, it should provide an optimal foundation for proceeding practices.

SECOND STAGE LÉARGAS

Transformative I: Water

The first task is to choose a location with a stream, river, lake or pond. The location in question must bring a feeling of contentedness and serenity into being for the initiate; a place where their will to survive would confidently stroll into the eternal dark sunset with no regrets, hand-in-hand with the acceptance of their personal Wyrd.

Once a suitable location has been found, settle down for a time, and take in the auditory, visual, and kinaesthetic parsements of the chosen location; introduce skin to its waters; observe the animations of the trees; receive the sound of rural bird-song, whatever is needed to build an empathetic connection with the location. Before departing, draw the sigil of Luna on whatever material is at hand, crouch by the water and place the material on its surface while still holding onto a corner. Listen to the ebb and flow of the water and release the material when it is deemed that the time is right.

The next step is to allocate more time than usual to family, partners, friends and pets. Once again, when the time is felt to be right, when contentment is solidified and moments of happiness become frequent, resume the previous allocation of time. The initiate must then commence a meditative process in a graveyard of their choosing, visualising and focusing on all the pain and suffering, kept alive only by loved ones of decomposing cadavers; read the inscriptions upon the headstones of the corpses, learn the names of those who once inhabited them. Visualising the silent, parched aftermath of the death of someone loved can also assist in the overall process. As with all rites thus far, honesty is an integral part of this phase. The initiate must deactivate their ego and allow uncontrollable emotional responses to possess them. An additional amount of time should also be sacrificed to post-contemplation before departing.

The final phase will see the initiate return to the first location, carrying the numbed weight of the previous event.

At the last location, place all electronic devices in a safe location, stand in front of the water and induce hyperventilation, concluding with one last great inhale and exhale. On the exhale step forward into the water without the removal of clothing, close the eyes and wade in as calmly as possible. When the water level is felt to be at the waist, resume wading but slowly start lowering the body with each step until fully submerged. Once submerged, the initiate must contemplate nothingness, silence, and stillness, feeling it internally and externally. As with the previous phases, rise out from the water when the time is intuitively felt to be authentic, and leave the area.

Transformative II: Earth

It is through this working that the need for ostentatious adornment, in a bid to make the self feel unique, special and important, is put to death. Much like monastic teachings, the initiate's body and mind will adapt to the hard and cold nature of their environment, culminating in the ability to connect the AO no matter the location. The logical presumption would be that a working up from more forgiving ground, such as a cushioned floor, would be part of the routine, but the mind and body adapts more efficiently under harsh conditions or breaks entirely.

Assume a comfortable seating position and light a petrichor incense stick or rub petrichor oil into the skin. Begin meditation by closing the eyes and breathing in a normal pattern. As the body inhales, visualise the mind exhaling, and when the body exhales, visualise the mind inhaling, allowing the petrichor to enter the body and be absorbed by the mind. It will take some time for the initiate to get used to the pattern, but it is one of the most efficacious methods, used by Taoist monks, for entering meditative states.

At least 5 days should be spent meditating in this environment for as long as is comfortable, before moving onto the next. Repeat the previous steps but find a location with an even stone ground

Placing a large flat rock in the middle of a field and sitting upon it will provide the same effect for the initiate if a suitable location cannot be found.

Spend three days meditating in this environment for at least 15 consecutive minutes on the first two days of this phase, followed by 30 minutes on the third day.

The final phase is situational and will only take place over one day. The initiate may choose between a cave or an open field during a rainfall for this phase. Minimalistic clothing is to be worn during the final phase, in the form of a robe or long shirt with no trousers or footwear, or all clothing is to be stripped entirely; the decision lies solely with the nature of the initiate.

Once prepared, proceed to meditate using the previous system for a minimal of three hours. A break can be taken no less than every 30 minutes, and meditation must be resumed no less or more than 15 minutes after a break to ensure the maintaining of a consistent and detached state from the world.

This should not be too difficult as the mind should instinctively know the minimal amount of time that is to be allocated to each meditative session by now. If any problems should occur with this however, an associate can, upon request, remain a short distance away to assist with timings by coming close and tapping them on the shoulder, removing the need for the initiate to track analogue time with a watch.

On the passing of the third hour, the initiate may choose to remain longer or depart from the area.

Transformative III: Fire

The rain is of comfort to some, but to others it is dread: and so follows, the same pattern amidst a sun-filled day or a snow-canvassed night. While holding awareness of this, it is through this stage that the initiate will begin to obtain a knowing of their dormant empathy with Terra.

On the first night, set aside a large space on hard ground, followed by the extinguishing of any unnatural light and the placing of one ignited candle in the centre. Pierce the finger, and on a piece of non-lined paper the size of a letter, previously stained with tea, so that the colour and texture resembles that of an ancient parchment, paint the fuþorc rune: ūr, in blood, and place it in front of the candle. Assume the position of meditation that now comes naturally and track the candlelight as it moves over the rune.

After roughly a minute of tracking, disconnect the self-awareness by holding the breath and focusing on the rune with intensity for approximately 20 heartbeats – placing one hand on the chest in order to feel the beats – then exhale and relax the eyes. Within a short amount of time a feeling of calm ecstasy will occur. Remain in that state for long enough and the rune will begin to blur, branch out, and finally mirror itself, signifying its opening. When ūr has been opened, close the eyes and experience the skeleton of the aurochs, glowing blood-red in the darkness of the unconscious. When the aurochs has faded, extinguish the candle's flame with the thumb and forefinger, and retire to bed.

The next morning, pack a rucksack with food and water, and head out into the rural land with the parchment. Should any highland cows be seen along the way, take some time to interact with them if possible.

Find a large hill or mountain overlooking the vast wilderness or countryside, deploy the rucksack, and feed and water the body while taking in the vista. Take the parchment out after the water and food has been consumed, focus on ūr, and then begin meditation.

Gently release the parchment into the custody of the wind when lineal time is felt to be non-existent.

Transformative III: Fire (Winter Version)

Venture into an isolated, snow-blanketed woodland at night, strip to the waist, and find two trees opposite each other with a medium-sized space between. With a piece of white chalk, draw the large inversion of the Ƴ rune on each trunk, taking care not to bend the drawing around the tree so the lines are as straight as possible. Make sure they are facing the same direction and are of similar width and height, and pace backwards until the space between the trees is at its darkest but the chalk markings are still visible. Take a seat on the floor and open each Ƴ. Once they are opened, focus on the dark space between the trees and disconnect the gaze. Visualise ǀ burning in the darkness within the space and listen for the sound of the aurochs coming from the woods.

The initiate may choose how long to stay at the location at this point, for the ritual is concluded the moment the spirit of the aurochs is absorbed back into nature.

CIRCULATION

Prefatory Note on Cleansing: Before each Circulation a cleansing must take place. Nature is perpetually cleansing itself and so too must the Druwyd cleanse, lest they introduce ‘impurities’ into Nature and negatively impact the nexions they will be opening. The two recommendations for cleansing are: (1) smudging with white sage; and (2) bathing in salt water.



Circulation I

Stand barefoot upon natural ground and assume the Wuji posture (Qi Gong). Turn your palms face-up and bring your hands together with the finger tips of the left hand roughly half an inch from the right hand, as if holding a bowl in both hands. Raise the shape to the heart area while inhaling and then invert the shape, bringing it down to your naval while exhaling.

Repeat this as many times as desired but a minimal of five repetitions is advised. Finish with positioning your back against the floor and meditating on the earth’s energy.



Circulation II

Take a knee and place both hands face down in a body of clear, shallow water, ensuring the thumbs are touching; fingers are spread. Slowly rotate the hands inwards until the forefingers connect to form the shape of a triangle and bring the other fingers together. Finally, push the thumbs inward so that the shape resembles the head of an arrow, then reverse the movements until you return to the first position. As you perform the

movements, visualise a red opening up underwater in the space between the hands.

When you are ready to conclude the Circulation, hold your breath, place your left or right palm over the rend and visualise the water penetrating your palm, entering your veins and spreading through your body. When the breath can no longer be held, slowly exhale.



Circulation III

Build a small fire, or light a candle, and gradually bring both hands together – palms facing inwards – around the flame and then contract them, as if massaging the flame between them. Begin as close to the flame as possible without causing pain, following your own heat tolerance by making the space between the hands larger if necessary. The temperature should remain warm on the hands, not hot or cold.

After however many repetitions you feel are required, withdraw the hands and take a step back. Focus on the flame, try to predict its movements as it dances atop. Before long, you will find that your predictions are becoming more accurate...



Circulation IV

Locate a hill, mountain top, bay – anywhere in which the wind can manifest at its strongest, and take a seat or knee not too far from the edge. Focus on the horizon until the wind can be clearly heard then close your eyes and begin the reverse breathing technique (Taoism) to enter a meditative state. Open your eyes once entranced, reach on hand above your head and slowly clench the hand into a fist when the wind is at its strongest, keeping it clenched until the wind eases, then slowly unclenching it into an open palm again.

Repeat this five times and rise to your feet with your arms outstretched as the wind begins to pick up again. Embrace the tempestuous energy of the wind; let it rattle you; move you, in body, mind and spirit. Stand for as long as you are able. Once the power temporarily subsides, fall to your knees. When the wind returns again in full force, explode to your feet and meet its strength a final time, enduring and absorbing its energy until it flows back into a gentle state.

QE

Circulation V

Participate in sexual union with the express purpose of raising, releasing and harnessing the tremendous occulted power of the female orgasm. While on the precipice of climax the partners should visualise a purple light shooting and pulsing upwards from the vagina toward the third eye of the female, then further visualise ♀ – through lock eyes – appearing within the irises of the climaxing female in florescent purple before flickering to ∅.

Notes:

- (1) Circulation is the name given to the occult ability of raising, releasing and harnessing fòrsa beatha.
- (2) Circulations can be performed as frequently or infrequently as desired, but proficiency in the art can only be achieved through repetition, discipline and the further independent study of energy work.
- (3) Circulation V is not restricted to a heterosexual encounter and will likely produce a stronger result through its sapphic alternative. However, due to the female orgasm being a cardinal aspect of this Circulation, uranic unions will yield no results.

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Instructions

Write the incantation on parchment and light the incense.

Add all ingredients except the last two into the pouch, soak the string in vinegar and then light the candle.

Recite incantation and burn the parchment after. Proceeding this, place the ash of parchment into the pouch. Then, add hot wax and saliva to the pouch. Lastly, tie the pouch with the string and bury.

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SCRYING

Ingredients and Items

Aqua
Fresh nettle leaves
Three candles
Black ceramic or wooden bowl

Instructions

Boil a handful on nettles until the water turns black. Pour the nettle water into the bowl after cooling. Then, position candles around the bowl, off-centre. Extinguish all lighting and light the candles. Following this, stare into the bowl from above and relax the gaze. Finally, Vibrate “Olenos” four times.

NOCTURNAL SCRYING

Preparation

Locate a cave or mine, or seal oneself in a room at night with decent acoustics and hard flooring and extinguish all lighting.

Instructions

Lay on the floor and close the eyes. Vibrate the letter ‘a’, followed by ‘z’, ‘o’, ‘t’, and finally ‘h’. Next, reach upwards and visualise the darkness wrapping itself around the hands.

Bring the arms back down to the side and manipulate the fingers inward. Reach upwards with both arms and bring the hands together to form a ball.

Ascend from position and stand upright with legs apart. With palms facing upwards, slowly bring the hands to the heart while breathing in. Upon reaching the heart, turn the palms the opposite way and slowly push down towards the lower stomach.

Repeat this movement nine times: again – slowly bring the hands to the heart while breathing in; turn the palms and gradually push down toward the lower stomach.

For the conclusion, assume the kneeling position, place palms on the ground, and gaze at the floor between your palms to begin scrying.

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TOTEMS



Construct a frame using sticks, twigs, twine, and/or nails. Impale (or hang) organ(s) on the frame – limbs can also be used. Then, hang ‘dead’ or ‘alive’ material from the frame. Crystals can then be placed around the base (optional).

The organ(s) or limb(s) serves as a direct link to the target’s body and specifically targets that organ with the intention. Baneful example: to cause someone to experience blindness of a most excruciating kind, the organ that is impaled on the frame should be an eyeball or two. Benevolent example: to assist with the healing of a head injury, a head should be impaled on the frame.

The ‘dead’ or ‘alive’ material directly impacts the level of benevolence or baneful-ness attached to the intention and works in conjunction with the purpose of the organs or limbs. Therefore – for a baneful working – rusty nails, decaying or rotting matter, etc. are the preferred materials. Conversely – for a benevolent working – a bottle of moonwater, healer’s grave dirt, resplendent flower (non-poisonous), goat’s milk, etc. are the preferred ingredients.

Crystals are placed around the base to generate more acausal energy to contribute to the intention and sustain it for longer.

FLIGHT

Instructions

Begin meditation laying down. Visualise being slowly submerged into the blackest soil. Visualise an inverted tetrahedron opening above – focus on the void within. Visualise black roots emerging from beneath and wrapping themselves around the body, slowly tightening. Watch as the tetrahedron becomes smaller as you are pulled into the unknown subterranean depths of Terra.

The idea of being pulled downwards in order to achieve the state known as ‘Flight’ in traditional witchcraft may seem contradictory to the very definition of the word, but it is far more effective in terms of its calming visualisation than the visualisation of the ‘Abrahamic ascension’ in other currents of magick.

For best results – at your own risk – consume a ‘flying tincture’ twenty minutes prior.

TRICKS & TOOLS

Poppet

Doll made from natural materials and filled with biological matter of target(s) or parchment with inscribed intention. Place in vicinity of target(s), or subject doll to elements (negative).

Branch of Intention

An infused rag is tied around a barbed branch while intention is spoken. As the rag breaks down the intention becomes more probable.

Witch Bottle/Jar

Parchment with name and/or intention placed inside a glass bottle along with biological material of target(s), cobwebs, dried undesirables (negative) or dried desirables (positive). Sealed with a blood-covered cork and beeswax.

Charm

Typically a parchment with written intention punctured by a nail. Any object can be used as a charm provided its prior function has been neutralised.

Druwyd's Breth Powder

Powder formed from dried and grounded ingredients and blown onto the target(s) or into a flame (if link has been established between practitioner and target).

Witch's Ladder

A long piece of string with negatively charged bones and plants attached, usually buried or hung for protection or oppression.

Cairn

An assortment of stones arranged to mark a location or hide objects. Cairns can be further protected by covering the stones in semi-toxic or toxic plants, barbs, insects, animal carcasses or urine and faeces (if absolutely necessary).

Flying Ointment/Tincture

Ointment or tincture used for enhancing astral projection.

Reflective Oil

Oil used for reflecting curses and hexes back to their origin.

Witch Salt

A concoction of Lycopodium powder, charcoal powder, salt, and iron powder – used in fire rituals and Druwyd Breth Powders.

Tribal Paint

Paints made from natural ingredients for the purpose of adorning the body with sigils and markings, and/or the sensory manipulation of observers.

Ritual Knife

Small knife with a non-serrated edge used in blood-letting and other oper related practices.

Ritual Branch

Large branch used in a sceptre-like way during congregational rituals and rites.

OINTMENTS, POULTICE, COLD INFUSED OILS, COLD MACERATIONS, TINCTURES, TONIC WINES AND DECOCTIONS

Ointments

Melt wax and add finely cut herbs. Pour into filter bag and drain into container. Finally, pour molten ointment into jars and loosely lid.

Poultice

Simmer herbs for 2 minutes. Rub oil on affected area and bandage herbs in place.

Cold Infused Oils

Place herbs in a jar and pour oil until full. Close jar and shake. Place jar in the sun for 2-6 weeks, then using filter, drain liquids into bottle(s),

Cold Macerations

Pour 500ml of cold water on 25g of herbs and leave overnight. Strain and pour liquid into containers, then store in cold environment.

Tinctures

Place herbs in glass jar(s) and cover herbs in strong alcohol. Shake well for 2 minutes once glass is secured. Store in a cool, dry environment for 10-14 days and shake every 2 days. Lastly, filter liquid through a cloth and remove solids before pouring tincture into bottles and storing,

Tonic Wines

Place herbs in jar and fill with wine. Close the jar, shake well, and leave to mature over 2-6 weeks.

Decoctions

Boils herbs, simmer for 20-30 minutes, and strain liquid into container.

HUD POWDWR

“Druid’s Breth”, as it is phonetically known in certain Anglo-Cymru magick traditions, or “Witch’s Breath”, is a verb used to describe the blowing of powder into a flame, the ether, or the face of a person be they a target of baneful or benevolent intent.

The concocting of the powder is a relatively straightforward affair but requires knowledge of herbalism, necromancy and practical alchemy to become proficient in: Herbalism is required to be able to recognise, forage and know the effects of plant-life; Necromancy is required to be able to correctly procure and utilise bones, ashes and dead or decaying matter; and Practical Alchemy is required to be able to transmute ingredients in preparation for grinding.

There is a great deal of opportunity for experimentation when it comes to powder recipes once you have the fundamental ingredients added; these ingredients being what the bulk of the powder is made from. Such ingredients are: dried soil, chalk, ash, charcoal and flour. While experimentation is encouraged for the secondary ingredients, one recipe shall be provided to demonstrate how certain ingredients and intentions coalesce with one another.

Biting Powder

Ash; Bone meal; Black Pepper; Negative grave dirt; Psilocybe Semilanceata.

The recipe provided is for increasing susceptibility to the ability known among practitioners in the Welsh Marches as ‘eye biting’, whereby a special Witch – brathwyr llygaid – seeks to induce a curse within her target with a particularly intrusive gaze that has been imbued with the power of an acausal entity.

Measurements are important, of course, but part of learning the craft is learning how much or how little of an ingredient is required to produce a particular effect, or how best to maximise or minimise that effect.

Utilisation of Powders

Before a powder can fulfil its function, the practitioner needs to first incant their intention shortly before blowing the powder. The intention must be conducive to the powder concoction otherwise it will not produce the intended effect – example: using a powder that contains grave dirt taken from the resting place of a healer with the intention and incantation of a curse will not result in a hex because the holistic magickal formula is incorrect. On the other hand, using grave dirt taken from the resting place of a murderer instead will be relevant and conducive to the intention and incantation of a curse because the formula is correct.

Once this has been understood, the next step is to learn the basic applications of Druid's Breth, and henceforth begin experimenting with different powders.

Application I: Fire

Powder is blown into a flame after the incantation has been performed. The intended target must be held in mind as the powder is blown into the flame to form a connexion between the practitioner and the target.

Application II: Human

The powder is cupped in both hands, or held in a singular hand, followed by the whispering of the incantation. It is then blown directly into the face of the target from close range.

Application III: Ether

The powder is cupped in both hands; the intention is spoken, incantation performed, and then the powder is gently blown from the hands into the ether.

Note: Druids Breth can be used in conjunction with a variety of different forms of magick, both internal and external, destructive and constructive. Performing the act brings the practitioner closer to understanding \triangle as a parsement of the AO.

RECIPES FOR DRUWYD BRETH POWDERS

Hex

Black pepper
Bone meal/ash
Gravedirt
Witch salt

Healing

Witch salt
Bone meal/ash
Gravedirt from a healer's burial
Herbs for alleviating ailment

Evokation

Powdered sugar
Bay leaf
Cinnamon
Aniseed
Ingredients related to entity

Dream-walking

Atropa Belladonna, Psilocybe Semilanceata, Dream root or Damiana
Passion flower
Biological matter of target

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THE REFLECTED REVEALED: ONE SHAMANIC AND NECROMANTIC RITUAL

Find a location where the bones of an animal have been buried and arrange several medium-sized stones in a henge to resemble the symbol of the AO. Once night has fallen, place two candles on the left and right side of the AO symbol, using lanterns to protect the candles from the wind if necessary.

Beginning at the top of the symbol, walk widdershins around the stones while using the shaker, ensuring the rhythm of the shaking is akin to a heartbeat. One rotation translates to one reverse revolution of the Earth around the Sun, so walk around the stones until the number of revolutions reaches the year in which the animal perished. If you do not possess that knowledge, cease when it feels right, ending where you began.

Walk through the centre of the stones, turn around and kneel in front of the bottom of the AO symbol. Focus on the area where the bones are situated and visualise the essence outline of the animal rising from its resting place, its luminescent colour corresponding to the emotion it felt at the moment of its passing. Allow yourself to become a nexion for the spirit of the animal: roar, scream, yelp, whimper. Be honest about what you feel from the animal and channel it into wondrous expression, permitting it to change you, shift you, into the animal.

Before long, exhaustion will take root. You will collapse to the floor and be presented with the option to close your eyes and engage the visions that come, or enjoy the chthonic emptiness of the night sky above.

Addendum : Crafting the Shaker

For the construction of the shaker the following ingredients and equipment are required: 1 fabric pouch, 2 small glass vials (with corks), 3 small pieces of quartz, seeds, blood-infused salt or soil and several tiny stones.

Begin by filling the pouch with some salt. Add the tiny stones to the glass vials, fill them a quarter of the way, seal them, and then add them – plus the rest of the ingredients – to the pouch. Make sure the contents of the pouch have enough room to clash, lest an underwhelming sound be generated upon shaking.

Penultimately, fasten several bone fragments to a length of string and tie it around the pouch about an inch below the top, proceeding to seal the top of the pouch with hot wax. Lastly, attach the sigil or symbol relevant to the working(s) that the shaker will be used for by drawing the sigil/symbol on a small piece of parchment and sealing it against the pouch with hot wax.



AO

RITUAL FOR PRESENCING DARKAT

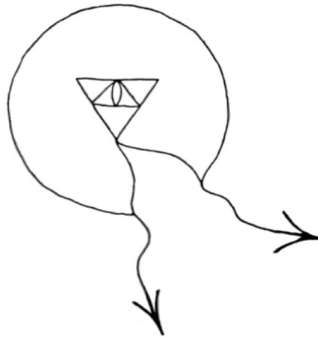
Preparations

The ritual must be performed when Jupiter is rising. Before undertaking the ritual, a base powder is to be made from chalk, bone dust and ash. A purple plant and mineral must then be added to the powder once reduced to an optimal state via grinding and chipping. Note: The advised plant and mineral for the powder is Lavandula and Blue John, but other plants and minerals with a purple hue will suffice.

☉ is to be painted upon the rear of the non-dominant hand prior to the performing.

The Ritual

Begin by drawing the following sigil upon the earth:



Place a quartz tetrahedron in the centre of the female triangle and a candle just above the tetrahedron, and light the candle.

Retrieve the tetrahedron and hold it in both hands with open palms, skywards facing. Chant (Mode I) or vibrate “Agios o’ Bahomay” to the

appropriate sphere number to open the gate to Jupiter, then whisper “Darkat” five times while drawing the following characters above the sigil:



Proceed by vibrating “Onben eallwealdu Darkat ƿ rúne”. Conclude this step by placing the tetrahedron back on the female triangle. Then, take a handful of the powder and blow it into the flame of the candle.

Allow what is to be, and to be seen, to happen without intellectual exertion. Be honest with the experience, even if disappointing on the first try, because sooner or later the Sinister Muliebral shall impart its wonder and wrath.

Notes:

(1) Blue John is somewhat rare and can thus only be acquired from a specific subterranean location in Derbyshire, England. However, Blue John has been known to rise through the hills above the cavern where it can be acquired by sifting through the stones during particular seasons.

(2) ‘ƿ’ is an OE symbol used to denote the Tironian ‘et’.

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