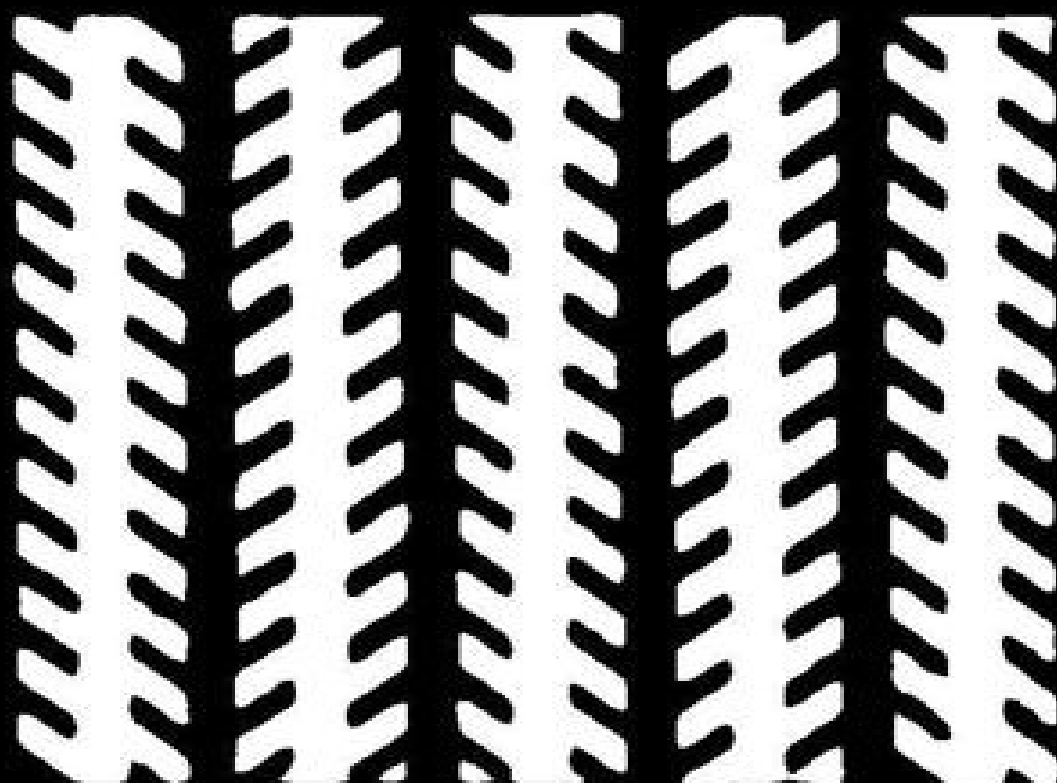


sigil magick: the basics



by Anousen Leonte

Sigil Magick:

The Basics

by Anousen Leonte

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other works:

Evocation Through Sigil Magick

Scrying Without Tears

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1

Introduction

This short book is on the topic of crafting physical *sigils* for the sake of *spell-casting*. It is the companion volume to my other book, *Evocation Through Sigil Magick*. However, in this work I explain in greater detail some new ways of both crafting and destroying *sigils*, which also applies to their use in summoning, and to *sigil* magick in general.

Sigil magick is the art of developing, contacting or expressing the unconscious mind/will through abstract or non-representational, physical forms. The term *sigil* is Latin for *seal*—i.e. the seal used to summon a Spirit. Here is an example from an old Grimoire:



Phaleg, Spirit of Mars

A *sigil* serves as a sign and point of magickal focus. The fact that it does not represent anything in the material world is its power. The idea behind *sigil* magick is that one takes a topic—whether it be an entity, statement of intent, etc.—and *scrambles* it until it becomes a glyph or image which corresponds to the topic without representing the topic. To craft a *sigil*, one merely needs to develop an abstract ideogram out which symbolizes one's intent but which does not represent anything known to memory.

Once one does this, magick can be performed with it. It is possible, using *sigils*, to change reality to one's desires, provided the change is possible to perform. For instance, it is not possible, perhaps, to become King or Queen of Norway, but it is possible to better one's financial situation, to cause an enemy to fall sick, to find a rare item, etc. But, still, more might be possible than we realize.

In addition to spell-casting, it is also possible to evoke any entity one wishes to—or, at least, it is possible to attempt this evocation. It is true that the entity does not always appear, though this might be due to an improperly performed ritual, astrological interference, or other causes. Therefore there are two kinds of *sigil* magick referred to here: (1) *sigil* magick the aim of casting a spell with the intent of causing changes in physical or mental reality and (2) *sigil* magick with the aim of evocation or summoning a spirit.

When spell casting, the *sigil* must be charged with magickal power, sunk deep into one's unconscious mind, and then destroyed or strategically placed as a kind of talismanic object. Destruction is done in order to properly remove the *sigil* from manifest reality, allowing it to exist as a thought-form in unmanifest reality or pre-manifest reality—that is, reality that has not yet manifested, but will. In casting a spell, no spirit or entity is summoned—one merely performs the proper ritual with the *sigil* in question, and leaves it at that. In time, the result will manifest. A strategic placement, however, is done to allow the *sigil* to radiate its influence on a specific area. It can be destroyed eventually, but not right away.

There are five means of destroying a *sigil*: by air, by earth, by water, by fire or by one's hands. These I will describe at the end of the work.

In evocation and summoning, however, the *sigil* may either be destroyed or preserved, depending on the request of the spirit one is summoning or depending upon the entity's nature. A spirit, for instance, may request that you keep the *sigil* preserved and use it for future summonings, or the spirit may also request that it be burned, buried, etc. In some cases, the nature of the spirit may require that the *sigil* be destroyed. And, conversely, the spirit's nature may also require that the *sigil not* be destroyed. It depends on the situation, the spirit, and the reason you are evoking them. Generally, if your aim is to only commune with a spirit or gain knowledge, the *sigil* is often preserved, whereas if you are seeking the spirit to cause a physical occurrence, the *sigil* may need to be destroyed. However, the opposite can also be true—in each case, the spirit or entity's guidance should be requested during the summoning to see what it wants.

It is important to observe this distinction because the type of *sigil* you will be crafting should be dependent upon what you will be doing, ultimately, with the *sigil*. Some *sigils* cannot be destroyed by certain methods, so if you are planning to destroy the *sigil* you must take this into account before creating it. Also, if you have never performed a spell through *sigil* magick, I recommend reading this entire booklet before you start, as there are considerations you should take into account which I only deal with in the later sections. Or, if you want to start right away, begin with something small and use paper and ink as the simple medium of your *sigil*.

Moving on. . .

Developing a Sigil

The first step in making a *sigil* is developing a statement of intent. Here is a simple example:

I will receive a job promotion.

It is often a good idea to physically write this down on paper, as all physical acts increase the power of the *sigil*. Also, it is recommended one use definitive rather than possible statements, such as *will* rather than *should* or *may*.

Once you have written it down, then you may scramble it into its essential, component parts. A common method is to remove all repeating letters:

IWLRECVAJOBPMTN

Alternatively, you can remove all repeating letters *and* vowels:

WLRCVJBPMTN

Once this is done, then you may overlay the letters on to eachother, making an abstract design. Here is one using the first statement:



You may make a few attempts at this before you find one suitable. Also, if you are so inclined, you can even translate your statement of intent into a language with which you are not familiar, or you may use an alphabet with which you are not familiar.

Here is the statement crafted into a *sigil* using the Cyrillic alphabet:



This is only one means of doing so, however—albeit the most common. But the means of developing a *sigil* are as vast as the human imagination can fathom, and the use of letters or an initial, comprehensible statement of intent is by no means the only way.

I have found some success using these other, more experimental methods:

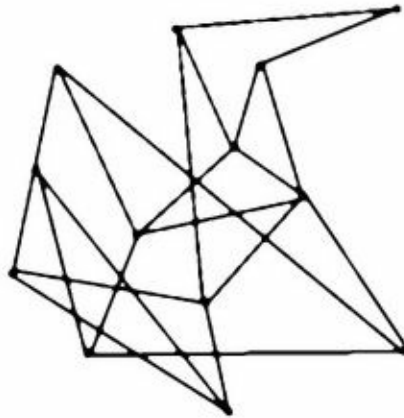
Random Dots

Here, all you do is take a piece of white paper and a pen, and state your intent out

loud, or mentally, while making random dots on the paper:



Afterwards, you may connect the dots with lines as you wish, revealing the *sigil*:



Automatic Sigilization

In this case, rather than making random dots, you simply make random movements on the paper with the pen while the statement of intent is being said out loud or internally, and you may use the resulting swishes and scribbles as the *sigil*:

25

26

Ink Splatter

For this method you should have black, water paint or Indian ink with a dropper. You then take a piece of paper, place it on the ground or table, then drop the ink on the paper so that it splatters—while, also, reciting the statement of intent. The resulting splatter will be your *sigil*:



Sigil Mantra

In addition to the physical, visual *sigil* you may also make a *sigil mantra*, which is a kind of charm/prayer built out of the components of the *sigil* that you must continually recite. The point is to scramble the statement of intent to the degree that it no longer resembles its original form, and then to recite the scramble continually while charging the *sigil*, and while sinking the *sigil* (as I will explain later).

For example, if we take our initial statement of intent "I will receive a job promotion", we can do a similar method as before and arrive at the following scrambles—although in this case the vowels should be increased rather than removed:

ilawil vareeiec a jebo ropooinamet

iwio ieano itom orp bo jaevie cerlala

ilawi alova reeiec a iebo ropojo inametiawio

ieano itom rorpalare bora jarevie cerlala

Shorter mantras are good for prolonged recitation, but longer mantras have the added effect of scrambling one's mind in the process.

As stated before, there are myriads of different ways one may make a *sigil*. At first I would recommend utilizing the more common letter form of the *sigil*, and only move on to the latter types, or any new type, once you have had success with the letter form. If you are finding that your spells are not working, it may also mean that too much of your conscious mind is involved in the process, and you should use a more abstract type of *sigilization*. In any case, once you have developed the basic design for the *sigil*, you may move on to the next step.

Crafting the Sigil

After the form of the *sigil* has been made, the next step is to give the *sigil* a physical basis—one which will either be destroyed as a catalyst for the ritual working or kept for later use as a kind of consecrated, magickal item. If you want to strategically place your *sigil*, also, rather than destroying it, you will find that sturdier *sigil* materials work best.

Paper sigil

The paper *sigil* is by far the easiest form of *sigil* to make. You simply take white, unlined paper, blank ink, and transcribe the *sigil* upon it. This method is best if you are planning on destroying the *sigil*.

Eventually you may want to branch out and try colored paper and colored inks. Here, the rules of sympathetic magick and antipathetic magick might apply—that is, if you wish to use colors it is good to learn the astrological or elemental correspondences of different colors, and construct the *sigil* on that basis. For instance, if you wish for a monetary achievement, a blue or green *sigil* is appropriate, whereas if you wish for an intellectual achievement or satisfaction you should use orange and yellow. These colors resonate with the fundamental idea of the *sigil*.

In terms of evocation, it is best to use older, more worn down or yellowing paper. This gives a sense of gravity to the ritual, and is preferred by spirits.

Painted sigil

A painted sigil is best if you are planning on keeping the sigil for later use, although if you put a lot of work into a sigil and destroy it as part of a spell, the effect of the *sigil* can be felt in far greater force.

To paint a sigil, it is necessary to paint both the background and the *sigil* itself. Spend time in carefully painting a single color wash as the background, or a variety of colors, but not to the extent that they overpower the sigil itself. Once you have

done this you may paint the sigil in the foreground so that it stands as the main point of focus.

As with a paper sigil, your choice of colors should follow the rules of correspondence—astrological, elemental or otherwise.

Metal sigil

A metal sigil should be fairly self-explanatory. Here you simply write the sigil on a metal of one's choosing, whether it be copper, brass, gold, silver, lead, etc. These sigils are the most difficult to destroy—not to mention being expensive—so sigils made on metal ought to be kept for later use. There is no value at all in doing a sigil for spell-casting purposes on metal, either; they are good almost strictly for purposes of evocation. You should also observe the type of metal aligned to what form of spirit you wish to summon, following the rules of sympathetic magick.

Wood Burned Sigil

This takes more care and consideration, but the amount of time and depth you put into it will show itself back to you in the profundity of the working.

Here, take the light, flat side of a board and trace out the sigil with a pencil. Then, on a hot, bright day, use a magnifying glass to carefully burn out what you have traced. This sigil is not to be used for spells but only for evocations and it should be treated well and hidden from view while not in use.

Wax Sigil

Wax sigils are good for evocations in particular, though they also may be used in tactical spell-casting. To do this, you simply purchase some white or clear wax and some colored dyes to tint it. Then you will need to have a place for the wax to set up into a definite shape, called a mold. This can be somewhat tricky if you are trying to go for a geometric shape, but if the shape of the sigil is square or circular it will not really matter. If you want to make your own mold, you should buy some heavy duty, non-drying modeling clay, then carve or form the desired mold shape into the clay. You will not be able to re-use the mold, as once it tries you will need to pick the clay off the wax.

If you do not care to have a special shape for the mold, you can simply use aluminum foil.

Heat the wax on a stove, making sure that you do re-use the pot for regular cooking.

Once the wax is liquified, then you pour it into the mold along with the colored dye. Stir carefully, then let dry. Once it is completely dry you can then remove the clay or foil.

Now that you have the colored wax mold, you can either paint the sigil upon its flat surface or carve the sigil upon it, filling the grooves with the ink of your choosing.

The wax sigil is especially good for purposes of talismanic magick, as well as a magickally potent object which can be placed in a strategic location to influence property or persons. If you do go this route, you may also place special substances in the sigil itself, making sure they do not disturb the surface. Herbs, stones, bones, etc. may all be placed in the sigil's wax and their combination can follow forms of sympathetic, antipathetic and contagious magick.

Powder Sigil

In this type of sigil, you simply takes a clear, unruffled surface and pours powder upon it, using various utensils to form the powder into the sigil in question. Such a method derives from Vodun ceremonies—though, here, we operate on a small scale whereas in Vodun the sigil takes up a large part of the floor. You may use pencils, razor blades, knives, etc.—so long as the utensil is suitable hard and sharp, it can direct the powder to whatever shape you wish.

By painstakingly crafting the sigil in this way, one forms a strong bond with the sigil and it is cast deep into the mind. After spending much time lovingly crafting the sigil—perhaps even for a few days, depending on how elaborate the sigil is—it is then quickly erased and forgotten. The ensuing feeling of working so hard on something only to destroy it dramatically impacts the psyche, allowing the nascent energies to arise.

If you do choose this method, be sure to do craft the powder slowly, carefully and with a sense of mystic awe. At the end of the ritual, when you destroy the powdered sigil, it will be that much more powerful.

String Sigil

To make a string sigil, take a square-shaped board and hammer in small nails either at random or predetermined places. Then, once this has been done, you may tie string to the different nails in the pattern you wish.

This method I add only for completeness: it has no special benefits over other methods, nor any real downsides. The sigil is more difficult to destroy, and generally

is not as aesthetically pleasing as others, though a person more artistic than I may well turn it into something gorgeous.

Using the Sigil to Cast Spells

Now that you know how to effectively craft a sigil, the next step is actually putting the sigil to use, magickally.

The way one uses a sigil differs, however, dependent upon whether one is performing an evocation or casting a spell. As far as evocation using sigils is concerned, you may consult my work "Evocation Through Sigil Magick." Evocation can be a far different animal than mere spellcasting and, therefore, much of what I will be explaining in this section will not apply to evocation at all. In evocation, the idea is to contact an external spirit and bring it to manifestation, whereas in spell-casting the idea is to release internal energies which then manifest themselves on the physical plane. The two processes are complementary in many ways, but what is true for one is not always true for the other.

After crafting the sigil, spell-casting involves three steps: (1) charging the sigil, (2) sinking the sigil and (3) the final fate of the sigil. All of this should be thoroughly understood before beginning the spell.

(1) Charging the sigil:

Once your sigil has been properly crafted, the first step is to charge it. This means to give it the necessary level of your own personal energy in order to make it magickally potent. By crafting the sigil you have already charged it to a certain extent, but further work is needed to make it truly effective. Some individuals can get very far by the mere crafting a sigil, but these people are the exception to the rule.

The easiest way to charge a sigil is to simply stare at it for a long period of time. You should stare at it until you begin to hallucinate slightly, and allow the hallucinations to continue for as long as possible. It can and should feel uncomfortable to do this: the more discomfort you feel, the better.

From here, it gets more difficult, but the charging can also become more powerful.

For example, you may affix the sigil or a copy of the sigil to yourself and go into a crowded mall, staying there without doing anything but wandering up and down, not allowing yourself to eat or drink during the entire time. If you feel uncomfortable in crowded places, this is especially potent. If you are healthy, you can also charge a sigil by affixing it to your body and fasting throughout the day—in which case, breaking your fast should only be done after step 2 (sinking). Or you may take an extremely cold shower while staring at a copy of the sigil, or stare at the sigil while drinking potent hot sauce. I realize some of these methods sound a little flippant, but the actual point to them all is the same: you must associate the image of the sigil with a heightened state of feeling. Discomfort is easier to find than comfort, and works better anyway (magickally speaking). Therefore, as long as the means of charging involves a) heightened feeling/tension, b) the sigil itself and c) prolonged usage, the sigil can be effectively charged. If you have chosen to use a sigil mantra, it should be recited during the entire time of the charging, also. You can and should, however, make your own methods. So long as you understand the basic principles as to how a sigil works, the methods of charging are as numerous as there are possible sigils. Experimentation is good in this regard, but be sure to document successes vs. failures.

(2) *Sinking the sigil:*

Now that you have properly charged your sigil, the second step is to *sink* the sigil. And by *sink* I mean *to bury the sigil into your unconscious/subconscious mind*. While you were loading the sigil with tension before, now it is time to bring the tension to a boil and then to release it all, entirely. This is different than in the case of evocation: in evocation, the sigil is used as the medium of contact between you and the desired spirit. In spell-casting, however, the sigil is buried alive inside your mind that it may liberate your inner energy and manifest on the material plane. Therefore, in evocation you do not actually need to sink the sigil, but you absolutely must do so in spell casting.

While pain is the best way to charge a sigil, pleasure or pain can be used to sink a sigil. Austin Osman Spare—the first to popularize sigils in an somewhat post-modern European context—advocated a method of willfully passing out called the "death posture", but I have never known anyone to actually use this method and it seems rather unnecessary considering the other methods available. And there are health risks involved for some people. As such, I wouldn't recommend it.

If you want to use pain to sink the sigil, the idea is to feel the pain *while gazing at the sigil*, then to let the pain disperse entirely, allowing calm and relaxation to ensue. An easy but effective way to do this is to hold two weights in each hand and stretch

out your arms in a T-shape as you stare at the sigil. Different people are at different levels of strength, so you must use weights which are not so heavy that your arms will immediately get tired, but not so light that your arms will not tire. Ideally, you should keep them lifted for 4-to-5 minutes or longer, and as the pain progresses the sigil will be increasingly and progressively charged.

At the moment the pain is too much, you must hold the sigil fixedly in your mind's eye, and call forth the mantra in earnestness and groaning. Once you have done this, you may let go—however, continue to gaze at the sigil as you feel your muscles relax. Then close your eyes. The sigil has been sunk and is ready to be destroyed.

If pain is not your preferred method, you can also utilize sexual methods in the same way. The idea of sinking the sigil always involves extreme focus and pain/ecstasy followed by total release and relaxation. There are no better ways of doing this than be utilizing the body's own capacity to feel this and repeat the feeling—muscle flexing and sexuality being the most obvious choices. And as there is no health risk involved in either, there need be no great experimentation in this regard.

(3) *The final fate of the sigil:*

Now that you have sunk the sigil into your mind, the next and final step is to either destroy the sigil—thereby liberating the power *away* from the physical sigil itself—or to place the sigil strategically near the area you wish to influence, concentrating the energy closer to the expected target. It is an apparent rule of magick that one must be somewhat close to the intended target or possess some means of communicating or resonating with it in order for the magick to be effective. Therefore, the sigil must either be destroyed or placed near the target for it to work.

There are pros and cons to both methods. In the case of destruction, the magickal power of the sigil is freed from its material basis and allowed to influence its intended target more directly, for destruction allows the magickal energy to cross wider areas and influence at a greater distance. The benefits of this is that it is not as tied to any local area and its results will often be far quicker than otherwise. The power, however, is somewhat less than if the sigil is strategically placed, and the effects are less certain. Unintended consequences *can* and *will* happen. Yet, nevertheless, there are certain types of spells which can *only* come to pass through this method, and it is the most common form of sigil magick.

In strategically placing the sigil, however, you will have stronger, more lasting influence, more magickal potency and the results will be more definitive. It is especially good for charming or cursing an area or thing. The effects will be slower

and may take several weeks to manifest, but they will be decidedly stronger and more definite in outcome. There is less potential, also, for unintended consequences. If you do decide to use a strategic placement for your sigil, the sigil will act as a kind of charm or talisman and it will be made all the more potent if you follow the rules of sympathetic and antipathetic correspondence, as well as contagious magick. Yet, if you use strategic placement, your sigil will only affect the local area in which it is placed. It has no power to "leave" that area. It can be a great boon or a great curse, but only within its sphere. The more it is charged the greater its area of influence, but unlike a destroyed sigil it *must have an area*. A sigil that has met with destruction, in contrast, can go *anywhere*, theoretically.

If you are an absolute beginner, it is best to begin with destroying paper sigils. Only when you see interesting results from these should you move on to using more complicated and strategically placed sigils. And, as stated before, wax is best for strategic placement.

If you are destroying the sigil, you must first consider how quick you wish to see results and how powerful you would like the results to be. Almost everyone wishes to see results right away and in as much power as possible—yet, nonetheless, the swifter the results manifest, the less power is behind them. Strong magick is slow magick, and swift magick is comparatively weak. Therefore, consider wisely whether your wish for something to inevitably happen is more important to you than your wish to see it happen *soon*. Many things which cannot be accomplished in the short term *can* be accomplished through long term influence, and it is a general rule that the longer it takes for a result to manifest, the more certain it is that it *will* manifest. This is not the only consideration, of course, but it is an important one. Quick sigils are best for small and inconsequential things, whereas slow sigils are just the opposite: the more important the result, the slower, ideally, should be the release of its power.

Having said that, there are as many ways to destroy sigils as there are ways to destroy anything. In addition to destroying it by flesh (that is, with one's hands), the four most common ways are by *air, earth, water* and *fire*. To these I would also add by metal, although there is no special benefit in doing this and I add it only for the sake of completeness. Each method has its pros and cons, as you will soon see.

To destroy the sigil by flesh, you simply tear the sigil to pieces after you are done sinking it. Throw the shreds of paper away. This destroys the sigil and releases its power nearly instantly. Results can manifest as soon as that same day, or may take as long as a week. The release of energy is neither very dramatic nor potent in this method, but it is good for a quick result so long as the desired result is reasonably

attainable. If the sigil takes longer than a week to have an effect, however, it will likely have no effect at all.

Destruction by metal is almost identical to destruction by flesh, only you use a razor blade. This is aesthetically cleaner than destroying by flesh, but it has no special power in itself. The act of destroying the sigil by cutting it up into little pieces, however, has a beneficial psychological effect and the results may be stronger.

Destruction by fire is, by far, the most preferred method. Here, you light the sigil on fire and discard the ashes. Depending on how large the sigil is, it can be even faster than destruction by flesh, but the use of fire *always* makes the sigil more potent. Fire always adds power to any kind of magick, and for many cultures there is no practice of magick at all that does not include fire in some form. I highly recommend this method, but do it safely and preferably outside. Although results may arise within the same day, it can also take as long as a month to manifest. But if it takes longer than a month you may need to try something else.

The next method is destruction by water. This method takes longer than fire and flesh, obviously, but it is also strangely potent. To destroy by water you may place the sigil in a glass or basin of water, allowing it to slowly dissolve, or you can even throw the sigil into a river or lake. Results often do not occur sooner than a week's time, and may take up to three months. The slower destruction of the sigil, however, adds to its power, and is this method is especially good for achieving slow but decisive results.

After water is earth—that is, to bury the sigil. This is even more potent than water, although you will rarely see results anytime sooner than two or three months. Results may take as long as a year, also, to manifest. However, there is a weight to the results that other methods of destruction do not have. It is as if the sigil absorbs the earth's deep qualities in this method, and any result which occur are made all the more long-lasting and decisive in this regard. You should be aware, though, that if the ground is especially cold or lacks moisture that the destruction will take longer. Ideally it should be in moist and rich soil—not clay and especially not sand. After winter or during the rainy season is the best time to bury a sigil, also, as the ground has more ability to destroy during these times—yet, depending where you are, this may not always be true.

Depending on the weather, destruction by air can be slow or fairly quick. As with the other methods, the slower it takes, the powerful the magick. The method, also, is fairly simple: you simply take the sigil and place it somewhere in the open air, outside, allowing the weather to destroy it. If the weather is too hot and dry,

however, it may take many months to be destroyed and, as it is difficult to predict the weather that far out, I do not recommend this method. It is interesting to try it, but it has no special benefit that earth or water do not have.

Finally, to place a sigil strategically in order to influence an area needs little explanation. You simply place the sigil in the area you want to influence, and leave it there. If you plan on doing this, I recommend using wax sigils, as you can place different substances in the wax mold which have either a sympathetic or antipathetic resonance with the location in question. If a sigil's energy is tied to its physical basis, it has a larger radius of influence the more it is charged. Therefore, if you need it to cover a fairly large area, you should ensure the sigil is highly charged. Once strategically placed a sigil's effects are slower than otherwise, but they endure for far longer.

Degrees of Sigilization

Every act of spell-casting involving sigils involves four forms or degrees of magickal potency, also. These are (1) the sigil itself as a mere spell, (2) a servitor, (3) an egregore and (4) a godform. Each is a different stage in the evolution, potency and capability of the sigil in question.

Sigil: In the first type, a mere sigil is a basic spell. It has no mind or will of its own and is powerful only insofar as it is a direct manifestation of your own will. To cast a spell via a sigil, and leave it at this level, is equivalent to mere action at a distance. It is as if you were not able to grab an apple off a tree, so you made the apple fall. A sigil, at this level, can be quite powerful on some circumstances, but it moves directly and unintelligently. If something frustrates its path, it will not know how to go around it and, though it might be powerful, it can often fail if the conditions are not correct.

This form requires the least amount of effort and can be done easily by almost anyone.

Servitor: Here, the power that one unleashes from oneself now becomes a rudimentary form of consciousness. The servitor has no will of its own, but it does have a *mind* of its own, at this point, and it can carry out its tasks with a degree of planning of problem solving. The effect of the spell, then, is longer lasting and potentially more potent than a mere sigil spell.

To make a servitor requires a great deal of planning and care, and I will describe it in more detail in another book. For now, the basic idea in creating a servitor is that a name, personality, characteristics and an image of the servitor are to be made in addition to its central sigil. It is to be treated like a being on its own, and this act begins to allow it to possess these characteristics. It also requires a more thorough and indepth period of charging the sigil. And, being bound entirely to its creator, a servitor is easily killed when necessary.

Egregore: At this point, the servitor not only has a mind of its own, but also a will. It

has become a conscious being in all respects, though it is tied to the life of its creator. Or perhaps I should say creators in that an egregore is very difficult to create by one person, and ideally should be created by two or three people in unison. The reason this is so is because when a servitor is created, its creator imbues it with a fragmentary but self-perpetuating energy that stems from the creator's mind. And every aspect of our mind is theoretically autonomous and potentially in conflict with other aspects—however, this is not true of our desire. Our basic, fundamental desire as a human being is fairly unified. Therefore, though a servitor has the power to have a mind independent of its creator, it cannot have an independent will. An egregore, however, has its own will. If one person tries to create an egregore, it is very difficult to impart a fragment of one's energy in the form of independent will, but if two or more people engage in the creation, the mixture of wills creates a criss-crossing lattice of distinct wills, and so arises an independent will in the servitor itself. The egregore can have far more power and potency, therefore, than any servitor, but it can also be quite dangerous. If its creators are not in complete harmony or if there are issues of jealousy, dishonesty, animosity or resentment among them, the egregore can turn into a violent beast bent on destroying its creators. Unlike a servitor, it is very difficult to put down an egregore, also, and it would require the work of all its creators in order to do so.

Why, then, create an egregore at all? This is a good question. There will be many who will simply try to create it to see if they can, and this will prove a hard but necessary lesson for them. However, if there is a circumstance where there are two or more people who are completely in harmony with each other, an egregore can do much more than a regular servitor can—and do it more effectively. Throughout history we see evidences where a small but powerful magickal minority was able to secure its own existence through military power, even though they were often outnumbered. And if you study this in depth you will find, also, that these smaller groups had interesting connections to the magickal cults of old Egypt, Babylon and elsewhere. Were they creating egregores? I think so. But much of the knowledge is hidden away and we are left with only small traces and hints of it.

Godform: A Godform is the final stage of sigil magick, and incredibly difficult to perform. I have no experience with this form whatsoever, so I only list it for completeness sake. The idea, here, is that the egregore rises to such power that it cannot be destroyed by its creators—even working in unison—and takes upon the nature of a God. Some have theorized that the non-astrological or non-elemental Gods of some nations and religions were created in this manner (perhaps unknowingly). A Godform can only be destroyed by another Godform, and the world would likely be a better place if none of these existed.

Conclusion

Sigil magick may be looked upon as no different than a method of achieving what modern paranormal science investigation calls *remote viewing* and *remote influencing*—and to this I would add *remote communication*. It is a more active means of achieving telepathy, telekinesis and other psychic abilities. This is *what* it is—but *how* it occurs is a different story.

Theory is not so important as practice, and one generation's theory of everything is another generation's laughable myth. There was a time when everyone in Europe was convinced the Earth only a few thousand years old and created by a bearded and bloodthirsty sky-God in six literal days—a kind of *bad Santa*. Now we "know" otherwise. But the day may come when our own view of things will be looked upon as ridiculous and implausible—nevertheless, life goes on.

Therefore, I present here a theory or model of sigil magick which *may* or *may not* be true. It has resulted from what I have read from others and confirmed in my own practice, but it is very likely that it is not entirely correct. It may not even be correct at all. Thus far I haven't figured out a way to test the theory, but, as said before, it doesn't really matter to legitimate sigil magick if there is a good theory for it or not. I present the theory because it may be interesting to you, but, ultimately, sigil magick will work for you irregardless of whether you understand "why"—or think you understand, that is.

The model/theory in brief: Reality is one, unbroken whole. It is literally one thing occurring at one time in one space. Therefore, the divisions of things, time and space are not ultimately real, but represent shifts and throbs within the one, basic reality. The one reality is moving within itself, and these movements result in so-called "manifestation"—that is, in physical, mental and spiritual realities (and likely much more). The divisions of time, space and location—as well as cause and effect, and everything else—are simply a human way of interpreting the shifts in movement that are taking place in this one reality.

If we accept that this is the case, then this means that all information and all acts of

causation are both simultaneously occurring and are occurring in one place. Therefore, all the information in the cosmos at large is contained in the same spot where all cause-and-effect is contained, and anything that exists in any capacity also exists *at that same spot*.

When we cause a physical act or learn something about the physical world, we do so through a physical medium. This "physical medium" may be looked at as the sigilization process of the act in question. To attain information outside of a physical medium, or to cause things to occur, it follows that we must operate in a different form. Magick is the ancient and ancestral way of doing this, and sigil magick is a distillation of some of the old magickal processes.

If there is only one reality, and everything in it is connected to everything else—or, said differently, if everything *is* everything else, moving in different patterns—then just as we can cause change, gain information and communicate through a physical medium, it is possible that we can do the same through a non-physical medium, so long as the process is understood. If this is so, then it is possible to find any information out in the cosmos no matter where one is located, so long as one knows how. Similarly, it is possible to cause things to occur without a physical medium, and it is possible, also, to be effected by things without a physical medium—again, *so long as one knows how*. Or, one may also cause a physical medium to possess properties which it would not ordinarily have. This, I think, is the basis for much of alchemy.

Perhaps this described how sigil magick connects to everything else but it does not yet explain *how* the sigil itself works. This point is less clear to me, but it seems as though that when the primary functions of the mind are held back, it is possible for stronger, secondary forces to take charge and manifest themselves in greater force. Or, in psychological terms, it is as if when the conscious mind is scrambled, confused or distracted that the powers of the unconscious or subconscious mind may appear, manifesting more explicitly. It appears as though the one reality is itself a type vast, interconnected and single consciousness and that all seemingly separate consciousnesses are fragments of it, spread out through patterns of motion or vibration. However, at no point are they truly separate from the one reality that gave rise to them and that suffuses them even now. And, as such, the causative and communicative powers of the one reality may be accessed or manipulated so long as the coarser expressions of the individual mind are held back.

Therefore, when one uses an abstract ideogram—a sigil, a seal, a veve, a yantra, etc.—or when one uses a sacred but unintelligible form of language such as Sanskrit seed syllables, then the external form of the mind is confused enough that its

unconscious elements take hold and interact directly with the vast undercurrents of the one reality.

Of course, this may not be correct, but it seems to describe the way sigil phenomena manifest, as well as to account for how such is even possible.

Beyond this, however, there are other aspects of magick not entirely covered in the theory, such as the power of sympathetic magick, contagious magick and antipathetic magick, and more.

Thus far I have touched upon all the basics of sigil magick and some of my own speculations on the subject. There are many other resources out there on the subject and I recommend you make a thorough study of them, also. I have tried to craft a small ebook which covers all the necessary basics, but I'm sure I have overlooked a thing or two, so by all means keep researching, and don't believe anything until you've tested it in your own practice.

The End