

Introduction to Witchcraft: Lesson Thirteen

Trance Possession

Preliminary Logistics

- This is your final lesson. There is a new cycle starting this month; they've just gotten their first lesson. Unless you request to be removed from the mailing list, you'll get the lessons again in this second cycle, with revisions and notes based on your input. It's been a joy and privilege to teach you; I hope you stick around and we can all continue to learn together.
- There's no expectation that everyone "kept up" with the lessons. I encourage you to work through them at your own pace, in the group, with each other. Many hands makes light work.
- If you'd like to take another class with me after this, I recommend Intermediate Topics in Witchcraft: Working with the Dead, which is available now, or Intermediate Topics in Witchcraft: Working with Spirits of the Land, which will start in January or February. If you're confident in your trance skills, you might also like Advanced Topics in Witchcraft: Courting Spirit Allies.
- **WARNING:** If you are especially trance prone, or sometimes have difficulty grounding, you absolutely should not be doing anything in this lesson without an in-person human "baby sitter". A co-magician is better, but not required. Except making the talisman. That's easy to do solo.
- Warning: For many people, especially people who enjoy being sexually penetrated, the experience of trance-possession can be very intensely sexual. That's totally normal. As with people, you're always well within your rights to put a stop to anything you don't like, but don't let it freak you out.
- Happy Halloween!

Drawing Down the Moon

Drawing down the moon is a broad category of adoristic¹ rites in which a priestess² becomes possessed with the spirit of the Moon. In its modern form, the ritual was developed in the early

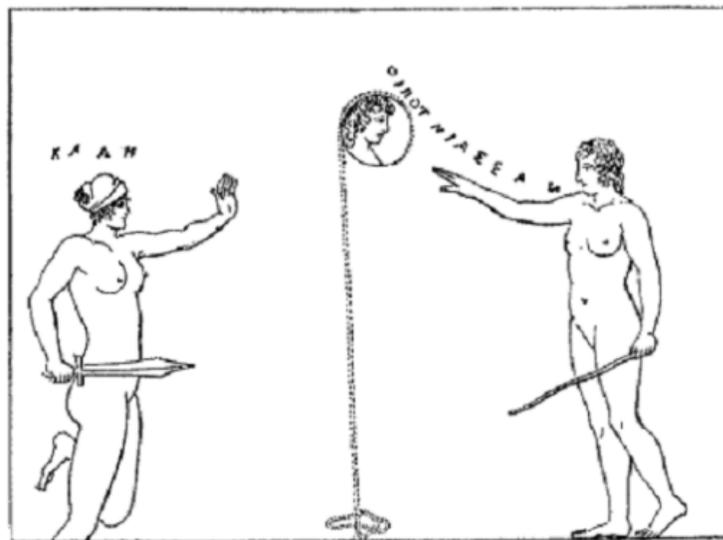
¹ "Adorcism" is the opposite of "exorcism", intentionally drawing a spirit into a person, usually for the purpose of prophecy.

² I'll consistently use "priestess" and "she", but anyone of any gender and any sex can do these practices.

days of Wicca, based on several classical sources, including the (possibly spurious) illustrated vase pictured below, and a 4th century Latin work of epic poetry, by Claudinius³, in which Megaira, a Fury whose name means “the jealous”, is pretending to be an old man, and speaking to Rufinus, an early Christian theologian.

Despise not an old man’s feeble limbs: I have the gift of magic and the fire of prophecy is within me. I have learned the incantations wherewith Thessalian witches pull down the bright moon, I know the meaning of the wise Egyptians’ runes, the art whereby the Chaldeans impose their will upon the subject gods, the various saps that flow within trees and the power of deadly herbs; all those that grow on Caucasus rich in poisonous plants, or, to man’s bane, clothe the crags of Scythia; herbs such as cruel Medea gathered and curious Circe.

Figure 11.1. Naked witches bind (?) and draw down the moon, addressing it, “Hear me, Lady Moon.” Line drawing of vase now lost, from Roscher 1884–1937, “Mondgöttin” (2.2.3165–6).



The version below is vaguely based on the version I learned from my first teacher, when I was young, but it is my own creation, cobbled together from many sources. Before I present all the details and flowery language of my version, I’ll present a broad outline of how almost all rituals called “Drawing Down the Moon” go. There is a related “Drawing Up the Moon” category, which you can see an example of in PGM IV: 224I-2358

1. Before beginning, prepare some kind of protective talisman. Below, I’ll teach you the 4th Solomonic pentacle of the moon, which is a favorite of mine and especially good for this

³ An amazing pagan poet, priest, and political polemicist, whom Augustine called an “adversary of the name of Christ”.

work. The bear charm you made in lesson 9 would also be an excellent choice. This need only be made once, and can be used in all trance possessions.

2. It is best to abstain from sex, violence, drugs, meat and emotional intensity for 36 hours prior to drawing down the moon. While not strictly necessary, this will make the channelling clearer and easier on the body.
3. This rite is done under a full moon, or a day or two before or after. You can also do similar rituals at other times, but they will have a different character.
4. Usually, this ritual is worked with two people; a priestess⁴ and an anchor. You can substitute a tree for the anchor person, if you can't get a partner. You can also do it without an anchor, but I don't recommend that for beginners to the practice. In my method, the priestess and anchor sit back to back. If there is an audience, the anchor should face them. The anchor's job is to protect the priestess, who is very open and psychically vulnerable. The "danger" isn't maliciousness (the protective talisman is for that), it's just the normal sort of psychic effluvium that will knock a person out of trance.
5. The anchor roots down into the earth. The priestess enters a deep trance. Personally, I like (when prestressing) a mostly-opaque headcover completely over my face.
6. A preliminary invocation of a/the moon goddess is made. For this, I tend to work with Phoebe Chrysostephanos, the grandmother of Hekate, Artemis, and Apollo. I'll talk about her some more below.
7. The priestess opens her crown, and arises out of her body, up, up, up to the heavens, and then falls back down, catching the moon on her way down, and pulling it down, down, down into her head⁵. There are instructions below.
8. She opens herself to allow the Great Goddess of the Moon to speak through her.
9. The anchor asks her (usually pre-determined) questions, and records the answers.
10. The anchor should pay attention to the priestess, who may not be able to monitor her own safety. When she's flagging, he should wrap it up.
11. Say thank you, make some final offerings, and give license to depart.
12. The effect of this rite can linger for several days for the priestess, although this is very different from person to person. Don't be surprised by fatigue, headaches, menstrual cramps, powerful dreams, emotional swings, and changes in menstrual cycle⁶. If symptoms are extreme or last more than a few days, seek expert advice.

⁴ This rite is traditionally for women, but that's largely because there is a more "advanced" companion version called "swallowing the moon" that promotes conception. I'll consistently be using female pronouns for the priestess and male pronouns for the anchor, but anyone, of any sex or gender, can draw down the moon. Obviously, swallowing the moon, which I won't talk about in this lesson, requires the appropriate "plumbing" for both parties.

⁵ As I understand it, to swallow the moon, you pull it the whole way down into your womb, while the anchor ejaculates into you. I have never performed this rite (as, personally, I am DEEPLY DEEPLY opposed to conceiving).

⁶ I often spot or even heavy-bleed the night after I draw down the moon, despite being on hormonal birth control which usually completely suppresses my menstrual cycle. Personally, I understand this to be among my body's ways of cleaning out residual junk. It sometimes happens after other kinds of a adoricism as well, but not as frequently.

Solomon's Fourth Pentacle of the Moon

As we discussed in lesson 5, the solomonic pentacles are circular amulets that call on the power of the stars. If you don't remember that lesson very well, you may wish to [review it](#). The relevant portion begins on page 5. You should use that (or any other) method to consecrate this pentacle as well.

The fourth lunar pentacle draws on the power of the moon to defend against evil and give knowledge.

The versicle around the outside Jeremiah 17:18. יָבֹשׁוּ רַגְפֵי וְאֶל־אֲבָשָׁה אֲנִי יִחַתּוּ הַמָּה וְאֶל־אֲחַתָּהּ אֲנִי הִבִּיא עָלֵיהֶם יוֹם רָעָה וּמִשְׁנֵה שְׁבָרוֹן שְׁבָרָם אֲנִי לֹא יִבֹּשׁוּ. which I translate as “Let them be laid low, who persecute me, but I am not laid low. May they be dismayed, but I am not dismayed. Bring upon them an evil day, and let them be doubly destroyed!” The Latin Vulgate has: “confundantur qui persequuntur me et non confundar ego paveant illi et non paveam ego induc super eos diem adflictionis et duplici contritione contere eos” King James renders it as “Let them be confounded that persecute me, but let not me be confounded: let them be dismayed, but let not me be dismayed: bring upon them the day of evil, and destroy them with double destruction.”

Within the circle, the divine finger (which we discussed in lesson 5) points at the godname אהיה אשר אהיה (Ehyeh Asher Ehyeh) & the angelic names יההאל (Yahahel) and סופיאל (Sofiel).

Ehyeh Asher Ehyeh is usually translated as “I am That I am”, although I prefer “I am Being, Becoming”. This is the name Moses is given when he asks who speaks at the burning bush. אֶהְיֶה (ehyeh) means roughly “I will be” or “I become”. אֲשֶׁר is a relative pronoun, which means something like “that” or “whom”. It answers the question “which one?” However, with different vowels, אֲשֶׁר is the proper name [Asher](#), the male form of [Asherah](#), the Great Goddess of the Grove, Queen of Heaven. One could, if one so chose, interpret אהיה אשר אהיה as יה אהיה אשר אהיה as “Asherah Becoming Jah”, although I think that's a stretch, partly because that is an unusual way to spell “Asherah”.



The angelic name Yahahel⁷ means “Shining one of El” and almost certainly derives from the root word יהל (shone) . She generally takes female pronouns, but (like all angels) is not essentially

⁷ Some people spell this name Iahhel in English.

gendered. She is renowned as an angel of wisdom and enlightenment, who inspires knowledge and clarity.

The name Sofiel (סופיאל) may derive from the Hebrew root סוף, which means something like “ending” or “limit” or “finish”, and is presumably about bringing an end to those who wish you ill.

Golden Crowned Phoebe

Phoebe Chrysostephanos (Φοίβη Χρυσοστέφανος) is a Titan, a daughter of Gaia and Ouranos. Her name means “Golden Crowned Shining One”, and she is the goddess of celestial light. Although, in later days, as her power diminished under patriarchy, she became associated exclusively with the moon, in her most primeval form, her domain is not just the heavenly light that shines by night. She is the goddess of Light itself. Much like the English words “enlightenment” and “brilliance”, Phoebe’s name speaks both literal and metaphoric shine.

Long before I ever began working with Phoebe, the word “shine” had taken on a colloquial meaning in the circle of magicians with whom I work. We say that a person or object is “shiny” to indicate that it has the aura of a magic about it. A magician’s “shine” is that ineffable quality somewhere between wisdom, charisma⁸, and genius that comes over you when you’re “filled up with the spirit”. To me, then, it was very natural when I came to know that the goddess who inspired such shining was Phoebe, the goddess of the Light of the Mind.

She is, in some traditions, one of the inspirations of Delphi⁹, having inherited it from her sister, Themis, and passing it to her grandson, Apollon. This myth of how Apollon came to Delphi is very different from the tale of his violent conquest of Python; like many of the stories told from the Titanic viewpoint, it paints a picture of harmony between the chthonic and celestial gods very different from the contentious culture war present in much classical Mycenaean myth.

There is some reason to believe that Dione is another name or title for Phoebe; the Homeric Hymn to Apollon of Delphi says (trans by Evelyn-White): “*Leto was racked nine days and nine nights with pangs beyond wont. And there were with her all the chiefest of the goddesses, Dione [Phoebe] and Rhea and Ikhnaiē [Theia] and Themis and loud-moaning Amphitrite [Tethys] and the other deathless goddesses.*” In this guise, Phoebe Dione was the inspiration¹⁰ at Dodona,

⁸ It would be entirely fair to say that we use “shine” to mean “charism”.

⁹ There are those who doubt this, as it is told only by [Aeschylus](#) in the [Eumenides](#), and it is not wholly borne out by the archaeological record. However, whether it was, when Aeschylus wrote it, a “classical” myth or not, it is assuredly part of Phoebe’s mythology now.

¹⁰ Later, Dione was conflated with Rhea at Dodona, which came to be under the control of Zeus.

another chthonic oracle. There, her priestesses were called “Peleiades¹¹” or “Doves”, highlighting her relationship to the planet Venus.

By her brother-lover Koios (the titan of rationality, questioning, and the prehistoric draconic northern pole star), she bore and raised twin daughters, Leto (the goddess of day prophecy) and Asteria (the goddess of night prophecy). She has, by them, three grandchildren and inheritors: Artemis and Apollo, the children of Leto, and Hekate, the daughter of Asteria. All of those inheritors sometimes take her name; Artemis and Hekate are both called Phoebe, as is Selene and occasionally Aphrodite, and Apollo is often called Phoebos (the male version of the same name).

Invocation of Phoebe for Prophecy

I call upon you who have all forms and many names,
Double-horned goddess, Moon, brilliant night-flame.
Phoebe, purple robed, golden crowned, aflame with scintillation,
You weave together night and day, with golden braids of filiation.
Your true form is a mystery, known only by the One Who Makes,
Who created the world entire, including your twenty-eight shapes.
Your forms complete every figure, they taught us how to count.
You breathe out full flourishing life on every creature’s account.
You grow from obscurity into light, brilliant light from tiny spark.
Then withdraw your brilliance, giving space once more to the dark.
Radiant enlightener, fountainhead of prophecy, who inspired oracles of old,
Come Chrysostephanos and crown your priestess in shining gold.

Exercise: Opening the Crown

This energetic practice is good for all sorts of trance work, but especially celestial trance possession like drawing down the moon.

- Feel the weight of your body standing on the floor, solid and heavy like a tree trunk from the hips down.
- Take a moment to breathe deeply from the top of your head down to the bottoms of your feet. Feel your focus follow the energy up and down. Do this several times.

¹¹ Despite the similarity in sound, few scholars associate the Pleiades with these priestesses, although Pindar does make this word play.

- Breathe some “surprise” breaths to remind the body to use the entirety of the lungs. Take a fast deep gasping inhalation “Ah!” as if you have just been shocked.
- Make several “surprise” breaths, as deep as you can.
- On the last one, let the air out slowly, really emptying your lungs, hissing like a snake or a deflating balloon until you are out of breath. Do that three times.
- Now, make a “woo” sound that, like a ghost or a siren, will go all the way to the top of your vocal range and then down as low as you can. Rather than listening to the sound you are making, focus on the feeling of where the sound concentrates in your body when high and low. Feel it move up and down inside you. Do this 3 times. If you are a singer, you will have to break yourself of always breathing from the diaphragm. It’s not important that you put a ton of power behind the breath/sound. It’s important that you be moving the power from the right place.
- Use the breath and the voice to open, remove blockages, and intensify the movement of energy in your body. Make each sound in the table below. You may want to make it several times if it feels “stuck”. Focus on opening the energy than on the sound of your voice; the voice is only delivering and shaping the energy. You should be able to feel it “click” when you’ve gotten in right.
- As you make each toning noise, imagine the energy intensifying in brightness and color, spinning, and growing. An imagining I use for this is to imagine each as a ball of fire in its own color that suddenly flares up into a full flame. The colored fires blend into and overlap each other. Others imagine flowers unfolding their petals, or simple rotating spheres. It doesn’t really matter. All of those are poor metaphors for what is actually happening. With your imagination, rise through your body in each location, until you rise up through your head and out the top.

Base of spine / buttocks	Red	Uhhhhhhh
Womb	Orange	Ooooooooo
Belly	Yellow	Ohhhhhhh
Heart	Green	Ahhhhhhh
Neck	Sky Blue	Iiiiiiii (like “eye”)
Forehead	Indigo	Ayyyyyyy
Crown	Purple	Eeeeeeee

Moon	White	Eeeeeeeeee
Center of the Universe	Scintillation	Eeeeeeeeee

You can listen to me make these breaths/sounds [here](#).

Falling back to Earth

From your position at the center of the universe, simply let go of your focus, and let yourself fall back into your body. But, don't let go too much; be alert. As you go past the Moon, grab it, and drag it back down with you, a pillar of moonlight connecting the physical moon in the sky with the energetic moon, now located in your head. This might feel instead like you have grown very tall, with your head in the sky. If so, reassert your will until you pull the moon down into your physical head. This is difficult, and will likely take practice if you're new to it. You should expect to be light-headed and "fuzzy". If you don't feel weird, you're doing it wrong. It's hard to describe what it feels like to have the moon in your head, but you'll recognize it when it happens.

Opening the Mouth

The anchor should check in with the priestess to see if she is ready to speak. Avoid calling her by name, as this will bring her back to herself, and the goal is to talk to the moon, not the priestess. If she does not respond, the anchor can stand up, walk to face her, remove her veil, put his hands on her shoulders, and use the following spell (from the Egyptian¹² Book of the Dead). However, usually, with an experienced priestess, this will not be necessary. If she needed this, he should remain sitting facing her, looking over her head at the audience, until the connection is strong, and she is speaking clearly.

You mouth is opened by Ptah,
 Your mouth's bonds are loosed by the god of this place.
 Thothis has come fully equipped with spells,
 He looses the bonds of Seth from your mouth.

Atum has given me my hands,
 They are placed as guardians over you.

¹² Why the mix of cultures? It's because the anchor partner with whom I initially developed this rite is largely Egyptian in his focus, whereas I like Greek and Jewish stuff, mostly. But, we're both equal-opportunity magicians. You could rephrase Psalm 51 to work as well, or write your own words.

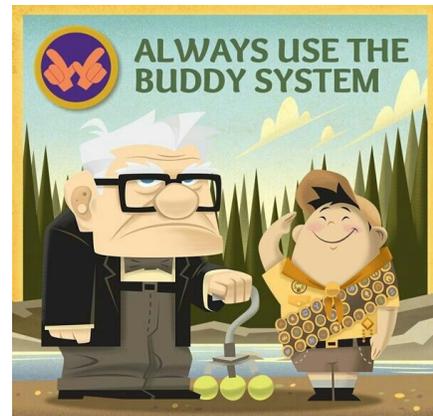
You mouth is given to you,
You mouth is opened by Ptah,
With that chisel of sacred metal
With which he opened the mouth of the gods.
You are Sekhmet-Wadjet who dwells in the west of heaven,
You are Sahyt among the souls of On.

Coming Back to Yourself

Most of the time, you'll find that holding a possession is the hard part, and not shaking it. If the priestess is still feeling loopy or not quite yourself after you've said thank you, and made your final offerings, the anchor should put some salt on top of her head, and brush it down, across her shoulders, and down her back with his hands. If necessary, she should have an orgasm, a bath in saltwater, and a good night of sleep, and she'll be right as rain in the morning. If not (EXTREMELY unusual), seek expert advice.

Drawing Down other Celestial Spirits

Using basically the same method, you can also draw down any of the other planets. However, I don't really recommend that for beginners. The moon is far easier to draw than the other planets. Partly, this is because it is closest to us, both physically and psychically, but I think it's mostly because the moon is particularly potent in our subconscious, and is, by nature, a shape changer. I recommend practicing with the moon until you are very comfortable with it before attempting to draw down other planetary forces. Channeling can be exhausting and confusing; the danger is in wearing yourself out to the point where you lose control, and can't regain it. This is not a problem if you have a co-magician there who is not possessed and can guide you back if you "get lost". I have quite a lot of channeling practice, and am not especially prone to trance-fatigue, but I only rarely channel supra-lunar planetary spirits without a co-magician.



The Adorcistic Necromancy of Sarah, the Sibyl of Livorno

Hagiography of Sarah, the Sibyl of Livorno

Sarah was born in Podolia (near the modern Poland/Ukraine border) around 1640. She was orphaned by a pogrom during the [Khmelnysky uprising](#) as a young girl, and thereafter lived in a Christian nunnery for several years. Around her 16th birthday, she escaped, some say aided by the ghost of her father, a great rabbi. She wandered, making her way as a sex worker and fortune teller. Her prophecy, that a great jubilee was coming, when empires would crumble, when woman and men would be equal, when the laws of Torah would no longer be necessary began to attract a following. She was in Amsterdam for a while, and may have spent time in the “court” of Baruch Spinoza, who gathered a community of progressive-minded intellectuals around him. Everywhere she went, she ran services for the local woman. What happened in those services? History does not tell us, but I believe (as do many scholars) that she worked a type of adorcistic necromancy, communing with the biblical priestess-matriarch Sarah and other Jewish ancestresses. Whatever she was doing, it was extremely popular. She came eventually to Livorno, where her teaching became more explicitly revolutionary and antinomian. She began to prophecy that was to wed the Messiah¹³. She became so popular, at one point commanding the allegiance of nearly a third of Italian Jewry, than that the rabbis considered her a direct threat to their authority, and began agitating for her removal.

At the same time, in Cairo, a brilliant, mad prophet named [Sabbatai Tzvi](#)¹⁴ (Saturn Deer) was also rising to local prominence. Like Sarah, he preached the coming jubilee and a similar doctrine of communal property and resistance to empire. His views on gender egalitarianism, like Sarah’s, are radically progressive. He, like Sarah, preached an antinomian doctrine of “liberation of sparks”; all things contain shards of holiness from the original creation, and that only by breaking the prohibitions can we release the sparks of holiness caught in webs of sin. Although he preached equal rites for women, he himself had little use for women. He had thus far failed to consummate his first two marriages, after which he married a Torah scroll and adopted a fish as a baby. Some say it was a joke, for shock value. Some say he was mad. Some say he was gay, and that was his way of getting his followers off his back about not marrying and siring children. Some say it was an

¹³ It’s important to understand that “messiah”, in Judaism, doesn’t mean what Christians think it means. Messiah is the Greek form of the Hebrew word מָשִׁיחַ. It means “anointed”, and is a title applied to several people who actually physically liberate people from actual physical bondage and instituted (or re-instituted) indigenous self-rule. For example, Cyrus the Persian, who freed the Jews enslaved in Babylon is called the messiah in Isaiah 45:1. When Jews called Sabbatai Zevi the messiah, they didn’t mean he was going to free them from sin. They meant he was going to free them from imperial oppression.

¹⁴ You’ll see lots of different ways to spell this name in English: Tzvi, Zevi, Sebi, Tebi, etc...

elaborate ritual to usher in the culmination of the age of Pisces, and the beginning of the age of Aquarius. I suspect all four of those things are true. The rabbinic court excommunicated him and had him flogged. He was not deterred, and neither was his small band of followers.

In 1654, Sarah announced that the messiah was in Cairo, and she was going to marry him. Many followed her. In 1665 Sarah and Nathan of Gaza, Sabbatai's student, chronicler¹⁵, and "handler", announced that Sabbatai was the messiah, and Sarah and Sabbatai wed. They began to teach that he has come to bring about a paradigm of gender equality, free love, communal property, and folk mysticism. They were expelled from Cairo, and moved to Smyrna. To her women, Sarah said: "*I have come to the world to redeem you from all your sufferings, to liberate you and make you as happy as your husbands, for I have come to annul the sin of Adam.*"

With Sarah's influence and political savvy (and, some say, sorcery) they rose quickly to power and named their own student as head rabbi of the city. Sarah and Sabbatai had followers all over Europe, particularly those in communities Sarah had visited. Amsterdam, Germany, and Italy were hotbeds of the new Judaism, and hundreds of their followers flocked to Smyrna to join the new Heavenly Kingdom. In January of 1666, the entire Jewish community of Avignon began to prepare to emigrate. Samuel Primo, another follower of Sabbatai's published and distributed pamphlets that read "*The first-begotten Son of God, Shabbethai Tebi, Messiah and Redeemer of the people of Israel, to all the sons of Israel, Peace! Since ye have been deemed worthy to behold the great day and the fulfilment of God's word by the Prophets, your lament and sorrow must be changed into joy, and your fasting into merriment; for ye shall weep no more. Rejoice with song and melody, and change the day formerly spent in sadness and sorrow into a day of jubilee, because I have appeared.*"

In spring 1666, they left Cairo for Istanbul, with Sarah fortelling that Sabbatai would take the sultan's crown, and usher in a new spiritual awakening. As you might imagine, the sultan was not down for that. As soon as the throng entered the city, he had Sabbatai arrested and imprisoned. After a few weeks, he was moved to the old prison at Abydos. Within a few months, he and Sarah ran the prison as their own personal fiefdom.

During this time, it is hard to overstate the popularity of the Sabbatian movement in Europe. Many prayer books at this time included pictures of Sabbatai next to those of King David. In Moravia and Morocco, Jews were in armed rebellion against their Christian overlords.

In September of 1666, Sabbatai came before the sultan, and was given a choice. He could face a test of his divinity by facing a fire squad or archers, or he could convert to Islam. Conveniently, just then, G-d came to Sabbatai and told him to liberate the sparks from Islam! So he converted. He

¹⁵ As I understand it, Nathan was Sabbatai's first prophet, whom Sarah largely displaced, which is why Nathan hated her. He frequently and loudly denounced her as a prostitute and all around nasty woman.

was named “doorkeeper of the palace” and given a large royal salary. He continued to live and preach among his Jewish followers. Then and now, people argue: Was he converting Jews to Muslims, as he told the sultan? Was he converting Muslims to Jews, as he told the rabbis? I think both sides miss the point. With Sarah, he was, and always had been, converting both Jews and Muslims (and the occasional Christian) to the “one true faith” of radical egalitarianism, communal property, mutual aid, free love, antinomian joy, and the Great Sabbat.

In 1667, Sarah bore a son, Ishmael Mordechai, whom some whispered might actually be the sultan’s son. In 1671, while she was pregnant with a daughter, Sabbatai vey publicly set aside Sarah, divorcing her and renouncing her prophecy as false, almost certainly at the urging of Nathan of Gaza. Sabbatai soon lost many of his followers, his royal patronage, and was eventually banished from Istanbul. Sarah continued to prophecy until 1674, when she died in childbirth.

A Basic Method of Adorcistic Necromancy

No one living can claim with surety to know the particulars of Sarah’s oracular practice. This is the method Sarah and I use together, which (like Sarah) is mostly Ashkenaz¹⁶, with Catholic, Muslim, Podolian, German, Dutch, Italian, Egyptian, and influences. This practice is best done on a Friday evening. It is intended to be done with and for an audience during or following a festive¹⁷ meal, but it can also be practiced alone. You should have an opaque headscarf, two lit candles and a dark bowl full of red wine or another dark, semi-opaque liquid.

The exact wording of the spell will change depending on who is doing it, because you call by way of semi-deified tribal ancestors. A tribal ancestor is not necessarily a direct genetic ancestor, because tribal identity is not the same as genetic ancestry. Tribal ancestors are those among the Mighty Dead who speak for their people. They were almost certainly founders or leaders of their people. For example, Sarah and Abraham are tribal ancestors of Jews; so are David and Solomon. Similarly, Kekrops is a tribal ancestor of Athenians and so is Theseus. Merlin & Arthur are tribal ancestors of Britains, and so is Brutus of Troy. For this spell, choose any tribal ancestor of any tribe to which you belong. Older is better than younger, and more famous is better than less famous. If you can find one who was a spirit-speaker in life, that’s best. For most people, there is not a specific best choice. If you do not have a tribe with which you identify, you can call “First Human” instead, but it’s harder without a specifically named tribal ancestor.

If you’re new to this, and you’re doing it for an audience, you’ll want to appoint an assistant to interface with the crowd; they’re going to want to all talk at you at once, and it’s hard to maintain

¹⁶ Eastern European Jewish

¹⁷ That is to say, both the magician and the audience are expected to be drunk by now.

trance under those circumstances until you're more experienced. To do the practice without an audience or assistant, you'll need a way to play one audio file while recording another. Before beginning, make a recording of yourself reading the "assistant" parts.

- 1) Wear a shawl, sweater, or even a coat. Being possessed by the dead is chilly.
- 2) Arrange things so that, when you lean over the wine, the flickering candlelight is reflected in the wine, and the headscarf restricts your vision to the wine.
- 3) With the audience, choose someone among the mighty dead, such as a saint, hero, or tribal ancestor with whom you'd like to speak. While a similar technique can also be used with your ancestors and others among the non-mighty dead, adoricism is a generally difficult and slightly dangerous technique for non-elevated dead. As a beginner, you're better with another method, like dark mirror conjuration. This can be the same as the tribal ancestor you've chosen, but it doesn't have to be, nor do they have to be of the same tribe.
- 4) Make a preliminary invocation of large, protective, beneficent spirit(s).
- 5) Enter magical time/space/consciousness. Traditionally, the assistant also hypnotizes down the audience slightly, narrating the trance opening, but that's not 100% necessary.
- 6) The assistant should tell a hagiography¹⁸ of the Mighty Dead you are conjuring. If reasonable, lean into them also being a spirit-speaker in the story.
- 7) Center, and then anchor. One method is the way you learned in lesson seven, in the section called "Anchoring Ritual".
- 8) Begin by reciting your own lineage that heads back toward the tribal ancestor you've chosen: "I am NAME, child of NAME, child of NAME, etc, etc." chose a specific lineage; the goal is not to name all your ancestors, but to build a ladder back in time. Go back as far as you can name specific ancestors, and wrap up with "children all of TRIBAL ANCESTOR, child of First Human, child of First Mammal, child of First Animal, children all of blessed Earth. I come to conjure my sister/brother, MIGHTY DEAD, of First Human, child of First Mammal, child of First Animal, children all of blessed Earth, whose blood flows through my veins." Try very hard to feel that ancient lineage, and know its truth. There is only one family tree on Earth, and all living creatures, and far more so all humans, are very close kin.
- 9) Open a circle around the surface of the bowl, just like you did in lesson 11.
- 10) However, this time, instead of releasing the circle along the surface of the bowl, keep slowly shrinking it and pushing down and down and down toward the center of the Earth. Scale it so that, when you reach the center of the Earth, it collapses down into a single point.
- 11) Continue going down, as the circle turns inside out and starts to get bigger.
- 12) When you have created a matching portal on the Other side, move on to the call.
- 13) Just like you call in Dark Mirror conjuration, call to the Mighty Dead you've selected.

¹⁸ Reminder: a hagiography is not intended to convey facts about the life of a human, although it does do that. It is intended to convey facts about the "origin story" of a spirit among the Mighty Dead.

- 14) Once you've made contact in the bowl...
- 15) Open your crown, just like if you were drawing down the moon, and then...
- 16) Expand the circle in the bowl to surround you, and allow the spirit to enter you (which, to me, usually feels like swallowing it, but others experience it differently)
- 17) From this point on, the likelihood is, especially for a beginner, that you won't remember what happens until the spirit is out. If you're still totally in control, you're doing it wrong.
- 18) Allow the spirit to speak through your mouth, answering questions asked by your assistant.
- 19) The assistant should monitor. When you're done, say thank you and goodbye.
- 20) Drink water. You might not realize it until you start drinking, but you're very thirsty.
- 21) Make sure the spirit is fully out of you. Usually this will not be an issue, but if it is, put salt on your head, eat something salty, and bathe in salt water.
- 22) Pour the wine out onto living Earth or into a moving body of water.
- 23) As a special thank you, tell their story to some more people over the next week.