

## CRISIS MAGIC FOR ABSOLUTE BEGINNERS

This paper is intended for those whom wish to engage in magical practise for fun or profit; but do not know how or where to begin. It is not meant to be an in depth dissertation into any of the rationale or history leading up to the contemporary forms of magic.

The language used herein will attempt to use only the vernacular. It shall not attempt to make use of 'in house' magical words. As it would only confuse those to whom this paper is addressed. The experienced magician may turn away now as what follows may simply bore you.

It is not the intent of this paper to discuss or rationalise how or why magic works. Those wishing to pursue such information can proceed elsewhere for such information, or devise their own belief system through personal fantasies.

Making the assumption that magic works is the first step. Having presumed such we may now proceed:

Some individuals who do not have the time or proclivities to pursue magic, as either an art or science nor a lifestyle, sometimes feel the need to change their circumstances by seemingly invisible means.

The ultimate success for such work depends little on the individual's horded knowledge of magical techniques or theories; but rather on some few small triggers that change the inner and/or outer circumstances of the person requiring such change.

It is assumed that some insurmountable crisis has come about which needs addressing. This alone can act as an impetus by which the magic will be successful. The greater the emotional impact on the person the greater the chance of success of the magic performed.

Once an assessment of the crisis has been made; and made as objectively as possible by whatever personal skills available at the time, and then an adjustment or alteration in the reality of the given situation may be undertaken.

In a crisis the individual cannot help but be in a state of high emotionalism and irrational. This is of merit here but usually not a good state to be in for the non-magician going about in the world.

Consider what needs to be changed. Do not concern yourself on how that change will come about. It shall come about by means of magic. Do not consider how that intervention will occur or which persons may present themselves for assistance. Keep silent about your magical work. Or you may undo yourself in more ways than you may think possible.

Using your everyday speech pattern, or grammar, construct a statement of intent. You may write it out on a piece of paper that can act as your basic blue print. Or you may simply hold the statement in your head.

You should state that which you wish to happen. It should be; non-ambiguous, in the present tense, and contain no speculative, hopeful or negative terms such as –I wish – try – stop – reverse – undo – go away – change – etc. a few good examples of what NOT to do would be to construct a magical working along the lines of : - ' I wish not to be poor'. – or – 'I wish I was not so fat'. – or – 'I want him/her (name) to love me/have sex with me' etc.

Try not to think of a monkey.

Try!

You see, the mind doesn't work that way, nor does the rest of the universe.

A few good examples related to those given above would be; 'I am rich/wealthy'. – ' I am slim and healthy'. – (Name of him/her) loves me'. – (Name of him/her) is having sex with me'.

Whatever you desire to come about you may have. You are only restricted by your belief system. If you believe in such nonsense as karma or divine retribution because of your thoughts and actions; then this little hurdle may need to be addressed first.

These are human inventions for the benefit of the social elite. You may have noticed, in your casual observation of the world around you, which these concepts apparently do not apply to those promoting such social control mechanisms.

The universe conforms to belief.

The extent to which you may go in performing magic is up to you. You may simply make the intent clear to yourself and thusly to the universe. Then proceed to empower it with as much emotional frenzy that causes a vacuum to be filled by your need. Or you may make use of whatever ritual or magical regalia are at hand. It's your call.

Engaging in 'willed' magic as described above may be done anywhere you feel comfortable; even the office lavatory. You may make use of your bedroom or the bed itself. There is a well established precedence for such.

You may wish to engage more of the psyche by building on your basic statement of intent.

Employ whatever ritual regalia or implements that are accessible to you. Those simple items found in every household can be of use here. Also, their ubiquitous nature disguises their alternative use. Things such as candles, kitchen or culinary herbs, coloured cotton or wool etc. as well as items from the liquor cabinet and flea market joss sticks can all be used. The manner of use is left up to your own inventiveness and desire.

If you wish to contain your magical working up to the point of release consider forming a sealed barrier. This can be an imagined circle, sphere, cube, temple, grove etc if appropriate; mark out such space in this world. You may draw a circle on the ground in chalk or salt or flour etc. You may place whatever symbols you wish on walls or on the ground. Magic markers and plain writing paper are useful magical ritual tools.

One or more candles may be used. They may be employed to add ambience to the magic. They may also be used on which to carve your intent and then highlighted with some pigment. Powdered kitchen spices which have associations for you in colour, odour etc. may be mixed with some fluid into a paste to smear into the carved lettering. That fluid may be some domestic oil or any such liquid the crisis magician feels conducive to the work at hand.

As for colours and their various associations; your own personal thoughts should act as a guide here. This should also apply to such things as incense or the burning of fragrant oils.

Basically, a sweet smell can be used for works associated with monetary success or romance (for want of better words); examples would be rose, jasmine, gardenia, etc. and an astringent scent for those works associated with bindings justice, and protection etc. Such scents associated with these things would be; pine, sandalwood, cedar wood etc.

Remember that the crux of this essential form of magic lies in the intent alone. Do not be distracted or delayed by any of the associated traditional ingredients of magic. It can trap you in a stasis. Your energies may disperse naturally while out shopping for the right ingredients. Use what is at hand; even if that hand is empty.

You must have the end result clear and established in your mind, or make use of whatever memory triggers are duly appropriate to you, to act as a pointer to the desired outcome.

Ignore time. The urgency and immediacy of the need for the magic to happen will be your greatest assistant.

You must see it, feel it, smell it, taste it and accept it as a present i.e. current reality.

Bring the need to a point of exhaustion by whatever means you feel right. Chant it out. Paint, draw it out. Mould, carve or fantasise it into being. Bring it to a climax. Then release it by forgetting about it totally. This means the removal or dispersal of all evidence of the work from this world; so it may go on to take affect in the magical realm. Forget about it.

Then assume it to be a reality and act upon its arrival.

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