AETHER FORGE

Forge Your Own Path

A Grimoire of Protection, Gnosis and Shadow

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Introduction

by L.T. Woods

Forge Your Own Path · Introduction

Who I am

L.T. Woods is a pen name. I prefer to stay anonymous: what matters here is the practice, not the person.

I came to the occult through history. I studied history at college in New England, and in 1992, in a history class, I first read the *Heptameron* (*hep-TAM-eh-ron*) and the *Malleus Maleficarum*: one a grimoire for calling angels, the other a manual for hunting witches. Two books from the same centuries, one teaching magic and one condemning it. That contradiction has followed me ever since, and chapter 4 follows it back to its roots.

For years it stayed an interest, not a practice. I worked in technology, sales and marketing; I was a materialist and a sceptic. Then experiences I could neither explain nor dismiss turned the interest into a practice.

What followed was an investigation. It began with a library: Manly P. Hall's *The Secret Teachings of All Ages*, then Agrippa's *Three Books of Occult Philosophy* and the *Goetia* (*goh-EE-shah*) in the Mathers and Crowley edition.

Then came a long Golden Dawn phase. I self-initiated into the system, working through Israel Regardie's *The Golden Dawn* and the Ciceros' *Self-Initiation into the Golden Dawn Tradition*, beginning as a Neophyte, its first grade, and I worked deeply with the angels, above all the archangels. Metatron (*MEH-tah-*

tron) became my bridge toward projection. I learned to draw his sigil through sacred geometry, and I made more than three hundred drawings of Metatron's Cube. It became a form of personal protection: I always felt calm after one, and the practice brought me lucid dreams.

From there my studies led into Thelema (*theh-LEE-mah*), Gnosticism, Kabbalah and the Qliphoth (*klee-POTE*), and my practice into demonolatry. I have worked with almost every power in this book, angelic and infernal, Lucifer (*LOO-sih-fer*) and Lilith (*LIL-ith*) among them. Angels and demons alike have been my teachers, and this book draws on both. Along the way I learned to look at my experiences from the inside, and to ask what in my own mind was giving them form.

None of it was smooth. I made mistakes, and I had my Tower moments: years that stripped away money, security, work and relationships. I learned that magic is not a refuge. It is a mirror. And I learned that most of what went wrong did not come from spirits or rituals, but from my own doubts and fears.

I have not met a demon with horns yet.

Why this book is about protection

In my first years, the LBRP was my daily foundation. It did what the books promised: it cleared my space and stripped away illusions about myself. But after years of it, something felt off. Instead of being shielded, I felt the veil around me had grown paper thin, as if I had turned myself into a lighthouse on the astral plane, drawing in every erratic, disruptive energy around me.

That experience is why this book exists. Protection is not one ritual done by rote. It is a practice you have to understand: what each part does, why, and what to do when it stops working for you. The practice in this book, from

the clearing breath to the Infernal Quarters, comes out of that lesson; chapter 1 sets out how. The rituals I made my own, the LKRP (the Lesser Kemetic Ritual of the Pentagram) and the Infernal Quarters, grew from it: protection that comes from standing at your own centre and meeting the powers you work with by resonance, not from lighting a beacon and hoping the guardians hold.

Where this book comes from

This book is a meeting of many streams. I want to name them, because none of them is mine alone:

- **Western esotericism.** The Golden Dawn and its Hermetic Qabalah, which give this book the Tree of Life, the LBRP, the Middle Pillar and the archangels of the quarters; Thelema, through Crowley's *Book of the Law*, *Liber 777* and the Star Ruby; and the old grimoires, the *Heptameron*, the *Grimoire of Armadel*, the *Goetia*, the *Grimorium Verum* and the *Grand Grimoire*, for the seals and the names.
- **Chaos magic.** Austin Osman Spare's sigils, and Peter J. Carroll's idea that belief is a tool you pick up for the work. Both run through chapter 3 and the elemental ritual in chapter 1.
- **Demonolatry and the Qliphoth.** S. Connolly's modern demonolatry, the source of the enns, and Thomas Karlsson's Qliphothic magic, the map of the Tree of Death.
- **Ancient texts.** The Egyptian myth of Wesir and Aset, the Bible and the Book of Enoch, the Chaldean Oracles, and the Gnostic writings of Nag Hammadi.
- **Personal gnosis.** My own experience: what came to me in meditation, in pathworking and in years of daily ritual, always marked in these pages as

mine.

I adapted these rituals to fit my own practice. This book does not claim to rewrite what very brilliant magicians have worked out over the centuries. It is a mashup, and that is nothing new. The Golden Dawn itself was one: it borrowed from Hermetic Qabalah, the grimoires, Egyptian religion, Rosicrucianism, the tarot and John Dee's angelic magic, and wove them into a single system. Crowley then took the Golden Dawn's LBRP and remade it as his own Star Ruby. I am merely doing what has always been done: looking to the past, doing the work, revising, bringing in other elements, and letting the work itself, my intuition and my spiritual guides show me the way.

How to use this book

- **Start with chapter 1** and stay there until its daily practice is a habit. It is complete on its own, and it includes the Tree of Life, the map behind everything that follows. The drawn protections my own practice began with are at the end of the book, under "Wild cards".
- **Chapter 2** is meditation: the skill that makes every ritual work, and the quiet way to come to know the powers in this book.
- **Chapter 3** gives you gentle ways to meet the beings in this book: pathworking, sigils, and how to choose your approach.
- **Chapter 4** tells you who those beings are, and how gods became demons.
- **Chapter 5** is the Tree of Death: the Qliphoth, the powers that rule them, and my own journey through them.
- **Chapter 6** is the strongest and most personal work: the enns, the Infernal Middle Pillar and the Infernal Quarters. Do not start there.
- **Chapter 7** is doing the work: how I ask for what I want, step by step, from the candle to the source to "It is done", with three complete

workings to follow.

Everything here is offered as my practice, not as the only way. I have kept documented history apart from my own understanding: chapter 4 labels them *History* and *Gnosis*, and elsewhere my own interpretations are marked as mine. Take what works, test it, and leave the rest.

The books that started it

If you want to walk the same road, these are the doors I came through. Most of them are quoted or drawn on later in the book.

- Peter of Abano (attr.), *Heptameron, or Magical Elements* (1559; English tr. Robert Turner, 1655). Public domain.
- Heinrich Kramer, *Malleus Maleficarum* (1486). Public domain.
- Manly P. Hall, *The Secret Teachings of All Ages* (1928).
- Heinrich Cornelius Agrippa, *Three Books of Occult Philosophy* (1533; English tr. J. F., 1651). Public domain.
- *The Book of the Goetia of Solomon the King* (the first part of the *Lesser Key of Solomon*), ed. S. L. MacGregor Mathers and Aleister Crowley (1904). Public domain.
- Israel Regardie, *The Golden Dawn* (1937–40).
- Chic Cicero and Sandra Tabatha Cicero, *Self-Initiation into the Golden Dawn Tradition* (Llewellyn, 1995): the 700-page tome I worked through on my own.
- Éliphas Lévi, *Transcendental Magic: Its Doctrine and Ritual* (*Dogme et Rituel de la Haute Magie*, 1854–56; English tr. A. E. Waite, 1896). Public domain.
- Aleister Crowley, *Magick in Theory and Practice* (1929).

- *The Book of the Dead: The Papyrus of Ani in the British Museum*, tr. E. A. Wallis Budge (1895); later reprinted as *The Egyptian Book of the Dead* (*The Book of Coming Forth by Day*). Public domain.

For spiritual and creative practice; not a substitute for medical or psychological care. If you are in emotional distress, put the practice aside and talk to someone you trust or to a professional.

Protection Rituals

by L.T. Woods

Forge Your Own Path · Chapter 1

Why protection comes first

The purpose of protection, at the beginning of any working, is to clear your space of disruptive energies that could unsettle the work, and to clear your aura.

Over time, the Lesser Banishing Ritual of the Pentagram (LBRP) and its many variations do more than that. They strip away illusions about the self and reveal your True Will, uncovering areas of your life that may need improvement. They can also bring sharper clarity to your practice. Ritual is meant to connect you with the aspects of your subconscious that you may be unable or unwilling to confront, and it may eventually open doors to the shadowy aspects of your unconscious: what Carl Jung called the Shadow.

> *Jung described the shadow as "a moral problem that challenges the whole ego-personality, for no one can become conscious of the shadow without considerable moral effort."*
> *— C. G. Jung, Aion: Researches into the Phenomenology of the Self (1951), Collected Works vol. 9 part II, ch. 2 "The Shadow", para. 14.*

What this chapter gives you

Everything in this chapter serves one aim, and every section answers to it. Protection here means three things:

1. **A clear space.** Whatever you bring into a working, your own stress, the mood of the day, the residue of other people, stays outside it.
2. **A sovereign self.** You stand at the centre of your own circle, by your own will, and nothing that is not aligned with that will has a claim on you.
3. **A safe foundation for everything deeper.** Pathworking, invocation and the Infernal Quarters all open doors. Protection is what lets you open them, and close them again, without being knocked off your feet.

Every section below answers to those three. If a practice does not serve one of them, it does not belong in your routine.

What I mean by "the light"

Almost every practice in this book asks you to see light: to breathe it in, draw it down, send it out. Before going further, it is worth saying what that light is, especially if, like me once, you come to this as a materialist.

For me, the light is the light of the source of all creation: the unnameable and unknowable, the vast creative force of everything that is, was and ever can be. It is also the spark of that divinity that lives within you. When you see light pour into you in a ritual, you are not imagining something foreign arriving from outside. You are remembering what you already are, and letting more of it through.

Other traditions have named the same light in their own ways:

- **Qabalah and the Golden Dawn.** Before creation there is *Ain*, nothing; then *Ain Soph*, the limitless; then *Ain Soph Aur* (*AYN SOFE OHR*), the

limitless light, which concentrates into Kether (*KEH-ther*), the crown of the Tree of Life. The Golden Dawn's word for the divine light is *LVX*, Latin *lux*, and its rituals are built to draw that light down into the magician.

- **Hermeticism.** In the *Poimandres*, the first book of the *Corpus Hermeticum*, the vision of light speaks: "That Light am I, thy God, Mind." The light is divine mind itself, and the human mind is its offspring.
- **Gnosticism.** Each human being carries a spark of the true, hidden God, trapped in the material world and longing to return. The work is to awaken that spark.
- **Christianity.** "In him was life; and the life was the light of men" (John 1:4). The Quakers speak of the *inner light*: the divine present in every person.
- **The East.** Hindu yoga speaks of *prana* and Chinese tradition of *qi*: a life force that flows through the body and can be gathered, moved and strengthened. Many practitioners visualise it as light.

If you are a materialist, you do not need to believe any of this to begin. Treat the light as a working image. Visualising light changes where your attention goes, how you breathe and how your body feels; it is how the practice engages imagination, emotion and the nervous system together. Do the work, notice what changes, and let your own experience decide what the light is. That is how it began for me.

The principle behind it: intention

The intention you set at the beginning matters above everything else. Magick works within a system that assumes consciousness itself is fundamental, and that intention outweighs the words. The more fully you believe, feel and know what you are doing, the stronger the working.

The light you bring into yourself does not stay inside. It enters, then expands outward, expelling any divergent force that is not aligned with your personal will. The energy you send out asserts your identity as a sovereign aspect of the source of all things. Protection grows as doubt, fear and angst lose their hold on you, and every time you practise, they lose a little more.

The gods and goddesses you call on function as archetypes. They tap into energetic signatures that resonate both within you and outside you.

Some practitioners choose chakra work instead, or as well. It also clears the aura and is a very good supplement to any of the LBRP variations.

A personal philosophy. Many traditions have their own ways of approaching protective rituals, and in my view they are all valid, so long as they do no harm to anyone, the practitioner included.

Before you begin: clearing breath

Stand in the centre of your ritual space and take slow, deep breaths.

With each breath in, see fresh, clear white energy filling your lungs. The bright light comes first to your crown, then down to your chest, then all the way down to your feet.

With each breath out, see stale, dark energy leaving through the soles of your feet and sinking into the earth.

By the time you are done, you are clear.

The clearing breath is the first threshold: it leaves the day you walked in with outside the work you are about to do. It is also the quickest protection you

have. A few breaths like this, anywhere, will take the edge off a tense meeting or a crowded train.

Where this comes from. Part of this practice, drawing light in and breathing out stale, dark energy, comes from the **Gateway Process**. In 1983 Lt. Col. Wayne M. McDonnell of the US Army Intelligence and Security Command wrote *Analysis and Assessment of Gateway Process*, a study of the consciousness training developed by Robert Monroe at the Monroe Institute. The CIA released the report in 2003, and it can now be read freely in the CIA's online Reading Room. Among the Gateway exercises are *Resonant Tuning*, a breathing practice of drawing in fresh energy and releasing the old, and the *Resonant Energy Balloon* (REBAL), a field of energy visualised around the body as protection. The report's course begins with the *Energy Conversion Box*, a place to set aside worries before you start.

The report is a government analysis of the method, not proof that it works; like everything in this book, its value is in your practice.

The Resonant Energy Balloon

Once you are clear, build your field.

1. **Gather the light.** Feel the clean energy you have breathed in collect at the centre of your body, bright and warm.
2. **Release it upward.** Let it rise and stream out from the crown of your head like a fountain.
3. **Let it fall around you.** See it arc down on every side and flow back in at your feet, circling continuously, until you stand inside a glowing balloon of energy that surrounds you completely: above, below, on every side.

4. **Seal it.** Know, as firmly as you can, that nothing which is not aligned with your will can pass through it.
5. **Feel it reach.** Notice that the balloon is not only a wall. In imagining it, you have already extended your awareness beyond the edges of your body: you are present in the space around you, in a way you were not a moment before.

That last step is the secret of the balloon. It protects, but it also expands. The very act of imagining it pushes your consciousness outward, and teaches you that your mind does not end where your skin does. Every protection ritual in this book does the same: the light you draw in and send out marks the territory of your own sovereign will.

Beyond protection

This is why I treat these visualisations as real work and not make-believe. The balloon was where my own path turned. The 1983 Gateway report, the Army officers who trained with Robert Monroe, and the US military's remote-viewing programme, which ran until 1995 before an outside review judged it of no use to intelligence, showed me that serious people once thought consciousness worth real time and money. The official verdict was sceptical, and you should know that. But it made me suspect that "magick" may be a misleading name for something our material world has not yet explored. Read the report for yourself, and decide what it means to you.

Your tools

Pentagrams are traced in the air with a wand you have made yourself, with your own fingers, with a quartz crystal, or with a crystal that corresponds to your ritual intention: clear quartz for any purpose, black tourmaline or ob-

sidian for protection, citrine or green aventurine for prosperity, amethyst for intuition and dreams, rose quartz for love.

Aether Forge note: a wand, pendant or ritual piece forged for your own entity or intention, made at aetherforge.one, can serve as your working tool. Like any tool, consecrate it to its purpose before first use.





A pentagram medallion and a Hecate candle holder, designed at aetherforge.one.

You can draw a pentagram with a finger, so why a wand? Because a tool is a focus. It gives your will a single point to run through and your eye a line to follow, and once consecrated it carries the memory of every working you have done with it. Picking it up tells the deeper mind: now the work begins. Keep it for ritual alone, and it keeps your ritual apart from the rest of your life.

The pentagram explained

Not what the films say

You will draw this star every day, so it matters what it means to you. If part of you believes it is evil, that doubt goes into every line you draw. Its real history removes the doubt.

Most people meet the pentagram in horror films and assume it is demonic. For most of its history it meant the opposite: health, protection and wholeness.

- **Ancient Greece.** The Pythagoreans favoured the five-pointed star and linked it with *hygieia*, health.
- **Medieval Christianity.** In the 14th-century poem *Sir Gawain and the Green Knight*, the knight's shield bears a gold pentangle: its five points stand for his five senses, his five fingers, the five wounds of Christ, the five joys of Mary and five knightly virtues. It was a sign of protection and virtue.
- **Renaissance magic.** Agrippa and other magicians kept it as a protective and magical figure, and in the Golden Dawn it became the key symbol of the four elements crowned by Spirit.
- **The dark reputation is recent.** In the 19th century, Éliphas Lévi taught that the star with one point up is the sign of good, and that turned upside down, with two points up, it becomes a sign of evil. In 1897, Stanislas de Guaita drew a goat's head inside an inverted pentagram; the Church of Satan, founded in 1966, adopted that design as its emblem, and films did the rest.

In this book the pentagram is upright, Spirit ruling over the four elements, the mind over matter, with one deliberate exception: the Infernal Quarters in chapter 6, where the inverted star shows spirit descending into matter, the divine choosing to incarnate. That is advanced work; the upright star comes first.

Why the pentagram protects

The pentagram is a closed figure drawn in one unbroken line: it has no gap for anything to slip through. It is also a picture of you, a human being with head, arms and legs outstretched, the four elements of your nature held to-

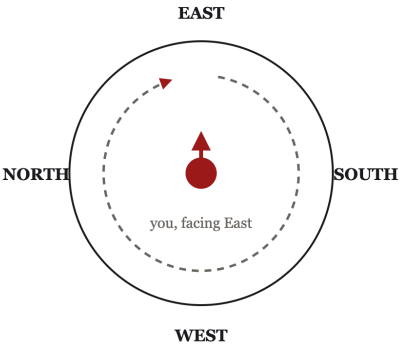
gether under Spirit. Traced in each quarter, it sets a seal on every side of your space and says, in the oldest protective sign there is, *this is whole, and this is mine*. Draw it with care. A star drawn with certainty is a boundary you can feel; one scribbled in the air is only a gesture.

The five points

To draw the right star you need to know which point is which: invoking and banishing depend on it. Each point of the pentagram belongs to one of the five elements, following the Golden Dawn attribution:

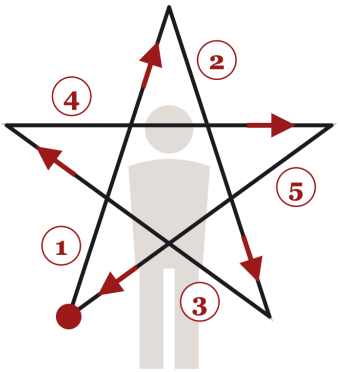
How to read the diagrams

1 · The circle seen from above



East is at the top. The dashed arrow is clockwise: East → South → West → North.

2 · What you see in front of you



Draw it big: the top point above your head, the lower points at your hips, the arms at your shoulders.

Every pentagram in this book is drawn as you see it when you face that quarter. Start at the red dot, follow the numbers 1 to 5, and end where you began.

Point	Element	Colour	Quality
Top	Spirit	white (or violet)	crowns and unites the other four
Upper left	Air	yellow	active
Upper right	Water	blue	passive
Lower right	Fire	red	active
Lower left	Earth	green	passive

Invoking and banishing: the key difference.

- An **invoking** pentagram is drawn *towards* the point of its element: it calls the element in.
- A **banishing** pentagram is drawn *away from* the point of its element: it sends the element out.
- Draw each pentagram in one unbroken line, and return to the point where you began so it is closed.

The LBRP uses the **banishing pentagram of Earth** in all four quarters: start at the lower left (Earth) point and draw up to the top point, then on around the star. Earth stands for the whole material plane, so banishing Earth clears everything around you.

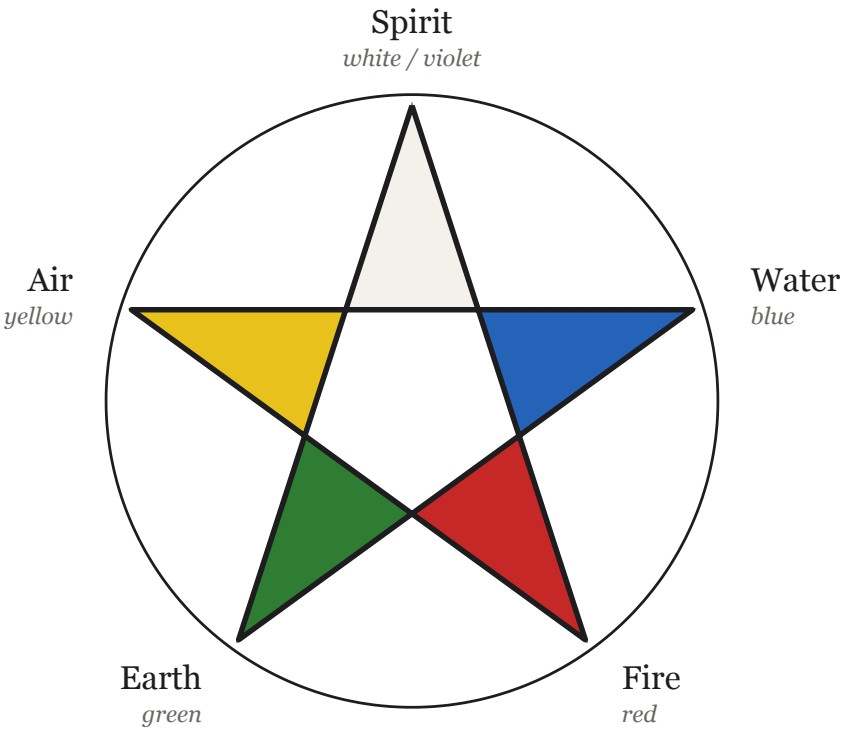
Why banish an element at all? Invoking is easy to understand: you want more of something. But every element can build up until it works against you, and then you send it back. You are not rejecting the element. You are bringing it back into balance.

- **Air**, when there is too much of it: racing thoughts, overthinking, anxiety, a scattered mind that cannot settle or sleep. Banish Air to quiet the noise.

- **Fire**: anger, impatience, restlessness, burning out. Banish Fire to cool down.
- **Water**: being flooded by emotion, moodiness, taking on everyone else's feelings. Banish Water to find your own shore again.
- **Earth**: heaviness, feeling stuck, lethargy, clinging to things and routines. Banish Earth to get moving.

The same goes for the energy of a working. If you have invoked an element in a quarter and the charge has built up and lingers in the room, banish it there when you are done.

Morning and night. I was taught by other practitioners to invoke in the morning and banish at night: draw the elements in to meet the day, and clear them out before sleep. It is a good rule to start with. In my own practice I came to work more by intuition and by how I felt. If there was a build-up of energy at a given quarter, I banished it; if something was missing, I invoked it, whatever the hour. Experimentation and personal experience were my driving force. Everything in this book is something I have done myself; I would not ask you to do anything I have not. Start with the rule, keep a record of what you notice, and let your own experience teach you when to bend it.



The elements in their colours, as most often given in the Golden Dawn tradition. They vary: Earth is also seen as black or brown.

Seeing the elements. The colours are a starting point, not a rule. For Earth I might see green grass, or brown soil, or the black silt of the Nile. In visualisation, variety matters: it lets your imagination take hold and find the image that resonates with you best. Here is how I see and feel them:

- **Spirit** is always a blinding, soft light that descends.
- **Air** is a field of wheat rustling in the wind, and the sound of it.

- **Fire** is warmth all around me, and the crackling and popping of wood burning.
- **Water** is falling rain, or waves crashing against rocks.
- **Earth** is the soil, a plant growing up out of it, and then a vast green meadow.

You are free to visualise whatever you want. Visualisation and imagination are the key to magick, and they are its playful, fun side. You are asked to do what you did naturally as a child: imagine, float above your so-called logical mind, and paint on a vast canvas of possibility.

Every pentagram, step by step. The chart shows each pentagram exactly as you see it in front of you. Start at the red dot, follow the numbered strokes 1 to 5, and finish where you began. Practise them on paper first; once your hand knows them, draw them in the air.

The pentagrams of the elements, as you see them

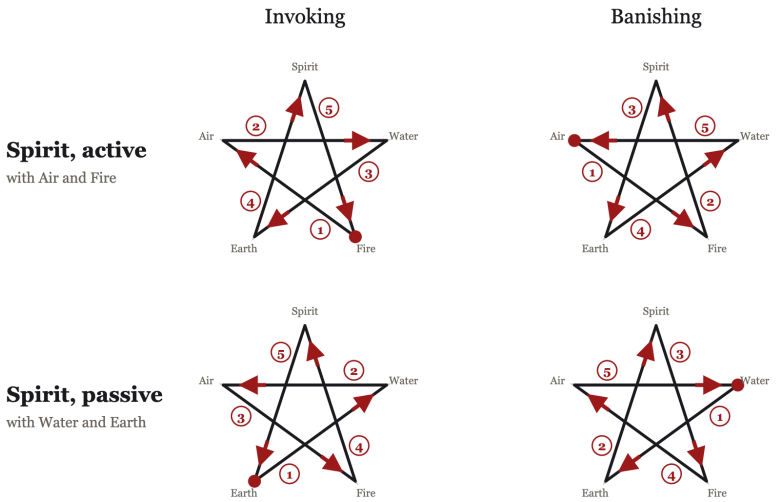
	Invoking	Banishing
Earth lower left point		
Air upper left point		
Fire lower right point		
Water upper right point		

Element-based LBRP. Once you know the five points, you can trace the pentagram of any one element instead, to banish or invoke that element alone: Fire for courage and drive, Water for emotion and intuition, Air for thought and communication, Earth for the body, health, home and stability: the ma-

terial foundations of a life. This is the principle behind the Greater Ritual below.

Spirit pentagrams. Spirit has two forms. The **active** Spirit pentagram is used with the active elements (Air and Fire), and the **passive** Spirit pentagram with the passive ones (Water and Earth).

The pentagrams of Spirit, as you see them



Vibration and the Signs

Two techniques run through every ritual in this book. Learn them before anything else, because a name mumbled is a name half called.

How to vibrate a name

To *vibrate* a name is to intone it so that you feel it resonate in your body, not just hear it.

1. Breathe in deeply through the nose, and as you do, see the name drawn into you with the breath, down to your chest.
2. Breathe out slowly and intone the name on the out-breath, one syllable at a time, long and low: *Ehhh-heh-yehhh*. Pitch it a little lower than your speaking voice.
3. Feel it buzz in your chest, your throat and the bones of your face. Done well, it feels as if the sound carries on beyond the walls of the room, to the edge of the universe.
4. Let the last syllable fade completely before you move on.

The name in the example: Eheieh. *Eheieh* (Hebrew *Ehyeh*, pronounced *EH-heh-yeh*) means **"I am"**, or "I will be". It comes from the Book of Exodus, where Moses asks the voice in the burning bush for its name and is told: *Ehyeh asher ehyeh*, "I AM THAT I AM" (Exodus 3:14). In the Qabalah (*kah-bah-LAH*) it is the divine name of Kether, the crown of the Tree of Life, the first point of creation, and the Golden Dawn uses it in the LBRP and the Middle Pillar.

Notice what vibrating it assumes, right from the start. You are not calling up to a distant god. You are saying "I am" in the voice of the source itself, and letting it resound in your own body. The assumption beneath this whole practice is that you are innately divine: more than the human doing the ritual, and that this is true of each and every one of us. Each of us is that I AM. You do not need to accept this yet. Notice it, and we will come back to it: in the Middle Pillar, where Eheieh crowns your head, and in chapter 6.

It does not need to be loud. A vibrated whisper is better than a shout from the throat. What matters is the resonance: the name stops being a word you say and becomes a force you send.

The signs

Ritual 3 uses the Golden Dawn's signs: postures that seal each call with the body. They are simple.

Sign	How
Portal, opening	Hands together in front of your face, fingers pointing up; part them slowly, as if opening a curtain.
Portal, closing	The reverse: bring the hands from the sides back together, as if closing the curtain.
Air	Raise both arms, elbows bent, palms up, as if holding up the sky.
Fire	Raise your hands above your forehead and join the thumbs and index fingers in a triangle, point up.
Water	Lower your hands to your chest and join the thumbs and index fingers in a triangle, point down.
Earth	Step forward with the right foot; raise the right hand forward and up, and stretch the left hand down and back.

A sign puts the whole body behind the call. The mind can wander while the mouth speaks; it cannot wander while the body holds a posture on purpose.

The Tree of Life: the map behind the rituals

The cross, the Middle Pillar and much of what follows are drawn on one map: the Tree of Life of the Qabalah. You do not need to master it to protect yourself, but you need to know where you are standing on it. It also has a shadow, the Tree of Death, which chapter 5 explores; you cannot understand that one without this one.

What it is. Ten spheres, the *Sephiroth* (*seh-fee-ROTE*) ("emanations", singular *Sephirah* (*seh-fee-RAH*)), joined by twenty-two paths. They describe how the divine pours down from pure being into the material world, step by step, and so they also map the way back up. In the Golden Dawn system each sphere has a divine name, an archangel, a planet and a place in your body, and each path a Hebrew letter and a Tarot trump.

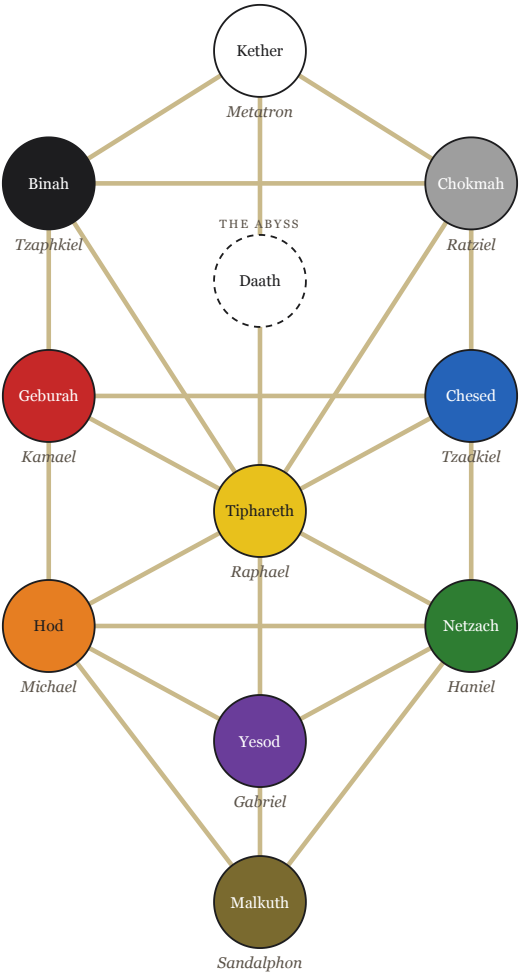
The three pillars. The spheres stand in three columns. Looking at the Tree, as in the diagram below, the **Pillar of Mercy** is on the right: Chokmah (*khok-MAH*), Chesed (*KHEH-sed*), Netzach (*NET-zakh*) (expansion, force); the **Pillar of Severity** on the left: Binah (*bee-NAH*), Geburah (*geh-BOO-rah*), Hod (*HODE*) (form, limit). On your own body it is the other way round, because you stand inside the Tree facing out of it: Severity on your right, Mercy on your left. Down the centre, the **Middle Pillar**: Kether, Tiphareth (*tif-AH-reth*), Yesod (*yeh-SODE*), Malkuth (*mal-KOOTH*), and the hidden Daath (*DAH-ath*) at the throat. When you face the East and do the cross, Geburah is at your right shoulder and Gedulah (*geh-doo-LAH*), another name for Chesed, at your left: you are wearing the Tree.

	Sephirah	Meaning	Divine name	Archangel	Planet	Body
1	**Kether**	the Crown	**Eheieh**	Metatron (*MEH-tah-tron*)	the first swirlings (Primum Mobile)	above the crown
2	**Chokmah**	Wisdom	**Yah**	Ratziel (*RAHT-zee-el*)	the zodiac	left side of the head
3	**Binah** (*bee-NAH*)	Understanding	**YHVH Elohim**	Tzaphkiel (*TZAHF-kee-el*)	Saturn	right side of the head
–	**Daath**	Knowledge (the hidden sphere, over the Abyss)	–	–	–	throat
4	**Chesed** (Gedulah)	Mercy	**El**	Tzadkiel (*TZAHD-kee-el*)	Jupiter	left shoulder
5	**Geburah**	Severity, Power	**Elohim Gibor** (*eh-loh-HEEM gee-BOR*)	Kamael (*KAH-mah-el*)	Mars	right shoulder
6	**Tiphareth**	Beauty	**YHVH Eloah ve-Daath**	Raphael (*RAH-fah-el*)	the Sun	heart
7	**Netzach**	Victory	**YHVH Tzabaoth** (*yeh-ho-*	Haniel (*HAH-nee-el*)	Venus	left hip

	Sephirah	Meaning	Divine name	Archangel	Planet	Body
			VOH tzah-vah-OHT)			
8	**Hod**	Splendour	**Elohim Tzabaoth** (*eh-loh-HEEM tzah-vah-OHT*)	Michael (*mee-KHAI-el*)	Mercury	right hip
9	**Yesod** (*yeh-SODE*)	the Foundation	**Shaddai El Chai** (*shah-DYE el KHAI*)	Gabriel (*GAH-bree-el*)	the Moon	genitals
10	**Malkuth**	the Kingdom	**Adonai ha-Aretz** (*ah-doh-NYE hah-AH-retz*)	Sandalphon (*SAN-dal-fon*)	the Earth	feet

Raphael and Michael swap places between Tiphareth and Hod in some lists; Liber 777 gives them as here. The body follows the Golden Dawn's figure, the Tree laid on your back as you face out of it.

THE TREE OF LIFE



The Tree of Life as you face it, with the archangel of each sphere. The Pillar of Severity is on the left, the Pillar of Mercy on the right, the Middle Pillar down the centre; Daath, drawn dashed, is the hidden sphere over the Abyss. The colours follow the Golden Dawn's Queen scale, simplified.

What it gives you. A map is protection in itself: you know which power you are working with, where it lives in your body, and how it relates to everything else. It also shows the point of the whole book. The Tree of Life describes balance, mercy against severity with the Middle Pillar holding them together, and every ritual here is a way of standing in that balance.

The cross: opening the body to the light

Almost every ritual in this book opens and closes with a cross traced on the body. There is no single correct cross. Each tradition has its own, and each does the same work: it draws a current of power into you and makes you the axis of your own universe before anything else happens. The Golden Dawn's Qabalistic Cross is given here, and used in the LBRP. Its Egyptian counterpart, the Kemetic Cross, belongs to Ritual 2 and is taught there.

You cannot protect a space if you are not centred in it. The cross aligns you first, crown to feet and shoulder to shoulder, with you at the meeting point, and everything after it is anchored there. A banishing done from a scattered mind leaks; one done from the centre of a cross holds.

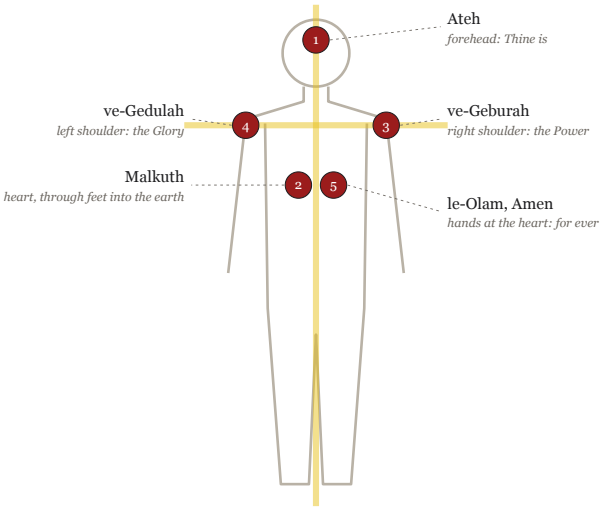
The Qabalistic Cross (Golden Dawn)

The words. They are the closing words of the Lord's Prayer in Hebrew, "for thine is the kingdom, and the power, and the glory, for ever". That ending is not in the oldest Gospel manuscripts; it entered from early liturgy and already appears in the *Didache*, a text of the late first or early second century. The Golden Dawn put it back into Hebrew and onto the body, and mapped it onto the Tree of Life: *Malkuth*, the Kingdom, is the material world; *Geburah* (Power, Severity) and *Gedulah* (Glory, Mercy) are the Tree's two great pillars.

Stand facing East, feet together, and breathe until you are still.

1. **"Ateh"** (*AH-teh*, "Thine is"). See a sphere of brilliant white light above your head. Draw a beam of it down to your forehead.
2. **"Malkuth"** (*mal-KOOTH*, "the Kingdom"). Touch your heart and point down. Imagine the light passing through your feet, into the earth, to the soul of the planet itself.
3. **"ve-Geburah"** (*veh-geh-BOO-rah*, "and the Power"). Touch your right shoulder: a beam crosses from your heart out through it, to infinity.
4. **"ve-Gedulah"** (*veh-geh-DOO-lah*, "and the Glory"). Touch your left shoulder: the beam runs on to infinity on the other side.
5. **"le-Olam, Amen"** (*leh-oh-LAHM, ah-MEN*, "for ever, Amen"). Clasp your hands at your heart, where the beams cross, and feel the point of light blaze there.

THE QABALISTIC CROSS



seen from behind: your right is on the right

You stand in a cross of light from heaven to earth and from horizon to horizon, and you are where it meets.

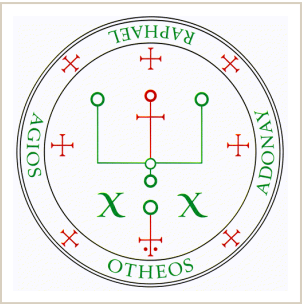
The archangels: guardians of the quarters

The LBRP calls four archangels to stand around you, and the Greater Ritual works through the same four elements. Before you call them, know who they are.

What an archangel is. *Angelos* is Greek for messenger, and an *arch*angel is a chief messenger: a great power standing between the divine and the world. The Hebrew names all end in *-el*, "God": each archangel is a quality of the divine given a face. In the Golden Dawn, the four archangels of the quarters each rule an element, and calling them seals your space with balanced elemental force from all four sides. That is why they guard the LBRP: they are not bodyguards hired from outside, but the four faces of order itself.

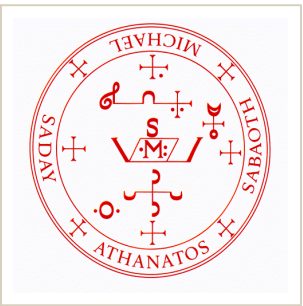
Their seals. The seals below come from the *Grimoire of Armadel*, a 17th-century French manuscript translated by S. L. MacGregor Mathers. Each ring carries the angel's name and divine names of power; the characters inside are the angel's signature. Place a seal before you when you call that angel, or keep it where you work.

Raphael, "God heals": East, Air



Raphael is the healer and the guide of travellers. In the Book of Tobit he walks beside young Tobias on a long journey, protects him, and heals his father's blindness, revealing himself only at the end: "I am Raphael, one of the seven holy angels" (Tobit 12:15). He stands in the East, the rising sun, the breath of new beginnings. **In protection** he brings clarity of mind and healing: call on him when what troubles you is confusion, illness or a hard road ahead. His colours are yellow and violet.

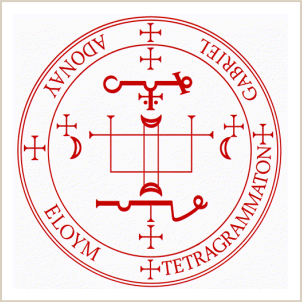
Michael, "Who is like God?": South, Fire



Michael is the warrior and protector. In the Book of Daniel he is "the great prince which standeth for the children of thy people" (Daniel 12:1), and in Revelation he leads the armies of heaven (Revelation 12:7). His name is a question, and the question is his power: nothing stands against the divine.

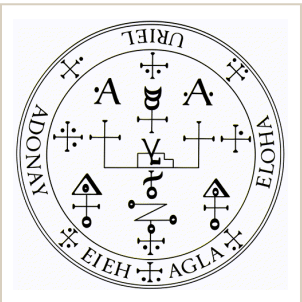
He holds the South, the noon sun and fire. **In protection** he is the sword: courage, strength and the cutting away of what attacks you. His colours are red and green.

Gabriel, "God is my strength": West, Water



Gabriel is the messenger. He explains Daniel's visions (Daniel 8:16, 9:21) and announces births: of John the Baptist, and of Jesus to Mary (Luke 1). He rules the West and Water, the moon, dreams and intuition. **In protection** he guards the inner world: the emotions, the dreams and the messages that come in sleep. Call on him when your nights are troubled. His colours are blue and orange.

Uriel, "God is my light": North, Earth

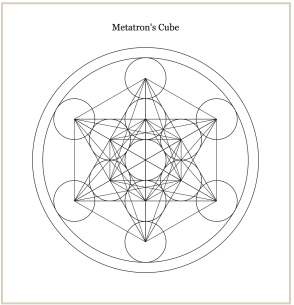


Uriel (*OO-ree-el*) is the light of knowledge. He is not in the Bible most churches use, but he is central in the *Book of Enoch*, where he guides Enoch through the heavens and explains the movements of the stars (1 Enoch 20, 72), and in *2 Esdras*, where he answers Ezra's hardest questions (2 Esdras 4). He holds the North and Earth: the body, the ground, the practical world. **In protection** he is stability and grounding, and the light that shows you what is real. His colours are the earth's: citrine, olive, russet and black.



A guardian of the quarters to keep on the altar: Uriel, designed at aetherforge.one.

Metatron, beyond the quarters



The four guard the circle; Metatron stands above it. He has no quarter in these rituals, but he is here for two reasons: the Middle Pillar later in this chapter begins at his sphere, the crown, and he was my own way into angelic work. In Jewish mystical literature he is the transformed Enoch, the scribe of heaven, the angel nearest the throne (3 Enoch; Babylonian Talmud, *Hagigah* 15a), and in Qabalah he is the archangel of Kether, the crown of the Tree of Life. How I worked with him, by drawing his figure, Metatron's Cube, is told at the end of the book, in "Wild cards: protection by drawing".

One more seal: Samael. The *Grimoire of Armadel* also gives a seal of **Samael** (*SAH-mah-el*). He belongs to both halves of this book. In the *Armadel* and the *Heptameron* he is an archangel, the ruler of Mars, as bright as the four above; in Jewish lore he is the accuser and the angel of death, and in the demonic tradition he is a name of the adversary. Angels in this chapter, demons in chapter 6: Samael is the one figure who stands in both. Chapter 6 uses his angelic seal at the centre of the Infernal Quarters, and explains why.

Ritual 1: The LBRP, conventional form

The Golden Dawn's classic, published by Aleister Crowley in *Liber O vel Manus et Sagittae* (1909) and later by Israel Regardie. Its purpose is protection.

What it is for. Regardie taught the LBRP as the first thing to do before any magical operation: it clears the space of whatever is unbalanced or unwanted, and the archangels then guard the circle on all four sides. Done daily, it becomes a habit of returning to your centre, and it keeps stripping away illusions about yourself.

Its shadow. I learned this one the hard way. Years of the LBRP alone left me feeling not shielded but exposed, as if I had turned myself into a lighthouse on the astral plane, drawing in every stray energy around me. Calling bright guardians to the four quarters, day after day, can make you more visible as well as more protected.

Before you begin. Stand at the centre of your space, facing East, feet together, arms at your sides. Do the clearing breath until you are still. The whole ritual takes five to ten minutes.

1. The Qabalistic Cross. As in "The cross" above: see a sphere of white light above your head, and draw it through you as you vibrate each word.

- Touch your forehead: **"Ateh"** (Thine is)
- Touch your chest, pointing down towards your feet: **"Malkuth"** (the Kingdom)
- Touch your right shoulder: **"ve-Geburah"** (and the Power)
- Touch your left shoulder: **"ve-Gedulah"** (and the Glory)
- Clasp your hands at your heart: **"le-Olam, Amen"** (for ever, Amen)

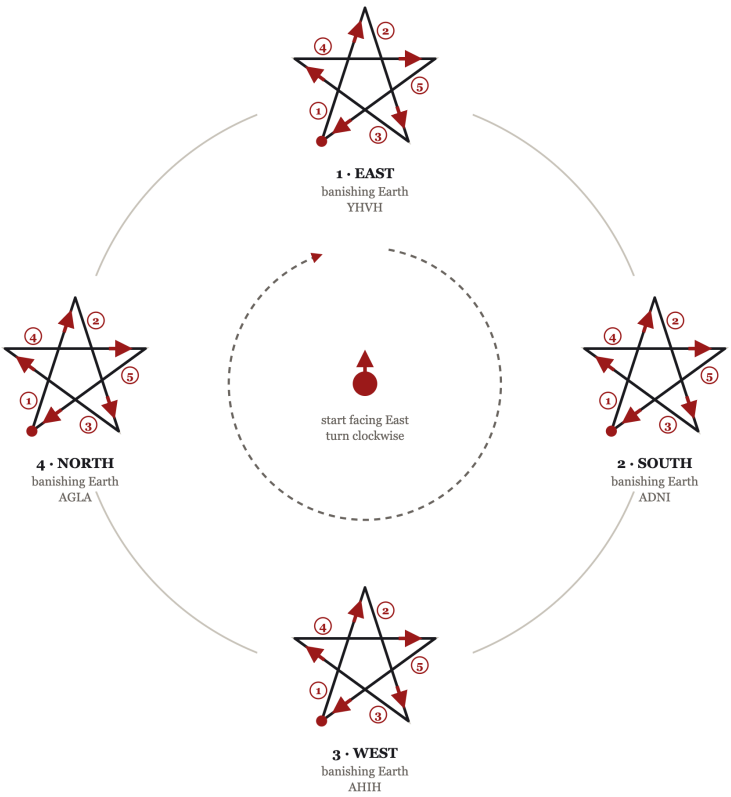
2. The pentagrams. Still facing East, step forward to the edge of your circle.

1. With your wand, or the first two fingers of your right hand, trace a large **banishing pentagram of Earth** in the air before you: start at your left hip, up to above your head, down to your right hip, across to your left shoulder, over to your right shoulder, and back to your left hip (see the chart in "The pentagram explained"). See it blazing in the air in bright blue flame.
2. Point at its centre, or stab it, and vibrate the divine name of the quarter, feeling the sound drive the star outward to the edge of the universe.

3. Keep your arm extended and turn to the South, drawing a line of white light around the circle as you go. Trace the pentagram again and vibrate the South's name. Do the same in the West and the North.
4. Return to the East, closing the line of light, so that four flaming pentagrams now stand around you, joined by a ring of light.

Quarter	Divine name	Meaning
East	**YHVH** (*Yod-Heh-Vav-Heh*)	the four-lettered name of God
South	**ADNI** (*Adonai* (*ah-doh-NYE*))	Lord
West	**AHIH** (*Eheieh*)	I am
North	**AGLA** (*Ah-gah-lah*)	*Atah Gibor le-Olam Adonai*: Thou art mighty for ever, O Lord

Ritual 1 · the LBRP from above



The same star in every quarter, drawn as you see it when you face that way.

3. **The archangels.** Return to the centre, face East, and stretch your arms out to form a cross. Call each archangel (see "The archangels" above) by name, vibrating it, and build the figure in your imagination until you can feel it there.

> *"Before me* ***Raphael****" (RAH-fah-el): a tall figure in yellow and violet, the breeze of Air at your face.*
> *"Behind me* ***Gabriel****" (GAH-bree-el): a figure in blue and orange, holding a*

> *cup, the cool of Water at your back.*
> *"On my right hand **Michael**" (mee-KHAI-el): a figure in red and green, holding a sword, the heat of Fire at your right.*
> *"On my left hand **Uriel**" (OO-ree-el): a figure in the earth's colours, citrine, olive, russet and black, the weight of Earth at your left.*
> *"For about me flames the pentagram, and in the column stands the six-rayed star."*

On the last line, see the four pentagrams blazing around you, and a six-rayed star, a hexagram of gold, shining in your heart.

4. Close. Repeat the Qabalistic Cross. Then ground: see the excess light sink through your feet into the earth, and let the figures fade into the walls of your circle.

Not a lighthouse: how to protect without broadcasting

This is the lesson the rest of this book is built on. A lighthouse shines outward, all night, for anything to see. That is what a protection practice becomes when it only ever *sends*: light thrown to the quarters, names called to the horizon, guardians summoned and never thanked or released. Night after night the beam gets brighter, and whatever is drawn to light comes looking.

The cure is not to stop protecting. It is to change how you do it:

1. **Anchor, do not broadcast.** Work from the centre outward, not from the quarters inward. The cross, the balloon and the Middle Pillar (taught later in this chapter) fill *you* first, and the space around you is sealed from that centre. A full vessel does not need to signal.
2. **Close what you open.** Every power you call, you thank and release by name; every circle you cast, you take down. A working left open is a light

left on.

3. **Ground at the end, every time.** Send the excess down through your feet into the earth, then eat, drink, wash and step back into ordinary life. Grounding dims the beam.
4. **Rest.** Protection is not a siege. On days you are not working, a clearing breath and the balloon are enough. Constant high ritual is constant high visibility.
5. **Look inward before outward.** When something feels wrong, ask first what in you it is feeding on: fear, doubt, an old wound, an appetite. Most of what drew trouble to me was my own fear, not the ritual.

That is why the two rituals of my own in this book work the way they do. The first, the LKRP (the Lesser Kemetic Ritual of the Pentagram), comes next, as Ritual 2: it makes you the centre that the guardians answer to, rather than a beacon calling them. The second, the Infernal Quarters, is the strongest work in the book and waits until chapter 6, once this chapter is second nature: it meets the powers by resonance and sends each one home at the close. Both end where they began: in you, grounded and quiet.

The rest of the book

This sample ends here, after Ritual 1. The complete grimoire continues with:

- the rest of chapter 1: the LKRP and the Kemetic Cross, the Elemental Pentagram Ritual, the Greater Ritual, the Middle Pillar and a working order
- Meditation
- Modern Practice
- From Daimon to Demon
- The Tree of Death
- The Infernal Quarters
- Doing the Work
- Wild cards: protection by drawing
- Afterword: the mirror

How to have it. The complete book is €15.99 on its own at aetherforge.one/book. It is free with most packages or purchases over €15.99. It opens on the book page whenever you are signed in.