

CASA UMBRAE'S

Magical Manifest

The first volume of a continuing series of essays, photos, and tutorials on psionics, metaphysics, and magic.

Compiled and edited by Vaughan Nelson-Lee.
Featuring contributions from Caz, KelOren, and Libertine.
www.casaumbrae.tk for more information.

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ABOUT CASA UMBRAE

Casa Umbrae was founded just about four years ago, in 2007, by Caz. Roughly defined, it is a community dedicated to the study and discussion of energy work, magic, and the metaphysical. Primarily, it exists as a message board. Casa Umbrae offers a more relaxed, down-to-earth atmosphere than most other online energy communities--you will find no frauds or phonies here. Feel free to bring up anything with us, from the nature of the universe to spoon bending to the arts. We are incredibly close for an online community, yet are always open and looking for others to join us. The Magic Manifest is our attempt to reach out to those who have similar interests to us, and to hopefully provide some helpful information in these tutorials and articles to those who seek it.

Thank you for your readership!

We hope you'll join us on the forum at <casaumbrae.proboards.com>, or our IRC, room #cu on server <irc.dal.net>.

the goals of Casa Umbrae, according to the members:

“To express and expand our influence to the world.” -Spellhawk

“To become a community where people from all backgrounds and countries can share their knowledge and work together to progress.” -Caz

“To develop a useful library of idea and effect for all members to easily access and use” -Heron

“To try and become what we most need to be, despite the hardships.”
-Spellhawk

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CREDITS

Editing & compilation - Vaughan Nelson-Lee

Sigils/illustration - Silent Dragon

“The Gear Train” - Faust

“An Intro to Psionics” - cccy

“Aural Sight for Beginners” - Heron

“Shielding” - Alusa

“How to Make Orgonite” - Caz

“Feeling’ Magic” - KelOren

“The Divine Artifacts” - Libertine

“Magic and Inspiration” - Navajo

Q&A - Spellhawk

Photo compilation and editing - Lexi

Photo in “ODDS AND ENDS” - J. Bunnell

TO SUBMIT MATERIAL OR ASK QUESTIONS
FOR OUR Q&A, DROP US A LINE AT
casa.umbrae@gmail.com

MENTAL EXERCISE

“The Gear Train”

by Faust

To work magic effectively, the practitioner must hold and manipulate a great deal of information in the mind’s eye. He/she has to imagine a clear and vivid image of the desired result, as well as perform the physical and mental actions required to manipulate the energies involved in the desired way. At the same time, they must also monitor the progress of all of this simultaneously.

What does all of this boil down to? Imagination. A magician’s talent lies in the ability to call to the mind’s eye anything they wish, whenever they wish. The idea that some are simply born with it, and some are not, is false. Anyone can have a powerful imagination, it just takes practice. It can be improved just like any other skill.

One of my favorite imagination exercises is what I call the “gear train.” It’s simple. Set aside at least ten minutes of your day to just sit down and imagine. Start by doing whatever it is you do to relax and clear your mind. When you’ve taken care of that, call forth in your mind a beautiful brass clockwork gear. Just one. See it sitting perfectly still. Take note of its sublime symmetry and awe-inspiring polish.

For this, it’s not enough just to see the gear. You have to feel the gear. You have to BE the gear. Feel the smooth, cold brass with all of your skin. Focus on that gear until there is nothing else in all of existence but the gear. This might seem like an insurmountable task, but it is not. After several days of practice, the rest of the world will disappear. There will only be that one piece of frozen clockwork.

When you become more confident, you can quickly and easily call forth the gear at will. Do so. This time, begin to spin the gear whichever direction you feel like. Spin it at a speed you are comfortable with. When you’ve got it spinning, and stable, add another gear. (That’s no big deal—after all, what’s one more gear?)

Now you have two spinning gears that are linked together. One is spinning one way, forcing the other to spin the opposite direction. No big deal. Just relax and let them both spin, taking care to pay attention to as much detail as possible. Hear the soft clicking of the teeth meshing together. For a few days, just keep those two gears spinning in harmony.

When you feel ready, add another gear. Same thing. No big deal. Now you have three. The key is to maintain conscious awareness of as much detail on each individual gear as possible, as well as maintaining conscious awareness of the direction of each individual’s rotation.

This technique won’t make you all-powerful, but it is a simple, fun, and effective way for a practitioner of any magic to increase the strength of the most vital asset, the imagination. When your current amount of gears gets easy, just add some more. Stack as many gears as you please to keep it challenging.

TUTORIAL

An introduction to psionics (Part 1)

by cccy

ABOUT

This is the first part of a quick and easy psionics guide, I will be starting with the extreme basics, so that those who are hoping to learn psionics can use and follow too, before progressing on to the more advanced parts of psionics.

IN THIS ISSUE

In this issue, I will cover the basic points needed to start learning psionics. Although this issue does not cover on how to learn psionics, I am covering them, as it is very important to know these points to learn psionics effectively.

WHAT IS PSI?

Psi, a form of energy, can be used in ways to affect things around you. To be able to use psi, the practitioner would require three things-- belief, imagination and focus. Also, many argue that psi is a part of magic, due to the fact that psi and magic are similar in some aspects (there are also many that argue it is completely the same), while others argue that psi is different from magic. This is very much debated and there is no exact answer to it. I would prefer that if you do want to find out, experience psionics yourself and choose the answer you think is what you feel is correct.

CLASSIFICATION OF PSIONIC SKILLS

Psionics skills can be classified into the following sections: Energy Manipulation (programming, shielding and the famous psiball), Scanning (remote viewing and aura scanning), Empathy/Telepathy (perceiving other's thoughts/emotions), Astral/Etheric Projection (out-of-body-experiences, bi/tri-location), Telekinesis/Psychokinesis (moving objects and spinning the psiwheel), Precognition (knowing what will happen in the future), Healing (healing those with injuries/illnesses), and Meditation (to be able to focus and be in the most suitable condition for psionics work).

WHAT DOES PSI FEEL LIKE?

Psi can be perceived in many ways, mainly by feeling, of which is highly dependent on the practitioner. Different practitioners may feel it differently, some feel that its hot, some feel that its cold, some others feel that it's like a tingle/electricity, etc. The best known way is to ask an experienced practitioner to send you some, and feel for yourself what it actually feels like to you.

MANIPULATING PSI

The best way to manipulate psi is to have a clear and focused mind, while believing that psionics will work for you. More often than not, learners try to learn psi with a mindset of ‘does it really work?’, thus creating the much-dreaded mind-block, impeding the progress and causing them to be unable to manipulate psi. Due to that, belief is very important. Also, focus is similarly important, as psi, like anything else, needs focus to control. Think of it as driving a car. Don’t expect to be accident-free if you aren’t focused in the road! To achieve the focus, meditation is best, although depending on the practitioner, it may not always be required, but for those who are just starting to learn psionics, it is recommended.

PSI AND IMAGINATION

Now, you must be wondering, ‘How about the imagination part?’ Just like the perception of psi, the way a practitioner can manipulate psi is also highly dependent on the practitioner. In the upcoming parts of the guide, I will be covering the common ways practitioners manipulate psi, which often requires imagination to convince your mind to manipulate psi correctly.

PSIONICS MISUNDERSTOOD

And now, in the last part on this introduction, sadly, I have to dispel the two most common errors of psionics. Many learners would have often come across terms like “aerokinesis,” “pyrokinesis,” or “something-kinesis.” These terms are not generally accepted by practitioners and instead, we use psychokinesis with <something> (ie: psychokinesis with fire instead of pyrokinesis). Also, many learners think that it is possible to affect physical items. While that is true, it is not possible to cause a large influence over physical items (such as moving a car or any other large object just by psychokinesis alone), due to the physical being harder to affect with psi. Although this is possible, it is not significant. The reasoning behind this is that the tremendous amount of energy required to cause a large scale change physically is so huge that it would have been near-impossible to do it.

That’s all for this issue!

With this said, I now end my introduction into psionics. In the next issue, I will be moving on to basic psionics, covering the easiest psionics sections and some basic ways of manipulating psi. If you have any questions, constructive comments or ideas, you can contact me by the following email: clintonchen@hotmail.com or by via private message to the nickname “cccy” on the Casa Umbrae IRC.

TUTORIAL

Aural Sight for Beginners

by Heron

Aural sight is using a combination of your third eye and physical eyes in unison, to see the auras and other magical energy fields around things, such as humans, animals, trees, etc. This is a trait available to all humans who choose to use it, although like many magical abilities, some people are better at it than others. And although human children are born with this ability, many seem to lose it as they grow in age due to a process of society-forced ego-creation, as well as other factors such as artificial light, especially from televisions, causing the eyes to lose their ability to sense ethereal energies and entities.

Therefore, for most people, myself included, aura sight is something that we have to work to regain. I remember that as a child, I could naturally see auras easily and, in fact, more clearly than I can see them now, even after much practice. The mind of a child is greatly suited to magic, but eventually the world forces us to adopt an ego and forget what we, just as simple children, knew to be true-- due to our own worldly experience!

The key to seeing auras takes some level of dedication and a good deal of practice. The ability really does improve with frequent practice, and eventually it becomes genuinely useful, instead of a mere novelty. So make a decision to work on it, and keep at it!

Results will be astoundingly quick if you put your heart and mind into it, I assure you. This is because humans are made for this stuff. But we've been systematically domesticated and stripped of a lot of magic natural to humanity. Yet through much work and dedication, we can regain our magical abilities, such as aura sight. Whether you're an experienced mage or just a beginner, aura perception is a great place to start, in my opinion!

Auras are composed of seven layers, according to most sources, but I won't be discussing those layers much in this article, as my aura vision is not yet good enough to perceive the aura in such detail, and because this article is more about just starting on aura sight. On that note, I also recommend that people pursuing aura sight should not expect to see auras in a certain way, but should appreciate and work with what they are able to see. Just like we see things differently with our physical eyes, and in fact more so, viewing of auras is a very subjective art, and is greatly dependent on a viewer's skill, among other factors. So don't fret if you only see auras in one or two layers, rather than in seven distinct layers, for an example. Such perception requires many years of practice!

Auras are most easily visible on a simple, light background. Put your hand in front of a white wall and look at it, (experiment with lighting too,) or put it against the background of a clear, blue sky. Look for the energy outline surrounding your fingers, usually golden or white- this is the easiest component of the aura to view, I believe, and many people, whether they practice aura sight or not, are able to see this outline.

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According to most sources, this is referred to as the etheric layer, and is related to your physical body, which I find agreeable, considering that it perfectly, and rather closely, outlines your physical form. When viewing this part of the aura from a distance, it may seem to turn into a blurry cloud that slowly follows around the person you're viewing, especially when they move around.

The longer you view this layer, with less blinking of your eyes, the more visible it is. With a long state of focus, your vision may become bathed with golden hues where auras, especially the etheric layer, are easily visible. This unique state of vision takes a while to achieve, but with much practice, it can be induced very quickly, especially in the right environment. (Good lighting, not too dark or too light, relatively little movement, simple, light backgrounds, etc.)

This 'golden vision' mode, once summoned, can easily be dismissed by moving your eyes, closing them, blinking a lot, etc. You'll likely dismiss it inadvertently given enough time, as maintaining it requires a good amount of focus, and minimal blinking of your eyes. Think of it almost like a staring contest with the auras you're looking at; eventually, you'll always end up blinking and looking away, with a few tears coming from your eyes.

The next easiest thing to see after the etheric layer is what appears to be another, larger 'layer' (which may actually be an almost 'blurred' mix of several layers which we can't perceive as separate layers until we reach a sufficient level of skill). Although this layer is much harder to perceive than the etheric layer, it has much more use, as auric perception of a creature's emotions is achievable through this layer. When looking at your hand, for instance, against a good light background, you'll notice the relatively easily perceivable etheric layer. Beyond this is that second layer that seems to stretch out much further (a foot or two usually, depending on who/what you're viewing), but is also much lighter than the relatively bright etheric layer. It may have a dotty, dusty or snowy appearance to it if your aura vision is anything like mine.

As I said, actually seeing this second 'layer' is much more difficult than seeing the first, and to add onto that, actually making use of it is a bit complicated as well, although it's well worth every second of practice in it. According to some sources, the second auric layer is the emotional layer, so whether you are viewing purely the emotional layer or a sort of mash-up of several like I believe I do, this second layer is the destination for aura-based perceiving of emotions- one of the most useful aspects of aura sight!

To perceive emotions from this layer, at least at first, is not necessarily to see the colors of emotions in the aura itself, although this may be achievable with enough practice, and in fact, it almost definitely is. But for the beginner, for one who can just start to see this layer, it will likely be colorless and hardly visible in most cases.

So, to perceive the emotional colors within it, you must attempt to 'see-feel' them, a technique which, as you might imagine, takes a bit of getting used to, but will be key to seeing emotions, and in fact will help other sorts of magic perception by training your mind to perceive things in ways that aren't merely just by sight, feeling, hearing, etc, but are some combination of those senses, and also extend beyond those senses. (This sixth sense is key, and cultivating it will help all your magic.)

So, look at someone's aura; first see the small, etheric layer that outlines their physical form. Then, look for that second, larger layer, (this will take more effort and practice, but it will come! And did I mention that certain drugs such as marijuana can temporarily increase your auric sight ability, along with helping other forms of magic?) Now, focusing on that second layer, you must attempt to perceive the emotions within it, usually in the form of corresponding colors, seeing them without actually seeing them, and feeling them while, in some way, in your mind, partially seeing them.

For me, when I focus on seeing/feeling the emotional colors of the aura, there are short (if not timeless), almost imperceptible flashes of pure blackness, where only that aura exists, and in that darkness, I can see and feel the aura, colored by emotions in whatever color configuration. (Emotional aura is often multicolored, and even the texture and style of the aura can give different insights into the perceived creature's emotional or mental condition. Remember, perceiving more than just emotions through aura sight is a complicated process, and is connected to emotion-viewing. You'll figure it out as you go, though, don't worry!)

While daily living tends to produce a variety of different emotional colors, in humans especially, three or four different colors being the usual amount I see in someone's emotional aura, it seems that certain and focused states tend to produce simpler auras. For instance, meditation tends to produce a pure, blue aura, whereas moments of power or rage may cause a red aura. Of course, these are just generalizations and even focused individuals might have multicolored auras. As you may have guessed, people's auras are as unpredictable as the people that generate

them!

In closing, the secret to aura sight is simply to practice by looking for auras around people and other living things, and garner whatever information you're seeking from them, using whatever techniques work best for you. And you'll develop, change and fine-tune your technique as you go along. These are just the methods that work for me, and they may not be right for you, so adjust them or do whatever you need to perceive auras. It's a very beautiful gift, truly a glimpse into another world, and it's just waiting there to be used by you, so don't hesitate to grab hold of this astounding ability!

I hope this beginners' guide has been a help to you. I also hope to write more articles to help people with aura sight and other forms of magic, as my own magical ability improves with use and practice.

Happy seeing.

p.s.: For simple daily practice, look at the auras of tall trees against the background of the sky. It's a great way to mix up your usual practice, or to get some regular practice when you can't spare much mental power to viewing peoples' auras all day. It also generates a rather nice feeling of communion with nature, and I think that plants appreciate us humans actually taking notice of the energy that cycles through them and into the world around us.

TUTORIAL

Shielding

by Alusa

I find it best to start a shield as a psiball inside my stomach and expand it so anything nasty slides off instead of getting trapped. You can shield as effectively as you can recognize an attack. When you're empathy shielding, it helps if you intend to block out specific emotions you don't want to feel from other people, or maybe only block one specific person while letting everything else through.

Shielding is not limited to this, but when you're new, sometimes it helps the mind if you think of qualities and how they work. If someone's in an empathic rage, your shield needs to be tough enough to stand up, but flexible enough to have some give so it does not crack under the stress so tough rubber might be a good association to use.

I should note though that association only works because it's easier sometimes for the shield to take on those properties. Someone may think of a shield as a dome built out of thick granite blocks as a hard strong impenetrable fortress, but it is just the properties associated with it that make it work. A well made, paper thin, very hard shield can actually be more energy efficient and more effective, and as you're trying to progress, try not to let things like that hold you back. A shield is just energy and has those properties because you believe so. You are mostly limited by your own mind.

When you first learn psionics, you probably picked up on programming. People put many pieces of programming into a construct, I find that the more programming something has, the more likely it is to corrupt or fall apart under stress. For me, shielding is stronger if the shield and everything that goes into it is based on one concept instead of individual bits of programming. Just adapt it and make everything you need into one concept, which is literally the shield itself. You may not start off this way, as many people need to visualize properties or images and put in programming to start, and many people have a hard time thinking conceptually, but it's a good goal to work towards. Be open to learning new ways of doing things or you may get in a rut for a long time. Experimenting is the best way to learn.

Durability of a shield depends a lot on your skills and knowledge. It is best to test shielding under multiple types of attacks and stress testing. As you learn more, it resists longer and more strongly each time. It's important to keep practicing with repetition so you can block new kinds of attacks. If something gets through, replicate it, and keep practicing until it does not get through. You pick it up and become stronger faster if you spend most efforts in defense while practicing. It's not always fun, and it takes time to learn, but the fastest way to learn is to be someone else's punching bag. You should practice with someone you trust so you don't get hurt, and with different people so you get exposure to more techniques.

~Alusa



'Balance' by Silent Dragon

TUTORIAL

How to Make Orgonite

by Caz

Orgonite is a positive energy generator. It transforms the ambient energy around it from negative to positive, 24 hours a day without electricity.

Orgonite is made from a metal matrix cased in fiberglass resin with a quartz centre. The quartz acts as the transformer, and can be programmed with intent. The metal and resin combination gathers ambient orgone.

Being programmable, orgonite can be used for any intent needed. It is great for uses such as purifying an area of negative energy, and neutralizing dangerous EMF and HAARP which damage all forms of life. In different forms orgonite can be used as a healing tool, home protection, a drinks charger, or even for growing plants and reducing your electricity bill.

Orgonite can be made as simply or as complicated as required, the strongest pieces made with care can be extremely powerful and also beautiful, indeed many gifters have turned making orgonite into an artform. You can make orgonite with about \$20 of supplies. The best way of proving the effect of orgonite yourself is to make some and see it first-hand.

For the simplest orgonite, you will need:

- Fiberglass resin and hardener (can be bought in DIY, boating or garage stores)
- Metal component (you can use finely chopped metal scrubbers, metal waste that can be obtained from metal shops or key cutters just by asking, or metal BBs. Screws and nails are generally too large to be suitable.)
- Quartz points (can be bought in any mineral or new age store, even one the size of your pinkynail will work.)
- Mold (paper cups can be used, plastic martini glasses, a muffin tin is a good tool to have.)
- Some assorted plastic containers to hold the resin and materials
- A surface to work on. cover it with plastic because the hardened resin will get everywhere. Plastic gloves and some apron wouldn't go amiss either, failing that wear work clothes.)
- A poking stick. a length of bamboo or a wooden chopstick works well for this. For stirring resin and getting airpockets out of the mold when pouring.



Set up your stuff outside (always outside, you don't want to breathe the fumes of curing resin), pour resin and the required catalyst (read the instructions, usually 2% catalyst or 1% for very hot days and 3% for cold days. If you have to pour in freezing weather try to find somewhere relatively warm to put the mold to set, like the floor of a garage or shed.) After you add catalyst, mix it up very well unless you want parts of the orgonite to not set or to explode in flames from heat.

Pour the metal into the mold, about half full. Pour the resin to just cover the metal, and go over each spot with the pokey stick to get rid of all the air bubbles so metal won't be poking out the sides of the orgonite. Add the crystal either sideways or point-down (I prefer the latter) and carefully add some more metal to the mold. Add the remaining resin to cover the metal and prod to remove airbubbles again. Then you just have to wait a few hours until set. Turn the mold over and whack it a few times if needed to get the orgonite out. You made orgonite!

If you get interested in making orgonite you can improve things by using different kinds of metal (copper and gold work especially well for personal orgonite, aluminium and steel are better for gifting technology), cascading densities of orgonite, using different crystals and other additives, colouring using liquid pigments, wire coils and wire-wrapped crystals, using metal piping to make earthpipes and cloudbusters, using mobius coils and even powering your orgonite with electricity to produce scalar waves. Maybe I'll cover those next time, but there's plenty of information out there.

ESSAY

“Feeling” Magic

by KelOren

The Basics Behind The Basics: ‘Feeling’ Your Way Around

There are many places that explain how to begin with use of magic of many sorts. Some use rituals, some use visualizations, some use spells, some use...well, you get it. Of the ones that work, they usually all have one thing in common: when you use their methods successfully, you will probably Feel certain things while you do them.

There are two facts that make this a hard subject to talk about. First, these Feelings often defy language. The first thing that typically comes to mind (or my mind, at least) is “uuuuhhhh...it’s like...wellllll...” Second, there will often be some level of disagreement on certain details. In my experience, people usually agree on the general overview, but almost no one Feels the same thing in -exactly- the same way. Though, it may also be possible that they do, but choose to use different words.

That said, I will not be explaining each Feeling in detail. My intention is only to draw your attention to this matter, because I believe that it can be of great help –whoever you may be, whether you’re only starting today or whether you’ve been learning for years.

My hope is that the next time you do something magical, whatever it is that you do, you will be probing one layer deeper to identify what magic feels like to YOU. When done right, magic comes from only one source: yourself. ‘Power objects’ and whatnot will only help until they are lost, if even that, so one should try to build a firm knowledge of themselves and of how they, specifically, interface with magic as a whole. To not do this would be, to me, the equivalent of knowing that your car goes forward, and thinking that it’s only because your foot is on the gas pedal.

In my understanding of the subject, these Feelings are the most important part of energy work. Some of them are pretty basic or typical. For example, to move a psiball up or down, you will probably think ‘up’ or ‘down’, respectively – but more specifically, many people may Feel a floating/rising or a sinking/falling sensation, similar to what they would feel on a fast elevator. However, they are not all quite as basic.

The elements each have different feelings, as well; for example, fire is hot, fast, is not heavy at all, and flows much more like water than one might expect. But I won’t go through all of the elements; just the one that I know the best myself, because I feel that it is generally agreed upon.

One way to describe the way that more complex Feelings work is comparing the energies of two different people. No two people Feel identical. Their energy 'signatures' have various characteristics which separate them from the rest of the world, both subtle and otherwise. A person may feel more hostile, docile, strong, weak, shy, hesitant, etc, than the person next to them. Their emotions will color this mix, too. With enough skill, more specific things can sometimes be picked out as well; altruism or lack thereof, likes/dislikes, and even how a person may react to certain things.

Well, the same basic principle applies with any magic that you do; to me, even the basic idea of 'causing a change in something' has a specific Feeling of (uhhh...like...) two pieces of smooth metal sliding out of an original position and moving along each other's surface with a slight, slight grinding.

PRACTICAL EXAMPLES

When I began realizing as a child that I could do magic of any sort at all, I had only two tools to my name; two Feelings, 'Intensify' and 'Relax' as I call them. Through these two, I figured out how to do small-scale manipulation of storms and wind. Intensify, directed at the rain, caused it to rain more, and rain harder. Relax made it wind down. Aimed at the wind, it had a similar effect. Of course, the change wasn't massive, but it was beyond recognizable.

For the next two, I should note beforehand that I do not plan any of this out in advance when I do it. It also takes nowhere near as long to do as it takes to read through it. Personally, I usually just visualize what I am trying to do. I also pour energy into the entire act, Feelings and visualizations alike. What I am stating here is what I feel underneath it; what I feel that I am ACTUALLY doing, while my visualizations are merely a crutch or a mental aid. The distilled 'Essence Du Majick,' on the most basic level possible.

For a random example, to get a person to pay back money faster, I might think of the person's individual energy signature, followed by the thought of money (I don't have a recognized Feeling for that, myself), followed by a fluid-feeling motion in order to 'lubricate' things and make the repayment smoother; Underneath all of this, would be the feeling of two smooth metals sliding around on top of one another.

For another example, to make an event go better for myself, I would Feel what the event signifies to me (for example, a school event may Feel different from a night out with friends), followed by a general feeling of overwhelming positivity. If I already have some idea of what may go wrong, I would probably focus instead on the singular occurrence, rather than the general event; if I think that a person will deceive me, therefore causing things to go awry, I think of that person's energy signature, followed by the Feeling of disappointment(/anger) of having been lied to, followed by the Feeling of that disappointment being eradicated from existence (simply vanishing, but with force) or being blocked somehow. Again, the sliding metal feeling is vaguely present throughout the process.

To make a blast (not a ball!) of astral fire, I would Feel intense heat flowing forth from the center of my chest, to my hand, in the direction of my target. Yes, that simple.

For a gust of wind – physical OR astral – I would begin by associating myself with the air energy in the surrounding area, until it feels as though it is my own energy; finally, I would Feel the energy flowing in the given direction. I might add some ‘Intensify’ if I want a gust instead of a breeze. Again, rather simple.

Because of this contrast of complexity and simplicity, it appears to me as though concepts which are language-heavy or which involve social interaction are much more complicated. There are more variables, and there are more specific details involved. That said, they both have very distinct feelings for nearly every aspect involved.

*A rule of thumb from my own practice is that the more that energy Feels as though it ‘flows’, and the less it has to be ‘forced’, the more effective the attempt seems to be. The more fluid the motion feels, the better, almost as though energy were a liquid being poured where you want it to go. If you pour water too fast, it ends up being spilled. If I have to force the wind to go faster, it usually halts in its tracks or goes another direction entirely. If I have to force anything in general, it often feels as though I am fighting my way through a dense, syrup-y liquid. If I do not force it, however, I ease through like normal air. For the two social-event examples which I gave, if the ‘two smooth metals’ which I Feel can find a point at which to lock back together by the end of the visualization, I usually assume that the effort has caused things to ‘click into place’ successfully.

The next time that you are doing anything at all with magic, whether you’re projecting, scanning, flying, dying, making a psiball, or anything else, I urge you to pay attention to even the simplest of Feelings. When I travel mentally at all, especially for projecting, I feel as though I am zooming forward at a very high speed; when I fly, I feel more ‘uplifted’ than ‘floating’. Learning all of them may very well prove to be a life-long (or longer) endeavor; I’ll let you know when I figure them all out, myself. It can’t hurt to try, after all.

Have a good flight,
KelOren

ESSAY

The Divine Artifacts (Part 1)

by Libertine

Throughout the history, mankind has had many objects in mind or in use, loaded with ideas of divinity, to cause extraordinary and supernatural events. Since the time of the eldest of our ancestors, we've been aware of our limits in the organic vehicles we drive, the limits, that maybe we once had none. Whether it is the inspiration of our dreams or the memory of an era in which we were pursuing our spiritual journey without the physical limitations of our bodies, we always have dreamed of the supernatural. Who, amongst us, is capable of spotting the first magical ritual in the history, or to define an actual significance of magic among all the branches it has had spread?

Magic is one of the major elements we see in the ancient oral traditions. From the time of these oral traditions to our day, it's clear that people have had some objects that are loaded by magical or emotional meanings -which also may be count in the list of manipulative pushes that work magically when intent is active. What makes the Holy Grail a celestial object is the intention headed by hopes and blessings, for instance, and if it contains the hopes and blessings of billions of people throughout the Roman times, then it has had turned to a magical object that people would seek after.

Today we know that the ancient Sumerian didactical saga, Gilgamesh and his search of immortality and many of the Ancient Greek myths, for instance, are showing us the esoteric narrations of one's initiation to the spiritual journey. The search for the Golden Fleece, the 13 works of Herakles/Hercules, the Adventures of Ulysses/Odysseus after the Battle of Troy, etcetera... The concept of Hell is always considered as purification and the heavenly reward, the Paradise comes after the purification in many cultures. But perhaps this is another subject to write about...

The Divine Artifacts mostly expose similar properties: divinity, magic and the idea of ruling the world. Solomon's Ring is one of them, for instance; as we all know, it is said that He ruled mankind, the natural forces, and the djinns with this ring. A rede about it tells us that once a poor man, who saw the Angel of Death, came to Him and asked Solomon if he would help him escape from It. Solomon commands the Wind to carry this poor man to India. After a while, Uriel/Azrael, the angel of death, came to Solomon's palace and told him that It had seen a man whose time is over in Solomon's court; but Its orders were to take the man's life in India. This is another mutual property of the Divine Artifacts --of ones that are believed to actually be on the Earth of course, not the type of "Gryffindor's Sword" or "Deathly Hallows." No matter how powerful they are, death and Fate's net are unavoidable.

Another example for the Divine Artifacts is the Yada Stone. According to the ancient Turkish shamans, Gok Tengri, “The God Of The Blue Skies”, had sent the Yada Stone to mankind. Shamans say a Yada Stone can be found in the stomach of a bear, a wolf or an eagle. History and the mythology tells us that some of the great emperors possessed the stone and had used it to cause meteorological events, mostly rain and storm. For example, a historian in the army of the Ottoman Sultan Selim I tells us that He used the Yada Stone to pass the desert and conquer Egypt. This historian also points out that the whole army passed the desert easily with this miracle of rain. Whether it is true or not, the Yada Stone was used so long before the Sultan. More than 500 years before Selim I, Kashkarli Mahmut, a Turkish dictionary writer stated that the Yada Stone was being used by a Khan/Sultan/King to maintain a successful defence position against his enemies who were getting ready to capture his castles.

The names of natural forces might be included in this subject; the Lord of the Blue Skies (Gok Tengri), for example, is a name of the ruler of the Universe. Ethymologically, it is the first name that was read on the Gokturk Monuments. It was widely believed by people in Central Asia, Mongolia and a part of Russia many years ago. In my own experiences of magic, this Name mostly has a meteorological effect; for example, one day I was walking down the road; it was a bloody hot day and I would give anything for rain, really. I cast out his name and in a minute, it started to rain. Well, it turned out to be a storm later, but it was very fresh indeed. This is just an example, you can take it seriously or not, but the ‘Names’ in that concept, are/were used by thousands of people. Necronomicon, for instance, includes the 50 names and sigils of Marduk and each of them has a different effect to cause, as you know. In that concept, the ‘Names’ of Natural Forces or the ‘Names’ of God might be considered as the Divine Artifacts at some point. But of course, STAY AWAY FROM NECRONOMICON!

Magic, as Native American Shamans define it, is the art of using the natural force of intent to cause events; no matter how powerful the magic words are, or the rituals are rich, the active force which cause the supernatural event or the needed result is the force of intent. According to the Yaqui Shamans, rituals and magic words are used for adjusting the intention to the point; because they say dances, chants and even the idea of mystery easily launch the movement of the Assemblage Point, which is totally another different subject that I am going to write about in my following articles.

Until then, Happy New Year to all!
Libertine

ESSAY

Magic and Inspiration

by Navajo

The story behind magic might as well be the same story beyond all stories. Where does it start? One little kid dreams about snapping her fingers and make that vase go poof, or is it some ancient tradition rooted by kilometers long scrolls written on arcane knowledge somewhere in the forgotten steps of history? Is there a difference between the two?

To understand something people had, we look at what is in our hand today. What is the starting point for us? To do the most basic of meditations or psi balls, we start by suggestion or imagining. From that imagination we learn how to solidify our will and to skip the process directly into putting it to work.

Imagination is, like all other large words, big and small. It has been done many injustices. One of these being the fact that such a deep and mystical thing being defined by one weak word. Many people in history tried to cripple the inspiration in others with many excuses and disrespected their imagination. There used to be whole societies founded by the simple purpose of eradicating it, yet having no clue about their own purpose. Such ideology triggered the creation of many twisted and devolved traditions and twitches in the ever-existence of human society. These twitches are looked upon as being dispellers of magic today. In this article I will try to explain the basic point of nourishing your imagination, For I believe it is the key point of many things as well as the practice of magic and unseen arts.

The common knowledge about creativity is that people are born with it. That is close enough, but not the most accurate thing to say. Another common thing that automatically pops up in the head about imagination is that its directly related to one's soul. Now this is what hits the spot directly. It is about the soul, but many would argue about that it's exactly what a soul is made from, or that it's not. Peeking too much into the nature of imagination or inspiration is not something that will serve the purpose of understanding it.

There are many things that trigger inspiration in a human. But. to come down to the most practical part of it, one must look at the ideas behind it. A mountain range above crimson clouds would be amazingly inspirational. But how much inspiration would you feel if it was a picture hung on the office wall of someone you loathe? For some people, it would be a beacon of hope in a den of evil, while for another it would be the reason that they wouldn't stop to look if they encounter this view in a morning walk on a future vacation. So, actually, the source of the inspiration is not solely in the nature of it.

What actually triggers imagination is art. To flourish your creativity, you must let yourself get inspired by another artist. Now, art itself is a whole concept deserving a book-length article. Anything that is a result of skill and valor is art. A speech, a war, a curse, a look, a finger snap etc. But to come down to the practical point of it, you must simply let yourself be fascinated. Many people think that art is about communication only. True, it is communication as well as many other things. I could drop an urn in an expensive house and it would be different than dropping it a not-so-wealthy house, so even this simple act is a communication in itself. But to say that the sole purpose of art being communication, is not wise.

The reason someone who wants to be inspired must look at another piece of art is not that she must observe the technique and the creation of it. The reason why people who like to read are good writers is not that they observe and imitate others' style. The reason is that they have been inspired and the art infected them like words carved into their heads. This is why we can look at the work of the creator and feel our breath turning into ether even though we are completely baffled by the methods of the creation of the work and the materials used.

Every person has a spark of art in their essence. Art is different from crafting, yet as I said, everything can be taken into the borders of art and therefore crafting can be used to satisfy the need of making art. If its not satisfied, it will come out from another end and run the persons life down a drain should it come out from the wrong one. So if you don't know what you are skilled at, simply start observing works created by different branches of art and pick one that you like most. And then simply go at it.

A good instructor will say that creating an outcome even though you're unskilled is enough to learn about how to make it. A bad instructor will say that you must learn the craft by someone experienced and who knows what they're doing because they want to make money out of it. So unless you're in this to make a living, you should simply let your emotions go on a simple object which is the material of your future art piece. You might beat it, smash it, taint it, cut it in artistic manners or just do whatever you want with it that will shape it into something you or another person will like. The only thing you must not forget is that you should be creative about it.

Another thing to know about art is that its not a job for lazy. Contradicting what I wrote earlier, art has many rules and definitions. To spark inspiration in their soul, one must work on art. Work I mean hours and days, weeks, months, years spent on doing a piece. And I'm not talking about giving big breaks either. Like the ki force emanating on a hard labour, inspiration will be created by working hard on something artistic.

This is the starting point of many things. Every person has skill, and every skill is a world in its own. Imagination is actually the suggestion and suggestion is connected to willpower. In future articles I will try to get into more details on each branch of art and other concepts that trigger the growth and development of creativity.

CASA UMBRAE Q&A

with Spellhawk

On Casa Umbrae and the online community:

How serious are you?

We are serious enough that we want to help the community become better. The community we work with and live in is important.

Are you off your rocker?

Not really, I expect somethings to seem strange, so keep an open mind. You see, magic is like a drug that can't really be gotten over. So it tends to cause us to percieve strange things sometimes when we try to explain those things. We may seem crazy.

Who are you?

We are the people who answer your questions. I am the person who has practiced magic for at least 20 years and am still going.

Where do you think the occult community needs to go to help all its members achieve magical development?

It may need to go to the effort of trying to adjust to the circumstances caused by seeking answers. Also, when the occult community asks something of its members, those members should help as they see fit. Try to work more in line with how the group you work in suggests. Then we will get along better.

To ask a question, email us at casa.umbrae@gmail.com!

Questions of a more technical nature:

“Do you ascribe much credence to the ancient reports of pythagorean philosophers being able to see the dead?”

Yes, since at the time, the energy was higher for the magic to work from. So all you had to do is make the effort of thought and you got results.

“What do you think about all the “Urban X” minisystems that have become endemic to the modern occult community?”

The situation dictates what is used, in the effort to make things easier for yourself. It depends on what method you like and want to use at the moment.

“How much of the four elements can you extract from the smallest amount of spirit/akasha/fifth element that you can imagine?”

I would think that you could extract an infinite amount, with the amounts being equal. Extracting in this case would be causing the element to come from the spirit and the area with the element. The spirit/akasha/fifth element can act as a channel for the element and cause more to appear from it, given time.

“How big an effect can psi/magic cause?”

If the right conditions exist, then psi/magic can cause as large a result that you want. Otherwise, it's limited to the moment and how much energy is applied to the project. Or coincidence will influence the conditions that cause the desired effect.

“Which is more powerful, magick or psi?”

Psi and magic are equally as powerful, as most effects are the result of desire. Otherwise, they are as powerful as one would think either would be. Thus, it is in the eye of the beholder.

To ask a question, email us at casa.umbrae@gmail.com!

ODDS AND ENDS

...What has Casa Umbrae been up to?



Caz- bending cutlery

Vaughan- editing this magazine!

Lexi- selling jewelry on Etsy



James Bunnel- taking mysterious photos (is it lens flare, or is it energy?) Thanks to Navajo for obtaining photo rights.

“I visualize fire by using the sun, pulling the energy to me, thru fiery beams of energy straight to my hara. Think of it like an internet connection, gotta send out the signal and wait for the connection, that makes my spirit go outta my hand and begins the energy flow. I can use it for energy, and constructs. Once I’m done summonin energy, I can imagine myself as a bodybuilder to gain temporary super strength.

I do this by visualizing in real time, myself as a bodybuilder with the hara energy feeding the visualization. must keep it synchronized with reality for it to work. I’ve also been using the energies, for high energy situations.”

MattNificent- learning psi and elemental energies